

Special points of interest:

* ... "Good Guy" : Note #5, pg 113 of "Who's Listening." 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, FH Jr.: "On Being a Good Guy," *The Encounterer*, Vol. 1, No. 6.

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Manipulating Listeners

Franklin H. Ernst Jr., MD, writes on page 95 of Chapter VIII in his book "Who's Listening" about the manipulation of listeners.

"Semantics 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. 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

Manipulation

"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

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.

continued on the next page

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. (Note #4, pg. 113 in "Who's Listening")

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 brinkmanship 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. Over- rider," 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. Overrider 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. 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 piece-mealing peace-making (peacemaking)." 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 winner 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 straight forward 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

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 re-worder, is far better qualified, if not indeed the only one who knows how to say it. He, the listener, is obviously inept, stupid,



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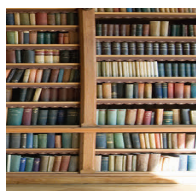
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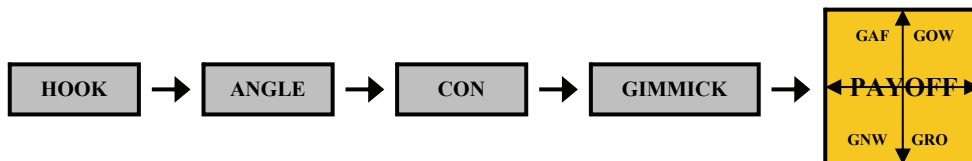
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A game is defined as a recurring set of transactions with ulterior transactions, concealed motivation, a gimmick, and a payoff. Eric Berne, M.D. used a particular variation of the duplex transactional diagram to represent the ulterior aspects of a game. Berne added the concept of switch in 1966 and introduced "The Game Formula." $Con + Gimmick = Response > Switch > Payoff$. The "Ernst Game Diagram" as described by Franklin H. Ernst Jr., M.D. in his paper "The Game Diagram" shows the phenomena of the variableness of a game and number of variations without contradicting "Berne's Game Formula." The Game Diagram" has five moves: Move #1-Hook, Move #2-Angle, Move #3-Con, Move #4-Gimmick, Move #5-Payoff. Diagrammatically it looks like this:



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! ..."

To be continued