Every move you make tells a secret…

This important book adds a new dimension to human understanding.

Julius Fast teaches you how to penetrate the personal secrets of strangers, friends and lovers by interpreting their body movements, and how to make use of your powers.

Why do you move the way you do?
Does your body betray your thoughts?
Can you enjoy love-making to its fullest?
Are you a 'closed' or 'open' family?
What are homosexual signals?
What body language does a girl use to say 'I'm available. I can be had'?

A game that can be surprising, frightening, adventurous or revealing — but never dull.

'Provocative … perhaps the most eloquent body language of all is the silent language of love.'

DAILY EXPRESS
This book is gratefully dedicated to all the passengers of the second car in the Independent Subway's F train, east-bound from Fifth Avenue at 5.22 PM.
The rest of the family felt that this was tantamount to putting Aunt Grace 'away'. She had a generous income and a lovely apartment, and she could still do very well for herself. Why shouldn't she live where she was, enjoying her independence and her freedom?

Aunt Grace herself was no great help in the discussion. She sat in the middle of the family group, fondling her necklace and nodding, picking up a small alabaster paper-weight and caressing it, running one hand along the velvet of the couch, then feeling the wooden carving.

'Whatever the family decides,' she said gently.'I don't want to be a problem to anyone.'

The family couldn't decide, and kept discussing the problem, while Aunt Grace kept fondling all the objects within reach.

Until finally the family got the message. It was a pretty obvious message, too. It was just a wonder no one had got it sooner. Aunt Grace had been a fondler ever since she had begun living alone. She touched and caressed everything within reach. All the family knew it, but it wasn't until that moment that, one by one, they all became aware of what her fondling was saying. She was telling them in body language,'I am lonely. I am starved for companionship. Help me!'

Aunt Grace was taken to live with a niece and nephew, where she became a different woman.

Like Aunt Grace, we all, in one way or another, send our little messages out to the world. We say, 'Help me, I'm lonely. Take me, I'm available. Leave me alone, I'm depressed.' And rarely do we send our messages consciously. We act out our state of being with non-verbal body language. We lift one eyebrow for disbelief. We rub our noses for puzzlement. We clasp our arms to isolate ourselves or to protect ourselves. We shrug our
shoulders for indifference, wink one eye for intimacy, tap our fingers for impatience, slap our forehead for forgetfulness. The gestures are numerous, and while some are deliberate and others are almost deliberate, there are some, such as rubbing under our noses for puzzlement or clasping our arms to protect ourselves, that are mostly unconscious.

A study of body language is a study of the mixture of all body movements from the very deliberate to the completely unconscious, from those that apply only in one culture to those that cut across all cultural barriers.
put the pack down three-quarters of the way across the table in front of my plate.

He kept talking and I kept listening, but I was troubled in some way that I couldn't quite define, and more troubled as he moved his tableware about, lining it up with his cigarettes, closer and closer to my side of the table. Then leaning across the table himself he attempted to make a point. It was a point I could hardly appreciate because of my growing uneasiness.

Finally he took pity on me and said, 'I just favoured you with a demonstration of a very basic step in body language, in non-verbal communication.'

Puzzled, I asked, 'What was that?'

'I aggressively threatened you and challenged you. I put you in a position of having to assert yourself, and that bothered you.'

Still uncomprehending, I asked, 'But how? What did you do?'

'I moved my cigarettes to start with,' he explained. 'By unspoken rule we had divided the table in half, half for you and half for me.'

'I wasn't conscious of any such division.'

'Of course not. The rule remains though. We both staked out a territory in our minds. Ordinarily we would have shared the table by some unspoken and civilized command. However, I deliberately moved my cigarettes into your area in a breach of taste. Unaware of what I had done, you still felt yourself threatened, felt uneasy, and when I aggressively followed up my first breach of your territory with another, moving my plate and silverware and then intruding myself, you became more and more uneasy and still were not aware of why.'

It was my first demonstration of the fact that we each possess zones of territory. We carry these zones with us
Looking down her patrician nose, Lady X drawled, 'I don't think we've been introduced.'

'But...' the bewildered young man stammered, 'surely you remember me?' Then emboldened, he added, 'Why, only last month we slept together on the trip across.'

'And what,' Lady X asked icily, 'makes you think that constitutes an introduction?'

In England, relationships are made not according to physical closeness but according to social standing. You are not necessarily a friend of your neighbour unless your social backgrounds are equal. This is a cultural fact based on the heritage of the English people, but it is also a result of the crowded condition in England. The French, like the English, are also crowded together, but their different cultural heritage has produced a different cultural result. While crowding has caused the English to develop an inordinate respect for privacy, it has caused the French to be very much involved with each other.

A Frenchman meets your eyes when he is talking to you, and he looks at you directly. In Paris, women are closely examined visually in the streets. In fact, many American women returning from Paris feel suddenly unappreciated. The Frenchman, by his look, conveys a nonverbal message. 'I like you. I may never know you or speak to you, but I appreciate you.'

No American male looks at women like this. Instead of appreciation this would be interpreted as rudeness in an American.

In France the crowding is partly responsible for the Frenchmen's involvement with each other. It is also held responsible for their concern with space. French parks treat space differently than American parks do. They have a reverence for their open areas, a reverence even in the city, for the beauty of architecture.
WHEN SPACE IS INVADED

through the sale of tranquillizers to put up a new building that would house their rapidly expanding staff. The building could have been designed with any number of offices and workrooms, but quite deliberately the company set up a built-in status symbol in the offices. The corner offices on the very highest floor were reserved for the very highest personnel. The corner offices on the floor below were reserved for the next rank of top personnel. Lesser, but still important executives had offices without corner windows. The rank below this had offices without windows at all. Below them were the men with partitioned cubicles for offices. These had frosted-glass walls and no doors and the next rank down had clear-glass cubicles. The last rank had desks out in an open room.

Rank was arrived at by an equation whose elements consisted of time on the job, importance of the job, salary and degree. The degree of MD, for example, gave any man, no matter what his salary or time on the job, the right to have a closed office. PhDs might or might not have such an office, depending on other factors.

Within this system there was room for many other elements to demonstrate degree of status. Curtains, rugs, wooden desks as opposed to metal desks, furniture, couches, easy chairs, and of course, secretaries, all set up sub-hierarchies.

An important element in this set-up was the contrast between the frosted-glass cubicles and the clear-glass cubicles. By allowing the world to see in, the man in the clear-glass cubicle was automatically reduced in importance or rank. His territory was that much more open to visual invasion. He was that much more vulnerable.
The need for personal space and the resistance to the invasion of personal space is so strong a thing that even in a crowd each member will demand a given amount of space. This very fact led a journalist named Herbert Jacobs to attempt to apply it to crowd size. Since estimation of crowd size tends to vary according to whether the observer is for the crowd or against it, the size of political rallies, peace rallies and demonstrations are inflated by the marchers and deflated by the authorities.

Jacobs, by studying aerial photographs of crowds where he could actually count heads, concluded that people in dense crowds need six to eight square feet each, while people in loose crowds require an average of ten square feet. Crowd size, Jacobs finally concluded, could be gauged by the formula, length times width divided by a correction factor that took density of the crowd into account. This gave the actual number of people in any gathering.

On the subject of crowds, it is important to realize that the personal territory of the people in a crowd is destroyed by the very act of crowding. The reaction to this destruction can, in some cases, change the temper of the crowd. Men react very strongly when their personal space or territory is invaded. As a crowd gets larger and tighter and more compact, it may also get uglier. A loose crowd may be easier to handle.

This need for personal space was known to Freud, who always arranged his sessions so that the patient would lie on the couch while he sat in a chair out of the patient's sight. In this way there was no intrusion upon the patient's personal space.
determined that introverts tended to keep people at a
greater conversational distance than extroverts. The man
who is withdrawn needs greater defences to insure the
sanctity of his withdrawn state. Another study, for a
doctoral thesis, by William E. Leipold arrived at the same
conclusion by a clever experiment. Students were first
given personality tests to see if they were introverted or
extroverted, and then were sent to an office to be inter-
viewed about their grades.

Three types of instructions to the students were given
by the experimenter. These were called stress, praise or
neutral instructions. The stress instructions were geared to
upset the man. 'We feel that your course grade is quite
poor and that you haven't tried your best. Please take a
seat in the next room till the interviewer can speak to
you.'

The student then entered a room with a desk and two
chairs, one in front of it and one behind it.

The praise interview started with the student being
told that his grades were good and that he was doing well.
In the neutral interview the instructions were simply,
'We are interested in your feelings about the course.'

Results of the study showed that the students who
were praised sat closest to the interviewer's chair. The
students under stress sat farthest away, and the ones re-
ceiving neutral instructions sat midway. Introverted and
anxious students sat farther away than extroverted
students under the same conditions.

With this much charted, the next step was to determine
the reactions of men and women when their territory was
invaded. Dr Robert Sommer, professor of psychology
and Chairman of the Psychology Department at the
University of California, describes a set of experiments
conducted in a hospital environment where, dressed in a
BODY LANGUAGE

When the experiment was repeated again and again, each man was found to have a definite body zone, territory or bubble, a personal space Dr Kinzel labelled a 'body buffer zone'.

'The violent group,' Dr Kinzel said, 'kept the experimenter at twice the distance the non-violent ones did.' Their body buffer zones were four times larger in volume than the zones of the non-violent group. When someone got too close to one of these men, he resisted as though the intruder were 'looming up' or 'rushing in'.

In this experiment the same feeling had been induced in the violent men as when they had assaulted other prisoners for 'messing around'. These men, Dr Kinzel decided, went into an unreal panic when someone intruded upon their larger-than-normal body zones. This panic and its resulting violence occurred at a distance that other people would consider normal.

Much of what Dr Kinzel calls 'the quickly spiralling character of violence between "overcrowded" ghetto groups and the police' may be due to a poor understanding by the police of the sanctity of body zones. Dr Kinzel's study seems to indicate that we are only beginning to understand the origins of violent outbreaks in human beings, and how to detect and manage them, outbreaks which seldom occur in the animal kingdom where a tacit understanding of territorial needs exists until man interferes.

Sex and Non-persons

There is, in the whole business of invasion, a strong sexual link. A girl moving into a man's territory encounters a different set of signals than if she were moving
There are many methods with which we defend our personal zones of space, and one of these is masking. The face we present to the outer world is rarely our real face. It is considered exceptional, almost peculiar behaviour to show what we really feel in our facial expressions or in our actions. Instead we practise a careful discipline when it comes to the expression of our facies and bodies. Dr Erving Goffman, in his book, *Behavior in Public Places*, states that one of the most obvious evidences of this discipline is the way we manage our personal appearance, the clothes we select and the hairdos we affect.

These carry a body-language message to our friends and associates. Dr Goffman believes that in public places the standard man of our society is expected to be neatly dressed and clean-shaven, with his hair combed and his hands and face clean. His study, written six years ago, didn't take into account the long hair, unshaven and careless or freer look of today's young people, a look that is slowly gaining acceptance. But this look, too, is one that is expected or formalized. It conforms to a general ideal.

Dr Goffman makes the point that there are times, such
and intimate. The embarrassing result to the rest of the diners was that in order to maintain an illusion of privacy we all had either to pretend not to hear or to conduct ourselves and our own conversations so intently that we could block out the two dowagers.

In body language these two women were saying, 'You are all of no real importance to us. You are, in fact, not really people at all. You are non-persons. What we wish to do is all that matters, and so we cannot really embarrass anyone else.'

Incidentally, instead of using their bodies to signal this message, these dowagers used voice volume, and it was not the intelligence of what they said but the amount of sound they used to say it that conveyed the message. Here we have the unusual technique of having two messages transmitted by one medium, the meaning of the words transmits one message, and the loudness of the voice transmits another.

There are cases where the mask is dropped but the dropping is almost contemptuous. Unmasking in front of a non-person is often no unmasking at all. In most cases we keep our masks on and the reason we keep them on is important. It is often dangerous in one way or another to unmask. When we are approached by a beggar in the street, if we do not wish to give him anything, it is important that we pretend he is not there and we have not seen him. We firm up the mask, look away and hurry past. If we were to allow ourselves to unmask in order to see the beggar as an individual, not only would we have to face our own consciences, but we would also leave ourselves open to his importuning, pleading and possible attempt to embarrass us.

The same is true of many chance encounters. We cannot afford the time involved to exchange words and
monster. By tickling him I had invaded his body zone and prevented him from using it for defence.

Harold behaved himself from that time on, but Harold also became my devoted companion and buddy, hanging on my arm or my neck, pushing me or pummelling me and getting as close to me, physically, as he could.

I returned the closeness, and somehow we both made it through the session. What fascinated me was that by invading his personal sphere, violating the sanctity of his territory, I had communicated with him for the first time.

What I learned from this encounter was that there are times when the masks must come down and communication must be by physical touch. We cannot achieve emotional freedom in many cases unless we can reach through our personal space, through the masks we set up as protection, to touch and fondle and interact physically with other people. Freedom perhaps is not an individual thing but a group function.

An awareness of this fact has led a group of psychologists to the formation of a new school of therapy, a school based very much on body language, but also concerned with breaking through the masking process by body contact.

**The Crippling Masks**

Children, before they are taught the inhibitions of our society, explore their world by touch. They touch their parents and cuddle into their arms, touch themselves, find joy in their genitals, security in the texture of their blankets, excitement in feeling cold things, hot things, smooth things and scratchy things.

But as the child grows up, his sense of awareness
also body-language phrases. Each of them expresses an emotion, but also expresses a physical body act that signals the same emotion.

When we consider these phrases we can understand Dr Schutz's suggestion that 'psychological attitudes affect body posture and functioning'. He cites Dr. Ida Rolf's speculation that emotions harden the body in set patterns. The man who is constantly unhappy develops a frown as a set part of his physical being. The aggressive man who thrusts his head forwards all the time develops a posture with head thrust forwards and he cannot change it. His emotions, according to Dr Rolf, cause his posture or expression to freeze into a given position. In turn, this position pulls the emotions into line. If you have a face frozen in a habitual smile, Dr Rolf believes it will affect your personality and cause you to smile mentally. The same is true for a frown and for deeper, less obvious body postures.

Dr Alexander Lowen, in his book *Physical Dynamics of Character Structure*, adds to this fascinating concept by stating that all neurotic problems are shown by the structure and function of the body. 'No words are so clear as the language of body expression once one has learned to read it,' he says.

He goes on to relate body function to emotion. A person with a sway back, he believes, can't have the strong ego of a man with a straight back. The straight back, on the other hand, is less flexible.

You Are what You Feel

Perhaps it is the knowledge of this linking of posture to emotion that makes an army direct its soldiers to stand...
cannot touch you. I don't know how to handle the situation, but I must protect myself.'

How do you unlock such a situation?

Dr Arnold Buchheimer, professor of education at the university, explained that the first step in unlocking came through showing the videotape (taken without the knowledge of either the counsellor or the counsellee) to the counsellor. Along with this went an in-depth discussion of how she had reacted and why. She would then be encouraged to examine her own fears and hesitations, her own rigidity and tightness, and to attempt at the next session to achieve physical contact with the girl first and then verbal contact.

Before the series of counsellor sessions was over, the counsellor by training and analysing her own behaviour was able not only to reach the core of the girl's trouble on a verbal level, but also on a physical level; she was able to put her arm around her, hug her and give her some of the mothering she needed.

Her physical reaction was the first step towards opening a verbal reaction, and in due course towards helping the girl to help herself. In this situation the girl had asked in obvious body language for some physical contact. Her head down and her hand covering her eyes had said, 'I am ashamed. I cannot face you. I am afraid.' Her other hand, reaching across the table, said, 'Touch me. Reassure me. Make contact with me.'

The counsellor by clasping her arms across her breast and sitting rigidly had said, 'I am afraid, I cannot touch you nor permit you to invade my privacy.'

Only when a mutual invasion became possible and there was direct physical contact could these two meet, then give and receive help.

The contact or invasion of privacy necessary to break
down the barriers and strip away the masking need not always be physical. It can also be verbal. At a recent trip to Chicago I met a remarkable young man who was staying at my hotel. He had the unusual ability of verbally demolishing people's masks and barriers. Walking along the street with him one evening, we passed a restaurant in the style of the mid-nineteenth century. The commissaire was dressed in a costume suitable to the period and physically was an imposing man.

My new friend stopped and to my intense embarrassment began the most intimate conversation with the commissaire, intimate in terms of his family, his hopes in life and his achievements. To me it seemed the worst breach of good taste. One just does not intrude on a man's privacy in this way.

I was sure the reaction of the commissaire would be to take offence, to be embarrassed and to withdraw. To my amazement, it was none of these. The commissaire responded after only a moment's hesitancy, and before ten minutes were up, he had confided his hopes, ambitions and problems to my friend. We left him delighted and enthusiastic. Stunned, I asked my new friend, 'Do you always come on that strong?'

'Why not?' he asked. 'I care about that man. I was willing to ask about his problems and give him advice. He appreciated that. I feel better for doing it, and he feels better for my having done it.'

*The Silent Cocktail Party*

It was true, but the ability to cut across the lines of taste and privacy is a rare thing. Not all of us have it, and not all of those who have it can avoid giving offence. I
message automatically. 'I'm available, I'm masculine. I'm aggressive and knowledgeable.' And then when he zeroes in on his chosen subject, the signals go, 'I'm interested in you. You attract me. There's something exciting about you and I want to find out what it is.'

Watch Mike in action. Watch him make contact and signal his availability. We all know at least one Mike, and we all envy him his ability. What is the body language he uses?

Well, Mike's appeal, Mike's non-verbal clarity, is compounded of many things. His appearance is part of it. Not the appearance he was born with, that's rather ordinary, but the way Mike has rearranged that appearance to transmit his message. There is, when you look at Mike carefully, a definite sexuality about him.

'Of course,' a knowing woman will say, 'Mike is a very sexy man.' But sexy how? Not in his features.

Pressed further, the woman will explain, 'It's something about him, something he has, a sort of aura.'

Actually it's nothing of the sort, nothing so vague as an aura. In part it's the way Mike dresses, the type of trousers he chooses, his shirts and jackets and ties, the way he combs his hair, the length of his sideburns - these all contribute to the immediate picture, but even more important than this is the way Mike stands and walks.

One woman described it as an 'easy grace'. A man who knew Mike was not so kind. 'He's greasy.' What came through as pleasing to the woman was transmitted as disturbing or challenging and therefore distasteful to the man, and he reacted by characterizing the quality contemptuously.

Yet Mike does move with grace, an arrogant sort of grace that could well arouse a man's envy and a woman's excitement. A few actors have that same movement, Paul
Newman, Marlon Brando, Rip Torn, and with it they can transmit an obvious sexual message. The message can be broken down into the way they hold themselves, their stance or posture, and the easy confidence of their motion. The man who has that walk needs little else to turn a woman's head.

But Mike has more. He has dozens of little gestures, perhaps unconscious ones, that send out elaborations of his sexual message. When Mike leans up against a mantelpiece in a room to look around at the women, his hips are thrust forwards slightly, as if they were cantilevered, and his legs are usually apart. There is something in this stance that spells sex.

Watch Mike when he stands like this. He will lock his thumbs in his belt right above the pockets, and his fingers will point down towards his genitals. You have surely seen the same stance a hundred times in Western movies, usually not taken by the hero, but by the sexy bad guy as he lounges against a corral fence, the picture of threatening sexuality, the villain the men hate and the women - well, what they feel is a lot more complex than hate or desire or fear, and yet it's a mixture of all these things. With his blatant body language, his leather chaps, his cantilevered groin and pointing fingers he is sending out a crude, obvious but effective signal.'I am a sexual threat. I am a dangerous man for a woman to be alone with. I am all man and I want you!'

On a minor scale, less blatant, Mike sends out the same message.

But his body language doesn't stop there. This much serves to signal his intentions, to create an atmosphere, an aura if you will. This fascinates the available women and interests or even irritates the non-available ones.

Mike himself explained how he proceeded after this.'I
In the street. Are you sure he's on the prowl?
From reading the book, the answer is obviously yes.
Choose your Posture

Dr Albert E. Scheflen, professor of psychiatry at the Albert Einstein College of Medicine in New York City, has studied and charted patterns of courtship, and what he calls 'quasi-courtship' in human beings. This quasi-courtship is the use of courting or flirting or sex to achieve non-sexual goals.

All human behaviour is patterned and systematic, according to Dr Scheflen, and it is also made up of regular, small segments arranged into larger units. This is equally true for sexual behaviour, and in a study of the elements that make up our sexual relations to each other, Dr Scheflen found that in business meetings, at parties, in school and in many other gatherings, people used these sexual elements, even though they had no sexual goal in mind.

He came to the conclusion that either Americans behave sexually when they get together on a non-sexual basis, or else- and more likely- the sexual behaviour has certain qualifying body-language signals when it is not used with the ultimate goal of sexual intercourse.

Just what are these sexual patterns of behaviour? Well, according to Dr Scheflen's investigations, when a man and a woman prepare for a sexual encounter, although they are unaware of what they are doing, they go through a number of body changes that bring them into a state of readiness.

The muscles of their bodies become slightly tensed and 'ready for action'. Body sagging disappears, and they stand up straighter, more erect and alert. There is less 'jowling' in their faces and 'bagging' around their eyes. Their posture becomes more youthful, and their stomachs
who uses body language to make 'advances' to one of the women. Is he stepping out of line and violating his code of ethics? Or is this part of his therapy? Or again, are the signals confused?

After careful study of these and similar situations, Dr. Scheflen found that often sexual signals were sent out when the people involved had no intention of getting into any sexual encounter. However, he found that the body-language signals sent out when a sexual encounter was expected as the end result of a meeting were not quite the same as those sent out for non-sexual endings. There were subtle differences that announced, 'I am interested in you and I want to do business with you, but this is not a sexual matter.'

_Semi-sexual Encounters_

How do we make it clear to each other that the encounter is to be non-sexual? We do it by sending another sign along with the signal, a bit of body language over and above the obvious body language, another case of two signals on one communications band.

One method for letting a partner know that the sexual signals are not to be taken seriously is to refer, in some way, to the fact that this is a business meeting, or a classroom, or a psychotherapy group. It could be something as simple as a gesture or a movement of the eyes or head towards someone in authority, or towards the other members of the gathering.

Another trick to separate sex from business is to make the sexual body-language signal incomplete, to omit an important part of it. Two people sitting close together at a business meeting may adopt a sexual relationship by
steadily grew worse. He tried to work at his records for a while, but he couldn't. Something bothered him, something about the boy. Was it the way he talked, his threat of suicide? But he had threatened to kill himself before, many times. Why was this threat any different?

Why was he disturbed now? He remembered his uneasy feeling during the session, how passive the boy had been. He recalled his gestures, the limited range of motion when he moved, his inability to hold his eye.

Uneasily the therapist cast back over the hour. Somehow, in some way, he had become convinced that this time was different, that this time the boy meant suicide. Yet what had he said that was different? What had he said that he hadn't said in every other session?

The therapist went to the console with the concealed tape-recorder, his way of preserving each session, and he played back the tape of the past hour. Nowhere in any of the boy's words was there a hint of anything different or unusual, but the tone of voice was flat, lifeless, passive.

His uneasiness grew. Somehow a message had come across during the session. He had to trust that message even without knowing what it was. Finally, half annoyed at himself and yet half relieved, he called his wife and said he'd be home late and then set out for the boy's home.

The rest of the story is simple and direct. The therapist was right. The boy had attempted suicide. He had gone straight home, taken a bottle of pills from the family's medicine cabinet and locked himself in his room. Fortunately the therapist was in time. The parents were readily convinced and the family physician was able to clean out the boy's stomach with an emetic. The bright lining to the cloud was that this event became the turning point in the boy's therapy. Progress was all uphill after that.
BODY LANGUAGE

long before tension is created in both observer and observed.

In his advice to residents he points out that almost every moving part of the body can contain some message for the doctor, but when all else fails he falls back on two classic examples of body language that can communicate.

One, he explains, is the young adolescent girl who has to learn what to do with her newly developed breasts. How should she hold them? Thrust proudly forwards with her shoulders back? Or should she put her shoulders forwards and hide her breasts by flattening them out? What should she do with her arms and shoulders, and what should she do about her mother who tells her half the time, 'Hold yourself straight. Be proud of your body,' and the rest of the time says, 'Don't go around sticking out like that! You mustn't wear such tight sweaters.'

I have a young teenage friend who is particularly uninhibited and self-assured. Catching sight of herself in a mirror while trying on a bikini, she told her mother, 'Aren't they great? Never mind cremation if I die. I'm going to have them bronzed for posterity!'

Most girls in their teens haven't this kind of body pride, and the carrying of their newly developed breasts becomes a real problem. The resident doctor can be made aware that changes in a girl's posture may signal depression, excitement, courtship, anger, or even an appeal for help. Eventually, in his own practice, he will be able to recognize and interpret some of the different problems of his teenage patients by their stance.

Another example Dr Birdwhistell uses for residents is what he calls the 'remarkable distensibility and contractibility of the male abdomen and belly'.

In courtship we have seen that the male will tighten his
Understanding your emotions is, of course, the first step in handling them.

Dr Wachtel regards body language as a conscious or unconscious attempt by the patient to communicate with the therapist. One patient he studied would lean back and clasp her hands as the therapist reached certain troublesome areas. 'Perhaps,' Dr Wachtel said, 'this is a relatively common expression of resistance.'

Different Places, Different Postures

Accepting the idea that man uses more than one form of communication has some very definite advantages to both the psychiatrist and the ordinary citizen. The psychiatrist can learn what to expect from his patient and the ordinary citizen can learn a great deal about what to expect from his fellow men if he understands that they react on a body-language level as well as on a spoken level.

This awareness of body language is often a key to personal relationships and it may be the secret so many men use in handling others. Some men seem able to interpret body language and manipulate people with their bodies as well as with their voices.

Beyond this, the awareness of someone else's body language and the ability to interpret it create an awareness of one's own body language. As we begin to receive and interpret the signals others are sending, we begin to monitor our own signals and achieve a greater control over ourselves and, in turn, function more effectively.

However, it is very difficult to gain control of all the different methods of communication. There are literally thousands of bits of information exchanged between human beings within moments. Our society programmes
of curious ways group members protect their group. A man at a social gathering may place his foot up on a coffee table to act as a barrier against outsiders. Sometimes sex will determine the way in which group members exclude others. Dr Scheflen tells of a seminar at a hospital where male staff members arranged themselves between female staff members and a male visitor. It was as if they were protecting their prized possessions from outsiders, and yet there may be no sexuality involved in this device. The female staff members are just part of a group that is automatically protected by the males.

A key to group status may be found when a group is arranged in a line on a couch, along a wall, or at a conference. The most important members will tend to be at either end.

In our discussion of personal territories we explained the significance of body zones in different cultures. When American men are in a situation where their zones or territories are violated by crowding, they often react in curious ways. Two men pushed together on a crowded couch at a party may turn their bodies away from each other, and cross their legs away. Each may put the arm that is next to his neighbour up to his face to act as a further barrier.

If a man and a woman are forced to sit very close and face to face and they are not on intimate terms, they may cross their arms and legs protectively and lean away from each other. A good way to observe these and other defences is to experimentally move in on other people's territories at parties and see the way they react, what defences they put up.

The second category of posture involvement, Dr Scheflen calls vis-a-vis or parallel body orientation. Quite simply, this suggests that two people can relate to each
Winking, Blinking and Nods

The Stare that Dehumanizes

The cowpuncher sat his horse loosely and his fingers hovered above his gun while his eyes, ice cold, sent chills down the rustler's back.

A familiar situation? It happens in every Western novel, just as in every love story the heroine's eyes melt while the hero's eyes burn into hers. In literature, even the best literature, eyes are steely, knowing, mocking, piercing, glowing and so on.

Are they really? Are they ever? Is there such a thing as a burning glance, or a cold glance or a hurt glance? In truth there isn't. Far from being windows of the soul, the eyes are physiological dead ends, simply organs of sight and no more, differently coloured in different people to be sure, but never really capable of expressing emotion in themselves.

And yet again and again we read and hear and even tell of the eyes being wise, knowing, good, bad, indifferent. Why is there such confusion? Can so many people be wrong? If the eyes do not show emotion, then why the vast literature, the stories and legends about them?

Of all parts of the human body that are used to transmit information, the eyes are the most important and can
person down we may do so by staring longer than is acceptably polite. Instead of dropping our gazes when we lock glances, we continue to stare. The person who disapproves of inter-racial marriage or dating will stare rudely at the inter-racial couple. If he dislikes long hair, short dresses or beards he may show it with a longer-than-acceptable stare.

*The Awkward Eyes*

The look-and-away stare is reminiscent of the problem we face in adolescence in terms of our hands. What do we do with them? Where do we hold them? Amateur actors are also made conscious of this. They are suddenly aware of their hands as awkward appendages that must somehow be used gracefully and naturally.

In the same way, in certain circumstances, we become aware of our glances as awkward appendages. Where shall we look? What shall we do with our eyes?

Two strangers seated across from each other in a railway dining-car have the option of introducing themselves and facing a meal of inconsequential and perhaps boring talk, or ignoring each other and desperately trying to avoid each other’s glance. Cornelia Otis Skinner, describing such a situation in an essay, wrote, 'They re-read the menu, they fool with the cutlery, they inspect their own fingernails as if seeing them for the first time. Comes the inevitable moment when glances meet, but they meet only to shoot instantly away and out the window for an intent view of the passing scene.'

This same awkward eye dictates our looking behaviour in elevators and crowded buses and subway trains. When we get on an elevator or train with a crowd we look
written, "droopy-lidded" combined with "bilaterally raised median portion depressed brows" has an evident differential meaning from "droopy-lidded" combined with a "low unilateral brow lift". This is a measured explanation of the observed fact that when the eyes are half closed and both the eyebrows are raised at the ends and lowered in the centres the face looks different than it does when the eyes are half closed and one eyebrow is slightly raised.

Unfortunately, something like kinesics, related facts on the way to becoming a science, also runs the risk of being exploited. For example, just how much can we really tell from crossed legs? Earlier in the book we spoke of the use of crossed legs to unconsciously include or exclude members of a group. We have seen how they can also be used in congruent sittings where one person in a room will set a postural pattern and the others will imitate it. If the leader crosses his legs, the others will cross theirs.

Can crossed legs also express character? Do we, in the way we hold our legs when we sit, give a clue to our inner nature?

As with all body-language signals, there is no simple yes-or-no answer. Crossed legs or parallel legs can be a clue to what the person is feeling, to the emotional state at the moment, but they may also mean nothing at all. I have a friend who is a writer and writes in longhand. He only crosses his legs from left to right, the left leg on top, never the other way. At a recent social evening my friend was sitting to the left of his wife, his left leg over his right pointing to her. Her right leg, crossed over her left knee, pointed to him.

An amateur psychologist in the group nodded at the couple and said, 'See, they form a closed circle, their
'heavy vocalizers', what we might call 'loud mouths'. Filming the action of this group, he found that within the gang the three 'loud mouths' were responsible for from seventy-two to ninety-three per cent of all the words spoken.

There were two leaders in the gang. One of them belonged to the 'loud mouths'. Let's call him Tom. The other leader was a quiet fellow. In fact, he was one of the quietest boys in the group. Careful analysis showed that Bob was responsible for only about sixteen per cent of the words spoken. What then made him a leader?

In answering this question, we might also help to answer the more general question, what makes leadership? Is it the ability to give orders and talk others down? If that is so, as we might suspect from Tom's leadership, what about Bob who spoke so little and yet was a leader, too?

The answer, Dr Birdwhistell suspected, might lie in body language. Bob's leadership, he decided, seemed to be a kinesic one.

Studying the filmed records of the gang in action it was found that Bob, compared to the other boys, 'engaged in few unrelated acts'. Unrelated acts, Dr Birdwhistell explains, are acts that try to start something new, that is, unrelated to what's being done. 'Let's go fishing,' when the gang is headed for a baseball game; or 'Let's go downtown to the drugstore and hang around,' when the gang is headed for a nearby beach.

Bob rarely took the chance of asking the gang to do something it wasn't ready to do or inclined to do. He would steer the gang in a direction it wanted to go, instead of trying to force it in a completely new direction. 'Come on, let's go for a swim,' if they were all sitting
BODY LANGUAGE: USE AND ABUSE

DOCTOR: If you could make-believe that you were in this corner, what would you do there?

   For a moment she considers. A chance phrase, in a corner, has now become a physical situation.

PATIENT: I'd just sit.

DOCTOR: You'd just sit?

PATIENT: Yeah.

DOCTOR: HOW long would you sit?

   Almost as if she were in an actual corner, the patient's position becomes that of a little girl on a stool.

PATIENT: I don't know, but it's funny that you're saying this. This reminds me of when I was a little girl. Every time I was afraid I'd feel better sitting in a corner.

DOCTOR: Okay, are you a little girl?

   Again confused that her remark has been made graphic.

PATIENT: Well, no, but it's the same feeling.

DOCTOR: Are you a little girl?

PATIENT: This feeling reminds me of it.

   Forcing her to face the feeling of being a little girl, the doctor continues.

DOCTOR: Are you a little girl?

PATIENT: NO, no, no!

DOCTOR: NO. HOW old are you?

PATIENT: Thirty.

DOCTOR: Then you're not a little girl.

PATIENT: NO!

   In a later scene, the doctor says:

DOCTOR: If you play dumb and stupid you force me to become more explicit.

PATIENT: That's been said to me before, but I don't buy it.

DOCTOR: What are you doing with your feet now?

PATIENT: Wiggling.

   She laughs because the wiggling motion of her feet makes her realize she is pretending. The doctor laughs, too.
language and the importance of faking it properly to signal, 'I am a great guy. I am cool. I want to be your friend. Trust me.' Learn and apply the proper signals for these messages and you guarantee social success.

The charm schools are aware of this and use the same technique to teach girls how to sit and walk and stand gracefully. If you doubt it watch a Miss World contest and see how the girls have been trained to use body language to seem charming and attractive. Sometimes it comes across as garish, but you must give them an A for trying. Their gestures are tested and accurate. They know how much can be signalled by body language.

Politicians have learned just how important body language is, and they use it to emphasize and dramatize their speeches and also to achieve a more pleasant and more acceptable personality or image. Franklin D. Roosevelt and Fiorello LaGuardia both had instinctive command of it. In spite of the fact that Roosevelt was handicapped and never allowed his body to appear in a handicapped position (well aware of the body-language impact of such an appearance), he was able to use body language to transmit a controlled and self-assured image. LaGuardia transmitted another image, homey and down-to-earth, a son of the people, and all through gestures and body movement, through a startling knowledge of the vocabulary of body language, not only in English but also in Italian and Yiddish.

Some men cannot master the grammar of body language no matter how they try. Lyndon Johnson never quite got the hang of it. His arm motions were always too studied, too mannered, too much as if he were running through a memorized programme.

The exaggerated use of a limited amount of body language makes Richard Nixon fair game to mimics, such
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