BAREFOOT DOCTOR'S
GREAT PRESENCE



DEVELOP CONFIDENT PUBLIC SPEAKING AND PERSONAL COMMUNICATION SKILLS THE TAOIST WAY

GREAT PRESENCE

by

the Barefoot Doctor



The failsafe method for confident & enthralling public speaking & personal communication

Copyright © 2017 Stephen Russell

Published by Wayward Publications Ltd © 2017

www.waywardpublications.com

The moral right of Stephen Russell, aka Barefoot Doctor to be identified as the author of this work has been asserted in accordance with the Copyright, Designs and Patents Act 1988.

All Rights reserved. No part of this publication may be reproduced or transmitted in any form by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without permission in writing from the author.

Cover design Spanky Pymm

British Library-Cataloguing-in Publication Data

ISBN 978-1-912062-86-7 epub format

ISBN 978-1-912062-87-4 mobi format

ISBN 978-1-912062-88-1 azw3 format

ISBN 978-1-912062-89-8 pdf format

Introduction

Public speaking – everyone fears it – a recent survey found a notable percentage of people would rather find themselves in the casket than have to give the eulogy at a funeral.

At some point in your life you're likely to be called upon to give an address of some sort – best man speech, 50th birthday speech – a presentation, a pitch – you probably have some sort of public presentation coming up soon you're scared or nervous of doing.

Or you may have an interview coming up, or a difficult personal conversation to have.

If you had full command of your mind and what it was you wanted to say, full command of your vocal tone, your cadence, your tempo, your face, your facial expression, your posture, your body language... if you had self- confidence and held yourself in sufficiently high esteem... you'd be part of the way there – and the advice in this book is going to give you that.

But to reach your full potential as a communicator, someone who knows how to swiftly gain clarity about the message they want to deliver, who can think, as in be cognitive, on their feet, who can convey their message succinctly and engagingly, whether talking to one person or ten thousand, the remaining ingredients consist of understanding the power of intention, understanding your role and function as communicator, understanding the role of your listener or audience, and perhaps above all understanding presence.

This book will also give you that.

By following the carefully thought-through sequence as prescribed you will become a great communicator, a great public speaker, and of course, a great presence.

The chances are then that you'll catch the communicating bug and rather than shy away from any form of public speaking, however large or small the audience, or away from difficult conversations of any sort, you'll relish every opportunity similarly to how a great conductor might relish every opportunity to conduct a great orchestra playing a great concerto or symphony.

This in itself will open up avenues of opportunity in your adventure you had no idea were there and thus provide countless new options and broader, brighter prospects.

Taoism

I've devoted my life to having fun – not in the frivolous sense, but in the sense of enjoying each and every moment to the full, not ruthlessly but in consideration of others, and to their benefit – and I've dedicated my life to the study, practice and subsequent sharing of, if not the most then certainly one of the most, evolved, succinct and all-embracive systems of thought and behavior known to humankind, that of Taoism.

Taoism, not a religion but a system, or more precisely an art

– the art of living a fully joyful, fulfilled, successful, contributive, connected, congruent life, broken down to the raw mechanics so anyone can learn and benefit by it, originated in ancient China, but you need be neither ancient nor Chinese to benefit by it. To the contrary, the Taoist system is universal and fully contemporary – that's what I've made it my business to ensure and as one of the world's leading authorities on modern Taoism I feel privileged to have been graced by destiny with the opportunity.

Thousands of years ago the original Taoists sages were aware of presence as a phenomenon.

Look around you now. The chair you sit on has presence. You have presence. Neither you nor the chair created or invented that presence; it was already there and both of you merely embody it.

Presence is the basic ground of being. They recognized it in every manifest phenomenon. They called it Tao but there's nothing sacrosanct in the name. Indeed, the first axiom of Taoism is that if you can name it, define it, describe it or explain it, it isn't the Tao.

Like our modern physicists looking for the so-called God Particle, they understood its elusive nature and so developed myriad exceptionally effective ways to experience it from moment to moment, no matter what you're doing at the time, public speaking or any sort of performance included.

The system involves many elements, which the ancient sages grouped as THE FIVE EXCELLENCES: martial arts, meditation, medicine, creative composition, and performance skill.

Martial arts because you have to stay fit in mind and body, you have to be able to defend yourself and others from attack, and you benefit by the confidence this affords you, enabling you for instance to feel safe being kind to everyone because you're relatively free of the fear of being attacked by them (this is the underlying subconscious fear behind every animal's fear of other animals and no less so for humans), and when your default stance towards others is kindness, others tend to be kind in return.

Meditation because to live life fully and wisely, fruitfully and enjoyably moment to moment, day to day, week to week, month to month, year to year and so on, requires you be able to gain and maintain perspective at every turn, lest you blow things out of proportion and send yourself unnecessarily into a panic, which is what most people do most of the time. You need to remain in touch with the inner witness bearer, the soul, the great presence within rather than be caught up in the inevitable complex of insecurities, confusion, self-conflict, self-deceit, drama and noise you experience in the normal non-meditated state.

This way you're with sufficient inner quietude to discern the optimal direction in each and every moment and to attain to a sufficient degree of acquiescence to flow freely in the stream of opportunities life presents you.

Medicine, or healing in the broader sense, because your greatest function as a human is, as Einstein pointed out, to be here for others – to serve your human family as a good brother or sister, and there's no higher service than helping people back to themselves – the actual meaning of healing is 'making whole, or helping self or other revert to the former state of wholeness. In your transactional mode with others, there's no neutral position: your effect on them will either be to heal them or harm them. In any case being able to take care of those around you is a fundamental skill to acquire.

Creative composition, because Taoism is an art and is concerned with life as art — and art, or being an artist as life. Art, no matter the sort — painting, photography, film, music, dance, literature, poetry, cooking, perfumery, even business or politics at their best — art is what makes the world what it is, art is what drives the shape of the culture, art is what defines it, art is what influences us to be as we are. The majority seem merely to copy crudely — fashions, musical styles, writing styles and so on — but someone or someones have to exercise original thinking and create the fresh and new to inspire all that copying in the first place — giving shape to life for others, providing color and enjoyment for others is one of the highest services possible.

Presentation skill, because until you're able to bring your gift to the public domain no one will benefit by it, least of all you — until you're able to share it in an effective enough way for others to receive it, it remains a dormant potential — until you're able to deliver your message, it's not really a message.

Taoism addresses in depth each of these five strands, and I've made it my business to become a master of all five. It's been a lot of work and is obviously still a work in progress, but in fact work isn't the correct word, as I enjoy every aspect of it so much it's more play than work.

As a doctor of Taoist medicine, a teacher of Taoist meditation, a teacher of Taoist martial arts, and a creator of books, online trainings, sound healing music for home and dance-floor use, occasionally perfume, live event experiences and so on, and of course as a practitioner of the Five Excellences entailing not only formulating the message but delivering it, I've been required to do thousands of public speaking and performance events over the decades.

I was by no means a natural at the start — to the contrary, I was quite shy, self-conscious, awkward and clumsy in my delivery. And though my enthusiasm for the subject and my innate drive to bring happiness to others carried me through, the cringe-factor was sufficient to spur me to do some serious training.

So in 1983 I spent 18 months working with the now defunct but then thriving Actors' Institute of New York run by the utterly brilliant Dan Fosse, not specifically for public speaking or acting but to acquire the inner game of the seasoned pro, and to gain lots of experience presenting to a crowd.

Perhaps more crucially though, I was able to sit this training onto the Taoist template in such a way I was then able to teach it to anyone, no matter how phobic about public speaking, and have witnessed a fair few miracles of transformation in people from wallflower to great orator. I've found the knack of introducing people to the great presence within them and then showing them how to project that to an audience.

In my own public speaking process I've developed my own unique style over the decades, generally not working from scripts but simply knowing where I want to go and ad-libbing, extemporizing, improvising, and though I continue to derive a huge thrill each time I step up to the mike, I rarely experience nerves and if I do am able to settle them before I've spoken my first sentence. I'm able to hold a crowd rapt for three hours or more if required, which I often am.

And I'm able to pass all these secrets onto you now, in an orderly, methodical way, so that you'll be able to take to any stage and deliver a world-class talk or speech like a pro.

Performance

What I'm going to teach you about public speaking will help you equally with presentations at work, interviews, or whenever you're required to parade, display, reveal yourself or put yourself on show. What we're addressing here is in fact performance.

Performance means literally putting yourself within a form in order to bring it to life, whether that form is a play, a film- script, a presentation, speech, or even difficult personal conversation. Performance anxiety, or it's more extreme version, performance phobia is the first issue we'll be addressing.

Why we suffer from performance anxiety/phobia

You don't need to be a master detective to spot that our human society is driven by a desire to look good — cosmetically, sartorially, in the way we're seen to conduct ourselves and so on — people are driven by the compulsion to look good in the eyes of others — hence all the near infinite sums spent on showing off or making a good impression.

Conversely, we're terrified of looking bad, looking stupid, and being humiliated.

Imagine primeval times when the individual relied far more overtly on the approval of the clan or tribe for their survival and it's easy to see how this drive to avoid losing face embedded itself so deeply in our inherited circuitry.

So, if you can understand and dismantle your fear of losing face;

if you can gain clarity on your actual function and purpose in being the presenter, which as you'll soon see is different to what you might have imagined;

if you can gain clarity on your agenda in respect of the message you're intending to deliver;

if you can understand the effect of posture and bearing on the congruence of your message and your delivery, and adjust it accordingly at will;

if you can understand variations of vocal tone, cadence, volume, range and tempo, and how these affect the audience's experience, and adjust them accordingly at will;

if you can discern the varying levels of presence you're able to transmit depending on precisely how you're filling your skin, on how you're sitting in your body and adjust accordingly;

if you can notice and appreciate the effect of introducing the qualities of openheartedness and kindness and informing your delivery with them;

if you can learn to play with pauses and revel in the momentary silence;

if you can understand confidence, charisma, and presence, what they consist of and how to turn them on at will, paradoxically by being as the Taoists prescribe, an empty vessel filled with the Great Presence, letting it flow through your performance like water; and above all

if you can be yourself, your true nature, the beautiful soul you are with the unique gift you have for the world,

then you can be a great public speaker and a great presence.

And that's exactly what I'm going to show you. You'll then be ready to take to the stage, and claim the space like a pro.

On your side, you'll have to apply yourself, put in the time and follow the training as prescribed here but don't think of it as an onerous challenge or task – let go, relax and not only will you love every minute of it, it'll transform your life, and the stage, the podium, will become your favorite place to be.

Theatricality

Life is theater – it's all a show – a great trick of the light. Public speaking is a specific form of theater.

Your role is to entertain the audience, which means literally hold the space for everyone. It's an act of service and a privilege. And it must be honored with due style. It's your role to rise fully to the occasion and not just skim past it in the usual manner, covered over, hidden, camouflaged – your role is to lay your soul bare.

This doesn't mean make a fool of yourself. It means rising up to all the noble qualities within, rising up to your full height, expanding into your full girth, and giving a performance. It's theater. This means you can stand differently, walk differently, move differently, and above all feel differently. It's an exciting adventure, not a curse or chore. And because we're communal animals and are required to communicate we all have it in us – it's primal.

Yet it's actually no different from talking to one person at a time. Because in fact that's what you're doing.

Each of the people listening to you is having their own unique experience of you. There is no group experience. There is potentially group synergy if you play it right, but no group experience. There isn't really even a group – that's just a description. There are individuals grouped together in a space – that's all.

And you.

But what there really is is the Great Presence with many different faces and you just happen to be playing the role of the one doing the talking.

You're there to serve – the Great Presence, the message, and the audience. And to do so you have to be an empty vessel – how else could the requisite power to hold the space for all present, to entertain the audience, be channeled through you?

Exercise

Sit before a mirror, relax, gaze into the reflection of your eyes – look nowhere else, just at your eyes, and keep looking – breathe slowly, keep relaxing more, and keep gazing into your eyes.

Your physical face will appear to transform – some believe they see all the faces from past lives – regardless of whether that's so or not, don't allow your gaze to be diverted by the peripheral view and simply keep gazing into your eyes, and by and by and remarkable thing happens: your face and all the rest of you vanishes – there's no one there, just this consciousness bearing witness.

This is proof that ultimately there's no one here at all – just the Great Presence expressing itself for fun and recreation in myriad forms – and more importantly perhaps, at least for our purposes of transforming you into a great communicator and it's training for being an empty vessel.

What Great Presence actually is

Being present in the here and now – the past is gone and the future is only imaginary – all there is is here right now and nowhere else at no other time.

Being present you have presence.

Being present and awake to the greatness of existence, the sheer miracle of being here along with everyone else, the implausibility of this planet in the middle of nowhere supporting life like this, let alone of the enormity of this infinite universe being born out of absolutely nothing – the greatness capable of pulling off such a feat – being empty to receive and transmit that – that's having great presence.

Regardless of the contents of the message you're charged with delivering, regardless of the context in which you're to deliver it, regardless even of the number of people you'll be communicating your message to, it's this Great Presence everyone wants – they may not realize it consciously, but it's why people party, why people drink, why people buy themselves things they don't really need, why people congregate and connect, why people meditate and pray of course – everyone wants to consciously reconnect with what and who they really are – the Presence in all its greatness – and it's that you'll be channeling, even if all you're dealing with is a work-related presentation, meeting or interview, or social or personal conversation with someone.

The significance of it is that when presence is communicated and mutually felt, the content is received without barriers and processed without prejudice, just as you'd wish it to be.

As you'll see later on when we come to honing the mechanics of speaking, correct breathing is fundamental as it's the breath that supports the vocal sound and the vocal sound is the instrument you'll be playing – and we'll be looking into that in depth. But breathing has an even more immediate function that that obviously – it keeps you alive – and it also keeps you in the present moment, which is actually the same thing, as you can only be alive in the present moment – you can't as far as we know still be alive in the past because it's gone, and you can't be alive in the future because it hasn't happened yet, you can only be alive here and now.

As you'll learn, the exhalation is the important part to learn to take command of, as the inhalation is almost entirely autonomic and takes care of itself. The exhalation releases the moment before along with the toxins produced in it and empties you to make space for the next moment which is made possible for you only by virtue of that next breath coming in. So as you sit, stand, loll, crouch, move about or assume whatever stance you're in, engaged at the core in the process of breathing, provided you're cognitive of the process of breathing, you're present.

Exercise

Place your hands on your belly either side of the belly button. Visualize a sponge in your lower belly. Pull your stomach in, as in draw the abdominal muscles back in the direction of your spine, visualize this squeezing the sponge, and that causing the air to be expelled by your lungs. Now relax your belly, visualize the sponge expanding back to full size, and as it does the air naturally rushes back in - let your belly swell to accommodate the motion of the breathing. Use your hands to guide and encourage the movement.

Complete nine slow in and out breath cycles. As you do mentally repeat such notions as,

"I'm inhaling and exhaling and not only is it keeping me alive, it's keeping me present, where all the power of existence is available and all fun takes place,"

and

"remaining aware of my breathing I remain in command of myself, the situation, and the space".

(This is not to convince yourself of something that isn't true; it's to point out the obvious to yourself because without noting the essential drivers of the experience we're having we get distracted by the surroundings and its when we're distracted we lose command – and note I use the word command and not control, as the former derives from grace and the latter from fear).

The crucial importance of intention

Knowing your function is to serve as a channel through which to funnel presence on behalf of all present, while fulfilling your purpose of delivering a message, clarify your intention both in respect of the context and the content.

The context is you serving your fellows, by inducing them to feel better about themselves and being alive during and subsequent to your performance than they had prior to it – and it's important to remember this because this is the major key to overcoming your fear of public speaking – you're not there for you, you're there for them. You're not there to be judged, appraised, approved of or disapproved of, you're there to enhance and ameliorate their experience of being alive. Remember this and it will enable you to completely sidestep or override your fear, before and during the performance.

And as you'll see a little later, the quality of presence everyone wants to feel, the main underlying driver of all human desire, is the yearning for love. Not the falling in love sort, but something far more all-embracive and pure – the love at the core of the presence, the love of being alive.

Hence at the root your intention as far as context goes, is to love the audience – to nurture and feed them by transmitting your love to them, by loving them.

And the outcome you intend is for everyone present, including you, to walk out feeling wonderful about themselves, each other, and about being alive.

Your focus is in no way on how great or otherwise they may think you are.

And include in your intention for you to enjoy each and every minute of the experience, from the lead-up, through the inevitable increase of adrenalin before starting the talk, through the actual talk, and after the talk as the adrenalin settles again – and to remain fully in command of yourself the whole way through by remembering to remember to be awake to the breathing and the various other physical references such as posture and stance we'll be looking at in due course.

As for content, the message is you're there to deliver, rather than get waylaid by detail, gain an overview and cleave to that throughout.

Each talk, no matter with one person or a thousand, has its innate format.

I tend not to work off a script, because unless you're brilliant at learning reams of words in a specific order, and have inordinate amounts of time to rehearse, it tends to come off as wooden and un-enjoyable, and merely adds to the pre- talk pressure.

Instead I work with the main places I want to take the audience, and I create what actors call points of repair - a safe place to repair to when you arrive at each section of the talk or performance.

This allows for improvisation and extemporization and all the potential magic these permit.

Naturally you must do it the way you feel most comfortable, but in general you'll find it far more effective, enjoyable and effortless learning the thrust of where you want to go and give yourself freedom to choose the exact words you use when you get to it.

So you start by introducing yourself and your topic, which isn't necessarily about saying your name or explaining your backstory. Introducing means literally leading into, as in leading everyone into an experience.

People need to trust someone who's about to lead them somewhere. So the subtext of the opening is actually inviting the other or others to trust you, or more precisely to trust themselves to be safe and sound in your company.

To induce others to trust themselves around you, you merely need to trust yourself, and we'll be looking at this later when we deal with confidence in general. Assuming you trust yourself as you stand there, the content, the actual words are not as important as you'd imagine.

But they are important, so it's helpful to gain clarity on the thrust of the overall message – for example, “I'm now going to tell you all about public speaking – I'm going to give you the secret to delivering a world-class speech even when feeling introverted or self-conscious, and you're going to walk out of here feeling fully equipped for the role. My credentials for doing so, as in why it's worth your while sitting here, consist in having delivered hundreds of speeches over the years and having a few useful tips to pass your way. So make yourself comfortable, relax, and we'll begin”.

Though I just made that up off the top of my head, and obviously I only used the topic of public speaking by way of example, you get the idea – you're stating the obvious and inviting everyone to sit together as one. Note I used the singular person when addressing the audience, as in make yourself comfortable, because each member of an audience has their own unique experience – the group is illusory, hence when using the plural person, you encourage an illusory state and while people don't necessarily notice it, unconsciously it reduces presence levels.

For paradoxically, though we're engaging in theater and performance, for it to work fully it has to be real.

Having engendered trust, next is the message itself. Best to chunk it up into three parts or aspects – people generally can't accommodate any more than that.

Part one is the rationale or sales pitch for what you're about to say in part two.

Part two is the gist of your message, the salient facts or ideas you wish them to take away.

Part three is the equivalent of a Q&A session on the topic except you've anticipated the questions and are answering them before the audience has even had time to think them.

And finally there's your outro, which is the equivalent of giving the audience a well-meant hug to seal the deal and send them on their way.

Exercise

[Visualization is a technique deployed by successful people in all walks of life, especially people required to perform, whether on stage or on a sports field, and is hugely effective in sending the appropriate command signals to the subconscious mind and autonomic system, when it comes to preparing for any event]

Relax, close your eyes and as if from the back of your head watching images on a screen behind your forehead, visualize yourself standing on stage, at the podium, at the desk, across the room, or wherever you imagine you'll be placed at the upcoming event.

See yourself as if you're standing behind and to the left of yourself — diagonally behind yourself on the left side, so you can 'see' the left side of your face.

See yourself looking remarkably relaxed, see the smile lines on the side of your left eye.

Notice how deeply slowly and fluidly you're breathing. Note the relaxed slope of your shoulders.

Note the uprightness and dignity of your bearing. Note the rich, relaxed timbre of your voice.

Note the slow, relaxed tempo at which you're talking.

Note the joy you're feeling holding the room, dictating the pace, the tone and the content.

Note your wide open authoritative yet embracive body language.

Note the remarkable clarity and focus of mind you're experiencing.

Note the calmness of your demeanor. Note the energy supporting your message.

Picture the audience (as a blur without focusing on identities) looking remarkably engrossed in what you're saying, remarkably with you and responding enthusiastically to everything you're saying, evidently enjoying themselves unexpectedly much in your presence.

Now visualize a subtle rich rose-gold light, symbolizing great presence imbued with love permeating the space, enveloping everyone present including you in its exciting, warming, soothing, calming rays.

Now imagine yourself as you visualize all this, stepping diagonally forwards and carefully entering through the back of your future-projected self, so that you're now witnessing the scene from within as it were – now it's you standing there giving the talk and you can actually feel the excitement and soothing effect of the warm rose-gold light, you can actually feel the enjoyment of holding the space for everyone present, you can actually feel the ease with which you're recalling everything you need to say, and you're actually feeling the thrill of being succinct and eloquent and in command of your message and delivery.

Finally, see yourself being applauded in a genuine heartfelt way – note how everyone present looks much happier and more excited about life as a result of your talk – and see yourself leaving the stage or equivalent feeling elated, delighted and eager for your next public speaking engagement.

Dismantling the fear or phobia

The fear of public speaking, or revealing yourself, is essentially the fear of other people. Everyone's afraid of each other. We pretend we're not because that's how a society works – the willingness to trust or at least make a pretense of trust. All animals are afraid of each other. And specifically, we're afraid of looking stupid, of being humiliated, or disclosing something people will criticize us for.

Obviously the only person's approval and acceptance that counts as far as you're concerned is yours. But the fear of humiliation and criticism is deeply wired in, because when immediate survival depended on full inclusion in the hunting and eating aspects of tribal or clan life, if you were shown to be a dummy or were held in a poor light, there was a real chance you may have been banished and face the prospect of death through starvation and hypothermia.

So we have to honor the fear, but realize we are not living in those conditions now, at least for the time being, hence can afford to take our chances.

The more personal origins of the fear or performance anxiety, derive from childhood, the first time when in full performance flow, whether dancing, singing, talking, or acting out in any way, in your natural uninhibited, innocent, unbridled childlike way, you were either told off by a grumpy bullying adult, or spiteful peer, for showing off, or were made to feel by word or with a withering glance that you were being an idiot or substandard in some way, and it stopped you dead in your tracks, leaving you traumatized, and because young and inexperienced, unable to effectively process it in a cognitive way, so it lodged as an unresolved fear. And not just in your mind, but in your body posture, vocal habits and gestures, trapped in the connective tissue of your body as a toxic memory.

This would have then been compounded whenever you dared perform in the broader sense, whether meeting with approval or not.

Hence, as you already knew, your fear, your phobia, your performance anxiety, is entirely irrational, because you are no longer that child. And even though the child aspect of mind may protest at the notion, the opinions of others count about as much as which way the breeze is blowing.

The only opinion that counts if at all, is your own, and even that's just an opinion. Because ultimately you're but an empty vessel channeling through the presence, conveying the message, serving the people. And because you're there for them not you this entire egocentric, narcissistic, self- conscious, self-inhibiting aspect dissolves in any case.

Exercise

Relax, close your eyes, picture yourself making a total fool of yourself in front of everyone, see the hurled rotten tomatoes flying through the air aimed at your face, see yourself blushing, wanting to pee, wanting to be swallowed up by the ground.

Now notice what that does to the front of you – watch how it causes your belly to tense up, especially around the diaphragm, watch how it causes you to raise your shoulders to protect your head, to hang your head in shame, to blush, to hold your breath, notice how it affects your pulse and generally constricts the flow of blood and vitality throughout your body.

Now invite your belly to relax, allow your shoulders to drop, let your head come out and up from your shoulders, stop holding your breath, breathe freely and slowly, note the tension reducing more each time you breathe out, note that you've taken command of yourself despite picturing your biggest fear, open your eyes and come back.

Exercise

Visualize your former young self, that time you were made to feel wrong about expressing yourself spontaneously, about performing in the broader sense, standing diagonally behind you to the left.

Turn around, say hello and put your arms around your former self in a fully reassuring, accepting, loving embrace.

In your own words tell your former self everything's OK, and that in fact it was the other who was at fault, not your former self, that in fact it was perfectly OK for your former self to have performed as they did in that moment and that it's perfectly OK for them to perform as they see fit now you're the adult too.

Feel or see your former self's resistance melt away in your arms and surrender to your kindness and acceptance, then invite them into your body, imagine them stepping in through your back and sitting inside you, looking out through your eyes, breathing with your lungs, now free of that original pain and willing to come along for the ride.

[This is a method for reintegrating the split-off parts of you, which once rejoined with you heals the break in your personal power circuit, so you're reconnected with your former self and are able to project with the entirety of you henceforth].

Repeat the earlier visualization of you on stage radiating the rose-gold light and you and all present basking in it, everyone including you enjoying your performance fully. Then open your eyes and bring yourself back.

Being funny

On no account try to be funny.

Trying to be funny is merely trying for you and everyone present. When you're relaxed in your skin, when you're enjoying the thrill of addressing people, your natural innate sense of humor about the divine comedy of life will spontaneously inform everything you say anyway, and if humor is required in the moment it will flow forth of itself.

Exercise

For exactly six minutes, stand in front of a mirror and without saying anything or having anything in mind, be funny – be like a silly clown doing the daftest things even to the point of making yourself laugh, or at least of shedding a layer or two of self-preciousness.

Own your message

If you feel you must work word-perfect from a pre-defined script, make sure to keep the script simple. Though I highly advise not working from a script but working from a schema as previously described – having clearly delineated sections or parts – intro, part one, part two, part three, outro – with points of repair at each intersection.

But either way, having ascertained where you want to go with the message, take some time to physically draw, preferably with colors, a storyboard or other form of visual representation of the flow of contents. And allow the picture of this flow to take center stage in your mind – see it as real as if looking around you at the outside world. And see yourself describing it fluently, confidently and enjoyably to your audience.

Use mnemonic devices to remember all key points. Ascribe pictures or rhymes to each. Play the whole thing out visually like a story in your head.

Then sing it out loud. Don't be concerned about rhyming or meter, or tunefulness; simply sing it through instead of speaking it.

Then to loosen up and relax the all relevant psycho-neural avenues of connection and generally relax your personality, recite the entire speech or speech as you'd imagine it but in pure gibberish – utter gobbledegook.

You'll have noticed that all these approaches increase the fun aspect of the project. Having fun with it, or

indeed anything you need to do, makes you do far better in every way, and others feel your enjoyment – it affects them like a contagion.

Exercise

Draw or paint a storyboard or creative visual representation of your message from beginning to end.

Exercise

Use mnemonic devices to remember key points of repair: pictures, stories, linking them to well-known details of your life and so on.

Exercise

Whether working off a script or using the points of repair approach, sing the whole thing out and have fun doing it.

Exercise

Do the whole speech or imagined speech in total gibberish, using the tones of voice and gestures you'd imagine making at the appropriate time – and picture the audience getting exactly what you mean and loving every minute of it (after all when seen in true perspective 99% of all verbal communication between us humans could just as well be gibberish for the amount of ultimate significance it has).

Taking command of your posture

Imagine being a trumpet that was all bent up and crumpled – no one would be able to get much of a tone out of you, however good a trumpeter they were; or imagine you were a magnificent painting, a Picasso or Matisse but the frame you were in was all bent up and twisted, distorting the painting so much no one could see it was a masterpiece. It's exactly the same with the Tao, the presence (the Great Presence) when it wants to express itself through you.

Years' worth of unconscious, unprocessed fear, disappointment, disapproval and general human suffering causes the skeletal and muscular systems comprising your frame to crumple in just the same way.

The chest caves in, the head hangs forwards, the throat closes up, the shoulders ride up towards the ears, the spine compresses – hence why people appear to shrink as they age.

This naturally prevents presence expressing itself freely and fully through you – like the tone of the trumpet, or the image on the painting, it gets distorted and diminished.

But for public speaking or any sort of performance, and even private speaking one-to-one, you need the presence to flow as freely as possible through you. And because it's theater you're at liberty to play with yourself, in the sense of adjusting your frame from its habitual shape and enjoying how it optimizes you as the instrument or empty vessel you need to be for the job.

Exercise

Stand up, feet at shoulder width, knees lightly bent, and for starters decompress and lengthen your spine, the main support structure of your entire body. Imagine you're a turtle with your head in the shell.

Slowly poke your head out of the shell, by elongating both the back of your neck and your throat area.

Next drop your shoulders as low as they'll naturally go, and rather than pull them in towards each other, let them broaden out as much as they comfortably can.

Next gently, ever so slightly mentally slide your breastbone upwards and outwards in a diagonally upwards direction about half a millimeter, by way of a subtle gesture to your own nobility and entitlement to be brilliant and magnificent. Note how this gives you a regal, in command feeling.

Note where your weight is falling – balls of feet or heels and shift it back so it's 60% on the heels, 40% on the balls (of the feet).

Now note whether you're even-weighted left-to-right and if not make yourself so.

Observe how you feel different like this – bigger, broader, taller, more dignified, and more in command.

Repeat this routine endlessly, as this is how you're going to comport yourself when giving your presentation.

Breathing

We've already looked at the most effective health- engendering way to breathe – the contraction of the belly to expel the air, followed by the relaxation of the belly to let the new air in – this must be practiced endlessly until it becomes natural and automatic.

Let me reiterate, it's the breath that supports the sound of your voice, just as if playing a trumpet, so the more command you have of it, the more command you have of your voice – many people fear public speaking in case they lose command of their voice and sound daft, weak or tremulous. So the first thing to attend to in terms of vocal sound is getting your breathing under command.

While walking up to the microphone, or however you're going to deliver your message, you breathe like that.

When standing there before you start, you're breathing like that.

When pausing you're breathing like that.

When walking off stage at the end, you're breathing like that

– slowly, evenly, deeply.

But when you're actually talking, you have to use a different style.

There's not much time between phrases when you're on a role, so you have to be able to take in enough air to support the next phrase or two in a second, for which you must learn to inhale quickly (through your nose) by swiftly expanding your lower ribcage out to both sides – it's a sudden sharp intake of air accompanied and accommodated by an equally sudden sharp broadening of the lower ribcage.

Exercise

Stand up, adjust your posture, relax your muscles, sink your weight, place hands on belly, practice three slow belly-swelling breaths.

Then place hands on the lower ribs at the sides, take a sharp in-breath and push your hands apart by expanding your ribcage.

Then say, “I really am magnificent at doing public speaking, I've just been pretending not to be.”

Repeat this nine times.

And repeat the whole routine endlessly, because this is how you'll be breathing when you give your talk.

Relaxation

Without realizing it, all the unprocessed traumas of childhood, however small, lodge in your connective tissue and cause rigidity and stiffness in the muscles. The stiffness, or hardness, is an unconscious way of protecting yourself from further pain, a bit like donning a suit of armor.

And to facilitate full expansion of the frame and hence the self, to allow a full flow of presence through you, you have to release that rigidity by mentally softening your muscles.

Fortunately, muscles are programmed to relax automatically as soon as you become aware of stiffness.

So the key is to develop the knack of noticing when any muscle group is rigid or stiff. Key areas to watch for are the back of the neck, around the eyes, the forehead, the jaw and around the mouth, the chest, the diaphragm (transverse muscle that makes the lungs bellow), the shoulders, the middle back, the pelvic floor, the forearms, calves, hands and feet.

Develop the habit of regularly scanning for stiffness and wherever you encounter it invite that area of muscle to let go and soften, then exhale and feel it do so. Like everything else it gets easier, faster and eventually automatic with practice.

That's one major aspect of relaxation. The other is to do with your weight, specifically the weight of your upper body, which on account of us all being very proud of ourselves for evolving as bipeds and as a result having developed somewhat of an aversion to the ground and all things thereof (sewage pipes, insects, dirt, muck, dead things and so on), we unconsciously constantly pull our weight upwards away from the ground. However, this is going against the laws of physics, because all objects naturally succumb to gravity and we're no different.

With your elongated spine holding you upright you can now afford to do the sensible thing and allow that weight to drop instead. Let it drop all the way into your hips and legs and from them towards the ground, and you acquire gravitas and substance, so when you stand on stage, or even when delivering your message to one other person, they tend to give what you say more significance. Moreover, when your body is relaxed through relinquishing the stiffness and rigidity, others feel more relaxed in your presence. When you're uptight it makes them feel uptight too.

Exercise

Bearing those key stiffness areas in mind, close your eyes, relax, and scan your body from the crown of your head downwards towards your fingers and toes, and wherever you notice rigidity and stiffness, invite that area to soften and feel it do so as you exhale.

Now allow all the weight of the skull, shoulder girdle, breastbone, ribs and upper spine sink downwards where it wants to go anyway, into your pelvis and legs and onwards into the ground.

Repeat this routine endlessly, because this is how you're going to relax when giving your talk or whatever it is you're going to be doing.

Occupying your whole body

Normally you'll find you're only occupying the front of your body. This is because your sense organs face forwards and your brain tells itself everything is happening in front of you, and as what you're perceiving is utterly fascinating, especially when it's challenging, it draws you forwards into your front to get a closer handle on it all.

This leaves your back empty, so you're in effect only occupying half your body, which cuts down the amount of presence you're able to channel by at least half. In fact, way more than half, because relative to the back of you, the front of you is noisy (the sound of digestion, heartbeat, breathing, and the noise of emotional conflict and perturbation in your belly), and the front of you is weak (exposed and vulnerable hence insecure).

The front of you in fact is where you process all your thoughts and feelings about what you perceive is going on in your life – it's where you experience the drama of being you.

However, as any seasoned martial artist will tell you, when you learn to sit in your back instead, by which I mean everywhere rear of where the side-seams of a T-shirt would run, you not only acquire the qualities of this region instead – namely silence, stillness and strength, you also are then able to take command of your front as well, so you double the size of the empty vessel and are thus able to channel far more presence.

Not only that of course, but being able to observe the drama in the front – the fears, hopes, dreams, conflict and so on, you're no longer identified with it and it instantly loses its compulsive effect.

There may well be fear occurring in the front but as you observe it from the back, you are not afraid, there is fear occurring and so what, it's no longer you who's afraid, this leaving you able to remain clear and focused and get on with the job at hand, whether public speaking or doing whatever you have to do.

This in fact, is in my opinion, the most powerful technique there is – it helps you sort out the biggest conundrums by no longer trying to sort them out, thus leaving them free to sort themselves out instead, which they invariably do.

Moreover, as the back of you is where your internal witness- bearer resides, and the witness-bearer is synonymous with the presence, the Great Presence no less, when you speak from here, it automatically resonates with others in their back-regions too, and they instantly feel connected to their own internal presence.

And it's getting people to feel the presence within and around that causes your talk to light up the room and achieve the desired result.

In practice, having trained yourself into the back-stance, you'll still be regularly drawn forwards but the trick is to remain vigilant and notice whenever you've been pulled forwards so you can immediately draw yourself backwards again.

Eventually it'll be your default mode, and you'll have attained to the privileged state of fairly perpetual delight in simply being alive, let alone be able to give a world-class talk.

But it's tricky to remember at first because it's subtle and not spectacular so it helps to know deeply various techniques to help you, for instance as follows.

Exercise

Rock on your heels and balls of feet and feel the weight shift to the back and front alternately – finally rest with 60% weight on the heels - visualize breathing in simultaneously through every pore in the skin of the entire front of your torso, as if breathing in a solid wall of air.

Breathe this wall of air into your back, and let this draw you back there too.

Then as you exhale, visualize doing so through every pore again, and let the forward momentum of the air thrust you even further into your back, just as when taking off in a plane.

Repeat this endlessly because you're going to remain in your back all the while you're giving your performance – that's what's going to make it powerful.

Observing from the rear-brain

The drama of being you that goes on in the front of your body, is met by a running commentary involving two or more voices, occurring incessantly, distractingly and often disturbingly. This is where you describe what you're perceiving and experiencing and where you evaluate your position and prospects in relation to that description of complex descriptions. And you mistake all that noise for reality. It's not. It's just the workings of your fevered imagination and while some of what you're talking about in there makes sense, most of it is mere static and not only unnecessary but actually deleterious to your peace, health and wellbeing.

And there's nothing you can do about it. You can't stop it. People try, but short of a frontal lobotomy or extreme medication it'll keep on as it always did.

However, you can draw your point of awareness backwards similarly to how you pulled yourself back inside your body and sit in the rear-brain instead. The rear-brain is the repository of all your extra-sensory powers and intuition. It's the seat of wisdom and pure consciousness. Ironically and unsurprisingly when observing the world we've created, this is the least developed part of the brain and is collectively where any further evolution will most notably occur.

And for our purposes is the perfect vantage point from which to bear witness to your performance, so

you can remain fully in command all the while.

It's similar to looking down a telescope.

Exercise

Press with thumb towards the spine at the base of the skull in the dent there for a few seconds and feel the cranium release a bit.

Pretend the inside of your skull is actually the inside of an ancient cave way up high on the side of a sacred mountain far from the noise of the world, then visualize yourself as a tiny Buddha with your face, moving away from the noise in the front of the cave and sitting yourself down on a pile of luxurious perfectly arranged cushions of the brightest hues, emerald aqua, violet, orange, pinks and so on, with your back leaning up against the rear wall of the cave (the rear of your skull), gazing through the mouth of the cave up front along a line of subtle light stretching from where you are into infinity, for no mystical reason, just to rest your eyes – and you'll notice an amazing thing – that noise in the forebrain has stopped. You've actually stopped thinking (in the normal sense).

You might imagine this would render you fairly useless in everyday life were to you to remain thus, but again as any seasoned martial artist will tell you, you operate far more effectively, efficiently, economically, and extraordinarily when observing the action from here – and if it works in a fight it will certainly work with all of life's lesser challenges.

Repeat this routine endlessly because this is where you're going to be observing the show from when doing your performance.

Openheartedness

As I was saying in the beginning, your role is to serve the audience by serving the message, and serving the presence behind all of this. And the driving force of the presence is love – not slushy sentimentality or any other misconceptions about what love is or isn't – simply the openhearted embrace of everyone and everything as fellow expressions of the same presence.

When your heart is open, so to speak, love flows from you naturally, so while you sit back inside, at peace, cushioned from the perturbations and noise of the world you naturally connect at a soul level with everyone and vice versa.

It has nothing to do with being nice or charming, though obviously doesn't preclude being so. It is simply an openness in the chest area that allows your heart energy to radiate freely, which is its nature to do whenever given half a chance.

What we do without realizing, for fear of potential pain in dealing with others, is harden over the heart and prevent the love radiating. So all we're doing here is stopping doing that and hence allowing the love to flow.

This is important because when you're standing there in front of your audience, even if it comprises just one person, this love is the envelope in which your mutual experience occurs, and it's this that transforms what would otherwise be a half- hearted affair into something memorably special.

Exercise

Place the tip of your forefinger directly onto the breastbone bang in the middle, and using light but persistent pressure, describe a steady anticlockwise circle, moving the flesh against the bone, six times, as a gesture of releasing the calcification.

Then circle it nine times clockwise as a gesture of unlocking the door.

Then close your eyes and imagine your breastbone opening like a pair of secret sliding doors to reveal a profusion of rose-gold light radiating freely now in every direction.

Simultaneously imagine you can breathe in and out directly through this opening, and do so slowly nine times, noting the pleasant sensation it produces increasingly in the chest as you do.

Open your arms wide in a wide-open embrace posture – let your shoulders relax, and extend the heels of the hands away from the shoulders.

Then visualize yourself standing before your audience and this profusion of rose-gold light radiating freely from you and enveloping everyone present in its soothing, calming, warming rays.

Facing your audience

Not to wax overly metaphorical on you here but the part of you you use to face your audience is your face – that's why it's called that or vice versa, why we call it facing an audience. Hence the state of your face largely determines how you do that – not in cosmetic or aesthetic terms though it's always good to be groomed and scrubbed up for such occasions provided you don't obsess over it, as that would be counterproductive, but in terms of how relaxed and open your face is.

You'd be amazed at how tense your face is and much energy is used to maintain it like that. This arises again from fear of other people – and underneath it all at a deep unconscious primal level, it's the fear of other people hitting you there.

However, when your face is fully relaxed, it becomes far more expressive and hence more riveting to watch from an audience perspective. Plus, your eyes are then able to channel more of the light that comes through whenever presence is being channeled, and your mouth is more supple allowing clearer enunciation and diction.

Pay attention to the middle of the forehead just above the eyes, as this is where you contract when concentrating or afraid. Pay attention to the surrounds of the eyes likewise. Pay attention to the jaw and around the mouth. And pay attention to the areas just to the sides of the nostrils.

In fact, by relaxing any one of these points all the others will relax spontaneously at the same time.

Although this is in a way a repeat of the body-scan technique, its important to focus on relaxing the face specifically, in the same way we focused on relaxing the heart.

The method is simple, it's merely a matter of choosing one of those points and inviting it to let go. Then to allow all trace of expression to slide off your face altogether.

This will be tricky if a Botox or collagen lover, so you'll need to pay extra attention to this if so.

Exercise

Relax, close your eyes, adjust your posture, relax, sink your weight, breathe slowly, sit in your back, draw your mind into the back of your skull, open your heart, invite your face to divest itself of all trace of expression, focus on either brow, eye-sockets, jaw, mouth, or sides of the nose, invite that area to relax completely, observe as your whole face lets go of itself, and enjoy the sensation.

Repeat this routine endlessly as this is how your face is going to be when you face your audience.

Your voice

If your message is the tune, your voice is your instrument. And as with any sort of tune, the most important thing is tone. If people like the tone, and more importantly if you like the tome as you're hearing it in your ears, you're most of the way there already.

At least 90% of what you're communicating is received and processed unconsciously in the listener from the hugely complex information contained in the sound wave of each word or phrase, and only roughly 5% through the shapes of the words, and another 5% through the way you string the words together with each other.

This makes sense when you consider we've been around for over four million years but have only been using language since the relatively recent past, so have a long history of communicating non-verbally – similarly to the way birds tweet at each other or sheep make their sweet but silly sheep noises.

Tone depends on flexibility of the vocal chords and resonance levels – similarly to a guitar – the strings are the vocal chords and the body of the guitar your resonance chambers, which comprise your skull and to a lesser extent your chest.

Clarity of diction for the word formation aspect depends on muscularity of the mouth and throat area.

So these are the three areas you'll be developing more connection, familiarity and dexterity with.

A large part of the anxiety about public speaking derives simply from not being one with your instrument. It would be like taking that guitar on stage to play an intricate guitar solo without knowing which notes are where in the fretboard let alone your scales.

With daily vocal exercise your voice quickly becomes more resonant, richer and mellifluous, hence far more pleasant and engaging for others – you are able to be in command of your cadence, timbre and timing far more, and are hence far more confident about talking. It's basic common sense.

Exercise

Stand up, adjust yourself according to all preceding techniques so you're sitting back and comfortable, breathing slowly and deeply. Remembering the fast lower ribs expansion breathing style, breathe in and focusing on a spot on the wall or suchlike opposite, as if aiming the sound there, tone meemarmeemarmeemar etc. in whichever note feels comfortable, as deep as you can go without straining.

Take quick deep breaths between each. Now do it again but this time higher.

Now again but this time in falsetto.

Now using the sound eeeee, slide the voice down from falsetto all the way to bass or as low as you can comfortably take it.

Now slide it up from bass to falsetto. Now slide it down and then up.

Now do quick three quick shout slides using the sound eeeyo (the low note on the sound yo).

All these are for flexibility.

Now tone the sound mamamamamamamama etc. as deeply as you can go without straining for at least three breaths' worth and note how it makes your face tickle. This increases resonance in the front of the skull.

Now tone the sound nanananananananana etc. and notice it causes a vibration on top of your head.

Finally tone the sound inginging

junctures, has a direct effect on how the audience receives your message.

When your arms are crossed it closes the audience off. When your fists are clenched it prevents giving and receiving the energy. When your elbows are held tight to your sides you shut down the heart energy. When your weight is on one leg more than the other, your output will be unbalanced.

And so on.

Make it your business always to return to an open stance – feet at shoulder width, elbows away from the sides, palms open, hips in line with shoulders and your heels.

When you want to talk about something negative in order to contrast with the relief of then talking about something positive, step one step to the left, or if the microphone is fixed in a podium for example lean subtly over to the left.

Then when you want to bring in the positive, step or lean to the right.

When you want to talk about something referring to the past, step back one step, or lean back. When you want to impress a vision of the future on the audience, step or lean slightly forwards.

And always return to the neutral position straight afterwards.

When using your arms and hand to gesticulate make the motion fluid and graceful rather than jerky and stiff – move your arms like someone performing Tai Chi and let your hands be beauteous in their expressiveness. Show your palms most of the time – be openhanded with your audience

– to do otherwise engenders mistrust.

This will all entail maintaining awareness of how you're holding and moving yourself.

Exercise

From now on, as well as when practicing your vocal exercises, singing your speech, and reciting your speech in gibberish, whomever you're taking to, even if just on the phone, even in fact when sending them an email check your body language and return it to the neutral position – arms open, palms open, elbows away from your sides and so on, and focus on moving your arms slowly and gracefully when gesticulating.

Repeat this endlessly as it's this open neutral stance you'll be deploying when you give your talk.

Lay claim to the stage, to the auditorium or venue, and to the space and time.

This is purely psychological.

Rather than feeling like an intruder or interloper, lay claim to the event, to the stage or podium, or even when you sit or stand in a one-to-one conversation, lay claim to the room or venue, and lay claim to the time-frame in which the event is occurring – not in an arrogant or possessive sense but as a guardian or caretaker privileged with the responsibility for everyone's comfort and enrichment.

Visualizing the space flooded in rose-gold light, even if you don't know what it looks like yet, visualizing the time-frame likewise, and visualizing everyone present likewise too, even if you don't know who they are yet, will help.

And on the night, be conscious when you walk in – walk in as a gesture of laying claim to the place and experience.

When you step up to the microphone or speaking position, do so consciously as a gesture of laying claim to the position.

And when you look out at the audience, do so as a gesture of laying claim to the atmosphere. You're doing this on their behalf, as an act of service, not an act of gaining supremacy.

Exercise

Visualize the space, stage, speaking position, and time- frame flooded in a rose-gold light that envelops

you and everyone present in its soothing, warming, exciting, comforting rays.

Visualize yourself walking into the venue and laying claim to the space and so on.

Visualize yourself standing on stage and laying claim to it fully.

Visualize yourself speaking having claimed the space and event fully.

Tell yourself, ”I claim this as mine to guard and take care of and am privileged to be doing so”.

Performance technique

Learn all this so you know it as a step-by-step protocol, similarly to how cabin crews observe a set protocol during a flight.

When you're standing there about to begin, pause, breathe slowly, adjust your posture, breathing, internal positioning, body language and so on. Let your love radiate and embrace everyone present.

Look at anyone who catches your eye, in the eye, look around at everyone and if possible make brief eye contact with everyone present. Look at the back of the room. Find a spot just above everyone's head. Let that spot be where your gaze returns to as a default position – it gives the impression of looking at everyone at once.

Throughout the talk, continue making eye contact with as many people as possible – slowly but briefly. Smile with your eyes – let them twinkle.

Remember you're here to love them. Let your gaze carry that love.

All the while observe from the rear of the skull, and the back of the body, with the heart open.

Keep checking your breathing, your relaxation levels, your posture, your body language and so on.

Remember that as far as each person present is concerned it's an individual experience. Talk as if talking to a very close friend who loves, approves of and accepts you fully. And do so to everyone simultaneously, no matter how serious the content of your message.

And perhaps most importantly of all, use pauses. Do not rush your delivery.

People rush because they're afraid others will get bored and walk out, but rushed communication is difficult for the listener to synthesize and this will engender boredom if they can't follow you.

Imagine a beat playing in your head all the while, a slow 80BPM hip hop tempo breakbeat, and even discreetly nod your head in time, then deliver your phrases slowly (not like rapping) in time, leaving a few beats pause whenever you can.

You'll be amazed how long you can actually pause for – people love it because it gives them time to process what you've been saying, and it’s in those pauses you have them with you the most – in those silent spaces is where you all commune – that’s where the magic is.

And under no account use up-talk – always without fail end each statement or sentence on a down-note.

Up-talk is indicative of a neurotic insecurity, implying 'are you with me?' because you're not confident in yourself – and though it's a fashion to use up-talk, eschew it at all costs.

Finally imagine you have a panning control that can determine how wide an arc both your voice and your heart energy are able to encompass, and set the dial to 120 degrees in order to fit everyone in its field.

Exercise

Rehearse all this in front of a full-length mirror, write it all down in note form and learn it off by heart.

Confidence and charisma

People mystify the notion of confidence, to themselves and to others – confidence is all about believing in yourself, confidence is all to do with having high self-esteem, you're either born with it or you're not, confidence is all about having front and so on. In fact confidence is none of these things.

Of course high self-esteem is important and in itself worthy of a training process all of its own, self-belief similarly, and of course it helps if your parents were enlightened enough to instill these in you, and we're all born with it and have it there to access at all times.

Confidence, from the Latin, means literally faith with, inferring holding faith with what's happening as it's happening, and implies at root, trusting yourself.

Likewise people mystify the notion of charisma, believing it to be some special gift. It is a special gift but one we all have – charisma is but another word for presence – and the greater measure of presence you're willing to express, the greater your charisma will be – and remember presence is infinite hence great, so there's no limit to the measure you can channel at any one time.

The key to both lies not in doing something but in not doing something. Namely not getting in the way of either.

Be an empty vessel by deploying all the techniques in this training, especially the notion that you're here to serve, not to be appraised, follow the techniques so you know how to do that, and you can't help hold faith with what's happening, you can't help trusting yourself – and by doing so, by clearing the way for presence to express itself in you your charisma will be boundless.

To focus your mind in this way do the following exercise.

Exercise

Write down and then say aloud 81 times for each, “I trust myself”. If you lose count start again, because the idea is to get the message to lodge like a frieze on all the interior surfaces of your mind.

Finale

Practice everything in this training assiduously and you'll knock 'em dead.

But remember the ultimate reason for any gathering of two or more people, regardless of the overt reason, is to elicit at least a moment of communion with the Great Presence informing all of this and us. No matter the content of your message, even if it's a business presentation about the most mundane matter, even if it's a challenging personal one-to- one conversation, the real reason any of us are brought together is the chance we'll somehow manage to elicit a moment of communion with the Great Presence. And when that happens, everyone present benefits profoundly, not least of all you who facilitated it.

Go forth and communicate

Also by Barefoot Doctor

The Tao of Sexual Massage with Jurgen Kolb Gaia Books (1992)

Barefoot Doctor's Handbook for the Urban Warrior (1998) also published as *'Barefoot Doctor's Guide to the Tao: A Spiritual Handbook for the Urban Warrior'* (1999)

Barefoot Doctor's Handbook for Heroes (1999)

Barefoot Doctor's Handbook for Modern Lovers (2000)

Return of The Urban Warrior (2001) now republished as 'Tao of Internal Alchemy' (2017)

Liberation (2002)

Instant Enlightenment (2004)

Manifesto (2005) republished as 'Tao of Manifestation' (2017)

Dear Barefoot: The Wisdom of the Barefoot Doctor (2005) republished as 'Taoism for the Mainstream' (2017)

Invincibility Training (2006)

Pure (2008) republished as 'Pure Taoism' (2017)

The Man Who Drove With His Eyes Closed (2009) republished as 'Driving With Your Eyes Closed' (2017)

Jewels of Enlightenment Nightingale Conant (2009) (audio)

100 Lessons in Personal attraction in 100 words or less (2011) with Spencer McCallum

The Message, vision for a new golden era (2012) republished as 'If Moses was a Taoist' (2017)

Awakening the Laughing Buddha within (2013) with Joe Hoare

Tao of Positive Noise (2017)

Superhealing (2017)

Self-Love (2017)

To purchase any of these and more go to
waywardpublications.com
For more on Barefoot Doctor – wisdom drops, events etc. visit
barefootdoctorglobal.com