



Legendary Strength Podcast

Garin Bader

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Logan: Welcome, everyone. It's Logan Christopher here with the [Legendary Strength podcast](#) and I have a friend with me here, Garin Bader. Now if you're not familiar with Garin, you may have seen some stuff in the past that we did. We actually did put a workshop together, the [Wizards of Strength](#) workshop. I'm sure we'll be talking a little bit about that. Thanks for joining me today, Garin.

Garin: My pleasure. It's great to be with you.

Logan: Okay, so for the people that are not familiar with you and all the amazing things that you do, can you give a bit of a background of yourself?

Garin: I would say that I'm a bit of a Renaissance man. That's how people describe me. I'm a musician and award-winning concert pianist. I've played in Carnegie Hall to the London Palladium. I won 13 international competitions for both music and magic. I'm also an illusionist. I'm a martial artist, power lifter, bodyweight trainer, and I've studied all kinds of martial arts so I've done a lot of different things that come together to create some really different training.

Logan: Absolutely. It amazes me that more people aren't Renaissance men. I mean we have so much available in this day and age that you really should become good at a lot of things, don't you think?

Garin: I think so. I mean it seems to be that people just get in their heads a jack-of-all-trades is how they're going to end up if they master a lot of things but the more you master, the more you realize that so many things are interrelated and you can change things around. That's what blows me away.

It's like I even ask Japanese people about their ancient Samurai history. Why did the samurai work at so many different things? They did calligraphy. They did tea ceremonies. They did art. They did all kinds of things other than just their sword fighting or whatever weapon of their choice and the reason was is because it helped their sword fighting. All of those things helped their sword fighting and people of Japanese culture have even forgotten that. They don't know why. They can't answer the question.

Logan: Yeah, I mean you are really at elite levels with your magic and musicianship. It's pretty amazing that people don't see that connection to that. If you get really get good at something, you can take sort of that quality of becoming really good, that skill set of learning how to become skilled, and apply it to other things.

Garin: You're absolutely right. It's amazing how like when I do martial arts, I remember—here's a great example. I was in a real famous music academy and my teacher hadn't seen me in life three months. During that time, I just made a real transformation with my martial arts and she came to hear me at the end of the ceremonies after—it was the summer camp of music school—and she was like, *“What happened to you?”*

It's like my playing just completely skyrocketed. Well, I had applied a lot of my martial arts training into playing the piano and it was like she was just blown away because the speed at which I was able to do things and how effortless things were had everything to do with the way that I breathed and phrased things and vice versa. My piano itself, my art has helped all kinds of other things. So they're always interrelated.

Logan: Yup. That's the amazing thing. It's when you do branch out into those other fields and study that then you see oh, this can be like a metaphor. I can somehow make a connection over here and that will allow you to expand what you're able to do. I mean I've seen that time and time again with what I do, studying mental sciences for just success and peak performance and then applying that specifically to what I've been doing in the gym. No one else is doing that because most of the people in the gym, the only thing they're studying or thinking about is strength training without applying these other things to that area.

Garin: Yeah, they're just thinking about how many more sets can I do? How many more of this? How many more of that? Instead of actually how can I use my energy different to lift this weight effortlessly?

Logan: Yeah, that's really in my opinion the fun stuff because just like teaching someone this is how you do a push-up or a squat, that's good and you need to know that and everything, but when you can really go much further, really how far can you go with these movements? How can you change your energy?

And the stuff you do is unlike anything anyone else out there does, period. It's so different. It's so off the wall. It takes people some getting used to it, I think, the first time that they see it just because it is so different than what else is out there.

Garin: Yeah, it definitely is different but to me it makes so much sense. If you're willing to do anything that has to do with your musculature, the thing that drives your muscles is your energy. Where does the

energy come from? From your brain. So to me it just makes sense that if you think about how to create energy and how to make it more efficient, more powerful, more explosive, that your muscles are going to respond in kind.

Logan: Okay, so let's go into this in a little bit more detail. Can you give us sort of the background? How did you get started? What was the first connection that you saw in your music or martial arts as like okay, I'm going to start applying this to how I lift weights?

Garin: I can't tell you the first time because I've been doing it for a long time and it was so many little clues along the way but what was really interesting like for martial arts, you need to have fluid power. Fluid power, you have to be really lightning fast, and you have to be powerful are all of your strikes. For years, I would sit there and study all of these katas. It's like you go to a karate class and you see them and it's like huh, huh, huh, huh, huh, kicks now, huh, huh, huh, huh, the same thing over and over and over.

Well, think about it. It's like music. If you play your scales dah, dah, dah, dah, dah, dah, how are you going to react when you need to play music? You're going to do it like you've trained. We are a result of how we train. Martial arts is very much like music in a sense and it needs to be. So why would you practice, first of all, piano or an instrument mechanically like that? You need to practice it differently in my estimation.

Now traditionally in music training, you do exercises and these exercises are just dead boring. I did them for years, unquestioning, just did them. What I realized is that when you're playing fantastically brilliantly and artistically, you're not doing those mechanics so why would you practice them that way. In other words, if I'm going to play scale just like eight notes, why would I go dah, dah, dah, dah, dah, dah, dah, dah, or even softer duh, duh, duh, duh, duh, duh, duh, when I can do yadah, dadah, dadah, dadah...Now it has a rhythm. Do you hear it?

Logan: Yeah, absolutely.

Garin: Okay. So let's put that into a punch. If I am always predictable because my rhythm is always even, dah, dah, dah, dah, it's like okay, that guy's going to throw a punch again, here comes a punch again, here comes a punch again. Why would I practice that way? I would be telegraphing to my opponent how I'm going to move next.

Bruce Lee said, "*Broken rhythm is what will defeat an opponent,*" and that's true because we are a result of what we practice. If I ask you just to sing a phrase, just make something up, I will guarantee you it will be four bars, or eight bars, or sixteen bars, or thirty-two bars. That's it because it's so part of our unconscious mind that we do things like that that we don't even think about it anymore. Whereas in different cultures where they don't have eight bars or even bars, where they have things in sevens and that stuff, to them they will do sevens. They will sing a phrase in seven.

So we do a lot of things without thinking about it but we are a result of what we practice. There's that famous story about LA cops who, every time that they would shoot their weapon, would reach down

and grab their shells because they wanted to clean up after themselves. Well, because that was so ingrained in them, when they got into a real firefight that's how they got killed. They reached down to get their shells and they got shot. So we are a result of how we practice.

So if we lift weights or do bodyweight exercises—let's use [bodyweight exercises](#) because those are so fluid compared to lifting weights quite often. Both you and I do full bodyweight exercises and some really organic movements for full body power. Think about how the body moves. Shouldn't it move more like music in martial arts, in sports? Why do we do so much training where it's just like breathe in, breathe out, just a push-up [breathing], always the same breath, always the same rhythm, always the same timing.

Why don't we change it up and do a slow one? Do a fast one. Change the rhythm and all of a sudden you'll find your strength is starting to become more organic and more functional. Strength training should be functional and it's the same as scales should be played in such a way that you would be able to use them in a real musical phrase. Martial arts, if you always are training with static, even rhythms, punch, punch, punch, punch, punch, punch, or even if you think you're breaking it up and go punch-punch, punch-punch, punch-punch, it's always the same kind of rhythm back and forth. It's predictable.

When you do that, your unconscious brain is assimilating that so that in combat or when something happens and you need to improvise in music or whatever it is, your unconscious mind is going to kick in and start doing what it's been trained to do.

Logan: Yeah, it reminds me of some things I've heard regarding the martial arts. Some of what was done over there was, like some things that are being done in an effort to sort of dumb down the masses, I think that's where some of that form because if you really are doing that in that mindless sense and if it's also non-functional then you're going to get that effect from it. That can then be passed down as tradition to the point where people are just doing these things without even really knowing the why. They're not looking at oh, look, Bruce Lee said as far as discarding what is useless, taking what's useful and then really exploring with the movements, so just what you're talking about here.

Garin: You're absolutely correct.

Logan: So what would someone do to really go into movements? If they're doing push-ups and they're not going to do it in this rhythmic manner or something that they've done always before, how would you say they should start to explore that movement?

Garin: Okay, I find this really fascinating. If you take language, just talk to your—if I go, I'm going to punch, punch, punch, punch, punch, punch, and you do punches over and over and over, that's easy to do. But it takes a little bit of effort to think and punch like this. You might want to try this, Logan. This is really awesome.

If you say, *"I want to punch your lights out! I want to hit with this ultimate power!"* all of a sudden your body is going to start moving differently because if you go I-want-to-punch-with-ul-ti-mate-po-wer,

you're going to be predictable. But if you just take the first one, just take the word "I" instead of going—listen to the sound of it, listen where it goes—I! I! or does it go I! Which one is it?

When you decide which one it is, all of a sudden you have a different strike. If you go I, you have a hook. If you go I, you have a strike. So a hook is still a strike but when you start analyzing the shape of how you say things, all of a sudden you start realizing you definitely are moving differently. Do you want to try that?

Logan: Sure.

Garin: So what I'd like you to do is just "*I want to!*" and just play with that phrase. "*I want to strike like this!*" "*I want to strike with more power!*" and see what your body does. Just say it out loud. Let everybody hear you.

Logan: I want to strike like this...

Garin: Okay, do you hear how—and how was your movement?

Logan: I wasn't really moving too much. It wasn't fluid at all. It didn't have any flow to it like that and it felt bad.

Garin: Okay, but that's how you would normally strike. It would be like bum, bum, bum, bum, bum. It's like okay, punch, punch. I want to strike. "*I want to strike with more power!*" Now try that. Try it in groups.

Logan: I want to strike with more power!

Garin: I can hear your voice. How is your body moving differently?

Logan: "*I want to strike with more power!*" there were sort of different movements with each. There's that first part where I was sort of getting ready and then "*with more power!*" I was throwing a strike long with that with the body mass and mechanics behind it so it would be a powerful strike.

Garin: Right. Now turn it off and go back to just—I don't want you to speak mechanically but just do it like you normally would have done it. "*I want to strike with power!*" and see how much power you have and generate.

Logan: I want to strike with more power. It just feels laughable, silly, and doesn't have any power behind it.

Garin: Now really try to scream it out, like you really want to just beat the heck out of somebody, this bag in front of you!

Logan: I WANT TO STRIKE WITH MORE POWER!

Garin: Right. Now your body is moving more statically, right?

Logan: Uh-hm, and this was more tensed up so there was no fluidity really in that movement so much. It would have more power than the first one just because there was more effort behind it but it wasn't the same as that second one.

Garin: Right. So now really put all your effort and power into, *"I want to strike, with more power!"*

Logan: I WANT TO STRIKE, WITH MORE POWER!

Garin: Did you find that each one of the strikes was different and had different timing and had different velocity and it came from more like your core, from the floor?

Logan: Absolutely.

Garin: So imagine if you start talking to yourself like that. You start realizing that your body finds new ways of moving that happen automatically. That's the beautiful part about it because your body wants to make music and that's, I think, one of the reasons why people love to dance. What blows me away is people go to the gym and they go, *"Oh, I had such a workout that I worked for an hour"* and yet people can go dancing and dance for five hours, sometimes, and have just the best amount of fun and they're moving so much more organically. That's the secret.

A lot of people can't handle even a half hour of working out yet they can go dance for two hours. So what's different? What's going on there? It's all because the body loves to move beautifully and organically. It craves it. It bores us to tears to go, *"Okay, I'm going to lift this eight times, 1, 2, 3..."*

This language stuff is amazing, how it will change things. I used to count in different languages with a training partner years ago. It was just amazing what would happen if I would go 1, 2, 3—just do like a bicep curl. You don't have to have weights. Just imagine having a heavy weight. Go with me, Logan—1, 2, 3, 4, 5. Now let's listen to maybe German, *eins, zwei, drei, vier, fünf*. How did your body move differently?

Logan: Well, I could also tell there was a little more oomph behind your voice when you did it that way but—

Garin: Exactly.

Logan: Also, I'm half German and I know a little bit of German so that triggered something in me.

Garin: Yeah. So it's amazing that the way that we think of a word or the way that we think of a concept actually affects our body. We could go *eins, zwei, drei*, you can say it like that but you don't want to just because of the sharpness of the language.

There's a reason why we choose words to represent things in our minds. If you say the word zap, *"zap!"* it's like there's a word for that. There's a sound for that. They go together. When people make up words, they try to make up words that will give like an essence of what they're trying to express or why would they make up a word.

Logan: I like that we've been really focusing on the words and the tonality of how you use them here because we're doing it just by phone so it's something that people can understand. But what would you say, obviously that what you visualize is going to have the same sort of impact as all these things and also how we move our body and also feel internally, both the visual and kinesthetic aspect along with this auditory?

Garin: Say that question again?

Logan: I guess what I'm just saying is do you find that is it that's focused on the auditory, the words that we choose as well as their tonality, is that even more important to you than what you visualize or what you feel within your body as you do this or is it really something else altogether?

Garin: No. It's one aspect. Like in [CoreForce Energy](#), one of the things that's most important is that you use what I call the triad of power. What we see, what we hear, and what we feel all should be linked together. If we only just hear something, it's not powerful enough to activate our body to move differently. What we see in our imagination is great but it doesn't activate our full body energy. What we feel is important, too, but if it's the wrong feeling it activates too much tension in the body. It's like we just found out. If you fight out of anger, your body starts moving more angularly, with too many muscles, and slower. You think you're moving faster but you're not. You're just angered. You're just feeling the passion.

So when you link all of them together, now you have a synergy working together that it's absolutely phenomenal how it can create super strength and speed very fast because synergy is the key word. The individual parts cannot make up the whole of what happens when synergy is activated by those three parts moving together.

In other words, if I think, okay, in front of me in my hands, I'm going to throw a fireball punch, I imagine that, a fireball. I'm going to just make a fireball. Imagine your first being a fireball and throwing a punch. I could tell that it wasn't a very powerful punch because you immediately you went uh-huh. It was like it didn't do anything. So imagine what does a fireball sound like as if it comes by your ears. Make a sound for what it would sound like.

Logan: Kfwoofh!

Garin: Now throw the same punch again and just make that sound at the same time.

Logan: Kfwoofh!

Garin: Okay. Was it any more powerful, your punch?

Logan: Yeah. I would say there was just more of my body and energy behind it than just the visualization alone.

Garin: Okay. So now put the two together. Let's put the visual—you've got a fireball and it's coming by your face, it's coming around like when your fist is by your ear, it's just lighting up your ear because it's

so close. It's a fireball up by your face, a massive like volcanic fireball by your face and you're tossing it out like Zeus and you're going to make a sound like Zeus. Okay, now throw that out.

Logan: Kfwoofh!

Garin: How is your body moving different to create a punch?

Logan: It's hard to put it into words.

Garin: Was it more powerful?

Logan: Oh, yeah, absolutely.

Garin: So that's only two parts. Now imagine a fireball was coming at you? Would you want to move fast? Would you want to get out of its way?

Logan: Yup.

Garin: How would you feel inside? Like, *"Oh my God! Here comes a fireball at me!"* So try to get that feeling inside of you of what it would feel like if a fireball was just coming at 186,000 miles, the speed of light, and it was just coming at you and you have to throw it off of you. KWOOFH! Now throw that punch with seeing the light, the fireball, hearing it and making the sound for it, and feeling it.

Logan: KWOOFH!

Garin: Did your full body move with more power?

Logan: Yeah, I'd say it did. That's one interesting thing that I've noticed before. This stuff does take practice in order to be able to do it, to keep all those things in your mind at once. I would say I have it there but it could be even better running through the drill a couple more times.

Garin: Yeah, sure. That's one of the things that I take people through. I have actually written a chart out so that people know the hierarchy of how to think. It's like how I think is that when I hear something, I feel and see it at exactly at the same moment.

Logan: It's synesthesia.

Garin: Yes, exactly. We all do that in a sense but we don't really realize it. So we're feeling hungry, what do we see? We see the picture immediately of food, what we're going to eat, right? We can taste it and our mouths start salivating. That's all we have to do. It's just to conjure up the same things we do every single day but a lot of people—it's amazing—we stop feeling in so many ways. Our language also keeps our body movements dumbed down in a sense.

I'll tell you what I mean. It's like, *"Oh, yeah, I'm really excited I'm going to the movie today."* That really does not sound very exciting. It doesn't mean that we have to be dramatic but we talk so often that we forget how to really feel inside. Now see the way that I just did that, *"how I really feel inside."*

How do I throw this punch to be more powerful? If you just play with the dialogue so all of a sudden your body starts moving differently just like we just did. So the first thing we thought of the fireball. So the fireball didn't make much of a difference but let's amp up the fireball. Let's not just make it so that it's just the size of your fist. Imagine that it was the size of like a whole galaxy. Let's imagine that now. Now let's imagine that you have the sound of a whole galaxy coming into another and just destroying another galaxy. Let's have the feeling of what that would feel like to see that and to feel that, okay? Now throw the punch.

Logan: Well, even before that, just when I was picturing that, I could feel a state in physiology change in myself, just from imagining that before even getting to the punch thought. Yeah, it's powerful.

Garin: Okay, here's a great example. I listen to a lot of movie music when I want to work out because I want to get that rush of what I felt in a movie, like *Last of the Mohicans*, fantastic piece of music. If you think about the story, you've got the hero and he's running up the hill, running, running, running, and you can hear this music playing.

If you've seen the movie—it's an old movie but it's a fantastic scene—he's trying to save the girl at the top of the hill who has been kidnapped by an Indian chief. As he's running up these hills and scampering over through trees and rocks and stuff like these, he gets up to the top and the Indian pushes her aside and he's going to fight him now. The Indian has got the full advantage because the guy has been running up the hill the entire time and now he's got to fight this guy. Imagine how your adrenaline would feel to save the girl and to fight at the same time and to win.

Okay, so when you're working out and you start to see that and you start to feel it, what would it feel like if that was my girl up at the top? How would I feel like if I had to fight and I had to win and I had gone through all of this stuff? Now when you hear this music, it's like tuh, tuh, tuh, tuh, tuh, tuh, tuh, tuh, tuh! But I see so many people at the gym listening to music and I can tell how they're listening to the music by the way that their body moves. You're like, *"Oh, yeah, they're feeling the beat."* Boom, boom, boom, boom, and yeah, we're back to where we started at the very beginning of our conversation. They're moving evenly. They're moving square. They're moving maybe like they're excited to hear the music but they're not moving like the music is actually just driving their bodies forward.

So when you start thinking, like I listened to some of this incredible music, *The Bruce Lee Story*, it's just when you hear that and when you have seen some of the movies that had this music in it, you can actually see a lot of the fight scenes while you hear this music. It's like when I'm doing martial arts, for instance, I can tell you I'm feeling the full on force of fighting like a Bruce Lee instead of like, *"Okay, that's really nice music. It's got a great beat. It's got a great rap or whatever."* So all I'm saying is that when you involve your emotions, see the picture and feel the movement, all of a sudden your body starts moving just fantastically organically and powerfully.

Logan: Yeah. I'd say that's one of the coolest things about your work. It's how you incorporate the sound in all the different ways, from the music to making sounds to feeling the sounds themselves. That's missing from what so many people do because weightlifting is sort of a kinesthetic thing and people will feel it or they're looking at the weights but besides listening to music like you were just

describing, where it's really not doing much for them, this whole element of our neurology is for the most part not utilized at all. But when you bring it in and in a powerful way that activates emotions and the state that we need then that's where it can really bring about the power that allows you to achieve phenomenal results that can double what you can do instantly.

Garin: Right, because where does that power come from? Okay, let's try to simulate an adrenaline dump. That's kind of how I train. I try to simulate an adrenaline dump. So if you're going to access super strength, is it going to come through just another ten more reps workout at the end of the week or five workouts at the week? What point is super strength going to appear? Is it going to be like two months from now or 1500 more reps? When is it going to appear?

It's going to appear when your mind decides I'm going to simulate an adrenaline dump. Let's just imagine a terrorist walking in all of a sudden. Would you move differently than how you are moving now when you are working out? Of course you would. It would be like *"Woah! I've got to lift this off of you. I've got to get out of this building now! The bomb is going off!"* Right?

So that's how I work out. I work out with the idea of desperation, rescue, of the superhero. And how do you call that up? You call that up by what you see is being real, by what you hear is being active and moving and alive, not dead and square, and how you feel. How do you feel? What would amaze me was when I said to people, *"It's like trying to put emotion into your music. If I duct tape you, how would it sound?"* and they go mmhh, mmhh, mmhh. It's like that sounds like constipation to me and that opened up my eyes, realizing that most of us, when we try to express emotion, power, we end up constipated with our movements. You demonstrated that when you started moving with more power. You said that when you started going urgh, urgh, urgh, urgh, you started moving constipated, used too many muscles. In a sense your speed has slowed down quite a bit, and speed equals power in strength.

Basically what [CoreForce Energy](#) is doing is showing you exactly how to activate your mind and imagination to make it congruent with what you hear and what you feel, and then make sure your body movements are congruent. When you have that, you have incredible power instantaneously. Yeah, it's a paradigm shift because most people want to go to the gym. It's like they don't want to think, I guess. They turn on their music or they don't turn on music and they just. *"Okay, eight more reps. Let me try to break a record,"* and they don't approach things differently each time. If you start approaching a bar each time thinking like this, even your breath power—So you do powerlifting, right?

Logan: Yeah.

Garin: Let's just like do bodyweight squats or something. Instead of just doing squats, which are basically you're hurling your body down towards the floor and then you're trying to stop it and then you push it back up. It's sort of like squats in a sense, that's sort of like a bodyweight [kettlebell exercise](#) in a sense because most people, even doing a push-up, they hurl their body towards the floor and then they try to stop and then push it up.

But when you start thinking, instead of like—here's a push-up—I'm lowering the weight and then pushing it back up, instead of thinking that way, we think what if I could blast through the ceiling with

this incredible light ray, what would it sound like to not just go [breathing] but to go—when I'm at the bottom—fvooh, fvooh, to breathe different and make it sound like it was maybe 300-mile breath shooting straight up into the ceiling. Just imagine trying that. Do you want to try that, simulate that?

Logan: I have question for you. We've covered a lot of things and obviously everything goes together and that's what's going to allow you the most power in what you're trying to do, the most success with it. You've trained a number of people so I imagine this might be different for different people but would you say there's like one thing that people should start focusing on? Is it making the sound or having this sort of visual or feeling it different in the body or just working with their breath in order to bring about these things? Is there one thing that you have found brings about more of a change for people?

Garin: Constant change, just to be aware of this at the very beginning. It's like listen to a piece of music that really moves you and imagine you playing that music. Now when you hear a drum, instead of boom, boom, boom, boom, you're like going, *"What if I was actually playing that drum? What if it was a war drum?"* Thoov, thoov, thoov.

Now let's see if I could simulate that with my body. Is my body just moving like it? Does it have the same velocity? So going back to what we were doing before, it's like listen to your language. See if your body is being congruent with it. Then go, *"Okay, I heard it. What if I could see the music? What if I could see the music as light and energy? Would I move differently?"* Thoov, thoov, thoov. You would move differently instead of like, *"Okay, I'm just listening to something and I'm watching it or I'm not even thinking about it. I'm just hearing it through my ears."*

So each time you take something that you're doing like think of a squat, let's do ten squats. How about two of the squats you're thinking only of your body as light and energy and you're trying to shoot the light up through the ceiling? The next two, what does it sound like, as if I could do that? As if I were a rocket launching? The next two reps, try to feel it. What would it feel like to be on a rocket on a Viper jet shooting up from the ceiling? All of a sudden you'll find that your body is just shooting off the floor.

So you constantly link them back and forth like we do every day of our lives. When we look at something like the strawberry shake, we go, *"Oh, this is so good. It tastes good. Oh, it's so creamy."* It's like we have all of these things linked together and the more that you have a strawberry shake or something like that, it gets linked again in a different way. It's like, *"Oh, I have a strawberry shake with my girlfriend,"* and it's like all of a sudden those things get linked.

We as human beings are linking stuff with our brains constantly and we're not really realizing it. The moment we become conscious of it all of a sudden our power and strength shoot through the roof because what I went back to before, if you want to simulate an adrenaline dump which gives you super strength, how are you going to do it?

Think about it like if you needed to rescue somebody that was under a car. Would you be thinking, *"Okay, I've got to lift with my back, I've got to..."* No. You'd be feeling, *"I've got to save this person! I've got to save this person and I have to throw this car off of there. VROOSH!"* You're thinking like that. You're thinking in concepts. You're thinking in pictures. Does that make sense?

Logan: Yeah, absolutely. I would say it would be on a subconscious level but you wouldn't even be thinking so much at that point and just be everything is there for the action.

Garin: Exactly right. So all I'm trying to do is I'm trying to have people access their inner resources that are just sitting there buried. When you start accessing them, you all of a sudden start doing something different. I have some incredible demos like with just breath. Even if you just start with breath, that's a beautiful place to start. If you lift like everybody does and go [breathing], that's one way of moving. Just try a bicep curl just breathing like that.

Now I want you to imagine what if you could breath and you could move that barbell not just three feet or two feet, whatever it is but you could move it 30 feet with one breath? What would it sound like? You move it clear across the room. You could just hurl it. How would you move different? How would it sound different? Try it. Is that engaging different parts of your body?

Logan: Absolutely.

Garin: Okay, what if you were like when you look at a jet in the sky, you know it's traveling at high speed but it doesn't look like it's going fast? So I'm not asking you to move faster. I want you to move with the idea that you're traveling 300 miles from a bicep curl up to your chest. Imagine that was 300 miles but imagine you were traveling at like incredible speeds and you were feeling it on your face. What would it feel like to be able to breathe 300 miles? That's a 300 mile trip. How about more like this, fwoosh? Are you engaging different parts of your musculature?

Logan: Yup.

Garin: So go back to the original short two and a half-foot, three-foot breath.

Logan: Now in comparison, it feels like extraordinarily weak and like there's nothing there.

Garin: Right. So if the listeners just do that one thing, start thinking a different length of the breath and a different power of the breath, a different velocity of the breath, all of a sudden you don't have to make a sound at all, even under your breath. I mean we're making it loud so that everybody can hear it but just even your breath, if you think like, *"If that was 300 miles, we're all at 300 miles an hour and it was 300 feet,"* what would it sound like?

So here's how I visualize things. Three feet is just pretty much human. It's like when I do this, I can do this incredibly demo that we'll do on a video for you at a later point where you actually will see my body launch clear across the floor when I do this demo. I start with a three-foot punch and my body just stays where it is. It punches and it has very little power really. Then I do a 30-foot breath and I go fwooh and all of a sudden you see a replication of Bruce Lee's one-inch punch and my body, 207 pounds, is traveled seven feet in just one step. That's it.

Then I do a 300-mile punch. Now of course I'm not moving 300 miles but when you start imagining things different, your body starts doing impossible things trying to replicate it. So when you start going a 300-mile breath, it sounds different. Here's three-foot, fwooh, short, squatty, my body is not going to be

launched anywhere. Here's my power for a 30-foot breath, fvhooh. 300 miles, fvoooohhh. Which do you think is more powerful just by hearing that?

Logan: The last one.

Garin: You can almost see my body moving, right?

Logan: Yeah.

Garin: I had a couple people from Homeland Security here training with me and they were amazed that I could get to them in one step, 14 feet away. How is it done? It's me thinking, *"Okay, I've got to get to this guy,"* imagine that he's a terrorist. *"I've got to get to him fast."* It telegraphs it. It looks ridiculous. The moment I start thinking, *"I'm going to take my body and I'm going to try to use the breath to get my body clear across the room 14 feet, in one step you're on him,"* it's insanely cool to see.

Just by thinking different, by breathing different, and by feeling different your body is able to do it. Can I teach somebody to do that in steps? Not really because the mechanics of it I don't fully know myself. It's just amazing how it does what it needs to do when it sees the vision and just does it. Think about just your tongue when you want to say something. If you had to tell somebody how to create the sounds to say what you want to say with your tongue, this floppy piece of meat in your mouth does things beautifully to say what you need to say and you have no idea how it's done.

Logan: Yeah, it's a good analogy. It's a really cool thing because if you have that vision in mind or the sound, everything for them, sort of the action of doing whatever you're trying to do is going to take care of itself in the most efficient way to meet that goal, which is why there's a difference between the 3-foot curl and the 30,000-foot curl. The body has to move differently in order to achieve those different goals.

Garin: Right. So what I teach in CoreForce Energy is for people to see, hear, and feel different and then to immediately change their body structure to be congruent with all of those things. That's what makes it powerful because imagination is great, hearing things different is great, feeling things is great but when you start putting together and then you get full on body integrity, structural integrity throughout every millisecond of the movement, that's when you have incredible ballistic power with matrix-like balance because in every second of the move your body is stabilized completely. In normal strength it is not. The body moves angularly because—think about it—it's like we're going back to, *"I-want-to-punch-like-this. I-want-to-stay-in-balance."* Stay in balance.

We don't think those things but that's unconsciously the language that we use because we train everyday static movements always, angular movements almost exclusively, the same breathing patterns, three-foot breaths almost all the time. We barely ever feel when we're really lifting weights. It's like, *"Yeah, I had a good workout. Yeah, it was a really good workout."* That's about it. It's like is every rep FWOOOH? Does it feel different?

If you start hearing different, start seeing different, using your imagination different, you start realizing your own body is giving you the structure that it needs to lift greater amounts of weight, with greater speed, greater force, greater balance, greater endurance.

Logan: Absolutely. It really is so much what's done in the weight room or really everywhere is really it's on autopilot from our subconscious so what you're doing here is taking that and changing what those happens to be, these things that are a lot more resourceful which unlock more of the power in the body and that's where the super strength can come from because our bodies are really strong. We're a lot stronger than just the strength we can exert in the gym. It's just a matter of unlocking that and this is a way to get there.

Garin: Yeah. Think about it. It's like our body is like a ship. Without a captain, without a master commander, your body is going to end up in a shipwreck some place. It's going to be haphazard where it ends up. Your mind is your master commander. Your mind is your cockpit to this incredible vehicle that we have so train it to see different, to move your body different instead of dumbing it down like going okay, I'm going to do the same thing every day. I've got to eight reps of this, I've got this, I've got this, I've got this. *"Okay, try to put a little more power into it!"* and we're breathing the same way, we're feeling the same way, we're thinking about the movements the same way, thinking about the way that we've been taught to do it, which intellectual thought is always thinking behind. It's like that's just old school. That's like training dumb muscles and training your brain to dumb itself down.

Logan: So you've obviously given enough for people to get started and go start running with this, a lot of examples that people can play with and start or climb. Can you tell us a little bit more about what's on the [CoreForce Energy course](#)?

Garin: There's a lot of cool stuff to really activate your mind and your body together. I have some amazing exercises that you won't find any place else. These exercises include anything from isometrics but they're not anywhere near—I showed you a little bit yesterday the isometrics and you hadn't seen anything like that. These are with different kinds of breathing patterns so that you're strong on both the inhale and the exhale, which is really radical because most people are only strong on their exhale then their inhale they barely even think about. But think about it. If you can have equal power on your inhale and your exhale and your opponent, if you were wrestling or whatever, wouldn't know when you were breathing in or breathing out, this guy just has constant everlasting strength, you'd be like whoa!

I teach exercises so that you will breathe differently and be able to have more reps. For instance, you at home can try this. I'll tell you more about the course but try your push-ups. Think about where you breathe. A lot of people have no idea where they really breathe but most people pretty much breathe on the downward movement sort of coming up. Start breathing near the top as you press up towards the ceiling so that it's vfoohf, you're shooting your body energy up. You're going to find that your push-ups all of a sudden become easier.

But instead of doing ten push-ups with the same breath every time, do a push-up breathing out once and then breathing in. Compare the two and see if you have equal strength. So now if every ten reps, five those of reps are breathing out and five of those reps are breathing in, and you compare them side

by side because you're doing them one after the other, you start to realize that you're so weak on your inhale. When you can accentuate the inhale so that your strength is powerful on the inhale as equal to your exhale, your body will start to find new power that's just unbelievable.

Then if you can link them together so it isn't just like exhale, inhale, exhale, inhale but it's a constant flow of the breath—they call that in music a circular breath—so you have constant power that never ceases, never pause, you have something in sports that will be unbeatable. I can guarantee you your competition won't be doing that so just try that at home.

So I teach you how to do exercises like that, with isometrics. I have balance things. I have speed drills. I have a lot of really cool exercises. The mental thing is also very important, too, so that you can see, hear, and feel different things. I teach you to hear sounds. I teach you to hear differently and just to think differently. It's a paradigm shift.

Logan: Awesome. That's really cool stuff. I know you've added a whole bunch to the course since I originally got it but it's really, as you can tell from this, high level. It's going to take practice. Really you're going to get some immediate results from it but to really become a master of this stuff, to make it so that it's easy to do and you're always doing it is going to take some practice to really those subconscious patterns and how you think. But that's when you're really going to get great results from it.

Garin: Yeah. Like anything, you do have to practice it but the thing is everyone that does my coaching says that they have experienced a new joy to how they work out or how they do their sports and things because now all of a sudden they're feeling their body differently. They're feeling their energy different. They're thinking different and they're seeing the results.

It's not for people—I can tell you this right now—who just want to be what I'll call the dumb grunts who just want to like, *"I just want another exercise. Give me another exercise. Give me another routine,"* that's it. It won't be for those people.

Logan: It requires some thought.

Garin: It requires some thought, some feeling to really get into this and when they do, all of a sudden they're like, wow, they're applying it. What's really cool is that when you apply the CoreForce Energy principles, you'll find, like myself, that you will start becoming a master at many different things much quicker because the body, when it hears, sees, and feels things more on an intense basis, it can learn faster. It can assimilate faster and that's my secret to learning a lot of things quickly. It's to learn to hear, see, and feel things on an intense basis and use the synergy of our gifts that we were born with.

Logan: Absolutely. So we didn't talk about this before but do you want to extend [a special deal to my listeners and subscribers for CoreForce?](#)

Garin: Yeah. That would be cool. Let me give you a link. I will give you a [special link](#). Do you want to do it with a link?

Logan: Sure, that works.

Garin: Okay, I will give you a special link and we'll knock some price off of the membership. That would be very cool.

Logan: Yeah, just because this stuff is really great. Like we started this call, it's outside the box but if you want to get great results that are outside of just the average results people get, you're going to have to do some things differently. This is very different and it works really well. I'm like excited. I've got some new ideas, new things that I'm going to start playing with when I go out and work out in just a few minutes after we're done with this call.

Garin: Cool. Logan, thanks very much and keep up the awesome work you've been doing.

Logan: Thank you very much, Garin. It was a pleasure to have you.

Garin: My pleasure. Thank you.