

***A FEW SIGNS ON HOW TO DETECT LIES!**

BODY LANGUAGE OF LIES:

- Physical expression will be limited and stiff, with few arm and hand movements. Hand, arm and leg movement are toward their own body the liar takes up less space.
- A person who is lying to you will avoid making eye contact.
- Hands touching their face, throat and mouth. Touching or scratching the nose or behind their ear. Not likely to touch his chest/heart with an open hand.

EMOTIONAL GESTURES AND CONTRADICTION:

- Timing and duration of emotional gestures and emotions are off a normal pace. The display of emotion is delayed, stays longer than it would naturally, then stops suddenly.
- Timing is off between emotions gestures/expressions and words. Example: Someone says "I love it!" when receiving a gift, and then smiles after making that statement, rather than at the same time the statement is made.

INTERACTIONS AND REACTIONS:

- A guilty person gets defensive. An innocent person will often go on the offensive.
- A liar is uncomfortable facing his questioner/accuser and may turn his head or body away.

VERBAL CONTEXT AND CONTENT:

- A liar will use your words to answer a question. When asked, "Did you eat the last cookie?" The liar answers, "No, I did not eat the last cookie."
- A statement with a contraction is **more likely to be truthful**: "I didn't do it" instead of "I did not do it".

FINAL NOTES:

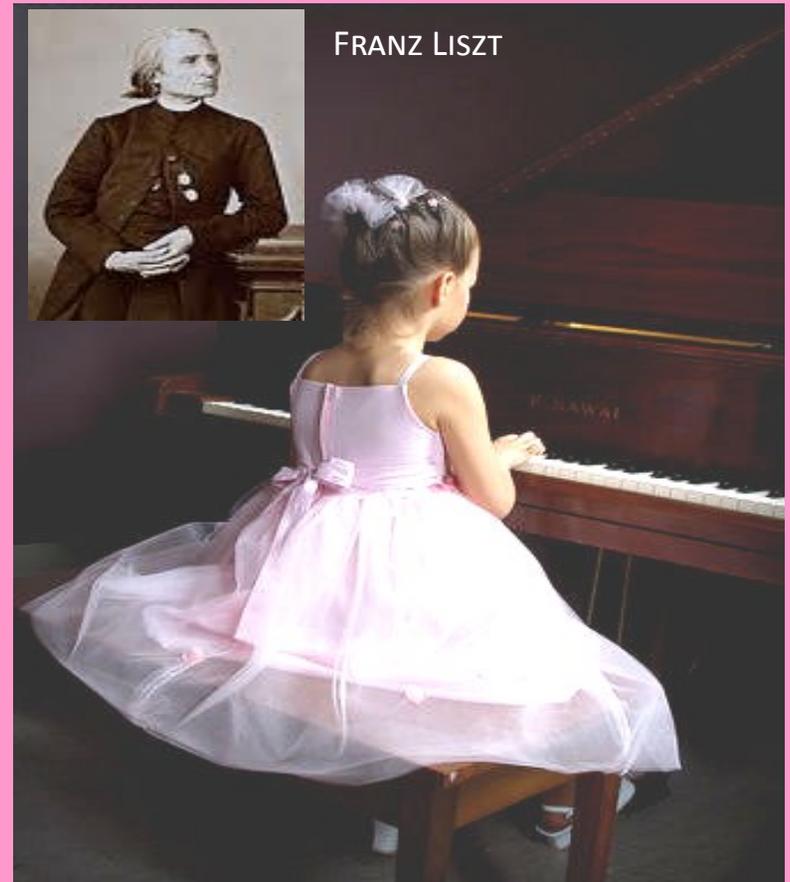
Obviously, just because someone exhibits one or more of these signs does not make them a liar. The above behaviors should be compared to a person base (normal) behavior whenever possible.

BEST ADVICE: NEVER, NEVER TELL A LIE, YOU ONLY TELL LIES WHEN YOU ARE AFRAID . IN MOST INSTANCES, YOU ALWAYS GET CAUGHT IN YOUR LIES, EVEN IF IT IS ONLY A LITTLE WHITE LIE.

*excerpted from: www.blifaloo.com)

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IT WAS A LIE !



**THEN HE SAID ...
"NOW YOU CAN TELL EVERYONE,
IN TRUTH,
THAT YOU ARE A PUPIL OF FRANZ LISZT... !"**

IT WAS A LIE!

by Rosalie Turton

In the 1800's a young lady, an accomplished pianist, was seeking venues at which to perform and a place of employment to teach music. She sent notices to many agencies as well as to a number of possible situations which might have a need for her services, all to no avail, for she was unable to obtain any bookings or employment.

Finally, in desperation, she wrote claiming herself falsely to be a pupil of Franz Liszt. Everyone knew that he taught only the most promising pupils, and to have him as a teacher meant that the performer would be extraordinary.

A response came from Paris offering her a recital venue. Many wealthy people, and often those in royalty and aristocracy, came to these recitals, looking for a music teacher to join their household, to perform for the family at personal functions, and to teach the children music. It was the usual stepping-stone for musicians.

Her income would depend upon how many people attended the recital, since she received only a percentage of the purse, and her future income might depend upon a position which she might be able to gain. Much was at stake.

She arrived in Paris, and registered in a hotel which had a reputation of accommodating many musicians, only to find out that Franz Liszt himself had registered there that very afternoon.

She was beside herself with worry. Her performance was in a few days. He would surely find out and expose the truth of the matter. She felt that her life and her future were ruined, because of this lie of hers.

That very evening Franz Liszt sat in the hotel dining room with some friends. Even at the risk of having the venue cancelled, it seemed to her that she must face up to the situation and confess her lie to him. Otherwise, she would have no peace, and the deception would ruin her and cause her even more pain than the loss of the performance.

Before the dessert course, she went to his table, and asked him if she could speak to him privately for a moment. She told him what she had done.

He thought a moment, and looked kindly at the tears in her eyes and could see the fear in her heart. He suggested that after dinner, they go alone to the music room in the hotel, and that she should play for him.

This they did, and after she played her best rendition, he suggested, "Take this phrase and increase the tempo; this section should be played in this way, here add this, etc." Then he said, "Now you can tell everyone, in truth, that you are a pupil of Franz Liszt. What is more, send out the word that Franz Liszt will also be performing at your recital."

The word spread like wild-fire. The hall was jammed to capacity, with standing room only. Both the girl and Franz Liszt played brilliantly. She earned a large purse, and was offered several excellent positions from which to choose.

Again, and as always, joy comes when truth and kindness prevail.

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