

**Black Ops Hypnosis**  
**The Hidden Persuaders**

Alright, so now I want to talk about conversational hypnosis.

So in this section we're going deep into which techniques you should use if you don't want to put someone into a trance, I'm going to teach you how to bypass someone's critical mind covertly so you can still plant subconscious suggestions and use mental programming to influence people's thoughts and behaviours.

But before I get to all that I really want to drill into your head that all of us as humans are the same. We're all the same in the context of we can all be influenced through psychological techniques... for example if I say "don't think of a black cat" you immediately picture a black cat because the embedded command "think of a black cat" was there in the sentence and you have to make the image of a black cat in your mind for you to understand the information.

And this is exactly how you can use the power of suggestion to get people to do what you want.

Also by understanding how this whole process works you'll be able to protect yourself from anyone who is trying to influence you or trying to manipulate you. Ok, so the first understanding I want you to get to grips with is the human mind works like programming a computer, when you feed information into a computer the computer acts on it, and it doesn't even matter if the information fed into the computer is wrong the computer will still act on it.

And it's the same with the human mind... what the mind believes the subconscious will act on, so if a person believes something which is not true the subconscious mind will not correct the error but instead it will act on it and so whatever you can make a person believe actually becomes their reality.

Now the most effective way to change a person's beliefs is to bypass their conscious thinking and to talk directly to the subconscious mind and the easiest way to do that is to distract the conscious mind and that will stop conscious thinking and this will produce a state of mind which is similar to day dreaming.

For example, how many times have you been sitting there watching TV and you just completely zone out and you just get drawn into whatever it is you're watching and you lose all sense of time and place. Well the reason this happens is because you've stopped thinking consciously and you are in effect in a hypnotic trance.

And I'm willing to bet that this hypnotic state of mind has happened to you while you're watching TV on more than one occasion because watching TV naturally puts us in an altered state of consciousness. And you won't even be aware of it, but even though the TV screen appears static... it actually flickers and any repeating pattern can induce a hypnotic state, and aside from that if you're watching a movie or some TV show then the story itself can actually induce a hypnotic trance because when we listen to stories we automatically begin on some level to put ourselves in the story and see the story as if it's you in the story because that's just the way we work.

It's the same thing as the "don't think of a black cat", because you have to imagine a black cat to process the information... and when you tell a story about something you

did or something that happened to you put the person in a trance and it's almost impossible for them not to place themselves in the story as they imagine it.

### ***Hypnotic Warning***

***This example includes some mildly hypnotic language, so if you're driving a car or operating any kind of machinery, please stop whatever you are doing so you can put your full attention onto the exercise that is about to follow.***

I mean for example, on Tuesday, I was sprinting to the train station because I was late for my train and as I was running I heard someone shouting behind me so I turned around and there was a man chasing me up the street and before I could work out why he was chasing me and shouting at me I turned around and just as I turned around I slipped on a banana skin. And as I fell to the ground my suit case went flying through the air and as it hit the floor the case popped open and all this money started falling out, so I figured that must be why the guy was chasing me, any way I picked myself up and grabbed as much money as I could from the case and carried on running for the train station because I didn't want to miss the train. Then I got to the train station and I still didn't have a ticket and there was a crowd of people there waiting to get tickets and I knew I wouldn't have time to buy one... and then I saw someone dressed as a gorilla and he was holding a ticket so I ran up to him and offered him all the money I was holding for his ticket but he told me all he wanted was the banana skin that was stuck to my shoe so I handed him the banana skin and he gave me the ticket and I finally made my train, and I still had all that money to take my friends out for lunch.

Ok, now even though I'm not there with you I know that on some level you had to imagine yourself in the story in order for you to understand the information I was giving you, and it's in these states of mind where someone is most receptive to mental programming so you can subtly influence a person to make choices without them being aware of it and if someone doesn't know what you're doing anything then it makes them even more suggestible

Now when it comes to conversational hypnosis we talk a lot about using suggestions and giving suggestions and as an example of a suggestion a let's take this imagined scenario of Irene and Bill.

Irene wants Bill to take out the trash.

Now as soon as she say's "Bill can you take out the trash please...", Bill's critical mind jumps into action and the information is analysed and Bill makes a decision as to whether or not he is going to take out the trash.

Now Bill's critical might make the decision that he loves his wife and he wants to make her happy so he decides to take out the trash, and that's an example of the critical mind finding reasons to except the suggestion which ultimately leads to Bill taking out the trash.

But looking at the suggestion of taking out the trash another way, maybe Bill and Irene had a huge argument this morning about Bill leaving the toilet seat up again, or not cleaning the dishes the night before so Bill's critical mind doesn't really feel like accepting the suggestion of taking out the trash so he chooses to ignore Irene and

leaves the trash where it is so Bill's critical mind has rejected the suggestion of taking out the trash.

So that's an example of how the critical mind will either choose to except or reject a suggestion. And the critical mind makes a decision whether or not to accept or reject a suggestion based and the individual's own morals and beliefs.

Now this example of Irene and Bill is just one example of ineffective communication which leads to first of all not getting the desired result and secondly most likely a troubled relationship.

What if instead of this ineffective way of communicating with people you could insidiously massage certain ideas and mental states into people without ever mentioning what it is you want them to do so when the time comes they will just spontaneously of their own free will decide to do whatever it is you want them to do. So with that in mind I want to introduce you to "PWA" or Perception without

Awareness and how it can be used to influence real behaviour.

So what is Perception Without Awareness?

Well I'm willing to bet that there must have been sometime in your life when someone you know, or even maybe someone you passed on the street was whistling a tune or singing a song and at the time you weren't even really aware of them doing it, then an hour or so later in the day you find yourself whistling or singing that tune and you don't know, well that's Perception Without Awareness.

So trying to influence people's choices without them being aware of it is just the starting point for PWA.

The more fun and the more interesting part of PWA is all about being able to effect peoples behaviour in ordinary everyday situations and that's exactly what we're about to get into now.

## **EMBEDDED COMMANDS**

So, we've already talked about suggestions but when you're using suggestions in conversational hypnosis, the real challenge comes in making sure that the suggestion bypasses the critical factor and goes directly to the subconscious because once the suggestion reaches the subconscious mind the person will then act on the suggestion without challenging it.

The secret to making this work is to make sure the conscious mind isn't aware there's a suggestion in the first place, but at the same time making sure that the suggestion is recognisable enough for the subconscious to actually pick up on.

Ok, so right now I'm going to give you all the tools you need to be able to direct a suggestion right to the subconscious mind and the first one is called "Embedded Commands".

Embedded Commands are also known as “Analogue Marking” and the reason for that is because when we used an Embedded Commands what you’re really doing is “Marking” out a word or a few words in your sentence so that a person’s subconscious mind will automatically pay special attention to them.

So going back the example of Bill and Irene, Irene wants Bill to take out the trash so what she needs to do is feed Bill’s subconscious the message “Take Out Trash” and one way to do this is by using embedded commands.

One thing I should point out is that Embedded Commands are usually between about one and four words long for them to be most effective, you can use longer embedded commands as you will see me do it in some examples coming up but to be most effective I would suggest trying your best to keep them short.

Ok, so let’s take for example the embedded command “Take Out Trash”, how are we going to mark it out so that the subconscious knows to pay attention to it?

Well take a look at this image, you’ve got a bunch of pencils and out of all of those pencils which ones stand out the most... the three bigger pencils right?

And that’s exactly how analogue marking works. Now there are a few ways in which we can make an embedded command stand out, one way is to say the embedded command slightly louder than the rest of the sentence, another way is to... pause just for a second just before you say the embedded command, another way is to do some kind of physical gesture like something with your hands, or tapping on a glass with your fingers or tapping on a table with your pen or a unique stare or some kind of look with your eyes.

But one thing I will say is when you’re using analogue marking you need to be careful to not make it too obvious what you’re doing. There does need to be a distinct difference but only enough so that the subconscious mind picks it up not the conscious mind, but you’ll get the hang of it with a bit of experimentation and a bit of practice.

Ok, and before I give you an example of using embedded commands I want to quickly talk about the concept of Phonetic Ambiguity.

Basically Phonetic Ambiguity means that when we are using embedded commands and analogue marking we can use words which sound like something else. So for example “Have you BIN OUTSIDE TONIGHT”... really I’m saying the word “bin” but because of phonetic ambiguity it sounds like I’m saying the word “been”. Some other example are:

So, here’s your example of using embedded commands with analogue marking and phonetic ambiguity and I just want to point out that this will not effect you because you know exactly what I’m doing and you’re looking at it with a critical mind so don’t worry you won’t end up with an over whelming desire to empty your bins or anything like that.

So, let’s say it’s Tuesday night and Irene has just got back from the work and Bill is

sitting there on the couch and Irene wants Bill to take the trash out. Now let's say this same scenario happens every week and Bill just never wants to do it so it always ends up being Irene's job.

Well not this week, because Irene has taken this course so she has a different plan of attack.

First of all over the last week the Alphabet fridge magnets have been arranged in such a way that they're covertly spelling "Take Out Trash" and Bill has had a week for his subconscious mind to except this information.

Plus Irene is wearing her new "Bruno Trash man" T-shirt that "conviently" got for her birthday from someone at work.

And finally Irene's "Garbage" CD is sitting there next to the TV and has been there for the last week so that the Cover of the album can be clearly read.

So right even without saying anything to Bill there're three subliminal messages that he has no idea about and all of this helps to insidiously massage the idea into Bill's mind about taking out the trash.

So instead of going through the same scenario as every other week, this time Irene comes through the door in a positive mood and goes over to bill and sits on his lap and puts her arms around him. Now she doesn't normally do this so she's already interrupted Bill's pattern of watching TV and placed him into a suggestible state of mind.

And then Irene says to Bill "Honey, have you... BIN OUTSIDE TONIGHT? There's such a nice sunset out there and it reminds me of going camping by the lake when I was a kid. Didn't you love that, when you would plan a camping trip and it seemed like it would take forever to come but when the morning came when you were getting ready to go camping and you were so excited that... YOU WANT TO HELP... and ... TAKE THE BAGS OUT... to the car because... YOU BIN... waiting for this camping trip for such a long time.

Then lets say Bill goes on to talk about how much he loved gong fishing with his Dad as a kid and then after while when the conversation dies out Irene says to Bill... "You know, I'm in a good mood tonight, so what do you prefer... do you want me too cook tonight or do you want that... TAKE OUT RUBBISH ... you love so much, like Chinese or pizza.

Then let's say Bill wants the Chinese, so Irene orders a Chinese. While she's ordering a Chinese she steps outside to look at the sun set, when she comes back in she says to Bill... "Have you... BIN OUTSIDE NOW... it's so nice out there.

Then an hour later Bill goes into fridge to get a beer and while he's in the kitchen Irene shouts over to him and says "Honey, can you... TAKE THE BIN BAGS OUT... the cabinet and bring me one in here so I can put all this... TAKE OUT TRASH in there because I think the bin's already full.

Now, with all those subliminal message Irene is confident that tonight will be Bill's night taking out the trash and guess what, after a few minutes Bill comes back into the room holding a bin bag and kisses Irene on the cheek and says "don't worry honey, I'll empty the bins".

So, let's break down what just took place between Bill and Irene. One of the main things that Irene did was to interrupt Bill's usual pattern of behaviour. And by doing that she threw bill of balance Bill off mentally so it made her job of influencing him much easier.

By interrupting someone usual pattern of behaviour you send them into a state of mind where they are most receptive to mental programming.

Irene was using Perception Without Awareness on Bill by making him receive and respond to visual suggestions which came in the form of the "Garbage CD", the Bruno Trash man T-shirt and the hidden message on the fridge and sound information which was the embedded commands by using analogue marking like we talked about by pausing slightly before the embedded command and then saying the command slightly loader than the rest of the sentence, but with that in mind don't forget, like I said earlier, Irene could have marked off the embedded commands by using a unique stare of gesture like tapping on a glass. So when she says "BIN OUTSIDE TONIGHT" she taps on the glass and when she says "TAKE THE BAGS OUT" she taps on the glass, you get the idea.

Anyway... the point is, Bill had no idea what was going on, I mean, just look at these suggestions that Bill had coming his way in the space of one or two hours: BIN OUTSIDE TONIGHT, YOU WANT TO HELP, TAKE THE BAGS OUT, YOU BIN, TAKE OUT RUBBISH, BIN OUTSIDE NOW, TAKE THE BIN BAGS OUT, TAKE OUT TRASH... and because of all these suggestions coming his way Bill gets the idea of taking out the trash in his head right from the start, and he can see himself peripherally taking out the trash but he just doesn't know he's doing it then by the time the final suggestion comes along with the comment about the bin being full, Bill decides to take out the trash because it feels right.

And that's exactly what I meant when I said about insidiously massaging certain ideas and mental states into people without ever mentioning what it is you want them to do so when the time comes they will just spontaneously of their own free will decide to do whatever it is you want them to do because it feels right to them.

And with that in mind that when it comes to the suggestions that you want to give to someone, they can be in the form of printed words, pictures, or by speaking them. But as we've talked about, the idea is to deliver these suggestions in a way that is completely under the radar, completely covert so people are not even aware they have seen or heard anything.

And the reason why this works so well is because when a suggestion is not clearly distinguishable consciously, people cannot make the conscious choice to accept or reject it.

And when a person cannot make that choice or when the choice is taken away from

you then the suggestion is programmed to your subconscious without you being aware of it so the subconscious acts on it.

And just these two things that I have shown you so far... the influencing your choice making you think of a teddy bear and now how to influence someone to take out the trash, they're both examples of how easy we all are to manipulate.

And another thing I've had a lot of questions about in the past is can you use these techniques on someone while they're asleep? And the answer is yes you can, the words will still go directly to the subconscious mind so if Irene wants to take advantage of this fact then she can continue to programme Bill's mind while he's sleeping.

## **SUGGESTIVE PREDICATES**

Ok, the next tool I want to introduce you to is called Suggestive Predicates and what they do is give you a sneaky way to embed your commands into sentences so that the people you're talking to have no conscious awareness of what you're doing as it just seems like a normal conversation but the subconscious mind responds to those embedded commands automatically.

So let's go back to the example of Bill and Irene.

When Irene says to Bill "Have you... BIN OUT SIDE TONIGHT?"

The set up phrase is "Have you..." and then it's followed by the embedded command "BIN OUT SIDE TONIGHT?"

Ok, and as another example when Irene says to Bill "...can you... TAKE THE BIN BAGS OUT... the cabinet".

The Suggestive Predicates is "Can you..." and then that's followed by the embedded command "TAKE THE BIN BAGS OUT THE CABINET".

And I want you to understand that Suggestive Predicates can be used in any normal conversation when you are looking to set up the structure for an embedded command. When I'm embedding commands into my everyday language and my normal conversations I don't even think about Suggestive Predicates I just make them up on the fly, I just used whatever phrase or sentence I need to use so that I can set up the structure of my communication so that it seems natural that I would use the particular embedded command.

For example have a look at this sentence that Irene said to Bill:

"When the morning came when you were going to go camping you were so excited that... YOU WANT TO HELP... and ... TAKE THE BAGS OUT... to the car because... YOU BIN... waiting for that holiday for ages."  
So the Suggestive Predicates in that sentence was... "You were so excited that..." and then the embedded command... "YOU WANT TO HELP".

Ok let's have a look at another example. When Irene said to Bill: "Do you want me to cook tonight or do you want that... TAKE OUT RUBBISH ... you love so much".

The Suggestive Predicates was... "Do you want that...", and then after the set up phrase we've got the embedded command... "TAKE OUT RUBBISH". And finally the last example... Irene says to Bill: "so I can put all this... TAKE OUT TRASH in there".

So the Suggestive Predicates was obviously "So I can put all this" and then followed by the embedded command "TAKE OUT TRASH...in there".

So there you have it, that's Suggestive Predicates and I think it's good to understand what they are, but at the same time don't be afraid to move away from the list and come up with your own because I think that's when this stuff becomes really powerful when you can just talk like you are having a normal conversation and you can embed commands naturally.

Now obviously I don't expect you to remember all of them, but just go through the list and choose a few which feel most natural to you and then commit them to memory so you can start using them to get an idea of what they're all about.

## **Making People Access States**

Ok, so far I've given you two tools that you can start using to influence, direct and control someone's thinking.

But next up I want to talk about something which is inline with Embedded Commands and Suggestive Predicates and that thing is called "States of Mind".

So when I'm talking about States of Mind I want you to understand that whenever anybody does just about anything, the only reason they are doing it is because they have accessed a certain State of Mind.

So for example if a woman finds herself feeling attracted to a man she has accessed a certain state.

Or if you meet someone and you start telling yourself that you really don't like this person then you have accessed a certain state of mind.

And the one thing you need to understand so that you can influence, control and direct someone's thinking is that States are processes which take place inside your mind and your body and if you can make someone access a certain State you can make them do just about anything.

And the fact of the matter is any state that you think of you can create inside another person because it's just a process that people do to themselves.

So if you can imagine yourself all alone, standing in a crowded bar and you can hear the music in the background...and as you're standing by the bar and you begin to look around trying to see if you can find anyone you know... then you see a beautiful woman, about 25 years old... she has long blond hair that touches the skin of her back... she is wearing a strapless red, silk dress that hugs her perfect figure... and she is holding a glass of champagne... she's laughing and smiling at the group of men who surround her... and then she turns to look at you, your eyes meet across the room... and as your eyes meet across the room she stops listening to the group of men surrounding her and she focuses on you... you look back at her wondering why this beautiful woman is so fascinated by you... and as you do that, you start to notice she is slowly walking towards you through the crowds of people... as she gets closer you feel your heart start to beat faster... she's even closer now as your breathing starts to deepen and as you do that your heart beats even faster and you're starting to feel hot, and as you're starting to feel hot you realise how nervous you're starting to feel as she gets even closer... you start to worry about what you're going to say to her... she's so beautiful with soft skin and full, soft lips.

Ok, so I'm going to stop there but you get the idea...

So when I describe what it's like to see that attractive woman at a bar, even though I'm not there with you right now I'm willing to bet that you accessed the State of how you feel when you see a beautiful woman and that nervousness you would feel if she suddenly approached you, because that's how we all work.

Just like I told you before with the story about me running to catch the train and then the money fell out... we have to access States and recall the feelings associated with that State to understand the information.

And you can do it with any state you want, all you need to do is describe the process and a person will recall the feelings associated with it and fall into that state.

So if you want a person to forget a piece of information or if you want a person to feel those first feelings they feel when they fall in love or if you want a person to forget about their ex boyfriend or anything else you can think of then if that person has experienced that state once before then they can experience it with you again any time you want and then you can anchor that state to you but anchoring is something we haven't really talked about yet but get to that in minute.

And another thing that helps when you're trying to get someone to access a state is if you do something called going first.

What going first basically means is that when you want a person to access a certain state then you need to "go first" and experience those feelings and access that state as you're describing it.

And it's the exact same thing an actor has to do when he's acting.

An actor doesn't just get up on stage or in front of the camera and start speaking a bunch of lines which have absolutely no feeling behind them.

He's up there on that stage, doing the famous Romeo and Juliet scene and he's right there in the moment. He's accessed that state of love and lust for Juliet and he has to, if he didn't then the audience would not believe his performance and they would get up and leave.

If he got up on that stage and just spoke the words... "but soft, what light through yonder window breaks, it is the east and Juliet is the sun, arise fair sun and kill the envious moon who is already sick and pale with grief that though her maid art far more fair than she."

Then no one is going to want to see that.

But if he accesses the state and he feels those feelings and he "goes first" then you get, and I'm not actor but I just want to give you an idea so you can see the difference... you get:

"but soft, what light through yonder window breaks, it is the east and Juliet is the sun, arise fair sun and kill the envious moon who is already sick and pale with grief that though her maid art far more fair than she."

So that's what you need to do when you're trying to make someone access a certain state, you need to "go first", and by going first you give your audience permission to follow you into that state so they can feel those feeling too.

And to make those states even stronger you need to really activate a person's imagination by using different sensory modalities.

Because the fact is that people are conditioned to respond to multiple modalities. So this means that your subjects are naturally conditioned to be more responsive when you can get them to imagine seeing what they could see, hearing what they could hear and feeling what they could feel.

And when you communicate to them using visual things that they can see, so visual things, kinaesthetic, which is things they can feel and auditory modalities which is

what they can hear, then it makes the whole process much more effective because you're accessing different parts of their brain.

So with this in mind when you're describing a state that you want someone to experience then as I said earlier you need to go first... so that also means you need to see it, hear it and feel it.

So let's take the woman in the red dress example...

So if you can imagine yourself all alone, standing in a crowded bar, and you can hear the music in the background...and as you're standing by the bar and you begin to look around trying to see if you can find anyone you know... then you see a beautiful woman, about 25 years old... she has long blond hair that touches the skin of her back... she is wearing a strapless red, silk dress that hugs her perfect figure... and she is holding a glass of champagne... she's laughing and smiling at the group of men

who surround her... and then she turns to look at you, your eyes meet across the room... and as your eyes meet across the room she stops listening to the group of men surrounding her and she focuses on you... you look back at her wondering why this beautiful woman is so fascinated by you... and as you do that, you start to notice she is slowly walking towards you through the crowds of people... as she gets closer you feel your heart start to beat faster... she's even closer now as your breathing starts to deepen and as you do that your heart beats even faster and you're starting to feel hot, and as you're starting to feel hot you realise how nervous you're starting to feel as she gets even closer... you start to worry about what you're going to say to her... she's so beautiful with soft skin and full, soft lips.

So let's take a look at that description again, I said you can hear the music in the background, you see a beautiful woman, you feel your heart start to beat faster, you're starting to feel hot, you realise how nervous you're starting to feel.

So as you can see I'm using all the sensory modalities and it makes it easier for you to access the state I want you to access.

Ok, so by now I think you get the idea of how you get someone to access a certain state, all you need to do is describe the state, while going first and entering that state yourself and at the same time use sensory rich details.

Ok, so I'm pretty confident you know how to do that so right now you should have 3 tools under your belt, we've got the Embedded Commands, the Suggestive Predicates and now the States of Mind.

So what I'm going to do for you just before we move on to the next section is to give you an example of how you would use all three together.

So here goes.

Me: Have you ever been in love before?

Her: Blah Blah Blah

Me: A lot of people have never been in love before... but I think love is an amazing thing and when you really do fall in love it takes your heart from your chest and it makes you FEEL REALLY VULNERABLE... you feel like you can't eat and you can't sleep and you wait by the phone all day long... and you ... FIND YOURSELF THINKING ABOUT THIS PERSON.. All day long and then you BRING UP THEIR NAME IN CONVERSAION... any chance that you have, just because... IT FEEL'S GOOD...to...THINK ABOUT THIS PERSON. It's almost like there is a voice in your head that tells you... YOU'RE FALLING IN LOVE... And every now and then maybe you secretly look at them and you... FEEL THIS EXCITEMENT... and as that excitement builds it's like you... FEEL THIS NERVOUSNESS... like butterflies in your stomach and the more you... LOOK AT THIS PERSON... the more you can... IMAGINE HOW AMAZING... it would be to be with them. And then maybe you go home and you're lying there on your bed, thinking about them and you... PICTURE THIS PERSON... in your mind, and as you do that you start to think about everything it is you like about this person and you... PICTURE YOU AND THEM HAVING FUN TOGETHER... and you... IMAGINE THINGS ABOUT

THEM... and maybe you even... THINK ABOUT HOW GOOD THEY SMELL... and you think about how it... FEELS GOOD TO TOUCH THEM... and then you... IMAGINE KISSING THIS PERSON... and then you... GET THAT WARM FEELING... right there in your stomach, and that's when you know... YOU'RE REALLY IN LOVE WITH THIS PERSON.

## Anchoring

Ok, so on to the next tool I want to give you.

Now you've heard me mention this tool a few times, this one is called "Anchoring". And a good way to get you to understand exactly what anchoring is, is to talk about the Russian scientist Ivan Pavlov who experimented with the effects of conditioned reflexes.

Basically in Pavlov's experiments he rang a bell, gave a dog some food and as soon as the dog saw and smelled the food the dog would start salivating.

Then after a few times of repeating the whole process of ringing the bell, letting the dog see and smell the food and then watching as the dog would salivate, Pavlov eliminated the offering of the food from the process so he would only be ringing the bell with no offering of food.

Then, even though Pavlov stopped offering the food to the dogs the ringing of the bell was still enough to lead to the dog salivating, and the reason why is because by using the process of ringing the bell, and then offering the dog food, Pavlov had created a conditioned reflex in the dogs which led the dogs to salivate.

Now the reason I'm telling you all about this experiment is because the same condition response can be created in any person you meet and we call it anchoring.

So let's say you've taken the time to build a state in a person so now why not use this sneaky little tactic of anchors to make sure that you can put that person back in state any time you want without having to go through the whole process of building the state all over again.

So when you're using anchoring, what you're really doing is stealing an emotion, stealing a response and then implanting a trigger. And anyone who works in the advertising industry is a master of persuasion and they know all about anchors. They know exactly what to do to covertly weave their images and slogans into our minds knowing that we'll register so much unconsciously but our conscious mind will have no idea what's going on. Then when we walk into a store we see their product and feel good about that product we think we've never even heard of, this is anchoring at its best and we all fall for it.

Now just to give you an idea of just how powerful anchoring is, I would say it's easily one of the most powerful skills you will ever learn and with anchoring you want to get to a place where it just becomes second nature to you.

So, how does anchoring work and how can we use it to our advantage to influence, to control and to direct someone's behaviour.

Well let me ask you this question... Have you ever been listening to the radio and a certain song comes on and as soon as you hear that piece of music you're taken back to the first time you heard the song and you immediately feel the emotions you were feeling when you heard it.

For example maybe you hear a certain love song on the radio and it immediately makes you think of the girlfriend or boyfriend you had in college and how crazy in love you were back then, well this is anchoring at work... that event in time is anchored to that piece of music.

And the reason anchoring works is because we all naturally attach associations to things such as songs, smells, sounds, gestures, objects, faces and tones of voice and we can use the fact that we do this to our advantage and that's what this section is going to be about.

So the way this works is if we can get a person into a particular state and then combine that state with a touch or a sound or a physical gesture then the person's brain will automatically associate that state with that touch, sound or gesture so later on when you do the touch or the sound or the gesture the person will go straight back into state.

So as an example let's say you've just asked a person to remember a time when they were feeling totally confident, totally sure of themselves like they could do anything and you ask them to describe that feeling, when you see that they're inside their heads and feeling those feelings and really accessing the state...as soon as you see those feelings reach their peak then you can anchor them.

So you could touch them on the shoulder and at the same time you can say "it feels good doesn't it..." then the person will automatically associate all those incredible feelings with you and to the touch you just gave them.

And the really sneaky thing is the link between the feelings they're experiencing and the touch you gave them and your words "it feels good doesn't it" has been instantly made, you've just created an anchor for those feelings, so there's nothing they can do but feel those feelings every time you touch their shoulder and say the words "it feels good doesn't it".

Ok, so here's what you need to do to "anchor" a response.

1. You need to be in rapport with a person and we've already covered how to do that so hopefully by now you're all set.
2. Step 2 is you need to elicit a desired feeling, a desired response or a desired state of mind from the person you want to influence and you can do that by using the tools we've been talking about which are embedded commands, set-up phrases and going first while describing a state of mind.

3. The next step is once you see your subject has accessed the state you want them to be in then you need to “anchor” that state with some kind of gesture, touch, sound or word or a combination of 2 of them. So an example of two of them could be as you see someone has entered a particular state you could reach over, put your hand on their shoulder and say the words “it feels good doesn’t it”. So by doing that you’re combining the two anchors of touch and words... the touch of their shoulder and the words “it feels good doesn’t it.”

4. Step 4 is you want to repeat this anchor a few times whilst you’re interacting with them to enhance the association and make the anchor even stronger.

5. Step 5 is that after you’ve repeated the anchor a few times so they have a pretty strong association with it you can now use the anchor to trigger off that desired feeling, that desired response or that desired state by using that same touch and word whenever you want.

Now for the person to associate all those feelings to the anchor you need to use the anchor at least three times and the anchor always needs to be in the same place with the same amount of pressure.

But of course the anchor doesn’t have to be just a touch, a lot of times when I use anchors I will just make a particular face or a unique stare... but one thing I do need to point out is you shouldn’t over use the anchor or the will stop working.

So imagine Pavlov ringing the bell ten times without offering the dog any food then the anchor will be rendered useless.

Another thing is of course the anchor needs to be seen, felt or heard by the person. If they’re not aware you’re doing anything then you’re not doing anything.

But at the same time, you don’t want to make it too obvious. It needs to be obvious enough for the subconscious to be aware of it but try to avoid making the person consciously aware of it.

The way I always think of it is like it’s part of the conversation, as if the anchor you’re using serves to illustrate a point and that way no one becomes aware you’re doing anything sneaky.

So by now you hopefully have pretty good understanding of what anchoring is and how to use it, but just to really make sure you get the idea let me give you an example from my own life that will hopefully let you see just how easy it is to anchor someone into a particular state.

Ok, so years ago when I was first learning this stuff I was round a friend of mine, Mike’s house and it was Friday night, we’d just got off work and you know we were two young guys, both single at the time so it being Friday night I was looking forward to go out and socialise.

But for some reason Mike didn’t want to go out he wanted to stay in and have a few beers and watch a movie and I knew, he was the kind of guy that when he say’s he

doesn't want to go out then he means he really doesn't want to go out.

So, I was just starting to learn this stuff and I'd used anchoring a few times, I'd had some success and so I thought I would try it with Mike to try and bend his mind around to the idea of us going out and meeting some people and having some fun. So I started talking to him about some of the crazy nights we've had when we've just gone out there and had some beers, met a bunch of people and just ended up in the strangest places or some of the craziest parties.

And then after talking to a while we were laughing and joking and then I looked over at him and said... "The VIP Party". Now you should know that The VIP Party was probably one of the craziest nights of my life and Mike was one of the guys who was there for that night.

So I started describing everything that had happened on the night of "The VIP Party" and as I was describing the night I could see he was entering that state of having fun, feeling social, and getting out there and enjoying life because as you know, the only way Mike could understand the information I'm giving him is if he was fully reliving that night again in his mind.

So as I was describing the night, I could see he was getting more and more excited, big smile on his face, laughing and as I was describing this night I had a beer in my hand and as when I could see he was really into that state I started drumming my fingers on the beer bottle, then as the story was getting to a climax and I was bringing his state to a peak I was drumming even loader with my fingers on the beer bottle and then I stopped and changed the subject to something completely different. Now, why did I change the subject to something completely different?

Well in hypnosis there is a technique called "Fractionation" and basically what that means is if you put someone into a trance and then you bring them out and then you put them back in they go into trance even deeper the second time.

So I was using Fractionation, I wanted Mike to go into even deeper into that state of having fun, feeling social and getting out there and enjoying life.

So after I'd changed the subject and talked about something completely different for a few minutes, I started directing him back into the state I really wanted him to be in, and after a few more minutes I could see his state was reaching it's peak so again I stared drumming my fingers on my bottle of beer and I could see he was definitely even deeper into the state that the first time. Then again I stopped the conversation dead and started walking out the room to get another beer.

As I was walking back in the room I had the beer in my hand and as I started drumming my fingers and the beer bottle and again I could see his face light up and I said to Mike... "You know, we should really think about going out tonight."

As I said that he jumped off the couch, and started pulling on his shoes and as I said that was years ago and Mike still has no idea how I got him to go out that night. Another way you can use anchoring is to enhance your attractiveness to members of the opposite sex and this technique I'm about to share with you is all about anchoring

a feeling to an object.

So in this example I was at a restaurant and it was after hours as I was waiting for a friend of mine was the owner of the restaurant at the time and I was waiting there and one of the waitresses came to the front of the restaurant where I was sitting by the bar so she could get her things together before going home.

And she had waited on us a couple of times throughout the evening and I felt we already had a pretty good rapport going so after a few minutes I said to her something like... "You know those two ladies who were sitting at my table tonight?" and she replied with a yes she saw them but she doesn't know who they are... and then I continued to say "Well they got us onto the conversation topic of when they meet a guy and they really like him then they just get this feeling right away that let's them know... YOU WANT TO BE WITH THIS GUY." And I was saying that I always thought for women it takes them some time and for a guy he knows right away if he likes a girl.

And then she said "No, I don't know... I've met a few guys who I liked right from the start."

So then I replied with: "Ok, so when you're really attracted to someone, how do you know? In other words, what signals do you get from yourself inside that let you know... YOU'RE... REALLY ...ATTRACTED...TO...THIS...GUY?"

Now the reason why I asked her first of all what signals she gets from herself inside that let's her know when she's really attracted to this guy was first of all so that she would have to go inside, access the state of attraction and then feel those feeling while she was in my presence and then associate those feeling with me and the second reason was because the words... "YOU'RE... REALLY... ATTRACTED... TO THIS... GUY" also acted as an embedded command.

So then after I said that then she replied with something like: "Well, I guess I get this kind of nervous, butterflies kind of feeling down here in my stomach."

And then I reached over the bar and with my hand mimed scooping up those feelings and then raised my hand upwards to about the level of her heart and as I did that I said: "And I bet the more attracted you become the more those butterflies rise up from your stomach until your face begins to flush... like it is right now".

It's so much better when you can FEEL THAT SENSE OF ATTRACTION RIGHT AWAY FOR SOMEONE. And as I said that I pointed at myself in a way that it would suggest to her subconscious that I was that someone.

And then I said:

So I'll tell you what, why don't you take all of those good feelings you're having right now and put them into this chocolate so you can carry them around with you all day. Another type of anchor is called a sliding anchor.

And the way that works is let's say you've elicited a feeling of attraction from your target and you have anchored that feeling to their wrist, just above their hand. As you continue describing the feeling off attraction and taking them even deeper into

that state, you can use a sliding anchor and increase the intensity of those feelings by first of all firing off the anchor and then instead of removing your hand from their wrist as you trigger the anchor you can slide your hand up their arm towards their shoulder as you say the words... "And as you feel that feeling growing even stronger" and then continue taking them even deeper into that state.

Then after a few more minutes you can repeat the sliding anchor again, and again their state and those feelings will grow even stronger.

One thing I will point out is that in my opinion I would save sliding anchors for member of the opposite sex because there is just something very seductive about using them.

Another way you could use anchoring is let's say every time you're talking to a member of the opposite sex or your boss or even just anyone you want to make a good impression with.

Every time you're talking to them and you see they're having a good time, or they're smiling or laughing then you can anchor that state by touching them on the shoulder and saying something like it's a "it feels good doesn't it."

So let's say you're there with your boss and you're laughing and joking and when you see his state reach a peak, you probably wouldn't want to anchor him while saying "it feels good doesn't it" because it would make any sense, it would be out of context.

But instead what you could do is let's say you made a joke or told a funny story and he's there laughing and you reach over and grab him on the shoulder and say "you know what I mean", "you know what I'm saying", or "it's funny stuff huh?" it can be anything, these are just examples, you can say whatever feels the most natural to you.

And that's all it takes, now as the conversation progresses and a few more jokes get passed back and forth you just stack those anchors so you've got at least 3 and then you will be able to trigger that state of having fun and laughing any time he's around you.

Or let's say when you're talking to a member of the opposite sex, well you can do the exact same thing. Anytime when they are in a positive state then you can anchor it and once you really get to grips with this idea of anchoring you'll be able to plant different anchors to different feelings all over her body.

You could have an anchor for laughter on her shoulder, and anchor for attraction on her hand, an anchor for feeling a connection on her solar plexus, if you can think of it you can anchor it.

And once you really feel confident with using anchors, what about using an anchor when you're making love. So let's say your partner is reaching an orgasm, what about anchoring that feeling by whispering in their ear just as they're about to climax by whispering something like "come for me baby", or "that's it, enjoy that feeling".

Then after you've repeated the anchor a few times on a few different occasions you'll

be able to whisper those same words in their ear and you'll see an immediate response as they enter that state and have a feeling passionate heat run through their body.

One thing I will mention here is now you're aware of what an anchor is and how an anchor works, you need to be aware of negative anchors and most of the time you want avoid them like the plague.

A negative anchor is something that people do and most of the time they have no idea they're doing it and it's basically when you accidentally attach a negative anchor to either yourself, or someone else or something else without meaning to do it.

Now one example I can give you from my own life is years ago before I had any idea what an anchor was I had a girlfriend at the time and when we first got together I introduced her to a band I really liked and for a long time she would listen to them and she really enjoyed listening to the music.

Then after a while I realised she never put their CD on anymore and anytime when I put it on she would immediately go into a depressed mood and she seemed to start arguments with me for no reason.

And it's only now when I look back after learning this stuff and understanding anchors and negative anchors that I realise exactly why she would enter that state whenever I would put on the CD.

The reason why is because throughout that relationship, when ever we would have an argument or something wasn't going to well in our relationship I would put on the CD because for me their music was deeply anchored to good times and fun so it put be in a better mood.

But for her, she hadn't known the band as long as I had and because I put on the music whenever she had entered a negative state due to an argument and after a while I had accidentally created a negative anchor to the music and I had no idea I was doing it.

So that's an example of negative anchors, now as I've said most of the time you will want to avoid negative anchors but sometimes you may want to use them to your advantage.

## **Quoting and Stacking Realities**

Ok, so onto the next section.

So far I've given you Embedded Commands, Suggestive Predicates, States of Mind, and Anchors.

Right now we're going to get into 2 techniques called "Quoting" and "Stacking Realities".

Quoting and Stacking realities is all about using quotes during a normal conversation

to mask your embedded commands and descriptions of States of Mind.

And the whole idea is that when we're using Embedded Commands or describing States sometimes it can be useful to tell your subject that we're actually quoting someone else.

So the way quoting works is we're saying something through someone else's mouth. So we can say something like... "I was talking to a good friend of mine and she was telling me that when she meets someone she really likes she can... FEEL REALLY COMFORTABLE talking to him even if she's only just met him."

And the reason why this is so powerful is because when you're having a conversation and you use the words "My friend was telling me" a person's critical factor completely shuts off because it has no reason to be on guard because you're talking about something somebody else said, not you.

So by using quotes we can still give someone a direct suggestion using embedded commands and we can easily put someone into a certain state by describing that process as if someone else has described it that way to us.

And you don't just have to quote a friend, you can also quote a magazine article, a TV show, a seminar, a book and anything else you can think of.

So just as easily as we can say "I was talking to a friend and she was telling me that when she meets someone she really likes she can... FEEL REALLY COMFORTABLE talking to him even if she's only just met him."

We can also say "I was reading an article in this magazine and it was saying that most people, when they go somewhere where they've been before they can FEEL REALLY COMFORTABLE just being there and they can... ENJOY THE EXPERIENCE a lot more."

So as I said when using quotes you can quote anything you can think of: a friend, a book, a magazine and anything else you want.

So aside from the fact that quoting is a good way to bypass someone's critical factor, why else might you want to think about using quotes?

Well how about the fact that by using quotes it can make a person feel more at ease with the content you're about to deliver and because of that they will be more receptive to your suggestions due to the fact that you're talking about something that either someone else told you or something that you read or hear somewhere.

Ok, so that's quotes... now a more advanced version of quotes is called Stacking Realities.

Stacking Realities is all about using quotes but at the same time bringing in many different people and many different sources of information such as a book, a magazine, a seminar, radio or a TV show and each person or source of information is saying different things and maybe even telling different stories.

“I was watching this documentary the other day about how women fall in love, and in the documentary there was a woman who was talking about her sister, and her sister had a friend who met this one guy in a park while walking her dog and she said that she can... feel really turned on.. anytime she hears this guys voice, and when he talks it's like you can... imagine yourself kissing... this person.”

So when you listen to the example did you notice how hard it is to follow exactly who is saying what and when they're saying it?

This is because each reality is overlapping another one and because of that it makes it pretty hard to follow and because of that you can easily occupy the conscious mind and as you know by now, when we occupy the conscious mind we can easily bypass someone's critical factor and speak directly to a person's subconscious.

## **TIME DISTORTION**

Ok, so the next tool I want to introduce you to is called “Time Distortion”.

Now this is one of the most useful tools I can give you because sometimes you might find that some people are still resisting your influence no matter how influential you are, and it happens to all of us.

Obviously people never want to be manipulated or feel like they are at least because if they do then they are going to end up resisting you. So rather than trying to break through that resistance the better thing is to go before it or to go after it.

So when this happens what you need to do is distort a persons sense of time and make them feel like they've already done whatever it is you want them to do, so if someone is resisting you're influence, the best thing to do is to go after that initial resistance. And I know this all sounds quite complex but when you imagine a time in the future... say six months from now and you've already mastered the techniques in this course you'll be able to look back on learning this stuff as being one of the best things that ever happened to you, and you'll realise that watching this video, right now was the start of it.

Now when you think about it like that, doesn't it seem like something you know you can achieve?

So that's it, that was Time Distortion I took you to a place in the future in you mind where you've already been using these techniques for six months and you've already mastered them and you've seen the difference it's made to your life and you can use the same technique on anyone you feel you need to.

That way you can overcome persons resistance by making them imagine already having done whatever it is you want them to do so there's no reason why they can't just go ahead and do it right now.

# Presuppositions

Ok, so next up I want to talk about a technique called “Presuppositions”. Presuppositions are one of my favourite techniques for bending someone’s mind around to my way of thinking and then making them think that that’s what they wanted all along and I have already mentioned them briefly but I wanted to give you more of an idea about what they are.

So presuppositions are by far the most effective way to help someone make a decision... or rather make a decision for them by making a person think that something has already been agreed upon where as in fact most of the time it hasn’t. The reason a presupposition is so powerful is because of the way the language is structured, and it’s structured in a way where it’s automatically presumed that what you are saying true.

So as an example you could say “Just let me call my assistant in here before you sign the contract.”

So in that example you’re presupposing that he will sign the contract. Another example could be... “Before we go to the restaurant, let’s go for a quick drink”.

So in the last one you’re presupposing that you will go to the restaurant.

## Double Binds

Another sneaky technique that you can use that is along the same lines as Presuppositions is called the “Double-Bind”.

The thing that really cool about the double bind is it actually gives the person the illusions of having two options where as in fact the only option is “yes” or “yes”. So as an example a you want your son to go to bed early so you could say “would you like to go to bed tonight at 8:00 or 8:15?” and by giving those two options it makes it seem like the child has a choice and they will have no problem choosing one of the options.

So can you see how this works... you either get what you want and your child goes to bed or you get what you want and your child goes to bed, it’s a win/win situation, for you and at the same time you’ve created the illusion of free will while at the same time you’re still controlling the outcome.

Another example could be in a business situation and you want to set up a meeting for lunch. All you need to do is say the words “would you like to schedule a meeting for lunch on Tuesday at 1:00 or Wednesday at 12:00.

So first of all it’s presupposed that they will chose one of the options and either way, no matter which on they choose you still get your desired result which is a meeting for

lunch so again it's a win/win situation for you.

## **SALES AND INFLUENCE – PUTTING IT ALL TOGETHER**

Ok, so right now we're getting to the end of this video and hopefully you have gone through the rest of the audio and not just skipped to this section because right now we're going to take all of the tools I have just given you and we're going to tie them all together and use them in a sales environment.

So this section of the audio is going to teach you exactly how you can use all the tools to sell anything you might be selling.

And it could be that you're selling in a one on one kind of situation or maybe you're selling to large groups of people or maybe you're even selling an old pair of socks on eBay... who knows?

It doesn't matter what it is you're selling or who you're selling it to, you can use all the tools you've learnt to make sure you have the advantage anytime you need it.

Ok, so the first thing you need to do is to establish rapport, and hopefully by now you know exactly what you need to do to create an instant rapport with someone, if not then go back to the Dark Shadow technique and listen to it again, and obviously if you're selling on eBay then you can't really create rapport with your potential customers so you can skip the rapport part.

So after you've established rapport with them you're going to be in a position where you're not so much talking to them and just trying to sell them something, instead they feel the same kind of feelings they would feel if they were just talking to a friend which is exactly the kind of feelings you want to engineer.

The next step is to raise their primary objective.

So in a sales environment what is someone's primary objective going to be? Well it's most likely the fact that you are the salesman and they are the potential buyer and you're obviously going to be trying to make them buy something. You know it, they know it so why not come right out there and deal with it.

Ok, so as an example, whenever I go to my local shopping centre I see people trying to see the rosetta stone language course so let's imagine that's what I'm selling.

So the first thing I say is... "Ok listen, obviously I want you to buy something here today because both you know it and I know it, that's my job and that's how I get paid, and obviously you're interested in learning a language or you wouldn't have come over here. But the last thing I want to do is be like all those other pushy salesman who are so desperate to make a sale they're like pushing this thing down your throat, so instead of being like that, how about I just tell you exactly what you want to do when you take this home today?"

So, can you see how powerful that first section is there?

And I actually did two things. First of all like I said, I raised the primary objection, which is this guys just trying to sell me something just like all those other salesmen. And I also do a massive pattern interrupt which ties in with their primary objection. The pattern interrupt was the fact that I laid all my cards out on the table, I told him the truth even though it's something he already knows and that was... "Look, you know it, and I know it, I want you to buy something because that's how I get paid." Now that kind of honesty is not the typical kind of behaviour from a salesman so it interrupts his pattern.

And remember what I said earlier when we talked about pattern interrupts. Everybody's behaviour follows a pattern or a pre existing belief scenario based on previous experience or input from others or both.

And if we can break or interrupt this pattern of behaviour then we can open the door to make a change in that person's behaviour, perception, belief or all three.

So what I did was use my understanding that most people at some point in their life have come across a sale's person and it's my understanding that most people in general have a negative opinion of a salesman so by interrupting his pattern I'm able to change his behaviour, perceptions and beliefs all at once so he's more open to me as a potential buyer, plus I've demonstrated an understanding of his world and I've differentiated myself from any other salesman he's met before in his life.

And then to top it all of I use a presupposition when I say "how about I just tell you exactly what you want to do when you take this home today?"

So I'm already talking to him as if he's already bought it, I'm presupposing that he's going to be taking this thing home and I'm presupposing that he's going to use and this is so powerful because by doing this in his mind he is peripherally seeing himself at home learning this new language, his conscious mind doesn't know he's doing it but his subconscious mind is doing it for him.

So then I follow up with: "Ok, so what you're getting here today when you buy the Rosetta Stone language course is two things, first of all the Rosetta Stone course and then you also get the set of twenty videos.

So first of all basically what the course is, is a step by step Language blueprint of how you can learn any language in a fast, easy, and natural way and I actually bought the French version because my wife is French and I learnt to it reasonably fluently about a month.

So again if you look at what I just said I used a presupposition of "what you're getting here today when you buy Rosetta Stone" So I'm telling them this is what you're going to get when you buy this. And then I follow up with a big hook based on what I know the customer wants. And that is to learn a language quickly, easily and naturally.

Because I know from experience, nine times out for ten the reason people won't even attempt to learn a new language is because they remember how it was at school and

even after years of learning the damn language all they can actually say is “hello, goodbye and my name is Jason, what’s yours?”

So to overcome this problem I make sure I deliver that hook of “you can learn any language in a fast, easy and natural way”.

So by understanding what they want, which is to learn a language fast and easily what I can do is talk in a way that say’s “this course will give you these results”.

And then I follow up with the fact that I have actually used the product and I then I go on to say that the reason I wanted to learn the French language is because my wife is actually from France.

Now why would I mention my wife being from France?

Well, there’s’ two main reasons, the first is because it reinforces the feeling of we’re just two friends hanging out having a conversation because I am prepared to open up and give away details about my private life.

And secondly by saying I bought the course so I could learn French because my wife is actually from France. It puts some truth behind my statement that I have used the course and it is actually as good as they say it is, so I am actually taking on the role as a customer too just like him and now I’m reviewing the product for him.

And then I go on to say... “So this is the first thing you go through this manual you have 122 pages that will literally walk you through step by step exactly what to do and you've got diagrams in here, pictures of things with both English and then the language next to it.

And listen this isn't like all those other language courses where the stuff is confusing and you never know where to start. This course is designed so that it actually works and you can actually use it.”

So I want you to notice that I'm using presuppositions the whole time, so I'm saying this is the first thing you go through when you buy it I'm not saying if you buy it, instead I'm assuming they've already bought it.

It's like I'm giving them instructions on how you use the thing they've already purchased, even though they haven't purchased it.

Another thing I do is start addressing some fears that might be in their mind by saying listen this isn't like all those other courses that don't work you can actually use this. So I'm building the value of the product and I'm addressing a potential objection I'm also putting them off the idea of buying any other courses they may be thinking of buying by implying that everyone else's course is like that but this one isn't.

And of course because you're probably like me so as well as reading about it you also want someone to show you exactly how to learn it as well. That's why they've included the second thing that you can put to work as soon as you get this.

And that is the Rosetta stone training portal videos. There are 20 videos in here and what the videos do is they show you how to do everything literally, so these are advanced language learning techniques.

That you can use to take your knowledge of French or whatever language you want from absolutely zero to fluent in as little as a month. so there were two techniques in that section where I say I'm guessing you're like me and if your like me you want someone to not only tell you what to do but you want them to show it to you as well.

So by saying that you're like me, I'm implying that I'm like you so we are the same and that makes them feel like they can trust me. Then I go on to say that's why they've included these videos that you can put to work as soon as you get this.

So again that's more presupposition, but more importantly than that I also say "you can put to work for you". Now the reason I say this is because no one wants to really do any work to learn a language even though we all know work is involved.

So when I say you can put this to work for you it implies that this is going to be easy and the product is going to do all the work. Which I believe is a true statement because from what I've heard it is a good product.

Then I say these are advanced techniques that will take you from zero to fluent. Now I want you to think about something for a second. Anyone who is buying a language course is most likely going to be a beginner, so why would they even need advanced techniques.

Well the truth is they don't, they need beginner stuff... but everybody wants the advanced stuff or the advanced course so I would throw that in there too.

Then I would go into detail about what's in the course. Then the next thing I would do is some risk reversal. So as Rosetta Stone comes with a money back guarantee I would talk about it like this.

So now you know exactly what it's going to do for you, let me tell you how it gets even better than that. Rosetta Stone actually comes with a 60 day money back guarantee. So if you like it, great. If you don't like it just let us know and you'll get your money back.

So this is really the most risk free thing you can imagine. This is the real deal, you've got the step by step language learning blueprint. You've got 20 videos, and it's all yours for just 29.99 and all the risk is on us.

Pretty good deal right?

So do you want just the French or is there another language you'd like to learn as well.

## **HYPNOTISING BY EMAIL & PHONE**

Ok, so now I want to talk about how we can take all over the tools we've talked about

over the last hour and how we can put them together and use them to control and to influence people over the phone and through email.

So first of all I want to take you back to the idea of Embedded Commands, and remember when we talked about Analogue Marking well that's the main thing you need to be aware of when talking on the phone and writing emails with the intention of influencing someone.

So when it comes to using embedded commands over the phone you just need to mark out the words which are your embedded commands, now first of all you can use analogue marking in the same way that you would if you were talking to a person face to face by slightly pausing before the embedded command.

And you can also use the same Anchoring technique I told you about in the Anchoring section of this video when I talked about Mike and The VIP Party, well you can use anchoring in the exact same way when talking over the phone, just as long as the person on the other end of the phone can hear it.

So let's say you're talking on the phone and you are building someone's state, you can then use the technique of drumming your fingers on a bottle or a glass held closely to the phone, or you can even tap on the phone itself if you want to.

You can also use most of the other techniques we've talked about over the phone such as States of Mind, Time Distortion, Quotes and Stacking Realities, Presuppositions and Trance Words.

Ok, so that's how to use these techniques over the phone, now when it comes to email this is where we get a little sneaky.

When it comes to writing your email what you need to do is make the font size of the embedded command slightly larger, so let's say your email font size is 12 then you would want to use a font size of 13 for your Embedded Commands.

Another thing you can do is to use a slightly different colour of text for your Embedded Commands. So let's assume the colour of your email text is black then you would use a slightly lighter shade which would be a very dark grey, the point is you just need to do what ever you can to mark off the words.

And again you can use a lot of the tools we've talked about in this video in your email, for example you can use Time Distortion and Presuppositions.

Ok, so let me give you an example of using these techniques in a cover letter while applying for the job of a 1<sup>st</sup> and 2<sup>nd</sup> grade teacher.

Mr. John Smith  
National Schools,  
257, Park Avenue South,  
New York, NY 12345-6789.  
Dear Mr Smith,

I am writing in response to your advertisement in the New York Times about an entry level position as a teacher with your 1<sup>st</sup> and 2<sup>nd</sup> grade.

I am a recent graduate of Manhattan University where I completed a BA in communications, graduating with Honours.

I know that you must have had many people apply for the position, but I'm wondering as you're reading through all of the cover letters and you're interviewing some of the candidates, what it's like when you meet someone and you just know that **this is the person for the job?**

I mean, have you ever been interviewing someone and you just **hear that voice** in your mind that tells you **this person is perfect**... and then **you just know**, right there that you need to **hire this person now?**

That's why I'm wondering how surprised you'll be when you find this letter coming back into your mind and the more you read, the more you'll **convince yourself** that **you've already found the perfect teacher** to fill the position.

Maybe to the point where you can imagine a time in your future, say a couple of years from now, looking at this decision that you made to **hire this person** and seeing how it helped your school and it helped your students, and you look back on this moment as having been the start of it.

I don't know whether I will enjoy the challenges I will get working with the 1<sup>st</sup> and 2<sup>nd</sup> grade or simply enjoy working with the other great teachers in your school. Either way, I think it'll be exciting for us to find out, won't it?"

With that in mind, you might like to know that I completed an internship on the Regional School.

During this time I completed many duties including the course assessment, curriculum enhancement and grading students.

It gave me an appreciation of what the job entailed and now I am anxious to obtain a full time position in your school.

I have a good educational background and I am proficient in humanities and social science courses. I am enthusiastic, organized, have a solid work ethic, and am quick to build rapport with colleagues.

I would like to thank you in advance for taking the time to review my resume and I will be in contact with you on Friday to seek a meeting with you.

Yours sincerely,  
Cameron Crawford.

Ok, so that was the cover letter, now imagine that letter has got you an interview with the company you've always wanted to work for.

Now instead of worry if you should be wearing the blue shirt or the white shirt, you should be asking yourself the more important question of:

“If I could create any states of mind in this person conducting the interview today then what states would I want them to experience?”

So maybe you would want them to experience...

Fascination

Trust

Intrigue

Attraction (if they're opposite sex)

So just imagine if you could create these states in this person doing the interview...how differently do you think the interview would go for you.

Well, I'm willing to bet it would go pretty different to all the job interviews you've had in the past, in fact when you go to an interview and you can get the person feeling states like fascination, trust, lust and attraction then don't be surprised if you're offered the job right there on the spot.

So let's say you walk in there and you shake hands and you introduce yourself, and after the usual questions you get your turn to speak so you could say something like:

You know, one of the things I realized coming here today was that you will have had many people come in for the job and even though some of them may have amazing resumes, one of the things that I know is that you (self point) **WANT TO HIRE THIS PERSON** that is going to contribute something to the company.

I mean that's main thing you're looking for right? You want to (self point) **WORK WITH SOMEONE** who is creative, fun, dependable, and enthusiastic.

Have you ever had an employee like that? Someone who **YOU KNOW YOU WANT TO WORK WITH** as soon as (self point) you meet them.

I mean, I know today and tomorrow you'll be meeting a lot of people who want to (self point) **WORK HERE** but I bet a lot of them as soon as they walk through the door you have already made that decision that they're not right for the company... but then there's (self point) **THE OTHER TYPE OF PERSON** and when you meet them **YOU JUST KNOW... THAT YOU'RE GOING TO GET ON WELL WITH THIS PERSON... LIKE WITH ME...** I think that's one of the most important things to find when you're hiring for a position.

Now that was just a quick example but I just want you to get the idea about how you should be structuring your language to get you the desired results that you want.

And as well as that I want to give you one final example that you can use to get out of paying for parking tickets.

But before I let you in on this one thing I will say is this is bad and I do not advise you to go around not paying for things... you should always pay for things ok, so this is

for illustration purposes only.

Ok, so let's say you're heading back to your car and you see a very nice man is about to issue you with a parking ticket and you realise you have no money, so the first thing you want to do is a verbal pattern interrupt which is something you know how to do by now.

So by doing a verbal pattern interrupt, what we're doing is shifting his balance and getting the guy out of his usual pattern of behaviour, because right now he's following his typical behavioural pattern of walking from one car to the next and issuing a ticket if he needs to.

So you want them to be off balance, approach him and do a verbal pattern interrupt by saying "No problem - I do apologize, entirely my fault. You clearly have a job to do and I should have been more careful, and I should learn to shake my hand."

The last bit of the sentence you need to say quickly as if it's something completely normal as you extend your hand to shake his...

This won't make any sense to him so you will put him in a confusion state and he will extend his hand to shake yours.

Then as he goes to shake your hand say to him "I met your dad yesterday he's looking well" this will send him even further into that confusion state.

Then within a second you want to do a handshake induction, and you know how to do that by now, so take his hand with your left hand, bring his hand up in front of his face, and point to his palm with your finger and say:

**"Look at your hand".**

And then you need to continue pacing and leading them into a trance by saying:

**"And as your hand moves closer to your face..."**

Slowly move their hand closer to their face while still pointing at it.

**just notice how your eyes change focus... and as you do that you can let your eyes close... that's right... and just start to relax... and just sink... right the way down... right the way deep... right the way sound asleep... and as you continue to drift even deeper and just sink... right the way down... right the way deep... right the way sound asleep... just right the way down... right the way deep... just drifting... sinking... floating... that's perfect... take all the time you need to do this... right the way deep and right the way sound asleep... now you can still hear and understand everything that I'm saying... that's really important... but this will allow you to do this perfectly... as you stay right there with my voice just there in the centre of your head and floating all the way around you... as you sink right the way down and right the way deep... and as we do this just carry on drifting and I'll explain what we're going to do as you drift and sink down into a nice relaxed sleep. Ok, right now I'm going to ask you to give me that ticket you're holding in your hand and you're just going to give it to me, so give me the ticket, that's right, just hand me the ticket and just really enjoy doing that, and as you continue to listen to my voice you are just going to go**

**deeper into a trance... just right the way down... right the way deep... just drifting... sinking... floating... And all the things that have happened in the last few minutes just simply didn't happen and they feel like they never happened and will be like a little glitch in time, almost like day dreaming or when you have a dream and you can have a dream that's really exciting and all sorts of things happen and then when you wake up you just simply can't remember it... and that's how this will be. I'm going to drive off now and after a few minutes you can wake up and it will be just like waking up out of a dream and then you can continue with your day feeling quite refreshed.**

So that's all you need to do, and as I always say, this example I've just given you is exactly that, it's an example so it's not like you have to memorise it.

So if you've done everything right, he'll be in a trance and you can just drive off, but you do need to do this with full confidence and believe that it's going to work and it will work, if you do something anything with enough confidence then it will work so practice using the Empire Man to give yourself that confidence.

## **FREQUENTLY ASKED QUESTIONS**

### **1. Do I have to use the scripts you've given word for word?**

No, an example I have given you is exactly that, it's an example and you don't have to use those exact words.

In fact once you understand how to construct your own scripts I actually encourage you not to use the exact words I have given you because they are my words. You want it to sound natural so I suggest you use the words which suit the way you would naturally speak.

### **2. Can I use the scripts word for word if I want to as I'm learning?**

Yes, definitely... as you're learning I find a lot of times it's useful for people to memorise the scripts so that they can just let them roll off the tongue whenever they need them.

### **3. What if I get caught using this kind of language?**

Well first of all it's very unlikely that you'll be caught because as I keep saying throughout this course, 99.9 percent of people have no idea about these kind of techniques and it's just so outside of their reality that you could influence a person through hypnotic language.

And if you do ever get caught, first of all it's not a big deal and you could just say... "Yeah, I was just messing around... ah you caught me though."

Or you can just use one of the confusion techniques and then put them into a trance using the handshake induction and then give them amnesia so they will have no idea what you've been doing anyway.

#### **4. I've memorised all of the scripts you've given us but I haven't actually tried them on anyone yet... where shall I start?**

You need to get out there and stop thinking about learning these techniques as something you will be doing to someone and just start using it in all of your interactions in your everyday life.

That's when this really becomes powerful, when you can use it with everybody you meet. Then it becomes less about something you're doing and instead it becomes a way of being.

#### **What should I do if I'm too scared to actually try these techniques?**

If you're too scared to even try what I'm teaching you then you really need to listen to the thought patterns that you have running through your head because they are definitely holding you back in life.

If you're too scared to get yourself out of your comfort zone and to actually try something which will improve your life and help you get the life that you want, the life that you deserve then how can you hope to achieve anything worth fighting for? Well, the answer is you won't.

If you care so little for your own life and your own happiness that you won't take a single step to improve yourself then nothing I can say or nothing I can teach you will be able to help you.

Use the Empire Man technique to find your inner confidence and take the steps to make these techniques work for you.

Hypnosis is a passion of mine and yes have fun with it, entertain with it, understand the morals and ethics are down to you... and find other ways of applying this in your life because you can do good things with it, you can make people feel good, you can point it towards your own goals and your dreams and understand that this is about real mind power.

Please use this with caution, and with respect for the other people you're using it on... and the motivation for doing any of this stuff should ultimately be for the greater good. And if you use these techniques from a stand point of wanting to help people with their benefit genuinely in mind then this stuff will work for you like a champ, I hope you enjoyed it, I definitely enjoyed making it for you.