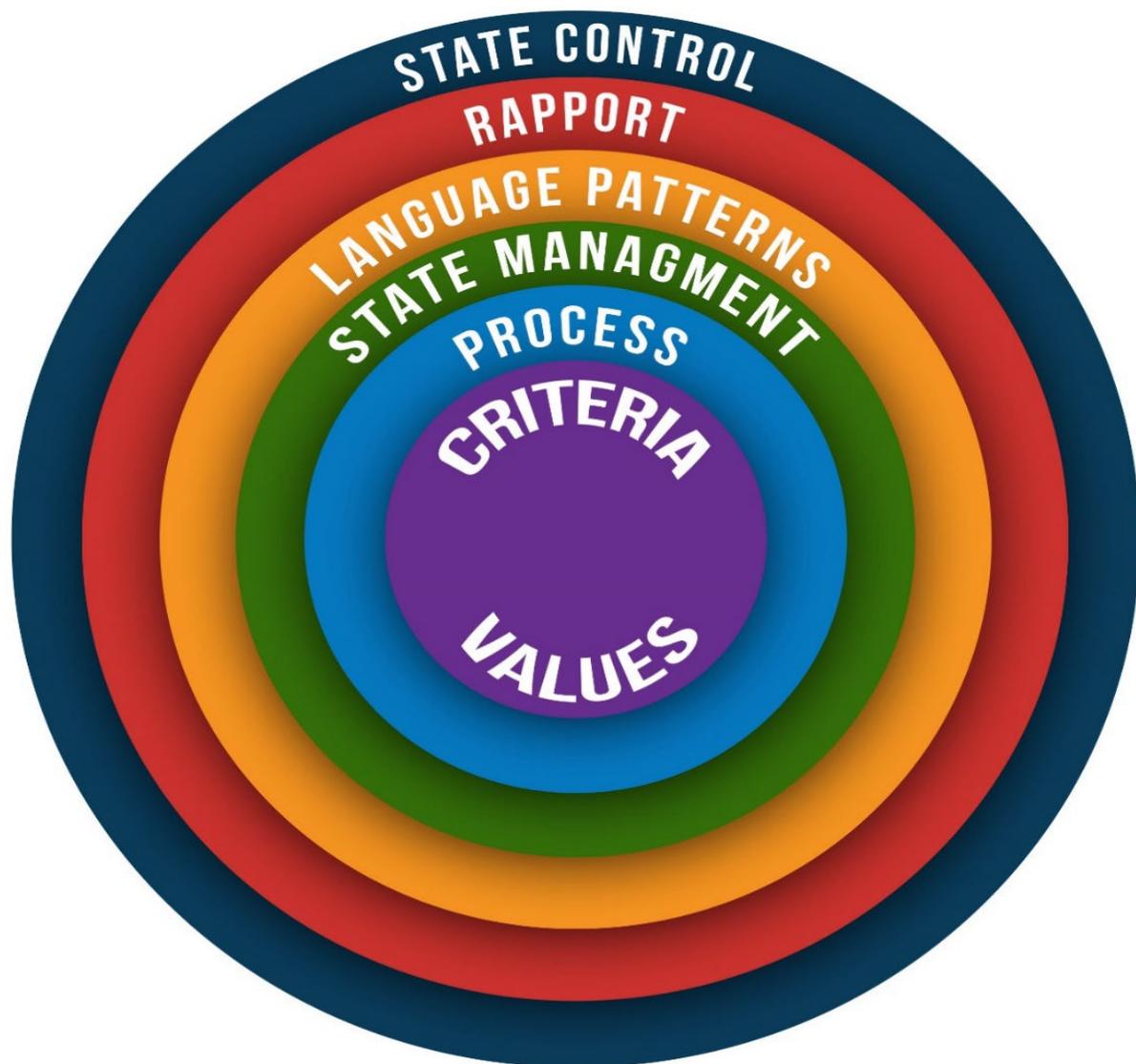


WEAPONS OF MASS INSTRUCTION:

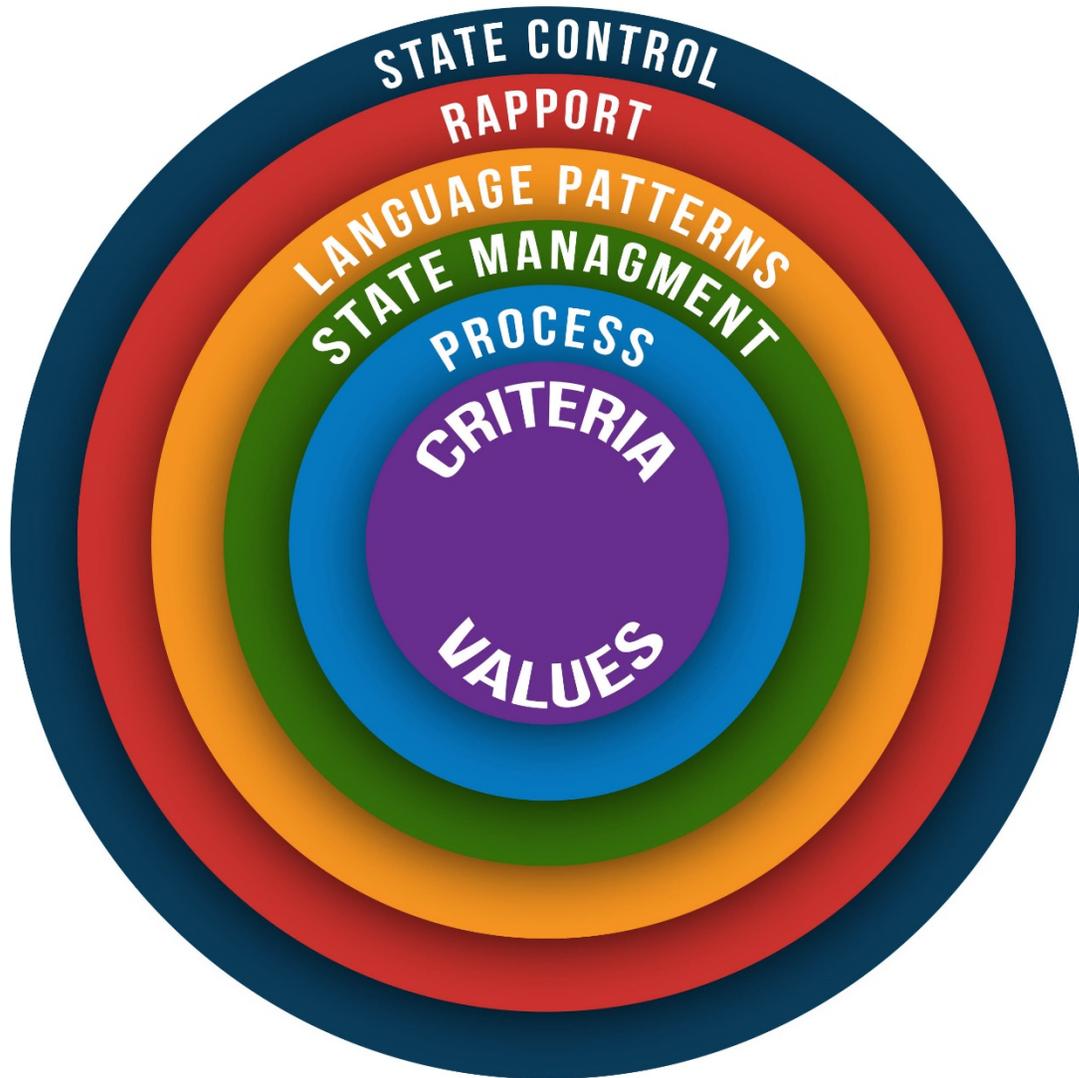
STRATEGIC SEDUCTIVE STORY TELLING SECRETS



Real World Conversational Hypnosis:

CPI Level Two

David L. Snyder C.Ht., MNLP, L.Ac.



**KNOW YOUR
OUTCOME!!!**

“During successful communication the speakers and listeners brains exhibit joint, temporarily coupled response patterns”¹

When people successfully communicate with each other they literally get on the same wavelength and think “as one person”

- The better the story and the better the listener understands the story the closer the brains match up.

There is a very slight lag; that relates to the transmission of the sound wave (that I as the story teller create) to the brain wave that it creates in you the listener.

- When a listener understands a story particularly well, the lag goes away.
- In some cases, the listeners brain wave anticipates the speakers when the listener understands the story particularly well.
- Human beings are social beings; we share mirror neurons that allow us to match each other’s emotions directly.
- We anticipate and mirror each other’s movements when in sympathy or agreement with one another-when we are on the same side.
- Research shows we can mirror each other’s brain activity when we’re engaged in storytelling and listening.

¹ Uri Hasson, Assistant Professor of Psychology, Princeton University

We humans WANT to achieve this state; it is a mistake to think that most humans prefer the solitary existence that so much of modern life imposes on us.

We are most comfortable when we are communion, sharing strong emotions and stories, and led by a strong charismatic leader who is keeping us safe and together.

If you want to lead groups of people to achieve more than any individual can achieve alone, this is how you do it.

Power Formula:

- Develop a sense of how you inhabit space and modify that to fulfill the role you want to inhabit
- Focus and control your emotions for key conversations, meetings, negotiations, and presentations.
- Harness the power of your other than conscious mind aka neurology, to read other people reliably and quickly.
- Develop the leadership power of your voice and strengthen your non-verbal leadership signals that you send out during important moments and situations.
- Create a positive sense of what is possible for you and program it into your other than conscious mind.
- You must be ready to lead.



- Then you **MUST** learn how to be powerful and compelling story teller who taps into the deep stories of human history and mythology to bring your message into being.

If I am telling you a story with a familiar structure, your brain anticipates what I am going to say next.

Stories are how our brains work.

- We attach emotions to events to create stories and memories.
- Our brains are constructed that way.
- Storytelling is using the brain the way it is meant to be used.
- We remember the emotional, the, and especially the violent.
- We forget the boring, the general, and the anodyne²

What a story is not.

- A story is not any narrative with a beginning, middle and an end.
- Anecdotes are not stories.

Example One: “I was at the drugstore yesterday and guess who I was my old college buddy Aaron!

Example Two:

I met a beautiful woman at a party the other day, I shouldn't have been at the party because it was at the house of someone who doesn't like me. But the woman was beautiful.

1. ² not likely to provoke dissent or offense; inoffensive, often deliberately so.
"anodyne New Age music"
noun

1. 1.a painkilling drug or medicine.

Turning Anecdotes into Stories

To have a story you must have a challenge aka struggle, something to overcome.

Example:

I met a beautiful woman at a party the other day. I fell in love at first sight and she with me. But when I learned her name, she turned out to be from the family of my sworn enemies. Nonetheless, we started seeing each other and got married in secret.

Unfortunately, one day at the market I got into fight with one members of my wife's family and killed him. Now I've been banished from the city, and my wife is being pressured to marry someone else.

When it comes to leadership... Stories are not about You (even when they are about you)

Leaders must be authentic (see vulnerability hacking)

Authenticity is the table stake for leadership. If you are caught being something you are not, or concealing something contrary to your image, in most cases you are toast.

Many leaders tell stories about themselves. But that can be a mistake. If you don't do it properly or tactically.

The stories you tell should always make your audience, your listeners the heroes of your story, not you.

That way you allow your tribe to project itself easily into your story that you are telling, and they allow you to be the wise mentor or commentator. The success or failure, then, is theirs not yours.

Stories are not pretend...

... What is a story then? A Structure way of looking at reality. A way that works for us because it matches the way our brains work.

Why should leaders tell stories?

- Stories are interesting
- They help people remember what you say
- Good way to memorably convey information and emotion
- They are so deeply ingrained/embedded in our way of thinking that they are the primary way we interpret reality

Story is a basic principle of the mind³

³ Mark Turner, writer and philosopher associated with the Institute for Advanced Study and the Center for Neural and Cognitive Sciences – University of Maryland Author of “The Literary Mind”



Story teaches us the basic understanding of Cause and Effect by which we make sense of the world reality in its raw unfiltered and ugly state is chaotic non-linear, meaningless literally devoid of any concrete tangible meaning.

Humans do not deal with chaos very well. In fact, they do just about anything to get away from it.

Hence, we “Impose” structures on our experiences (nlp would call this filtering) of reality to make sense of it. – we impose stories.

We think in terms of stories,

We learn from the high chair that if we push a glass of milk over, white liquid spills on the floor, a parent comes running making noises, mops it up and kisses us on the top of the head (If we are lucky)

That... Is a story.

Story Vs. Data...

Most people and especially leaders communicate in lists of data, suggestions demand, requests, ideas, reasons and information.

Lists are for losers not leaders...

The human mind is NOT constructed to remember lists very well.

Remember 7 plus or minus 2?

Once you've been told three or four things, to remember the fourth or fifth, you may have to forget the first.

Yet, everyone who has heard or seen the story of Romeo and Juliet even once remembers the story.

If you want to be more memorable as a leader and less like a phone book. Stories are important.

There are several steps to creating stories for persuading and leading others.

1. Decide on the level of need
2. Figure out how your story connects to one of the five basic archetypal stories we tell one another.
3. Structure Your Story in a way that makes it easy for people to decide to be persuaded.

Power Story Step One: Establishing Level of Need.

Five Levels of Need – Abraham Maslow

- Physiological Needs
- Safety
- Love
- Esteem
- Self-Actualization

Maslow believed that humans are driven to satisfy these needs in the order they are presented and until one level of need has been satisfied it will predominate the thinking of the person and preclude them from trying to achieve fulfillment from higher levels.

In other words, if I am desperately hungry and afraid of starving to death I can't really pay attention to how stealing the food I need to survive make me feel about myself until after I have eaten.

I'll feel bad about myself, but I'll do it on a full stomach.

Maslow believed that if we understood these needs that we could as a society help each other to achieve the highest levels faster.

But there are other takeaways that are practical rather than ideological that we can derive from Maslow's work.

For Example, ...

As a leader, it's important to know that most peoples' internal focus/aka monologues tend to hover or live at or around the "Safety" level of the hierarchy.

At any given moment on any given day the average human being is thinking things like

- "I wonder if my job is going to survive this downturn"
- "I wonder if my boss hates me?"
- "I wonder if my teenage kid will survive getting his driver's license"
- etc., etc.

If the message in your story, starts higher on the pyramid then safety
You probably won't grab or hold people's attention for very long if at all.

The reptile brain dominates at the safety level.

This is also why politicians running for office are always talking about security, or the economy stealing your job etc.

They are trying to poke the lizard at the base of the pyramid to get you to pay attention.

Leaders of all denominations must do the same thing.

In direct marketing speak this is the same as



Entering the conversation already in your prospects mind”

Once you know what someone is most likely thinking about and where their self-interests lie, you can get and keep their attention by speaking to and about those needs.

Either by provoking and agitating the pain or offering a solution or a way out of the pain.

Power Story Step Two: Connect to An Archetype

Once you have determined the level of need that your listener is operating at. You must connect to a story archetype

The good news and the bad news...

There are ONLY five archetypes to choose from.

These stories are structures that we impose on reality in order to make sense of it. If you want your message to make sense to your audiences, then you must connect it to one of these five basic stories.⁴

Almost all of humanities nearly countless generations of story and story telling can be distilled down to a handful of archetypes or themes.

These archetypes can serve as powerful templates for creating the flow of a story that moves your listener in the direction you desire them to decide to go.

⁴ Morgan, Nick. Power Cues: The Subtle Science of Leading Groups, Persuading Others, and Maximizing Your Personal Impact (p. 214). Harvard Business Review Press. Kindle Edition.

ARCHETYPES

Quest: Quest Stories begin with ordinary people living an ordinary life when suddenly a problem arises that forces them to leave home or depart from the status quo in order to seek some goal or solution to right some terrible wrong or reestablish the social order.

- The hero's hunger for the goal is palpable
- Even though the journey is long the hero hangs in there because of the importance of achieving the goal
- The hero meets obstacles and suffers reversals
- The hero eventually overcomes all of the obstacles and reaches the goal

This archetype is deeply embedded in the psyche of every human being from every conceivable culture to ever inhabit the planet earth. Its so fundamental to our reality that we don't even think of it as a story but rather more like the way life works.

We fundamentally believe that if we set off on some quest, the harder we try and the worse the journey, the more we deserve the reward at the end. We believe that because we believe in the ultimate fairness of the universe.

Tactical Deployment and Application

When to use the Quest Archetype:

Example: If you ask your employees to embark with you on a long and arduous journey to develop a new product, they'll complain about the obstacles along the way, and they may even lose heart and quit, unless you invoke the power of "The Quest" story...

Obstacles are to be expected because that is what happens on a quest

- Never make yourself the hero of the story.
- Always make your followers the hero and cast yourself as a mentor who guides the group to that goal at the end.

Other Archetypes Include:

- Stranger in a Strange Land
- Love Story
- Rags to Riches
- Revenge (TBD)

STRANGER IN A STRANGE LAND

Stranger in a strange land works best during some form of change in the home, family or lifestyle or workplace, i.e. changing times.

Stranger in a strange land stories epitomize our way of dealing with and handling change.

In these types of stories, the heroes suddenly find themselves in a new landscape, one where the old rules no longer apply, the terrain is unknown were even languages and cultural norms have changed.

We don't know the way, we're lost, what use to work, what allowed us to win or succeed no longer makes any sense any more.

We are "On the ropes" dazed and confused reeling from the shock of the alien environment we have found ourselves in.

We must learn to navigate this new place if we are to survive.

And then...

Along comes a leader, a mentor or teacher or guide, to show us the way. To offer us a new vision, and a new set of rules to help us cope with this new land and allow us to eventually thrive in the new world.

Human beings crave mastery from bewilderment and that is the journey our leader takes us on.

LOVE STORIES:

Love stories are simple. Two people meet, fall in love, fall out of love, learn a little bit more about each other and fall deeper in love than before, decide to stick together and live happily ever after.

The magic of this archetype is in the details of exactly “How” the two heroes fall out of love and then find each other again.

That all-important” how is always symptomatic of what is “Wrong” with society today.

Is it:

- the difficulties of Marriage and Property – Think “Jane Austen”
- The problem of Men Never Growing Up, Staying Immature, and Behaving Badly in a society that permits them this license? – Think Judd Apatow and “The 40-Year-Old Virgin”

Aside from the obvious reason, we crave love stories because our future is tied up in them in “not-so-obvious” ways.

Using the Premise of “The 40-Year-Old Virgin” as an example.

- A. If men can't learn to function like responsible adults in a world of too much grown-up play, where does that leave us?
- B. How we will take care of each other?
- C. What does society owe its people and vice versa?

These are some of deeper questions love stories allow us to investigate in the background as our heroes come to terms with it, so in essence do we become primed to think about it along the same lines.

Tactical Use and Deployment

When to Use of Love Stories:

If you are a leader with an idea about how people need to get along better, love stories are for you.

Remember that the issues you wish to explore must be a fundamental part of the background story and must directly impact the two lovers.



Rags to Riches:

Rags to riches stories help us believe that ordinary people still have a chance to succeed in a society that often seems stacked against them, in favor of the already rich and powerful.

They are about average people who, with a little bit of luck and hard work—but NOT genius—manage to succeed and achieve material wealth, honor, power, or fame.

Tactical use and Deployment and Application:

When to Use Rags to Riches Stories:

- For people seeking to promote economic justice they are good stories to tell.

- Tactical variations on this theme
 - Hometown boy makes good.

CAPTIVATING AND CONNECTING WITH STORY

“Stories are the currency of humanity”

-Tahir Shah

We feel connected to someone or something when we hear their stories.

- Stories give us a chance to say “Me Too” activating the similarity attraction effect.
- Stories create conversation sparks - they give us pleasure when we listen
- Stories help people bond storytellers to story listeners

The Neuro Science of Story Telling – What happens to your brain during a story.

** Researchers Greg Stephens, Lauren Silbert, Uri Hasson, put participants into an fmri machine and recorded brain activity of two people, one telling a story and the other listening to the story.

Researchers discovered that the brains of the two participants began to “sync” up as the speaker told the story, the listeners brain patterns began to match

Spanish researchers have found that even reading words like “perfume” or “coffee” lights up our primary olfactory cortex where we process smell. (embodied cognition?)

If you hear a story about crème brulee your brain pictures the crème brulee, imagines the taste and conjures up sweet smell and smooth feeling on your tongue, even though you do not have the crème brulee in front of you your brain responds as if you do. (See transportation)

Bottom Line: When someone tells you a story your brain acts as if you are in the story for real. Researchers call this “Neural Coupling” ¹

This cognitive mechanism makes stories the perfect shortcut to creating deeper connection and as a primary delivery mechanism for many other forms of tactical and embedded influence tools and techniques.

People are not only listening to what we are saying but also “experiencing what we are saying.”

Even simple stories can rev up brain activity and sync us up with the people around us.

¹ Van Edwards calls this “connection hacking”

Tactical Story Sharing – (forced analog matching)

- 1. Lead by sharing a story about a key topic*
- 2. Entice the target to share a story with you about the same topic*

“The shortest difference between a human being and the truth is a story,”

Anthony de Mello

Strategic Story Telling Level One:

“The Story Stack”

The word “Stack” is often used in the software world to describe a group of tools, grouped together to perform a function or a series of functions.

In NLP, (Neuro Linguistic Programming) a communication and human influence system which borrows heavily upon approaches and terminology derived from the software world you will also hear people refer to “stacking” as well as “nesting.”

Nesting will be covered later in our advanced strategic story telling modules.

Story Stacking Basics.

The easiest way to begin loading and stocking your influential story-telling utility belt is by creating a “Story Stack” of your favorite anecdotes, narratives and follow up questions.

“Story Stacks” are built from three basic elements:

1. Trigger Topics
2. Sparking Stories
3. Boomerangs

Trigger Topics

Trigger topics are subjects that naturally tend to come up repeatedly in normal organic conversations.

...Think “Small Talk”

These are often superficial topics that require a very low level of intimacy usually generic and therefore “safe” to engage in.

Trigger Topics can be but are not limited to:

- a. Weather
- b. Traffic
- c. Weekend travel plans
- d. Latest tv shows
- e. Location

- f. Occasion
- g. Favorite Training/Seminar Leader
- h. _____
- i. _____
- j. _____
- k. _____

“Trigger Topics” can be used as “launch pads” or segues into the specific stories or sequences of stories you intend to use.

Sparking Stories

The truth is that every human being is just a “collection of stories” when we think of story we tend to think in terms of large scale, often grandiose, epic events in our life.

But the simple truth is that the totality of most human experience is really just a much vaster collection of much smaller stories, anecdotes and narratives.

We have stories aka anecdotes that ...

- make us (and other people) laugh,
- that produce “Groans”
- Aha’s
- and launch us into follow up conversations, reciprocal stories and greater levels of bonding and connection.

As an influencer, you should have a collection of two or three sparking stories in your arsenal for each “Trigger Point Topic” You are preparing.

Boomerangs

Boomerangs or “Boomeranging” is a term used to describe the process of redirecting the conversation back around to the target, i.e. the person or group of people you are speaking with; giving them the chance to tell a story, remark on the story you have just deployed and/or ask or answer a question.

Boomeranging is all about tying the conversation back to your target. *How can you prime them to start telling you “their” stories?*

How can you...

<ul style="list-style-type: none">• Get them talking,• Make them laugh,• Sympathize	<ul style="list-style-type: none">• Empathize• Or commiserate with you?
---	--

Story Stack Template:

<ul style="list-style-type: none"> • Current Events • Recent Events • A Shocking News Story 	Insert Your Sparking Story	<ul style="list-style-type: none"> • What's one news story you will never forget? • Where were you when it heard it? • Where were you when you found out?
<ul style="list-style-type: none"> • Hometown • Childhood • Growing Up 		<ul style="list-style-type: none"> • Do You Miss Your Hometown or are You Glad You Escaped? • What's a funny memory you have growing up?
<p>Names:</p> <ul style="list-style-type: none"> • Forgetting Names • Interesting Names • Hard to Spell Names 		<ul style="list-style-type: none"> • What is the history of our family name? • What's the most interesting name you have ever heard? • Do you like your name?
<p>Jobs</p> <ul style="list-style-type: none"> • First Job • Career Choices • Dream Jobs 		<ul style="list-style-type: none"> • What kind of advice would you give a teenager entering this kind of work? • What surprised you most about the job you are in? • Did something surprising happen to lead you to what you do now?
<p>New Activities</p> <ul style="list-style-type: none"> • Travel • Weekend Adventure 		<ul style="list-style-type: none"> • What's on your bucket list? • Where do you take out of town guests when they come to visit you? • Tried any new activities recently? Did you love them or hate them?
<p>Holidays:</p> <ul style="list-style-type: none"> • Vacations • Holiday Traditions 		<ul style="list-style-type: none"> • Where are you going next on vacation? • Best Vacation Spot in The World? • What's the best or worst vacation you have ever had?
<ul style="list-style-type: none"> • Parties • Birthdays • Gifts 		<ul style="list-style-type: none"> • Best party you have ever been to? • Best Gift You Ever Received? • Best Childhood Party You Have Ever Had?
<ul style="list-style-type: none"> • Summer • Seasons • Outdoors 		<ul style="list-style-type: none"> • Do you have big plans this summer or a story from last summer? • What does summer remind you of?

<ul style="list-style-type: none"> • Camp 		<ul style="list-style-type: none"> • Did you go to camp?
<p>Weather</p> <ul style="list-style-type: none"> • Storm Stories • Extreme Weather 		<ul style="list-style-type: none"> • Ever get caught in terrible, unexpected weather? • What's the worst sunburn you have ever had? • What is your favorite Season?
<ul style="list-style-type: none"> • Traffic • Commuting • Driving • Road Trips 		<ul style="list-style-type: none"> • Do you listen to audiobooks on tape when you drive? • What's your favorite driving play list or station? • What is your favorite podcast? • Do you have a long commute?
<ul style="list-style-type: none"> • 		<ul style="list-style-type: none"> •
<ul style="list-style-type: none"> • TV Shows • Books • Movies • Classic Books/ Films/Shows • Documentaries 		<ul style="list-style-type: none"> • What are you reading or watching right now? • What was the last thing you read or watched? • What's the most interesting documentary/book/ or article you've ever seen? • What's your favorite character? • What actor would play you in a movie?
<ul style="list-style-type: none"> • Celebrities: • Role Models • Famous Stories • Fascinating People 		<ul style="list-style-type: none"> • Have you ever met a celebrity? • Have you heard any interesting real-life tidbits about celebrities? • If you could meet any celebrity, who would you meet? • Do you have a famous role model?
<p>Events</p> <ul style="list-style-type: none"> • Conferences • Music Festivals • Parades • Fairs 		<ul style="list-style-type: none"> • Have you ever been to events like this before? • What's the craziest event you have ever been to? • Do you go to conferences? • Do you go to music festivals?
<p>Create Your Own</p>		<ul style="list-style-type: none"> • Create Your Own

Conversational Story Building Level One

How to tell a good story is as much an art as a science. Interestingly good conversational story telling has much in common with another of my personal favorite forms of human influence technologies...

– Direct Response Copywriting.

In this section you will learn and practice a **simple 3 step formula** for creating conversational stimulating and compelling stories. In later sections we will build on this into more complex and layered story influence effects.

Most conversationally compelling stories have these three basic components

A. A Hook

B. A Struggle

C. Compelling Descriptions

Just like direct response copywriting, which is also a form of story-telling, it all starts with getting the reader/listeners attention. To do that you need what is commonly referred to as **a hook**.

HOOKS:

A Hook can be a...

- *A provocative question.*
- *A stimulating statement*
- *Or an open-ended idea designed to peak interest.*

Simply put. a hook is designed to get people curious.

STRUGGLES:

The best and most compelling and memorable stories center around some kind of “struggle” i.e. a problem or “challenge” that needs to be solved or overcome by the protagonist (aka “hero”) of our story.

The struggle can also create suspense, as in seeking the answer to an important question. Does it hint at something, are you facing off against someone else, is there a punchline?

COMPELLING DESCRIPTIONS:

Remember the brain automatically responds to vividly compelling imagery and description the same way it does to actual phenomena. When we hear words like “perfume” or “Coffee” the more areas of our brain activate to convey the internal experience of those descriptions.

Compelling Descriptions cause the brain to become more fully absorbed and active in the story, and hypnotically neuro-active languaging can naturally and automatically amplify this process and further increase the power of the story or narrative.

Example:

The following example is from Author Susan Cain who used this exact formula to create a TED Talk That Went Viral with over 14 Million Views.

When I was nine years old, I went off to summer camp for the first time. And my mother packed me a suitcase full of books, which seemed to me to be perfectly natural thing to do. Because in my family, reading was the primary group activity

And this might sound anti-social to you, but for us it was just a different way of being social. You have the animal warmth of your family sitting right next to you, but you are also free to go roaming around the Adventureland inside your own mind. And I had this idea that camp was going to be just like this, but better...

I had a vision of ten girls sitting in a cabin cozily reading books in their matching nightgowns. But camp was more like a keg party without any alcohol. And on the very first day, our counselor gathered us all together and taught us a cheer that she said we'd be doing every day for the rest of the summer to instill camp spirit. And it went like this: "R-O-W-D-I-E, that's the way we spell rowdie. Rowdie, rowdie, let's get rowdie."

Yeah, So I couldn't figure out for the life of me why we were supposed to be so rowdy, or why were we had to spell this word incorrectly.

Let's Break It Down:

HOOK:

When I was nine years old, I went off to summer camp for the first time. And my mother packed me a suitcase full of books, which seemed to me to be perfectly natural thing to do. Because in my family, reading was the primary group activity.

STRUGGLE:

And this might sound anti-social to you, but for us it was just a different way of being social. You have the animal warmth of your family sitting right next to you, but you are also free to go roaming around the Adventureland inside your own mind. And I had this idea that camp was going to be just like this, but better...

COMPELLING DESCRIPTION:

I had a vision of ten girls sitting in a cabin cozily reading books in their matching nightgowns. But camp was more like a keg party without any alcohol. And on the very first day, our counselor gathered us all together and taught us a cheer that she said we'd be doing every day for the rest of the summer to instill camp spirit. And it went like this: "R-O-W-D-I-E, that's the way we spell rowdie. Rowdie, rowdie, let's get rowdie."

BOOMERANG:

Yeah, So I couldn't figure out for the life of me why we were supposed to be so rowdy, or why were we had to spell this word incorrectly.

Understanding Effective Vs Efficient Narrative

Most of us often sacrifice effectiveness in our persuasive communication for the benefit of being “expedient” because we labor under the illusion that expedient communication is the same as “efficient” communication.

We often believe the more effective way to communicate is through “fact-based, statements devoid of description, with the minimum amount of words necessary to convey meaning.

This form of communication while faster, does not allow an influence to make the most effective use of their ability to influence the brain of another, nor of the brains natural inclination to process vivid descriptions fully.

Compare the Example Below:

Effective	Efficient
<p><i>“When I was nine years old, I went off to summer camp for the first time. And my mother packed me a suitcase full of books, which seemed to me to be perfectly natural thing to do. Because in my family, reading was the primary group activity.</i></p> <p><i>And this might sound anti-social to you, but for us it was just a different way of being social. You have the animal warmth of your family sitting right next to you, but you are also free to go roaming around the Adventureland inside your own mind. And I had this idea that camp was going to be just like this, but better...</i></p> <p><i>I had a vision of ten girls sitting in a cabin cozily reading books in their matching nightgowns. But camp was more like a keg party without any alcohol. And on the very first day, our counselor gathered us all together and taught us a cheer that she said we’d be doing every day for the rest of the summer to instill camp spirit. And it went like this: “R-O-W-D-I-E, that’s the way we spell rowdie. Rowdie, rowdie, let’s get rowdie.”</i></p> <p><i>Yeah, So I couldn’t figure out for the life of me why we were supposed to be so rowdy, or why were we had to spell this word incorrectly.”</i></p>	<p><i>“Even though people see reading as an anti-social activity, for me, it was a family activity.</i></p> <p><i>When I went to camp it was incredibly hard to find my place.”</i></p>

“One Time at Band Camp” ...

Conversational Micro Story Template:

Trigger Topic _____ (select from your list)

Fill in The Blanks Where Appropriate: Use a separate sheet of paper for each Micro-Story You Create

1. [HOOK:]

“You want to know the most _____ I ever saw while driving?”

2. [STRUGGLE:]

“I was driving down the road and all of a sudden I look over and see _____.”

3. [COMPELLING DESCRIPTION]

“And It Was So _____!”

4. [BOOMERANG]

“Have you ever seen someone do something like that?”

Let's Do It Again...

Trigger Topic _____

1. [HOOK:]

"One time, _____ Years ago I encountered one of the coolest people I have ever met.

2. [STRUGGLE:]

"It might sound _____, but I had always wanted to meet _____, because _____. I was so _____. Finally, moment came.

3. [COMPELLING DESCRIPTION]

"And It Was _____! What surprised me most about meeting them was _____. I'll never forget _____."

4. [BOOMERANG]

"Who is the coolest person you have ever met?"

Training Tip: Television sitcoms are filled with small witty micro stories that follow this template; they are commonly used to create condensed character-building stories

Television example – Sitcom – “How I Married Your Mother”

Ted Asks Robin...

“What Do You Do?”

Robin: I am a reporter for Metro News One... Well... Kind of A Reporter”²

I do those dumb fluff pieces at the end of the news, you know like
“Monkey who can play ukulele” I’m hoping to get some bigger stories
soon”³

*A few minutes later Ted asks her about her future*⁴

Ted: *“Hey, you want to have dinner with me on Saturday Night?”*

Robin: *“Oh, I can’t, I’m going to Orlando for a week on Friday”⁵ Some guy is attempting to make the world’s biggest pancake, guess who’s covering it?”⁶*

² Hook

³ Struggle

⁴ Trigger Topic

⁵ Hook

⁶ Boomerang

Operation and application:

Exercise:

- Think of three stories you enjoy telling
- Find the Hook, Struggle, Descriptive Words, to best share them
- Break Up Into groups of two or three
- Practice sharing them.

Alpha Stories: Persuasion Amplifiers

Six types of stories you must tell.

1. *“Who Am I”* Stories
2. *“Why I am Here”* Stories
3. The Vision Story
4. Teaching Stories
5. Values in Action Stories
6. I Know What You Are Thinking Stories

Other Stories You Can Tell...

“Why I Am Here Stories”

❖ *Self-disclosure Is Key*

- ❖ Show Imperfections to demonstrate vulnerabilities¹
- ❖ Enhances Intimacy leading to trust.
- ❖ Show you have something in common with your subject
 - Mindset
 - Attitude
 - Background
 - Experience etc.
- ❖ Show You Have Learned Lessons the Hard Way and Emerged Wiser because of it.

You must not tell them these things; you must describe them within the context of the story.

Variations on This Theme Include:

1. ***“I’ll tell you when I made a mistake” stories.***

Simply saying, “Yeah, I’ve made mistakes before, but I always own up to them,” doesn’t do much to demonstrate your credibility and trustworthiness.

¹ Boat Building CEO Story

Telling a story about a time you made a mistake and then told the buyer, before they heard about it from anyone else, does.

2. ***“I’m not who you think I am” stories.***

Buyers sometimes presume the worst about a seller’s character or motives. So how can you overcome unspoken biases?

First, consider what negative preconceptions prospects are likely to have about you. (Can’t think of anything? “Ask your boss, your peers, your predecessor, and even your most trusted customers,” Smith urges. “They’ll know.”)

Then think of a situation that demonstrates the opposite conclusion and craft a story around it.



**Create a Story Using the Information Above
and The Story Structure Template Below.**

Step	Answers the question:	Story Spine
Objective / Main message	What do you want the audience to think, feel, or do because of hearing your story?	
Transition IN: (Hook)	Why should I listen to this story?	I think the best example I've seen of that was . . .
Transition In:		
CONTEXT	Where and when did it take place? Who is the hero and what do they want? Other background needed to understand characters' motivations?	Back in ____, at ____, there was ____, and they were trying to . . . (could be an unspoken objective)
CHALLENGE	What was the problem/opportunity?	Then, one day ____.
CONFLICT	What did they do about it? (Show the honest struggle between hero and villain, even if internal. Can't be too easy.)	So, they ____, and then they ____, and so they ____.
RESOLUTION	How did it turn out (for everyone)? (How are things/characters changed as a result?)	Eventually . . .
Transition out:		
Lesson(s)	What did you learn?	What I learned from that was . . . (That's when I realized . . . That explains why . . . What I've since come to realize is . . . What I think we should have done was . . .)
Recommended Action(s)	What do you think I should do?	And that's why I think you should . . .



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Story Notes:

“What is in it For Me Stories”

The ugly truth about enlightened self-interest that saves your bacon and makes people trust you...

- **People will not cooperate with you if they do not trust you²**
- **People are always looking for a hidden agenda**
- **They are already making stories about you in their minds**

If you don't give them a story that provides a *plausible explanation* behind your good intentions as early as possible your subjects own mind will make up a reason for you... And It Won't Be Pretty!

When your subject makes up a reason for you it will almost always negative.

And because they came up with it on their own, they accept it completely and will cling to it no matter how much you try to convince them of something else.

As a result, it may be virtually impossible to change a clients' perception of you and your motives once that internal story is generated.

² See Omega stories – The Cynical Subject

Their behaviors will follow their feelings and thoughts. If people smell a rat, they will treat you like a rat.

Trainers always teach that you must speak with your listener in terms of what is in it for them. That is true. **But** if you don't tell your audience what is in it for you in the first place, they may not trust you enough to believe what you say your product, or service will do for them.

People really do want to know what you get out of the deal, and they are mostly okay with those reasons provided they are not exploitive or take advantage of someone and/or leave them worse off than before.

When you focus all your communication on what "They" might gain you come across as hiding your own gain/agenda

Always frame the goal in a way that makes sense for them

Never talk down to a subject, audience or target – treat them like they are every bit as smart as you are.

Variations on This Theme Include:

"Why I do what I do" stories.

To know you well enough to trust you, a buyer needs to understand not just what you do for a living, but *why*.

What drew you to your profession or your company?

“The reasons say something about who you are as a person,” Paul Smith Author of “Sell with A Story” notes.

“And the passion you show will influence the buyer. After all, who doesn’t want to do business with someone who’s passionate about what they do?”



Create a “What’s In It For Me” Story Using the Based on The Information Above and The Story Structure Template Below.

Step	Answers the question:	Story Spine
Objective / Main message	What do you want the audience to think, feel, or do because of hearing your story?	
Transition IN: (Hook)	Why should I listen to this story?	I think the best example I’ve seen of that was . . .
Transition In:		
CONTEXT	Where and when did it take place? Who is the hero and what do they want? Other background needed to understand characters’ motivations?	Back in ____, at ____, there was ____, and they were trying to . . . (could be an unspoken objective)
CHALLENGE	What was the problem/opportunity?	Then, one day ____.
CONFLICT	What did they do about it? (Show the honest struggle between hero and villain, even if internal. Can’t be too easy.)	So, they ____, and then they ____, and so they ____.
RESOLUTION	How did it turn out (for everyone)? (How are things/characters changed as a result?)	Eventually . . .
Transition out:		
Lesson(s)	What did you learn?	What I learned from that was . . . (That’s when I realized . . . That explains why . . . What I’ve since come to realize is . . . What I think we should have done was . . .)
Recommended Action(s)	What do you think I should do?	And that’s why I think you should . . .



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Story Notes:

“The Vision Story”

The vision story is where you share with your subject, target or audience what IS in it for them.

When your listeners are comfortable with who you are and why you are here then they are ready to hear about what is in it for themselves.

Remember that you must relate this to them using a story.

Stories have six elements

- Time, place, event, main character, obstacle, events, and a goal
- Do not list features and benefits
- Do not list a string of data
- **You must describe these things within your story**

Example:

Bad – Cold Raw Fish Tastes Good

Good – Eating Well Made, Delectable Sushi Can Be Sensual Experience

The sensual experience of eating delectable sushi can be make a person's evening

When creating a vision story¹ you must match their values, you must make your vision their vision. Connect to their values, hopes dreams and aspirations.



**Create a “Vision” Story Using the Based on The Information Above
and The Story Structure Template Below.**

Step	Answers the question:	Story Spine
Objective / Main message	What do you want the audience to think, feel, or do because of hearing your story?	
Transition IN: (Hook)	Why should I listen to this story?	I think the best example I’ve seen of that was . . .
Transition In:		
CONTEXT	Where and when did it take place? Who is the hero and what do they want? Other background needed to understand characters’ motivations?	Back in ____, at ____, there was ____, and they were trying to . . . (could be an unspoken objective)
CHALLENGE	What was the problem/opportunity?	Then, one day ____.
CONFLICT	What did they do about it? (Show the honest struggle between hero and villain, even if internal. Can’t be too easy.)	So, they ____, and then they ____, and so they ____.
RESOLUTION	How did it turn out (for everyone)? (How are things/characters changed as a result?)	Eventually . . .
Transition out:		
Lesson(s)	What did you learn?	What I learned from that was . . . (That’s when I realized . . . That explains why . . . What I’ve since come to realize is . . . What I think we should have done was . . .)
Recommended Action(s)	What do you think I should do?	And that’s why I think you should . . .



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Story Notes:

“Teaching Stories”

Teaching Stories help us make sense of new skills in a meaningful way

They also allow us to memorize and record data in a natural, organic and dynamic way; while at the same time allowing us to “think” about what we are learning and how it applies to us.

When using teaching stories, it is very important to contextualize and pre-frame the tasks you want to teach.

“Here is HOW I would like you to think about what I would like you to think about.”

-- Plato:

Exercise – Memorization Drill

- Straight numbers
- Numbers with action and minimal description
- Full story

Which one was easier to memorize and recall the data?

Sometimes things go wrong, here’s why...

When someone understands what you want them to do but doesn’t “buy into” WHY you want them to do it, you will never be satisfied with their performance

- Clarity is often overrated in teaching
- Story allows you to re-introduce complexity over tidy skill-set modules so that the skills you are teaching also cause people to think much more about why and how they might use a new skill.



**Create a “Teaching” Story Based on The Information Above
and The Story Structure Template Below.**

Step	Answers the question:	Story Spine
Objective / Main message	What do you want the audience to think, feel, or do because of hearing your story?	
Transition IN: (Hook)	Why should I listen to this story?	I think the best example I've seen of that was . . .
Transition In:		
CONTEXT	Where and when did it take place? Who is the hero and what do they want? Other background needed to understand characters' motivations?	Back in ____, at ____, there was ____, and they were trying to . . . (could be an unspoken objective)
CHALLENGE	What was the problem/opportunity?	Then, one day ____.
CONFLICT	What did they do about it? (Show the honest struggle between hero and villain, even if internal. Can't be too easy.)	So, they ____, and then they ____, and so they ____.
RESOLUTION	How did it turn out (for everyone)? (How are things/characters changed as a result?)	Eventually . . .
Transition out:		
Lesson(s)	What did you learn?	What I learned from that was . . . (That's when I realized . . . That explains why . . . What I've since come to realize is . . . What I think we should have done was . . .)
Recommended Action(s)	What do you think I should do?	And that's why I think you should . . .

“Values in Action Stories”

- The best way to teach values is by examples
- Second best way is to tell a story that “provides” examples
- This lets you instill values that allows people to keep thinking for themselves
- Contrast³ helps too.
- Person who violates value/rules was harmed⁴
- Person who honored value despite temptation was rewarded
- How many stories can you come up with that demonstrate the values you hold?

Variations Within This Theme Include:

“I’ll tell you when I can’t help you” stories.

If you’re honest enough to tell buyers when your company is *not* right for a need, they’re more likely to believe you when you tell them you *are* the best choice.

How can you tell that to a prospect *before* there’s a problem?

³ See Neuro Marketing, Buyology

⁴ See Reptile by Keenan and Ball

Tell them a story—about a time you told another buyer, “I’m not familiar with that,” or

“That’s not something we do,” followed by “Let me see what I can find out,” or “Here’s someone I recommend.”

“I’ll go to bat for you with my company” stories.

In disagreements between a customer and the company, sometimes one side has a better argument and sometimes the other side does.

Buyers want a sales rep who can weigh both sides and willing to lobby on their behalf when the customer is right. Rather than wait around for buyers to learn that on their own, share a story about when you’ve done it



Create “Values In Action” Story Using the Based on The Information Above and The Story Structure Template Below.

Step	Answers the question:	Story Spine
Objective / Main message	What do you want the audience to think, feel, or do because of hearing your story?	
Transition IN: (Hook)	Why should I listen to this story?	I think the best example I’ve seen of that was . . .
Transition In:		
CONTEXT	Where and when did it take place? Who is the hero and what do they want? Other background needed to understand characters’ motivations?	Back in ____, at ____, there was ____, and they were trying to . . . (could be an unspoken objective)
CHALLENGE	What was the problem/opportunity?	Then, one day ____.
CONFLICT	What did they do about it? (Show the honest struggle between hero and villain, even if internal. Can’t be too easy.)	So, they ____, and then they ____, and so they ____.
RESOLUTION	How did it turn out (for everyone)? (How are things/characters changed as a result?)	Eventually . . .
Transition out:		
Lesson(s)	What did you learn?	What I learned from that was . . . (That’s when I realized . . . That explains why . . . What I’ve since come to realize is . . . What I think we should have done was . . .)
Recommended Action(s)	What do you think I should do?	And that’s why I think you should . . .



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Story Notes:

“I Know What You Are Thinking Stories”

When you tell someone a story that makes them think you are reading their mind – They Love It!

In NLP, this concept is called “Mind Reading”

To mind-read a target effectively you must do your homework.⁵

- You must take the time to know your audience⁶⁷
- Their problems
- Their pain
- Their values
- Their criteria
- Their potential objections
- You must pace their reality, enter the conversation going on inside their heads and speak to that as if you know are just like them

Tactic:

When you name and voice a potential objection before the target has a chance to do so you are much closer to disarming resistance and closing the deal.

Use this tactic to inoculate audiences, targets and subjects against elements or “facts” that might derail or work against your presentation.

Using this tactic within a story you can neutralize many objections without a direct confrontation

⁵ See Killer Influence – profiling, CPI Criteria and Values, State Management

⁶ See CPI - Appendix 001 Pacing and Leading

⁷ Accusation Audit fits well here, see “Never Split the Difference” Chris Voss



Create an “I know what you are thinking” Story Using the Based on The Information Above and The Story Structure Template Below.

Step	Answers the question:	Story Spine
Objective / Main message	What do you want the audience to think, feel, or do because of hearing your story?	
Transition IN: (Hook)	Why should I listen to this story?	I think the best example I’ve seen of that was . . .
Transition In:		
CONTEXT	Where and when did it take place? Who is the hero and what do they want? Other background needed to understand characters’ motivations?	Back in ____, at ____, there was ____, and they were trying to . . . (could be an unspoken objective)
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Lesson(s)	What did you learn?	What I learned from that was . . . (That’s when I realized . . . That explains why . . . What I’ve since come to realize is . . . What I think we should have done was . . .)
Recommended Action(s)	What do you think I should do?	And that’s why I think you should . . .



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Story Notes:

Omega Stories: Stories That Eliminate Resistance

Omega Stories are based on the concept of “Omega Strategies”¹ Omega strategies amplify persuasive power by systematically reducing, or circumventing resistance to the persuasive message.

Alpha strategies and therefore, Alpha stories enhance persuasion by adding push to the persuasive message.

Understanding the difference between Alpha and Omega Strategies...

The beauty of story and metaphor is that they serve as powerful and often covert delivery vehicles for both Alpha, Omega, Reptilian and NLP Based Technologies

Alpha Strategies Include:

- Rhetorical Techniques Designed to Make “Arguments” More Persuasive
- Add Incentives
- Increase Source Credibility
- Provide Consensus Information (Social Proof)
- Emphasize Scarcity
- Engage a Norm of Reciprocity
- Consistency and Commitment

¹ For More Information on Alpha and Omega Strategies See Persuasion and Resistance by Dr. Eric S. Knowles, Chapter 7 Pages 117-148

Omega Strategies Include:

- Sidestepping Resistance
- Redefining the Relationship (Reframing)
- Depersonalize the Interaction
- Minimize the request
- Raise the Comparison
- Pushing the Choice into The Future

Omega Stories: Narrative Persuasion for Overcoming Resistance

Research consistently shows that “narrative” aka story and metaphor are more effective than “rhetorical persuasion methods. In fact, story seems to be the single most powerful method for overcoming “rhetorical’ Counter-Arguing.

This is especially true when trying to persuade individuals or groups who are already pre-disposed to resist your persuasive message².

The advantage of Omega stories over “rhetorical persuasion is that the narrative (story) is rarely perceived as a direct and/or threatening attempt to persuade.

(The Elephant Story)

(Jewish Parable Story)

The inherent structure stories allow for the embedding of both the message and amplifiers to the persuasive message while acting as camouflage concealing the true persuasive power of the narrative.

Especially if the following omega elements are present.

² Resistance to persuasion tends to increase when subjects are forewarned of either the message content or intent to persuade.



While it is possible to stack and embed many hidden persuasion modifiers within the structure of a narrative. The Two Most Important and Global Macro-elements that Reduce Resistance Across All Contexts Where Story is used are

A. Identification

B. Transportability

Science Says...

Narrative aka story when constructed properly (see how to build a story) are often far more difficult to discount or argue with than straight forward persuasive rhetoric.

This may be because narratives are often focused on conveying the life experiences of another human being aka real people and people may find it more difficult to argue with the life or “lived-experiences” of other people.

This tends to be true whether the characters in the story are real or fictitious.

The Plausibility Principle– Engaging the Power of Truth Within the Story

Fact or Fiction Doesn't Matter.

While it is true that the experiences of “fictional” characters are not objectively real. This detail does not seem to impact the persuasive power of a narrative in any way³.

It appears that any experience of any character is equally difficult to refute if the subject considers those experiences “plausible”

Plausibility seems to be the single biggest factor in determining the “acceptance” of the message contained within the metaphor.

³ This may be due to the Power of “Transportation” inherent within a properly constructed story. Transportation will be covered in section two of omega stories.

Plausibility may very well be the yardstick by which truth within a story, narrative or parable is measured.

The implausible MUST be untrue.

Regardless of whether the experience conveyed is fact or fiction. If the mind views it as implausible then the mind will treat the experience as “untrue” *Whereas the “plausible” even if Not True At Least Could Be True*

Omega Strategy One:

Identification: perhaps the most powerful and pervasive principle active in all forms of persuasion is the principle of Identification. As discussed in our mention of the Thorndyke effect in an earlier segment.

People inherently identify with the characters within the stories they read.

However, the degree to which they truly feel a connection to the character within the story ‘dramatically’ impacts how readily the reader or viewer will change, or adopt the beliefs or attitudes conveyed within the story.

While the Thorndyke effect implies that a 30-year old single man will “identify” to some degree with the 45-year-old married female mother of two protagonist in the story he is reading.

The obvious “demographic” differences will limit how much connection the reader feels to both the character and the view point or position of the subject of the story.

More Identification = More Acceptance, More Acceptance = Less Resistance to The Persuasive Messages inherent within the story.

“Liked Resources are more persuasive under conditions where it is more difficult to argue, Therefore...

Do This...

Omega Story Strategy:

Objective One – Reduce negative thoughts associated with a persuasive message

Objective Two – Increase Positive Thoughts about a behavior, attitude or object

How?

- Make your protagonist likable by the target audience
- Make the protagonist as similar as possible to your target demographic and psychographic ⁴
- Have the protagonist behave in a way that endorses the behavior or attitude to be transferred

Omega Stories Part One: The Identification⁵ Principle

- One of The Single Most Important Omega Strategies.

Utilizing This Principle Effectively Results In...

- **Empathy and Cognitive Rehearsal of Beliefs** – Subjects actively feel and rehearse the experiences of the subject in their own minds

⁴ See isomorphic metaphor

⁵ The impact of the “Identification” phenomenon has been documented in NLP, Russian Autogenic training, Thorndyke etc.

and imaginations identifying with them and adopting the narrative experiences as their own.

- **Directly Impacts Behavior and Behavioral Intentions** - by changing their beliefs about their **Self Efficacy**⁶ and making specific attitudes more accessible

Omega Stories Part Two: Transportability Principle

Transportability – is the measure of how readily and story (narrative) causes Transportation⁷; *a trance-like phenomenon within the mind of the target audience that has the following characteristics.*

There are five areas where transportability is measured high transportability scores are predictive of how easily persuaded a person can be by a well-constructed narrative.⁸

1. Cognitive Attention

– How Much Attention Is the Subject Paying to The Story?

-- Was the Subject Mentally involved in the narrative while experiencing it?

⁶ **Self-efficacy** refers to an individual's belief in his or her capacity to execute behaviors necessary to produce specific performance attainments (Bandura, 1977, 1986, 1997). **Self-efficacy** reflects confidence in the ability to exert control over one's own motivation, behavior, and social environment.

⁷ Transportation – A Convergent Process Where All Mental Systems and Capacities Are Centered on Or Within the Story

⁸ The transportability scale can also be used to evaluate the elements of a story to enhance and modify the narrative for maximum persuasive impact

2. Emotional Involvement⁹

- How Emotionally Engrossed and Connected is The Subject to The Story
- Are They Feeling the Emotions of the Subject or responding emotionally to the events within the story

3. State of Suspense

- How Badly Does the Subject Want to Find Out What Happens Next or How the Story Ends?

4. Concentrated Focus Attention

- To what degree is the subject so focused on the events occurring within the story that they become unaware of everything else.

5. Mental Imagery

- Do They Vividly Picture the Events of The Story in Their Mind as They Unfold?

When evaluating a Story for Yourself...

Ask Yourself...

- How Mentally Engaged Was I While Reading, Watching or Listening to It?
- How Did the Story Affect Me Emotionally?
- Did I want to learn How the Story Ends?
- How much attention was I paying to what was going on elsewhere rather than what was going on in the story?
- Did I have vivid mental imagery Inside My Mind?

⁹ Does the target audience respond emotionally to the characters and events?

The two biggest factors in maximizing transportability are the **Construction of The Narrative Itself and the Delivery of The Story.**

Transportability is a Massive Macro-Hypnotic Operator that can dramatically “enchant” Hypnotize and Polarize a target audience.

Transported (trance-ported) subjects:

- A. **Are Less Able to Detect or Even Recall “False Notes”** i.e. Contradictory Statements, Inconsistencies and Incongruences, the **greater the transportation the higher the acceptance** rate of the messages within the narrative and the less analysis the subject can perform, hence less resistance to the persuasive message
- B. **Transported Subjects tend to endorse the beliefs, implied by the narrative. And to adopt beliefs that are consistent with those in the story – Independent of Their Initial Attitudes**
- C. **Pre-existing Beliefs Do Not Affect Transportation**
- D. **Fact or Fiction Makes No Difference.** Subjects belief about whether the narrative was fact or fiction had no impact on either transportation or the endorsement and adoption of beliefs (see B above) Supporting the Theory That Plausibility is the biggest factor in whether a message is accepted as true or not.

Assessing Transportability:

Transportability Scale – Measured 0 – 9

When assessing The Transportive Capacity of a Story/Narrative, or assessing how prone to transportation a subject may be...Ask the Subject or Yourself the Following questions.

Rate Them From 0 To 9

0 = Nothing

9 = Fully Experiencing the Phenomenon in Question.

1. I can easily envision the events of the story
2. I find I can lose myself in the story
3. I find it difficult to tune out activities around me (reversed)
4. I can easily envision myself in the events described in the story
5. I can get mentally involved in the story
6. I can easily put stories out of my mind after I have finished with them? (reversed)
7. I sometimes feel as if I am part of the story
8. I am often impatient to find out how the story ends
9. I find I can easily take the perspective of the characters in the story
10. I am often emotionally affected by what I have read.
11. I have vivid images of the characters
12. I find myself accepting events I might have otherwise considered unrealistic
13. I find myself thinking what the characters may be thinking
14. I find myself thinking about other ways the story could have ended
15. My mind often wanders (reversed)
16. I find myself feeling what the characters feel
17. I find that the events in my story are relevant to my everyday life
18. I often find that reading stories often has an impact on the way I see things
19. I easily identify with characters in the story
20. I have vivid images of the events in the story

Becoming an NLP Story Ninja

Psycho-Neuro Dynamics

- **Thorndyke Effect:** People insert themselves into the story
- **Identification Factor:** Relatable/Relevance
- **Brain Entrainment** – Brain Waves Synchronize
- **Transportability:** Six Key Factors That lower resistance to persuasion, prime behaviors and Increase engagement

Priming:

Behavioral Template Priming: Embedding Structure/Strategy

Semantic Priming: Cognitive/Emotional Priming

Trust Words -

- Reliable
- Trustworthy
- Dependable
- Concrete
- Solid
- Exact
- Precise
- Structured
- Sturdy
- Straight
- Foundational
- Upstanding
- Erect
- Upright



Semantic Priming

Example: Sensual Power Words

Warm	Wet	Hard	Hot	Tight	Come ¹	Deep
Shaft	Lips	Glides	Slides	Into	Slips	Inside
Spreading	185	Thick	Juicy	Creamy	Erect	Fulfilling
Full	Swollen	Thrust	Lick	Licking	Gently	Tugging
Suck	Sucking	Rub	Rubbing	Squeeze	Squeezing	Nibble
Pinching	Fingering	Ramming	Plunging	Stripping	186	Naked
Bare	Moan	Groan	Tease	Teasing	Tantalizing	Crave
Craving	Open	Begging	Touching	Ecstasy	Throbbing	Aching

Opening Up	Allowing inside	Tingle	Tingling/ Tingling	Pleasure	Arouse	In and out
187	Soft	Gentle	Quivering			

¹ (you can say “come” like ‘I want you to come with me’)

Assignment

Create Six Stories:

Create a story for each of the six basic story categories.

- Define a context
- Set an outcome
- Tell one story using
 - Modal Speaking (VAKOG)
 - Mag 7 – Presuppositions
- **Primes**
 - a. Behavioral Template Priming
 - b. Semantic Loading Priming

Quotes Pattern

Quotes Pattern Defined: embeds a suggestion in either a direct or an indirect quote from some other person.

Quoting what someone else said gives an indirect suggestion to the unconscious mind. We can also use it to hypnotically prime a person's unconscious mind without them realizing it.

A useful pattern to avoid creating resistance Other ways are **Tag questions** and **conversational postulates**.

Some examples:

- My father used to tell me “you don’t have to control everything, it’s safe to relax”
- My friends tell me to loosen up when I go out.
- I met someone this morning and he said “you look great today”
- My third-grade teacher told me “you are an idiot”
- This guy in another car said, “What are you doing?”
- All the experts are saying “you really need to buy this gadget

I/You Shift

(shifting referential index)

This occurs when the subject of the sentence shifts from one perspective to another.

- This is also a form of ambiguity because the subject is never sure whether you are talking directly to them or using the editorial form of “You” therefore the subconscious mind processes both as an editorial and as *suggestion applied to self*

Example:

“When I think about hypnotic language and what it does, it’s like your mind just goes to those places that the hypnotist describes, and I find that when it happens you can just completely let go and allow yourself to just trust the process. Wouldn’t you agree.”

Analog Marking

Analog Marking/Commands: a verbal or non-verbal cue to mark out words in a sentence or mark out space. Marking out specific words with pauses, breaks in the sentence.”

Embedded Commands

Embedded Commands: An embedded command is a technique for "planting" a thought (state, process, or experience) within the mind of another person beneath the person's conscious awareness.

- The technique is deployed by "embedding" a command via a subtle shift in tonality that bypasses the listeners conscious awareness but is recorded and processed by the unconscious mind.
- In the English language, commands end with a down turn in tonality.
- Embedded commands mandate the use of a commanding tonality to be effective.
- The commands usually possess the word formation of a question or a statement, but the tonality of a command.
- The purpose of using embedded commands is to move your target's mind in the direction you want it to go without seeming to be intruding or ordering in any way.

Tonalities in the English Language:

Statement

Flat Tonality

Question

Upward Tonality

Command

Downward Tonality

Structure of an Embedded Command:

Statement Tonality

Statement Tonality

___ **Command Tonality** ___

Statement or Question

Command Tonality

<i>When you...</i>	become	loving
<i>If you were to...</i>	think about	seeing things my way
<i>How does it feel when you...</i>	get	a change of mind
<i>What's it like when you...</i>	remember	a time of mental change
<i>A person can...</i>	experience	agreement
<i>As you...</i>	have	a change of heart
<i>It's not necessary to...</i>	forget	that you may be right
<i>You really shouldn't...</i>	fall	away from your beliefs
<i>You don't have to...</i>	know	that I am right

Window Phrase

Action Verb

State/Process/Experience

Nested Loops

Nested Loops/Multiple Embedded Metaphors: by telling between 3 – 12 stories in a row. You do not finish any of them but break near the end and start the next story.

Once the final story is told you can start to “close your loops” by finishing your stories in reverse order (i.e. the last story is finished first). This tends to create amnesia which is useful to prevent the conscious mind from over-analyzing what you did

1. Start Story One....

2. Start Story Two...

3. Start Story Three...

Direct Suggestions

3.Close Story Three...

2.Close Story Two

1. Close Story One

Exercise:

- Break up into groups of three.
- Tell stories in nested loops
- Open Three Loops and
- Program your listeners to become better at using hypnotic languaging
- Close The loops and exit the process