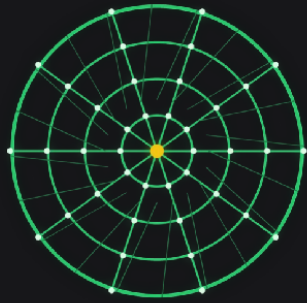


A WHITE PAPER



NO-WEDDA™

ATTENTION **SCIENCE**

The Science of Interruption and Attention to Create Sales

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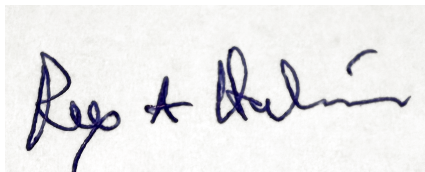
A Word from the Author

This white paper is built on a proven strategy grounded in science — not on what happens to be popular in sales and marketing today. The reticular activating system, the mechanics of interruption, and the discipline of a real touch sequence aren't trends. They're how attention actually works, and they hold up regardless of which channel or tactic is fashionable this year.

That's why every customer interaction has to be executed with the same discipline, whatever form it takes — a canvassing script at the door, a sales presentation in the room, or an email campaign running while you sleep. The mechanism doesn't change; only the delivery does.

There is nothing more expensive than attention. Waste it, and everything that follows collapses. Earn it, deliberately and on purpose, and everything that follows gets easier.

This is the strategy I use, the one I teach, and the one I'm handing to you in the pages that follow.

A handwritten signature in blue ink on a light-colored, textured background. The signature is cursive and appears to read 'Rex Halbeisen'.

Rex Halbeisen

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Chapter 1

The Attention Problem

“The scarcest resource we have as human beings is attention.”

— attributed to Herbert A. Simon

Every day, a person is hit with thousands of messages competing for the same thing: attention. Simon saw this coming before smartphones existed — he argued that as information becomes abundant, attention becomes the scarce resource, and whoever commands it wins.

Most sales and marketing messaging still leads with the offer, the brand, the “here's what we do.” That worked when attention was easy to get. It doesn't anymore, because the brain adapted. People didn't get worse at paying attention — they got better at filtering it out.

The Numbers Behind the Problem

It helps to put a rough scale on the problem before diagnosing it. Estimates of daily brand exposure — ads, emails, notifications, packaging, signage — range widely depending on how “exposure” is counted, but every serious estimate lands in the thousands per day, not the dozens. Whatever the precise figure, the direction is the same: exposure volume has climbed for decades while the brain's capacity to consciously process it has not changed at all. The gap between the two is the entire attention economy in one sentence.

That gap explains a pattern most marketers feel intuitively but rarely name directly: the same tactic that worked five years ago converts worse today, not because it got worse, but because the field around it got more crowded. Attention isn't judged in isolation — it's judged relative to everything competing for it in that moment, and that competitive set has only grown.

Competing With Everything, Not Everyone

Here's the real problem: **you're not competing with your competitors. You're competing with everything.** The scroll, the inbox, the next notification. Your message isn't judged against other options in your category — it's judged, in a fraction of a second, against every other thing fighting for the same three seconds of someone's brain.

This reframes what “competitive analysis” should even mean. A financial advisor isn't just competing with other advisors — they're competing with a text from a friend, a breaking news alert, and a video their kid sent them, all arriving in the same ninety-second window of attention. Every one of those has a stronger claim on that person's RAS than a cold outreach message does, by default, unless the message earns its way in.

A Short Illustration

Picture someone waiting for a coffee order. In the ninety seconds before their name is called, they might glance at three notifications, half-read a headline, and scroll past a dozen posts — all without consciously deciding to do any of it. A marketing message arriving in that window isn't being evaluated on its merits. It's being triaged, instantly, alongside everything else in that same ninety seconds. Most messages never survive triage long enough to be evaluated at all.

Why This Isn't Solved by Trying Harder

That judgment isn't conscious. It happens in a part of the brain built to filter signal from noise — which is exactly where this book goes next. The instinct, when a message underperforms, is usually to make it louder, longer, or more frequent. That instinct is understandable and almost always wrong, because the triage step this chapter describes doesn't respond to volume. It responds to pattern recognition — which is a different skill than the one most marketing training teaches.

The average message today isn't ignored because it's bad. It's ignored because it never got evaluated as good or bad at all. It got filtered before it got heard.

That's the problem this book solves.

Chapter 2

The Myth of the Single Touch

“Half the money I spend on advertising is wasted; the trouble is I don’t know which half.”

— attributed to John Wanamaker

Wanamaker's line has been repeated for over a century because it names a problem the industry still hasn't solved: most people assume one good message should be enough to work. It rarely is, and treating it like it should be is the most expensive mistake in sales and marketing.

The single-touch mindset shows up everywhere. One great ad. One perfect email. One well-timed cold call. When it doesn't convert, the instinct is to blame the message — rewrite the copy, redesign the creative, try a new angle. Sometimes that's the right call. Most of the time, the message was never the problem. The exposure was.

Why the Mindset Persists

The single-touch mindset survives because it's flattering to believe. It suggests that success is purely a function of skill — write the perfect line, and the result follows. A sequence-based view is less flattering and more accurate: even a genuinely great message, on its own, often isn't enough, not because it failed, but because trust and awareness are built cumulatively, not instantly. Accepting that requires accepting that a single rejection doesn't mean the message failed — which is a harder thing to sit with than blaming the copy.

A Story Almost Everyone Recognizes

Consider a small business owner who runs one ad, once, and concludes advertising “doesn't work for them.” The ad may have been well-designed, well-targeted, and reasonably priced — and still underperformed, simply because it asked a single exposure to do the job of a dozen. The lesson drawn is usually “advertising doesn't work,” when the more accurate lesson would be “one touch doesn't work,” which is a completely different, more fixable problem.

This book is going to make a specific claim: it takes **dozens of touches** — far more than most sales and marketing plans budget for — before a prospect moves from noticing you to acting on you. Chapter 10 unpacks the research behind that claim in full, including why any single specific number should be treated with some skepticism. For now, the point is simpler — conversion isn't a moment, it's a sequence.

What Changes When You Accept the Sequence

Accepting that conversion is a sequence changes what gets measured and when. A single-touch mindset treats each message as a pass/fail test. A sequence mindset treats each touch as a data

point — did it move the prospect one step closer, even without converting on the spot? That reframes a “failed” email that got opened and read, but not replied to, from a loss into a partial win: it primed the filter, even if it didn't close the deal, and Chapter 5 covers exactly why that priming still matters.

That reframes the whole job. If one touch won't do it, the real skill isn't writing the perfect single message — it's designing a sequence where each touch earns the right to the next one. That starts with getting noticed at all, which is where interruption comes in.

One touch gets ignored. A sequence gets results.

Chapter 3

The Reticular Activating System

"We don't see things as they are, we see them as we are."

— attributed to Anais Nin

At the base of the brainstem sits a network of neurons called the reticular activating system, or RAS. Its job has nothing to do with creativity, logic, or persuasion. Its job is much simpler and far more important to this book: deciding what you notice.

Estimates vary, but the brain takes in somewhere around 11 million bits of sensory information every second — sound, light, movement, smell, touch. Conscious awareness can only process a tiny fraction of that, often cited around 40 to 50 bits per second. The RAS is the filter standing between those two numbers. It decides, mostly without your permission, what makes it through.

The New-Car Effect

Everyone has felt the RAS in action, even if they didn't know its name. Buy a new car and suddenly that model seems to be everywhere on the road. Learn a new word and start noticing it in conversations all week. The world didn't change. Nothing became more common. Your filter changed what it decided was worth flagging.

This effect has a more formal name in psychology — frequency illusion, sometimes called the Baader-Meinhof phenomenon — but the mechanism underneath it is the RAS doing exactly what this chapter describes: once something is marked as relevant, related information gets flagged at a rate that feels like the world rearranged itself around you. It didn't. Your filter did.

The Three Filters, in More Detail

The RAS flags things based on three things, roughly in this order: threats, change, and relevance to something you already care about. A loud noise gets through because it might be a threat. A moving object gets through because stillness is the baseline and motion is a deviation. And your own name, spoken across a crowded room, gets through even over background noise — not because it's loud, but because it's already been marked as important to you. This last example even has a name of its own — the cocktail party effect — and it's the clearest proof that relevance can outrank volume entirely.

The order matters for anyone trying to design an interruption. Threat is the fastest and most primitive trigger, but it's also the riskiest to use deliberately — manufacturing false urgency or fear reads as manipulative the moment it's recognized as manufactured, and recognition happens fast. Change is more usable and less risky: a genuine pattern break earns attention without needing to

alarm anyone. Relevance is the slowest to establish but the most durable — it's what keeps a touch working on the fifth exposure, not just the first.

Why This Matters More Than It Seems

It's tempting to treat this as interesting trivia rather than a design constraint. It isn't trivia. Every technique in this book — the Feel opener, the yellow accent, the anchor-and-variation approach to recall — is a deliberate attempt to trigger one of these three filters on purpose, rather than hoping a message happens to qualify by accident. Understanding the mechanism is what separates a repeatable system from a lucky guess that worked once.

This is the mechanism the rest of this book is built around. Interruption isn't about being loud or clever for its own sake — it's about triggering one of those three filters on purpose. Change gets you noticed. Relevance gets you kept. The goal of everything from here forward is to earn both, deliberately, instead of hoping your message happens to qualify.

You are not trying to get louder. You are trying to get flagged.

Chapter 4

The Psychology of Interruption

“The eye sees only what the mind is prepared to comprehend.”

— attributed to Robertson Davies

Chapter 3 established that the reticular activating system flags three things: threat, change, and relevance. Interruption — done well — is simply the deliberate manufacturing of one of those triggers, usually change, in a way that then earns relevance before the moment closes.

This is the idea behind the pattern interrupt: the brain's filter is tuned to sameness. It expects the next email to look like the last one, the next ad to sound like the last one, the next pitch to open like the last one. The moment something breaks that expected pattern — a different shape, a different rhythm, a different opening line — the RAS treats it as a deviation worth flagging, before any conscious evaluation happens.

Categories of Pattern Interrupt

Pattern interrupts generally fall into a few recognizable categories. Structural interrupts break an expected format — a question where a statement was expected, a short line where a paragraph was expected. Tonal interrupts break an expected register — blunt honesty where polished corporate language was expected, or warmth where transactional coldness was expected. Visual interrupts break an expected appearance — which is where the yellow accent discussed later in this chapter fits. All three work the same way at the mechanism level: they violate a prediction the brain had already made, and violated predictions get flagged.

Why Novelty Fades

This is also why novelty fades. The first time a pattern interrupt works, it works because it's new. Use the same interrupt twice on the same audience and it becomes the new baseline — which is why the No-Wedda approach isn't a single trick, it's a discipline of continually finding the next deviation.

This has a practical consequence worth naming directly: a pattern interrupt that goes viral or gets widely copied loses its power fastest of all, precisely because its success creates the very baseline it needs to violate. The blunt, disarming cold-open line that felt fresh the first time an industry saw it becomes, within a year or two, the new expected pattern in that industry — at which point it needs its own interrupt to break it. This is a treadmill, not a one-time fix, and treating it as a one-time fix is how campaigns that worked brilliantly in year one quietly stop working in year three.

Visual Triggers: Why Yellow

Not every interrupt has to be conceptual. Some are purely physiological, and color is the clearest example. Yellow sits at the peak of human luminance sensitivity — the eye is drawn to it faster and more reliably than to any other color in the visible spectrum. It's why caution signs, school buses, taxis, and highlighters all default to it. The eye doesn't have to decide to notice yellow. It's wired to.

That matters here for the same reason the pattern interrupt matters: yellow gets flagged by the RAS as a deviation almost automatically, before the brain has assigned any meaning to it. Used sparingly — a highlighted line, a single accent, a call-out — it functions as a visual pattern interrupt. Used everywhere, it becomes wallpaper, and the RAS stops flagging it, the same way it stops flagging any repeated stimulus.

There's a useful rule of thumb here: a visual anchor should occupy the smallest area that still gets noticed, not the largest area that seems safe. A single yellow underline on the most important sentence in an email does more work than a yellow header banner across the top, because the underline still reads as a deliberate, specific signal, while the banner reads as decoration — and decoration doesn't trigger the RAS the way a genuine deviation does.

The lesson underneath both the conceptual interrupt and the visual one is the same: novelty is a resource, not a style choice. Spend it deliberately, on the moment where getting noticed actually matters, rather than scattering it across everything and dulling the effect.

An interruption isn't what you say first. It's what breaks the pattern the listener expected.

Chapter 5

Priming the Filter

“Luck is what happens when preparation meets opportunity.”

— attributed to Seneca

Getting noticed once is an event. Getting noticed again, and again, in a way that starts to feel less like coincidence and more like relevance — that's a design problem, and it's the subject of this chapter. The mechanism is priming: the RAS doesn't just flag new things, it flags things it has already been told matter.

This is the same mechanism behind the new-car effect from Chapter 3. Once the brain has been given a reason to care about something — a purchase, a decision, a plan — the RAS starts treating related information as relevant instead of as noise. It doesn't require repetition of the exact same message. It requires the filter to already be tuned to the category.

Priming Is Not Persuasion

It's worth separating priming clearly from persuasion, because the two get conflated often. Persuasion tries to change what someone believes. Priming doesn't try to change a belief at all — it changes what gets noticed. A prospect who has been primed to notice energy costs doesn't necessarily believe anything new about energy costs; they simply stop filtering out information about them. That's a lower bar to clear than persuasion, and it's why priming is such an efficient use of an early touch, well before any case has been made for anything.

How Priming Compounds Across a Sequence

For a brand or a salesperson, this means the first touch is rarely doing the job people think it's doing. Its real job usually isn't to convert — it's to prime the filter, so that the second, third, and fourth touch land as “oh, this again, this must matter” instead of “who is this.” Priming is what turns a string of interruptions into a pattern the brain starts to trust.

This compounding effect explains why sequences that look identical on paper can perform very differently depending on order. A touch that would have been ignored as the first exposure can convert readily as the fourth, once priming has already done its work — which is a strong argument against judging any single touch's performance in isolation from the sequence it sits inside. A message isn't succeeding or failing on its own; it's succeeding or failing in the context of everything that primed the filter before it arrived.

Repetition of Category vs. Repetition of Message

This is also where relevance and repetition start to work together instead of against each other. Repeating an identical interrupt causes the RAS to stop flagging it, as Chapter 4 covered. But repeating a category — the same problem, the same stakes, the same outcome, delivered through different interrupts — does the opposite. Each new touch reinforces that the filter was right to flag the first one.

In practice, this means the goal of touch two isn't to repeat touch one's wording — it's to stay inside the same emotional and situational territory while using a genuinely different deviation to get noticed again. Someone primed around the frustration of rising energy costs can be re-approached with a different fact, a different format, or a different channel, and each new exposure still lands as relevant, because the category — not the specific message — is what got primed.

That's the design principle for everything that follows in this book: don't just plan the interruption. Plan what it primes the person to notice next.

The first touch rarely sells. It tells the filter what to watch for.

Chapter 6

Defining the Approach

“If you don’t give the market the story to talk about, it will invent its own.”

— attributed to David Ogilvy

Part II covered the machinery: the reticular activating system, the science of pattern interrupts, and the way priming turns a single touch into a sequence the brain starts to trust. None of it is proprietary — it’s neuroscience, and it belongs to everyone. What’s proprietary is what you build on top of it. That’s the No-Wedda approach.

Most books in this category stop at “be different” or “pattern interrupt your prospect,” as if getting noticed were the whole game. That advice isn’t wrong, it’s incomplete — which is exactly why so many campaigns built on it get attention and then lose it just as fast. No-Wedda is the discipline for what happens in the seconds and weeks after the interruption, not just the interruption itself.

The Three Commitments

No-Wedda rests on three commitments, and all three have to be present or the approach collapses back into generic “disruptive marketing” advice.

1. Earn the interruption. Every touch has to trigger a real pattern break — conceptual, visual, or emotional — not just louder volume on the same message. If it doesn’t break a pattern, it isn’t an interruption, it’s just more noise added to the pile.
2. Validate before you sell. The moment someone’s attention is captured, they are exposed, not convinced. The next move has to affirm what they just felt, not pitch them. This is the discipline behind Chapter 8’s Feel, Felt, Found sequence — capture, then validate, before anything else is asked of them.
3. Sequence, don’t repeat. One interruption primes the filter. It doesn’t close the sale. The approach assumes a runway of touches — covered fully in Part IV — where each one earns the right to the next instead of repeating the last.

Why Most Interruption Marketing Fails at Step Two

Plenty of marketing training teaches Step One well. Pattern interrupts, scroll-stopping hooks, unexpected openers — an entire cottage industry exists around getting the first three seconds right. Far less attention goes to what happens in second four.

Consider a common failure pattern: a cold email with a genuinely disruptive subject line — something odd enough to get opened. The open rate is excellent. The reply rate is terrible. What happened is Step One succeeded and Step Two never showed up. The reader felt interrupted, then

immediately felt sold to, with nothing in between to make the interruption feel earned rather than tricked. That gap — between getting noticed and getting trusted — is where most interruption-based campaigns quietly die, and it's invisible in open-rate reporting, which only measures Step One.

This is also why “clickbait” became a pejorative rather than a compliment. Clickbait is Step One without Step Two — a pattern break that earns the click and then abandons the reader the moment they arrive, converting a successful interruption into resentment instead of trust. No-Wedda is, in part, a discipline for not becoming clickbait for your own product.

A Short Contrast: Interruption Alone vs. the Full Approach

Picture two sellers approaching the same type of prospect with the same opening line: a sharp, pattern-breaking question about a frustration the prospect actually has. Seller A stops there and moves straight into the offer. Seller B follows the question with a validating line — acknowledging the frustration directly — before ever mentioning a product, and treats the whole exchange as touch one of many rather than the whole pitch.

Both sellers get noticed at roughly the same rate, because Step One is identical. What differs is what happens next: Seller A's prospects report feeling like they walked into a trap. Seller B's prospects report feeling like someone finally understood the problem. Same interrupt, different discipline after it — and that difference compounds over the full sequence Part IV describes.

The rest of Part III breaks each piece down in practical terms: what actually makes an interruption land (Chapter 7), the specific mechanics of the Feel, Felt, Found sequence (Chapter 8), and how to design for the moment someone notices you a second and third time (Chapter 9).

Interruption gets attention. Validation keeps it. Sequence converts it.

Chapter 7

The Anatomy of an Interruption

“Simplicity is the ultimate sophistication.”

— attributed to Leonardo da Vinci

Not every pattern break earns attention the same way, and not every one that earns it holds it. This chapter breaks an interruption into its working parts so it can be built on purpose instead of stumbled into.

Every interruption that actually lands has three components, and missing any one of them turns a real interrupt into noise or turns a real signal into something too quiet to notice: deviation, speed, and relevance. Each one deserves its own examination.

Deviation: Breaking the Baseline

The interrupt has to break an actual expected pattern, not just be different in a vacuum. A yes/no question breaks the pattern of a declarative pitch. A single yellow highlight breaks the pattern of a page of uniform text. Deviation only registers relative to a baseline — which means knowing the baseline you're interrupting is half the work.

This is why the same interruption can land perfectly in one market and fall flat in another. A direct, blunt opening line breaks the pattern in an industry known for cautious, over-polished sales copy. That same blunt line barely registers as different in an industry where bluntness is already the house style. Deviation is always measured against what the specific audience expects to see, not against some universal idea of “interesting.”

Speed: The Three-Second Clock

The RAS flags a deviation almost instantly, but the window to capitalize on that flag is short — a matter of seconds, not minutes. An interruption that takes too long to make its point loses the moment it created. This is why the Feel, Felt, Found sequence in the next chapter runs on a three-second clock rather than a paragraph.

Speed doesn't mean short for its own sake — it means the point has to land before the moment of attention closes. A well-built ten-word question can respect the clock. A rambling thirty-word question, however clever, usually can't, because by the third clause the reader has already decided whether to keep going, and that decision was made without the punchline. Testing an opener against a stopwatch, not just a word count, is a more honest way to check it.

Relevance: The Filter That Keeps It

Deviation gets noticed. Relevance gets kept. An interruption with no connection to something the person already cares about gets flagged, evaluated, and dismissed in the same instant. This is the piece that separates a stunt from a strategy — the deviation has to point at something true about the person's situation, not just be surprising for its own sake.

A useful test: after the deviation lands, does the very next thing you say make the person feel more understood or more marketed to? If the follow-up is about your product, you've likely spent the deviation on relevance to yourself, not to them. Relevance has to be about the prospect's situation first — the product only earns its place several touches later, per Part IV.

When Interruptions Misfire

Put together, these three explain why some interruptions feel manipulative and others feel like being understood. A deviation with speed but no relevance is a jump-scare — it gets noticed and then resented, the way an intentionally shocking headline that has nothing to do with the article underneath breeds distrust in the publication, not curiosity about it. A deviation with relevance but no speed is a missed window — a genuinely useful insight, buried three paragraphs into an email, that the reader never reaches because nothing in the first few seconds gave them a reason to keep reading.

A third, quieter failure mode is relevance and speed without real deviation — a fast, on-topic message that never breaks the expected pattern at all. This is the most common failure of all, because it doesn't feel like a mistake from the inside. It feels like a perfectly reasonable, well-targeted message. It just never gets flagged, because nothing about it deviated from what a hundred other perfectly reasonable messages already looked like that day.

An interruption is deviation, delivered fast, aimed at something true. Miss any one piece and you get noise, a missed window, or invisibility — not a working interrupt.

Chapter 8

Feel, Felt, Found — The 3-5-30 Sequence

“Nobody wants to be sold, but everybody wants to be understood.”

— attributed to Zig Ziglar

The traditional sales trainer teaches Feel, Felt, Found as a way to answer objections: “I understand how you feel, others have felt the same way, and here's what they found.” It's a good tool — for the wrong moment. By the time you're using it to handle an objection, you've already spent your attention. The prospect is evaluating you, not listening to you.

The No-Wedda version moves Feel, Felt, Found to the front of the interaction, where it belongs. It isn't objection handling at all — it's the conversion technique that carries a prospect from interruption into engagement. In a digital environment, this sequence lets the consumer self-qualify, feel validated, and then ask for more, all inside a single, tightly-timed exchange: three seconds to interrupt, five seconds to validate, thirty seconds to introduce the solution and leave them wanting the next thing.

Feel — 3 Seconds to Interrupt

Every Feel opener is a question the brain can't scroll past. Not because it's clever, but because it demands an internal answer — yes or no — before the listener has decided whether to keep listening. That decision happens in about three seconds, and it happens whether the person means to make it or not. This is the reticular activating system doing its job: filtering for relevant to me versus noise.

Not every yes/no question qualifies as a Feel opener. “Do you have five minutes to talk?” is a yes/no question, but it's about your time, not their frustration — it fails the relevance test from Chapter 7 before it ever gets a chance. A working Feel opener names a frustration the prospect already privately feels, phrased so specifically that a “no” genuinely disqualifies them rather than just signaling politeness. In a digital setting — an ad, a DM, a landing page headline — this three-second window is also the self-qualification moment: the prospect sorts themselves into “this is about me” or “not me” before a human ever gets involved.

Why Feel Works: The Emotional Connection

The Feel step does more than qualify a prospect — it opens an emotional connection, and that connection is the actual product being sold in the first thirty-eight seconds, before any offer is made. Maya Angelou is widely credited with the observation that people forget what was said and even what was done, but never forget how an exchange made them feel. That idea is the whole reason Feel is built as a feeling-word question rather than a fact-based one: “Do you feel like...” invites an emotional answer, not an informational one, and it's the emotional answer that gets remembered.

This is also why a Feel opener outperforms a data-based opener even when the data is more impressive. “Did you know the average car buyer overpays by \$2,400?” is informative. “Do you feel like your car is costing you more than it's worth?” is felt. The first asks the prospect to evaluate a claim. The second asks them to recognize themselves. Recognition is emotional; evaluation is not — and only one of the two creates the connection the rest of the sequence depends on.

A few industry examples:

Automotive: “Do you feel like your current car is costing you more than it's worth?”

Energy/Utility: “Do you feel like your power bill is punishing you for using electricity at the wrong hour?”

Home Services: “Do you feel like your home is working against you instead of for you?”

Financial Services: “Do you feel like your money is working as hard as you are?”

B2B/SaaS: “Do you feel like your team is drowning in tools that were supposed to save time?”

Healthcare/Wellness: “Do you feel like you're managing your health instead of actually improving it?”

Real Estate: “Do you feel like your current home stopped fitting your life a while ago?”

Each one forces a private yes or no. That answer — not your pitch — is what pulls the person into the conversation or lets them opt out of it. Either outcome is useful. A no disqualifies fast, which saves everyone's attention for someone who says yes.

Felt — 5 Seconds to Validate

The moment someone answers yes in their head, they're exposed — they've just admitted something to themselves. If you don't meet that admission quickly, the window closes. Felt is the fastest possible mirror: “I felt the same way.” No pitch, no data, no product. Just recognition, delivered inside five seconds — slightly more room than the Feel opener, because now the job is to affirm what was just admitted, not just interrupt.

This is where most interruption techniques fail — they either don't acknowledge the emotional admission at all, or they take too long to circle back to it, past the point where it still feels like recognition instead of a script. A Felt line that arrives after a paragraph of company background has already missed its moment; the admission has gone cold, and the recognition reads as a scripted transition rather than a genuine echo.

The strongest Felt lines borrow the same specific language the Feel opener used, rather than generalizing it. Answering the auto example with “I felt exactly that — like my car payment was a monthly reminder I'd made a bad call” validates more precisely than a generic “I understand, a lot of people feel that way.” Specificity is what makes Felt feel like recognition instead of a formula — and it's what deepens the emotional connection Feel opened, rather than letting it cool.

Found — 30 Seconds to Engage

Found is the hinge, and it gets meaningfully more room than Feel or Felt — roughly thirty seconds to introduce the solution and leave the prospect wanting the next thing. This is not a close. It's a door. The prospect who was disqualifying you five seconds ago is now leaning in, because you've proven you're inside their experience, not selling at it.

Found lines fail in a specific, predictable way: by rushing to the product name and stopping there. “...and found myself frustrated, which is why I switched to [Product]” reintroduces the pitch a beat too early and then closes the door instead of opening it — exactly the mistake Chapter 6's Seller A made. A stronger Found uses its full thirty seconds to move through discovery toward a specific next step: what you looked into, what you found out, and one clear, low-pressure way to learn more — a quick estimate, a short audit, a specific question answered. The goal isn't to close inside thirty seconds. It's to end those thirty seconds with the prospect asking for the next piece of information themselves.

People Buy Emotions: Money, Sex, and Power

Underneath the whole sequence sits a blunter premise: people don't buy products, they buy the emotions those products represent. Three subjects carry more built-in emotional charge than almost anything else, because every human has some relationship to them — money, sex, and power. A Feel opener rarely mentions any of the three directly, but the strongest ones are quietly rooted in at least one.

The car example is a money opener — it's about feeling taken advantage of financially. The B2B/SaaS example is a power opener in disguise — a team drowning in tools is a team that has lost control of its own workflow. The real estate example touches something closer to identity and status, adjacent to power. None of the examples in this chapter reference sex directly, since it fits a narrower set of categories, but the same principle applies wherever it's relevant: name the emotional stake plainly, in words the prospect would use about themselves, and the Feel opener will carry weight no data point can match.

Putting the Three Together

Run end to end, the sequence for the auto example might read: “Do you feel like your current car is costing you more than it's worth?” (3 seconds) → “I felt exactly that — like my car payment was a monthly reminder I'd made a bad call” (5 seconds) → “...and found myself digging into what was actually driving the cost — turns out it wasn't the payment, it was the trade-in timing. Want me to run your numbers?” (30 seconds). Thirty-eight seconds total, no mention of a dealership, a model, or a price tag, and it ends with an invitation the prospect chose to accept rather than a pitch they had to defend against.

That's the digital-world payoff of this sequence: the prospect self-qualified in three seconds, felt validated in five, and asked for more inside thirty — all without a human being in the loop yet, and all built on an emotional connection rather than a data point.

Feel gets the yes. Felt earns the trust. Found gets them asking for more. Underneath all three: people don't remember what you said — they remember how you made them feel.

Chapter 9

Designing for Recall

“We are what we repeatedly do.”

— attributed to Will Durant

The first interruption did its job. The Feel, Felt, Found sequence did its job in its thirty-eight seconds. The person is primed, validated, and leaning in. Then the conversation ends — they close the tab, hang up, walk away — and the only question that matters is whether they notice you again.

This is the piece most sales and marketing advice skips entirely. It treats the first great touch as the achievement and leaves recall to chance — hoping the person remembers, searches for the name, or happens to see the retargeting ad. Designing for recall means building the second, third, and fourth notice on purpose, the same way the first one was built.

The Anchor and the Variation

Recall depends on two things working together: an anchor and a variation. The anchor is the fixed element that stays consistent across every touch — a phrase, a visual cue, a specific color, the same opening question style. It's what lets the RAS recognize “this again” across different formats and different days. Without an anchor, every touch is a fresh introduction, and priming from Chapter 5 never gets to compound.

The variation is everything else — the specific example, the channel, the detail. This is what keeps each touch from becoming the repeated, ignorable stimulus described back in Chapter 4. The anchor says “you've seen this before, it matters.” The variation says “but here's something new.” Both are required. An anchor with no variation goes stale. Variation with no anchor never gets recognized as a pattern at all.

What Makes a Good Anchor

Not every consistent element makes a good anchor. A strong anchor is distinctive enough to be recognized on the second or third exposure without effort, simple enough to survive translation across channels — the same anchor has to work in an email subject line, a DM, and a printed mailer — and connected to the emotional territory from Chapter 8, not just a decorative detail. The single yellow highlight from Chapter 4 works as an anchor for exactly these reasons: it's visually distinctive, it renders identically across formats, and it's already doing double duty as a physiological pattern interrupt.

A weak anchor is one that only makes sense in a single format — a clever wordplay that depends on a specific font, or a visual that only works at a certain size. If the anchor can't survive being read aloud on a phone call after appearing in an email, it's not durable enough to build recall on.

Anchor Examples Across Channels

Visual anchor: a single yellow accent mark used consistently on every touch — an icon, a highlighted phrase, a colored border — never the dominant color, always the same placement logic.

Verbal anchor: the same Feel-style question structure (“Do you feel like...”) opening every touch, with the specific frustration named varying by channel and stage.

Structural anchor: a consistent three-part shape to every touch — question, validation, small next step — even when the specific words change completely.

Why Recall Fails: Two Common Mistakes

The first common mistake is treating every touch as a chance to be creative, so no anchor survives more than one send. Each email looks like it came from a different company because, structurally, it did — nothing repeats. Prospects never get the chance to recognize a pattern because a new one is invented every time.

The second, opposite mistake is treating consistency as literal repetition — sending the identical message multiple times because it “worked once.” This is the fatigue trap from Chapter 12 in miniature: an anchor with no variation stops being recognized as a pattern worth attention and starts being recognized as spam, at exactly the point where it should be building trust.

In practice, a consistent visual mark (the yellow highlight from Chapter 4), a consistent question structure (the Feel opener from Chapter 8), or a consistent phrase can do more for a campaign than an entirely new creative concept every time. The goal of touch two isn't to reinvent the interruption. It's to be recognizable enough to get credit for touch one, while saying something touch one didn't.

Recall isn't remembered by accident. It's built by repeating the anchor and changing everything else.

Chapter 10

The Research Behind Multi-Touch Conversion

“In God we trust. All others must bring data.”

— attributed to W. Edwards Deming

Chapter 2 made a claim without defending it: that conversion can take dozens of touches, not one or two. Before going further, that claim deserves the same scrutiny this book asks of any interruption — does it actually hold up, or is it just a number that got repeated until it sounded true?

The honest answer is that there is no single, settled number, and any author who hands you one without a source is asking you to trust a coincidence. What does hold up across decades of marketing research is the underlying pattern, even as the specific count has climbed.

The Rule of Seven and Its Murky Origins

The oldest version of this idea is the Rule of Seven — the belief that a prospect needs to encounter a message roughly seven times before acting on it. Its origin traces back to advertising research from the 1940s, though the exact study is murky enough that most marketers today cite the rule more than the research behind it. Even in its own time, seven was never meant to be exact — it was shorthand for “more than once, more than twice.”

It's worth noting how unusual it is for a rule of thumb this widely repeated to have such a thin paper trail. Most marketers who cite the Rule of Seven have never seen the original study and couldn't name it if asked — which doesn't make the underlying instinct wrong, but should make anyone cautious about treating the specific number seven as more scientifically established than it is.

How the Number Has Grown

The number has only grown since. As channels multiplied and inboxes filled, estimates from marketers and sales organizations have ranged anywhere from six to eight touches to generate a lead, into the low teens to break through the noise at all, and as high as the mid-to-high twenties for complex B2B purchases where several decision-makers are involved. Larger, more considered purchases consistently require more touches than simple ones — which is the pattern that matters far more than any single figure.

This growth isn't random noise in the research — it tracks a real underlying shift. As the number of channels a buyer might use expanded from a handful (mail, phone, in-person) to dozens (email, social platforms, review sites, search, retargeting, messaging apps), the number of touches needed to build the same level of trust rose accordingly, because attention now has to be earned across a much wider, noisier field, exactly as Chapter 1 described.

Where the Higher Numbers Come From

Numbers as high as the 50s circulate in marketing commentary, usually without a traceable study behind them. Treat that range the way you'd treat any unverified statistic: plausible for a long, multi-channel, multi-decision-maker sales cycle, but not something to repeat as settled fact. What the research does settle is simpler and more useful — the number of touches required rises with the complexity and cost of the decision, and it has been rising, not falling, as attention gets harder to hold.

Why the Exact Number Matters Less Than It Seems

There's a practical reason not to get too attached to any single figure, even a well-sourced one: the right number for a given business depends heavily on price point, sales cycle length, and how many people are involved in the decision, and no external study can substitute for tracking your own sequence's actual conversion pattern over time. A business selling a low-cost, single-decision-maker product should expect a shorter runway than one selling a high-cost, multi-stakeholder purchase, and both are correctly following the same underlying principle even though their numbers look nothing alike.

That's the number that matters for this book: not a specific digit to defend, but the direction. The single-touch mindset from Chapter 2 was already outdated when the Rule of Seven was coined. It's far more outdated now. The practical question isn't "what's the exact number for my business," it's "am I building a sequence at all, or am I still betting everything on one touch and hoping."

The exact count keeps changing. The requirement for a sequence hasn't.

Chapter 11

Mapping the Touch Sequence

“Plans are worthless, but planning is everything.”

— attributed to Dwight D. Eisenhower

Chapter 10 settled the number question the only honest way it could be settled: there isn't one fixed count, but the direction is clear — more touches than most sales and marketing plans budget for. That leaves a harder, more practical question. If a prospect needs dozens of touches, what are those touches actually made of, and in what order?

A touch sequence isn't the same message sent more times. It's a designed progression across three dimensions: type, channel, and spacing. Get any one of them wrong and the sequence collapses back into the single-touch mindset from Chapter 2, just repeated.

Type: What Each Touch Is For

Not every touch does the same job. Early touches exist to interrupt and prime — this is where Chapter 4's pattern breaks and Chapter 5's priming do their work, often before the prospect could even name your company. Middle touches validate and build recall — this is where Feel, Felt, Found and the anchor-and-variation approach from Chapter 9 carry the weight. Late touches ask for something — a reply, a call, a decision. A sequence that asks too early wastes the interruption; one that never asks wastes the recall it built.

A useful rough ratio for a longer sequence: roughly the first third of touches should be pure interrupt-and-prime, the middle third should validate and build recall without asking for anything, and only the final third should include a direct ask. Sequences that front-load the ask — asking for a meeting on touch two — tend to convert at a lower rate than those that let priming and recall do their work first, even when the total touch count is identical.

Channel: Where Each Touch Lands

A single channel repeated becomes wallpaper fast, for the same reason a repeated interrupt stops registering with the RAS. Mixing channels — email, a direct message, a call, a physical mailer, an ad impression — does two things at once: it keeps the anchor recognizable across different contexts, and each new channel functions as its own small pattern break, buying the sequence more attention than staying in one lane would.

Channel choice also interacts with the type of touch. Early interrupt touches often work best on lower-commitment channels — a social impression, a short DM — where a cold, unearned interruption is culturally expected and tolerated. Later touches, once some trust has been primed,

can move to higher-commitment channels like a phone call or an in-person meeting, which would have felt presumptuous as a first touch but feel earned by the fourth or fifth.

Spacing: How Far Apart Each Touch Falls

Spacing is where most sequences fail in one of two opposite directions. Too tight, and the sequence reads as pressure rather than persistence — the prospect feels chased instead of understood. Too loose, and the anchor from Chapter 9 doesn't hold; too much time passes and each touch starts over as a fresh introduction instead of building on the last one. The right spacing tightens as genuine interest appears — a reply, a click, an open — and loosens when it doesn't, which is a signal in itself, not a failure.

A Worked Example Across Twelve Touches

Consider a simplified twelve-touch sequence for a mid-complexity purchase. Touches one through four interrupt and prime, spread across social and email, spaced roughly a week apart, with no ask attached to any of them. Touches five through eight validate and build recall, mixing in a direct message and a short call attempt, tightening to every four or five days if there's any engagement at all. Touches nine through twelve introduce the ask, using the highest-commitment channels available — a call, a meeting request — and spacing that responds directly to what the prospect has done, not a fixed calendar.

Put together, a mapped sequence looks less like a script and more like a plan with branches: an opening interruption, a validation and recall phase built on repetition with variation, and a closing ask — with the pacing and channel mix adjusted in real time based on what the prospect actually does. The map matters more than the message, because the map is what keeps a good interruption from being wasted on a sequence that never gives it room to work.

The message gets attention. The sequence is what earns the sale.

Chapter 12

Avoiding Fatigue

“Moderation in all things, including moderation.”

— attributed to Oscar Wilde

Everything in this book so far argues for more touches, not fewer. That argument has a ceiling, and finding it matters as much as finding the floor. A sequence that never fatigues its audience isn't ambitious enough to convert. A sequence that fatigues them too early doesn't just fail to convert — it actively burns the relationship for the next attempt.

Fatigue isn't the same failure as being ignored. Being ignored means the RAS never flagged the touch — it didn't clear the bar Chapter 7 described. Fatigue means it did clear that bar, repeatedly, and the prospect started resenting it for doing so. That's a different problem with a different fix, and mistaking one for the other is how sequences get worse instead of better.

Three Warning Signs

There are three reliable warning signs that a sequence has crossed from persistence into fatigue. The first is declining engagement paired with active avoidance — not just lower open or reply rates, but unsubscribes, blocks, or a direct request to stop, which signals irritation rather than simple disinterest. The second is repetition without variation — the same anchor showing up without the variation described in Chapter 9, so every touch reads as the identical message rather than a new development. The third is escalating pressure — tightening the spacing from Chapter 11 in response to silence instead of loosening it, which reads to the prospect as chasing, not confidence.

Why the Third Sign Is the Most Dangerous

Of the three, escalating pressure is the easiest to fall into and the hardest to notice from the inside, because it feels like effort rather than a mistake. A seller who isn't hearing back naturally wants to try harder, and “trying harder” usually means sending more, sooner. But from the prospect's side, a shortened gap between unanswered touches doesn't read as effort — it reads as a loss of confidence, or worse, as disregard for the silence they already communicated. The instinct to push is understandable and, almost without exception, exactly backwards.

Reading Silence as Data

The fix for all three is the same discipline this book keeps returning to: the sequence has to respond to the prospect, not just execute a plan regardless of what they do. Silence isn't an instruction to push harder — it's data, the same way a yes or no is data in Chapter 8's Feel opener. A sequence that reads silence correctly slows down, changes channel, or steps back to a lower-pressure touch instead of escalating.

In practice, this can mean building an explicit rule into the sequence itself: after a set number of unanswered touches, the next touch automatically drops to a lower-commitment channel and a longer gap, rather than leaving that decision to whoever is running the campaign in the moment they're most tempted to push. Removing the decision from the heat of the moment is often the only reliable way to actually follow this principle rather than just agreeing with it in the abstract.

The Cost of Getting This Wrong

There's also a longer-game reason to protect against fatigue: a prospect who disengages calmly can often be re-approached months later with a fresh interruption. A prospect who was fatigued into resentment usually can't. The touch count in Chapter 10 was never a license to be relentless — it was a case for being persistent and careful at the same time.

This distinction matters more than it might seem at first, because the two outcomes look identical in the short term — both are a lost sale, right now. But one leaves the door open for touch thirty next year, and the other closes it permanently, often along with several other doors this prospect controls, since people who feel fatigued into resentment tend to say so to others in similar positions.

Persistence earns the sale. Pressure loses it — sometimes for good.

Chapter 13

Building Your No-Wedda Campaign

“A goal without a plan is just a wish.”

— attributed to Antoine de Saint-Exupéry

Everything up to this point has been a piece: the science in Part II, the framework in Part III, the sequence mechanics in Part IV. This chapter puts the pieces in one place — a working playbook you can apply to a real campaign rather than a set of ideas to remember separately.

Step 1: Define the Baseline You're Interrupting

Chapter 7 established that deviation only registers relative to an expected pattern. Before writing a single touch, define what your prospect expects to see from companies like yours — the typical opening line, the typical offer, the typical tone. That expectation is the thing your first touch has to break. A practical way to do this: collect five real examples of outreach your prospect has actually received from competitors, and write down the pattern all five share. That shared pattern is your baseline.

Step 2: Write the Feel Opener

Using Chapter 8's structure, draft a yes/no question tied to a real frustration your prospect has. Test it against one standard: could someone answer it silently, in three seconds, without needing more context? If it needs explanation first, it isn't a Feel opener yet. A second useful test, drawn from Chapter 8's money/sex/power discussion: can you name which emotional territory the question is rooted in? If you can't identify it, the opener is likely too abstract to land.

Step 3: Draft the Felt and Found

Write the validation line first — it should sound like recognition, not empathy-as-technique. Then write the Found line as a bridge, not a pitch. If the Found line could double as a headline for an ad, it's too salesy for this spot; save the selling for later touches. Remember the timing from Chapter 8: five seconds for Felt, thirty for Found — if the Found line can't be said comfortably in thirty seconds, it's carrying too much and needs to be cut.

Step 4: Map the Sequence

Using Chapter 11's three dimensions, sketch a rough sequence: which touches interrupt, which validate and build recall, and which finally ask. Assign a channel to each and a rough spacing, knowing both will flex based on response, per Chapter 12. A simple spreadsheet with columns for touch number, type, channel, and planned spacing is usually enough — the goal is a reference document you can actually follow under pressure, not an elaborate diagram.

Step 5: Choose the Anchor

Decide, before launch, what stays constant across every touch — a phrase, a visual cue like the yellow accent from Chapter 4, a consistent question structure. This is what lets Chapter 9's recall effect compound instead of resetting with every touch. Write the anchor down explicitly and check every touch against it before it goes out — an anchor that isn't checked tends to drift within a few touches without anyone noticing.

Step 6: Set the Fatigue Checkpoints

Decide in advance what response triggers a slowdown or a channel change — don't leave that decision for the moment you're tempted to push harder instead. Chapter 12's warning signs work best when they're a checklist you consult, not a feeling you have to notice under pressure. A simple default: after three unanswered touches in a row, automatically extend the gap before the next one and drop to a lower-commitment channel.

A Worked Walkthrough

Applying all six steps to a hypothetical home-services campaign: the baseline (Step 1) is generic, feature-focused mailers competitors send. The Feel opener (Step 2) asks whether the prospect's home feels like it's working against them. The Felt and Found (Step 3) validate that frustration and point toward a free assessment, staying inside the discovery, not the pitch. The sequence (Step 4) runs twelve touches across mail, email, and a follow-up call, front-loaded with interrupt-and-prime touches. The anchor (Step 5) is a small yellow house icon used consistently across every format. The fatigue checkpoints (Step 6) drop to email-only and double the spacing after any two unanswered touches in a row.

A campaign built this way isn't a single clever message. It's six decisions, made deliberately, before the first touch goes out.

Chapter 14

Case Studies / Composite Examples

“Examples are the fastest way to teach a principle.”

— attributed to Aristotle

The six steps in Chapter 13 are easier to apply against a real, if composite, campaign than against the abstract framework alone. The following examples are composites built from patterns common across the industries this book has used throughout — not case studies of a single named company — walked through the full No-Wedda sequence in more detail than Chapter 14 originally covered.

Composite 1: Auto Sales

A dealership's outbound sequence opened with the Feel question from Chapter 8: a direct message asking if the recipient's current car was costing more than it was worth. Prospects who engaged received a Felt validation within seconds, then a Found line steering toward a no-pressure trade-in estimate — not a sales pitch. The anchor across all later touches was a single consistent visual: a small yellow price tag icon, used sparingly, per Chapter 4's guidance to spend novelty deliberately rather than everywhere.

The sequence ran across ten touches: three interrupt-and-prime DMs in the first two weeks, four validation-and-recall touches mixing email and a short retargeting ad over the following month, and three ask-stage touches — a call attempt, a specific trade-in estimate offer, and a final low-pressure check-in — spread across six weeks. Spacing loosened noticeably after any unanswered pair of touches, consistent with the fatigue discipline from Chapter 12.

Composite 2: Home Services

A home services provider mapped a sequence across mail, email, and phone — the channel mixing from Chapter 11 — opening with the Feel question about the home working against the homeowner instead of for them. Spacing loosened automatically after two unanswered touches and tightened again the moment a prospect opened an email twice, treating engagement itself as the signal Chapter 12 describes.

This sequence leaned harder on the anchor-and-variation principle from Chapter 9 than the auto example: every touch, regardless of channel, used the identical small yellow house icon and the identical opening question structure, while varying the specific frustration named — heating costs on one touch, drafty windows on the next, uneven room temperatures on a third. Prospects who engaged with any single touch reported recognizing the sequence as “the same company” even across mail and email, which is the anchor doing exactly the job Chapter 9 describes.

Composite 3: B2B/SaaS

A B2B seller used the Feel opener about tool overload as a LinkedIn message, followed the Felt line within seconds when a reply came back positive, and used the Found line to offer a short audit rather than a demo request — keeping the ask small at that stage of the sequence, consistent with Chapter 13's Step 3 guidance not to let Found double as a pitch.

This sequence illustrated the channel-escalation principle from Chapter 11 clearly: the first four touches stayed entirely on LinkedIn, a low-commitment channel appropriate for cold, unearned interruption. Only after a reply or a profile view suggested some engagement did the sequence escalate to email, and only after a positive email exchange did it escalate further to a call request — each channel jump reserved for a moment when some trust had already been primed.

What the Three Composites Share

Across all three composites, the common thread isn't the industry or the channel — it's that each sequence treated the interruption as the opening move rather than the whole campaign, exactly as Chapter 6 defined the approach. Each also used exactly one anchor, escalated channels deliberately rather than randomly, and built explicit fatigue checkpoints into the plan rather than leaving pacing to whoever happened to be running the campaign that day.

Different industries, same discipline: interrupt, validate, sequence.

Chapter 15

The No-Wedda Checklist

"I have made this longer than usual because I did not have time to make it shorter."

— attributed to Blaise Pascal

This final chapter isn't new material — it's the rest of the book compressed into a single working reference, meant to sit next to you while you build a campaign rather than be read once and set aside.

Before You Write a Touch

- Have I defined the expected pattern I'm trying to break? (Ch. 7)
- Does my opener force a private yes or no in three seconds? (Ch. 8)
- Can I name which emotional territory the opener is rooted in — money, power, or status? (Ch. 8)
- Am I using novelty deliberately, not everywhere? (Ch. 4)

Before You Send the Sequence

- Have I assigned a type — interrupt, validate, or ask — to each touch? (Ch. 11)
- Am I mixing channels instead of repeating one, and escalating commitment gradually? (Ch. 11)
- Have I chosen one anchor to hold constant across every touch? (Ch. 9)
- Does each touch vary enough not to become wallpaper? (Ch. 9)
- Does my Found line stay in discovery instead of rushing to the pitch? (Ch. 8)

While the Sequence Is Running

- Am I reading silence as data, not as a reason to push harder? (Ch. 12)
- Have I set fatigue checkpoints in advance rather than deciding in the moment? (Ch. 13)
- Is spacing tightening with real engagement and loosening with none? (Ch. 11)

The One-Line Test

If a single touch, on its own, is supposed to close the sale, it isn't a No-Wedda campaign yet — it's the single-touch mindset from Chapter 2 wearing a new outfit. Every touch should earn the right to the next one, not attempt to finish the job alone.

The Whole Book in Three Sentences

Interrupt on purpose, using a real pattern break aimed at something true (Parts I-III). Validate immediately, in seconds, before the moment of attention closes (Ch. 8). Then sequence deliberately — mixing channel, type, and pacing — over as many touches as the decision actually requires, reading the prospect's response at every step rather than following a fixed script regardless of what they do (Parts IV-V).

Interrupt on purpose. Validate immediately. Sequence deliberately. That's the whole approach.