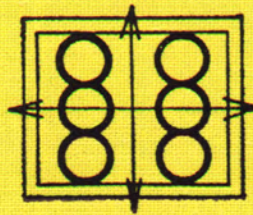


WHO'S LISTENING?



by Franklin H. Ernst Jr., M.D.

WHO'S LISTENING?

**TRANSACTIONAL ANALYSIS
OF LISTENING**

ABOUT THIS BOOK

In my work, the goal of treatment is to cure the patient's presenting symptom. The method of treatment is the freeing up of the Adult so that the individual may experience freedom of choice and the creation of new options above and beyond the limiting influences of the past.

In his book, "Who's Listening?" Dr. Ernst has given us a rich sampling of his creativeness in his examples of ways to hook the Adult and free the Child so that one becomes a more creative, loving, and productive person. Dr. Ernst gives many detailed accounts of ways a person can gain control of his feelings for the fulfillment of his own goals and the enrichment of the lives of others around him.

I have known Dr. Ernst for more than fifteen years. We both participated for many years in Dr. Eric Berne's Transactional Analysis seminars and conferences. Dr. Ernst was one of Dr. Berne's earliest associates in transactional analysis. Dr. Berne repeatedly emphasized that transactional analysis was concerned with observing what the person was doing with his muscles. In this book, "Who's Listening?" Dr. Ernst is continually returning to that theme. Throughout the book, Dr. Ernst shows us his very creative mind with the many original contributions to transactional analysis.

Although the examples are largely clinical, the reader will readily see applications in his own daily life. I endorse this book very highly to all the readers of "I'm OK--You're OK."

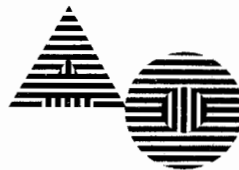
Thomas A. Harris, M.D.
Author of *I'M OK-YOU'RE OK*

WHO'S LISTENING?

A Handbook of the
TRANSACTIONAL ANALYSIS
OF THE LISTENING ACTIVITY

by Franklin H. Ernst Jr., M.D.

Published by Addresso'set
Vallejo, California



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*Dedicated to my son Daniel
who at 4 years
was telling me about listening to people
in ways which continue
to impress me.*

ABOUT THE AUTHOR

Franklin H. Ernst, Jr., is a psychiatrist practicing in the suburban San Francisco community of Vallejo. With Dr. Berne he was a co-founder of the San Francisco Social Psychiatry Seminars and of the International Transactional Analysis Association.

The son of a homesteader in northern California, Dr. Ernst graduated from medical school at the University of California, San Francisco in 1946. His psychiatric residency was at Worcester State Hospital, Worcester, Massachusetts, and at Langley Porter Neuropsychiatric Institute in San Francisco.

He presented his first paper on private group treatment at a conference in 1956 where he was on the program with Eric Berne. Within two months after Dr. Berne initiated his first evening seminars in San Francisco, Dr. Ernst joined as a regular. Under Dr. Berne, Dr. Ernst was the first vice-president of that local seminar and first to be vice-president of the ITAA. He was the first to show the transactional analysis diagram on television, the second to publish articles on transactional analysis and he has been an annual contributor at the summer conferences of the ITAA since their inception.

He is a Fellow of the American Psychiatric Association and a Diplomate in Psychiatry of the American Board of Psychiatry and Neurology, Inc.

A charter member of the San Francisco group psychotherapy society, Dr. Ernst has been secretary, president, program chairman, member of the board of directors of that society and a fellow of that national association.

In 1967 he founded the Golden Gate Foundation for Group Treatment, Inc., and he continues as Chairman of its Board of Directors.

In 1968, Dr. Ernst published "Leaving Your Mark," a monograph on the treatment use of the graffiti. In 1969, he began to write "The Encounterer" and in the issues of this single sheet newsletter, he began presenting, in capsule form, his OK Corral, The Game Diagram and recycling of game moves, a new theory of obesity and some of his discoveries on Time Intervals and Clocking in the Human Head.

Dr. Ernst has been a member of the Board of Directors of the International Transactional Analysis Association and a member of the Editorial Board of the *TA Journal*. His articles in the *Transactional Analysis Journal* include "The OK Corral: Grid for Get On With" and "The Diagrammed Parent Ego State." He is a Teaching Member of the International Transactional Analysis Association and founder and co-director of the Sololo Transactional Analysis Seminars headquartered in Vallejo, California.

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FOREWARD

Ten years ago, a patient in a Transactional Analysis group dropped his excessive usage of “should” and “supposed to” while simultaneously achieving his treatment contract: “to make \$60 or more a week.” This was thought to be an interesting coincidence then, but now it is explained diagrammatically as a dramatic shift from the Adapted Child Ego State (“should,” “supposed to”), to the Adult Ego State (attainment of the contract). My work with egograms and the constancy hypothesis was specifically directed towards the merger of classic Transactional Analysis and the “here and now” approach. According to the constancy hypothesis, when energy, which is spent in the preservation of an Ego State, is decreased or increased, a corresponding energy level change will take place in another Ego State. Therefore, an intervention, confrontation, or exposure that decreases one Ego State’s energy will shift energy to another.

Historically, Transactional Analysis was concerned with diagnosing the separate Ego States and analyzing game behavior. Later, more attention was directed toward life scripts and the universal need of strokes. Throughout its history, Transactional Analysis has easily incorporated action-maneuvers such as confrontation, psychodrama and gestalt as adjuvants to its theory.

Dr. Ernst takes specialized direction by elaborating upon an effective treatment method which emphasizes the listening activity as it takes place in the “here and now.” In an innovative and astute manner, Ernst appears to link the listening technique as a final, common pathway between the therapist and the patient. He reveals that the listening transaction is not to be merely used as an indication of a game or script material, because he finds it to be a potent and dynamic vehicle for change in itself. He points out that the diagnosis and treatment of phenomena such as “non-blinking” and “tilted head” are effective in catalyzing a major behavior change.

Dr. Ernst, an early pioneer in Transactional Analysis, has presented a thorough, clinical analysis of the listening

activity and concerns himself with its natural flow and pathology. He explodes common myths about listening. "The more you listen the better" is an invalid assumption, and Ernst points out that optimum listening efficiency can vary between thirty and seventy percent. The almost one hundred percent listener is conforming to early childhood training, and is structurally diagrammed as being in an Adapted Child Ego State. This position decreases his activity and it may foster disregard for what is said. Ernst made the interesting observation that consistent one hundred percent listening in a group can be correlated with the development of latent psychosis and manifest obesity.

Ernst keenly observes the listening activity and its correlated speaking activity, and then quickly proceeds to the remedy. This attitude is highly reminiscent of the "get-on-with" position that is described elsewhere by him. The readily apparent, but previously unexplained, phenomenon of being "level" rather than "tilted" is discussed in depth, along with correspondingly effective treatment procedures. He also includes esoteric observations, such as the gentle grinding of the molars together to relieve depression, and these ideas pique the curiosity of the clinician. Researchers will find an abundance of provocative observations and questions to be tested and dealt with.

Readers familiar with the principles of Transactional Analysis will find a cornucopia of original techniques, and may dwell upon an abundance of stimulating theories to consider. Therapists might well incorporate Ernst's hypotheses on listening as an adjunct in treatment, and as exciting alternatives which may prove rewarding in the "here and now" approach.

John M. Dusay, M.D.
San Francisco, California

PREFACE TO THIRD EDITION

This edition of LISTENING contains much the same material as the second edition. Layout has been changed some. The first portion of Chapter 6, "Analysis of Game Moves," has been rewritten and the ulterior transactional diagrams of the game moves have been redrawn and retitled. The diagrams now depict the heart of games, the serial steps involved in the transfer of the two varieties of cathexis from one ego state to another ego state in order to bring about the bright, vivid moment of truth, the payoff from the game. An Introductory Synopsis of Transactional Analysis and an index have been added to this edition.

ACKNOWLEDGMENTS (Third Edition)

During this last year at least five new major publications in the field of transactional analysis have appeared. I refer to:

- (1) *What Do You Say After You Say Hello?* Berne's last work

I wish to here express my gratitude and sincere appreciation to Earle H. Streams for his extensive research into the literature of TA and for his careful review of this text. He brought to his review the twin skills of an expert in the literature of transactional analysis and graduate work in English. His recommendations have aided in clarifying the text. He is no novice in TA.

A thank you is extended to my secretaries Kathleen Flanders and Tish Widemann for their aid in the completion of this manuscript. A note of appreciation is given to Virginia Akins who lent her talent in the artwork, typing and

paste-up. A very special note of thanks goes to Dorothy Rampone who since the Spring of 1965 has shared her own unique talents and skills in grammar, punctuation and typing and her consistency as the ideas contained here developed and unfolded.

In conclusion I must acknowledge the deep debt of gratitude which I owe my wife, Mrs. Ernst, for her work with this manuscript.

**AUGUST 1972
VALLEJO, CALIFORNIA**

PREFACE TO SECOND EDITION

This book is an outgrowth and result of ideas which were germinated and grew during my association with Eric Berne. Leader, mentor, associate and colleague, even though buried in July, 1970, he lives in the excitement of the new frontiers of his creation, transactional analysis.

ACKNOWLEDGMENTS

To Barbara Rosenfeld, M.D., I owe the pleasure and satisfaction of being introduced to Eric Berne and transactional analysis. Barbara's capacity for perceptive, matter-of-fact processing of data from events she witnesses has commanded my profound respect. Thank you, Dr. Rosenfeld, for introducing listening to me as something to be scientific about.

In addition to the references listed in this text, the writer commends to the reader's attention the book, *I'm OK – You're OK*, by T. A. Harris (Harper & Row, New York, 1969) for a lucid, understandable and very readable introduction to transactional analysis.

Acknowledgment is given to the Golden Gate Foundation for Group Treatment, Inc., for the special permission to reproduce from its newsservice, *THE ENCOUNTERER*, three diagrams and to quote from its articles as referenced.

To my secretaries, Kathleen Flanders and Christine Anderson, goes the immense credit for accomplishing the variety of tasks involved in the typing, paste-up, and their own transactional analysis skills in dealing with their boss while doing the manuscript and diagram finals reproduced as the text. To my son, Frank "Harry" Ernst, III, thank you for your art work on the cover: "Listening is a Moving Man!" To these three for this manuscript, "WOW!" I want also to credit Judith Clark, associated with the completion of this manuscript.

I would also like to express my pleasure and satisfaction at working out the details of listening with the people who have come to see me for professional reasons—my patients. And there are many other persons who are not mentioned

here but whose participation in one way or another in this study and manuscript production is very deeply appreciated.

As copy for this second edition of “The Activity of Listening” goes to bed at the printers, there are reflections in two directions—one into the past, and the other into the future.

The first printing of the first (19-page) edition, done in March 1968, was exhausted that year and a second printing took place. By the close of 1970 the supply was nearing an end. Fifteen hundred copies had been delivered. In many ways it was a truly phenomenal event: 1500 copies requested, with no advertising campaign, yet they kept on being sent out. Here I must acknowledge a respected and admired colleague, _____ who kept insisting, “Send me more copies of ‘Listening’.” To reprint the first edition again or not; that was the question. Decision: write this edition. The reasons included the fact that the amount of information about “Listening Activity” was so much larger than the amount which had been encoded, printed.

As the writing of this second edition is being completed, there is a sense of satisfaction at seeing the material contained become “encoded information” which on decoding (reading) can set minds and bodies of others in motion to test the theses and reproduce, or not, the results described.

As for the future, even as this particular encoding is drawing to a close there is a sense of restless dissatisfaction — “Yeah, but I didn’t get this in, and there are the exciting new developments on that item. That should really be a chapter in itself!” and so on it goes. This is consistent with what other writers have said and can be paraphrased:

Immediately upon publication of a manuscript it is obsolescent, superseded by more recent findings.

AUGUST 1971
VALLEJO, CALIFORNIA

SYNOPSIS AND SUMMARY

SYNOPSIS OF TRANSACTIONAL ANALYSIS AND SUMMARY OF THE ACTIVITY OF LISTENING

EGO STATES

Transactional Analysis is a theory of personality structure and a theory of social behavior originated and developed by Eric Berne, M.D. (1910–1970), starting in 1954. Berne's finding was that a person has three classes of behavior, each with associated and related states of feeling-reasoning. These are called classes of *ego states*. Each of these three classes of ego states has the ability to adapt to the social situation at hand. When the ego state is referred to, it is a proper noun with first letter capitalized: Parent, Adult, Child. The *Adult* ego states are likened to a computer or data processor and are concerned with the best solution for the situation in the now-and-here. The Adult is without feelings. The *Parent* ego states are concerned with the functions of nurturing and of disciplining-limiting. The Parent of a person is similar or identical to a person who operated in the position of parent when the individual was small. The *Child* ego states are similar or identical to the feeling-behaving of the person during physical childhood. Emotional feelings and the modes of expressing these feelings are the characteristics of the Child. The Child has two sides, first the *natural Child* and secondly the *adapted Child*. These latter adaptations are made to a disciplining Parent and, as such, are aimed at locating these Parental cues in order to (1) either responsively obey them as a *compliant Child* or (2) reactively defy them, *rebel Child*. These classes of ego states are diagrammatically represented by three stacked circles as:

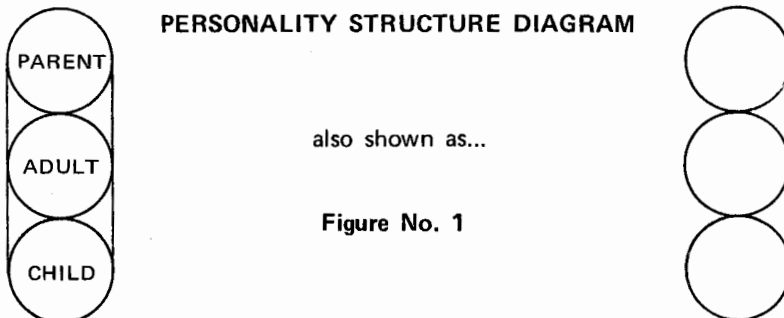
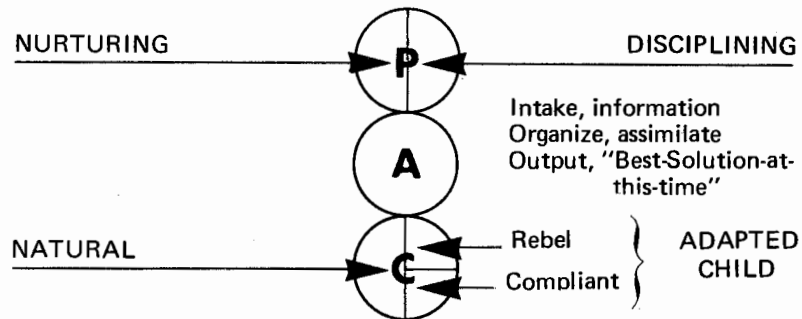
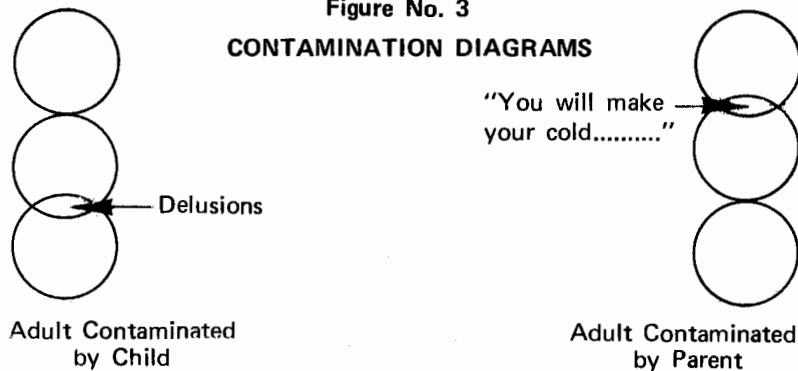


Figure No. 2
THE FUNCTIONS OF THE EGO STATES



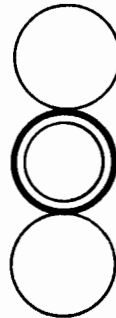
The terms *contamination* and *overlap* refer to the Child or Parent ego state taking over some of the Adult functions in the support of non-factual theses; e.g. as with the Child who had delusions and superstitions or the Parent arguing to support his opinionated statements, such as, "You will make your cold worse by going out in the night air!"

Figure No. 3
CONTAMINATION DIAGRAMS



An *excluding* ego state refers to one of the three ego states excluding the others from operating. The excluding one is used almost exclusively to handle the social encounters of the person. An excluding Adult is diagrammed:

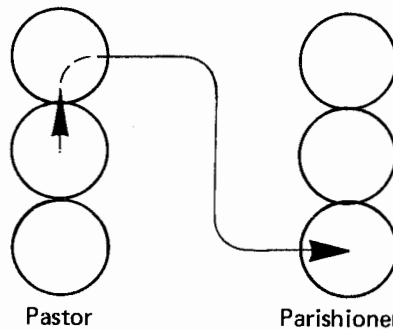
Figure No. 4



EXCLUDING ADULT

One ego state can program another. In the case of a professional pastor to a bereaved parishioner, "the best solution for now" is Adult programmed Parental comforting. See Figure No. 5.

Figure No. 5
ADULT PROGRAMMED
PARENT EGO STATE



TRANSACTIONS

A *transaction* is one social stimulus and the social response to it. A transaction thus has two parts, the stimulus from one person and the response back from the other person. The stimulus originates from one of the three ego states *and* is aimed at one of the three ego states in the Other Person; the response from Other Person similarly originates from one of his three ego states *and* is aimed back at one of the three ego states in the stimulating person. Transactions fall into three classes: complementary, crossed and ulterior. A *complementary transaction* is one in which the response is sent back from the same ego state to which the stimulus was directed *and* this response is directed to the ego state from which the stimulus originated.

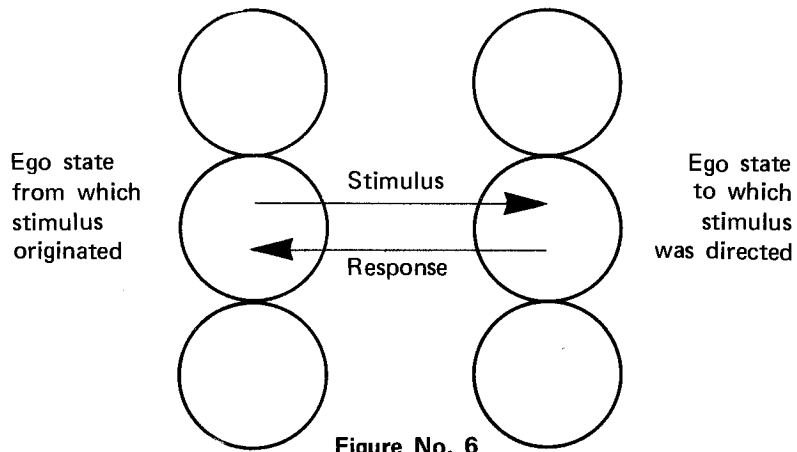


Figure No. 6

COMPLEMENTARY TRANSACTION

A *crossed transaction* is one in which either (1) the response is aimed at an ego state other than the one from which the stimulus emanated:

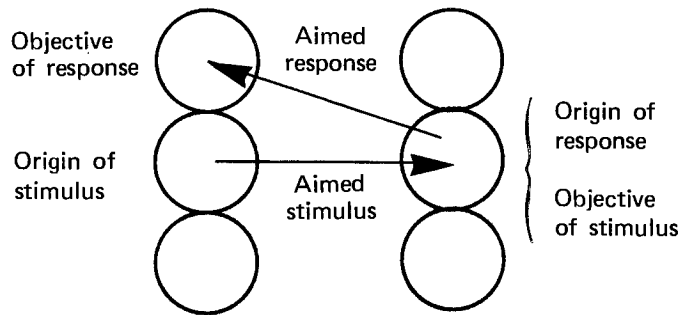


Figure No. 7

CROSSED TRANSACTION

Stimulus origin and response objective are different.

or (2) the response originates from an ego state other than the one to which the stimulus was directed, as illustrated below:

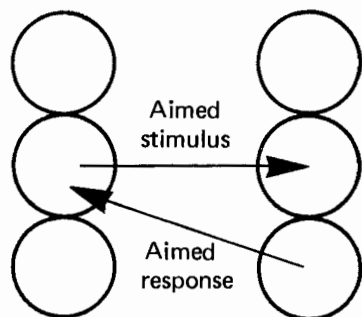


Figure No. 8

CROSSED TRANSACTION

Stimulus objective and response origin are different.

or (3) the objective of the response and the origin of the response are both different from those of the stimulus:

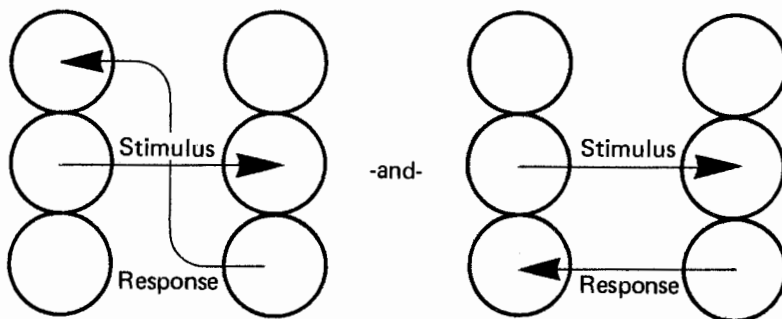


Figure No. 9

CROSSED TRANSACTION

Stimulus origin and objective are both different from response objective and origin.

Ulterior transactions are of two types, angular and duplex. The angular transaction is exemplified by the jewelry salesman to the prospective groom and bride:

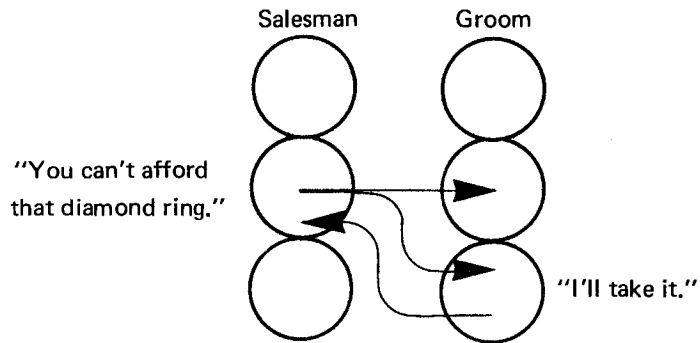


Figure No. 10

ANGULAR TRANSACTION

A duplex transaction has a social level and an ulterior, a psychological level. It is exemplified by the late stage transactions of the game "Why don't you...", "Yes, but...!" of Figure 11.

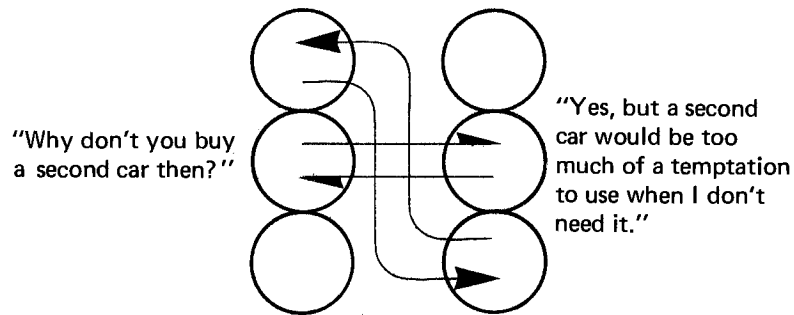


Figure No. 11

DUPLEX TRANSACTION

This can also be diagrammed as:

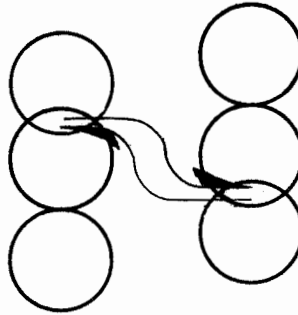


Figure No. 12

DUPLEX TRANSACTION WITH CONJOINT CONTAMINATION

TIME STRUCTURING

People have six ways to structure (fill) time:

1. *Withdrawal* is cessation of social transactions and preoccupation with fantasies.

2. *Rituals* consist of complementary transactions and are highly structured and stereotyped as exemplified by the greeting ritual.

3. *Pastimes* consist of an extended series of complementary transactions concerned with persons, events, or materials external to the situation of those taking part in the pastime. One example is "PTA" between two Parents on "the different ways you can housebreak an infant without too much psychic trauma to them!" Another example is the pastime General Motors, "I like (Ford, Chevrolet, or Plymouth--choose one) better than..." and the response, "But I like (Ford, Chevrolet, or Plymouth--choose one) because..." Pastimes can be viewed as sentence completion exercises. As such they are stereotyped, but there is room for some individual variation.

4. A *game* is a repetitive series of transactions with an ostensibly reasonable objective, concealed motivation, ulterior transactions, a gimmick, a switch and a payoff.

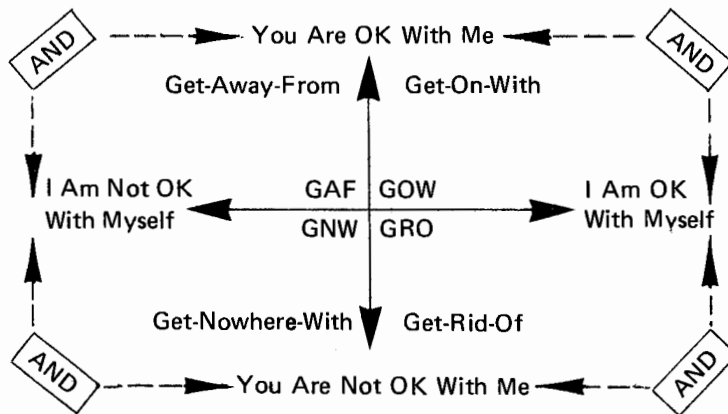
5. An *activity* is a set of explicit transactions employed to furnish information for the completion of a specific task

as with building a boat. An Adult stimulus "Please pass me the hammer!" is acknowledged by an Adult response "Okay, here it is."

6. *Intimacy* is loosely defined as what two people do with each other during the exclusion and absence of any of the other above five forms of time structuring.

For the biological health and sanity of the human organism, we require sensory stimulation and/or acts of recognition. These are colloquially called "The *strokes* it takes to keep your spinal cord from shriveling." During a day a person has a series of encounters with others. Each one is resolved at its conclusion with a certain quality of "I am okay (or not) with myself *AND* you are okay (or not) with me." On a grid called *The OK Corral* it is seen that each of the combinations of these forms of resolution will result in a characteristic *social operation*. Starting with the upper right quadrant and going counter-clockwise, these operations are *Get-On-With*, *Get-Away-From*, *Get-Nowhere-With* and *Get-Rid-Of*.

Figure No. 13
THE OK CORRAL

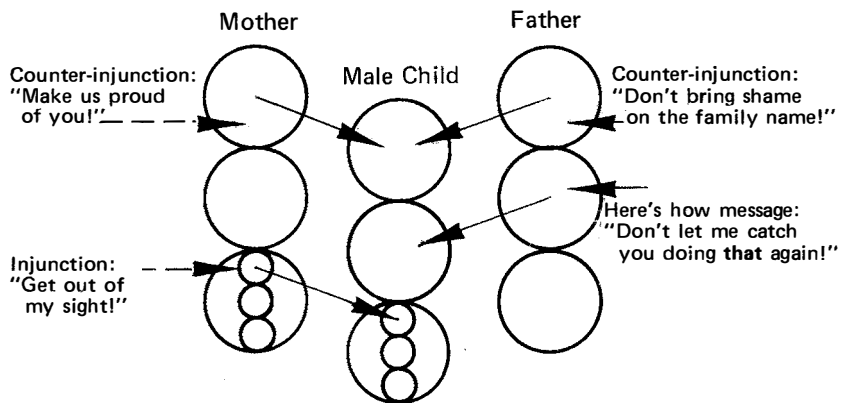


The behavior of individuals is based on *decisions*. The Child-like behavior of a person is based on his early life decisions. One of these is the position-determining decision

which has major behavior modification consequences and occurs sometime between the years of five and eight. At the time of this particular decision, the child decided what he would never, ever, give away about himself because whenever he did, then X happened to him and made him feel Y. So from then on he did Z instead. This is the decision of the childhood latency years to which the person committed the very largest chunks of life energy and resources at his disposal to keep it in force. This is the decision and *commitment* which resulted in a *position* from where he could thereafter live out his life, justify his existence and give meaning to his time. This *existential, childhood-based position* of a person falls into one of the quadrants of the OK Corral. The social operation characteristic of the selected quadrant is the one used by the person to handle his intimacy-value encounters.

Earlier in life than this, there is the *script* selection decision. In the case of persons who have few pregenital problems, this decision takes place in the Oedipal era of life, i.e., between the third and fourth years. The Oedipus Complex is such a script. Scripts regularly resemble an extant fairy tale, myth or legend.

Figure No. 14



The *Script Matrix* developed by Berne describes that a child receives specific messages called *script injunctions* from the parent, usually of the opposite

sex. To complement these injunctions, the Child also receives "Here's how" messages from the parent of the same sex. *Counter-injunctions* are parent messages designed to counteract the destructive effects of the injunctions, but they are weaker in force. Because of their effects, the script injunctions are at times referred to as the script itself, although the two are different.

The drama triangle developed by *strikingly* shows the vivid, chameleon quality in the interrelationship of roles as dramas unfold between Rescuer, Victim and Persecutor in both games and scripts. It aids in picturing the mercurial switching of roles in multiple-handed games, and it dramatizes the characteristics of hamartic scripts. The triangle itself and three shifts are shown below:

Figure No. 15a

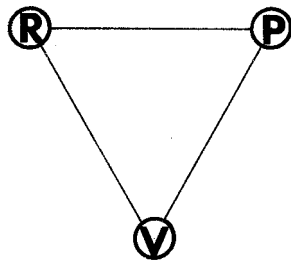


Figure No. 15b
The Switch where Rescuer becomes Victim, etc.

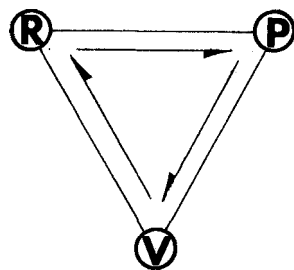
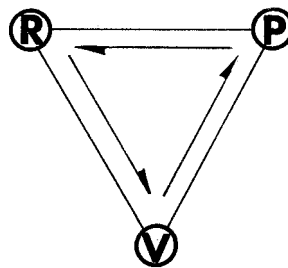


Figure No. 15c
The Switch where the Persecutor becomes Victim, etc.

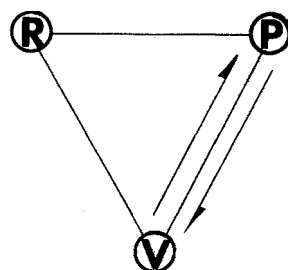


Figure No. 15d
Little Red Riding Hood and the Wolf

Since a person's behavior and reasoning-experiencing is based on (past) decision, the assumption is that by changing this decision, by redeciding this old decision a person can change his behavior. A decision can be redecided. A person can change his mind.

The term *racket* refers to the demonstration of a particular feeling for its intimidating coercive effects on the other person. This is exemplified by the "burst into tears" racket to frighten the other person out of his smile and the "guilty" racket intended to produce a sense of actual guilt in the other person. Rackets are best understood in terms of the OK Corral diagram. The racketeer in exhibiting his racket is saying to the other person that "either way you are not OK with me," that "either way you can't get the best of me!" "The best of me" has two sides to it, (a) "You cannot get my best OK from me to you" and, (b) "you can't get ahead of me, can't get me down." The racketeer directs a vigorous show of "You are not OK with me" from the bottom half of his own OK Corral and thus brings about either a Get-Rid-Of or a Get-Nowhere-With form of resolution with the other person.

Transactional analysis as applied in certain settings is specifically concerned with a mutually agreed upon objective of accomplishment. In the treatment setting this is called the treatment agreement or *contract*. In the teaching setting, it is called the learning or educational contract. In the colloquial, the setting up of a contractual agreement is referred to as "A deal is a deal is a deal!" The first "A deal is" refers to the initial offer made by one of the assenting parties. The second "a deal is", refers to the active acceptance by the second party of the (negotiated) agreement and arrangement which has been offered. The third "a deal!" refers to the initiator's reciprocal acceptance of the agreement to the offer.

The reader will find additional explanations of transactional analysis constructs referenced in the index. Appendix I starting on page 165 is a glossary of terms used. Those interested are referred to *Transactional Analysis in Psychotherapy, Games People Play, Sex in Human Loving, What do You Say After You Say Hello*, and others by Eric Berne. Later writings include "Transactional Analysis" by J.

Dusay a section in *Comprehensive Group Psychotherapy* published by Williams and Wilkins, Baltimore, 1971. For further discussion of injunctions, counter-injunctions

SUMMARY of the Transactional Analysis of the ACTIVITY of LISTENING

1. The activity of listening is manifested by visible, physical body movement.
2. Listening activity is to be differentiated from hearing. Hearing is a semiautomatic, auditory-environment scanning operation.
3. The nonlistener is characterized by an absence of visible, physical movement, an eyeblink rate less than once every 3 to 5 seconds.
4. In psychotherapy groups with 8 patients, about 90 percent of the man-hours are spent doing something other than talking, "expressing feelings."
5. Not-now-talking time is occupied with
 - (a) listening activity,
 - (b) withdrawal, including time spent to accomplish working through, "working it over" after cogent transactions have taken place, plus
 - (c) the semiautomatic, auditory-environment scanning operation of hearing.
6. Listener attitudes and behavior can be viewed as originating from one of three general categories of ego states, i.e., Parent, Adult, and Child. The listening experiences (internal reasoning-feeling) of each is associated with corresponding characteristic external manifest behavior, attitudes, postures and movements.
7. Adult listening, with almost uncanny regularity, is associated with a "level", "squared-up" countenance (over 90 percent of treatment instances observed by the author).
8. Parental and Childlike listening ego states are usually accompanied by an angle of the face and head. A "tilt" of the head and face usually means an "angle-in-mind"

listener or talker.

Characteristic Adult, Childlike and Parental listening postures, movements and sounds are further differentiated in the text.

9. During childhood very vigorous training is given to the developing of listening-looking-pointing-talking activities. This training is concerned with
 - (a) masking or exaggerating responsive evidence of this auditory sensory input and the ability to logically organize it;
 - (b) learning of pretending and other reality-questioning, denying techniques (e.g., "It-seems-to-me"); and
 - (c) rules (opinions) and "rights" (prejudices?) about denying satisfaction to or enforcing satisfaction from another person in social encounters.

The childhood training programs concerned with these developing listening-looking-pointing-talking activities have long-lasting educational, learning consequences in addition to the psychological, developmental, social-skillfulness consequences.

10. The Parental listener is concerned with approving (feeding) or disapproving (prohibiting-disciplining) of the talker.
11. Repetitious, nonaudible activity, such as silent head-nodding in response to vocal stimuli, is experienced as deprivation by the talker.
12. In therapy groups the analysis of transactions (one stimulus and the response to it) between two people demonstrates:
 - (a) The influence of the *talker on the listener and*
 - (b) The influence of *the listener* (his gestures, posture, movement) *on the talker.*

This latter phenomenon is also known under the euphonious but misleading terminology of "nonlexical" and "nonverbal" communication.

13. Some (game) maneuvers are described which are used by talkers to influence the listener, and others used by listeners to influence the talker.

The talker maneuver of "It-seems-to-me-that..." is dealt with in some detail. When this phrase is being used as a maneuver in a game, the substitution of the phrase, "My-Daddy-says-that..." will be complementary and in context.

14. Some treatment techniques (prescriptions) used in the psychotherapy of patients' listening operations are described. In the social idiom, some of these named and discussed are:
 - (a) "Get-a-Level"
 - (b) "Get-a-Move-On"
 - (c) "Give-With-an-Audible"
 - (d) "Select-Your-Own-Stroking" (when-and-to-whom-you-will-give-your-own-words-and-strokes)
 - (e) "Brush-Touch"
 - (f) "Sound-Screen"
 - (g) "Duet-Talking".
15. Patients in treatment groups who are demonstrably getting better, listen between one and two thirds (of the time, content or events); i.e., maximum listening efficiency in the individual varies between 30 percent and 70 percent.

Chapter I

"Talk To Me!"

An Introduction To Listening

On December 15, 1965, Walt and Tom, a pair of intrepid adventurers, set out to find Frank and Jim, their far-out, possibly lost friends. Since starting out eleven days before, Frank and Jim had been radioing back from time to time to let others know of their travels far and wide about this globe. Then the signal arrived for Walt and Tom.

Mission: "Go find Frank and Jim."

Impossible?

Could it be done?

Now?

Answer: Wow! "WILL DO!"

If Walt and Tom did find Frank and Jim, what would they say to them? Walter Schirra and Thomas Stafford did find Frank and Jim that day, after 200,000 miles of travel. What did they say to Frank Borman and Jim Lovell when they saw each other?

Some of what was said was public information broadcast back to the world. They did, however, have a private wavelength for themselves alone, not monitored by the rest of the world. Why? It was for their personal excitement and enthusiasm, to handle their exuberance at the moment of actually sighting, finding each other; the wavelength was to let them touch each other via the uniqueness of their voices, tones, and syllables given back and forth to each other. The following is a reasonable facsimile of this rendezvous of Gemini 6 with Gemini 7 at 200 miles over earth.

Walt (on G-6): "Hi, Frank! Long time no see. Did you get lost or something? You've been far out of sight almost ten days now."

Frank (on G-7): "Wow! Walt, you silly monster! Sure is good to see you and Tom. Jim and I thought you had gotten lost on your way out here to us."

Jim (on G-7): "Yeah, Walt? What've you and that SOB* Tom been doing that took you so long to find us? We wondered if you were ever going to find your way through the fog and clouds to get over here to our store."

Walt (on G-6): "Oh, come on now you guys. Tom and me, we did it right on! No problem! But man, you guys must think you're sourdoughs. You've been out here so long you must think you're going to strike gold. How about coming back home sometime and getting a shave?..." ... etc., etc., with a continuation of their personal, uniquely satisfying transactions.

These words were exchanged with every bit of relevant meaning. On this personal and private wave-length, there was room perhaps for a few of those super-loaded, high-impact value words learned in childhood and intended to evoke coloring and excited responses from the other person; i.e., the profanities and obscenities that carry the very high (physiological) stimulus-and-response impact from one person to the other.

Mission Impossible? "Mission accomplished as directed, Sir!" for the world to hear, for Houston Control Center to broadcast!

These private transactions had *nothing and everything* to do with THE PROJECT. These men were talking and listening to each other for the life-sustaining and health-promoting value derived from moving each other with their words.¹ By their uniquely personal way of talking to, listening to, and visualizing each other, they were crediting the immense pleasure obtained from the act of one group finding the other way out there on the edge of the depths and far reaches of space.

This book is devoted to the interrelated people acts of talk-listening, listen-talking. People talk to each other and people listen to each other. No computer technology has yet been developed that is able to directly take in the spoken

*"Salty-Old-Billygoat"

language of a person and translate it into a computer language that then leads to meaningful computer-organized and implemented responsiveness. Computer scientists have digested and organized computer circuitry to handle incoming data, including visual data of a very large diversity which then will lead to complete machinery responses of a meaningful "reasoned" nature; a truly awesome event to behold.²

To date, however, computer builders have not been successful in using the airborne sound waves originating in people-talk as a basis for programming computer acts of a "reasoned" nature. Machines are not yet able to "listen" to people talking. Machines can speak (vs. talk?) when programmed and equipped; but technology has not yet devised an apparatus to utilize people-talk and word-listening, let alone an apparatus that differentiates the innuendo, the nuance, and other shadings coming from tonal inflection, change, or the inferred meanings visually portrayed in the acts of listening. No computer has yet been devised which has the capacity to listen in on talk, and from this listening then to be able to organize and produce meaningful programmed responsive activity. Such machines, however, are being thought of by computer scientists.

To date, people are the only "computer" organisms that can listen responsively to words. This is to say that it is only people who are moved by words to acts of a comprehensive, comprehending quality.

TRANSACTIONAL ANALYSIS AND LISTENING

This is an outline of the theory and treatment of the listening activity. The listener and his listening are influential if not decisive in each of the six classes of activity with which a person can structure his time: withdrawal, ritual, pastime, game, intimacy, work.³

In groups of people, listening is an activity avoidable by withdrawal and in its avoidance, influential on the talking-listening of others. It is an activity sometimes carried out as a ritual. At times, it is carried out as part of (the transactions of) a pastime. In the playing of a game the

listener's activities are major contributors to the development of all categories of his game moves, i.e., the hook moves, the maneuver (angle and con) moves, the gimmick moves, and the payoff moves. For intimacy, listening clearly has a rich and highly cathected significance. Listening activity is a requisite for work, whether as a carpenter or a psychiatrist. Therefore the listener's listening is most important for definition and study in the treatment of the psychotherapy patient. Listening procedures and listening attitudes, as these occur during the conversational, social transactions between individuals, contribute relevantly if not decisively to how individuals behave with each other, how a talker phrases and intones his words to the not-now-talking person.

ILLUSTRATION: Happening into a delicatessen, I saw over to one side three individuals sitting, one of whom was actively gesticulating and articulating. His indistinct words were barely audible; the speaker would periodically vary his amount of animation for initially unaccountable reasons.

Old DOM, I will call him, sat opposite two younger people, here called "Mr. and Mrs. Inscrutable." DOM was an obviously old man, wrinkled face, unkempt, dirty, wearing very thick-lensed glasses. He was as recently shaven as perhaps forty-eight hours before. He did not have his dentures in. His clothes and hair appearance were sub-par for the occasion.

With sandwich in hand, Old DOM was as busily talking to the younger couple as they were busily cleaning off their plates. The onlooker's fantasy was that the couple had charitably come to take Mrs. Inscrutable's mother's uncle, grandmother's brother, out of a rest home for the day in order to report "How well he looked, considering his age and mental condition, you know," when next writing back home to the family. DOM looked under-nourished, especially for someone to heed and consider his words, for someone to listen to him.

He was talking and talking and talking. Every once in a while (at thirty- to sixty-second intervals) his tempo of syllables and movements would decrease, almost subside, then be rekindled. After observing several of these cycles of

subsiding and rekindling, it was noticed that each time his tempo had slowed, one or the other of the Inscrutables had given him an almost imperceptible flicker of an acknowledging glance (less than 0.2 second) or a barely visible nod (no more than 3/32 of an inch of movement, as measured on the crown of the head).

With each semi-glance or semi-nod, his flagging tempo promptly picked up. It seemed that the dutiful Inscrutables were sitting there eating, impassively but busily listening to NOT ONE THING he said.

As I kept looking and watching this drama, I got caught with what my mommy taught me, "Don't stare at the people, dear." So I quickly corrected my own attitude and posture. With this change, a different picture came to mind.

What this man wanted ravenously was for somebody to talk to him. He was starved for their words. He had not had anyone talk to him for ever so long. His complaint was that "Nobody ever talks to me." What he was waiting for was for someone to say something to him, something for him to listen to. He was waiting for this event to occur which would so abundantly revitalize his life, his physiology, would give his existence meaningfulness. If only he could think of something to say so that they, the Inscrutables, would *talk* to him.

But each minimal, nonaudible stimulus led DOM to another very minimally-stimulating production of syllables and movements; and so time passed for all three.

NOTES AND REFERENCES

1. The mental health value of the moon landings starting July 20, 1969, though seldom mentioned, far outweighs any of the other advantages. The number of strokes exchanged per day is one of the criteria of mental health. During the two days July 20-21, 1969, people were talking to each other who had avoided and never spoken to one another before. There was the greatest free flowing of stroking words and expression of feelings of goodwill ever seen around this globe. The withdrawn, schizophrenics and depressives, who scarcely spoke ten words to three people in a day were talking to more than three times as many, exchanging myriads of transactions on those days.

This is mental health. This is the expression of "I am OK with me *AND* you are OK too!" "It's good to be here with you and great to be alive

now!" Rarely, if ever, listed as a benefit from the space exploration program and budget, this bonus to the mental health of unnumbered millions of people must be the greatest advantage to come from that budget. Any act which simultaneously stimulates and brings out both the natural Child and the Adult thinking-self in one person is creditable mental health work. Multiply this by the numbers for whom it took place and one has an astronomical dollar value. The value may easily equal the total and combined mental health budgets of this nation for the same years. This mental health bonus may well more than equal the accomplishments of the 150,000 mental health specialists in this country during the same time. Refer to Ernst, F.H., Jr.: "Man on the Moon", *THE ENCOUNTERER*, Vol. 1, No. 13, (1969); publication of the Golden Gate Foundation for Group Treatment, Inc., Vallejo, Calif. (p. 16)

2. Darrach, Brad: "Meet Shakey, The First Electronic Person", *Life Magazine*, 69:58-68, November 20, 1970. (p. 17)
3. Berne, Eric: *Transactional Analysis in Psychotherapy*, New York, Grove Press, Inc., 1961, pp. 85-86. (p. 17)

Chapter II

The Business of Listening Defining Listening

*FACE TO FACE PEOPLE TALK OR DO NOT
TALK TO EACH OTHER.
THEY LISTEN OR THEY DO NOT LISTEN
TO EACH OTHER.*

The thesis presented here is that LISTENING IS an activity evidenced by MOVEMENT on the part of the not-now-talking person. It is manifested in behavior by the physical, visible motion of the listener's body; movement by voluntary (striated), cortically controlled muscles. TO LISTEN IS TO MOVE, to be in motion FOR the words of THE TALKER.

Listening as an activity has met with few, if any, previous scientific definitions¹ or measurements. Advertising firms, public relations companies and personnel sections devote thousands of man-hours annually to lectures and seminars on the subject of "developing good listening habits" and print tons of hand-outs on this topic. These "guidelines for being a better listener" invariably proclaim the undeniable, self-evident importance of "a good listening attitude."

Similarly, in the field of the social sciences², professionals in the field of human encounters also would describe the clearcut value of "being a good listener." No one lists the contra-indications; no instances have been found saying listening is not good for a person.³ Xerox Corporation sells a "Course on Listening"⁴ to telephone companies for their employees. It is primarily directed at improving the retention of what is being told to the listener.

Psychotherapists and psychoanalysts repeatedly emphasize in their training, teaching and in their treating that "listening is the principal tool of the method and technique." Yet listening has not previously been defined or studied as

such. Those scientists who do write on this subject do not come to the point of defining the activity in finite, measurable terms.

Psychiatric literature^{1,5} and scientific conferences have very few references to the activity of listening. One often listed in bibliographies on this subject is *Are You Listening?*, Nichols and Stevens.⁶ Another reference is Theodore Reik's *Listening With the Third Ear.*⁷ The commentary is added that Reik makes no mention of listening with two ears.

Dominick A. Barbara, M.D., has written a picturesque, intriguing and artistic treatise, *The Art of Listening.*⁸ He does not come to a definition of listening: it is something "we must do," "we should do," "we have to do," and "ways we should not do it" starting with the first chapter. Even so, and with this quality of a Parent doing the writing, it is lucid, clearly-written and enjoyable. Coincidentally or not, he dedicated this book, probably his best, to his mother.

He did have a clear picture of listening, what it is and what it is not. This is depicted, for example, by the chapter titles. These are reminiscent of the functional qualities of the personality's ego states; e.g., rebel Child, nurturing Parent, etc. To mention some of his titles: "Listening With the Outer Ear," "Listening With the Inner Ear," "Listening with the Receptive Ear," "Listening With a Modest Ear," "Listening With a Rebellious Ear," "Listening With a Deaf Ear," "Listening With the Third Ear," "Listening to the Essence of Things," "Where We Stop Listening," and "The Magic of Listening," referring in this last to ritual, ceremony, and stroking activity.

Barbara sounds like the Renaissance physician and writer Paracelsus⁹ (Theophrastus Bombastus von Hohenheim, 1493-1541) as he, Barbara, says, "a child is notorious for his involuntary refusal to listen when he does not want to. He may have heard what was said, but he does not respond, either because...or because..." alluding to the unconscious and to repression.

In transactional analysis terminology, this latter refers to learned and imitated rackets and games of parents. It refers to the child's use of selective responsive stroking as

learned in the home; namely, that non-acknowledgment of an audible stimulus by the recipient equals no obligation to be responsive.

Search through medical, psychiatric, and non-medical dictionaries,¹⁰ encyclopedias, and psychiatric texts fails to reveal anyone willing to define the oft-used term "nonverbal communication,"^{1,2} In the article on Communication in the *World Book Encyclopedia*¹¹ under Kinds of Communication, reference is made to gestures and signals.

"Much of our communication is face to face and without words. We smile, we frown, we tip our hats, we hold up our hands in one way to say we want to recite in class, and we hold them up in another way to say 'stop.' We show a variety of information on how we feel by the expressions on our faces and the tones in our voices."

What is variously referred to as alexic and nonlexical communication, nonverbal communication, the nonaudible aspects of semiotics and kinesics¹² can be appropriately reviewed, redefined, and restudied as the phenomenology of listening--The Listening Activity.

LISTENING AND HEARING COMPARED

Those activities available to the not-now-talking person in a social, educational, business or group setting can be divided into:

- (1) LISTENING
- (2) HEARING (the semiautomatic, auditory-environment scanning operation)
- (3) WITHDRAWAL (one of the categories of activity whereby time can be structured)

The person sitting motionless in a peopled situation is not listening. When other visible, voluntary-muscle activity is no longer evident and the interval between eyeblinks is longer than four to six seconds, the reasonable assumption can be made that listening by the particular person in that situation has effectively ceased. People having this verbalized to them quite often and in short order become not only more

efficient in their own listening but much more effective in talking to others, i.e., they begin looking for the listening of others to whom they are talking.

A lithe twenty-five-year-old woman with a Goldilocks way of life had her leg fall asleep during her brief inspection tour of a therapy group. She stood--she fell down. "*Oh, yes, doctor, I was listening to everything you said.*" Was she?

HEARING

The new patient noted to be unmoving in a group almost routinely responds, when asked about his listening, "*Oh, yes, I heard everything you said,*" and if not interrupted, often begins to recite the immediately preceding transactions. This is related to the phenomenon of ABSOLUTE HEARING RECALL FOR THE LAST THIRTY SECONDS. This is different from listening activity. Hearing is the nonvolitional, nondifferentiated, nonselective appreciation of incoming audible signals. As such, hearing has many more similarities to audio tape recording than may appear on first blush.

Hearing is a semiautomatic, continuous and ongoing scanning operation involving the auditory environment. With hearing, the auditory signals are indiscriminately picked up, are held in readiness for turning back to, are retained in imagery at readiness for bringing into focused awareness and attention (if the person has cause to do so) for an interval of thirty seconds after the events.

Then the auditory image fades out (decays) over the next sixty seconds.¹³ This hearing image, as such, could be referred to as having a half-life of thirty seconds. This is analogous to having a continuous loop of recording tape one hundred seconds in length on which the imprint begins to fade after thirty seconds unless other events intervene which cause a convergence of listening attentiveness onto a particular element in the audible events.

ILLUSTRATION: A fifty-year-old girl, who could well have qualified for Billy Rose's "Aquacades of 1938," periodically would be seen talking in the group with her body and face motionless except for minimal movements of her

lower face and jaw that accompanied a husky-toned, blurred articulation of syllables. Her neck was slightly back, face tipped 15 degrees forward and ten degrees to one side, eyes down.

In response to one four-hundred-word, thirty-conjunction single sentence, there was no audible or visible response from the other six sophisticated group members. After letting about twenty seconds of silence elapse, therapist asked, "What happened, Della? No one responded to you!"

"I guess I did it again," she agreed in a petulant tone. "I did it wrong!" Checking the second hand of his watch to note that 30 seconds of time had elapsed since the conclusion of her "sentence," therapist then asked her what she'd been talking about. Although usually quite capable in this regard, she was at a loss to recapitulate idea or content. She admitted she had been listening to what she was saying in the same way that the onlooking group members had, very minimally. Nor could the therapist think of an appropriate verbal response to her sentence, much less recall or abstract its essence.

This example describes that although stimulated to talk, Della did not cause any one of the onlookers to become engaged in listening; even her own listening apparatus had not become sufficiently stimulated (interested) to be turned on (energized).

EIDETIC IMAGERY and HEARING

Eidetic imagery is the opposite of hearing. Eidetic memories are composed of moments which were "fixated" by the action of something akin to a "developer and neutralizer" in photography.¹³

Hearing continues in the waking or in the sleeping person with little discrimination or volition. It is the operation which, for example, awakens a parent from a slumber when in the next room an infant's breathing pattern changes or he makes a muffled cry; or when a sixteen-year-old daughter makes her soundless return entrance into the home from a date at 3:00 AM instead of

12:30 AM. This 30-to-100 seconds' supply of stored memory for the immediately preceding events provides a basis for "instant replay" of these events for a comparison of alterations of sequencing, alterations of audible tempo, and changes in a sound's intensity.

In the social, business, or teaching setting the viewer can reliably assume that the unmoving, nonblinking person is a nonlistener. Exceptions to this include:

- (1) The "um-hum" head-nodding borderline listener,
- (2) The nonblinker who is carrying on some form of body movement out of the line of sight of the talker--"illegitimate listening," and
- (3) Nonblinking, peripheral vision ("peeping") with the listening-watching "focused" not on the talker, but on a moving nontalker in his side vision.

The LISTENING EFFICIENCY in these latter cases is reduced to twenty percent or lower.

LISTENING

Listening is an experience, an activity of a viable ego state stimulated by and stimulating of an audible source. Observations in social, business, school and clinical settings have regularly shown and demonstrated that the listener (his listening attitude) has been exerting a significant, if not profound, influence on the speaking person. How? Via the nonaudible movements or nonmoving, via attitudinal and postural sets, via the altering of bodily position, via the production of vocal and nonvocal sounds.

Listening is a nonspeaking, often (but not always) nonvocal, perhaps inaudible activity in response to or evocative of audible activity from another person. Listening individuals in group settings have regularly been found to be moving individuals--they are physically, visibly expressive.

Listening is a neurophysiological activity, a neuromuscular activity. It is often a trained activity; it is quite regularly an activity for the person involving adaptational adjustment. It is a focusing and converging activity; it is a selectively selecting and differentiating activity with the (audible) environment.

To be listening is to be engaged, involved, attentive. Listening is to be cortically stimulated and responsive. Electroencephalographic tracings show a different pattern when a person is listening ("Low Voltage Fast") compared to the tracings obtained when the person is hearing, when his "head-is-in-neutral" (withdrawal and fantasy).¹⁴

Listening is the principal tool of the psychotherapy trade. Listening is to be stimulated and animated, meaning muscularly (physically) active. It is, therefore, to stimulate the talker's interest. (The question of whether the listener is stimulating "angled" or "on-the-level" interest will be dealt with later.)

LISTENING IS THAT MOVING OF A PERSON MADE AS A STIMULUS FOR OR IN RESPONSE TO THE AUDIBLE ENVIRONMENT, PARTICULARLY FOR THE SPOKEN WORD OF ANOTHER PERSON. IT IS A FOCUSING-CONVERGING, SELECTING (IN AND OUT) ACTIVITY, DONE PRINCIPALLY IN CONJUNCTION WITH ANOTHER TALKING PERSON.

The legitimate listener, at the very minimum of movement, is blinking at least once every 3 to 4 seconds. With this basic information, a salesman or a clinician can estimate with a high degree of confidence which individuals are and which are not listening to the at-hand activity. Something will be said later under listening efficiency about the percentage of time (or content or attending to external events) a person in a working group can profitably spend in listening during an interval of time. Maximum efficiency of listening is not 100 percent listening.

One criterion used in treatment to determine how a person is coming along, how well he is getting, is his freedom to deal with the question: "Were you listening just now?" such as to respond with: "No, I wasn't."

NOTES AND REFERENCES

1. INDEX MEDICUS: No listings could be found in the *Index Medicus* under "listening" for the years 1968, 1969, 1970 or 1971, although there were references to over a million different medical articles. (pp. 21, 22, 23)

2. COMMUNICATION: The term "communication" as used in the social sciences is itself a misleading word. "To communicate" means to use the opening between two areas or the apparatus available for the opening-up and transmission of information in order to connect or join two areas, as with a doorway between two rooms, or with a wire or radio waves.

"Communications" is an industry and a business. It is represented by such organizations as AT&T, ITT, NBC, General Telephone, etc. Social scientists, in fact, are referring to how PEOPLE TALK (or not) AND LISTEN (or not) TO EACH OTHER.

The euphemistic expression, "What we need here is better communication between the different offices," often means, "Let us schedule another meeting between the contenders." At this point the contenders and organizers begin to jockey about who will and who will not be invited to attend, as well as the scheduling of the time at which the meeting will be held.

NONVERBAL COMMUNICATION

THE SET OF SIGNALS USED BY NONTALKERS TO CONVEY INFORMATION IN A NONCOMMITTED MANNER is called NONVERBAL COMMUNICATION --"I never said that!" This collection of listener signals, this variety of muscle movements which are accomplished without audible words are a large part of what "Kinesics" and "Body Language" deal with. (p. 23)

PERSONAL COMMUNICATION

Written and spoken language can be instruments of communication to open up areas of information from one person to others. When the unique adjective "personal" is attached, the phrase "Personal Communication" infers the opposite of "opening up a passageway." It tends instead to restrict the passage of information between persons.

In face-to-face situations "Personal Communication" more often than not infers and refers to significant moves in specific games between contending game players. It refers to those talking and listening activities which are restricted from others (outsiders) and which constrict the word passageway between the participants. (p. 21)

3. One patient, Phyllis, recovered from her recurrent catatonic schizophrenia when the Parent injunction "Listen to everything told to you!" was interdicted and her Adult relearned how she could stop listening, thus protecting her Child. (p. 21)
4. Xerox Corp. "*Course on Listening*," Education Division, circa 1962. (p. 21)
5. Fenichel, Otto, MD: *Psychoanalytic Theory of Neurosis*, New York, W.W. Norton Co. Inc., 1945. Fenichel has 100-plus references indexed on "masturbation," 100-plus on "development," four on "hearing" and none on the subject of "listening." (p. 21)
6. Nichols, R.G., PhD and Stevens, L.A.: *Are You Listening?* New York, McGraw-Hill Book Co. Inc., 1957. (p. 22)
7. Reik, Theodore, PhD: *Listening With the Third Ear*, New York, Farrar Straus & Co., 1949. (p. 22)
8. Barbara, Dominick A., MD: *The Art of Listening*, Springfield, Illinois, Charles C. Thomas, 1958. (p. 22)
9. Zilboorg, Gregory, MD: *History of Medical Psychology*, New York, W.W. Norton Co., Inc., 1941, pp. 199-200. (p. 22)

10. **DICTIONARY DEFINITIONS:**
 Chambers' *Etymological English Dictionary* defines listening: "to give ear or hearken, to follow advice." The word originated in the Old English "hlystan."
 Collier' *New Century Dictionary* defines listening: "to give attention with the ear; attend closely for the purpose of hearing; to give heed; to yield to advice"; under the subtitle "listening post" as a noun, "in general use any position maintained for the purpose of obtaining information"; the origin of the word: Anglo-Saxon (Northumbrian) "hlystan"; from Middle High German "lusen" (listen).
 Webster's *New International Unabridged Dictionary* 2nd Edition defines the word listening: "to give close attention with the purpose of hearing; to give ear; to give heed; to yield to advice or admonition; to hear with attention." It states that "listen" originated from Anglo-Saxon "hlystan" derived from "hlyst" (hearing) akin to Old Saxon "hlyst." Old Norse "Hlusta" (to listen), "hlust" (ear), and Anglo-Saxon "hlosnian" (to wait in suspense) in the general sense of hearing, obeying, and giving obedience. The definitions given above (hearken; take heed; be advised; to give an ear) lack finiteness and specificity.
 Authors agree that it is a most important quality for a person to develop. Whether writing for advertising companies, sales organizations, business management or for the occasional psychiatric treatise, writers state that listening is "something we must do," "should be done," "good listening habits need to be attended to." This material is predominantly exhortative of listening being desirable and demanding of its being accomplished. (p. 23)
11. Schramm, Wilbur: *World Book Encyclopedia*, Vol. 4. p. 711, Chicago, Field Enterprises Education Corporation, 1967. (p. 23)
12. Birdwhistell, Roy: *Kinesics and Context*, Philadelphia, University of Pennsylvania Press, 1970. Chapter IX is titled "Talk and Motion..." In context, the people-to-people movements, signals, and gestures have language and word equivalents. Kinesics is the visual, gestural band of unspoken language. The terms "kinemes, kinemorphs" in the reference can be understandably termed the listener-portion of transactions, rituals, pastimes and especially the moves of games (Chapter VI this text). The joke, "She couldn't talk at all if you tied her hands still!" while probably true, is even better paraphrased: "I couldn't listen at all if you made me sit completely still!" (p. 23)
13. At the neuronal level, the chemical process whereby hearing becomes listening is probably one involving an enzymatic action with the fixation of a particular protein molecule that has just become polymerized in the act of hearing. If the particular hearing event was not attended to with focusing and convergence of central attentive awareness and coincident protein fixations (the recording of the event), then the protein molecule just previously polymerized is probably broken down to its polypeptide components through the action of another enzyme. See also references to Penfield's work in *T.A. in Psychotherapy* and Lawrence Kubie's reports on being present at surgery with Penfield. See also "New Genetics" and "Memory Short and Long" *Time Magazine*, April 19, 1971, re RNA and molecular storage of information via protein molecule production. (pp. 24, 25)
14. Yeager, Charles L., MD, PhD, Clinical Professor, Director of EEG Laboratory, Langley-Porter Neuropsychiatric Institute, U.C.S.F. Medical Center, San Francisco, CA—Personal communication. (p. 27)

Chapter III

"Answer When You're Spoken To!"

Childhood Development and Listening

The childhood development of talk-listening, listen-talking, look-pointing and show-looking evolve in an intimately related pattern. From one-and-a-half to four years of age these in-motion mentation activities are mushrooming in numbers and skill of use, corresponding with the myelination of the central nervous system and accumulation of practiced technique, called experience.

Consider, however, that earlier in life, even from the age of six weeks on, infants are producing vocal utterances, "cooing," "gooing," "gurgling," making "babblings" that are imitated by the grownups around them. They are imitated both in tandem (sequential) and in parallel (simultaneous duetting) by persons in the nurturing position. This consecutive (taking turns) and concomitant (at-the-same-time) duplication of syllables is done for the mutual pleasure of the involved infant and parent, as well as for the language training involved.

This is to say that from the earliest days of the organism's vocal productions, these exchanges are sometimes sequential and in tandem between two talker-listeners and, at other times, the exchanges are at-the-same-time and in duet. Sometimes talking-listening takes place as a mutual, reciprocal sequencing, and sometimes talking-listening occurs as a mutually programmed, simultaneous vocalizing-listening production. This means that talking and listening are portions of one and the same activity; that from the earliest days of the organism's vocal productions there are mutually reciprocated, sequential, tandem exchanges between talker and listener and also mutual simultaneously programmed vocalizing-listening productions. "Duet talking" is eventually subjected to suppression in the home: "You aren't supposed to talk when someone else is talking, dear!"

Initially, words are for fun; the fun of making them, the

fun of saying them, the fun of listening to them and the fun of using them. Listening is for the adventure of new pleasures. To start with in life, talking and listening are for attracting each other, playing with and moving of each other. Listening is to be moved, to be stirred up. *Emotion* means (Latin *e* plus *movere*) "stirred up, moved" (by the talker). To *emote* means "to stir up, to move" (the listener.) The moving is the evidence the stroking did get through.

Secondarily, listening and talking come to be used to impart and collect information from one another. It is from this secondary rationale that the primary pleasure of playing with words and duet talking comes to be severely dealt with after infancy.

Fine focusing and pointing, specificity in discriminating, selecting and differentiating, these capabilities are all rapidly advancing in the first half decade of life. The ability to detect and listen to nuances, tonal changes, accents, and inflections is the capacity to take in secondary personal information about another person. This "intuitive process" includes the ability to organize available data and come up with verbal estimates about the other person. These qualities of natural Child are impressive, if not disconcerting, to witness in the three-to-five-year-old as his naive, "intuitive self" develops.

TRAINING AND ADAPTATIONS

At the same time as these in-motion, mentation qualities are evolving in the little creeper-turned-ambulatory-vocalist, he is receiving a steady diet of listening-talking training, both disciplining-prohibiting and nurturing-encouraging, to which he devises various adaptational responses.

Childhood learning during preschool years is heavily invested in finding the best ways for adjusting to injunctions of the nurturing person who has turned disciplinarian; injunctions and edicts about anti-looking, anti-pointing, and anti-listening.

1. "*Don't point, dear.*"
2. "*Don't stare, dear.*" (Don't notice individuals with appearance discrepant from previous experience.)
3. "*We don't listen to those things in our family.*"

4. *"We don't listen to those things, do we?"*
5. *"Don't pay any attention to how he sounds. He means well."* as with the following vignette:
"Mommy, Mommy. Daddy's mad at me."
"Don't pay any attention to how he sounds, dear. He's tired." (At 6:00 PM?) *"He really loves you!"*

So back to Daddy for the harsh word or hand which proves it. Proves what? That you can't trust Mommy, or your own ear, or your Daddy's love for you? Why not tell this coming "Cute Kid"-*"Kick Me"* player, *"Okay! So then go play with somebody else for now!"*

6. *"Pretend you don't notice!"*
7. *"Don't give yourself away!"*
8. *"Don't let them see it bothers you, that it gets to you!"*

This latter, *"Why-Does-This-Always-Happen-To-Me"* game training (WAHM) has the effect of training the Child away from giving evidence of having been stimulated to listen. This decreased responsiveness by the pretender leads him to be an unrewarding listener, as far as the talker is concerned. With continued practice of these pretenses of not noticing, it becomes possible to be almost perfectly unnoticing. People who don't give away that they are listening, that they have been gotten to with the word, those who practice this masquerade successfully may well become fat, frightened, frigid, or frenetic.

9. *"Don't give them the satisfaction of knowing you heard them--that it bothers you."*

Mommy says something... Little Joe doesn't respond. She says, *"Now you listen to me!"* Little Joe still gives no satisfactory evidence of listening to her (he has not moved). So Mommy hits on him: *Bang! Bang!* He is now becoming more grimly determined to show that he is not bothered (not

moved to action or words). So she goes Bang!

Bang! Bang!

RESULT:

She shows she has become bothered (infuriated).

He wins.

This is how to make them tougher; besides,

“look how hard she was trying!”

10. *“Answer when you’re spoken to!”*
11. *“You don’t know what you’re talking about!”*
12. *“Listen when someone is talking to you, dear.”*
13. *“You listen to me when I’m speaking to you, you hear?”*

A derivative set of corollaries of this latter is:

“When I am speaking you are supposed to be listening (SO) when I am speaking, you are not supposed to be talking, (THEREFORE) when I am speaking, I am not supposed to have to be listening (TO MYSELF, BECAUSE); you are the one who is supposed to be doing the listening.”

14. *“Listen to everything I say to you. You listen to everything, you hear! That’s being a good girl.”*
15. *“You listen to me! Everything I have to say to you is important! REMEMBER now! Be a good girl and LISTEN!”*

Phyllis recovered from intermittent episodes of schizophrenia when her Kid self became protected against this internal requirement to “listen to everything that was said” to her.²

16. *“Quit moving all around while I’m talking to you. Shut up and stop wriggling! SIT STILL AND LISTEN TO ME!”*

This is one method for turning off listening, of training for nonlistening. This is how a person learns to “let it go in one ear and out the other.”

NOTES AND REFERENCES

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2. Callaway and Jones have found distinct brain wave differences between healthy and schizophrenic individuals in response to auditory stimulation. Jones, Reese T. and Callaway, Enoch, III: "Auditory Evoked EEG Responses in Schizophrenia," *Biological Psychiatry*, 1970, 2:291-298. (p. 34)

Chapter IV

"Who's Listening?"

Listener Ego States

Psychotherapeutic attention to the patient's listening activity is to study, to diagnose and to treat:

- (1) The effect of the talker upon the listening person.
- (2) The influence of the listener on the talking person's productions, the effect of the listener's manifested physical postures, body attitudes, and the effect of the listener's behavioral gestures on the talker.¹

In an eight-patient one-therapist group, usually only one person at a time speaks. Arithmetically, this means that about ninety percent of the man-hours spent during a group psychotherapy treatment session will be in some activity other than that of talking or "verbalizing one's feelings." Therefore, it becomes useful to be able to distinguish and define what IS listening and what IS NOT listening activity among the not-now-talking individuals in the group. Listening is here defined as being manifested by an organized set of movements by the person in response to an audible stimulus or stimulating of an audible conversational response, the talking of another person.

In the widest variety of settings it has been found that the postural and attitudinal receptiveness of the listener is influential, if not decisive, in determining what the ego state of the talker will be. Reference is made here to various works on semantics² which tell of the influence of the talker on the listener. The transactional analysis literature also contains numerous references to the effects of the talker's stimulus and to the influence the talker's stimulus has on the listener's readying of his response when it becomes the listener's "turn" to be the responsive talker.

An individual's listening behavior is determined by and emanating from one of the three categories of ego states: Parent, Adult or Child.

An ego state is defined as an organized system of

coherent behavior patterns, motivated by a related system of emotion-reasoned experience (feelings) with capacity for adapting to the social situation at hand. More simply, an ego state can be defined as a state of mind with its related behavior.³

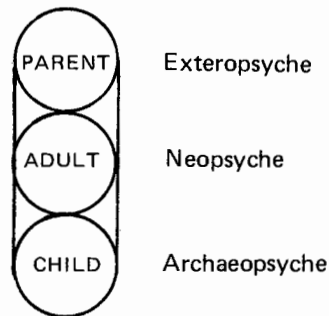


Figure No. 16

STRUCTURAL DIAGRAM OF THE PERSONALITY

It is desirable and advantageous for the clinician to be able to reliably diagnose the quality of the listener's listening activity; that is, whether it is Parent, Adult or Child listening behavior.

FUNCTIONS OF EGO STATES

- I. PARENTAL EGO STATE FUNCTIONS are for the purpose of handling Childhood ego states, and are classified:
 - A. Nurturing--both physical and emotional
 - B. Disciplining--prohibiting, limiting, training.
- II. ADULT EGO STATE FUNCTIONS have to do with the-now-and-the-here situation. They include:
 - A. Information input--"Tell me what happened?"
 - B. Information organizing--"Give me a minute to think."
 - C. Solution producing--"The best approach to this situation at this time is..."
- III. CHILDLIKE (KID) EGO STATE FUNCTIONS are:
 - A. Adapted Child (to Parental influences and training)

and as such are either:

- (1) Rebellious, defiant, "Fighter Kid" or,
 - (2) Compliant, believing and memorizing.
- B. Nonadapted, Natural Child ("Free Kid"). These spontaneous natural Child qualities are related to how a Child-like person organizes his time in the absence of a Parent-like person.

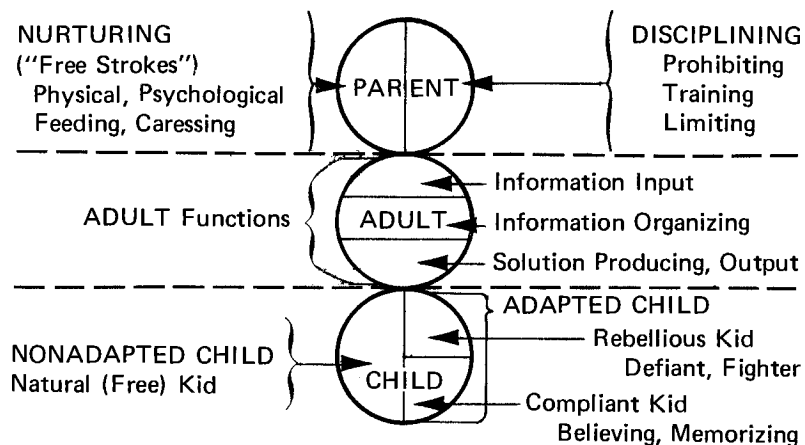


Figure No. 17

DIAGRAM OF THE PERSONALITY FUNCTIONS

DIAGNOSING LISTENER EGO STATES

LISTENING ADULT: Adult listening is evident in the moving, usually nonaudible, transacting person when his head is vertical and his eyes are parallel to the horizontal. This gives a balanced, level-headed, straight-forward appearance in which there is consideration of the situation at hand. This is manifest Adult.

The mouth line is horizontal, often the mouth is closed with back teeth touching. There is usually a slight turn of the head to one side on the vertical axis, having the effect of bringing one eye and one ear closer than the other to the speaker. This provides the opportunity for horizontally triangulating on the source of stimulation. The level, horizontally positioned head as measured across the eyes

makes for more reliable and more efficient searching-by, locating-with, and converging-on an object by the two pairs of distance receptor organs--eyes and ears. The level head that is slightly turned to one side will get the stereophonic pick-up on the event.

The Adult listener is evidenced by the gaze periodically shifting from location to location, by the intermittent changing of trunk and limb position.

Adult listening activity is "being on the level" with the other person. From time to time there will be some "tilting" for taking into account the other internal ego states--"what does my Parent think of this" and "let's see what my Child says about this." When the Adult has the executive, the person will return to level within thirty seconds for at least six seconds of time.

One of the Adult jobs is to compute that relevant information about one's own inside Parent and Child, as well as the other person's Parent, Adult and Child. In the colloquial of transactional analysis this latter is "OWNING YOUR OWN DIAGRAM."

ILLUSTRATION: Nan, previously conversant with "squaring-up" and physical movement meaning Adult listening, was noticed to be unmoving-for and staring-at someone talking in her group. The therapist asked her, "Say, Nan, you're not very interested in what she's saying. So how come you're putting Jane on?"

Nan replied, "Oh! Oh, yeah! I know. I'm not blinking!" Then smiling and fluttering her eyelids playfully, she brought her head to a level--"squaring up."

Jane, after a two-second pause, resumed her conversation to Nan, but this time with more animation and with a concomitant increase of interest on the part of the other members of the group.

Jane later brought out that she had not noticed Nan's nonmoving appearance until it was mentioned, but that after she resumed talking to Nan she felt more confident that she was getting through to her and was less worried about whether she was boring to the other group members.

LISTENING CHILD: Child listening ego states are action portraits of how a Child appears while he is listening:

(1) Impatient, restless-Child listening, such as occurs in the four-to five-year-old during church services. This is sometimes seen in treatment groups, epitomized by the individual turning to the speaker, then away, then back to him again with gross trunk and limb movements. Attentiveness does not appear to be focused in one place for any interval of time.

This (compliant-defiant) adaptation is often stimulating of the directives, "Don't talk! Be quiet! Don't interrupt when someone else is speaking!" This restless Child quality of listening may be accompanied by one or two-syllable vocal utterances or other audible sounds originating from the body skin or the clothing, turning or twisting in the chair. Contrary to the well-meaning opinions of parents, teachers, and others, THIS IS LISTENING!

This activity is a psychological, a neurophysiological responsiveness to the now-talking-person, usually a sermonizing, disciplining Parent ego state. Teaching transactional analysis to high school classes with "restless" members has shown the author the accuracy of this conclusion. The fact is, the movers were Kid-state listeners, as shown by the quality of questions in the post-session, by their responsive giggles when being credited by the speaker; for being moved by his words, and by the warmth of later greetings outside the school setting.

(2) Pouting-Child listening is defiantly compliant--secretly listening more intensely than he would care to let anyone know. With face tilted slightly down and forward, gaze and face averted, he is witnessed as secretly peeking (or "peeping") at the one toward whom the pout is directed. Movement is often partially concealed; gestures and attitude are seen conveying nonvocalized active listening responsiveness to the other person.

(3) Coy-Child listening is with head down, turned at a slight angle away from the speaker, looking up for brief glances out of the corner of the eye (inviting "come after me, catch me if you can").

(4) Embarrassed-Child listening has an accompanying increased coloring. Blinking is decreased or increased, often there is jerkiness of movement--"Aw, shucks" awkwardness.

(5) Defiant-Child listening is with the head tipped up and tilted to one side, not unusually horizontal lines on the forehead, facial musculature with a flat or "stony-face" squint, jaw jutting forward. Blinking or other body movement is in progress.

(6) Challenging-Kid listening is with head tipped forward, face tilted off the horizontal plane about fifteen degrees to left or right, gaze directed up under the eyebrows. Horizontal lines on forehead, blinking rate somewhat reduced, perhaps a leering smile on the face.

(7) "Floppy-headed-Kid" listening is with the head way over to the side with the ear almost touching his shoulder to convey, "It's too much for me," "I'm just a li'l kid, how could you expect me to know? You couldn't expect me to do that!"

(8) Natural Child ("Free Kid") listening may well be in the act of vocalizing an "Um!" or "Tsk!" (tasty goodie) while another person is talking; turning to other more stimulating sounds and words as they occur, listening with cocked or level head as if to the wind in the trees or a new kind of bird chirping.

LISTENING PARENT: Parental listening is in the manner of and with the attitudes, opinions and views of mother and/or father. These opinionated ways of listening are meant to convey messages of approval or disapproval to Childlike individuals via the listening look (nonverbal communication?). These minimal movements, changes of expression, on the part of a Parent are intended to bring about maximal results in the behavior of the stimulating and/or responding Child.

PARENTAL DISCIPLINING listening is often with a scowl on the titled head, with as little as one-fourth inch side-to-side rotation of the head meaning, "NO!" "DON'T!" Two pairs of these rotating head movements mean, "I wouldn't if I were you!" or "No! No! You better not!" to

show annoyed disapproval. This disciplining Parent will be angled ten or twenty degrees.

The Killer Parent "that sends shivers down the spine" of the onlooker has seven to eight degrees tilt, eyelids narrowed but not squinting, neck arched back with head tipped forward five degrees. The top of the neck where the base of the head rests is pulled back about half an inch.

The NURTURING PARENTAL listening attitude is very close in posture to the disciplining-prohibiting Parental listening appearance. The neck is arched forward so that the base of the head is brought forward, head tipped forward ten degrees and tilted ten to twenty-five degrees to one side, eyebrows perhaps raised. This is often accompanied by head movement in a fore and aft plane to describe (feeding) approval.

Both public speakers and group therapists have occasion to view the headnodding, head-bobbing Parental listener who nods while the speaker is talking, as if to say, "I completely agree with you. You are so right." It is as if the listener were feeding soft candies or marshmallows to the speaker during his recitation of the particular and approved topic.

In group therapy situations, this marshmallow-feeding Parent is usually offering "sweet nothings" to the problems of others, murmuring soft, "nice sounding" seemingly sympathetic phrases to indicate how much he cares *not* to have the distressed one give himself away; i.e., not get well of his distress. These "reassuring nothings" have the effect of plugging the complaining mouth of the "problemated person."

When the bobbing is accompanying this same individual's own words, this head-bobbing Parent is referred to as "THE COACH." As the bobbing goes ahead with the accompanying words being directed at the intended listener, the coach is emphatically affirming his opinion that "What I am telling you is important for you to know. It is for your own good, and I mean for you to learn it. You do agree with me, don't you?" Implicitly it is understood that the affirmative headwagger, the coach, will become indignant if the listener does not recognize "the perfectly obvious truth" of what he, the coach, is saying and bobbing about.

TONES OF VALUE

Each individual has four or more voice tones. These different voices are most often noted in telephone conversations where, for example, a spouse will instantly recognize her mate when he is using any of the usual three or four that are regularly heard. When THAT very infrequently used ONE is exercised, it will often induce a "I had best watch out! It startled me because I didn't recognize what was going on with him. In fact, it took me several seconds to recognize it was him!"

Listening to the tone of a person's voice probably gives as precise a compact set of (coded) information as there is available in a unit package (miniaturized circuitry) to collect about the other person's state of mind.

NOTES AND REFERENCES

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2. Hayakawa, S.I.: *Language and Thought in Action*, Burlingame, Harcourt, Brace & World, 1964. (p. 37)
3. Berne, E.: *Transactional Analysis in Psychotherapy*, pp. 17,30. op. cit. (p. 38)

Chapter V

"Who Said?"

Transactional Analysis of Listening

TRANSACTIONAL FORMULATION

To listen is to move. To listen is to be moved by the talker--physically and psychologically. To listen is to be influenced by the talker. The listener, by being moved, is showing that the talker is making a difference to the listener. The difference, if nothing else (and it will be more), is the moving from one position to another. The listener, by moving his muscles and body in a rhythmic series of steps, in accompaniment to the talker, is changing for and is being changed by the talker. To move is to change. To be moved by the talker means, therefore, that the listener cares--is moved. ^{1,2,3,4}

SOCIAL CONTROL: THE LISTENER AND THE TRANSACTION

Whether in business or social groups, the listener's withdrawal is influential, if not deadly, to the talking-listening of others. The listener's listening, whether as a ritual, as a pastime or in the playing of a game, is a major contributor to the social operation taking place. Listening is a major dimension in intimacy. Listening at work is part of the job.

The listener has large amounts of social control⁵ at his disposal. For example, by "squaring-up," "listening-on-the-level," and being "straight," he can influence not only the quality of his own listening perception; i.e., turn on his own Adult with a corresponding quality of his own internal experiencing and feeling,⁴ but he can also become influential on the quality of conversation coming from the talker.

By tilting his head, a listener not only can bring on an angle in his own mind, he can bring it on in the speaker and even other onlookers. This "angle" indicates a quality of

listening in which one side of the listener's mind is weighted more heavily than the other.⁶

In operation the disciplining Parent function does listen differently from the rebel Child but they are quickly attracted to transact with each other. The compliant Child form of listening can also be activated by the disciplining Parent but the difference will be apparent. The compliant Child listener is more a memorizing and believing person, "yes, Sir!" The information-organizing Adult (ego state) function, is yet another quality and capacity for listening. The listener's listening includes (1) a selecting-in and a selecting-out of the incoming audible data *and* (2) the selecting of which function of which ego state will process the accepted input. This selecting from among the views within oneself about which ego state will listen to, evaluate and assess the event is analogous to a televised event where several cameras monitor the same event, but only one view of the event is put out on the air waves at a time.

The ability of a person to sort out his personality states and those of his companions lends considerably to his efficiency in handling his daily encounter events. Steve reported, "I don't get traffic tickets anymore. I got stopped for speeding yesterday. At first I got real mad, but I thought that I didn't want a ticket. So when he came up to me I hung my head, angled myself and talked the way his Parent would let me off. And he did. I got a warning, that's all!"

Other texts refer to "emotional filters"⁷ as being a disadvantage for improving listening efficiency. One project report⁸ stated that "initially the greatest task a teacher (of listening efficiency) has to perform is to bring the class to the realization of what they do not hear. The clients had the attitude that they did not need a listening class, as they had been listening all their lives... They (the clients) would initially complain that the exercises were repeated too fast...; however, quite soon the person began to recognize that his was a tendency to avoid the responsibility (for) ... organizing his own thoughts, and most of all to help the individual to recognize his own responsibility in *learning* to listen."

The "Kid" ego state ("emotional filter") in the client of

this study was viewed as interfering and to be exorcised from the personality. Apparently the "Kid" self in the client was rebelling against certain "disciplining Parent" directives such as "recognizing his own responsibility in learning to listen" and "jumping at conclusions."

TRANSACTIONAL ANALYSIS

When studying people in groups, it is advantageous to use the transaction as the unit of social action. A transaction is defined as one social, conversational stimulus and the social response to this stimulus.⁹ In the analysis of transactions, there is attention to identifying the nature of the cathected ego state in the person giving the stimulus as well as to identifying the operating ego state in the not-now-talking other person who later may be vocally responsive.

Analysis of transactions in groups has shown the talker exerting an influence on the listener. In addition, however, there are specific dynamic, transactional effects of the listener on the speaker. These are the factors which sway the talker's behavior as he talks--how the listener persuades or dissuades the talker's continuance along particular lines.

In treatment, the talker who is doing well in his get-well, get-winners program is much more alive to the physical attitude and type of movement of the listener. This is due to his rediscovery that listener-available information will offer reliable, predictive information back to himself and to other observing persons about the quality of listening reception he is being given.

Keeping track of the angle that the speaker has enables the listener to be aware of attempts being made to persuade, convince, fool or play with him, the listener. The talking person who notices that the listeners have a tilt to their faces might reflect that:

- (1) The listening may be occurring from a prejudicial or playful point of view, or
- (2) He, the speaker, may be presenting himself in a manner that is less than objective.

During serial transactions in a group, an "angle-in-mind" stimulus from the talker usually (within three transactions)

stimulates an "angle-in-mind" attitudinal response in the listener. The converse also has held true where an angled listening stimulus attitude has brought about responsive angling of the talker's presentation, as with the head-wagging listener. The readiness of a pair of "players" to initiate a game is often first noted when both listener and talker assume an angled countenance.

LISTENER POSTURES, GESTURES INTENDED TO "ANGLE" THE TALKER

Even though he is not-now-talking, the listener can by his movements, postures, and gestures influence the talker. Some of these inaudible responses are:

1. **CHEEK PUFFING**, facing forward and looking directly at the talker; angled head, eyes momentarily going down, cheeks being puffed out and corners of mouth going down for a second or two, meaning "You don't say so. I wouldn't have thought so (and I still don't!)" ; "I wouldn't have believed it (and I still don't)!"
2. **BASKET HANDS**, finger-tips touching--the seemingly contemplative, carefully-considering posture and gesture of the hands and fingers in an inverted basket position. The head is tilted to one side and slightly forward, gaze directed up away from the speaker, both hands are brought together but with the fingers separated and arched forward to form an inverted basket structure with only the finger-tips of the two hands touching. Body is bent, seemingly in an attitude of praying. Many a talker after a few moments of this attitude of contemplatively being listened to has found this apparent praying for him changing into preying upon him. This gesture has been pictured as a money-lender not sure that he has exacted enough collateral or interest for a loan, "so to speak."

A variation of this pseudo-contemplative praying, basket-hands is the one where the listener is sitting leaning back "casual," head tipped back.

With this, the angled listener has his "point in mind" and is waiting for the propitious moment for pouncing, as with, "Wouldn't you say (agree) then, that..."

3. FOOT-SWISHER: Foot and ankle undulating side to side (beast of prey, tail-undulating tiger) ready to pounce on misbehavior of the other. A variant of this is the high-speed foot twitcher--"like a rattlesnake just before striking."
4. EYE ROLLING: "Look-at-him-would-you!" Catching the eye of a second person to then perform a semi-circle, "rolling-the-eyes" up and out (laterally) away from the "on stage" third person with a momentary shrug of the shoulders and raising of eyebrows to return the gaze to the second person. It conveys "That's weird," "He's pretty far out, huh?," "I don't get him, do you?" This is a discounting and a discrediting and done "so to speak" behind the other guy's back--laughing behind his back.
5. SHOULDER SHRUG: The simple shoulder shrug--"I don't know (and I don't care)."
A specialized one: Shrugging both shoulders, a momentary raising of both eyebrows and pulling both corners of the mouth to the side and down, with knotted brow and a rapid turning the head side to side, two oscillations (the "No! No!" gesture) to mean "I don't get it (you)," "I don't understand (you)," "You just don't make any sense," "Are you daft or something?"
6. HEAD NODDING:
 - a. Parent: "Yes! Yes! I agree with you!," fore and aft, two or less cycles per second.
 - b. Kid: "I know! I know!," fore and aft, at the rate of five or six oscillations per second. This is the cervical disc wrecker.¹⁰
 - c. Weaving side to side: Search-and-corner.
 - d. Fine rapid "Wobble" side to side:
"You-wouldn't-do-that-to-lil-ole-me-would-you?"

"How-could-you-do-that-to-me?"

"I-was-only-trying-to-help-you-out!"

This fine wobble motion usually occurs in bursts of two complete oscillations at a time.¹¹ It often foretells a scolding coming your way.

- e. "No, No" rotations of head on neck (side-to-side turning).
7. CORNER-OF-THE-MOUTH PULLING BACK for:
 - a. "Oops, I goofed."
 - b. "Oops, stupid you."
 - c. "You dumb...(disgusted)."
8. LEG BOUNCING, high-speed, up and down, shaking--done on the toes, heel off the floor. This is a barely compliant Child readying for a rebellious form of adaptation:
 - a. "I'm so nervous, I have to get out of here, out of here, out of here!"
 - b. "I have to go, have to go, have to go (where?)."
 - c. "It's on you, on you, on you."
9. INDEX FINGER EXTENDED; MOVING SIDE TO SIDE--two side-to-side movements is
 - a. "No! No!" or "Mustn't do!"

LISTENER SOUNDS TO "ANGLE" THE TALKER

The sounds referred to are those produced by voluntary (striated) muscles.

1. DRUMMING: Finger and foot drummers are well known to salesmen and school teachers. These are seen in both rebel Child and Parent ego states indicating "hurry up," "get to the point," "quit wasting my time."
2. THUMPING: Thumping as on the arm of a chair or side of a desk for the room-filling resonance created "for emphasis!" Done slowly, it is striking

how often pronouncing the word "Dumb!" in accompaniment with the thump is productive of laughter. At other times and with other thumps the word equivalent is "Damn!"

3. "TSK"—The "tasty" audible made by the tongue being pulled down from the moist upper teeth and the palate. One system of decoding goes as follows:

One "Tsk"

"You Dummy!"; "Stupid!"; "How awful!" or the introjective forms, "I shouldn't have!"; "Oh, Sh—!"

Two "Tsk's"

"No, no!"; "You mustn't!"; "Don't do it!"

Three "Tsk's"

"Shame on you!"; "It's your fault!"; "You shouldn't have!"; "You'll be sorry!"; "You bad boy!"

Four "Tsk's"

"Naughty, naughty!"; "Look what you did!"; "No! No! Mustn't do!"

These "nonverbal communicants" are describing what is in good taste and what is in bad taste. These individuals tastily give their approval or disapproval of the stimulator. One group member expanded the initials "TSK" to mean, "tasty, sweet kisses," "tough, sour kick," or "tiny, shiny kisses."

4. "LEATHER—WORKING" sounds made by a person's shoes being worked on each other, a stiff leather purse, a leather or plastic coat, etc.
5. EXPLETIVES, the monosyllabic vocal utterances such as "Ohh!" (How awful), "Umm!" (I think I understand), etc.
6. SIGHS: Sighing as an audible nonvocal involves several variables which are physically controllable:
 - a. The length of time of the sigh,
 - b. Looking at the person (or not) for whom it is intended,

- c. Inspiratory or expiratory in nature,
- d. Intensity, volume of sound produced.

Sighs are listened to by the children and used by the parents in some families as the primary warning signal given when "You better watch out!" A warning sigh from a parent may bring a response, "What's wrong?" "What'd I do?" "I didn't do it!" "She did it!" Sighs are used in some families the way "Tsk's" are used in others. (See also Chapter 7.)

VARIETIES OF MENTATION

Psychotherapists and others working in the social and behavior sciences are looked to by patients and clients for ideas, opinions, thinking and talk based on the professional's training and experience. They are looked to for skilled and informed deliberation on people events. From this it is postulated that the professional person's own method of deliberating, cerebrating and thinking about the people events in question is of importance. A person's method of cerebrating is reflected in the words he uses to describe it.

An on-the-level, "I think..." (Equaling "my best estimate is," or "from the information I have to date") with regularity is objective and unbiased. OBJECTIVE, ON-THE-LEVEL, STRAIGHTFORWARD, REASONED THOUGHTFULNESS IS THE MOST COMPASSIONATE METHOD OF APPROACH ONE PERSON CAN GIVE TO ANOTHER.

"I have a feeling" type of thinking originates either from anachronistic Childhood thinking patterns or from the Parental repository of prejudice and opinion about what is "good and bad, right and wrong." True, the feelings are in the gut, but there is another organ in the body more capable of determining, understanding, computing the best solution for the here and now situation.

Nor is the writer denying the value of a person having feelings, emotions; for it is the feelings in those strivings and those dreams born in childhood which provide the mainstream forces for the purpose, for the lust for life.

TALKER PHRASES INTENDED TO "ANGLE" THE LISTENER

There is a series of opening phrases used by talkers to angle the listener: "prefacing words" or "prefatory phrases." They are specious and at times even meretricious. These particular prefatory phrases are used "to creep up on" the listener and therefore are often predatory phrases. They are used in order to persuade the listener's believings and undo his reasonings, to "bring him around and into line." More often than not they are indicative of the predatory intent of the speaker.

"As I see it,--"	"As it looks to me,--"
"As I was saying,--"	"Well, anyhow (anyway),--"
"True, but,--"	"In my opinion,--"
"As anyone (fool) can see,--"	"Right! And--" (dismissal)
"As everyone knows,--"	"I consider that (to be)--"
"Of course, you--"	"Wouldn't you agree that--"
"In other words, you are saying that--"	"I was wondering if--"
"Well, it seems to me that--"	"It occurs to me that--"
	"Has it ever occurred to you that--"

The objective with most of these phrases is to decrease the listener's data in-put, offering instead comforting words and strokes with the implication of withdrawing them if necessary in order to bring about a change of belief. "It seems to me that--" when used with any frequency, can be directly decoded as "My daddy (or mommy) says that..." Rather regularly, as the person continues past the introductory words and into the ensuing opinionated remarks, his body posture shifts and his physical gestures and the angle of his head change. His voice tone, pitch, volume, cadence of syllables and perhaps also vocabulary change.

Meanings of some of these PSEUDO-MENTATION PHRASES:

- (1) "I'm not altogether convinced that..."
"I'm not convinced that..."

This is used to invite more proof from the initiator "beyond any reasonable doubt" and is given by the legalistic-minded person.

- (2) "I don't accept that!"
 This response, whether challenging or luring in delivery, is given back to some observation or conjecture by another person. In transactional analysis groups it is called a "spit-up" and is intended to induce the other person into more "stuffing-it-down-the-throat" type, cramming feeding efforts.
- (3) "I believe that..."
 "It is my belief that..."
 These can be called deified conclusions and opinions.
 It-is-a-matter-of-sacred-belief-to-me.
 My-mommy-and-daddy-led-(fed)-me-to-believe-that.
 It-is-my-firm-opinion.
- (4) "I don't believe I..."
 The forthcoming responder would seem to be offered the chance to try to convert (if he can) a belief of a "non-believer." Believing is a different order of experiencing from that of data processing and, as such, is not readily modifiable with new information. The implication is that the "non-believer" currently has a stronger commitment to beliefs and believing than to computing.
 Similarly, compare "I don't think I care to (want to) believe what you are saying!"
- (5) "I feel..."
 "My feeling is..."
 "I have a feeling..."
 It-is-my-opinion, in-my-heart-I-feel, my-gut-tells-me, my-vague-general-impression-is, don't-quote-me-but-it-seems-to-me-that...
 This is nonspecific, impressionistic, (gastro-intestinal?), noncommittal recounting of opinion. Changing the word "think" to "feel" decreases the precision, reliability and crispness of a presentation. It shows a preference of the talker

for “the feelies” instead of a reasoned form of compassionate thoughtfulness.

- (6) “Has it ever occurred to you that...”

Are-you-stupid-or-something,-Man?

- (7) “I was wondering if...”

This is checking out the other person’s resistance. It is a preliminary probing and means, I-don’t-plan-to-tell-you-what-I-think (what-I-am-up-to) until-you’ve-told-me- what-you-think (are doing). I’ll-show-you-mine-after-you-show-me-yours!

- (8) “You lost me!”

“I was following you, but you lost me!”

This stimulus not infrequently leads the preceding talker into talking circles and eventually into confusion or anger. “Go to Hell” can often be substituted for “you lost me” and will account for the “Stupid” player’s laugh as he says “you lost me” followed by his Demon Kid’s “Haa, haa, haa!”

- (9) “I know,”

“It is a known fact that...”

“As we all know,”

“As you know,”

“As is obvious to all of us here...”

It-is-a-matter-of-strong-opinion-to-me,

it-is-my-prejudice;

don’t-give-me-facts-because-my-mind-is-made-up;

nothing-you-can-say-or-do-will-change-me;

no-matter-what!

- (10) “Oh, you’re just playing gameS!”

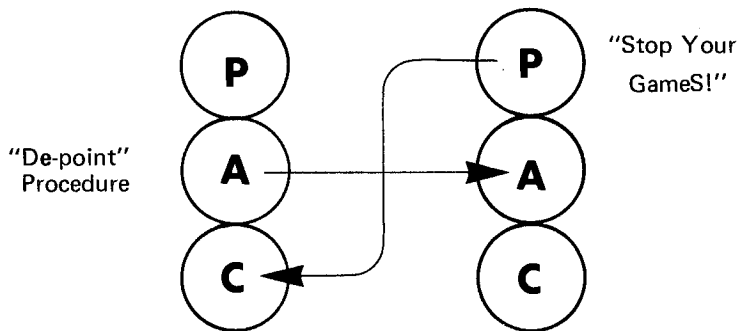
“Stop playing gameS and be serious!”

“I don’t want to play any of your silly little gameS now!”¹²

These succinctly Parental phrases are said in tones of irony and disparagement. The plural of the word GAME is reminiscent of the use of the pronoun “we” used by “super-mommies” on a hospital ward telling patients, “Now we are going to take our baths.” The speaker of the “your gameS” lines is disparaging, belittling, and unsympathetic

toward playfulness procedures. His phrases are used to stop the other person *and* push aside other thoughtfulness in order to “finish getting my point across to you (for your own good).” These Parental points tend to be tedious, tricky, or trying to the would-be listener. The Parental talker is trying to stop the other person’s activity which might tend to blunt the sharpened point of the Parental “pointed” remarks.

Figure No. 18



PARENT SUCCINCTISM: “Your GameS!”

Patients who have their situations computed for them and have been able to objectify their troubles have then gotten well of their loser commitments more rapidly. They have gotten well of their “really feeling” decisions which were made in childhood. It is these “really feeling” decisions which are now resulting in the disappointing and depressing daily social encounters.

THE MOST COMPASSION FOR ANOTHER IS INHERENT IN THE AMOUNT OF TIME AND WORK IT TAKES TO PRODUCE REASONED THINKING ABOUT “ME AND YOU SO WE BOTH CAN COME OUT OK.”¹³

NOTES AND REFERENCES

1. Schefflen, Albert E., M.D.: "The Significance of Posture in Communication Systems," *Psychiatry*, Vol. 27, pp. 316-331 (1964). Here Schefflen talks of "postural configurations, which are reliable indicators of the following communication: (1) They demarcate the components of individual behavior that each person contributes to the group activities; (2) They indicate how the individual contributions are related to each other; and (3) (These postural configurations) define the steps and order in the interaction--that is, the 'program.' All English-speaking people (who also move 'in English') seem to utilize this postural information unconsciously for orienting themselves in a group. A conscious knowledge of these postural functions is of great value in research in human behavior and in studying or conducting a psychotherapy session informedly." (p. 45)
2. Schefflen, Albert E., M.D.: "Human Communication: Behavioral Programs and their Integration and Interaction," *Behavioral Science*, Vol. 13, pp. 44-55 (1968). Here Schefflen "describes human behavior as a program of behavioral units and progression evolved and transmitted in culture. The program for transaction prescribes both individual parts and the relationships in a traditional interaction. An actual enactment of such a transaction kinesic and other communicative signals are employed, largely out of awareness, to pace and integrate the various behaviors of the whole." Schefflen's assumption is that "behavior appears in standard units in a grouping because the members learn to perform so as to shape their behavior into molds so that they are mutually recognizable and predictable." In a reference Schefflen tells that these units of behavior were labeled "behavioremes" by K. L. Pike in 1954, *Language Part One*, Glendale, Calif. Summer Institute of Linguistics. (p. 45)
3. Schefflen, Albert E., M.D.: "Quasi-Courtship Behavior in Psychotherapy," *Psychiatry*, Vol. 28, pp. 245-257 (1965).

Although not using the terminology, Schefflen is describing the moves in games and how these moves are recycled and played out, move by move as a game progresses. Again without the terms, he refers to the sequence of operations and procedures of rituals and pastimes. He would appear to have a rather clear grasp of the sequencing of behavioral operations between individuals during the progress of the transactions in a conversation. He describes the non-talking person's gestures, mannerisms and physical attitude in a "behavioral set" and its effect on the talking person. Schefflen, however, stated, "What a postural shift signifies is not a personality quality but a communication, structural event" and thereby overlooked that a change of behavior not only accompanies, but is indicative of a change of internal attitude, i.e. an ego state change. (p. 45)
4. What is newly introduced in this work is the fact that listening behavior is modifiable and is treatable. This is to say, that by the act of changing the external behavior and attitude, a person can, and does, and is able to select a different quality of (ego state from within) himself from which to function and with which to organize his surrounding social events and transactions; that by this act of changing his muscle set, he can select to bring about a change in his own internal attitude and state of mind. "Change and get well first! (If need be) we will find out why (you have these feelings) later!" (Berne).

An ego state is a "system of feelings which motivates a related set of behavior patterns" (Berne). This means that by changing a (related set of

behavior pattern which is motivated by a related system of feelings, then a new system of feelings will assume eminence in the internal reasoning-feeling experience. Putting it differently, by exercising social control of self, a person can then experience the transpiring events from a different point of view. This act of changing the quality of ego state which is in the executive and then the "real" self can be accomplished within as few as 30 secs. See *THE ENCOUNTERER*, Vol. 1, No. 1 (1969), Ernst, F.H., Jr. In *Transactional Analysis in Psychotherapy* (p. 18) when quoting Kubic, an indirect reference is made to the 30 seconds it takes to alter or fix an ego state in mind for social usefulness. (pp. 45, 46)

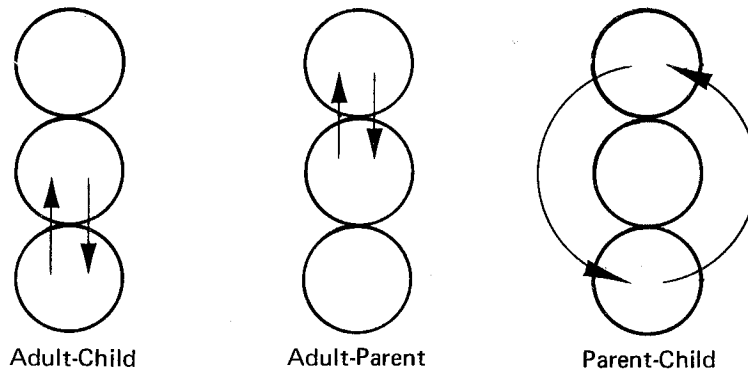
5. Berne, Eric, M.D.: *Transactional Analysis in Psychotherapy*, pp. 23, 180, 184, SOCIAL CONTROL is defined as "control of the individual's own tendency to manipulate other people in destructive or wasteful ways, and of his tendency to respond without insight or option to the manipulations of others." This relates to the Adult control of Child impulses and Child activities and games. It is accomplished in transactional analysis by the method of structural and transactional analysis wherein the individual becomes proficient at sorting his ego states without having insight into his own actions or those of others.
 People who gain social control of their transactions and become able to sort their own ego states are able to reduce the amount of trouble they have (thereby the intensity of their psychopathology) because of the reduction in the number of playful, "I was just kidding" transactional offerings which often result in game playing and end in undesirable payoffs, e.g., a racket. (p. 45)
6. Wooldridge, Dean E.: *Machinery of the Brain*, New York, McGraw-Hill Book Co., Inc., 1963. Wooldridge gives evidence suggestive of the neuro-physiologic basis for the phenomenon whereby the change of the head angle leads to a change in ego state (The Ernst Phenomenon). Wooldridge cites "the Harvard cats" experiment in which the rotation of the axis of a straight line across the field of vision causes stimulation of different sets of occipital neurons in the cat's brain for every 5 to 10 degrees of rotation of this axis regardless of where the line was located in the field of vision (peripheral or central vision). (p. 46)
7. Nichols, Ralph G., Ph. D. & Stevens, Leonard A.: *Are You Listening?* New York, McGraw-Hill Book Company, Inc., 1957. (p. 46)
8. Stocker, Claudell, S.: *Methods for Improvement of Listening Efficiency In Individuals with Visual Impairment*, Final Report of Project 83-PO25-6, (p. 17) July 1, 1967-July 30, 1970, Kansas State Dept. of Social Welfare, Division of Services for the Blind and Visually Handicapped. (p. 46)
9. Berne, Eric, M.D.: *Games People Play*, New York, Grove Press, Inc., 1964, p. 39. "If two or more people encounter each other in a social aggregation, sooner or later one of them will speak or give some other indication of acknowledging the presence of the others. This is called the *transactional stimulus*. Another person will then say or do something which is in some way related to this stimulus and that is called the *transactional response*."

INTERNAL DIALOGUE compared to TRANSACTION: The term transaction is used in this text to refer to the unit of social intercourse between two or more people, a stimulus from one person to another individual and the transactional response coming back from the other person. To the questions "Yes, but can't a person have a transaction inside

himself? Don't people have transactions with themselves?"; the term *transaction* in this book refers to social activity between persons. Those conversations held within one's own head, those which occur silently within one's own thinking, "within myself," are here called *internal dialogue*. Diagrammatically this is depicted as:

Figure No. 19

DIAGRAMS OF INTERNAL DIALOGUE



- Among those oriented in transactional analysis, this ability to "talk it over with myself" is of realistic value. It refers to "getting an inside assessment of a situation from each of the three selves inside." (p. 47)
10. Ernst, F.H., Jr., M.D.: "Theory of Cervical and Lumber Vertebral Disc Syndromes," *THE ENCOUNTERER*, Vol 1, No. 8, (1969). (p. 49)
 11. Ernst, F.H., Jr., M.D.: "Encounter: Dora," *THE ENCOUNTERER*, Vol 2, No. 30, (1970). In this article the author describes a very fine tremor-like movement of the head which at first looked like an irregular weaving or wobbliness of the head. On closer inspection it was seen to be a pair of rapidly executed side to side, face and head tiltings with the axis of movement at the nose of the face. The words which went with it were: (1) "You-can't-talk-to-me-like-that!" (2) "I-was-only-trying-to-help-you- out!" or (3) "How-could-you-do-that-to-me!". (p. 50)
 12. Ernst, F.H., Jr., M.D.: "Parental Succinctism," *THE ENCOUNTERER*, Vol. 2, No. 30, (1970). (pp. 55, 56)
 13. Ernst, F.H., Jr., M.D.: "The OK Corral: Grid for Get-On-With", *Transactional Analysis Journal*, Vol. 1, No. 4, pp. 231-240, (1971). (p. 56)

Chapter VI

“Why Me All The Time? I Want To Be Somebody Else!”

Analysis of the Game Moves and the Game Diagram

In his adaptively selecting a particular method of obscuring what is listened to and looked at, a person is reflecting how his anti-listening-looking training of childhood was perceived as a game. The reader is invited to reflect on and contemplate the following Parental injunctions:

1. “Pretend that you don’t notice,” (that you’re not interested, that you don’t care).
2. “We don’t let anyone see that those things bother us, do we?”

Each of these has a drama-laden, a make-believe potential. Each has implications rich with play value as heard by children. Individuals in their growing years learn that a game can be played for small stakes--a smile, a scolding word, a nickel, or a small confusion. A game can also be played for very high stakes ---- the “hard games.” These are the third-degree games with a payoff of a jailing or a whipping to prove “I don’t care” or “You can bet your sweet life on that!” meaning the player is willing to bet his own life.

People select their friends from among those who play their same or complementary games. A game is an ongoing series of complementary ulterior transactions, repetitively carried out, with an artful stratagem (“gimmick”), a concealed motive, and a payoff.¹ These sets of serial transactions seem at first plausible and reasonable, but the duplicity becomes evident at some time before the conclusion of the particular encounter.

ANALYSIS OF THE SERIAL TRANSACTIONS OF GAMES

A game is played by two or more persons. Each game has at least one reasonable-sounding, plausible, complementary transaction between the players at the social level. This is regularly within the opening move and is the HOOK of the game.

There are nine types of complementary transactions with which to introduce the “reasonable” opening move of a game.

THE NINE TYPES OF COMPLEMENTARY TRANSACTIONS

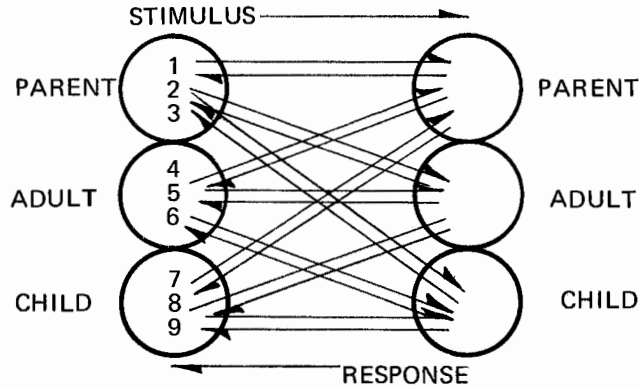
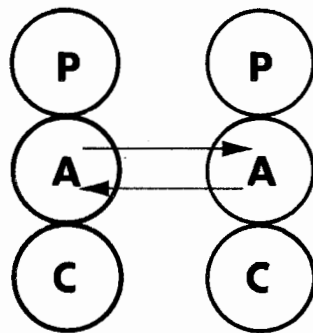


Figure No. 20

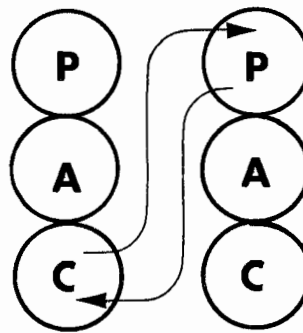
The four types of complementary transactions which most regularly introduce a game are shown here in figures below.²

**TRANSACTIONAL DIAGRAMS OF THE SOCIAL LEVEL,
OPENING MOVES OF GAMES.**



Transactions:
Adult-Adult

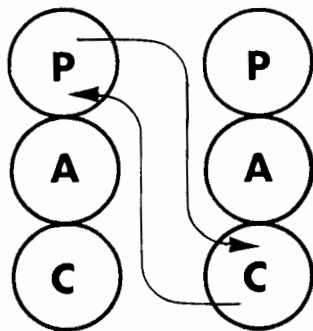
Game Examples:
"Why-Don't-You,
Yes-But"



Transactions:
Child-Parent

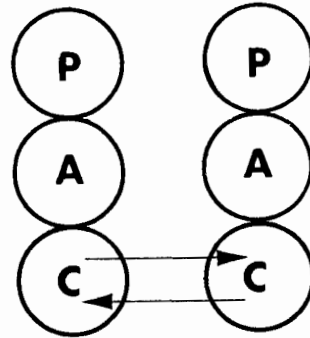
Game Examples:
"Now-I-Got-You"
"Wooden Leg"

Figure No. 21a



Transactions:
Parent-Child

Game Examples:
"See-What-You-
Made-Me-Do"



Transactions:
Child-Child

Game Examples:
"Indignant"

Figure No. 21b

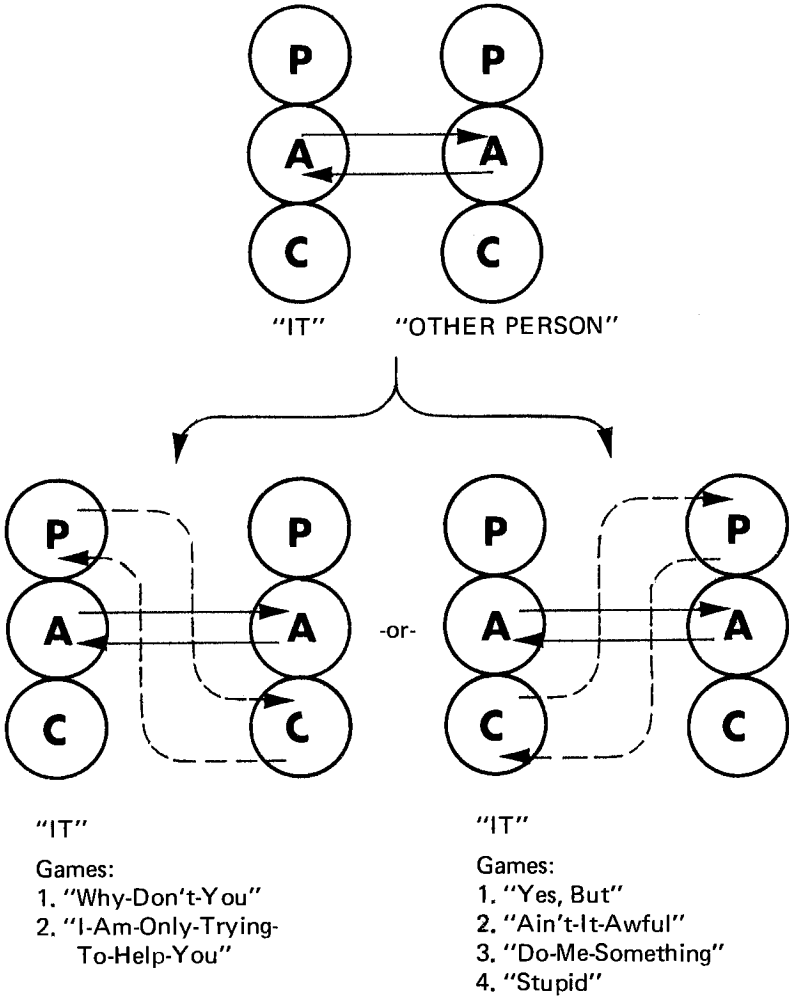
As the transactions of a game unfold, then the picture of a game is seen. The HOOKS are sunk so that the ANGLE and CON maneuvers can be set in motion, and then the GIMMICK eventually can be played in order that the player then can go for the ulterior gratification of the PAYOFF. The predominant and driving impetus and force behind this series of social exchanges is the latent, the hidden, the ulterior motivation of the thirst for PAYOFF. When this picture of a game is understood, then the transactions of a game can be seen as having a natural logic within themselves.^{3,4}

Out of the social level Adult-to-Adult transactions, games are seen to evolve in one of two directions to bring about different forms of psychological structure, each with its unique quality of dynamics as shown in Figure 22.

ADULT-TO-ADULT SOCIAL LEVEL

Game Opening Move

Figure No. 22



The Child-to-Parent social level transactions can develop into a game in two directions via the angular and duplex as follows:

**CHILD-to-PARENT
Initial Game Move**

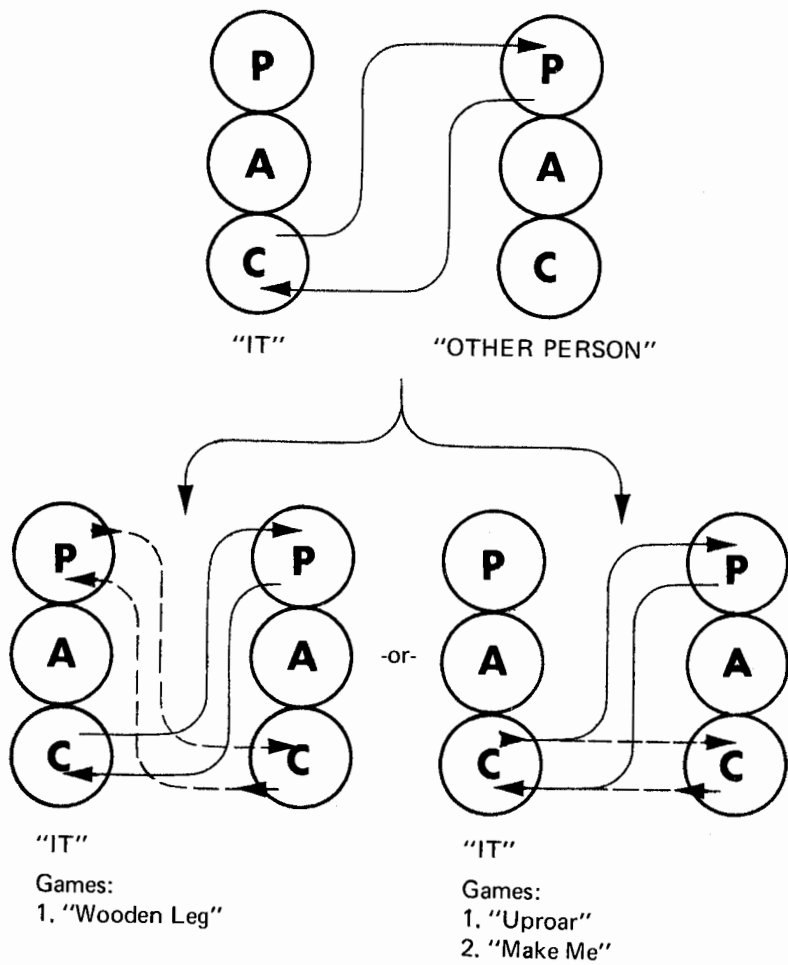


Figure No. 23

So also can Parent-to-Child social level opening transactions develop into a game in two directions.

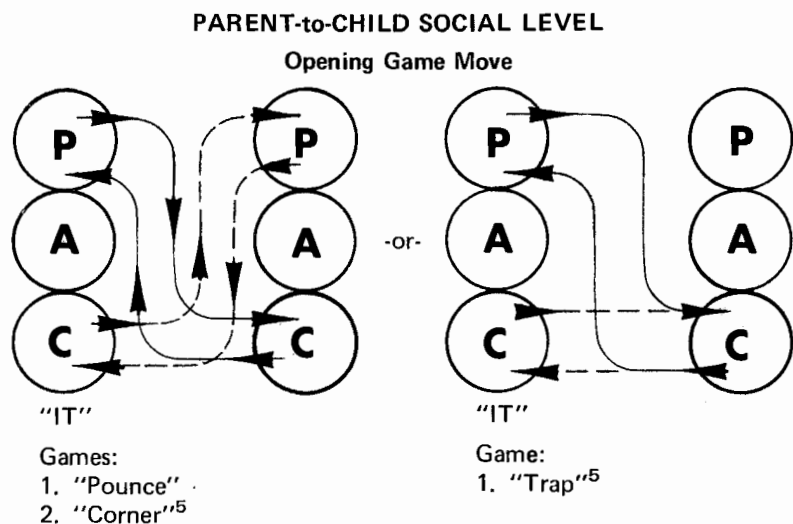


Figure No. 24

These latter games and diagrams are complementary to the just-preceding forms shown in Figure 23.

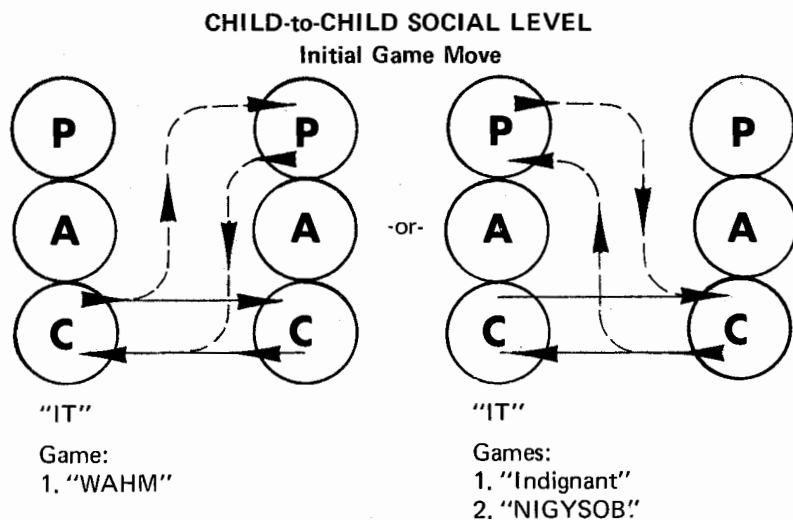


Figure No. 25

In each of these four series of transactional diagrams, there is a major crossing of a pair of transactional lines. A step-by-step diagrammatic representation of the transactional events leading to this major transactional crossing is shown next, using the example of the Adult-to-Adult social level game.

THE ULTERIOR TRANSACTIONAL DIAGRAMS IN A GAME

Social Level Adult-Adult Game

THE TENTATIVE ANGULAR TRANSACTION

MOVE No. 1 -- *THE HOOK* --

Move No. 1 of a game is *THE HOOK* stimulus. In this move the stimulus is an Adult-programmed *tentative angular transaction*, one adapted to the external circumstances and to the internal stroke hunger. This initial stimulus is aimed at the other person's Adult, but with just enough seasoning added to it to whet the appetite of the Parent as shown by the dotted line of the angular offering. This is carried out in order to encourage and make sure if possible, that the responder's Parent will nudge the responder's Adult into coming back and asking for more.

Figure No. 26

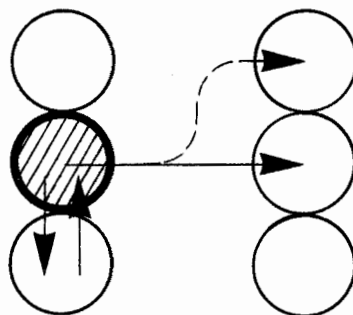
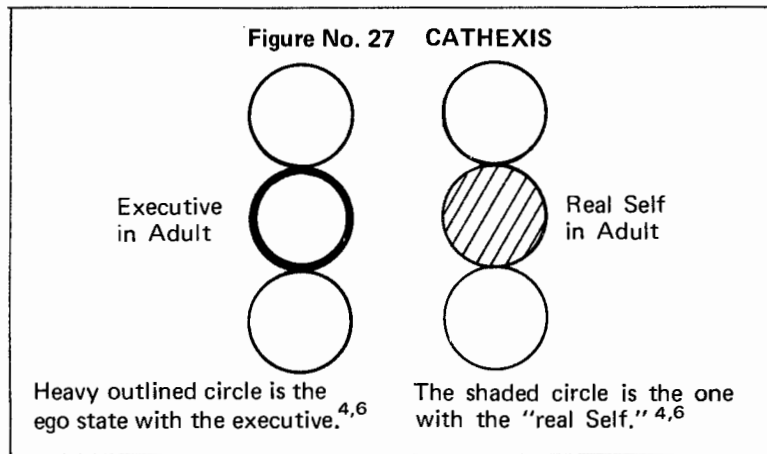


Diagram of
The TENTATIVE ANGULAR
TRANSACTIONAL STIMULUS

Heavy outline and shading refer to the two varieties of cathexis. See Figure No. 27 page 68.

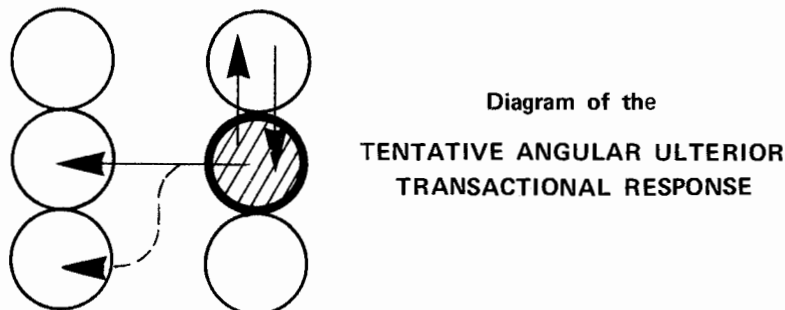


The stimulating Adult of the initiator in this instance has used the information at his disposal in making up the program for his stimulus. This included tapping the fund of personalized information which his own intuitive Child has about how best to arouse Other Person into stroking back. This internal dialogue in beckoning to his own Child is shown by the pair of vertical arrows between Adult and Child.

TENTATIVE ANGULAR RESPONSE

The stimulus given by IT to OP now stimulates OP to make his own response. OP sends back his own Adult-organized, tentative angular transactional response aimed at stimulating both the Adult and the Child of IT, as in Figure 28.

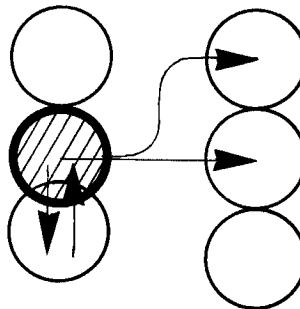
Figure No. 28



**THE COMMITTED ANGULAR TRANSACTION
MOVE NO. 2 -- THE ANGLE --**

The two main features of the second move in the game are: (1) The Adult committedly embracing his own Child's information and (2) The commitment of the player to stimulating two different selves in the other person (the Adult and Parent in this example below). In the *ANGLE* move, the Child's contribution is now being embraced, as shown by the Adult taking the Child partially into himself. This overlapping, or contaminating, is done in order to adopt the Child's fund of information and also to yield to the Child's own enticing, "Teacher, teacher, I have an even better way to keep things going!" The transactional offering of the *ANGLE* move continues to be programmed by the Adult, who still has both the executive and "real Self."

Figure No. 29



**Diagram of the
COMMITTED ANGULAR ULTERIOR
TRANSACTIONAL STIMULUS**

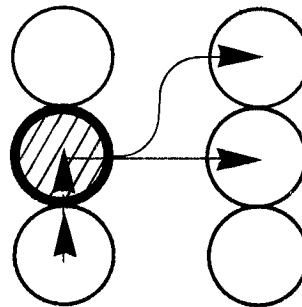
In the angle move, the stimulus is seen to be still emanating from the non-overlapped portion of the Adult. The child has become intrigued to make some form of commitment to the proceedings, (a) perhaps from a mild counter-teasing received from the responder, and (b) because he, the Child, sees a chance for himself to maybe come out and play more openly later.

In Move No. 2, the *ANGLE* move, IT makes his commitment to the angularity of stimulating both the Adult and the Parent of OP. The reservoir of the Child's intuitive information is now more in the service of "bugging" than arousing, to the extent that bugging is a continuation of the state of arousal in the responder, OP.

The Adult recognizes that his own Child's contribution to the transaction does work in keeping OP aroused. The Adult may not know why it works, but he can see that there is a continuation of recognition coming back from OP.

In previous writings,⁷ the angle move of a game was shown as the Adult taking the Child into account and was represented by a dotted line extending from the Child ego state into the Adult ego state, thus tying the Adult into the information offered by the Child.⁸ In this alternative diagram (Figure 30), the Child's advising of the Adult is evident.

Figure No. 30
Alternate Diagram of the
COMMITTED ANGULAR ULTERIOR
TRANSACTIONAL STIMULUS



COMMITTED ANGULAR RESPONSE

In the committed angular response, OP is seen responding to IT with his own move No. 2 in a complementary manner and with his own commitment to angularity, so as to be simultaneously and in return stimulating the Adult *and* the Child of IT. The Adult of each person continues to remain in the executive and have "real Self." Unquestionably, the Parent of OP is making a contribution to the angular response, but the Adult is doing the programming which is aimed at counter-stimulating the Adult and the Child of IT.

Figure No. 31

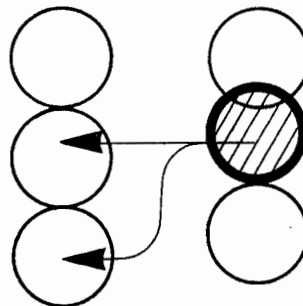


Diagram of the
COMMITTED ANGULAR ULTERIOR
TRANSACTIONAL RESPONSE

**THE TENTATIVE DUPLEX TRANSACTION
MOVE NO. 3 -- THE CON --**

Move No. 3 is the *CON* move, and the transactional diagram is that of a tentative duplex ulterior transaction. By the time the con move of the game has occurred, the Child of IT has convinced the Adult as to his usefulness and the Child is now entering into the position of conjointly making policy decisions regarding the programming of the next move in the sequence of transactions. This is shown by overlap of the Child into the Adult *and* by the fact that the stimulus originates from the area of the Adult which is overlapped by the Child ego state.

Figure No. 32

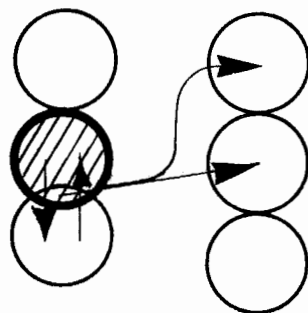


Diagram of the
**TENTATIVE DUPLEX ULTERIOR
TRANSACTIONAL STIMULUS**

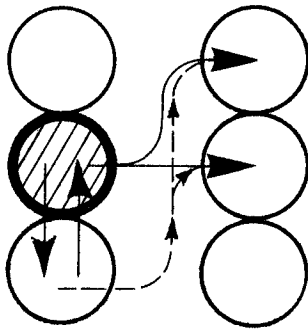
Note that executive and "real Self" continue in the Adult but that at this third game move, the Child has begun to take over part of the executive and "real Self" as he participates in the act of being co-author of the programmed transactional offerings. There is now clearly a duplex nature to the offering sent out to OP. Here, the Child of IT has his own program intertwined into the very substance and fabric of the Adult program as he maneuvers himself into the production of the co-authored angular stimulus back to OP.

While this stimulus continues to appear to be aimed at the Adult of OP, it is also, clearly directed to the Parent of OP. This means that IT is now committedly making an angular offering to OP of a contaminated, co-authored, duplex nature and that the offering has a dual level. Here IT

also sees himself dealing with the duplex nature OP and so would seem to be required to placate the Parent of OP while also handling the Adult of OP.

The ulterior transactional diagram for the con move can be made in an alternative manner. This is probably representative of persons who are well of their games--that is, those, for whom a game is not a feared or unpredictable event. The Adult has confidence both in his own Child and in his ability to keep track of the Other Person's game moves. This individual can recognize if his Child is skewing the action into desirable or undesirable directions for the occasion; i.e., whether the game is being nudged in the direction where payoff is of a desirable nature or not as portrayed in the "OK Corral." The Adult is giving the Kid opportunity to exercise judgment, to mix in the play and stimulation. The Adult also continues to get back a steady flow of intuitive information from his own Child. The Adult in this form of the diagram keeps his own individuality and also lets the Kid keep his, too.

Figure No. 33



Alternate Diagram for the
TENTATIVE DUPLEX ULTERIOR
TRANSACTIONAL STIMULUS

These well persons, more often than not, recognize the switches as they are presented and they will play back with their own counterswitching techniques for winning purposes rather than to a racket payoff. Watching an event of this winning nature of play is similar to observing Bobby Fischer capture the World Championship in chess, while handling the news media. As a sophisticated player goes through his

transactions, he knows his own OK Corral and he knows how to use the options coming his way. He plays his game with his companion in order to secure those advantages, including existential and biological, coming from playing the game, and he has the pleasure that any master has of bringing along his companion to a mutually exhilarating moment of (Get-On-With) payoff. The person who is well of a game plays it competently. He knows how to use the various options presented to him by his companion, and will exercise with deftness, the use of the various halves of his OK Corral as he takes care of the switches coming to him.⁹

TENTATIVE DUPLEX RESPONSE

In the tentative duplex transactional response, OP's Parent is contributing very significantly to the programming of this third variety of his game moves. Similar to the location of cathexis for IT, OP's Adult continues to be in charge of the executive and the "real Self" cathexis.

Figure No. 34

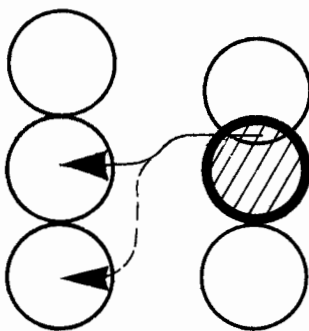


Diagram for the
TENTATIVE DUPLEX ULTERIOR TRANSACTIONAL RESPONSE

**YOU CAN STILL
GET OUT
FREE!**

COMMITMENT TO A GAME

Those transactions and game moves which take place prior to the first time a gimmick move is played are the pre-commitment phases of a game. Once the person has played his gimmick one time, he has made a commitment of himself to playing his game." After playing his gimmick one time, the executive cathexis has shifted to a second ego state in himself. This is an unstable situation. The second ego state will now press for becoming "real." Becoming real means securing at least one moment of being alive. Since payoff is a vivid, bright experience, it will last at least thirty seconds. The minimum of thirty seconds refers to the interval of time that it takes to change ego states once a laugh is underway.

**YOU ARE IN
FOR IT
NOW!**

**THE COMMITTED DUPLEX ULTERIOR TRANSACTION
MOVE NO. 4 -- THE GIMMICK --**

In the *GIMMICK* move, the Adult relinquishes the executive, having been "tricked" by his own Child's gimmick into giving up the driver's seat. The Child is now directing policy and is programming the outgoing events as well as interpreting the meaning of incoming events. The Adult continues to retain possession of the "real Self." After the gimmick game move has been played one time, the executive has been shifted to the second ego state. The Adult may still be saying "Yes Sir, that's me. I'm the one who is really in charge here!" but the "real Self" is now rather more like a figure-head, since the Child, who has taken over the executive, has another program in mind. The Kid self wants to get to come out and play, really play, to get to be "really me," to capture and take over the "real Self" from the Adult, at least for a while. For the Adult, this gimmick situation is an unstable one; for the Child only a matter of time. Once the gimmick has been played one time, the Child has the executive.

The Child now is in control of the source of his own power supply and he also has enough muscle to get the "real Self" to himself after a while. The Child and the Adult still continue to jointly issue the communiqués and directives.

COMMITTED DUPLEX ULTERIOR TRANSACTIONAL STIMULUS

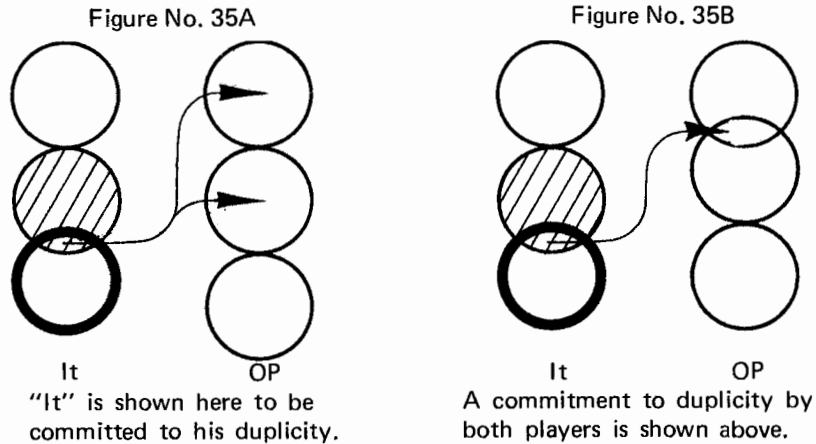


Figure No. 35

The commitment to duplicity involves take-over of the executive by the overlapping ego state. This, by extension, infers that the player has been committed to “hoodwinking” OP into a complementary overlapping and shift of executive in order to get OP to come out and play with him; at the very least to get OP’s executive to shift to the player state. Once this shift of executive in OP has taken place, (as shown in Figure 35B) then the payoff can be sought.

The program at this gimmick stage still calls for an appearance of reasonableness, at least until OP’s Parent has become steamed up enough to take over “real Self” as IT adds the last straw or stamp. Here in move No. 4 of the game, IT has become committed to his own trickery and thereby also to be being tricked in return, (“Daddy-daddy! Daddy-daddy! Come here! Come here!” “All right Kid, you asked for it!” POW!) The Adult of IT has given up the executive leadership. His Kid now directs the trickeration and angularity back at OP’s Parent, while also lulling OP’s Adult into non-alertness. The prime external intention of this move is to stimulate the “HE-” out of OP’s Parent.

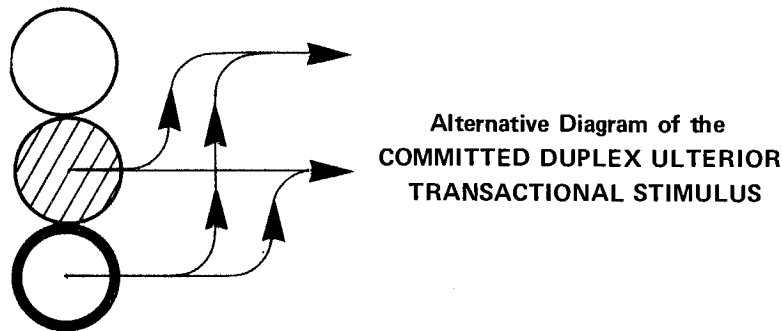
The significant event for the player himself, however, is that while playing the gimmick move, he, the player experiences some quality of blurring of his own state of consciousness. This occurs at the point where executive shifts from Adult to Child in this particular game design. Individuals have reported that just after they made a commitment to the gimmick they felt “charged up”; “I felt a strong impulse after I said that.” “I knew just after I said that, that I just had to go through with it,” or, as with “I wasn’t mad when I first said I was mad, but I got real mad right after saying it.” The playing of the gimmick move the first time is the occasion when the executive cathexis has shifted to the game player ego state. Once the game playing self has accomplished the take-over of the executive, then he is unlikely to relinquish the helm of directing further transactional events until payoff has taken place. Once he has played his gimmick one time, the player is in the post-commitment phase of his game. In the post-commitment phase there remain, however, several options to the skilled

game player. These include recycling his game moves and pulling his own appropriate and desired switches in order to bring about his personally determined quality of payoff event.

The major crossed transaction¹⁰ takes place just before “real Self” is finally nudged into moving over into the game player ego state.

It is not until the other person has counter-played the complementary responsive gimmick at least one time that payoff will be obtainable for either party. In other words, for payoff to occur, it is not until the other person has also made his complementary commitment to duplicity and has indicated his readiness to shift his “real Self” to the game-playing self, that there will be existential meaningfulness to the payoff event. To prematurely shift “real Self” to the psychological level before the other person is also ready with his return “surprise” would be to take the chance of feeling an unreal “real Self”. It would be unrealistic.

Figure No. 36



COMMITTED DUPLEX RESPONSE

OP was selected by IT as a complementary game player because OP was recognized to have his own gimmick that would be complementing IT gimmick. OP in his own time comes back with his own countering "SURPRISE!" as he plays out his own trick to "nick the Kid" of IT and pull the wool over the Adult eyes of IT. OP assists in persuading the Adult of IT to give up "real Self." Thus, there is completed a major crossing of the initial, seemingly Adult, mutual intentions of the two people players.

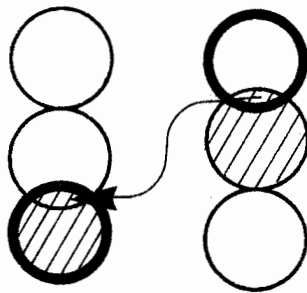


Figure No. 37

Diagram of the
COMMITTED DUPLEX ULTERIOR
TRANSACTIONAL RESPONSE

DENOUEMENT

MOVE NO. 5 -- *THE PAYOFF* --

In the 5th move, the *PAYOFF* of the game, the diagram shows the Child has captured and taken over possession of the "real Self" life energy system of the person. This is why the payoff is sometimes called "the moment of truth." It is at the time of payoff that the hitherto hidden, underlying forces and motivations at work are unmasked and seen to have been emanating from the Child of IT.

Now at this moment of payoff the second ego state, who has been diligently at work in the background, can come out on stage to be recognized for himself, in his own right, and claim the credit for the accomplishment. In Figure 38, the *Contaminated Payoff* transactional diagram is shown. In this diagram the player has accomplished a payoff which substantiates his existential position. Here he collects his stamps (and issues his stamps to OP).

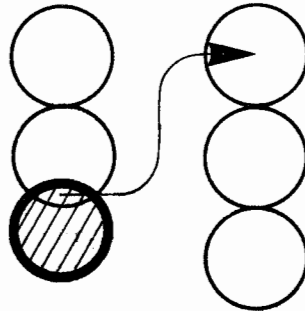


Figure NO. 38

CONTAMINATED ADULT PAYOFF DIAGRAM

The *Uncontaminated Payoff* transaction in the Figure 39 shows that the Adult is not overlapped by the Child. Here the Adult is saying, "Okay, so this is how it came out. I can still be OK with myself." A person who has gotten well, very often by conscious decision, decides when he is with his family, "Okay, so this is my family and they are OK

with me. Their strokes count to me. In order to be OK with them and more OK with myself, I am going to lose at least a few small ones to them." Then he can let family members get a few of the old-style loser payoffs from him; he can let himself seemingly be forced into accepting such as "Ho, ho, ho! The architect of an outhouse!"

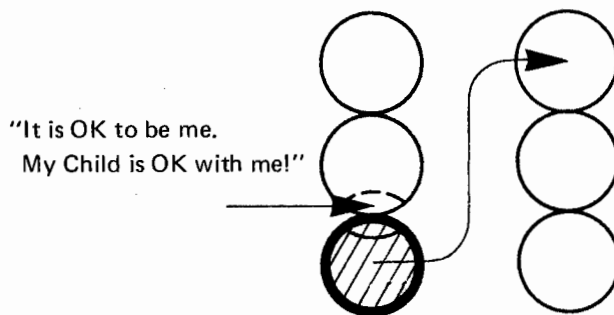


Figure No. 39

**UNCONTAMINATED ADULT
PAYOFF DIAGRAM**

The above transactional diagram is the one of the winner at his glowing moment of winning as he turns then to his audience and portrays "I am the best *and* it is good to be with you here now in this, the moment of my triumph!"-the picture of Mark Spitz after he captured his Seventh Olympic Gold Medal in 1972. Here, the person is in charge of his own diagram. He is less intent, if at all, on collecting any brown stamps. In contrast to the contaminated-Adult payoff diagram, the uncontaminated Adult payoff diagram is not preoccupied about proving the lack of any other choices. In the latter diagram the individual is not berating his own Child either then or later. His Child is protected. The individual in the latter diagram feels free to go on to the next event at hand in life. Later he may want to review the game sequence, if the outcome was undesirable in order to see if alternative switches could have been used. The latter might be done in case the individual visualizes becoming involved in a similar situation again.

PAYOFF ADVANTAGES

It is at payoff time when "Why me all the time? I want to be somebody else just once!" can, and in fact does, become a reality.

The advantages of payoff include the opportunity to exercise another quality of self. The payoff time gives the person a chance of being able to view events from a different point of view inside himself. At the point of payoff the individual becomes a different person. He has the exciting, stimulating, perhaps refreshing experience of becoming alive in a different way.⁴ In the above-described sequence of transactions, each of the players was pursuing his own ulterior objectives; each driven by an underlying dynamic forcefulness in a search for the individual and unique quality of the fifth move of the game when he gets to feel himself as a different person. In many instances the payoff event of a game has more than just a mild resemblance to the definition given for intimacy.^{12,13} Payoff takes place in one of the four corners of the OK Corral.

The OK CORRAL: GRID FOR GET-ON-WITH

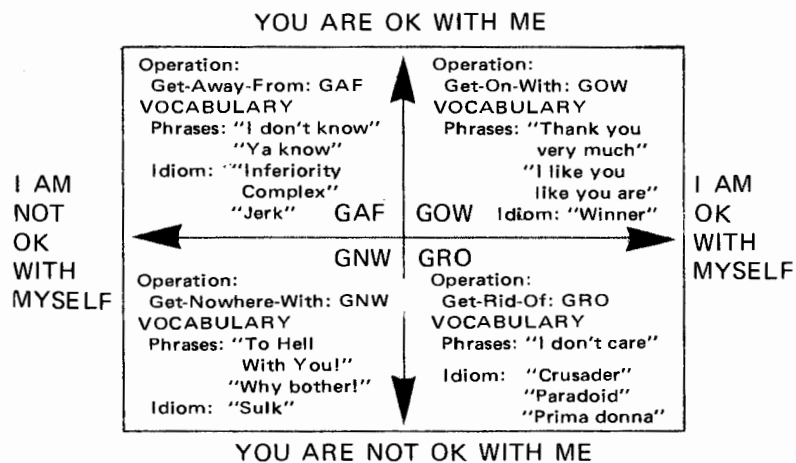


Figure No. 40

RECYCLING PHENOMENON

Each game develops and unfolds through a serial usage of the categories of moves in that particular game. To date, each of the games studied for specificity and the number of moves has had four classes of moves before payoff, the fifth move. The sequencing, recycling and replaying of the moves of a game are pictured in diagrammatic form by Figure 42, next page.

A summary of game move terminology is shown below in table form.

Figure No. 41
TABLE SUMMARIZING GAME MOVE TERMINOLOGY

Move No.	Abbrev. of name	Game Move Colloquialism	Ulterior Transaction	Descriptive Terminology
1	H	Hood	Tentative Angular	Engagement, involvement
2	A	Angle	Committed Angular	The Reconnoiter, Maneuver-1, the Ploy
3	C	Con	Tentative Duplex	The Swindle, Maneuver-2, minor crossed transaction, the Snare
4	G	Gimmick	Committed Duplex	Artful strategm, hidden wrinkle, major crossed transaction, the Trick
5	PO	Payoff	Denouement	The hidden motive, ulterior motive, the reward, the big strokes, the moment of truth, event with eidetic vividness

THE GENERAL GAME DIAGRAM -- Recycling Model

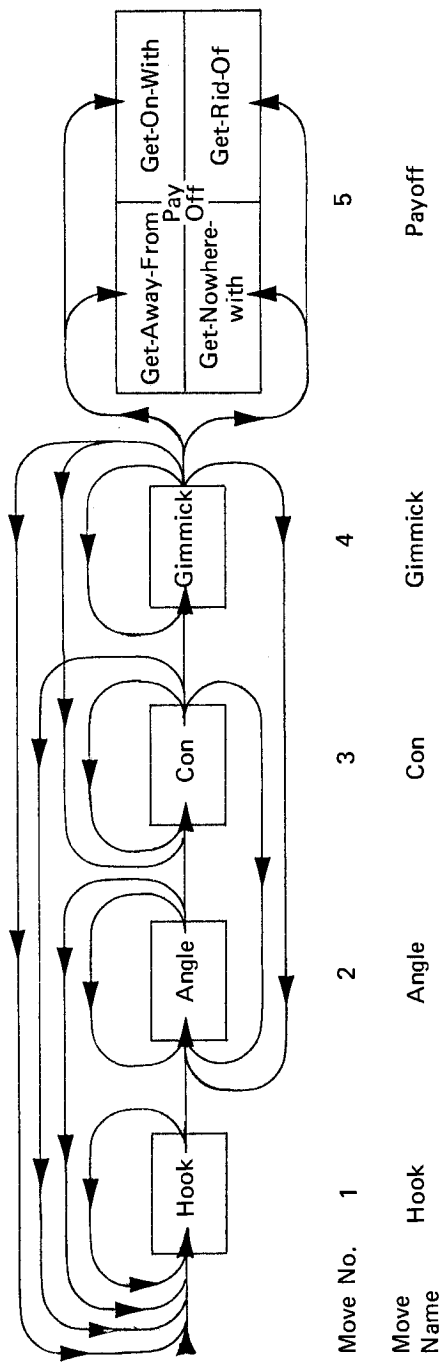


Figure No. 42

NOTES AND REFERENCES

1. Berne, Eric, M.D.: *Games People Play*, p. 48.
In 1966 the term "Switch" was added as a feature of a game.
In the book *Sex in Human Loving*, the game formula was:

$$\text{Con} + \text{Gimmick} = \text{Response} \longrightarrow \text{Switch} \longrightarrow \text{Payoff}$$

Figure 43 – Berne Game Formula (1970)

In *What Do You Say After You Say Hello* ., p. 23, it was shown as:

$C + G = R \rightarrow S \rightarrow X \rightarrow P$	C is Con of Player G is Gimmick R is Response of respondent S is Switch X is cross up or confusion P is Payoff of players
---	--

Figure 44 -- Berne Game Formula (G) (1972)

For the purposes of this writing, the term "Game" specifically refers to an activity between two or more individuals with concealed motivation, ulterior transactions, gimmick and payoff. To the question: "Can't a person play a game with himself?" this writer's response is "Perhaps so, and that is not the only way he can play with himself!" What goes on within oneself (at times euphemistically referred to as playing a game with oneself) in this text is called Internal Dialogue, see p. 58-59. (p. 61)

2. Berne, Eric, M.D.: *Transactional Analysis in Psychotherapy*, p. 101.
In the chapter there on games, Berne appears to have begun a study of games from the aspect of the social level initial move. (p. 62)
3. Berne, Eric, M.D.: *Transactional Analysis in Psychotherapy*, p. 104. (p. 63)
4. Ernst, F.H., Jr., M.D.: *The Game Diagram*, Vallejo, California, Addresso'Set, 1972. (pp. 63, 68, 82)
5. The game of "Corner" in several ways resembles the "Check!" of chess. The game of "Trap" more resembles the "Checkmate!" of chess. Some will instead say "Checkmate!" is more like "Gotcha!" (p. 66)
6. Berne, Eric, M.D.: *Transactional Analysis in Psychotherapy*, p. 40-41.
Here, Berne differentiates between the executive cathexis and "real Self" cathexis. Each ego state has executive cathexis. The quality of cathexis which moves from one ego state to another is called "real Self". This construct was used to describe that there is an energy system within each one of the classes of ego state, *and* another quality of energy which moves from one ego state to another. This latter is called the "real Self" energy and it determines the Self which is experienced as real. See also Berne's notes in the introduction and preface of the book on the works of Federn, Penfield and Kubie. (p. 68)
7. Ernst, F.H., Jr., M.D.: *Handbook of Listening*, Vallejo, California, Addresso'Set, 1971, Limited edition. (p. 70)

8. Berne, Eric, M.D.: *Sex in Human Loving*, New York, Simon and Schuster, Inc., 1970, p. 277, Figures 17a, 17b and 17c. (p. 70)
9. Ernst, F.H., Jr., M.D.: "The OK Corral". *Transactional Analysis Journal*, Volume 1, No. 4, pp 231-240, (October 1971).

On an operational basis transactions proceed step by step as a person takes up one of the four dynamics of the OK Corral and leaves his respondent a pair of choices. These four dynamics are the forces depicted by the four arrow points of the OK Corral diagram and are (1) Either way you come back, *I AM OK WITH MYSELF*, ("It's on you!"), (2) Either way you come back, *YOU ARE OK WITH ME* ("It's on me!"), (3) Either way you come back, *I AM NOT OK WITH ME* ("It's because of me!"), and

(4) Either way you come back, *YOU ARE NOT OK WITH ME* ("It's because of you!").

In the script story of Little Red Riding Hood, the persecutor initially is the Wolf; the victim, Little Red Riding Hood; and the rescuer, the Woodsman. At the outcome in the cabin, Little Red Riding Hood is no longer the victim; in fact, she becomes the persecutor. The Wolf is no longer the persecutor, he becomes the victim. The Woodsman remains the rescuer.

Using the OK Corral for understanding this story, the Woodsman occupies the get-nowhere-with slot. The Wolf didn't do anything to the Woodsman and the Woodsman doesn't get anything from Little Red Riding Hood, either way, unless he wants to take her back home and become the next potential Wolf. The Wolf gets-away-from the situation with his life intact in some versions of the story, and in others he gets a permanent style get-away-from; i.e., he gets to be dead. Little Red Riding Hoods regularly, both in the story and in real life, get-rid-of other people. There are numerous examples in real life of appearing to be victimized in order to recruit a rescuer to do the dirty work of getting-rid-of somebody else, i.e., the game of "Let's You and Him Fight."

In the story of Cinderella, as contrasted to Little Red, "Cindy" occupies the get-away-from slot in the script. She is also victimized. The persons who get-nowhere in that story are the stepsisters. The stepmother is in the get-rid-of slot. Here, Cinderella would appear to be the victim until rescued by the Fairy Godmother. In this instance the rescuer, Fairy Godmother, does invoke certain sanctions when a rule is broken. In the Cinderella script, the Fairy Godmother continues to remain in the get-on-with slot. She has the power, and she says "We can make a contract between us. You agree to do it the way I say and you will reign supreme. It is your choice to agree and join with me or not." This latter is not typically the role of a persecutor nor that of a rescuer, although it does have some qualities of rescuing. In Cinderella, the characters are understandable and definable in the OK Corral.

Individuals familiar with the grid for get-on-with construct, report pleasure in playing their games because they recognize how to field the "off-the-wall" transactions of an increasingly wide range of companions, without discounting the companions. This is done by keeping track of the four dynamics in their own OK Corral (1) I am OK with Myself, (2) I am Not OK with Myself, (3) You are OK with Me, (4) You are Not OK with Me and by "recycling my game moves" in order to bring about the desired outcome to the particular encounter. They view the switches in games as challenges to be handled and as a test of their own social dexterity. The

grid for get-on-with construct "gives me permission to think winners instead of feeling compelled to not have an out if I have a script." The use of the OK Corral aids individuals to locate alternative options to the hamartic qualities of their scripts. Hamartic refers to a defect of character that made for a tragic hero as depicted by the writers, Sophocles, Euripides, Aeschylus, during the Golden Age of Greece. ...

10. Ernst, F.H., Jr., M.D.: "Formulation: THE GIMMICK: The Major Crossed Transaction of a Game," *THE ENCOUNTERER*, Vol. 2, No. 26, (1970). (p. 78)

11. The thesis that there are four categories of moves to a game prior to payoff and three distinct moves before the gimmick is played, has been checked out by married and unmarried couples, by children with their parents and by parents with their children, by teachers, therapists, students and training seminar leaders. The test of this thesis has been the development of a reliable method for controlling "the urge to play my game" when transacting with a favorite playmate. The proof is that individuals can control the urge to commit themselves to a game by using the prescription: "Have three transactions with your favorite player and then disengage from him for awhile. Stop talking to him and looking at him for at least three minutes. Talk to someone else or do something else before you go back to having another three transactions!" Each time this prescription has been used the individual reports clear-cut ability to control the appearance of his troublesome gimmick and payoff. The effect of using this prescription "Have three transactions and then do something else with someone else" is to be able to stop short of relinquishing Adult control of one's own transactions. Players in groups are reliably able to keep track of the number of sequential transactions with some other person up to three in number but, remarkably often lose track of the number of transactions (forget to count them) after three. This means that an individual quite often becomes committed to doing something other than (Adult) counting after three transactions. This test then, in the writer's opinion, confers the title of "theory" onto the thesis that there are no fewer than three categories of moves in a game prior to the commitment to playing a game.

It is infrequent and only under special circumstances that two persons will proceed through the first four categories of moves in a game, and then after only four transactions, go to the fifth transaction collecting, therein, their payoff. Usually the excitement value of payoff is heightened by the advances and retreats, via the returning to an earlier move for a replaying of the con and the gimmick before collecting payoff. This is similar to a quality-type seduction, wherein the one person finally then yields to give in to the other person. The healthy player has a wider repertoire of variations for each category of move in his game than the "hard player" (sick, less skilled). The intriguing player has a greater imaginativeness and inventiveness at his disposal for each class of move, and therefore, he has more choices open to himself in a given social setting. This includes the ability to choose with greater flexibility and regularity which quality of payoff he will get himself as the end result of the play. The payoff of a game can be viewed as the outcome of a social encounter. When the totality of transactions in a game is treated as an encounter, then games, as well as other transactional time structuring activities, are seen as ending with one of the four qualities of *I-AM-OK-WITH-MYSELF (OR NOT)* and *YOU-ARE-OK-WITH-ME (OR NOT)*. (p. 75)

12. Berne, Eric, M.D.: *Games People Play*, pp. 60-61; see also the taped lectures on the Introductory Courses to Transactional Analysis given by Berne between the years 1959 and 1965. (p. 82)
13. Ernst, F.H., Jr., M.D.: "Intimacy Classified", *THE ENCOUNTERER*, Vol. 2, No. 27, (1970). (p. 82)

Chapter VII

"I Never Said It."

Listener Game Moves and Ulterior Listening

Each game has a characteristic psychological quality for each of the game moves: the Hook, the Angle, the Con, and the Gimmick. At the end of the game, the Payoff as described above, will be selected from among the four classes available. The following examples show that each category of game move can be effected by a player in a non-verbal, moving, listening manner. This means a listener can carry out a game move without words. There is usually a vocal equivalent, a language equivalent set of words which go with the non-verbal movement. This might be described as listening and moving in English.

Example of a Listener HOOK (Move No. 1):

Game — "Kick-Me"

One Kick-me player, Rosa, often initiated her game using a nonvocal HOOK which involved a sudden turning away from the talker with her chin up and out in a manner to describe pouting, and then a return of her gaze to have it directed toward the would-be player, then to turn her gaze downward. This Hook came to be known as the "That offends me" Listener Hook of her game. This adroit Hook was effective and did hook complementary "Pounce" and "Why-is-This-Always-Happening-to-Me, (that-I-had-to-get-had, I-hope-it-doesn't-show)." Many others in her group were able to attest to the provocative quality of this move.

Example of a Listener ANGLE (Move No. 2):

Game — "Do-Me-Something" (DMSO)

A Listener nonvocal ANGLE was seen in another player, Virginia, in her game of Do-Me-Something. This ANGLE was the skilled and well-timed use of a rapidly oscillating ankle movement, in which the heel of the foot was elevated and only the toe portion of the foot rested on the floor. This

was only one of several different sets of oscillating voluntary muscle movements and body movements she used to portray Move No. 2 of her game. The psychological quality of this game move was to depict being dramatically wrought-up, hesitant and quavering. She would have pauses of increasing length occurring after each responsive comment from others, pauses which seemed to offer the person more chances to make sympathetic comments or inquiries to her.

This particular Listener Move No. 2 by Virginia was frequently accompanied by not one single vocal, not even an "Ohhh?" or "Ummm!?", as the recycling through this Angle move would occur a third or fourth time in the sequence of the transactions of her game. The ulterior motive for Virginia was to have "a moment of feeling alive," as she was wont to call her payoff. That the above Listener Move was a distinct move in her game, was evident by the unique body posture, head tilt, the attitude of neck and head, the positioning of her head on her neck, and curve of her neck which characteristically accompanied this second move of her game, whether there were words or not. On those occasions when she did use vocal means for this particular move, the Angle, there was a corresponding and characteristic uniqueness of vocal tone, pitch, rate of syllable production which regularly was associated with the aforementioned head tilt, expectant attitude, sitting forward in her chair, arms folded and "quavering-ankle-drama." It was effective in saying "I-don't-want-to-keep-you-from-telling-me-something-I-can-do-even-though-I'm-having-a-hard-time-doing-it," the psychological quality of Move No. 2 of "Do-Me-Something."

Example of a Listener CON (Move No. 3):

Game — "Ain't-It-Awful" (AIA)

Julie was a very articulate thirty-two-year-old mother of five who played a most charming game of Ain't-It-Awful. The third move, the CON move, of this game characteristically is intended to convey at the psychological level "You-don't-understand-me," with an appearance of being overwhelmed and going to a fading out of voice as if

to say "Nobody-will-ever-understand." This was variously performed by a fading away of voice, a fading out of words, a giving-up on explaining and a quality of helplessness and pouting. Julie often carried out this fading away to apparently being overwhelmed and helpless by rapid slumping in her chair sideways, her forearms extended out onto the arms of the chair, the palms of her hands open and up, her lower lip out about 1/4" to 3/8" beyond her upper lip. As a game move in group it evoked responses of "Let-me-reassure-you"; "Let-me-build-up-your-morale." There were occasions when she also made a loud sigh of self-disgust, still without words to accompany this particular move of her game of Ain't-It-Awful.

Example of a Listener GIMMICK (Move No. 4):

Game — "Stupid"

A Listener style GIMMICK is poignantly viewed in the Stupid game. It is the dramatic slowing of eye-blinking to a flattening out, sagging facial countenance with the onset of unmoving body limpness in the hardplaying, dedicated Stupid game player. This Gimmick may be played through one or more times (unconsciously and with total awareness—"How's that for stupidity!") depending on how hard it is to bring along the other person. Teachers of educationally handicapped classes report the infuriating experience of "being HAD" by some of these hard Stupid players, as the teacher would for the fourth or the twenty-fourth time in the same day, go over the same material with the student and then at the end of the "patiently given explanation" have the student again come up with his same uncomprehending, bewildered, puzzled, stupidified expression. This expression portrays (and it has been said in words on occasion) "Gee, I'm sorry teach! I sure must be stupid, but I don't think I quite got it down yet. I got lost (confused). I just went blank." One particular teacher, Tim, reported having to get up and walk away from one pupil to collect himself because of having become so infuriated at the pupil. "He comes on more like a professional." In this instance, the Stupid (Blank-Out')

game player was playing the game to a get-rid-of-payoff. The fury in this teacher would occur after the major crossed transaction of the game. The teacher's fury was precipitated by the realization that he was "being had," that he was being shown what a stupid teacher he was. He was stupid if he thought his pupil had learned something as a result of any teaching done that day. Later Tim came to join up with the pupils in his E.H. class by adopting for himself the student-given nickname of "Stupid Teacher."²

The way one Stupid player described organizing his muscles for playing his gimmick was to suck his upper palate with his tongue, the tip of the tongue barely touching the upper teeth. Exercising this sucking of his palate and keeping his upper teeth from touching the lower ones, he could then let his upper cheek muscles under his eyes sag, and then the rest of his facial muscles could also loosen up. This is the appearance of "Stupid!"

Example of a Listener PAYOFF:

Payoff of a game may well be nonvocal in quality. This style of payoff has been found in the get-nowhere-with payoff of some "Stupid" players who fall into an extended interval of slowed or unblinking state with little moving, a physical appearance in which the face slowly becomes pink and tight, followed by a steady unblinking semi-smile directed at the other player. The fact that this is a GNW quality of payoff is in the quality of the extended silence, in the extended interval of slow blinking or nonblinking, the nonmoving quality which is compelling to the other person plus the protracted pinking of the face. Those who have had the experience of a GNW silent payoff of this nature remember it. It is a payoff which says "You-and-I-are-both-here-and-I-am-not-OK-with-myself-but-you-are-not-OK-with-me-either." There is a quality of tightfaced intimacy in this fixed semi-smile as the pink-red color slowly suffuses the countenance and the whites of the eyes. Some people call it a "bleary-eyed" feeling. That it is a payoff is also contained in the information from other players to whom it has been directed. "She was so still, but

underneath, so alive." "I felt her warmth, but I couldn't reach her." "I was reaching her but she was cutting me off at the same time." "I couldn't get through to her, but I was getting through to her."

There are other examples of the nonvocal LISTENER style of payoff, as with the get-on-with variety. This is illustrated by the occasions of the glowing experience where one person will face the other--a favorite playmate--quietly, warmly, richly, movingly, intimately, exultantly. This would be the get-on-with style of intimacy which occurs between healthy intimates.

The reader will note that both the listener's attitude and gestures as well as the talker's attitude and gestures accompanying the latter's phrases:

1. Can be diagnosed as originating from a Parent, from an Adult, or from a Child ego state.

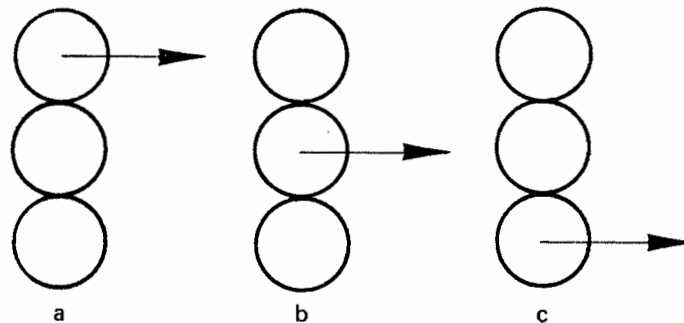


Figure No. 45

TRANSACTIONAL STIMULUS ORIGIN DIAGRAMS

2. Can have a specific transactional objective. This transactional offering is directed by the originating ego state to a particular ego state function in the other person. This includes the angular and the duplex ulterior transactional offerings.

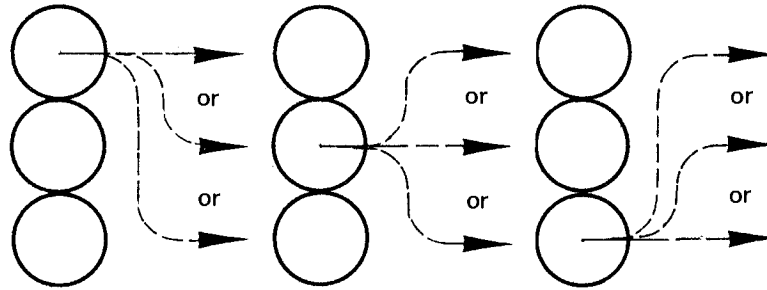


Figure No. 46

DIAGRAMS OF THE TRANSACTIONAL STIMULUS OBJECTIVE

3. Can be used as a specific move in a game, whether from the talker or from the listener, and toward the ulterior end of a game, namely, the payoff.

In the next chapter there is a listing and an analysis of some of the listener manipulation moves seen in social, business, educational, and treatment settings.

NOTES AND REFERENCES

1. Blank-Out: This is the name of the experience as recorded from the inside of the player. "Stupid" is the name usually given to the outside appearance and this is what is seen by the onlookers. See also Ernst, F.H.Jr.: *THE ENCOUNTERER*, Vol. 2, Nos. 27, 30, 33, (1970-1972). (p. 91)
2. Ernst, F.H., Jr.: Encounter: "The Game of Stupid," *THE ENCOUNTERER*, Vol. 1, No. 16, (1969).
 A Get-Well has been accomplished by persons when they joined up with their own nickname and when they adopted it for themselves and became proud of it. This is probably best exemplified in the nickname given to a United States citizen. In the early 1600s, Manhattan Island was called New Amsterdam and the residents were often referred to by the term "Jankees," derived from a particular cheese called Jan Kees which they produced, thus "Yankees."
 More than one teacher of the educationally handicapped has reported knowing that he has his students with him when the students will greet intruders' questions of "What class is this?" with "Oh, this is for the Crazies! Want to come in?" (p. 92)

Chapter VIII

"You Lost Me"

Manipulating Listeners

Semantics¹ is concerned with the manipulation of the listener by the talking person. Analysis of transactions and games in business or group, as well as observation in teaching and social settings reveals that the listening person is just as often manipulating the talker.^{2,3,4} In the chapter on treatment techniques some procedures are described which increase the choices a person has at his disposal, whether he is the listener or the talker.

This chapter describes and defines some of the game moves and rackets encountered in group settings. These are referred to as maneuvers in the text because they are more regularly used as the ANGLE maneuver or the CON maneuver in the games studies. Some of these moves, however, are seen functioning as the HOOK of a game (Move 1) or as the GIMMICK (Move 4) or as a racket-style PAYOFF.

TALKER MANEUVERS INTENDED TO ANGLE (INFLUENCE) THE LISTENER

- I. DELAYING OF DISMISSAL — The DOD Moves:
Starving for crediting, expecting to be discounted.
 - A. "I know, I know!" (what I'm talking about, what you're getting at), said rapidly, within one second, fending off an interruption, an expected accusation of ineptness, and/or to shut off the other person's vocal demonstration.
 - B. "You know" (enunciated "Ya know"): with any frequency of use, this high-speed phrase means, "You know, don't you, that I know what I'M talking about, DON'T I?" and conveys the paradox of a desperate player seeking nurturing Parental recognition while fending off any verbal interruption. Intended to secure an affirmative head-nodding, at the same time it is intended to keep

the affirmative nodder from adding any responsive comments or otherwise interrupting the talker: "I have a point I have to get across (to the nodder) and I haven't finished getting it across yet, you know?..." If the "Ya know" player is interrupted, he may get confused, lose track of what he is saying, not be able to understand what the interrupter is talking about. The amount of desperateness for crediting is proportional to the frequency of its use.

When "Ya Know" has "Man" attached to it, as "Ya, know, Man..." or "Man, ya know, man..." the listener best take heed that the talker is at the moment betting at least a large stake, a sizable chunk of his life in the game he is playing. When it is spoken in a hard voice, tight-throated, deeper-pitched, "Ya know, man, ya just gotta listen to me, man, and you know, man, ya better do it, man, ya know, man, you can bet your life on it, man! Ya know, man?" it has much more ominous portent than "ya know" alone.

Although not diagnostic itself of anti-social hide-and-seek, this phrase, "Ya know!" is used most often by brinksmanship players such as those playing the "Cops and Robbers" game. The expectation of dismissal comes from the anticipation that they will be told that "you don't know what you're talking about." To be told this is to be told they don't deserve any stroking, any vocal recognition for their very existence.

Another form of "You know," often said, "As you know," is spoken slowly, clearly enunciated, by a Parent ego state in "You've Got to Listen" and "I'm Only Trying to Help You" and "Why Does This Always Happen to Me?" It means "obviously," "as you recall" (and if you don't, you're demented; if you don't know this, you're stupid!).

- C. "As I said before": "You do remember that I said it before, don't you?" -- wanting credit for being

the first to have said it or at least for having said it before. "You haven't forgotten me have you?" "Remembering me, that I count in your life" is equated to your remembering "what I said before" not to "who I am." In other contexts, it can be decoded as "I do know what I'm talking about, I do, I do!" -- similar to "I know, I know" above.

II. COURTESY AND POLITENESS RULES -- The CAP Rules

These are the maneuvers and rackets which invoke the sanctity of certain "sacred and inviolate courtesy and politeness rules of conversation." The violation of these rules, according to the instigator of the rule, would prove that "Miss Impolite" or "Mr. Discourteous" had deficient and deprived (or was it depraved?) background and was now showing the results of his "poor breeding." The invoker of these rules is endeavoring to carve out a special sanctuary for himself from which to make invasive incursions into the other person's "personal talking space."

A. "One little thing," "Let me say just one little thing more," "Excuse me just a moment, I just have one more little thing I'd like to add before ... (you go on with your business)."

"One little thing" is interjected as an interruption and is said when the talking person pauses momentarily for a breath or to collect the words of a thought. It is said in as little as six-tenths of a second. Regularly the effect is to prevent urgently needed work from being performed. There is the very slightest breath of a pause after this interloper's, "Excuse me, I have just one little thing more to say before we go ahead" -- perhaps as long as two-tenths of a second. If this "lil ole me" is not reined in promptly by the chairman of the meeting or another person, you can count on it--he's "off to the races and around the track for a few more laps" before business on the agenda can be resumed.

The odds are ten to one that his "one little thing to say" will be *more than one*. One pert, snippy odds-maker on hearing "just one little thing to say" would immediately quip, "Ya wanna bet?" at the split-second pause following the "one little thing" phrase. This had the effect of drawing the leader's attention to the game maneuver (Angle or Con) being introduced, and often drew the interrupter up short with a "Why, what do you mean?"

Quipster would then come back and offer to bet a cigarette or a candy bar on the "one little thing" multiplying like a pair of rabbits and that several more than one thing would be brought up. On occasion he even invited others in the group to participate in a pool on how many items would be introduced by "lil ole me" before this "minor" disruptive incursion into affairs at hand would come to an end.

- B. "I was just wondering if..." "Has it ever occurred to you..." A salesman uses these phrases to literally get his foot inside the door to sell unwanted merchandise.
- C. "Syllable bumping"--simultaneous initiation of syllables by two persons.

With this maneuver, one person will persist about one-half syllable less than the other. "Mr. Politernu-Ar" will then with seeming deference and politeness stop his own words. The person who goes ahead, "Mr. Override," may assume that Mr. Politernu-Ar is listening. Indeed he is -- for the next break in the conversation for his own chance to gain the floor.

Mr. Override proceeds to "try to get my point across" to Mr. P; however, Mr. P is not at all concerned with Mr. O's point. Mr. P. is intently concentrating on his own point -- he has his own point securely locked in place in his mind and is heeding only for the moment that Mr. O

relinquishes the floor.

Is Mr. P listening? Yes, he is listening--listening for Mr. O to stop. When it does come his turn, he will be able to start running his own counter-point which he has carefully sharpened and held tightly in his mental grasp. The point of this is that Mr. P does not listen to the speaker's content; he is instead listening for the other person to stop. If he stops moving, then he is not listening. He holds onto his own words, stores up his own words, waiting for the moment it will be his turn to then get his point across.

"Syllable bumpers" live for the moments when it gets to be their turn to get their sharpened points (harpoons) across (and into the other person). They experience the events of an extended silencing because of politeness considerations as almost invalidating of the meaningfulness of their existence. They will politely give up "the floor" for a while, but their turn for "the floor" has to come or life's meaning is lost--lost unless vigorously defended (as with the so-called "Free Speech Movement").

"Syllable bumping" is similar to, in fact is, "duet talking." Stutterers are the classic "syllable bumpers," even bumping into their own syllables, let alone anyone else's syllables who might "try to help them" or ignore them.

III. CONTENTION BREEDING STRATAGEMS--The CBSs

A. "Throw-out" comments.

1. "I just want to throw out my thoughts on the matter."
2. "I have a comment I want to throw in to the group as a whole (for some feedback)..."

"Throw-out" or "throw-in," these comments are regularly "throw-up" comments, aimed at causing (psychological) vomiting or a sick stomach in two

or more of those who were “thrown-up” on. A “throw-out” is a “throw-up” and is, therefore, something for others to clean-up (later).

- B. “I hate to say this, but...” --Hate merchant.
- C. “I don’t see anything wrong with that (what he just said).”

This is often said to the “upperdog” by a third person (“arbitrator”). It is implying that the leader intended criticism and harm to the second person who has just been spoken to. The intent is to invite the person just-spoken-to to view the leader’s just-concluded comments as criticism, as an unwarranted calling-down on the part of the leader (treater).

This Contention-Breeding-Strategist is seeming to be siding with Just-Spoken-To. Implication is that the latter was “treated like a dawg” and that “arbitrator” is “for the underdog” and “against the upperdog taking unfair advantage of poor lil-ole-underdawg.” This siding with one person and against another is to invite the Just-Spoken-To (Dawg) to look for some hidden, mischievous, critical, maligning motive in the preceding talker’s comments. This “protectiveness” has the aim of becoming a “protection racket.” Also, the “protectionist,” by implying wrong-doing, is encouraging “Dawg” to “stand-up-for-your-rights-Man!” This CBS here has the aim of alienating one person from another in the group, of turning “underdog” against “upperdog” so that CBS eventually becomes “top dog.”

Carrie persisted in the use of this tactic even after every member of the group had discontinued responsive transactions to this stimulus except for an infrequent, “Oh, come on, Carrie!” or “Thanks very much for your best piecemealing-peacemaking (piecemaking).” Her solicitous Parent was remaining fixated on “attempting to set the record straight,” making the correction of an injustice.

She meticulously watched for any group member to “wince” while being treated for something he had come to get-well-of. Even in the face of the distressed wincer calling her on her “interfering tactic,” she often would continue. Her “I felt I just had to help him out!” came to be seen as Carrie’s Parental protection for “taking a second helping,” protection for her “snacking-and-seconds” operation (she was obese).

- D. “Stick by your guns!”
“Stand up for yourself!”
“Don’t let them push you around!”
“Stand up for your rights (beliefs or what you believe in).”

These are rather straightforward immoral encouragements by fight promoters to “underdawg” to go out and risk losing his own blood fighting in order to be right and praiseworthy. Thoughtful responses such as “I want to think on it first” will usually be jeered.

- E. “Like I said before...” This class of before-sayer has a different order of business in mind compared to the “as-I-said-before” before-sayer. Sometimes shortened to “Like I said” this phrase is diagnostic of the user’s design for promoting contention. It is also used by persons with a wrath racket.

“Like-I-Said-Before,” Bret was heard using “like I said before” over six times in the first ten minutes of his first session. He had been referred for counseling under seemingly coerced circumstances. He started “They said I needed some counseling. That’s what I’m here for!?” Problems? “No, I don’t have any problems to talk about” then on to a description “like I said before how they made me call you.”...etc. about his situation of the immediately preceding six days, “like I said before.” On the fourth occasion of “like I said before” the phrase was repeated back to him in the manner of reflectively musing on the words

themselves. On the next repeat of that phrase “that’s the fifth time you said ‘like I said before.’”
... Response: “Well I *did* say it before!”

Listening further, he was heard recounting the circumstances between himself and his wife as related to being forced to come. He affirmed “When I married her I loved Belle very much, then she...” After a few more minutes “like I said before I love my wife very much.” This contradiction of past tense *and* present tense use of the word “love” was investigated. After five transactions the story unfolded of his taking his wife for granted “like I said before I love you...” and “like I *told* you before I love you, now what...?” One time she duped him into an “Uproar” with legal consequences because Belle had not said that--“this ...” could be assumed to mean “that...” At a later session with the two of them she was noted using “like I said before.” In the three person setting this Little Red Riding Hood was quick to be offended at “like I said before” being inquired into. When inquiry went further into what had “offended” her, the transaction then turned into her “taking offense at” what was being asked. She would turn from the offending husband to the counselor or vice versa ready to claim being misunderstood by the person she had just turned from, seeming to imply to the second “Are you just going to sit there and let him talk to me like that? What kind of a man (gentleman) are you?”

IV. REWORDING TACTIC: The REWTACs--“For the record,” “To set the record straight,” and “To straighten out what was said...”

These tactics alienate the originally wording person and get him to question his own thinking and way of expressing himself.

- A. “In other words, then you are saying that...”
- B. “I suppose then, we could say that...”
- C. “Well now, let me see. What you seem to be saying

is..."

D. "Now let me see if I understand you correctly. What you seem to be trying to say is..."

E. "Now, let's face it!" (You had better admit it.)

The Rewtac, in effect, is telling the preceding talker (now the listener) that he, the reworder, is far better qualified, if not indeed the only one who knows how to say it. He, the listener, is obviously inept, stupid, and incapable of speaking clearly--he is unable to make himself understandable.

V. **AGREEABLENESS ARTIFICES:** The AAs--These are intended to impart a sense of agreeableness and peaceableness on the part of the talker toward the listener. The intent of the talker is to convey an attitude of open-mindedness while at the same time luring the listening person into a "cornered" or "trapped" situation.

This quality of seeming to be impartial and objective has as its aim the presentation of a preconceived idea, a view about which the talker made up his mind years ago (an opinionated idea, a prejudice) but around which he wants to appear to be a "good guy."⁵ In a group there are additional advantages which come from this self-created "forum for a discussion" which he is "holding for the benefit of others and is offering out of the goodness of his heart."

The plan of the agreeableness maneuvers is to appear desirous of avoiding the argument or disagreement: first by stating his case gently, then by drawing the other fellow out. While doing this, Good-Ole-Agreeable is at the same time carefully pruning his buddy's responsive options down to two in number, and two *only*. Ole Buddy gets to be either:

1. IN AGREEMENT with Ole-Agreeable, or Ole Buddy gets to be seen as

2. A DISAGREEABLE PERSON as he becomes vexed and irritable at Good-Ole-Agreeable who wants "a little consensus and thoughtful consideration."

Ole-Agreeable has it all nailed down "because

after all, you'd have to agree, you know, you'll just have to admit" that:

(a) Ole-Agreeable did open the subject.

(b) Ole-Agreeable did listen carefully and considerately and thoughtfully to Ole-Buddy through all of Ole-Buddy's points.

(c) Ole-Agreeable did concede some to Ole-Buddy, as with, "I guess you could put it that way," "Yes, yes, yes, you do have an excellent point there, but have you ever noticed how..." etc.

(d) Ole-Agreeable did listen to Ole-Buddy's points even though he may well not have been in complete (if any) agreement with them himself, you know, but he did listen thoughtfully anyhow, and how could you possibly be so crass as to have become vexed at Good-Ole-Agreeable?

Examples of AAs:

- A. "I was wondering if..."
- B. "Have you ever thought that..."
- C. "Now I don't want you to think that..."
- D. "I don't want you to get the wrong impression..."
- E. "Well, I think we can all see here that..."
- F. "Now wouldn't you say that...?"
- G. "I suppose then, you could say that..."
- H. "..., right?" "Right!" "Right!..."
- I. "Well now friend, (doctor, etc.) you don't mean to tell me that..." Agreeableness played harder.

If this last one is allowed to get farther, is allowed to go beyond this point, then the listener might just as well give in to an extended, if not vitriolic, rebuttal. If this "friendly talker" is not interrupted at exactly this point, any later interruption of him will be fought off as if the interrupter were questioning the virtue of the talker's mother and the man's family honor. The listener's option in this case is to interrupt at just this point. The interrupting options could include:

- 1. "Well, I guess not,...to you!"
- 2. Hold up one's hands (in mock terror) saying,

“Oh, No! No! Certainly not! Oh, please forgive me, kind sir!”

3. Or equivalent.

Whatever is done or said has to be gotten off prior to the beginning of the recitation, because once he has started, the talker’s “family honor and all else that is sacred in this world” is bet on the line by this “friendly-meaning-Crusader.”

J. “Well, it seems to me...” agreeableness:

Clinical Example: Jerry in a group was noted to be repeatedly cutting in when germane items were being handled. He would invariably preface his remarks with, “Well, it seems to me that...,” and launch into a monologue, a filibuster. Various measures were initiated by members of Jerry’s group to cut through this. Invariably he responded with, “You’re barging in on me! It seems to me that after all, you know, when I have the floor the least you could do is give me the courtesy of listening while I am talking until I have finished!”

Jerry’s “It seems to me...” was explosively wired. One time Ron gave very careful attention to what Jerry was saying, even though Jerry’s head-tilt matched the angled prejudice of his presentation. After Jerry’s opinion had been well portrayed, and at an appropriate moment, Ron gave an appreciative “WOW!”* “Seeming” Jerry

* Parenthetic to Ron’s “WOW!”: Why was a “WOW” appropriate? Why work to get a “WOW”? “WOW” is what to say to the small person who has done something of considerable proportions. It is said to the (small) person who has an appropriate expectation of being credited for such an accomplishment. The reason for saying or doing something big, something creditable, is first for the big “WOW” from Mom. Mom is the one who initially teaches the “good manners” of listening and who teaches the individual what the major accomplishments in life are. These are deeply etched into the memory, not to be forgotten after she has departed the scene. This is to make sure the person later in life will “make good impressions on people and friends,” that in later years it will be known that he has been well-taught by a proper Mommy. Mommy wants to make sure that these archived records are properly established.

Mom gives “WOW”s for the very important learning accomplishments of early life so that teachings will be indelibly inscribed into the offspring’s archives. The big thing to get from somebody later in life is a “WOW!” (for My Mother The Archives!). After all, you know, WOW upside down spells MOM!

was quite angered. When Ron did not take back the "WOW!", did not cringe or apologize, Jerry barged out of the room. Later, after the "Well, it seems to me..." bomb had been disarmed for the purpose of exploration, it became evident that there was a little boy inside who had carefully copied and memorized in detail what his daddy had taught him. He had been very accurately delivering himself of these teachings. Later, by way of a slip-of-the-tongue, Jerry told the group that "It seems to me that..." stood for "My daddy says that..."

Individuals who use this phrase, "Well, it seems to me that..." with any degree of frequency are probably having trouble experiencing the reality of events. For them, experiences are of a "seeming" quality because of the extensive and intensive internal harking back to past teachings in order to deal with the now-and-the-here events. For them, the manner of dealing with today events is less often handled directly through the reality of today, but rather must first come into accord with "the sacred laws of my sacred teacher" (mommy, daddy, psychoanalyst, etc.).

LISTENER MANEUVERS INTENDED TO ANGLE (INFLUENCE) THE TALKER

Resources at the disposal of the Listener:⁶

1. Visible body movement, including eyeblinking.
2. Visible body movement with absence of eyeblink.
3. Positioning of trunk and shoulders (posture).
4. Head-Countenance angle (attitude):
 - Tilt-Angle: To one side or the other
 - Level Countenance: Upright or, Tipped-forward or back.
5. Nonvisible body movement (out of sight of the stimulating talker).
6. Cessation of all voluntary body muscle activity (trance, yoga, catatonic, "going blank," etc.).

7. Shifting of trunk, body movement.
8. Shifting countenance angle side-to-side and head tipping forward, upright or backward for variations of "attitudinal set."
9. Intermittent nonvocal audibles (sounds made with a chair, clothing, thumping, tapping, sighing, etc.)
10. Intermittent vocal audibles ("ah," "oh," "um-hum," "yeah," "so,")

TO SUMMARIZE: The listener game strategies include the presence or absence of

- A. Visually attracting body movements
- B. Audible nonvocal sounds
- C. Audible vocal sounds.

UNIQUE AND RECOGNIZABLE LISTENER MANEUVERS

1. The moving, nonaudible, nonvocal: The pseudo-contemplative, inverted-basket, hand gesture (fingertips-only-touching) without accompanying audible. (see Chapter V).
2. The moving, audible, nonvocal:
 - A. The "Hell-on-leather" sufferer listener: These are heard from a person who is causing leather articles (or plastic garments) such as coats to make audible squeaking sounds during the talking of another person. When heard from a person whose ankles are locked around each other, their shoes working on each other, there is a noteworthy frequency with which these ankle-locking, audible-leather individuals affirm having chronic low back (lumbar) pain. Try it!

The "hell-on-leather" listener is describing particular listening experiences as having been "saddled" onto him. It is his intent to convey that the talker is being experienced as "riding" him.

One man regularly "worked leather" when his wife was talking in her monotonous, plaintive tone from which she could be jarred or loosened only with considerable difficulty. He did not interfere in words with her talking, but was efficiently and effectively

complaining to the group, "What's a poor guy to do, his wife the way she is" via the "squeak, squeak!" of his shoes.

Transactional analysis of the "hell-on-leather," "cowhide" audible, has depicted the listener as "saddled," "suffering," "ready to be ridden," "why doesn't the person get off his back."

Heavy "leather (or plastic) coats" worn in group throughout the session will "crackle" and "squeal" at every movement of the person. Doing some conjecture about the sensation experienced by the person inside this heavily weighted, squealing piece of "legitimate" apparel offers interesting dimensions. As these people make the high-pitched sounds, they also produce fine vibrations within the underlying tissues of the wearer.

These small incremental vibrating movements are perceptible to the wearer and occur at "unpredictable" moments depending on the constancy or variation of the tension in the underlying muscles of the wearer. Therefore, the wearer can be experiencing "minor, small moving surprises" for himself and at the same time be non-vocally stimulating interest toward himself.

B. Sighing:

Sighs are used in some homes to impart the major volume of prohibiting messages. Factors include:

- (1) The length of time of the sigh. A sigh can be long or short.
- (2) Looking at the person for whom it is primarily intended (or not).
- (3) Inspiratory and/or expiratory sighing;
- (4) Variations of audible intensity, volume (decibels) of sound produced; a sigh can be "tall or small," "high or low," etc.
- (5) A sigh can be nasal or oral, constrained or ejaculated, a snort or a "pphheeww!"

A sigh can say:
"I'm tired,"

“You’re a bore,”
“You’re silly,”
“You stupid sh--!”
“I’m scared,”
“You better watch out.”
“Haarrummph!”
“This is more than a body can be expected to stand,”
“You’re too much!”
“You’re much too much!”
“How could I?”
“How could you?”
“You’ll be sorry,”
“You’ll be sorry if you do (it)!”
“There! Just like I thought you would say!” etc.

In one case, Larry told how his mother used to control and direct him and his siblings about what was right and what was wrong by the variety of sigh she used. He now found that his children were carefully responding to his own various sighs as directing cues for their behavior. One variety of sigh he eventually found had literally been evoking cringing, obedient compliance when his children were small, and now was stimulating them to reckless defiance.

3. Moving, audible and vocal:
 - a. The “Um-hum” headnod maneuver: The “ah-huh,” “uh-hum” headwagger, listener maneuver is in response to another person’s seemingly “endless talking” of the game, “Ya Gotta Listen to Me.” In this maneuver, “ah-huh” headbobber fancies himself to be giving reassurance to the speaker, letting the talker “unwind”; that he, the listener, is being “understanding” of the talker. In therapy groups, the “um-hum” headbobber reports wishing that the talker would stop boring him, but at the same time he wants to be nice to the “yakker” because he would not want the “yakker” to get mad at him nor would he want to hurt “yakker’s” feelings.

After all, Mr. "Uh-huh" is doing the right and courteous thing. The extended series of closed-lip murmurs usually is discontinued by the headwagger before he stops his nodding. The "um-hums" are done with a deadpan expression, jaws slightly apart, teeth not touching, lips closed, and muscles of the cheeks below the eyes sagging. At this point his eyeblink rate is markedly slowed. When Mr. "Um-hum" lapses into silence but continues his wig-wagging, he is thinking to himself that if he is silent long enough, the other person will take the hint, stop talking, and get off his back. As the course of events is played through, however, there is invariably a different outcome which resembles the initial example of DOM, the old man whose appetite for being audibly stimulated was repeatedly disappointed.

Invariably, the "angled" wig-wag, nodding listeners with their "um-hum's" report that either:

- (1) people keep getting mad at them, or
- (2) they "wind up getting mad at" the yakker.

On the other hand, the yakkers tell how this letting them "unwind" gets them all wound up, that this kind of listening winds them up tight.

Often the game of the wig-wagger is "Look How Hard I'm Trying (to listen and be polite to you, can't you understand?)"

The serial "um-hum's" and nods of the headwagger have stood for:

"Sure is good to see you."

"I understand."

"I hear you."

"Sure is hard to talk to you."

"Yeah, like you say, it sure is awful."

"Yeah, it sure is awful boring listening to you."

"Isn't that all?"

"This is all very nice to know."

“Won’t you ever dry up?”

“Why don’t you get lost; get off my back.”

“Yeah! So go practice drowning!”

“So very nice to talk to you!”--etc.

The treatment regimen for the listening head-wagger most regularly giving better resolution to this impasse has been for the head-wagger to *increase* the number and frequency of his audible responses and *decrease* the amount of head-nodding.

Ray wanted to be friends with his mother. “But, Doc, you know, sometimes she drives me batty, out of my mind, with her talk, talk, talking all the time.” Ray’s Adult and Kid selves were well sorted, so he was told: “OK Ray, but you want to be better with her so here’s what you can try out. When she’s talking this way, you give her two or three syllables and no more. Do this every four to six seconds,” and examples of vocals were given to Ray of “OK,” “Yeah,” “I see,” “Fine,” “Yep,” “Could be,” etc.

Continuing, Dr. M. said, “Then when she begins to pause for a second or two as if finished making her point to you, then you start up a sentence. You’ll see she will override you with her words; so you plan to stop talking after three or four words. Then you go back to using the two or three syllables every four to six seconds again. She’ll begin to pause again and you’ll repeat with your three or four words and she’ll bump you aside again. Carry out this set of steps until she wants you to talk. You’ll find out after three or four repeats of this that she’ll be with you. She will be wanting you to talk to her.”

**DIAGRAM OF PROGRAMMED SYLLABLES FOR HANDLING
"YA-GOTTA-LISTEN-TO-ME"**

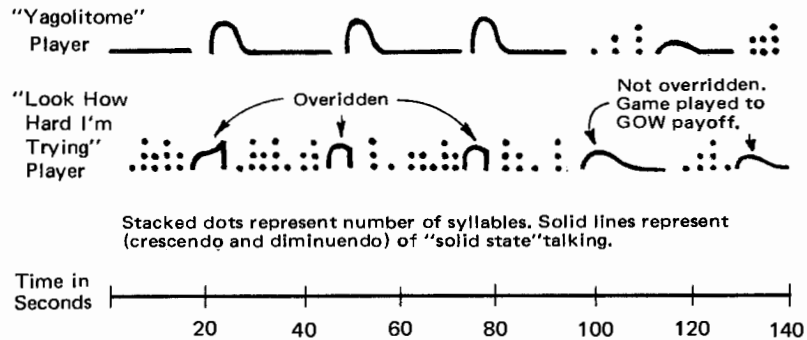


Figure No. 47

Ray used this prescribed course of action and reported, "Hey, Doc, it works!" Others have also found it quite successful. Several head-waggers have reported their increased satisfaction in talking to the particular person and their preference for introducing a vocalized syllable every three to four seconds instead of waiting until the sixth second.

Other examples of the spoken syllables are "Oh, yeah?" "Oh, I see," "Okay," "Oh, really," "That's, good," "Uh-huh!" (open-mouthed, versus the closed-mouth "Um-hum!"), "Right!" "Yes," "You bet!" These can all be noncommittal as to being in agreement or not with the content of Yagolitome but show a committedness to giving the talker the "You are OK with me" which he is searching for. The vocal tone in the spoken syllable gives far more information as to the quality of reception and good will being extended to the talker than any number of head-nods. The "Ya Gotta Listen to Me" player is quite familiar with getting nodded off. "Ya Gotta Listen to Me" is the name of the gimmick and the game; the trick of the talker is to get Look-I'm-Trying (LookIT) to talk to him anyway he can--to praise him, debase him, cuss

him, any of these, just so he gets a word back, isn't ignored or indifferently nodded-on and nodded-off.

In treatment, the head-nodding motion can be interdicted on the two fold basis that 1) it is done automatically or compliantly to an old teaching and without awareness and 2) that the decrease or discontinuance of nodding and the increase of vocal audibles will get LookIT well of encouraging others to bore him, discourage him or stupify him.

NOTES AND REFERENCES

1. Hayakawa, S.I.: *Language in Thought and Action* (second edition). Harcourt Brace and World, New York, 1964. (p. 95)
2. Birdwhistell, Ray (ed.): *Kinesics and Context*. University of Pennsylvania Press, Philadelphia, 1970. (p. 95)
3. Scheflen, A.E.: "Quasi-Courtship Behavior in Psychotherapy" *Journal of Psychiatry* 28:245-257, 1969. (p. 95)
4. "Manipulating" as used here is neither "good" nor "bad". Rather it is a fact that people manipulate each other at each encounter. Contrary to what some say, manipulating (whether defined as "to handle with skill" or "by unfair means") is the way a person gets those strokes that keep him alive, give him zest. Anyone who survives infancy has learned how to get for himself a certain form of stroking which is unique and personalized. A large portion of fantasy and social time is spent figuring how to get and deal with these matchless units of life sustaining recognition. To obtain these a person will "cope with" his companion, "handle" him, "manage," "work with," "deal with," "shaft," "persuade," "attract," "direct," "conduct," "command," "deceive," "seduce," "hoodwink," "fool," "repel," "flee from," "exploit," "contend with," "trick" him and many others. These words relate either the explicit or the ulterior means whereby those strokes of recognition are gotten from companions that give a lifetime its existential meaningfulness and promote the biological continuance of the person. (p. 95)
5. This form of the "good guy" is out to protect his own OKayness of himself above all and if need be to show that it is the other guy, "Ole-Buddy" who is not a good guy if "Ole-Buddy" disagrees with "Ole-Agreeable." The other form of the "good guy" is sometimes referred to as the amorphous or the plastic man. In this second form, the person is looking to get OKayness for himself from external sources. He has trouble supplying his own OKayness of himself to himself. He may then view "Ole Agreeable" as a source of succor for himself and thus "be had." See also Ernst, F.J., Jr.: "On Being a Good Guy," *THE ENCOUNTERER*, Vol. No. 6, (1969). (p. 103)
6. For further reading on listener manipulations and the listener's moving see *Body Language*, by Julius Fast, M. Evans and Company, 1970. (p. 106)

Chapter IX

"Clean Out Your Ears!"

The Treatment of Listening

Listening activity is modifiable. A person's listening could come under scrutiny in a variety of situations: because of a salesman's decline in sales, a teacher's difficulty with a class, a supervisor's problems with his men, a secretary's with a boss, a lawyer's with a particular judge, or a patient's with a particular psychopathology (and spouse). The listener's actions as these contribute to his troubles are amenable to successful, often quite simple interventions.

Harriet, initiating consultation, thought (was taught as a child) that being a good listener meant "You are supposed to be quiet when someone else is speaking. Don't interrupt the speaker"; however, affirmative head nodding was permissible. When her turn came to talk she could ask questions of the talker. She had been taught that a good conversationalist was one who didn't make "flat statements" but instead asked polite questions "showing interest." The serial questions of her game "Look-how-hard-I-am-trying- (to-get-along-with-you)" were identified, and in their repetitive nightly appearance to her spouse, Ben, were trying and tiring to him at the end of his day.

Harriet described how infuriated he got at her and "how hurt" she became when "after all my interest I tried to show in him," Ben would work it to get away from her and into another room which was "sacred" in her home.

Job number one was seen to be to get her to increase the amount of her audible, vocal responsiveness to the other person when she was listening. Initially, she had a trance-like appearance while "just listening to you!" Within twelve seconds of talking to her she would have stopped almost all body movement, except for some head nodding; her face would be sagging (she verified her teeth were not touching); her eyeblink rate would become markedly reduced (one every six to eight seconds).

In the first session, her lack of audibleness was identified to her and she was shown she could give back more vocal recognition-recognition which she was "probably, unknowingly, withholding from Ben," her husband, "when he gets home and starts talking to you." It was recommended to her that she increase the number of her one, two, or three syllable, audible vocals during the sentences and paragraphs of her spouse's pastime offerings to her when he got home. Additionally, it was noticed, but no comment was made on the smiles she gave when she was asked to give back vocal responses during the first session. No recommendation was made about her headwagging during the first session...even as she told of having headaches. The treatment agreement reached before the end of that session was to get well of getting "hurt by and mad at" her spouse. During the ensuing week, the increased number of realistically stimulating vocals back to husband and the coincidental decrease in amount of silent (Parental) headwagging, led to improvement at home. She also reported fewer headaches (from less head nodding?).

The next job for the treater was the control of her tedious, tiresome, trying comments ending with a question mark. The separation and control of this tiresome "Why?" Child who was "overlapping" (contaminating) her Adult was initiated by the recommendation that she begin tabulating the number of questions she asked in the first hour after hubby got home. To her immediately forthcoming "Should I stop asking him questions when he gets home?" she was told that her conversational questions to him were to be counted by her; that it was not only permissible but desirable for her to continue her questions, especially as she kept track, as she counted the number of them. The prescription was: "Once a week count the number of questions you ask Ben during the first hour after he gets home!"

Next session: "I don't think I caught all of them Thursday, but there were 26 I counted!" She graphed the number of these questions on a weekly basis and began to bring the graphs in. Soon the correlation was being made by herself that "the more questions I ask him, the bitchier I get with him."

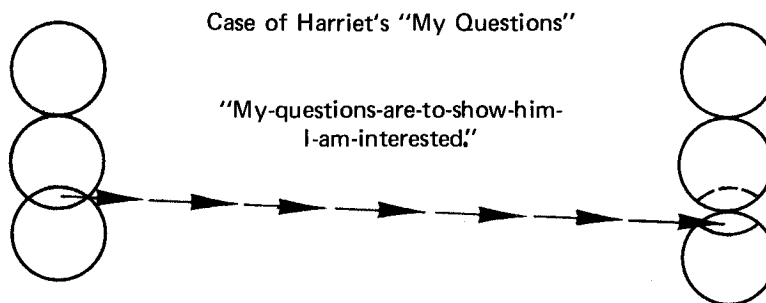


Figure No. 48
DECONTAMINATION TREATMENT OBJECTIVE

Her own Adult monitoring of (listening to) herself was thus expanded and strengthened as her Child decreased the "overlapping" (contaminating) of her Adult. By explicitly recommending the continuance of (a portion of) her questioning of him which she was already doing, the Child ego state justifications for the reasonableness of her questions were bypassed. Effectively, this act of counting, by her newly "freed" Adult, served as a protection for her Child from the injunction "be nice to him even if it hurts you." The tabulating of the number of questions stimulated her Adult awareness of her Child-self, Harriet. The counter-injunction prescription, "Don't-stop-them;count-them!" offered her effective permission to try something besides questions "to show interest." Not unexpectedly, she soon was giving evidence of showing more smiling interest in Ben as a by-product. The statement that "My-questions-are-to-show-I-am-interested (even-if-it-hurts-me!)" could be changed from being based solely on a now-and-here reasonableness, into a valued and continuingly attracting talent of long standing which need not cause her to be hurt. The (childhood-originating) then-and-there basis was established as *still* reasonable in the now-and-here attracting and holding Ben. The questionings of her "cute Kid" were affirmed to her as attracting Ben during courtship and therefore still stimulating to him.

Treatment considerations in Harriet's case: Shortly after the start of the first session, it was decided that her Child-based teachings about how to listen were in need of being treated. About halfway into the first session, the first recommendation was given. Named to her as a "prescription for getting well of getting hurt," she was enjoined to "give-with-an-audible-vocal more often." (These are the one, two or three syllable phrases -- not more than three -- which can be offered into transactions without disrupting the principal speaker.) This particular prescription was selected for several reasons. (1) It would activate her spouse into more regularly looking *at* and talking *to* her (stroking her) as she became more immediately stimulating to him with more vocals from herself. (2) It would counteract her trance-like "going-blank" facial appearance which indicated that a growing internal confusion (of her Kid) was in progress and needed to be reversed. (3) This particular prescription for Get-Well would aid in setting aside a Parental injunction which was estimated to exist (but which was not inquired into). Without asking, it was clear to the therapist that whatever (Parental) protection her Child had against this growing confusion, this protection was not working; however, any act that might "lift" her Parent would likely aggravate her Kid's sense of being orphaned. (4) In having a program to work on (a prescription to take) between visits she was enabled to turn some portion of her at-home-alone time, her obsessive ruminating time, into figuring out some new syllable to fit into the "openings with Ben" when he got home and began to talk to her. These particular intervals of time "at-home-alone" which were used to figure out new words, new vocal articulations to use that night, would predictably be "anxiety free" and unconfused. Now she had a program wherein her Kid didn't have to wait until next week or next month or next Christmas. By the third session she told about "My Harriet-Self -- I told myself I can wait until later in the day and I knew I could, because he is really smiling and laughing like his old self when he's getting home now. So I thought of some other funny sounds to make... (pausing without going blank). That's funny, I just remem-

bered. I used to do that when we were first going together.”

The treatment of “My...Bitchiness” was underway. Harriet’s case illustrates some of the clinical “listening psychopathology” and treatment considerations which were dealt with early in her sessions.

A series of treatment techniques has been developed and designed which are given as “prescriptions” to patients. This is similar to how a person with a bacterial pyelonephritis may be given the recommendations: (1) Rx: Drink four quarts of liquid per day; (2) Rx: Take body temperature twice daily and record it; (3) Rx: Purchase a quantity of a sulfa drug preparation and take two teaspoons q.i.d. (4 times a day).

TECHNIQUES: “Prescriptions for Getting-Well”:

Some of the procedures used for the modification of the listening of the listener follow. In the colloquial they are known as:

1. Give-With-An-Audible
2. Selective-stroking
3. “Brush-Touch”--the Other person (0.2 second on nonerotic skin surface)
4. Use-a-Sound-Screen
5. Duet-Talking
6. Get-a-Move-On
7. Teeth-Touching
8. Get-a-Level
9. Use-His-(First)-Name
10. Get-Your-(First)-Name
11. Get-a-Replay (Re-Listen)
12. Give-With-a-Move
13. Blink-Up
14. Thought-Pause--“Give-yourself-a-second-to-think”

These fourteen listed procedures are some of the techniques which are designed to aid in bringing about Adult strengthening and relief from the results of childhood-based decisions and corresponding positions; i.e., psychopathology as shown in the listening activity of persons’ transactions. They are directed toward the care and treatment of

“troubled listening”. These procedures, “prescriptions” are available for the reader, be he treater, teacher, etc. to recommend to a person and for the individual to take home and use for his own benefit and direction. These are specifically recommended and used in treatment to bring about curative results of a problem, of a trouble, of some racket or game, or some aspect of a person’s psychopathology.

A description of several of these procedures and various ways they can be used is next in this chapter. The chapter after this one deals in depth with the “leveling” Adult locating technique and its implications. In the last chapter there is a series of examples of the above techniques with formulations that detail the use of specific regimens which have been successful in handling specific people-problems.

GIVE WITH AN AUDIBLE:

Particularly in treatment groups, the effects of nonvocal attentiveness compared to audible, syllabic recognition by a listener are noteworthy. The biological “stroke” value of an audible vocal response has greater recognition and impact effectiveness than an extended inaudible, although moving responsiveness from the listening individual. In group and training seminars “A single syllable is worth ten head-nods.”

This “give-with-an-audible-vocal” prescription, when given to one or both members of certain couples, has decreased the number of complaints that “spouse-keeps-getting-all-wound-up-explaining.” Letting the talker talk endlessly, presumably with the intent of “letting him unwind,” without giving back any words at all only serves to “wind-up” the talker. In families where a member plays a hard variety of “Ya-Gotta-Listen-To-Me,” the specific programming and scheduling of vocal syllable productions has been vital to the “snowed-under-with-his-words” person’s recovery. The recommendation “give-with-an-audible (vocal)” for this is, “offer-one-or-two-syllables-and-keep-on-doing-it, every six to twenty seconds. Continue five or six words when it seems to be your turn and there is a one or two second pause, but let yourself be overridden when he

starts again. Repeat this sequence three to five times. By then, he will be wanting you to talk to him. If he is not ready after six tries, excuse yourself mid-sentence and leave," etc. The words demonstrated are "OK," "I see," "Fine," "Good!" "Could be," "Yeah," "Right," "Wow," "Uh-huh" (open mouthed), "No kidding," "It is?" "Oh, really?" "That's good," "That's right?" "Is that so?," etc.

Beth, 28 years old and single said, "I'm not very popular with my friends. I don't seem to know how to talk to them." The Get-Well prescription was; "Give-with-an-audible-vocal-tied-onto-the-last-talker's-last-words." She reported success when later the same night she went out with friends. In group she had not been giving recognition to the just-concluded talker when she started her own words. As the listener, she would turn to the now-talking person, then when "it came her turn" she started talking on another subject and also turned away from the person and to a third person not previously in it. The prescription was for her to say one or a few words to the "just-concluded" talker before "gently pushing ahead with" her own "point" and program. This was demonstrated as inserting into the beginning of her talking, phrases such as "hey, that was good, and I...," "No kidding...," "You sure can handle those...," "Is that a fact...and I was...," "I can see what you mean, and it reminded me...," "Oh, man...," "No fooling," etc. She was told that the phrases could be murmured or mumbled (they were not mumbled by her.) The prescribed regimen was directed toward her decreasing the frequency of her grabbing the conversational ball, and turning from a possible team-mate, to then run away with it as fast and as long as she could run, 'til midnight if necessary. When Beth got the mastery of this procedure she, in effect, became the Fairy Godmother of her own Cinderella script. This was her magic wand. She became better able to manage and control where and/or with whom she would work up a sweat, and which prince she would let "find-out-where-she-lived-at." "It took me a little while to get the hang of how to use the prescription, and at first I felt like I was being insincere, a phony, but I got to laughing with them." (How long did it

take to get the hang of it?) "Oh, yeah. Well, during the first 20 to 30 minutes I felt funny using it. That's not really me, I thought; but then they seemed to like me and I forgot to feel self-conscious."

This is similar to the regimen for setting aside the "um-hum" headnodding responsiveness of Ray to his mother, who played "You-Gotta-Listen-To-Me." The audible response, especially the quality of recognition, and choice of ego state heard in the tone, is the clearest indicator to the talker of the quality of reception being given to his verbal stimuli. It is much clearer than any number of head-nods. Recall, for example, that "um-hum" headnodding has equivalent meanings ranging from "That's very interesting" to "Go practice drowning!" The ("angled") rebuttal sometimes heard from patients, in response to the "Give-with-an-audible-vocal" prescription, is "I can't think of anything to say," to which the therapist may respond with, "I wasn't asking for you to think of something to say. How about giving me a word like you just did?" "How about talking to her (him, me)!"

A man who graduated from a medical school within the last decade reported he was taught that interview technique consisted primarily of "listening" without comment or other audible responses; that to be "listening" meant to be non-audible and not to interrupt; that nodding, however, was permitted. He did not say, however, what nodding his professor specified as acceptable; whether it was preferably in the vertical, horizontal, or inclined plane. This quality of non-audible listening, when carried out in marriages, leads to "Uproar" and perhaps divorce; when non-audibleness is initiated with vigor in childhood it may lead to later psychosis; when adhered to by the entrepreneur of the psychotherapy consultation room it coincides with "too many openings in my schedule." In any case, what the above recently-graduated medical student got from his course on interviewing technique and thought the professor was teaching to medical students was "how-to-bug-the-medical-school-patient." Be this as it may, as he gave out with more audible vocal syllables to his legal

playmate at home, she moved more for him. Result: He upped his pleasure in her more often.

The childhood training from which the Kid self makes his decisive commitment leading to non-audibleness includes such edicts as "Think before you talk," "Think before you speak," "Put your mind in gear before you let out the clutch in your tongue"; so the thinking-sayer, in his silences with his blank face and confusion, is thinking to himself, "I can't think of anything to say." These thinking-sayers learned and committed themselves to think and rehearse ahead of time for their "conversational recitals." The "I can't think of what (anything) to say" is an individual looking for a "double-your -acceptance- and-love-if- I-feel-you -disapprove-of-what-I- say." "I-can't -think-of- anything- to- say-(that-I-can-think-of-that-you'd-approve -of-if-I-said-it)." This person is searching through his "approved-topic, sayings list," his "approved, thought-of-to-say-topic-list" for some item that will guarantee (instant) acceptance. He expects that "given a little time" he will be able to prove and substantiate his decisive-commitment and position that "Whenever I do try to talk to anybody then they end up rejecting me and then I'll wish I hadn't ever opened up and given myself away to them!" When and after initiating some talk, these persons will shut-up at the earliest ("he interrupted me") response and claim a "hurt," "foul deed," "you didn't mean it, that you wanted to hear about me; it's too late now"; annoyed when someone responds, claiming "you barged in on me."

Clinically, they come to treatment because they feel friendless. The problem is described, "I can't seem to communicate with people, I can't seem to think of things to say when it comes my turn." Treatment for this situation has been to locate with them that they are infrequently giving audible responses to people who talk to them, waiting instead for their turn to have the podium, to then either monopolize and be boring or forget their lines. The procedure of choice in treating this syndrome-game is to increase the frequency of articulated audible vocal sounds (*not the number per day*) and, *to decrease the time* the other person has to wait for his words to come back. Add a quick "Ah," "Hum," "OK,"

“Swell,” “That so?,” “I see,” “No kidding,” etc. This draws more people to talking to Mr. “I-Can’t-Think-of-What-to-Say.” The result is less opportunity for friendlessness, improved respect for rituals and increased facility in transactions. In the non-responsive extended silences, inquiry frequently brings out “Oh yeah, I was just thinking about what you said.” Intervention then is: “And this is what cools people toward you.”

The prescription introduced into this situation is (in fact even to write it on a prescription pad) “Give audibles more often, cut down the time before you give them, and decrease the number of head nods.” Used on a day-to-day basis it goes: “After each 10 or 20 things said to you which are worth a moving response from you, work up one vocal audible back to the guy.” A head nod, a non-audible response, is not as productive of getting-well of “I-can’t-think-what-to-say.” The solution to “I-can’t-think-of-what-to-say” is “I didn’t ask you to think of something to say; I want you to talk to me,” “Talk-to me.”

Rx FOR G-W OF “I CAN’T THINK OF ANYTHING TO SAY”: “Give-with-an-audible”; “Give-me-a-word.”

These persons have trouble with giving away their words, giving the other guy “the-time-of-day,” moving the other person with their own words.

Formulation: *Talking to* somebody is the opposite of *knowing-what-to-say*; K - W - T - S comes from the *approved-sayings* list of topics. This approved-saying topic list is recited from in order to secure the (dis)pleasure, indifference or approval of the person to whom the recitation is being made. Training in these approved sayings is often from a head-wagging, nurturing (?) Parent who withdraws not only the nurturing wig-wag (approval) nod but all signs of recognition if a non-approved saying is brought into the talk and then even becomes motionless until a topic from the approved sayings list again makes appearance.

Knowing-what-to-say is the *opposite* of talking to somebody. Talking is for the listening to it. Talking is for *the physical, visible moving it produces in the listener*.

From a treatment orientation, as well as from an

educator's vantage point, the acts of choice-making, learning, focusing-converging on events and differentiating, the acts of making new information one's own information, all of these involve listen-*talking*, talk-*listening*, and look-*pointing*.

SELECTIVE STROKING:

At times it is inappropriate to become responsively engaged in transactions. When the potential responder can determine ahead the virtue of remaining disengaged, of not becoming hooked, then the following procedure is useful.

Immediately following the initial unwelcome vocal stimulus let the next 4 to 6 seconds pass with as complete a nonacknowledgement as possible (nonlooking, unchanged rate-of-moving, nonaudible, no responsive recognition). With this 4 to 6 seconds of "oblivious" non-acknowledgement, the likelihood of persistent, undesired reattempts by the would-be stimulator of "some action" is reduced by some 90 to 95 percent. While to some this may seem like "cruel and inhuman" (un)responsive behavior, many a poised individual has referred to this method as "selective, discriminatory listening."

Bill told in group that he and his wife were walking downtown on a wintry evening when they passed by 3 inebriated youths sitting in a darkened alcove. About 20 yards ahead, a fourth member of this group was noted heckling another passerby on the then minimally-peopled sidewalk. Bill and wife were duly "picked up" by the second of the four, treated to profane and obscene epithets, asked for money, and in other provocative ways invited to retort to the tormentor. Bill, however, kept his same walk, continued his same rate and tone of syllable production to his spouse, who in turn also continued her responses and gait unvarying as from before the onset of this event. Neither made a startled gesture, looked at, spoke to, or in any other way acknowledged the presence of the wouldbe sidewalk highwayman. In group, Bill told that he was aware during this encounter that if the two of them "made it through" the first 4 to 6 seconds without any visible or audible responsive awareness (becoming hooked into the game) their chances of

being "dropped off" unmolested within 60 seconds were 95 percent or better. This was borne out when after 45 seconds and 50 yards of harrassment the young man dropped off from them, presumably to return to his initial perch.¹

BRUSH-TOUCH THE OTHER PERSON, 0.2 SECOND ON NONEROTIC SKIN SURFACE:

This recommendation is for the withdrawn and the hyperactive student or patient, for married couples, etc. This particular self-describing procedure is Adult ego state energizing. It is an activity which stirs up the "now-and-here" awareness in both individuals, presumably stimulates the cerebral reticular-activating-system. Interestingly, couples have reported occasions of one "brush-touching" the other in the midst of playing "If-It-Weren't-For-You!" and it took at least 12 seconds for the touched one to resume the "mad" previously going. Although the instant verbal response may well have been "What did you do that for?" the heightened awareness of now-and-there was evident to both and clearly contrasted with the just preceding "feeling-mad" experience with its inherent anachronisms (Child feelings). Couples have recorded bringing their marriage to effectiveness with the utilization of this procedure and that of "Give-with-an-audible."

THE SOUND SCREEN:

This is the use of a sound source such as phonograph or radio music to screen out external distractions. Contrary to what many parents will say, it is advantageous to the adolescent studier to have his radio on while studying. The "sound screen" diminishes the sense of isolation and being shut-out, shut-away from the surroundings. It serves to stimulate the cortex, it aids in keeping (the learning mind) awake (stroking advantage). The "sound screen" will act to screen out external disruptive stimuli, as when Mom and Dad are screaming at each other or at one of the other kids in another room. This is to be compared to the attempts to maintain an almost absolute dead silence in a library, which

silence is often disruptive and distracting from reasonably efficient studying. Such silences may well be soporific, hypnotic; alternately the minor whisper of the librarian can so stimulate the curious Kid of the studier that the studying, learning program is superceded by curiosity directed toward the librarian, e.g., as the mischievous "How can we bug the librarian's disciplining Parent?" Students who get very good grades with a remarkably high frequency have their radios on while studying in their rooms.

DUET TALKING:

This is the procedure of simultaneously enunciating syllables with the other person. It is introduced in groups by *first telling the person* with whom it will be used, "I am going to talk at the same time as you do on occasion. Will you try it with me now?" The persons in treatment groups to whom it has been introduced have regularly transmitted this procedure from "old patient" to "new incoming patient" for a few seconds at least once by the time a (new) person has been in group for a few sessions.

In duetting, one object is to stay at the same volume of sound production as the other. Another feature is to be as distinctly articulate as possible. The third objective is to pace the rate of syllable production to match the other person's rate. This pacing of one's rate of syllables to match the other person's rate takes a specialized form of listening. The fourth objective is to continue producing words and syllables, to produce them in cadence with the other person and disregard, to the extent of ability, the programming of the words into "sensible form and meaning." The successful duetter frequently will produce a "word salad," "scrambled words," words that are not related, phrases and clauses in sequence that, content-wise, are unrelated because he is keeping track more especially of the other person's stopping and starting and his rate of vocal production. This is a different and infrequently used method of listening. It is, however, identical to one of the two principal methods of vocalizing with the small infant, to encourage learning, to encourage vocal productiveness, to encourage "stroking"

between the nurturing person and the infant.

Duet talking (duetting) is done to get into listening-talking step with the other person. The skilled duetter is less concerned about the meaning and logic of his verbal, vocal content than he is intent on the mutual stopping and starting and pacing of his syllable cadence in the twosome of which he is one member. Duetting has been used by parent and child in a home to bypass the games of "Uproar" and "Look-How-Hard-I'm-Trying." It has been used by teachers with a pupil who is beginning to be irate, used by married couples to bypass "heated points" and in treatment groups used by the therapist as protection ("umbrella") to let the Adult of a confused Kid use his own permission to "fall back and regroup" in order to become unconfused. It has been used in the successful treatment of stammerer-stutterers.

The prime feature of the successful use of "duet talking" is to describe the procedure to the other person ahead of time, to tell him what you are going to do: "I am going to talk at the same time as you do. I am going to talk in duet with you."²

Duet talking is used, for example, to sidestep (and is useful in sidestepping) the intensification of heated "point-making, point-sharpening, and point-building" in NIGYSOB, Pounce, Kick-Me, and Make-Me. It is a "de-pointing procedure" with which to bring about cooling of each other's (game-player) Kid state of mind. It is an aid in the control of the playing of "the games of home." This is not to define that "heated games are bad." It is to say there are occasions when it is important to keep the intensity of the game-playing, the intensity of the commitment to the particular form of payoff, at a controllable level. These occasions can be decided upon in order to bring about some sought-for change in quality of payoff or a decreased likelihood of alienation of oneself from the favorite playmate. Families wherein duet talking has been introduced, whether with child and parent, mom and dad, or two siblings, the duetting procedure has led to laughing in over half of the instances. This selection of laughing over getting a mad

comes about because it takes time and concentration in order to get "mad points" together, to get the memory systems turned on and then get the "tapes" going. You have to get your own tapes going and also have to listen to the other person's tapes in order to select from your own tapes and then build up your own anger during the recital to each other. It takes time and a special selection of tapes to "get-it-on-the-other-guy" and "drive-the-point-all-the-way-home," before Angry is able to energize his angered self. It takes timing and the proper sequencing of "points" in order to get a mad. If the timing and sequencing of words are interrupted, if the memorized material is kept from being run in sequence, then the angry form of game payoff is disconnected, and something else occurs, first momentary confusion then usually laughter.

The fact is that laughter almost routinely enters when a short interval of duetting is carried out between the would-be contenders. This is a verification that the emotion being experienced (played out) can well be a matter of choice. Individuals can and do have options about which quality of payoff operation will conclude a game. Mutual laughter is a classical example of "I'm-OK-AND-You're-OK" for a winner's get-on-with resolution to an encounter and game.

In summary, duet-talking has been used to abort the full anger potential of the games of "Uproar" with assaultiveness, "If-It-Weren't-For-You," "Ain't-It-Awful," "Why-Is-This-Always-Happening-To-Me?" "Now-I-Got-You,-You-S.O.B.," etc. It is specifically useful in the handling of stammering-stuttering.

GET A MOVE ON:

As a prescription for treatment, "get-a-move-on" is at times given to patients for getting well variously of "I-can't-talk-to-my-friends," "Nobody-talks-to-me," "I-lose-track-of-what-people-are-saying," "Nobody-likes-me," obesity, etc. The nonmoving, unblinking person can reliably be estimated to be a nonlistener, as with Harriet at the first of this chapter. When consistent with the goal at hand, the leader may decisively remark to the nonmover about his

appearance and his probable nonlistening. This is the example of Nan and Jane earlier. When other visible moving has ceased and the eyeblink rate has fallen to less than once in 6 seconds, listening, for practical purposes, has stopped. Persons who drive long distances and for extended intervals will use gum chewing, eating an apple, smoking a cigarette to stimulate their wakeful (listening) attentiveness to the task at hand. High school students who are chewing gum³ and moving (“restlessly squirming”) in class (lecture) have been learning more, attending more to what was being taught than the other extreme of minimally moving, almost unblinking students.

Get-A-Move-On means to increase the amount of visible movement, including eyeblinking, when in the position of being the listener. The intent is for the listener to let himself be moved more by the selected-for-listening-to talker.

Baloney Bob was given to periodic “Now-that-I’ve-got-the-floor...” filibusters alternating with barely-blinking listening to other talkers. Suzy, in group therapy to get well of her “dead-pan,” was talking with warm animated face to unmoving, sagging-faced Bob. The therapist asked Bob how come he was putting Suzy on. “Oh, I didn’t think it showed,” to the group’s and his laughter. Baloney Bob described that to stop listening he would let the cheek muscles just below his eyes sag. As a small child he had learned that by doing this he could save himself from some of Mom’s rages and beatings. Later, in therapy, he told that along with increasing the numbers of his eyeblinks and facial and hand movements, and by reducing the amount of “sagging” of his face at home, his wife’s rages at him had also become less frequent, and his trouble in working with colleagues had become almost nil.

TEETH TOUCHING:

“Gently rub your back teeth over each other!”⁴

The teeth sockets are richly endowed with sensory end organs for fine discrimination of thicknesses. Fine discrimination is a computer quality. The jaw and facial muscles, in contracting, also strongly stimulate the reticular

activating system (RAS) of the central nervous system and temporarily counteract the behavioral "decision" to be unresponsive (de-activated). "Gently-rub-your-molar-teeth-together-for-thirty-seconds- at-a-time-four-times-a-day" has been used prescriptively with several depressives with beneficial results, verified both by the person and associates.

Dan reported, "I was giving a talk and a woman in the audience was giving me one question after another. She was cornering me. I knew I had to handle her right away, so when she asked me another question, I thought 'I gotta do something.' So I thought of touching my teeth together like you said" (actually given to him for his depressiveness). "While she was putting in her next 'yes, but' I rubbed my teeth over each other for a couple of seconds. It worked. I had a new idea on how to handle her; another chance (choice?). I was ready to go ahead, I figured she would run over me if I showed my Kid" (meaning if he was limp-voiced, apologetic. Dan was coming to get-well-of going limp psychosexually).

"I knew my Adult had better handle this, but also that the best way to sound was like a Parent. I came back to her with a strong Parent, giving her information and then I shot a counter-cornering remark back to her. She backed up and that give me a little leeway to work with. As it ended, I got her with me; she quit working me over. I had room then to talk to her and the other people there. I was able to get the job done." Initially reported as anti-depressant in value, it appears that the anti-depressant effect of teeth-touching is effected by the "Adult amplifier power" getting turned up by this act of titillating one's own teeth. Dan, "It (teeth touching) is easier for me to notice than getting myself 'level.' It gets me thinking faster about what to do next."

NOTES AND REFERENCES

1. Ernst, F.H.Jr.: *THE ENCOUNTERER*, Vol. 1, No. 9 (1969). (p. 126)
2. The reader of this Rx-for-Get-Well is advised that from the earliest years of life, a person's listening activity is the most heavily trained of all activities. A most careful attentiveness on the part of the nurturing person is placed

on this activity. The business of listening is the most rigorously and vigorously dealt with of all the treatable, teachable, educable, disciplinable activities during the childhood years of life. Recall Rene Spitz's sensory deprivation findings on marasmic children who went untouched (and untalked to) and died of intercurrent illness before a year and a half old. The person's listening, whether he is infant, child, adolescent or grownup, is more attended to than his bowel training, his bladder activity, or his genital activity. It is more regulated than the other half of talk-listening, i.e., his talk activity. This is substantiated, for example, by the fact that listening recognition can be denied to the vocal person "by putting him on 'silence'" (no vocal recognition of himself). In so doing, the vocal person's listening is being trained. Listening activity is more heavily regulated than "wall-marking," even though there is the almost universal injunction of "You're-not-supposed-to," as an individual makes his initial attempts at "leaving his mark," sometime between two and six years.

The reader is referred here also to "Leaving Your Mark," Ernst, F.H. Jr. a fifty page monograph on the use of wall marking as a treatment procedure. (p. 128)

3. Several teachers have reported to this writer the relaxation of their ban on gum chewing in the classroom and believe this accounts for the increased rate of learning. "Now with my students and algebra, they just seem to suck it up!" (p. 130)
4. Ernst, F.H. Jr.: *THE ENCOUNTERER*, Vol 1, No. 1,3,10 (1969) and Vol. 2, No. 32 (1970). (p. 130)

Chapter X

“Come On Now, On The Level — Who Are You Really?”

The Level Adult Phenomenon

“Get-a-level” refers to the specific activity of squaring the head and face to the vertical-horizontal plane so that a level-headed posture is evident; so that a straightforward presentation of attitude is apparent to the other person, whether he is a listener or a talker. This one procedure, also known as the ERNST PHENOMENON, more reliably than any other developed to date, has the effect of cathecting the Adult ego state.

Example: Jason, a young man of 23, sought an appointment because he was about to be dismissed from his job as a police officer. As he talked in the first session, Jason was initially objective in tone and level in appearance. He wanted to keep his job. In fact, he wanted to stay in his present unit with the same personnel and the same duties. He saw that because of his present predicament with his superiors this might well mean his spending some time off-duty and with an unfavorable report in his personnel file, whether he liked it or not. His unit commander called him “cocky and unreliable,” he said. During this portion of the session his reasoning about his situation was well thought out, including his own background motivations. As he went on in his story, he told of instances which showed this “problem” was an intermittent one for him. In one of the examples he gave, he told of getting back at a particular sergeant and bugging the sergeant with his own rules (known as “cramming the other guy’s Bible down his own throat”). As Jason ended this particular story, a broad smile broke out on his face. His neck and head moved forward some and then to the left. His forehead was furrowed. His face was tipped slightly forward and down, his gaze was directed up at the listener, to be looking almost through his own raised eyebrows. The therapist also noticed a slight pinking of the

whites of Jason's eyes and thought, "So this is what is called 'cocky'." Jason was immediately asked if he could guess what his captain would say about his appearance at that immediate moment, if the C.O. could see him. After a second of thought, Jason asked, "Cocky?" Affirming this, the therapist then asked further what he felt like at that moment. Jason leveled up his physical posture in his seat and said that inside himself "Right now? Right at this moment? I feel scared!" Then as he reported the balance of this feeling state, his physical attitude, face and head angle and his forehead all came back to the "cocky" appearance again. Then he said that what he wanted to show outside himself was, "I could care less. You don't scare me." Followed by, "Why, Doc? What do I look like to you?"

The therapist then matter-of-factly told Jason of the physically evident postural and body attitudinal changes described above, especially his head angling. Then directly following the verbal matter-of-fact description, therapist simulated Jason's, "cocky attitude" in posture and then answered Jason in a second way with, "Well, I'll tell you," etc., in a manner of miming (mimicking) Jason. Then therapist leveled himself and matter-of-factly talked some more to Jason about the C.O. and Jason.

Jason did some homework after this first session. He studied himself in the mirror, his posture and appearance, on three different occasions during the one week interval before the next session. During the next session, he enthusiastically began, "It worked! Doc, you know, you got something there! It really works!" And then he told of practicing in front of the mirror and of finding that when he could hold his head and face level while talking to the captain or the sergeant they were straight in their dealings with him.

He also said that he had not had as much fun with the two of them. He didn't have as many laughs with them. They didn't have as many laughs with him. "I reckon this is sort of a reasonable exchange, though."

Jason did not get fined or fired. He discontinued his treatment, after a few more sessions. He wrote back a few months later that he had, in fact, not only not been

“canned” but that he had received a promotion from this same commanding officer and was doing the work he wanted. The job with Jason was done. He was listed as a treatment success and cure.

What is it that is weighing down a person's head more on one side than on the other?

What is it that at times causes this angling of the countenance when talking to another person? First, it is often a Parental prejudice or opinion. Second, angling can also be present when a Childhood belief is under consideration, either to be fought against, protected from attack, or adhered to. Third, an angle may show on the person's face if the “Kid self” spots some potential for playful (mischievous) pleasure in dealing with another angled talking person. What does it mean. “an angle-in-mind?” A person who is “on-the-level” looks like it to the outsider.

“Leveling” has been presented to people by the leaders of groups of students, trainees and patients. It has been shown by group members to each other.

On an appropriate occasion, “tilt” and “square” are analyzed and demonstrated as follows: Using both hands, the thumbs are placed on the posterior angles of the right and left side of the mandible (at the back side of the lower jaw). The index (first) fingers are placed one on each of the bony ridges (zygomatic process) running from the ear forward to the cheek, and the tips of the middle fingers are placed at the outer angles of the two eye-sockets. Using these points and the kinesthetic (balance) sense of the hand, arm, and shoulder muscles with the head position, a good quality leveling of the head, as visualized across the eyes, can be obtained, i.e., within 3 degrees, i.e. one percent. The level can be verified by looking in a mirror. Those wearing glasses often use the upper rims of their spectacles and a known horizontal plane, e.g., wall shelving, to aid in aligning their head posture. This procedure can be called a gimmick or a trick; it can be referred to as educating or training the patient, or by any other equally opprobrious term to dismiss its impactful significance; however, since its discovery and introduction as a treatment procedure by the author,

"leveling" has been used with beneficial results for cases in various diagnostic categories including sociopathic disturbances, chronic and acute anxiety, panics, psychoses, etc. It has been used by patients in institutional and private treatment settings. Members of training seminars have found it useful when they were having difficulty picking up what was going on. "Is it me or the talker who is angled and angling?" It is useful as a back-up aid in counter-checking one's own quality of receptiveness and perception; to increase one's own individual learning efficiency and capacity, to locate when "on-the-level" or "tilted." It has been used to assess when speakers are likely to have an "angle-in-mind" or are "coming on straight."

One high school teacher of "learning disability" students reported it as the single most useful item to watch in students and to tell the students about themselves. "The students don't question it. They use it right now, then later when I've asked them they say 'I don't know why it works, but it works'." The same teacher told that there was a fifteen to twenty point increase of functioning I.Q. in eighty percent of her students after one school year in this transactional analysis oriented "educationally handicapped" class. ¹

Of these instances studied to date, a level appearance in a visibly moving person has corresponded to an actively cathected Adult ego state in over 90 percent of occasions; that is, individuals who are appraising, objective, thoughtful, reliable, reasoning, etc., are "on-the-level" either in their listening or in their talking at least 90 percent of the time. These persons without an "angle-in-mind," without a "tilt" are with remarkable regularity workmanlike in approach, are thoughtfully compassionate and non-opinionated, and are humorless with this attitude. The remaining percentage (which may be lower than 10 percent) afford interesting diagnostic and treatment situations of trance-like behavior, Child confusions, or other states.

Ethel, an "Old-Woman-in-the-Shoe-at-Twenty-Two," late for her first session, arrived disheveled and talking at 350 words a minute, and by the end of that session at 250 words a minute. On time for the next interview, she started talking

at 300 words a minute. After thirty minutes of this she rather abruptly sat forward in her chair and slowly asked "What can I do? (pause) I get so mad at him (fiance) I can't think. I don't want to be screaming at my kids all the time!" And then she stopped for a few seconds.

This moment was taken to introduce her to the procedure of "leveling" her facial countenance and head.

At that moment she did have a level countenance. She had just described her boyfriend's "angle." Therapist: "You can watch your boyfriend for when he has his angle going. By that, I mean you can watch his face; when he's on-the-level with you, his head and face will be leveled, and when he has an angle-in-mind he will very likely have an angle on his face. If you can get yourself to come on straight with him, then..., I mean set your head and your face level like this..." describing by example the "leveling" method to her. She carried out the leveling procedure shown and talked in a more organized manner for 30 to 40 seconds; then taking her hands from her head she again began to "angle" her face *and* to increase her talking rate up to 250 words per minute with a crescendoing voice. At her next 0.4 second pause for air, therapist asked, "Why not level yourself again--looks like it works pretty good for you!," while again going through the physical procedure himself.

"What? Oh! Okay!" And she did it again, and again became more composed. This was done once more near the end of that session. She had to stop coming after a few more sessions.

A year later, when she was able to resume therapy, she started right off at 300 words a minute about her current domestic troubles. After an initial 15-minute burst of Indianapolis-Speedway rate of talk, she slowed to look at therapist and comment on her own handling of the particular instance of being baited which she had just cited--"but that time I kept my level and he didn't get to me!" with a reflective smile of self-assurance and an acknowledging glance at therapist.

As measured across the person's eyes, he is level with the horizon or off his level and showing an angle. In practice,

a listening or talking person will be seen shifting his head forward and back, tipping and moving his head side to side, from moment to moment. What is referred to here is the principal attitudinal mode (posture) and the attitudinal view inside the person; the ego state which is "really me" then. There is the additional factor noted by students of "angles-and-levels" that very few people have a symmetrical face. The nose and the jaw may be more to one side than the other. The eyes may look as if they were fitted into the face somewhat off the horizontal.²

What does an angled countenance convey? What does "tilt" on a person's face mean? In the listening (moving) person, it means that when an imaginary line is drawn across the eyes which is parallel to the horizon the person is more than likely listening with a reasoning, objective view of the situation, is portraying a reality-oriented view, is assessing the particular event in order to get the facts. When an angle with the horizontal is measured by an imaginary line across the eyes, this means that one view of the situation carries more weight for the person than another (internal) view of that same situation. When the angle is present, it may be that there is a *partial* withdrawal from the situation to some related fantasy, or it may be that the angle is for cheering on of the speaker, or for the jeering of the speaker. Persons who are "square shooters" and listening with a level attitude are predictably giving a reasoned quality of attentiveness to the situation and are quite likely also influencing the situation toward reasoning. These references to angles and levels have to do with which ego state has the executive (Adult or non-Adult).

In her twentieth session, Holly was level most of the time. Her eyes were pinking intermittently. About every 3 to 8 seconds her head moved to one angle or another. Periodically she held up her Parental pointing finger to tell of events between herself and her husband, to tell about their children, and to tell about her own background. Her choice of words and voice tone remained objective. There was a lack of impassioned pleading. She returned to the leveled countenance for 6 to 20 seconds at least once every 20

seconds during that session. At first glance, it looked as if she might be trying to persuade the therapist, that she was expounding on the right, correct and only true way of raising children as contrasted to her husband's lack of good quality child-raising techniques. Looking carefully and listening closely to her descriptions, it became apparent that not only was she looking, watching, listening, and carefully assessing how she was being listened to by the therapist, but further she was also listening to herself and assessing how she might be influencing the resolution of events in the home.

Particularly she wanted to get well of intermittent hives. She knew her "If It Weren't For You" and "I'm Only Trying To Help You" alienated Howie into playing his complementary "Yes, (Holly), You're Entirely Right," his variant of "(Holly)-You're-Always-Right." In the past, her payoff event for these game sequences had been either to (1) yell and scream him out of the room, out of the house (Get-Rid-Of payoff) or he'd go to sleep for a Get-Away-From for himself or (2) she'd go quiet, as would he, and they would "put each other on silence for hours or days" for a mutual Get-Nowhere-With each other quality of payoff. First he and then she had come to recognize that after this latter event had gone on for twelve or more hours then the chances of her breaking out with giant hives would greatly increase. Although previously a hard "Cool it, Man" player (frigid woman), they infrequently locked onto this game now for a mutually repelling set of payoffs.

"But," she continued in this twentieth session, "sometimes I get to telling him about how I want to go live closer to my family" (head tilted 15 degrees), "and how much my mother and brother want to see our children," (head brought up to an 8 to 10 degree tilt) "and I can just see him start to go blank. Then he goes to bed. Night before last" (head level, eyes pink), "Suzie, our oldest, got sick again and started fussing, so by the time I got to bed I wanted to talk some more, to tell him I shouldn't have brought it all up," (head to side 20 degrees, pink eyes) "and that he was right, that we probably shouldn't go to live near them. But I'd gone too far already. He just said, 'Yes, yes, you're right. You're entirely

right. You're entirely right, dear,' and he rolled over and went to sleep."

"I thought to myself (leveled face, clear eyes) right then, 'Hey, this is it. I wonder if I'm going to get hives tomorrow. I hope not, but I may.' You know, I could see then, he didn't say my name once after I started all this stuff up to try to get him into a corner" (angling of her face for 6 seconds). "Then yesterday morning I got the hives bad. I started to itch all over. The lotions wouldn't work. When he came home for lunch he began to call me 'Holly,' to say my name to me." Then (leveling again, pinkened eyes), "I saw he wasn't mad, he did care. He did want me." (head now way over 25 to 30 degrees) "You know, (smiling and coming upright) my hives got well by that night, by supper time." (Leveling) "I guess then it's my Parent who gets on him" (finger up and pointing with an 8 to 10 degree tilt to her face) "and feeling hurt, that he's so inconsiderate and unwilling to listen to me or hear me out on my views." (Smiling, shaking her head side to side, then leveling and going ahead.)

During the twentieth session, she was watching carefully for information as to what she could learn, for what she could pick up about her own behavior from therapist and for more information on how she herself (her Adult) could better keep track of when her game-playing self was adversely affecting the outcome of the events at home. This was predominantly ADULT. For more than 50 percent of the total number of seconds in that session, she was on-the-level.

Characteristically, when a patient or other person in a group is actively angling and someone inquires, "What is your angle about?" the angled person will laugh, then level, and within a few seconds discontinue the activity he had previously been embarked on as if to say, "Aw shucks, you caught me." This single act of "leveling" the head and then holding this level for 30 seconds will, with rather good regularity, lead the way toward a rearrangement of the internal way of thinking with corresponding modifications of the rest of the expressive behavior, such as tone of voice, the setting of other muscles of the body. Several persons have

also told of having alternative views of a situation come to mind. Putting it differently, the person's own ADULT becomes more available to him. This is the kinesthetics of behavior and selective, optional experiencing.

If during the demonstrating of leveling, the person's elbows can rest on some level surface, such as the arms of a chair, a table, or his knees, there will be the added information about where a physical, horizontal "level" is. Several people, in order to be able to assume their own level with minimal conspicuousness in social settings, have practiced leveling in front of a mirror, with one hand cupped under the chin, to then be able to verify for self what it feels like (with their own body muscles) to be leveled.

Ferris in a prison therapy group coined the term "my Adult locators," referring to his eyeglasses. He had been in several different groups and locked up for many years. He had no prospects, as far as he could tell, of being released in the near future; nevertheless, he "glommed onto using my eye glasses as my Adult locators" within 3 months and 25 group sessions. Then he began to note that he could interrupt his own repetitive sequence of (1) a laughing remark, (2) righteous anger at someone followed by (3) a provocative statement and then (4) a remark and/or physical attitude meant to infer to the second person: "You don't know what you're doing," or "you don't know what you're talking about," for a game of "If-It-Weren't-For-You." With this (4) in the above sequence, he would have a head angle of twenty-five to thirty degrees to the side and head tipped back ten degrees. The sequence usually ended in a pouting silence. After having located this sequence and found the usefulness of being able to have his own "Adult locators," Ferris could be asked by therapist or other patient at Move No. 1, No. 2, or No. 3 as above, "What's your angle?" And he would be able to interrupt this, his program for earning either a get-nowhere-with or a get-away-from pout. Instead he could often exchange it for a mutual laugh with the other person. He found that his eyeglasses were so very reliable for himself that he was able to discontinue the procedure of putting his hands to his face to get his own level. His "Adult locators"

now allowed him to play his game as far as he wanted to. He next became adept at listening for his own tone of voice. He wore his glasses regularly. He would listen for his tone or he could look over the rims of his glasses and catch himself in his game (just) before he would have, for example, told the persons important for his release to "Kiss my ass." After six months of being in the group, he secured his release. At this writing, 30 months after release, Ferris continues to be outside of prison. He writes back every once in a while saying, "I'm watching my angle, Doc." He became enthusiastic about "Adult locators" to the extent of persuading his best friend to wear eyeglass rims without lenses. For Ferris, his (potent) "Adult locators" still continue to be both effective (protective) and efficient (permission to not be rebellious) for him with his continued social rehabilitation (cure). For the first time in the last 10 years of his 28-year life, he has been "trouble free" for thirty sequential months.

This procedure of leveling can be and has been called "a trick," "educating the patient" and other similar terms. It has been haughtily referred to as "training" and "just plain educating the patient." The fact continues to be repeatedly reaffirmed that leveling has afforded many persons a chance to obtain relief from symptoms. It has offered the opportunity to people to locate a psychological and physical attitude with which and from which a significant percentage have been able, within a short period of time, to be more in charge of their behavior, to be better able to organize their feeling experiences on a realistic basis. Once objective thinking can be initiated and feeling states sorted, that is, once the Adult ego state can be separated from "troubled Kid" and activated, then the control and management of the internal distress is well under way to being taken care of. The leveling procedure could be called, "not letting a patient work through his problems" and has been called "artificial," but for those treaters, whether "artists" or "scientists," who are intent on successfully reducing the distress of the ill individual and are intent on aiding their patients in overcoming and reducing suffering, then the objective is to

use all those methods which will provide relief.

Persons with intermittent panic attacks as the reason for entering treatment have referred to leveling as "When I held it for a while it was like a temporary sanctuary that I could find." "It was a refuge from my panic." "I did what you said to keep it (symptoms) from taking over."

"Leveling" as a procedure has been taught and used by several known athletes with success in their sports. In treatment, leveling is often introduced as early as the middle of the first session. Factors taken into account in introducing leveling this early include a patient being alternately level and then angled two or three times early in the first session; a person who is initially objectifying (vs. objecting to, e.g., "there's no reason at all for me to be feeling that way") his present situation. These patients by their behavior are indicating the accessibility of the different qualities of personality structure within themselves. A patient can be asked early if he wants to have more control of himself, be more in charge of his own internal switch that turns his trouble on and off as a part of a get-well contract. Answering affirmatively, then the patient can be shown the leveling procedure and how it aids in organizing, in securing an organized approach, even though sometimes only briefly. They can be shown how it aids in setting aside agitated and disorganized forms of behavior.

The procedure for locating the level position of the head is described to some patients as being a method to better locate an objective viewpoint, an unbiased view of the situation at hand. Since "bias, prejudice and opinion" are ordinarily thought of as "being bad," there is some increased leverage in introducing it with this terminology.

Square listeners are "straight shooters." Leveling with a person, being on the square, both in the physical and the psychological sense, regularly induces increased confidence with and from the other person.

On-the-level is quite regularly humorless. In one instance, a student who had just seen a demonstration of "leveling" as "Adult-locating" tried it the same evening at a dinner party. Introduced to her guests with "I have a new

trick I have just learned," she invited her guests to follow her example by placing their hands on the sides of their heads to level their faces. The very considerable amount of fun which was being had by the guests and the hostess up to that point for the previous 30 jocular minutes vanished within 30 seconds and remained absent until one of those present began to "angle" himself "in fun" again.

Her party had come to a dead standstill in terms of fun. No jokes were told. The laughter died out. The individuals, rather impressively surprised at the turn of events, were reasoning at each other, with each other, for that interval. The hilarity and euphoria of the particular situation were eliminated for that "leveled" moment. The enjoyment and the laughs came back in the situation almost as soon as the guests again began to tilt their heads and angles were again "allowed."

The 10 percent or less of persons who are level but are in a non-Adult ego state fall into 3 categories:

1. Trance-like Child ego state: Marked diminution of body movement and eyeblink rate has been noted. In these instances the Child ego state is working to avoid showing confusion.

Shelly, a 23-year-old male with schizophrenia, was being cynical, and trying to stimulate an Uproar game. He was quite motionless when others were talking, did not laugh and had a very minimal amount of bodily movement except for his lips during the time he was talking. His game was "Doctor-Is-Always-Right," and he regularly said, "Yes, sir!" as an automatic response when such a response could be used by him. Shelly was in a semi-hypnotic state, as if he were drugged. He was almost unblinking as he was "looking through" (non-convergent gaze) the person he was talking to, "steamrolling-ahead" in his conversation, recollecting disconnected thoughts without converging his eyes or his voice onto any one person. When asked who he was talking to, he said "Everybody!" which, two other patients said, meant "nobody was supposed to be listening."

Another instance was a young "dopey," a user of LSD, housed in a prison. In group, he was motionless and unblinking when talking except for the short range of movement of his lower jaw.

2. Point-in-Mind Listening: Watching, looking, listening for the occasion when next they will be called on, holding their next point-in-mind for when it is expected or demanded they perform; waiting until it gets to be their turn so that they can climb back on the stage again.

Marijane was carefully hoarding an item (a point she wanted to make) in her mind because she wanted to bring it up at the first "proper" opportunity to "barge in." She was waiting only for the slightest pause in the talk (0.3 seconds would be enough) to insert her peripheral but "jeweled" item into the conversation.

She would remain alert and leveled throughout her waits. There was almost no perceptible movement except occasional eyeblinks. She was "not going to let anyone see if things bothered me," or that what was said in group had any perceptible effect on her.

She more than once demonstrated she was doing a lot of listening in group. This could not be accounted for in terms of any immediately evident, visualizable movement unless, ... unless she were moving in some stimulating but out-of-sight or overlooked manner. It turned out that she was keeping the tip of one fingernail on one hand in touch with and continuously riding back and forth over the edge of another fingernail on the other hand. One objective of this continuous exercise, she said, was to do it with as little slipping off or down onto the other side of the fingernail as possible. A second objective was to make no perceptible noise. Those in her group who tried this movement reported and showed a significant rise in attentiveness, especially in their readiness to be responsive to situations at hand. With a little practice, they also were able to begin to effect an appearance of level-headed, unblinking, almost unmoving nonchalance about these same events.

3. Peripheral-vision "peeping" style of listening. Listening,

waiting with little movement except for some minimal eye-balling of the scene, almost unblinking.

Slim was apparently listening with rapt attentiveness, as level as could be, some periodic body movement. Episodically he was a disconcerting person to talk to or observe. Aged 36, he was in prison for his third term. This "Cinderfellow" wanted to get well of going back to jail and also wanted to revive previously renounced ties with his childhood family. In prison this time for burglary, he had told of occasional peeping-Tom experiences in his youth. Eventually it became evident that his cheek muscles below his eyes and his lower eyelids were relaxed and sagging, "flattened out." He acknowledged that at the times in question, his teeth were not touching. Always polite to the women professionals (students) visiting the group, he did not seem to ever be looking at any of them --- at least he never was caught at it by any of the women or the therapist. Yet coloring and huskiness of tone at times coincided with other data he gave to indicate he was looking and watching some of the visitors very attentively. The secret worked out, which he corroborated, was that he would become interested in a woman who moved, who had many and a fairly steady stream of body movements, hair movements, clothing movement. He then would fasten his gaze on another usually talking person in the vicinity of this particular woman and appear attentive to the talker. He would be ready with some words in case he was talked to. Then by stopping almost all of his own blinking and otherwise becoming almost completely motionless, he could let his peripheral vision peep on her and take in this female vision. Another advantage: He couldn't be accused of looking. Another: Being motionless decreased the likelihood of drawing adverse or unwanted conversational stimuli.

In a second instance, a man reported an event where he was preoccupied in concentrating on his own physical posture and in showing a squared-up posture

("being-an-upright, on-the-level-citizen"). Instead, he got "up-tight" to the extent of almost overlooking a significant external listening event. (There was no one else available for him to talk to and he was alone, driving his automobile.) He very nearly got hit by an oncoming, loudly-honking train at a railroad crossing.

Many a patient tells of never having taken the opportunity to study his countenance angle in the mirror, of not having located whether his countenance was level or not. Most in therapy who have become adept with "leveling" have found it correlates with one of their Adult tones and pitches of voice.

When "leveling" was introduced to Mrs. There's- No-Reason-at-All- Why- I- Should-Feel-This- Way, she threw it up, tossed it off. She regularly threw up other prescriptions given to her. Her Parental injunction was "There is absolutely no reason at all for you to feel the way you do." She was strongly committed against giving in to reasoned treatment recommendations and she did tax the therapist's skills.

Those who are resistant to the head-leveling procedure are better handled by not bothering to contend with the resistance (commitment) to not carrying out the leveling procedure. Instead they are told, "Come on -- let's do it now. Let's get well. Let's do the treatment and analyze how it works later." Occasionally a patient will respond in words, "No, I don't *want* to do this. I don't see why I should do it. I don't have to do it if I don't want to." Assuming that the therapist's timing is good, the treatment contract may be cited back to patient, as with "You came here to get well of..."; then continue to "OK, so you don't want to do it, but come on anyhow and let's do it now--" therapist then proceeding to show how leveling is done, both with word description and simultaneously carrying out the physical moves described, to demonstrate it.

A man who said he did not want to do the leveling was persuaded, "Aw, come on. Let's do it anyhow." He was told, shown, and did do it the second time through, with other

group members who came along with the therapist in doing it. During the session and the succeeding 60 group sessions he continued to, in his words, "practice leveling." One of his rewards was the description a woman in the group gave him: "Rob, you sure have a heck of a lot more sex appeal than you used to." She was comparing that previously he had either been reluctant to commit himself in a conversation when talked to, or he was furtively looking up the legs of the women members. His games had been: "See-What-You-Made-Me-Do! (washout, that's what)" for a Get-Nowhere-With payoff and "Look-What-I-Made-You-Do! (rebuff me)" for a Get-Away-From payoff. Rob changed from a "stiff-necked boy" with a "chronic washout" style of life to one of the more active and warm individuals in the group. Starting from the single procedure of leveling, he described that now he no longer felt compelled to "have to be ready to washout of conversations because I am afraid I will goof; now I can stay better with the talk." Both his confidence in his own staying abilities, as well as his "staying ability" itself, increased.

There are advantages which accrue to the therapist who notices and makes predictive estimates about the success of particular intervention events, depending on the angle or level of the patient. For example, the therapist will be able to gauge more reliably when he is likely to be talking to the objective person and when he will be talking to one of the non-objective qualities of the individual's personality structure. He can choose to talk when leveling is going on, or ask the patient, "Hey, I want to talk to your Adult. Get a level for a few seconds?" He does this in order to decrease the other ego state self, e.g., from taking umbrage. Therapist can *ask* a patient to temporarily *set aside* the particular quality of the moment in favor of an Adult self and then see if, in fact, the patient *has* temporarily *set aside*, e.g., internal prejudices, opinions and beliefs which might interfere with assessing what therapist figures is appropriate to say then.

Keeping track of the level-angle is of aid in locating "when the patient has his cool on" so that the objective self

can be talked to. By decreasing and de-emphasizing the importance of outrage and emphasizing the getting-on-with-it job of treatment itself, the leveling offers protection for getting well. Persons who have leveling available to themselves can increase the efficiency with which group sessions are used. The person in group who has temporarily come off his angle and into leveling can then, later, go back to his tilt in order to secure the advantages and satisfactions which come from getting a laugh or annoyance, the sense of aliveness that comes from the crossing of a transaction, or disrupting the activities of other people, or alienating and estranging others from himself, etc. Since the person can carry out these activities ("making my points," rackets, games and payoffs) either later in group or external to the treatment situation, a temporary postponement in group may well make for a more efficient usage of the time for the treatment work in the group. This is not to say that a patient's playing of his game has to be given up in treatment groups.

The measure and the test of demonstrating the usefulness of the leveling procedure to the reader is to ask the reader to carry out the same procedure that the patient does, namely, bring the positioning of the head from an angle so that the two eyes are level with the horizon, and hold it for 30 seconds. Then go to an angle of 7 to 10 degrees off the horizontal. This is a very minimal angle, but can be measured. Hold that for 30 seconds, similar to how the level was held. Then assume a "cocked" angle of 20 or more degrees. Note that after about 30 seconds in this second and then this third position, there is, for each, a separate way of experiencing the same situation. New pictures, new fantasies come into mind.

The information from the body muscles and the body position in space, which is conveyed back to the central nervous system, rekindles different pictures in mind, different ways of perceiving the situation at hand. Different qualities of perceptive awareness and conceptualization become opened up. Different imagery inside the person can often be encouraged by this procedure of relocating the

head position on the neck. Another method by which the reader can verify these facts for himself is to alter the position of the head from level to tilt and then back to level when listening or talking with another person.

One therapist has reported that by moving his head to the side, bent slightly forward, with horizontal wrinkles in his forehead and perhaps vertical knotting in the center of the forehead, that a higher frequency of physical and psychological ills come up for discussion among the group of patients, i.e., it induced an increased amount of playing "Ain't-It-Awful." Conversely, by reducing the number and frequency of "concerned knots" and wrinkles, and bringing his head back to the vertical, he reduced the amount of "Ain't-It-Awful" (i.e., reduced the expectation of getting "marshmallows"). There are times, as clinicians know, when it is therapeutically appropriate to have this above angle-in-mind and a corresponding tone as, for example, when the patient's suffering is acute and a complementary, reassuring listening quality response would be most therapeutic. Listening in a sympathetic manner can be internally cathected and realized by assuming the (physical) attitude.

There are times when it is not appropriate to tilt with the patient, but to face the situation squarely in order to enhance the patient's own capacity for dealing with his situation. There are occasions when it is reasonable to be angularly persuasive, and other occasions when a reasoning, on-the-level attitude is clinically the best for the patient.

Persons familiar with "angling and leveling" report that at times "it is a good idea to let yourself become angled by (with) the other person." Tom tells that "now when my supervisor gets sore at me, most of the time I sort of hang my head a little and give him, give his Parent, the satisfaction of telling my Kid I done wrong on a job. We sure get along better than when I was fighting him for my rights. And last week I was bombing along on the freeway in my new Charger and got stopped by the constabulary. I decided I didn't want this ticket, so I met the man and bowed down my head, and allowed him to angle me. You know what? I didn't want a

ticket, I didn't expect one -- I figured out how to not get one this time. I practiced my angles, and it paid off. I felt OK about it and so did the officer."

CLINICALLY, EACH TONE QUALITY OF VOICE A PERSON USES HAS ITS OWN CHARACTERISTIC ACCOMPANYING TIP, ANGLE, AND LEVEL.

A skillful speaker, whether he is aware of it or not, welcomes seeing the angles of the listening audience members, inasmuch as these angles are indicative and representative of the opportunity to play to the listener whether it be for good-natured or for more persuasive reasons. Speakers with an angle in mind are interested in persuading the listeners, convincing them, suggesting to them. Most listeners who go to talks and listen to lectures have preconceived ideas in mind. These are the opinions and mischiefs which keep their interest stimulated.

Theoretical considerations about leveling are multiple: "Get-well-first-and-find-out-why-later," the reticular activating system, "really feeling like it," the kinesthetics of behavior with associated feelings and behavior therapy. The state of one's mind and one's manifest behavior do not long remain divergent from each other. A change of one will bring about some change of the other.³

Previous mention was made of the Harvard Cats where rotation ("tilt") of a straight edge anywhere in the field of vision of as little as 5 degrees caused different and separated sets of occipital brain cells to be fired off in the cortex of these animals.⁴ A speculative extrapolation to homo sapiens: Different "tilts" of the head and visual apparatus stimulate different sets of neurones in the brain of man, and then a different aspect of personality, for example through reciprocal activation between the cerebellum and temporo-parietal cortex. This is highly speculative. Other factors to consider are the cerebral reticular activating system selectively opening and closing attentiveness and awareness within different areas of mentation; the semicircular canals for balance and gravity; the cerebellum, whose functioning with personality is very little, if at all, understood; etc. There is, however, this to say: The kinesthetic sensory nerves in the

small muscles at the back of the neck that balance the head on the neck have a great deal to do with locating one's body position in space and in orienting many other sets of muscles in the performance of precise physical acts. Performers of complicated athletic, artistic feats as ballet, ice skating, football, gymnastics, aerial acrobatics, jugglers, entertainers handling "live audiences," all are quite regularly "keeping a level head" (holding their eyes/head on a perpendicular level) as they carry out complicated, complex performances. The empiric finding is that "level" is much more regularly Adult than any other single criterion known to the writer, and "non-level" is much more regularly non-Adult than any other single phenomenon available for measuring.

Clinical measurements by several observers point to the fact that the least angle (tilt) off the level which induces an ego state other than Adult is 7 degrees (left or right). The ego state regularly reported for this 7 degree off level is a "calculating," "shrewd" Parent who is out to back up certain disciplining opinions, e.g., dietary propriety, "I-mean-for-you-to-see-it-this-(my)-way!," etc.

NOTES AND REFERENCES

1. Personal communication from a teacher May 1971, Vallejo Senior High School, Vallejo, Calif. (p. 136)
2. These are the characteristics of facial countenance which are noted by the "hemi-face" student, e.g., photographic studies, and have to do with individual characteristics of a person's physiognomy. (p. 138)
3. A verse captures this:
*I CAN REVEAL
THE WAY THAT I FEEL,
BY THE THINGS THAT I SAY AND DO.*

*BY CHANGING THE THINGS
I SAY AND DO,
I CAN CHANGE MY FEELINGS TOO!*
(p. 151)
4. Wooldridge, Dean E.: *Machinery of the Brain*, New York, McGraw-Hill Book Co., Inc., 1963. (p. 151)

Chapter XI

"I Heard Everything You Said."

Listening Efficiency

Optimal listening efficiency varies between 30 and 70 percent (listening). Listening less than 30 percent is correlated with a lowered rate of improvement in patients and a slower rate of learning by persons in business, school or at meetings. Patients in group who listen 50 percent are the ones accomplishing their treatment objective. Theoretically, this is consistent with the fact that events in the groups are first experienced, then reviewed and lastly, if fitting and usable, they are assimilated in some measure during the session. When an event is being assimilated, externally directed listening activity is decreased. Some events are of less significance and some are more pertinent to each individual in the group. In order to most efficiently utilize the time and the information coming in, the individual will be storing some information, partially working through other, and occasionally completing a piece of working-through during a group session. Many of the transactions in a session are repetitive, especially as to new information coming up. So there will be times when there is less call for continuous unique listening attentiveness.

Cerebral assimilation of ("reflecting back on") the selected-for-listening-to experience maximizes the value and vividness of that experience. Everything Hearing¹ serves to adequately cover the survival aspects of the nonlistening intervals *and* it is quite adequate to alert and key the person back into listening to an event in the audible (visible) situation. This is the situation with many a group member after he has his Kid and Adult sorted and he isn't preoccupied or distracted by his Parent or Child. When and if something new is developing, he can get-with-it within a few seconds via "everything hearing" and perhaps some continuing slowed rate of movement. The Parental injunction "Sit still and stop moving all around (wiggling) when

someone is speaking to you!" is *the* childhood training for nonlistening, for "letting-it-go-in-one-ear- and-out-the-other."

The one-hundred percent listeners have been found to be ruminants, grazers, who later go home to sit down, regurgitate, and chew over the material (away from the group, away from the therapist) to then formulate and energize countering, interfering, opinionated rebuttal to treatment-type thinking.

"I'll have to think that over some more later (vs. now)." "I will think on that later," when accompanied by a "tilt" from the patient, usually means the person is figuring out how to disregard what was said to him, to prove that it will not work.

Individuals who have consistently reported and manifested "100 percent listening" in group, to date, have been troubled either with (latent) psychosis or manifest obesity.

Maximum efficiency of the listening operation for any given person lies between one-third and two-thirds. More listening or less listening--either one is accompanied by decreasing usefulness of, decreasing efficiency in the listening. The one-third to two-thirds listening for maximum efficiency, depending on the situation, refers to: (1) the sum of incoming (audible) material and/or (2) the portion of time spent with externally directed auditioning.

NOTES AND REFERENCES

1. "Everything Hearing" here refers to the "absolute recall" of events for the preceding thirty seconds at any point in time. See also "Everything Hearing": *THE ENCOUNTERER*, Vol. 1, No. 6, (1969). (p. 153)

Chapter XII

"Smorgasbord"

Selected Treatment Contracts, Programs and Theoretical Formulations

Following are samples of some procedures and regimens worked out and found useful in treating the named symptom (of listening psychopathology). The programs and rationale presented in schematic form have been part of the get-well agenda for individuals with the described symptoms.

PARANOID: Prescription for Getting-Well of Paranoid: Raise and wrinkle the lower eyelids and the cheeks just below the eyes.¹

SOBA CRUSADE: Regimen for Getting-Well of a SOBA¹⁴
Hunting-Crusade-at-Work: This is exchanging a Get-On-With (the job) for a Get-Rid-Of that SOBA (SOB Authority) boss:

1. Up the number of daily "hello's" to the SOBA by 20%.
2. Give the SOBA his "certified name" at least once a day, best with the "Good morning!" or day-ending "Good-bye!"
3. Give an audible, vocal response at least once every 30 seconds during (verbal) transactions with "the chief" including the time during his "(Parent) lectures" as with "Um Hum!," "OK!," "I see!," "Yes," etc.
4. Keep your (head) "level" *most* of the time while transacting; let yourself be swayed (head physically tilted) by his tones, words and being your boss, up to 20 seconds at a time, if useful, to keep the transactions uncrossed. This is to say that an Adult-programmed, compliant-Child procedure may well satisfy the disciplining Parent of the boss so that his own Adult can later step in and Get-On-With the job program.

The limitation of "20 continuous seconds at one

time" (between "renewal of the level") has to do with the length of time the Adult ego state, the level-headed person, can remain in charge inside the head while Child (behavior) is evidenced. When the Adult posture is interrupted beyond 30 seconds, the likelihood of the Child becoming hooked, accelerates rapidly. Result: The SOBA Hunter (Crusader) or childhood is more easily enticed into playing through to the Pay-Off (e.g., Uproar) in the available bilateral game. This "30 seconds phenomenon" is a matter of the "kines-
thetics of feelings and behavior."²

SNORING: A Program for Getting-Well of a Snoring Spouse:
The awakened one is to lightly rub, stroke or caress some area of exposed non-erotic skin of the snorer for 3 to 8 seconds intervals.

This treatment alone causes temporary discontinuance of the snoring but, in itself, it is not regularly curative. Nocturnal physical separation by the two persons does not improve the snoring, does not improve the quality of restfulness for either person; night-time separation usually leads to more separation from each other during the daytime and more and louder nighttime snoring.³

HEADACHE: One Successful Program for Getting-Well of "I've-Had-A-Headache All-day-Long":

1. Get your head level for intervals of 30 seconds at a time when you think of it,
2. Move yourself, move your muscles, especially the facial muscles more when around other people,
3. Touch, rub your teeth gently across each other periodically for ten to fifteen seconds at a time;
Result: (As early as two hours later) "I forgot to have my headache and I had a good time (the balance of the day)."⁴

URTICARIA (Hives) and PRURITUS (Itching): Treatment Program for Getting Well of HIVES (and Itching): "Get called by your name more often."

In group, in family and in one-to-one therapy sessions, urticarial lesions have receded within six hours and less

for the use of the person's own first name given to him ten or more times in a session; this as the sole additional treatment modality. Persons with repeated episodes of hives have been told explicitly "Get yourself called by your first name more often, more regularly." "Get your first name back to you at least fifteen times a day." This is done, e.g., by the hive-ridden person increasing the use of the names of other persons with whom he is in touch. Persons with hives are "pale-faces." Increasing the use of their first name to them, leads to becoming more "warm-faced."

Clinical Hypothesis: Rheumatoid arthritis and urticaria may be based on similar psychophysio-pathology.⁵

STAMMERING: A Treatment Procedure for Getting-Well of STAMMERING: DUET TALK with the stammerer.

PROCEDURE: At a time after the person has begun to sort his own Adult and Child ego state, therapist tells him he is going to talk at the same time as the patient is talking. Then therapist begins to initiate and discontinue his own words simultaneously as the potential stammerer is also making audible syllables. This DUET TALKING is done with the stammerer at first for 5 to 10 second intervals. Within a few sessions of using this procedure with the stammerer, the game basis of stammering becomes locatable, (similarly with stuttering).⁶

FORMULATION; Stammering in the two person game is the second one of the maneuver moves of the game: The first (the angle) maneuver proclaims, "I have the floor, don't interrupt me while I am still able to talk fairly well." The stammer maneuver in a two person game can be adapted to "Wooden-Leg," "Ain't-It-Awful," "Look-How-Hard-I-Tried" and some others. The gimmick, depending upon which game is being played, is, 1) to become repetitively stuck on an obvious word and then stop as if for breath, 2) to pronounce an apologetic but clearly recognizable syllable or 3) proceed directly after an inspiratory breath and just barely after the first syllable is started by the other person.

With the DUET TALK procedure, the stammerer is unable to continue to audition his own stammer, instead becomes disconcerted by or curious about what other person is talking about. On occasion, the stammerer will be heard clearly saying "My Kid is getting angry."⁷ Nevertheless, when this procedure is carried through, it can lead to success.

The fact is that stammerers (and stutterers) intimidate persons who ask them about themselves. They hold people off by their stammering, deny people access to what they are like inside. Carl, 17, had been dedicated for well over a decade to his stutter. By six months into the school year he was talking clearly and distinctly almost half of the time. One time after clear talk was present 40% of the time, he complained about his therapist interrupting him and about his having to listen to her. Thinking rapidly to herself about his progress she clearly and in Adult tone quipped back to him, "What do you mean *you're* tired of having to listen to me and *my* interrupting *you*? I have to listen to you all the time. You only have to listen to me once in a while. I have to put up with that garbage from you, how you talk, day after day!", both laughing as his racket was clearly exposed.¹⁵ Later he told how his "stammer comes from a sick stomach that bubbles and jumps when I am talking." Up to his senior year in high school, Carl had held speech therapists, social workers, teachers, parents and relatives at bay, had kept them from getting to know him by using this racket of his, the stammer. Anyone who wanted to intervene, to get him to talk straight, was held off, either by the impossibility of their not becoming (Parentally) impatient with him, or else because of a "kindly" person, "a rescuing protector" being in a triangle with Carl and interviewer; then Carl would set up the interviewer as the persecutor, Carl being the victim.⁸

The stammerer furnishes himself and others large amounts of pleasure and entertainment with his trick. "The Professor"⁹ in the Kid of the stammerer is aware of

this and the fascination of people in "How does he do it?" "How does he carry out his trick?" "What's this trick of his?"

The supposition here is that stammering/stuttering is equivalent to high-speed vibratory eructation or throwing up. It is quite similar to something several females have called "the woman's throw-up equivalent of an orgasm." The fact is that stammerers/stutterers get hungup on a syllable of a word, called "momentary blocking," either in a nonvocal, gasping-hiccoughing or in a loud vocal, machine-gun repetition of a part of a word. With the "release from the blocking," the stammerer does "come," to eventually finishing the word. The stammerer plays at taking away both "the talk license" and "the laugh license" of those around him. He plays at withholding satisfaction from those around him and waiting for him. He plays with delaying his own act of "coming" to the completion of his transaction.

PREOCCUPIED: Prescription for Getting-Well of Preoccupation: "Get-a-Move-On."¹⁰

OBESITY: Program for Getting-Well of Obesity Given to a 14-year-old: Say "Hello" to 20 kids a day at school using their first names.¹¹

OBESITY FORMULATION: Original Contribution to the Theory and Treatment of the Obesity Syndrome: 100 lbs. overweight equals: 100 lbs. x 454 grams/lb. x 9 kilo-calories per gram (of fat tissue) x 1000 (small) calories/kilo-calorie. One small calorie is the heat energy required to raise 1 cc of water 1 degree Centegrade between 6 degrees and 7 degrees. Therefore, 100 lbs. of fat equals 410 million calories.

Why are fat people fat? Watch the faces of fatties and ex-fatties. The *uncured obese* person, whether he has "lost weight" or not, still does "think fat." He will show it by the reduction of animation or even the *absence* of facial and body *movement when listening to another person, when being talked to*. The facial and other animation of the Think-Obese person becomes impas-

sive, inscrutable, and unmoving for the talker. The obese person gives himself away, as he is *being talked to*, by a facial and body muscle attitude which says, "Your words don't bother me or move me," "I don't have to let (you see that) you bother me if I don't want to and (I have decided) I don't want to." This unmoving quality of the facial expression of fatties and uncured ex-fatties is true whether the person be at the extremes of being a public figure or a recluse. Recently, a well-known television personality took off a large amount of his bulk. His facial expression, however, continues to remain impassive, unblinking and *unmoving when someone else* in the cast *was talking to him*; in fact, his arms usually went limp, let alone his facial expression sagging.

OBESITY is not letting the other person's words move Mr. Obese. For OP, Mr. Obese is an unresponding, unrewarding listener to talk to because he seems to disconnect the power supply to his own muscles when Other Person is talking. True, Mr. Obese may be moved by Other's words as with coloring and microscopic skeletal muscle movements, but he conceals his moving so as not to let anyone see he is emoting (is being stirred up), so no one will guess he cares ("is bothered" by his own definition).

"Yeah, but so why is he fat? What's all this got to do with being fat?" you ask. It has this to do with being fat. Mr. Obese stops his own visible, physical responsiveness to the words of Other Persons, especially his intimates. The other people who would ordinarily be the ones to give him (his Child) recognition stroking become discouraged in their efforts to get moving evidence that their own words have gotten inside Mr. Obese and count with him. These other people, therefore, will either slow down and stop their talking to Mr. Obese or they may eventually want responsiveness so much and to the extent that they will continue to stroke him until Mr. Obese can no longer contain himself, can no longer avoid showing he is moved. He

then will give back coloring and/or raging responsiveness which says OP is not OK. Obese either drives people away from himself, avoids them or most regularly stymies them to a Get-Nowhere-With draw.

Mr. Obese's way of handling the words from others is by saying, "My words move me more than your words do. I am not going to let your words bother me." By disconnecting the power supply to his own muscles when Other Person is talking, Obese is decreasing the amount of his own cerebral activation which comes from his own body muscle movement. In effect, Mr. Obese is hearing OP instead of listening to OP and therefore, he is able to keep OP's stroking from counting, from getting into him. In so doing, however, Mr. Obese is going to suffer from a deficiency of stimulus stroking with its attendant consequences unless he can find a reasonably adequate substitute for this decrease of sensory stimulus input.

To make up for this self-instituted stroke hunger and deprivation, Mr. Obese uses his own apparatus. The teeth sockets are each richly endowed with sensory end organs of fine discrimination. The teeth are very sensitive to minor differences of thickness, e.g., 0.001 inch. A person can tell a coarse hair from a fine one with his teeth. He can tell when a very thin film of substance is between one pair of teeth and not between another pair, let alone between two adjacent teeth. This quality of fine discriminatory end organ and central nervous system input is heavily tied in with the "now-and-here" quality of Adult data processing. In addition, the activity of masticating the food itself stimulates the abundant supply of reticular-activating-system end organs in the masseter (jaw) muscle *and, coincidentally*, this also moves, stretches, stimulates the large amount of separately controlled strands of the facial muscle complex. Chewing, eating for fatty is the thing he does to keep from going crazy, to keep from succumbing to the effects of his self-perpetuated marked diminution of moving for the words of others, of not letting others

become encouraged to stroke him.¹² The Adult many fatties show in social settings is the Adult of the Child ego state. This is both inferred and tracked down; notice the semi trance-like, unmoving nature of the Adult usually present.

Fatties are fat as a by-product of getting and keeping their head turned-on while at the same time managing to adhere to the decisive commitment of childhood that the Other Person will get-nowhere-with them. This, in order to maintain the position that "I-Am-Not-OK-With-Me, but Neither-Are-You-OK-With-Me!" The objective is to obey the injunction "Don't let anyone bother you. Don't let them see it got to you, scared you or moved you."

The eidetic imagery in mind is that of being bothered, of "being had," but maintaining the pretense of not being bothered, e.g. when caught snacking or taking the third helping. If forced to acknowledge "being had," Obese will usually work it to seem that he is the one initiating the acknowledgment to keep with "My words move me, not yours." Fatty does not reward or satisfy those who stroke him. He does not let strokers see that their strokes reach into him and cause him to be moved by them.

Fatty does not throw up. The inference is that emesis is feared and an activity to be avoided in Obesity's life. This would mean that in the Child's imagery, to be "bothered" is linked to an act of emesis. It is also likely that as a small child, emesis evoked (at least the impulse for) reprisal from the feeding person.

Regarding weight reduction--Fatties who say "I lost weight" or "I want to lose weight" are losers. Fatties who say "I'm letting my weight down" are winners. It takes concentrated, assiduous dedicated effort to get weight up a hundred pounds and keep it there. "Letting my weight down" means a redecision has taken place. People who "lose weight" regularly go hunting for "the lost weight" later at "the lost and found weight department."

Several "fatties" told this writer that when they came into the position of being the telephone committee chairman for a club they belonged to, they had a dramatic reduction in their weight.¹³

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13. Talking to some members of TOPS (Take-Off-Pounds-Sensibly), the writer received additional verification that Fat is a by-product of "Don't let yourself be moved by the words of others." It was in the form of their reporting that as the various individuals of the club took their turns with the job of doing a large amount of telephone calling of others in the club, the one with that particular job would have a coincidental drop in weight. (p. 163)
14. SOB Authority or Supremely Odious Boring Authority. (p. 155)
15. The way it was really was: Carl objected to the playback of a tape recording of his voice, saying, "I don't want to have to listen to that!" I replied "How come I have to listen to it all the time-and you don't have to listen to it ever?"

Glossary

ACTIVITY:

An objectively programmed series of procedures and transactions to accomplish a task. The terms *activity* and *work* in most situations are synonymous. One of the six methods of structuring time.

Example: Building a boat.

ADAPTED CHILD:

The Child ego state behavior and feelings resulting from the major behavior-modifying decision between 5 and 8. This decision resulted in part from parental injunctions *and* was an adaptation to these. There are two classes of adapted Child ego states: (1) Rebel Child--defiant, a fighter and, (2) Compliant Child--believing, memorizing. Adapted Child behavior stimulates Parent in other people. Adapted Child is also stimulated into action by Parent behavior, usually disciplining Parent.

ADULT:

The data processing, "level-headed," Adult ego state. Spelled in the text with a capital A, it refers to the ego state.

ANGLE:

1. The off-level countenance as described by an imaginary line down across the eyes.
2. The second move of a game, the committed angular ulterior transaction, the play, the reconnoiter, (formerly referred to as Maneuver 1 and M-1).

CEREBRATION:

Mental activity.

CHILD:

The Childhood ego state, "the Kid"; a replica of childhood behavior adapted to social situations.

CON:

The third move in a game. The swindle, the tentative duplex ulterior transaction (formerly called Maneuver 2 or M-2).

CONTRACT, Treatment:

Characteristic of transactional analysis treatment... It is the explicit agreement between treater and treatee which includes naming the finite, measurable psychological or physical (pathological) symptom to be dealt with in a curatively treating manner. The treater uses procedures (akin to surgery) and recommendations (prescriptions) in the service of his job.

COUNTENANCE:

Face, facial appearance, facial expression.

DEVOLUTION:

The social process wherein a portion of a group (or an individual) leaves the main body of the group because of the presence of factors noxious to those leaving. Those leaving have determined that some aspect of life involving survival, is at stake. This could be a principle, ethic, or a belief. The objective is to flee, to get-away-from the place where they are not OK. The determination of where to go after leaving is secondary if in fact it is present.

Examples: The Pilgrims leaving England in the 1600s, an extricative marriage, a runaway, Moses' exodus from Egypt.

In the individual it is the life style of resolving intimacy encounters according to the childhood decisive-commitment of using a *Get-Away-From* operation and the position of "I(We)-Am-Not-OK-AND- You(They)-are-OK."

DMSO:

Abbreviation for the game "Do-Me-Something."

EGO STATE:

A state of mind and its related behavior.

EVOLUTION:

The social process wherein a portion of a group (or an individual) determines to implement a mutually advantageous development with the main body of the group. The advantageousness is demonstrably attracting as contrasted to coercive or intimidating. This process often occurs as the result of a piece of creative work (e.g., an invention) which is attractive of a following.

Examples: (1) A courtship resulting in marriage, (2) the development of transactional analysis, (3) the development of penicillin, (4) a hive of bees dividing with a young, new Queen leaving to form a new hive.

The social operation characterizing the evolution process is that of *Getting-on-With*. The special form of this operation in the treatment setting is *Getting-Well-Of*. In the areas of demonstrating a special skillfulness this operation is called "*Getting Winners*."

In the individual, Evolution is the life style resulting from a decisive commitment of childhood to resolving specified social encounters in a Get-On-With manner to be a winner at something specific. It carries with it the capacity for resolving specified intimacy encounters from the position of "I(We)-Am-OK-AND-You(They)-Are OK."

GAF:

Abbreviation for the social operation of *Get-Away-From*. The position from which this operation takes place is "I-Am-Not-OK-AND-You-Are-OK."
(see also Devolution)

GAME:

A repetitive series of transactions between two or more persons with a seemingly plausible objective, ulterior transactions, concealed motivation, a gimmick and

payoff. The term and concept of "switch" has been added to the definition.

Examples: "Why-Don't-You, Yes-But," "I'm-Only-Trying-To-Help," "Let's-You-And-Him-Fight."

GET-AWAY-FROM: (see GAF)

GET-NOWHERE-WITH: (see GNW)

GET-ON-WITH: (See GOW)

GET-RID-OF: (see GRO)

GIMMICK:

One of the defining features of a game. It is the trick, the wrinkle, the artful stratagem. It is the major crossed transaction, the committed duplex ulterior transaction, the fourth move of a game.

GNW:

Abbreviation for the social operation of *Get-Nowhere-With*. The position from which this operation takes place is "I-Am-not-Okay-AND-You-Are-not-Okay."

(see also Obvolution)

GOW:

Abbreviation for the social operation of *Get-On-With*. In the treating setting this is *Get-Well-Of*- and in an arena showing special skills this is *Get-Winners*. The position from which the operation takes place is "I-Am-Okay-AND-You-Are-Okay."

(see also Evolution)

GRO:

Abbreviation for the social operation *Get-Rid-Of*. The position from which this operation takes place is

“I-Am-Okay-AND-You-Are-Not-Okay.”

(see also Revolution)

HAMARTIC:

Having a defect of character especially in a tragic hero of a drama; error, guilty, sinful.

HEARING:

The semiautomatic, auditory-environment scanning operation.

HOOK:

In a game this is the seemingly plausible social level opener. It is the engagement, the involvement. It is the tentative angular ulterior transaction, the first move of a game.

In TA literature the word “hooking” also refers to the procedure for engaging the Adult of a person.

INTIMACY:

This term is usually defined by the exclusion process: What happens between two persons when they do not withdraw, do not use rituals, do not use pastime transactions, do not play a game, do not use an activity to structure their time with each other. Probably more accurately described, intimacy is a transactional event between two persons which occurs at a distance of less than 22 inches, kindles the Child ego state of four years or earlier and is experienced by the participants with eidetic vividness. It is the view of this author that (1) many of the intensely experienced payoffs from games qualify as moments of intimacy and (2) that events of intimacy, in being transactional events and social encounters, can be classified into four varieties:

- | | |
|-------------------|----------------------|
| (a) Get-On-With | (c) Get-Nowhere-With |
| (b) Get-Away-From | (d) Get-Rid-Of |

IOTTHY or ITTHY:

Abbreviation for the game "I'm-Only-Trying-To-Help-You."

LISTENING:

Body movement in response to or stimulating of another person's talking. It is also an activity complementary to non-peopled audible events. It is an activity of a functioning ego state.

LOOKIT:

Abbreviation for the game "Look-How-Hard-I-Am-Trying."

LOSER:

One who follows out a non-winning childhood decisive-commitment in his acts of resolving high-value (intimacy type) encounters; done by assigning one or two "Not Okays" for solving the "I AND You," "Okay or Not" equation with himself and the other person at the end of an encounter.

MANEUVER:

One of the moves in a game. (see Angle and Con)

MARSHMALLOW:

A Transactional Analysis colloquialism applied to softly spoken words of a seemingly comforting nature said to a troubled person without inquiry as to the severity or nature of the trouble.

Example: "There, there it'll be all right!" "Don't worry!" "You worry too much!" The effect of most marshmallow phrases is to discount the trouble or troubled person. These phrases can often be paraphrased "Here take this (pacifier)! Now, shut up your mouth and don't be worrying me about it anymore!"

MENTATION:

Thinking or mental activity.

MERETRICIOUS:

Characteristic of a harlot, gaudy.

NIGYSOB or NIGYYSOB:

Abbreviation for the game, "Now I Got You, You SOB."

OBVOLUTION:

The social process wherein a group (or an individual) has become unmoving, inactive, encrusted and decisively, resistively non-responsive to events in the surroundings (or with other person). This process effectively says "Leave-us (me)-alone!" and "We are not OK AND They are not OK."

Persuasion and entreaties by the adjacent neighbors, if successful at all, are slow to accomplish trust and reciprocity *until* group or individual changes its decision.

Example: A person with a post-binge hangover, an indigent family or an impoverished neighborhood (ghetto).

Residents of impoverished areas given the opportunity do not readily move from their locales no matter how much they dislike it. Newcomers are viewed with suspicion. Periodically, a "new" primitive tribe will be found on this globe. A continuing state of "primitiveness" is difficult to account for in this century unless the "primitive" group's decision, commitment and position is recognized as participating in the group isolation.

The objective is to dynamically maintain a stalemate. "You (they) can't bother me (us)." "You (they) can't get to me (us)." "I don't have anything and I don't want anything so then you can't do anything to me that would bother me and can't take anything away from me that I care about."

In the individual it is the life style resulting from the

decisive commitment to the *Get-Nowhere-With* operation especially for intimacy-quality encounters. It is a style coming from the position "I-Am-not-OK-with-myself- AND-You-Are-not-OK-with-me."

OP:

Abbreviation for the words "Other Person." It refers to No. 2 person in a transaction under study. It is the term applied to the right-hand set of circles in a transactional diagram. Pronounced "ōpē."

PASTIME:

A stylized series of complementary transactions between two or more persons the content of which is an event, material possessions or persons external to the transactors.

Examples: Wardrobe, PTA, Ain't-It-Awful, "Have-ya-ever-been-to..."

PARENT:

The Parent ego state with feelings and behavior similar, if not identical to, the nurturing, disciplining person of major significance in childhood. The Parent ego state is to be differentiated from the Adult ego state. The Parent is the top one of the three stacked circles in the transactional analysis diagram.

PAYOFF:

This is the ending event of a game and often supports the Child's existential position. It is the hidden, ulterior motivating quest and force, the major dynamic of the game, the reward. It is the impactful event which is remembered, the "big stroke." It is the intimacy (equivalent) value of a game, the event with eidetic vividness, the fifth move of a game.

POSITION:

The Childhood originating, often conscious, preferred

method of handling and resolving intimacy-quality encounters. There are three "loser" positions. The "winner" position is "I-Am-OK-AND-You-Are-OK!"

PRESCRIPTION also written as Rx:

Therapeutic advice, prescribed recommendation, treatment recommendation.

PSEUDO-MENTATION:

Sham, feigned, counterfeit thinking activity.

RACKET:

A psychological racket is a repetitively-shown emotion with coercive and intimidating qualities to bring about the outward consent of the other person. It lacks authenticity, prevents other emotions being shown and it places a burden on the other person. As seen in the "OK Corral" the racketeer is effectively portraying the dynamic "Either way you are not OK with me," "You are not going to get the best of me," "It's because of you!" In the colloquial a racket in operation is called "blackmailing."

Example: The tears racket scares the other person; the wrath racket provokes anger in the other; the suffer racket hurts the other; the helpless racket renders the other person helpless.

RAS:

Reticular Activating System. A system of small nerve cells extending throughout the nervous system of the body with sensory endings in many tissues of the body; e.g., muscles, the hearing organs of the ears, etc. This system extends up to the highest cerebral levels. It is the regulatory system of the central nervous system causing more or less tension in muscles, more or less hearing receptiveness, more or less responsiveness of an organ, or of a tissue whether muscle or cortex of the brain, etc. The RAS regulates the operation of the brain. It is

the part of the central nervous system that brings about focalized quality of concentration with a range of awareness or a conscious awareness. This latter is exemplified in a group when the people will be concentrating on the words and actions of each other, unaware of external events until a comment such as "You hear that bird chirping outside now!" and a broadened scope of awareness occurs for all present.

REVOLUTION:

The social process wherein a portion of a group (or an individual) commits itself to the operation of Getting-Rid-Of (a portion of) the main body (leadership). The dynamics and the goals are those of extrusion, expulsion, expunging. Any apparent goal of joining, attracting or creating, if present, is secondary, specious or spurious.

Examples: The Crusades of the 11th and 13th centuries, revolutionary movements, and many of the so-called "causes."

Getting-Rid-Of a symptom or an illness is the opposite of *Getting-Well-Of* it. In the individual it is the life style resulting from the decisive commitment in childhood to use the *Get-Rid-Of* operation for intimacy value encounters. This social process originates from the position "I(We)-Are-OK-AND-You(They)-Are-Not-OK!"

RITUAL:

A stereotyped, stylized series of transactions between two or more individuals. A prime advantage from rituals is the recognition stroking advantage.

Examples of rituals are greeting, and parting. A formal ritual is termed a ceremony.

SCRIPT:

The life story of an individual resembling a fairy tale, myth or legend. "Script analysis" in its narrower sense

often means identifying Parental injunctions which were decisive in childhood -- decisive in terms of being a major factor in the Child's early behavior modifying decisions to which the Child made a major commitment of his life forces and as a result of which he took up his position.

The fairy tale story is like a map of a person's life.

SEMANTICS:

The study of the development of the meanings of words and the study of the change of the meanings of words. This study relates to both the spoken and the written.

SOBA:

"Silly-Ole-Billygoat Authority," "Supremely-Odious-Bore," "Son-of-a-Bitch," etc. It usually infers that the disciplining Parent of the person in authority is being singled out.

SOBA Hunter:

Person with an "authority problem," a crusader. The SOBA Hunter is a righteously defiant angry rebel Kid ego state, hunting for the disciplining Parent of a person in a position of leadership to play (a game) with.

SPECIOUS:

Deceptively attractive.

STROKE:

A word or a physical touch, an act of recognition. It can be non-specific and general, like a marshmallow or tailor-made and uniquely rewarding; both are strokes. "Positive strokes," "negative strokes," both kinds *are* strokes.

THWITS:

"To-Hell-With-It's. Having a case of the." The person having a case of the "thwits" is operating from the Get-Nowhere-With section of his OK Corral.

TIME STRUCTURING:

One of the structure "hungers." What a person does to fill, occupy his time. Berne postulated there are six methods of using time in the social situation. They are:

Withdrawal	Activity (Work)
Ritual	Game
Pastime	Intimacy

(for each of these six, see also the named word)

TRANSACTIONAL ANALYSIS:

(1) A theory of social behavior, (2) a theory of personality structure, (3) a method of (group) psychotherapy treatment and (4) an organization. It was originated and developed by Eric Berne, M.D. It embraces and is not contradictory to either psychoanalytic theory or practice.

TREATMENT, PSYCHOTHERAPEUTIC:

1. There are two categories of treatment procedures. By analogy they are
 - A. Cutting (surgery): In psychotherapy the procedures of confrontation, interpretation, etc. T.A. Examples:
 - (1) *Therapist*: "That's your Parent not your Adult who says 'It seems to me!' To the extent you see it as your Adult, your Adult is contaminated by your Parent."
 - (2) *Client*: "I'm sorry! I really am trying to stop saying, I'm trying-- Oops, there I did it again. I'm sorry...!"
Therapist: Yes, you are trying and I'm sorry to say I agree that you are sometimes trying!"
 - B. Prescribing (what medicines to take until the next office visit): These are the recommendations, the therapeutic advice. T.A. Examples:
 - (1) "Count your 'I-don't-knows' and let one

in 20 pass without saying it.”

(2) “Level your head for 30 seconds once a day.”

WAHM:

Abbreviation for the game “Why Does This Always Happen To Me.”

WINNER:

Usually resulting from a decisive childhood commitment, a winner is a person who resolves high-value (intimacy type) encounters in a winning manner, done by assigning an “Okay” to the “I,Me AND You,” “Okay or Not” equation. This is in the “I-Am-Okay-(with-Me) - AND - You-are-Okay-(With-Me,Too)!” end-result in the area which has been selected for being a winner.

WITHDRAWAL:

One of the six ways to structure time in a social situation. Stroking from others is not responded to. Withdrawal leads to fantasy. Fantasies are of two classes: non-adapted, e.g., rapacious; and adapted. The adapted class of fantasies are of two varieties (a) extraneous: “last night,” “going fishing,” and (b) adapted to the present situation: “I wonder how she looks when she’s brushing her teeth?”

YAGOLITOME:

Abbreviation for the game “You Got to Listen To Me.”

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