

BASIC AROUSAL:
an Introduction to
High-Impact Communication,
Covert Hypnosis,
and
Getting What You Want

By J.D. Fuentes
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Welcome to the First Moment of the Rest of Your Life

Thanks for downloading *Basic Arousal*. *Basic Arousal* is meant to do two things: a) give you a little taste of the pleasures which the skills and tools offered by www.sexualkey.com can afford you, and b) demonstrate to you that we offer CDs and books which you really want to have. We want to sell stuff, and we want you to know that we offer you things worth your time, your attention, and your money, because they will help you attain your desires.

Therefore, you'll find some things in *Basic Arousal* that will allow you to have a stronger impact on the people you meet, and perhaps encourage you to realize that the stuff you can buy from us is more powerful and more worthwhile yet.

Many of the things inside *Basic Arousal* are covered in much greater detail, and with even more of an eye toward practical, real-world use, in sexualkey.com's other CDs and books.

As you read, please think of how you can apply what you learn to those you know and to the kinds of people that you want to know. Apply it all to your own life.

Have fun.

You can learn to speak straight to someone’s gut instincts, so that what you say has immediate and lasting impact.

Power. Money. Sex.

If you’re like most people, when you see or hear words like those above, you get a little bit of a jolt.

But saying words like *power* and *money* and *sex* isn’t the only way to have emotional impact on other people.

In fact, when someone knows how to use the other dimensions of human communication—how to coordinate the way he or she talks with what he or she says—that person can grab your attention just as securely as a bouncer pins your arms behind your back.

And not just grab your attention—someone who knows how to speak to your gut instincts, the emotional part of your mind, can make you want what you didn’t realize you wanted, and open your mind to possibilities you didn’t know you could have.

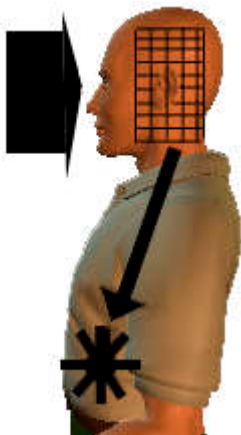
You can develop this power. You can learn to reach beneath people’s “reasons,” so that you can guide and drive their gut responses, open and inflame their imaginations. You can learn how to lead, inspire, motivate, and connect

Conventional communication—the way most people go about trying to get others to change opinions, beliefs, and behavior—assumes that facts and arguments guide feelings and beliefs, and therefore, that facts and arguments guide behavior.

Synchronized communication, or, as we call it, *GutTalk*, assumes that feelings and beliefs drive behavior, and, for that matter, that feelings and beliefs determine how facts and arguments will be interpreted.

GutTalk addresses someone’s feelings and instincts, in order to change that person’s idea of “the facts”.

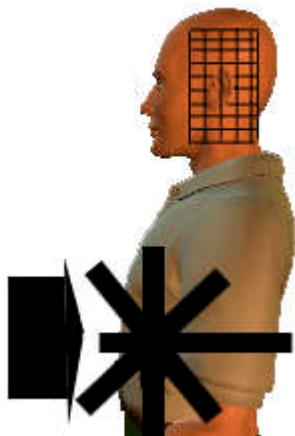
And *Sexual Key* shows you how to use the structure of female language and emotion to emotionally bond with and sexually arouse women extremely quickly—in the space of a conversation. Women are waiting for entirely different signals than the ones men feel and usually send—*Sexual Key* shows you how to send those signals, so you can touch women’s emotions and make them feel incredibly good, while at the same time arousing them sexually.



Ordinary speech aims at the intellect.

The listener's intellect interprets and analyzes this speech.

After the intellect has interpreted this speech, the listener's instincts and emotions respond.



GUTTALK aims for the gut.

GUTTALK speaks to the instincts in their own language.

It is therefore more powerful and compelling.

GUTTALK is a method of moving the listener's feelings by ignoring the rational part of his or her mind, and speaking directly to his or her emotions.

2. Monkey Hear, Monkey Feel

Many years ago, I was sitting at a café when a fairly average-looking man in his late thirties sat down nearby a striking young blonde of nineteen or twenty. She paid no attention to him. Within a few minutes, though, he had started telling her of how she resembled a friend of his in college. He went on to talk about how much he'd loved college, and how much he'd enjoyed traveling when in college, and how much he'd enjoyed meeting people in college, and how much he'd enjoyed travelling and meeting people and getting laid when in college. He went on and on, talking about how friends of his had travelled to Berlin, and been picked up by strangers; how he had gone to Paris, and been picked up in a café; how wonderful it was to suddenly become attracted to a stranger. He proceeded to recount increasingly improbable stories he'd read, he claimed, in the newspaper, of a drunken man climbing in the wrong window and making love to a woman not his wife; of a woman who decided to quit her boring job and start her own business, the moment she found herself falling for a stranger who entered her workplace one day; of a rock band questioned by the police because of sex acts they were alleged to have performed with groupies during a public performance. *Etc.*

The stories this fellow told were increasingly unrelated; in fact, they were linked only by their theme: Sex.

And was the young lady upset or embarrassed by this?

Well, her face and upper chest were certainly red. And she began to quiver in her seat. And she often seemed to stop breathing entirely. And her mouth was slightly agape, and her pupils looked as big as nickels.

So, no, she wasn't upset—she was really turned on. In time, when the man's friend and ride appeared, such that the man had to go, the girl ripped open her purse and hurriedly scribbled her number without the man even asking for it. She made him promise to call her.

As you can imagine, this incident gave me some food for thought.

In case you're wondering, the man's success in this case wasn't dependent on extraordinary luck—the chance of finding the one woman in a million aroused by such talk. Actually, very very few women won't be.

A week ago, between interviewing prospective distributors, I stopped off at an “entertainment complex”—a glorified upscale mall—noticed a pretty redhead with a guitar, and within ten minutes of first approaching her, was standing on a balcony with her, her tongue in my mouth and my finger inside her.

When you take the time to learn the skills offered at www.sexualkey.com, you can do this, too—anyone can.

These skills aren’t magic--they just look that way.

In fact, they’re very simple, and I look forward to receiving email from you telling me about your triumphs.

Of course, the book you’re now reading is meant purely to acquaint you with some of the tools www.sexualkey.com can offer you. You’ll read, learn some stuff, have some fun putting this stuff into practice. When you want much more powerful stuff—the stuff that will not just impress your friends, but amaze them—perhaps you’ll visit www.sexualkey.com, order there, and then send me some email about the wonderful experiences you’ve had.

I like receiving that kind of email, and knowing that you now know how to make the people around you—especially women—feel incredibly good, in ways that stun them.

Words are tools for giving other people new experiences; if someone else hasn’t seen a whale rise up and spout water into the air, yet you have, you can put the things you saw, heard, and felt at the time into words, convey these words to your listener, and your listener will begin to imagine the experience. As he or she begins to imagine the experience, he or she will begin to feel some of the sensations described, because the unconscious mind must identify with an experience, must feel it, in order to understand it.

As it happens, the approach taken by the man with the young blonde was successful—but it was also terribly, terribly inefficient. You can arouse women much more quickly, and the products offered by www.sexualkey.com will show you how.

3. The Basics, or *How Powerful Communication Works*

Powerful, effective communication a) grabs the listener's attention, and b) spurs the listener's feelings and imagination in directions the communicator wants.

The first effect, in which your listener becomes drawn into what you are saying and comes to pay more attention to it, than, for example, the fact you are both standing on a street corner, or the fact that the stoplight has changed, or the fact that your listener ought to be rushing to an appointment--in short, the effect wherein your listener is enjoying listening to you and is more interested in what you are saying than in other things--we'll call *Engagement*.



ENGAGEMENT



STIMULATION

The second effect, in which as you talk at length about your weekend in Tahoe, your listener begins visualizing ski slopes, trees, the dull and filtered winter sun, warm fireplaces, warm beverages, and bearskin rugs--and not only visualizes, but imagines, subtly, *feeling* what it would be like to have these experiences, we'll call *Stimulation*.

***Engagement* is getting your listener absorbed in what you are saying. *Stimulation* is getting your listener to imagine experiencing what you are talking about.**

4. The Head and the Gut, or *The Two Ways We Handle Information*

Becoming a great communicator is easy, if you think of the person you're communicating to as being made of two separate parts. These two separate parts, which, for simplicity's sake, we'll call the *Head* and the *Gut*, handle information in very different ways.

A → B

THE HEAD

The Head distinguishes causes from effects, assigns names, and interprets complex language.

A ↻ B

THE GUT

The Gut associates experiences with emotional states, looks for relationships, and moves toward what is similar or familiar.

The Head uses words and logic to analyze and communicate information. That is, the Head picks information apart, tries to put labels on it, compares it to existing beliefs, thinks about what factors caused it and what effects it will have on other things, plans future steps and makes decisions. Emotionally detached, the Head uses symbol systems like language and mathematics to store and communicate complex information.

The Gut responds to information through that information's emotional associations. If a particular stimulus or piece of information is experienced at the same time a strong feeling is being experienced, should that stimulus or datum be experienced again, the Gut will again feel something of the strong feeling that came with it before. A storehouse of experience and accumulated lessons, it relies on habit rather than planning or decision to guide its responses. The Gut can

distort or delete new information in order to maintain present habits and beliefs. It understands and communicates with bodily feeling, bodily movement, metaphor, and a vast range of subtle cues.

The Head makes plans and expresses ideas in words.

The Gut provides or withholds the emotional energy necessary to carry out your plans and make your words compelling to others. It expresses itself through the way your words actually sound and the way you look and move as you say them. Guiding action in accordance with its habits and impulses, it frequently overrides the Head's plans, decisions, and ideas.

To change someone's behavior, you must change the emotions associated with that behavior; that is, you must move the Gut.

This, incidentally, is why debates rarely change the opinions and emotions of those with strongly held beliefs—why two guests on Sunday morning political talk shows, though of relatively similar intelligence and education, can argue round and round for hours, neither making a dent in the others' convictions. Debates are intellectual in nature; the Gut easily deletes and distorts inconvenient facts. This is also why insights spawned in the therapist's office and resolutions made on New Year's Eve are both so often to no lasting effect; products of the Head, they may not have the support of the Gut.

5. The Means, or *What the Gut Wants*

Words produce thoughts and gut responses—even words not so charged as *power* and *money* and *sex*. And words that seem to us true, words that exactly match what we are already thinking or that match what we can see and hear and feel, make us pay attention and eager to hear (and feel) more. This is because the instinctive part of the mind is engaged by having its own experiences and perceptions, its own model of the world, fed back to it.

The instinctive part of the mind is always seeking sustained, accurate feedback; when it receives it, it opens up so as to learn and experience as much as possible.

When the mind opens up like this, it's easy for it to think and do things it otherwise would not or could not.

We can also put the matter this way:

On a rational, analytical level, the Other person (hereafter called *O*) wants new information, wants to understand things, wants to make plans, wants to get from point *A* to point *B*.

On an emotional, instinctual level, *O* wants information that is *true*—that is, information which he/she can verify with his/her eyes and ears and fingers, or information that fits what he/she already believes.

To make someone completely focused on what you're telling him/her—to *engage* that person's instincts and imagination, express an *uninterrupted* series of things which he/she can verify with his/her senses as being accurate, and/or an uninterrupted series of opinions with which he/she agrees.

When you say many things your listener can immediately verify as accurate according to his/her sensory perceptions and abstract beliefs, your listener's emotions become engaged and his/her imagination opens up.

Exercise

Usually after spending a little time with somebody you can get a pretty good feel for the sorts of ideas with which he or she would agree, and for the ways he/she views things. Just for the sake of loosening up a bit and

getting into the habit of trying things out, try the following simple exercise.

- 1) Sit down and talk with someone, such that you can see his or her face.
- 2) At one point, speaking at a relaxed pace, express several ideas in a long unbroken series which you think will accord generally with your companion's worldview, or better yet, offer a long series of statements--at least six or seven--which you're pretty sure your companion will feel are true and factual. You can say anything from the "The sky is blue" and "We're sitting in an office" to "It's true, I should have married you long ago," depending on what you think your listener will agree with.
- 3) So that there is a smooth flow between these statements, link them with prepositions such as *and*, *as*, *while*, *so*, *since*, and *because*.
- 4) Observe his or her response. When, as you speak, your listener begins to seem either very focused on what you are saying or looks very dreamy, give your listener an instruction, or a detailed description of an emotional state which you'd like him or her to experience.
- 5) Your instruction will have unusual force and impact.

Example:

"You've been sitting at this table for at least thirty minutes, and I see you've been sampling some of their coffee, and we've never seen each other before, and I know nothing about you—nothing about where you're from, or what you do, or where you'd be right now if you could be anywhere, or what you'd most enjoy doing if you were there...but I think it would be great to ***feel as comfortable as if you're at the beach, feeling the sunlight relax you completely, just because this feels so good.***"

6. A Conclusion which Presents an Invitation, Or,
*The Paths of Edgar and Gareth, In Their Entirety, As Recorded, Or,
Fortunately, Not Another Damn Allegory of the Cave*

Well, now that you've caught a glimpse of some new tools, or perhaps see some new and better ideas of handling tools you've always had, here's a little story, which you can make a larger one.

There once were two brothers, Edgar and Gareth. Edgar and Gareth lived in a valley remarkable for its sheer quantity of trios of brothers, trios of sisters, only children, wicked stepmothers, and rivalrous siblings who choose different ways of life. In fact, until fairly recently, most children had been expected to set out in search of strange crossroads--and cross them--and find magical implements--and wield them--and encounter strange people with strange ways; all this, with the object of returning to the valley and preparing it for the next generation of children, who would in due time emerge thoroughly unprepared and perfectly ready.

These days, the valley was in constant contact with other valleys, and the valleys learned from one another at an ever increasing match, and the magical implements were more or less owned by big conglomerates. All this being so, Edgar and Gareth decided that the best way to prepare themselves was to do themselves what the valleys were doing, and so learned the artful science of learning and communicating. They learned it so well that they found an old weaver, a holdover from an earlier time, one now content to weave his sacks into pillows and his blankets into sacks, and combining their skills, they reminded him of the skill and inspiration which once had been his; and, so inspired, he wove for them one magical sack apiece. One sack, if torn, would automatically repair itself; the other could hold an object only so long, but would transform any object placed within it. Edgar chose the first sack, and Gareth chose the second.

Impatient to finally leave the valley, the two set off for the nearest crossroads, found one, shook hands, and separated to follow the road's two forks.

Edgar found many fruit alongside the road he took, and he took to stopping and cramming into his sack as many fruit as he could find. After all, he reasoned, if his sack tore, it would repair itself; he was

pushing his sack to its logical extreme, and therefore, making the best possible use of it.

Gareth also found many fruit alongside his road. He gathered some, then, remembering the weaver's not very precise description of his sack's qualities, found himself pausing often to inspect the things he'd collected.

Edgar found that nothing in his life could compare to the pleasure of grabbing as many fruit as he could; he was young, his sack was large, the world was a place of many valleys--life was going to be fun indeed.

Gareth found that it helped to be careful about what he put in his sack. Fruits that were flawed when he put them in were often thoroughly rotten when he took them out; on the other hand, things that had seemed worthwhile at first became, later, remarkably so, and in surprising ways: What was once merely a particularly shiny apple emerged later with a stem of gold. Sometimes the fruits and nuts and little toys he collected turned out to be not objects at all but squirrels and foxes and birds and even people. Gareth became fairly mellow about the process; when a squirrel popped out of his sack, he led it to a tree; when a bird popped out, he tossed it into flight. Eventually he was even nonchalant on those occasions when a young girl popped out of the sack, figuring that she'd meet lots of girlfriends in the towns ahead and would tell all of her new friends of the magical and fascinating person now approaching.

Edgar had by this point filled and broken his bag many times. The first time it tore, he thought, It's tough to keep what I want, so the most important thing is getting what I want as fast as I can get it, before my bag breaks. Damn thing is pretty unpredictable.

The remarkable thing is that Edgar had the same thought each time his bag broke; and since he was collecting things faster and faster, his bag was tearing and spilling more and more often. No matter, though--Edgar would just try harder and gather things faster.

Since Gareth's sack could only hold so much and would not of itself stitch back together if torn, Gareth had not only to choose carefully what to put in his sack but to start giving things away and trading things with those whom he met. He began to acquire a degree of fame, and so had the finest things in every valley routinely offered him. People took pleasure in knowing that things once in their care were now traveling with one surrounded by such an aura.

Edgar found that those whom he passed had started to notice his habit of gathering every thing he found and stuffing it in his sack.

Sometimes they were around when it tore and spilled and patched itself; word of this process and of his practices seemed to reach towns before he did, and he began traveling at night and through difficult terrain so as to avoid the villagers' curious eyes.

Since Gareth found that everything that he liked was, in one form or another, perpetually being offered him no matter where he went, he began to think of entire villages as being like magical sacks; then he realized that this equally applied to whole valleys; and probably to the whole vast world itself, though perhaps not to big conglomerates.

Edgar began to find living in caves useful.

It occurred to Gareth that, in one way or another, anything could be usefully compared to anything else, so long as the comparison teaches something.

Caves, Edgar noticed, were filled with bugs. And a great many bugs could be stuffed into a single sack. And if they were not precisely delicious, at least they didn't look at him funny when he ate them.

Every individual, Gareth decided, was best thought of as a magical sack. Being a magical sack himself, he let his old sack now be taken by the wind.

This magical sack finally blew into Edgar's cave. Edgar looked up and noticed the cloth interloper; though initially hesitant--he was very concerned about his ability to digest cloth--he eventually stuffed the new sack into his old bulging sack. He heard the familiar sound of seams ripping, and was gratified. After all, he was Edgar, He Who Lives in Caves, Frightens Children, and Makes Cloth Rip.

Gareth resolved to lend himself out as someone else's magical sack, and went out to find an old weaver.

Maybe this story stops right here. Maybe Gareth actually gets sidetracked, and winds up focusing on how the Mets are doing this year; maybe he satisfies himself with sitting on the couch and watching infomercials. Maybe Edgar sticks to his diet of bugs. On the other hand, perhaps your mind's eye sees one or both of the brothers taking a bolder, further step. Again, I don't know, because Edgar and Gareth are inside your mind now, and you have to supply the next step yourself.

If you want there to be another chapter, you'll have to be the one to create it and live it.

For the tools to do this—to get hold of *Sexual Key* and *Gut Impact*--you might want to visit www.sexualkey.com.