

# HYPNOSIS MASTERS



## SERIES

*The 9 Key Steps For Producing A  
Hypnotic Voice That Resonates With  
Power, So People Instantly Recognize You  
As Someone With Authority*



# Hypnosis Master – Sarah McCloughry

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# Hypnosis Master – Sarah McCloughry

## Welcome

### Welcome To The Hypnosis Masters Series

In this series, you will be getting interviews and special Seminars from some of the world's best Masters of Hypnosis. Each Master Hypnotist is a specialist in one particular field and will be revealing his or her hypnosis secrets for you.

### Meet This Month's Master: SARAH McCLOUGHRY



Sarah McCloughry is director of Anrah Training & Development a business improvement consultancy facilitating effective communication at the highest level.

Since 1985, she's been helping people take control of their own lives. They often say how much more relaxed and happy they are now. Through the use of a wide range of techniques including [hypnotherapy](#), [coaching](#), [EFT](#) and [NLP](#), she demonstrates the skills and abilities needed for a happier life.

Sarah helps senior executives and business leaders influence the outcomes of board meetings, presenting to major investors and at conferences to win business.

Sarah also has a background in psychotherapy, drama training and coaching with a proven track record in helping people increase their personal profile and impact to improve their performance and win business.

Sarah studied at Central School of Speech and Drama (leading voice training in the UK) and worked with adults and children in schools, probation hostels, youth clubs and in adult training facilities on communication and performance for 11 years. She has also trained as a psychotherapist, coach and trainer in private practice with over 23 year's experience.

# Hypnosis Master – Sarah McCloughry

## Introduction

Welcome to [StreetHypnosis.com](http://StreetHypnosis.com). My name is Igor Ledochowski, and what you're about to hear is a very special interview with Master Hypnotist Sarah McCloughry, which was recorded for us at the Private Hypnosis Club as part of our Interviews with Hypnosis Masters Series.

As you will hear, Sarah is a Master Hypnotist specializing in Developing a Hypnotic Voice of Power Inside of Anyone. In this Interview, Sarah presents the insights from years of studying the voices of powerful speakers and shows you how to develop the exact same qualities for yourself.

She also reveals her nine steps to speaking with power, a formula she has successfully used for many years with her own executive coaching clients.

Listen on at the end of the interview to discover how to get your hands on over four hours of seminars and interviews revealing her fascinating insights.

# Hypnosis Master – Sarah McCloughry

## Interview

**Igor:** Welcome to [StreetHypnosis.com](http://StreetHypnosis.com). My name is Igor Ledochowski, and this month's Master Hypnotist is Sarah McCloughry from [Anrah.co.uk](http://Anrah.co.uk). First Sarah, may I welcome you on board and thank you for coming onto today's Interview with a Master Hypnotist.

**Sarah:** Absolutely delighted and thank you for welcoming me, Igor.

**Igor:** For those of you who are not familiar with Sarah; Sarah is not just an expert hypnotist, she also has a lot of experience in things like NLP and related disciplines, but the particular specialty that we're going to be talking about today is voice.

Sarah has a lot of experience in voice coaching and voice training. In fact, she works with senior executive tier level people developing what's called a power voice, how to talk with power so that people stop and listen to you.

This is a really important and powerful aspect of her hypnotic work, and I really look forward to exploring all the ranges of the voice, and in particular how to talk with power, during the course of today's call and, of course, the seminar that follows.

**Sarah:** Delighted, Igor. It's a real pleasure to be here.

**Igor:** Before we launch into all the how's, what's and where not's, it's usually good to start in terms of background a little bit so people get a sense of where you've come from and how you've built these skills. I know you started doing voice work or that was your expertise before you got into hypnosis.

➤ **How did all that start?**

- What is your experience in terms of doing voice work?

**Sarah:** That's a good question. How far back do you want to go? If I were to think about it carefully, it would probably be way back when I was a teenager. I was brought up fairly strictly, and I wasn't supposed to speak if I wasn't spoken to. I think that caused me to be fascinated about giving people a voice and giving myself a voice.

I actually managed to get into drama school, the School of Speech and Drama, which I like to say, was the best drama school of its time in the world.

**Igor:** Right.

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### ➤ What kind of things would you be doing in that drama school?

**Sarah:** We developed our voices. Central was very much regarded– and still is– as the center for developing the voice, particularly in the actor, the teacher and the coach; therefore, we started every morning with one-hour's voice training.

**Igor:** Wow. That's quite an investment there.

**Sarah:** It was. Three years, one hour every day and sometimes we students also did voice work ourselves on weekends because we were taking care of our voices.

**Igor:** Right. Now let me just pause you there for a second because as hypnotists, there are a lot of people talking about why the voice is important to hypnosis, and we will come on to that as well, but I'm curious.

### ➤ Why did an acting or drama school spend so much time developing and protecting the voice?

**Sarah:** Well, I think, Igor, the very first responsibility of an actor, before their scene, is to be heard and is to be heard clearly, right at the back of an auditorium without being mic'd up. It's hugely important that you can really get through to your audience auditorily.

Particularly, I think the voice is a tremendously powerful way to influence people unconsciously. People don't know you're doing it, but if you are using your voice persuasively, they will be magnetized and attracted to you willy-nilly.

**Igor:** I know you had in your early days, before you even went down the path of hypnosis, NLP, influence, persuasion, therapy and all that sort of stuff, you had some pretty, shall we say, paradigm-shifting experiences of just how powerful the voice can be.

### ➤ Could you share a couple of those stories with us?

**Sarah:** Oh, surely. I thought you were going to say bizarre. Paradigm-shifting is good.

**Igor:** Well, that too.

**Sarah:** Right. I was in a production of something called the Bacchae, which is a Greek play. And, if I just tell you the outline of that play, there is a young man called Pentheus who is the king's nephew who is going to inherit the throne. He's very conservative in his outlook.

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He thinks that modern ideas mean that you do not go out to worship Dionysus every year as a woman. Women should stay at home, should look after their men and be generally submissive and subservient.

Okay, now, his mother and all her women at court and all the women of Thebes go out onto the hillside, get drunk and worship Dionysus every year. So Dionysus, as a God, just inveigles and persuades Pentheus to dress as a woman.

It was extraordinary. We chose somebody to play Pentheus: Colin, who had been a car worker on an assembly line at Cowley Works in Oxford at the British Leyland Works.

**Igor:** For anyone who's not familiar with that, British Leyland is a very famous car manufacturer, so he was basically working on an assembly line in a car manufacturing plant. Is that right?

**Sarah:** That's correct. Yes he was. He had a beard and we women got together with Colin and we taught him how to be a woman, not only dressing like women, that is, as any transvestite, any transsexual will know, is very inauthentic. It's all very well to wiggle your hips, but it's about being able to develop that womanliness from within to without.

Not only that, it's also hugely important to learn to modulate your voice because a woman's voice tends to be a lot more smooth, tends to be lighter in register, and tends to be more persuasive and appealing, certainly as far as Colin and his work colleagues had been concerned and gradually, we saw a transformation in Colin.

You can imagine how weird it was to see this woman walking along and opening her mouth and she had a beard. Her face was that of a man.

**Igor:** So this is the famous bearded lady from all the circus acts that everyone hears about.

**Sarah:** Something like that. Yes. I'm about to tell you that actually in their drunken state and because Dionysus persuaded them that way, Agave, his mother, all her women friends and neighbors tear him pieces because they think he's a young lion, so it's a pretty grim little play, as you can imagine.

However, as you said, it was a paradigm-shifting experience. Just to be able to see a man become a woman in their voice is hugely powerful.

**Igor:** That's a pretty big shift in terms of how people relate to that person, how they look at them and how they interact with them. Then when you have this disconnect between what the voice sounds like and what it should sound like

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and you actually see the person that could be quite a jarring experience for people.

**Sarah:** Well, I think its called cognitive dissonance, isn't it, where you are put into a position of being mildly uncomfortable in order to learn something. I think that we, as students, were unwittingly putting our audience through the experience of cognitive dissonance.

**Igor:** It's a very powerful lesson, especially to us as hypnotists because there are times when we want to use cognitive dissonance to help someone through a particular situation in order to create effect.

Yet, there are times when we need to be aware of it in order to avoid creating cognitive dissonance, which is otherwise known as things like incongruity, when someone says yes, I'm really excited or something like that where their voice doesn't actually match the message they're trying to convey.

**Sarah:** Yes. That sort of inauthenticity is going to create suspicion and a loss of trust and credibility so you're right, Igor. However, I think on the whole, creative dissonance is hugely important in the learning experience because all the time we're inviting people to step out of their comfort zone into that place of uncertainty because in that place of uncertainty is the possibility of change.

**Igor:** That's basically what we do as hypnotists.

We create an environment in which the normal hide-bound rules by which the person operates, have been dissolved, and it's a safe space in which they can actually experience this dissonance, this uncertainty you speak of, without overloading with fear or concern and other things, so that they can discover another way of being, which is different from how they were, but in a good way, in a better way.

That way, by the time they integrate onto their personality and come back out of trance, they can be a better, happier, healthier person.

**Sarah:** Spot on, Igor.

**Igor:** Now before we go on to this sort of more therapeutic track, the hypnotic track and so on, the important question to ask is...

➤ **How did you get into hypnosis?**

- Where did all that start?



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**Sarah:** After drama school, I went into teaching and into coaching and training around the voice and around theatre. Gradually, I noticed that after a period of my 20's, I was continually getting sore throats. How very interesting, even though I had been beautifully taught how to use my voice.

I then began to get more and more seriously ill, winding up with shingles on the cranial nerves, which created facial paralysis, paralysis of the soft palette and created an inconsistency in the semi-circular canal, so my balance went.

**Igor:** So we're talking about some major stuff going on here.

**Sarah:** Absolutely. Then I had a recurring abscess on the base of my spine. It was all sorts of peculiar, very odd problems. I knew that I needed help, but I just didn't think that I needed medical help. When a friend who was a hypnotherapist and a homeopath offered me help, within three days of going into the hospital, I accepted his help and it changed my life forever.

I think that I had been diagnosed with a precancerous condition at the time.

**Igor:** Wow!

**Sarah:** I would say that hypnotherapy has saved my life.

**Igor:** Well, it sounds that way. Absolutely! Having spoken to people like yourself, this is often a classic pattern in people who really master their field, in hypnosis in particular, because you've had about as direct and powerful an experience of the power of hypnosis.

I mean, it saved your life from some quite intense medical problems that the medical community didn't know how to resolve, so you now have that experience that you've carried around inside you that you know that this stuff works. You've done it, right?

**Sarah:** Absolutely, directly! I think it's also fascinating to hear when people have recurring medical problems it really does lead me to speculate as to what emotion needs to be expressed. Remember, I said that as a child and a teenager, I was not expected to speak out.

Hypnosis helped me to be able to put into words what had been going on within in terms of my feelings and after that, I have to say Igor, I have never had a serious illness since- ever.

**Igor:** So this again is another testament for the whole hypnotic theory that the mind, when it's out of balance, emotionally, intellectually or some other thing that's quirky in there that creates the condition will allow physical imbalance to

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occur, including such extreme conditions as cancers, shingles or abscesses and so on.

The reverse is always true as well. In other words, we mustn't get the road of thinking that all diseases are caused by emotional things. It may be, but we don't know this yet. At least it's an operating theory. We're not going to start cancelling medical school and making everyone hypnotists, but there is a lot of value to allopathic medicine too, right?

**Sarah:** Absolutely. I wouldn't be without allopathic medicine when I've broken a bone. I think that allopathic medicine is extremely valuable, and I would also say it needs some support when it comes to chronic illness. For acute, it's incredibly powerful, and I'm very grateful for antibiotics.

**Igor:** For sure. Now before we get too much off stream, because of course, we're thinking more around the idea of voice, voice coaching and training and having a powerful voice, so we've got this idea that you've got a powerful set of moving experiences.

On the one side, we've got the power of the voice. Your early acting training really taught you that. Then you have the power of hypnosis, and you were pretty much in as extreme a situation as you can get to appreciate the power of hypnosis.

Then, of course, you were trained as a hypnotherapist.

➤ **How did the whole hypnotherapy thing transform into becoming a voice coach?**

- Can you tell us a little bit about that whole period, sort of how things evolved?

**Sarah:** I became a hypnotherapist in 1985, and I tended to specialize in the area of regression therapy. I found that to be of huge value for me and, therefore, it was an extreme privilege for me to be able to accompany my client through the valley of that shadow.

**Igor:** Right. It's a very powerful method for releasing all kinds of things.

**Sarah:** It is a wonderful way of making contact with the unconscious mind directly, and it can be awesome because the unconscious mind, in my view, is continually striving for our health and well being.

**Igor:** Amen to that one.

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**Sarah:** Everything that you do, everything that you are manifesting in terms of your behavior is the very best you possibly can do and be at that moment, even if there is some illness or disease or some unhappiness or repetitive behavior. Therefore, just approaching the unconscious mind, as I said, through regression, I found enormously valuable and so did my clients.

I tended to specialize in working with clients who had post-traumatic stress disorder, as a result, of abuse in childhood, either physical, emotional, mental, whatever.

**Igor:** So these are big issues and, of course, regression is a powerful technique for those kinds of big issues.

**Sarah:** Yes indeed. However, it was also giving my clients a voice. That was what I was doing that motivated me. What fascinated me was the way that people used that voice afterwards.

- ✓ How did they get to communicate effectively with people around them?
- ✓ How did they change in their opportunities to communicate with people?
- ✓ How did other people respond to them?

Then, I found that after walking through that valley of shadow, we were often finding ourselves on the sunny fields beyond. Through working together, I found myself coaching my clients more and more so that I took on coaching courses in order to sharpen and develop my skills in that respect, and found that I just loved doing what I was doing.

**Igor:** So after you helped them release all the chains that kept them locked up for many years and they stood there saying okay, now what, the flip side of doing that kind of work is not just saying, off you go into the world and work it out for yourself, it's also saying hey, we've got a golden opportunity to create the ideal life, so let's use the energy you've freed up to do that.

**Sarah:** Beautifully put, Igor. Yes. It was about developing the deeper levels of people's aspirations. To really find out their values and make sure that they're lives were fully aligned with what they valued, what was important to them and what mattered.

**Igor:** **How does this all relate to having a powerful voice, the kind of voice that people sit up and pay attention to?**

**Sarah:** Well, on a very simple, practical level, Igor, there came a day when I realized that it was all very well in defining myself as a coach, but there were an awful

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lot of coaches out there, and I needed to be much clearer about who I was, what mattered to me and what was authentic for me.

Therefore, I looked back at my 30 years' worth of experience and thought to myself, this is my niche. It's about being able to develop a sense of how people can communicate with their bodies and with their voices that affect's other people on an unconscious level.

Let's face it, 95% of our behavior is unconscious and according to research, 73% of all sales – and I don't necessarily mean that you are busy trying to sell soap powder– what I mean is that whenever you are trying to persuade somebody into something, you are actually selling an idea or a thought or a behavior.

As hypnotherapists, you are selling behaviors, a change of behavior at least, so 73% of the sale is in the unconscious.

**Igor:** I would agree with that.

**Sarah:** So how to affect how people are so that they feel more positive, more willing to go along with you. I mean my clients, so that's what I decided to do I decided to focus on voice and communication.

**Igor:** Now you have some very dramatic examples of the people you've worked with before and after big shifts happened. Although no one can really tell why or what had happened, the results are quite tangible.

➤ **Can you give us some examples of that?**

**Sarah:** Sure.

The Chairman of a company came to me. He contacted me because he recognized that there was a problem in terms of communication with his CEO, who happened to be a woman. She, herself, recognized that there was this difficulty, but neither of them knew what the problem was they couldn't quite put their finger on it.

**Igor:** Right.

**Sarah:** In fact, I went up to a square in the center of London to their headquarters, just to have a chat with Chairman and the CEO to discover what the problem was. Still, they themselves couldn't actually figure out what was going on between them, but there was a difficulty.

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Privately, the CEO confided in me that she was extremely worried that this problem would actually create more and more of a widening gap between her and the Chairman and that eventually she might have to leave.

**Igor:** Right. I can understand that.

**Sarah:** She had quite a light voice. It was quite girlish. Let's face it; she'd gotten there because she was extremely hard working, very tenacious, very smart and a bright and intelligent woman. However, she hadn't realized and grasped that she needed to develop the deeper skills of persuasion and influence, including that of her voice.

Now, research has shown that it is a little complex for men to be able to fully assimilate the female voice in its lighter registers. I'm not saying this is an excuse, but men can't hear women or don't listen to women. However, there is a problem, a communication gap here, so I did work with her on deepening the registers of her voice.

I also worked with her on developing a sense of presence. She did a little experiment after I taught her an exercise.

There is a train station in Redding, which is very large town that's incredibly busy. It's a junction in railway terms of several different lines and the railway station at rush hour is extremely crowded. Therefore, she took herself to the Redding Train Station and decided to use the exercise that I had taught her.

She noticed, and I promise you this is not an illusion. She found that people parted – like Moses and the Red Sea – to let her through because in their peripheral vision, unconsciously, they registered that she was a very important person that they needed to make way for.

**Igor:** Let me just pause you there for a second, because we're coming up to a very important principle here. We're focusing, of course, on the voice of power but actually, it goes into much deeper elements, which I know we'll be exploring a little later on so there's the whole posture and the deeper resonance.

Posture not only allows the voice to come out but in itself, it's influential also, so just the shift in physical appearance will allow not only the biomechanics to work better for the voice, but it actually will influence people at the same time.

**Sarah:** Spot on, Igor. Correct.

There is something that goes on within and there are particular mindsets that you cultivate that can really affect how you move, how you come across – your aura and the energy that you're giving out, including your voice and

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including your posture – that in the peripheral vision of people, even if they are not looking your way, they will take on board your impact.

**Igor:** Right.

**Sarah:** What happened was after a bit of working on exercises, working on developing the mindset of somebody who could influence and persuade at that unconscious level, including developing her vocal skills, she has told me that her Chairman has now become much more of a raving fan of hers. He speaks on her behalf at board meetings and she's very pleased about that.

Not only that, but she had a real problem with an employee whom she found very dominating and undermining of her authority. She has managed to very carefully move her sideways so that this particular employee is now much happier. So everybody has become much more confident in her as a leader thanks to the work that she's done.

**Igor:** Can I just emphasize something we're talking about here, because we're not talking about your taking her through some clever linguistics tricks you can do or a good piece of office politics you can try out. You're working with the very basics, the things that most people miss, but they're like elusive obvious, they're so obvious when they're not there.

Things like posture, breathing, tone of voice and rhythm, which are the foundational things on top of which persuasion is built. You could do all the persuasion you want in the world, but if your foundation is weak, the most clever arguments or amazing constructs you may create will fall flat on their face because you can't deliver them properly.

**Sarah:** Precisely. What you do is you have the confidence, the self-belief within to be able to set the mood before you enter a room. You will focus and will set the mood as you go through that doorway into the room, so that people respond to you the way you are presenting. It's also about being able to hold your silence, because the silence invests you with power.

**Igor:** Absolutely.

**Sarah:** It's very simple and easy thing to realize. It's not complex. You're quite right. It's not a complex turn of a phrase or a fancy bit of footwork. It's about being able to behave like a leader.

**Igor:** This is particularly important to us as hypnotists, isn't it? I mean this idea of taking the lead, whether you're talking about a corporate CEO or you're talking about a hypnotist in a therapy session, or on a stage show or in any other setting, the ability to take the lead marks us out and gives us the freedom or the space, within which we get to do our work.

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- **Can you give us some examples of the kinds of things that voice coaching has to offer us as hypnotists?**

**Sarah:** First, I think that when you're using certain of the inductions, you will find that it's so much easier to invite clients into your space if you're using the major key in your voice. The major key in your voice is the white notes on the piano. It's the sound of certainty.

**Igor:** That's it, so in terms of the tonality, a major tone would be something where people sound certain.

- **Is there an inflection that is characteristic of it or is it a range or does it have a volume to it?**

Just to give people something to grasp onto...

- How do you recognize a major tone or a major key should I say in an ordinary conversation?

**Sarah:** Well, I'd just like to choose two examples here. Here's the major key I'm using, and I tend to use the major key quite a lot because it invests the sound with certainty. You're noticing that I'm also just bringing the voice down at the end of the sentence. Again, it's to reassure. It's to create that aura of safety.

Now when I use the minor key in my voice, the black notes on the piano so to speak, it sounds uncertain and I'm just not sure. It can effectively create creative dissonance. However, it also can create a sense of mistrust or lack of credibility in your client.

**Igor:** So basically, we're talking about the two chord tonalities, the command tonality, as opposed to the question tonality. Not to say that the question tonality is wrong. It's just that if it's misapplied, it will have the wrong effect.

**Sarah:** Yes, precisely. It's perfectly okay to use the minor key, the uplift at the end of the sentence when you are asking a question. However, too often nowadays, it's quite fashionable to lift the sentence up at the end. If you'll notice, young people often talk like this, and they end their phrases or their sentences like this.

Again, it creates uncertainty, and it creates a lack of confidence on the part of the listener.

**Igor:** Right. I believe a lot of people do this purely because they have a certain lack of confidence and they are looking for re-assurance from their audience. So

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they're constantly kind of doing the vocal equivalent of nudging someone and saying, is that right, are you with me?

**Sarah:** Yes.

**Igor:** Of course, there's something to be said about certain cultures, for example in New Zealand and, to a certain extent, Australia, for whom the questioning inflection tonality is a more natural way. Its part of the dialect shall we say in New Zealand and Australia.

So that's something to be taken into account also especially, if you're going to have cross-cultural communications. If you are from a culture that has more questioning tonalities, be aware of the fact that you can bring them down a little bit and also if you're going into one of those cultures don't misread the situation too badly.

**Sarah:** I think that's very astute of you, Igor. I also think that in West Coast California, they tend to use that questioning tonality at the end of the phrase or the sentence as well. I think that's why the Australian soaps have been so profoundly powerful amongst the young people of this country. I think young people in this country have adopted that tonality as a sign of their youth really and the culture that they move in.

**Igor:** It can also be a very social tonality because when you are inviting someone else to contribute to your tonality, it's actually giving them an opening saying it's your turn to talk. Please feel included, be included. I want you to add something to this.

So there are times when on a purely social level, it can be a very useful tonality to have. I guess what we're talking about here understands the impact of the tonality so that at the right time you're commanding, you're authoritative and you get your point across so people listen.

At other times, you bring people in and without actually saying it you say what do you think?

**Sarah:** Precisely. It's horses or courses really. It depends on your environment and it depends also, on what it is, you want to create. However, in the first instance, I always rely on using the major key and the downward inflection at the end of the sentence in the initial phases in order to create that level of certainty, which generates credibility and trust.

Then, you've already gotten your client on board so that when it comes to hypnosis they – let's face it, so many people are rather frightened when you use the word hypnosis. Aren't they? So being able to develop that sense of credibility and trust is hugely important as a reassuring mechanism.



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**Igor:** I can totally understand that. Now we're focusing at the moment, just on the tonality – the command tonality and the downward inflection at the end – but there are other things that go into this voice of authority, this voice of power.

- **What are the other elements that go into developing this voice to make a natural major key, as you call it?**

**Sarah:** Allow your voice to become – I'm beginning to do it myself – sorry.

**Igor:** One would hope so. No, that's the right thing because this is something that we've been emphasizing during these Interviews with hypnosis masters, and that is the principle of going first. If you're not doing it, how can you expect anyone else to?

I am totally delighted that you can't help yourself but to go into your voice of authority, power or whatever you want to call it, in order to describe it because that tells me that you're very good at it.

**Sarah:** Thank you. I appreciate it. What I'm suggesting here is that you allow yourself to develop a certain tone of intimacy in your voice and allow the flow of your voice to slow down. Let's face it, when people are taking on board new thoughts and new ideas, it takes them a while just to assimilate and cement in those new thoughts and new ideas.

Particularly, if they're in hypnosis and, therefore, it's hugely important, unless you want to confuse them, which is another way of having a useful induction into hypnosis.

I have a tendency to use a much slower delivery and much more deliberate by pausing in order to be able to emphasize a thought or an idea. Pauses are fantastically powerful because they give people the opportunity to breathe and to have the space and the freedom to take on board what you're saying.

**Igor:** That example alone actually shows it. Going from our normal conversation or rhythm to the place where you started taking control of the voice a little bit more and enforcing the breaks, even to the point where I was thinking, is it my turn to speak yet because there's a comment I'd like to make, but I better wait because I don't think she's finished yet.

People think that if they're too silent, someone else will jump in and take away the limelight, but that's actually not the case if you're doing the other things correctly as well.

People will wait for you, and they will enjoy that silence, that point of listening where they can actually absorb the message more fully. They can either,

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reflect on it or maybe just let their mental wheels spin as the next piece of the concept gets added to the puzzle without being rushed.

**Sarah:** Beautifully put. It's amazing. I know of a particular piece of research by the University of Sheffield where the perfect voice speaks, according to this research, at 164 words per minute. Now 164 words per minute is much slower than you might expect. There's also a .48-second pause at the end of a sentence or phrase.

Again, it's much more deliberate and much slower than you might expect. So I think if you can just allow yourself, even though it might seem slower than you would expect in normal ordinary conversation, that actually slowing down your delivery is very comforting and comfortable for your client.

**Igor:** There's something very important, I think, that you are introducing here. I know you have some examples of male and female actors who have the perfect voice so people can listen to them and watch them on films and see their delivery.

The important thing to realize is that the study was based around this idea of playing lots of different voices to people and finding out who people are likely to listen to the most. That doesn't say that you only have this one rate. It's just that this is kind of your workhorse rhythm. It's what people like listening to, it's what people pay attention to, and this is what they find enjoyable and soothing, as you said.

Again, there are times when not to use it. Just as we said before, command tonality is wonderful tonality because it creates certainty and a certain amount of respect, which is not to say that the questioning tonality is bad. Just understand when to use it so you're using it purposefully, rather than being a slave to a rule that you don't fully understand.

**Sarah:** Spot on. It creates a sense of authority and gravitas within you. The research has shown that people like Alan Rickman, a famous actor who played the Sheriff of Nottingham in 'Robin Hood', the Kevin Costner movie and Jeremy Irons are men who have perfect voices.

And, Anna Blackman and Judi Dench – the wonderful, superb Judi Dench—who actually went to my drama school.

**Igor:** Wonderful. I did not know that.

**Sarah:** Yes. She was at Central too. Not at the same time, I'm sad to say but yes, she was at Central. They were also defined as having perfect voices as well.

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**Igor:** Can I pause you there just to give people some more modern films if they haven't seen these people in action? Dame Judi Dench is James Bond's boss in the latest series of the James Bond movies, 'Quantum of Solace' and the new version of 'Casino Royale'.

**Sarah:** That's correct.

**Igor:** She is the head of the MI5.

Alan Rickman, I believe is now the slightly dark and sinister teacher in the kid's movie, 'Harry Potter', and he has a phenomenal way of presenting that character with earnestness, seriousness and imbuing that character with a little power. It's actually very impressive how he's done that.

**Sarah:** He's got a voice of dark chocolate as well. But yes, Snape is superb, a lovely, lovely creation that he's made. Judi Dench also played 'Queen Victoria'. She's also been in 'Shakespeare in Love'.

**Igor:** You'll find her movies somewhere. Just look out for those names and when you do watch the movies, enjoy them, and then really pay attention to what sets these people apart and you will hear the rhythm. You'll hear the tonality and these things that we'll be talking about.

Incidentally and I hope you don't mind my saying this, as you're listening to these interviews, listen to Sarah because she has that rhythm and she naturally falls into it during her explanations, during the different things that we're doing, but it's natural, isn't it? It's not something that you force on yourself. It's something that you evoke and you're allowed to be.

**Sarah:** I think you're absolutely, right there, Igor and thank you. I appreciate the compliment.

**Igor:** You're most welcome.

**Sarah:** It's also that after 24 years as a hypnotherapist that I have become aware of what tends to create reassurance in my clients best. I'm not saying that you don't use vocal variety because obviously, that boredom can be a useful induction to use as well, but I don't think it's something that I want to use. It's not something that helps me to be able to think.

All I'm saying is just being able to slow down your delivery and develop that sense of intimacy with your client is a profoundly reassuring thing at a moment when they are feeling nervous and scared.

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**Igor:** I can certainly understand that. Before we get into that side a little more – because I think that’s going to be a very important thing that we can look at in a minute.

- **Could you give us a couple of quick tips on something we could do straightaway to start developing this voice, this major key, this rhythm and this richness inside the voice, without making it too awkward; in other words, how to make it natural that we start developing or evolving this powerful charismatic “perfect voice” that we’ve been talking about?**

**Sarah:** There are all sorts of things that I can give you a sequence of.

First, I could give you a voice warm-up. However, something to really warm your voice up and make it sound warmer – and you can try it out if you like, Igor – is to just make your hands into fists and drum them against your diaphragm. Then, after you’ve spoken like this for a bit, you find that your voice seems to respond by warming up a bit and becoming much more warm and mellow to your listeners.

I don’t know what it is, but it’s a very simple tip. However, if you can warm up your voice first, it is helpful because what you’re doing is you’re working on the posture, you’re working on your breathing and you’re working on bringing the tone forward in the mouth so that it’s not about creating the sound from your throat. It’s creating the sound in your mouth and with your lips.

**Igor:** Actually, I quite like what you just gave us there. Like three golden rules, which are:

1. Posture
2. Breathing
3. Tone

**Sarah:** Yes.

**Igor:** Those are the three golden keys, are they not, to developing a powerful speaking voice?

**Sarah:** There would be a fourth as well and that’s:

4. Diction

You can quieten your voice and still be heard crystal clear across a room if your diction is precise. When I’ve worked with people who are hard of hearing – and let’s face it, people over 45 have a 30% hearing loss, so if you can sharpen your diction so that it’s clearer, then people will be grateful to you.

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It's not necessarily about volume; it's probably about diction because their problem will be in the distortion of the sound. The volume won't help them.

**Igor:** So an analogy would be having a regular flashlight, or a torch as we call them in Britain, which throws out a beam of light, but when you start focusing that light down further and further, it eventually will pinpoint down to a laser and a laser will go 100 times further than a flashlight because the same amount of information is packed into a much cleaner, tighter frequency.

So with the voice, rather than just having a mish-mash mumbling voice where it all kind of gets lost, creating a very clear and precise sound allows that thought to travel further and be clearer amongst all the other garbled sounds that are generally in the environment.

➤ **Would that be a fair analogy to make?**

**Sarah:** What a fabulous analogy you've chosen. That is just glorious. I shall be using that. Thank you very much, Igor.

**Igor:** Thank you very much for sharing the idea with us, so we have four golden keys: posture, breathing, tonality and diction. I know you will be sharing more of these ideas with us during the actual seminar portion, and in particular how to get practical with it, and I'm really looking forward to that.

Before we finish up here though, where is it that people usually go wrong with their voices, in your opinion, particularly as hypnotherapists? Not necessarily where they have a bad voice, because I'm not sure that's an appropriate label to put on it. However, where they use a particular way of speaking inappropriately and end up not getting the results that they're looking for.

**Sarah:** What creates your voice is at the gateway between the inner and the outer self. It's going to reflect who you are. If there's any tension within your body, it will be reflected in some way in your voice. If you notice, I'm still using the same notes in my voice, but my voice sounds much higher and it sounds much more dry, tight and uncomfortable.

**Igor:** You actually sound much more aloof, a bit more repressed and a little bit distant like we're not good enough for you and you're just talking at us or down to us, rather than being with us. That's my instinctive reaction to that.

**Sarah:** There you go. The tension will set you apart and put a barrier already between you and your client.

**Igor:** Then just to compare, switching your voice back to your regular speaking voice. Instantly it felt richer, warmer, more personable and more caring. It really feels like you care about me, and you care about my understanding

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what you have to say. That switch was very dramatic it literally happened in the second that you went from one to the other.

**Sarah:** That's very useful feedback, Igor. Thank you.

I think that any tension in your voice is going to create a barrier between you and your client. The therapeutic alliance does not happen, or it happens much more gradually and much more hesitantly.

In the same way that a hesitant, breathy voice is going to create a sense of uncertainty, that you don't have a solid foundation on which to create a sense of presence, a sense of sureness. Again, it makes you a lot more insubstantial.

**Igor:** Now, I can totally understand the story you told us about your coaching client who was smart, hardworking and had everything going for her, except for her voice. If she had spoken in the tones you were just using, it would seem like... who is this person and how the heck did she become the CEO of this big company?

It makes sense now because if she didn't hear it, if she spent her whole life not hearing it and not paying attention to it, then how would she know? The fact that even her Chairman couldn't tell you what was wrong just demonstrates again that this is an unconscious process. He was responding to the tonality without actually being able to put his finger on it and saying it's the tonality that's making me distrust her, rather than her work or her ideas or anything else

**Sarah:** Do you know Igor, it's such a pleasure talking to you because you're able to create those bridges between one thought and another. I really appreciate you pointing this out, you're quite correct. Absolutely, spot on.

**Igor:** Thank you.

**Sarah:** The voice is such an unconscious motivator and influencer. People don't know how their voices influence other people, and people don't know how they receive those voices. You're quite right.

**Igor:** It's an important thing. The way I would imagine it right now is; these are the wheels that make the car go round, if you take the wheels off a car, you could have the fastest engine, the best petrol, the most expensive lubricating oil and all the gizmos and gadgets inside the car, but it's still not going to go anywhere because there are no wheels.

**Sarah:** Yes. That is it.

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**Igor:** I know you have a simple exercise people can do if they do have tension in their voice or perhaps they're going to an important meeting, or if there's a novice hypnotherapist who's just starting to see clients and they need to warm themselves up in the morning before they start seeing clients so that tension is released from the voice.

- **Could you share that exercise with us now, just a simple way of release some of that tension so that their richer and more natural quality to their voice will start to come out?**

**Sarah:** Well, there is the short version and the long version. The short version is just yawn, even if you haven't got a yawn. Just yawn and stretch, and then swallow, so that you've just given a very quick vocal warm-up.

**Igor:** Lovely.

**Sarah:** The long version is to shake out your hands as though you were shaking out droplets of tension from the ends of your fingers. Just shake out your hands. Then bend from your elbows and bend from your shoulders so that you're just warming up the muscles. The reason that I'm suggesting that is because so much of the tension that you carry can be across the shoulders. There are some classic areas where tension is withheld.

First, the around the abdominal diaphragm area. Around your shoulders is another classic one. The next one is in the throat or the neck. The posture of the neck and the cervical vertebrae can be very much affected by whether you push your head too far forward or pull it too far back. Also in the jaw is another classic place where people carry tension.

If you believe the model of muscles holding memories, then obviously, you might well have clues as to what's guiding those particular people. I think shoulder tension can be about carrying burdens, for instance.

**Igor:** Whichever way you look at it, whether someone has a tense throat because, as you said in your own early childhood, you were forbidden to express certain ideas freely, or whether that's just a tension in the throat, it doesn't matter. The sheer physiological effect of having a tense throat will affect your throat.

It's great if it releases emotional stuff as well, and I happen to believe along the same lines as you do that physical releases can have strong emotional and psychological releases that come with it, but whether or not to strive to that idea or have any evidence to back that up doesn't matter. Your quality of voice will change as soon as you start stretching and expanding these general areas of tension and inducing relaxation to your body.

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**Sarah:** Spot on and thanks for explaining that, Igor. That's well worth remembering.

**Igor:** So we have two very important exercises. We've got the quick yawn and stretch, which is a great one to do before you walk into the building or into the meeting or whatever.

Then we have the other one that you probably want to do at home because if you start doing that in corridor outside an important meeting, people might think you're a little bit unusual.

**Sarah:** You might even do it in the loo. Just go into the booth and just do a quick warm up where you shake out the muscles and then lift up your shoulders and drop them several times. Then breathe in while you're lifting up your shoulders and then let your breath go as you drop them.

**Igor:** The toilets are wonderful corporate privacy environment, and we all need an eloquently designed toilet so that we can actually have our privacy and have a moment before getting back into the thrust of life.

**Sarah:** Oh, so very true.

**Igor:** I'm not actually joking because I have used my bathroom breaks when there was no physiological need many a time to gather my thoughts, to prepare myself for something coming up, or to recover from some kind of shock or unexpected event.

They are actually a wonderful social excuse to have a moment to pull yourself back together again or prepare yourself for the next step, which fits the modern environment.

**Sarah:** Well, when I was working with a particular client at the Committee on Climate Change, I was completely appalled. We could not find a room that had anything but transparent walls. So yes, the loo's were the only private place.

**Igor:** One would hope those didn't have transparent walls.

**Sarah:** No. Quite.

**Igor:** So this has been a very wonderful journey so far in terms of understanding the value of the voice, and in particular the voice of power, which is the one we're particularly focusing on in this set of Interviews.

You've given us lots of insight in terms of exercises we can do and things we can listen out for or emulate. If you were going to summarize, maybe a little three-point list or however many points you want, on how someone could tie this all together and talk with power, what would you say would be your top



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ticks for someone who wants to just go out there and talk with power, cherry-picking the best of what you've talking about so far. If you want to throw in anything new, that's fine too.

**Sarah:** Well, if you want to talk with power, the very first thing you need to do is:

1. Ask yourself, what's my purpose? Where am I headed?

In order to be able to come into a room purposefully, you need to know why you're there; what the point is. Once you know the point, then when you come into a room, you will be far more clear about what you're doing there and, therefore, that will give you impetus, that will give you purpose and that will make an impact.

2. Be sure your appearance matches, but is slightly more well finished off, than the norm, than the expected, including your posture.

You should hold yourself well, and I don't mean sticking out your chest and pulling in your tummy. It's much more about lengthening your spine and walking as though you were royal.

**Igor:** And we'll be talking a little bit about how to do that in the next portion of the Seminar.

**Sarah:** Yes. Those things reflect in your voice.

3. Take control of your space. Fill the room as though you own it and it all becomes your territory.
4. Claim the silence.

Because you are now claiming the room, you also claim the auditory power of that room, including the silence. So just use your pauses as a way of underlining your speech.

5. Claim your space within.

As I was saying earlier, your voice reflects everything going on inside you. It reflects your body, it reflects your thinking and it reflects your feelings.

6. Become aware of your thoughts and your feelings.

What you speak to yourself and what you tell yourself, and make sure that what you're saying to yourself and how you're guiding yourself is positive, then what you do is develop the energy that then can be put into words, the energy that is behind each word, and the energy that reflects the engagement

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that you have with what you want to communicate and with the people that you want to communicate.

### 7. Include your audience.

You create that sense of connection between you and each person in your audience by giving eye contact, by having open body language and open gestures. The whole point of your being there in the room is that you are having a dialog, even if you're giving a presentation and even if you're giving a speech. It is actually a dialog.

One side is verbal and the other is not verbal, but you are continually checking and making sure that your audience is with you.

### 8. Say what you need to hear and how you need to hear it.

### 9. Become aware of what it is that your audience is looking for, and deliver what they're looking for by framing it as positively as you possibly can.

The power of influence is very interesting. There is research by Robert Cialdini on how to persuade people positive. I know that the British government has consulted him on this, that you don't persuade people by nagging them. I think you and I, as hypnotists...

**Igor:** Well, we have a couple of centuries of experience in knowing exactly how nagging doesn't work.

**Sarah:** Actually, by putting things positively then people will respond positively. One of the things that research in the '70s discovered about CEOs, about leaders, was that they knew their limitations. Everyone who was a charismatic leader in their field had one thing in common – and they couldn't find anything else – what they found was that they knew their limits.

They knew when to say no, and they knew when they were making mistakes. The point about leadership is that you will make mistakes.

When you are a hypnotherapist, you're as much a leader as a CEO of a large corporation. So allow yourself to make mistakes because that's how you learn. Allow also yourself not to know things and not to try to pull the wool over people's eyes, and just say, I don't know. I can find that out or I will contact somebody and they will be able to tell you something.

**Igor:** I think that's a very precise list. I like those nine steps for talking with power. It does touch on all the things we've been talking about today in terms of owning the space, the quality of a voice of authority and power, what I like to

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call 'gravitas', the idea of silence and how to use silence and the idea of connecting with real people, rather than just speaking at them.

It's very nicely contained within those nine steps. Now correct me if I'm wrong, but when we get into the Seminar portion of these Interviews in the next session and the one after that, you'll actually be looking at each of those steps in much more detail and actually coaching us through how to develop skill in the more important one of those things as well. Is that correct?

**Sarah:** Absolutely. Spot on. Yes.

**Igor:** I very much look forward to that happening on the next session. Before we finish up today, though, you've got obviously a lot of insight and a lot of understand about the power of the voice and how to develop the voice into a powerful tool. You very kindly made an offer about presenting people with a whole bunch of voice tips that they can sign up for.

- **Can you tell us a little bit about your emails on voice tips, and the way they'll be receiving some of these tips that you've got prepared for them?**

**Sarah:** Well, Igor, if your listeners would like to email me at [sarah@anrah.co.uk](mailto:sarah@anrah.co.uk), I'll be delighted to send them a .PDF on hot confident voice tips so that they can try out some of the ideas, some of the thoughts that I've shared with you today, just to develop their voices somewhat.

Obviously, there are some wonderful books that you can buy. I'm certainly in the process of writing a book called *Can You Hear Me At The Back?*

**Igor:** I like the title.

**Sarah:** Thank you. I'm halfway through just now; I'll let you know when I've finished.

**Igor:** Fantastic.

**Sarah:** But yes, if your listeners would like to email me, I would be delighted to hear from them.

**Igor:** Wonderful. So once again, if you want to get in touch with Sarah, it's [sarah@anrah.co.uk](mailto:sarah@anrah.co.uk). Personally, I'd go for it. I think those voice tips are going to be top tips. You've heard how much Sarah knows about the voice and about speaking with power. I have no doubt that this will be a very valuable thing to look at.

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Of course, we will continue this in the seminar portion. So, hold onto your hats and we'll discover some of the more in depth secrets on how to actually live those nine steps that you've been talking about. Is that correct?

**Sarah:** That's great stuff, Igor. I'm looking forward to that.

**Igor:** I am looking forward to that immensely as well.

# Hypnosis Master – Sarah McCloughry

## Seminar 1 – Part 1

**Igor:** Welcome to [StreetHypnosis.com](http://StreetHypnosis.com). My name is Igor Ledochowski, and I'm here with Master Hypnotist Sarah McCloughry from [Anrah.co.uk](http://Anrah.co.uk).

Welcome back, Sarah.

**Sarah:** Delighted to be back, Igor.

**Igor:** So, this is going to be an interesting session today because I think in the last session we talked about the importance of gravitas power in your speaking voice. What we'll be focusing on today is the actual nitty-gritty of how to actually do this- how someone gets into speaking with power. Is that right?

**Sarah:** Perfect. Yes.

**Igor:** So without any further ado, seeing how it's the first part of the whole seminar portion of these Interviews; you summarized for us in the interview, the nine step plan for how to speak with power.

- **Can you give us a quick synopsis of that again, just a 10-second tour of that?**

Then we can start looking at each step individually.

**Sarah:** I'd be delighted, Igor. Okay, in order to speak with power, you need to look at:

1. Your goals. You need to be really clear about your intention.
2. Your appearance, your posture and how you stand in order to command attention. Then that attention, that command, will be reflected in your voice.
3. Your personal space, how you fill the room and how you own it as your territory.
4. How to develop confidence enough to be silent. To be silent as a way of developing power.
5. How to claim that inner space. Because your voice reflects your body, your mind and your thoughts and feelings, you are bound to need to become self-aware, to own the inner space within you.
6. How to develop the energy behind the words.
7. How to include your audience to be able to develop a rapport so that you also read what's going on, how they're responding to you.
8. How to say what they need to hear and how they need to hear it. How to control the frame so to speak.

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9. How to recognize that you are human and its okay to make mistakes and not know things.

**Igor:** So that's quite an interesting list. I know you've used these nine steps with many CEOs and other people as well.

- Turning to the first idea of goals, **can you give us more of an idea by everyone needs to have goals?**

Surely, the fact that they're listening to this and they want more power, they'll say well, that's my goal isn't it? I want to influence people.

- Is that good enough, or is that something that people need to be a little clearer about?

**Sarah:** I think it's important to be really clear, so much so that I go through a sequence, using hypnosis, in fact, Igor.

The first thing that I ask when I'm working with clients, when I'm working in my master class, is to ask who I'm speaking to, to think about precisely what it is that they are looking to influence or who they are looking to influence, and what will it mean, how will it look, how will it feel and how will it sound when they've achieved it.

To be able to scroll forward, so to speak, for possibly a year, two years, five years to that time when they have achieved what they've set out to do, as if it were a movie scene. They're stepping inside that movie scene so that they can see everything around them as though it were in Technicolor.

Just getting the focus very clear, developing a depth of vision and colors. What's happening around them? Are they surrounded by people? Are they in an office somewhere?

**Igor:** If I can pause there for a second, you're obviously going into a lot of detail here in terms of making the realization of this goal real for people.

**Sarah:** Absolutely.

**Igor:** Let me ask...

- **What is it that's so important about having such a detailed experience of succeeding with whatever goal people have in mind?**

- How does that impact on people's voices?

**Sarah:** Well, you know as well as I do, Igor, that what you imagine vividly enough, you believe. That conviction will come through in your voice. It's not just your voice. Conviction will come through in every unconscious gesture that will leak it, that will reflect it to everybody around you.

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**Igor:** What we're talking about in terms of goals is this idea that some people might sometimes call congruity.

If you step into the reality of whatever it is that you're trying to achieve so completely that you have no room for doubts, at least, during the time that you're giving your presentation, talking to someone or whatever it happens to be at that point it aligns your whole unconscious communication mechanism to talk more fluently, more eloquently and more powerfully.

### ➤ Is that what you're suggesting?

**Sarah:** Beautifully put, yes and beautifully succinct too. It's about not only being able to see it vividly, but it's also about being able to hear it, just the sounds getting in tune with what you can hear, and also to be able to taste it, breathe it and smell it so that it is so vividly alive in you that you capture it and inhabit that particular picture.

**Igor:** Just quickly, something that comes to mind is that this might be one of the reasons why more timid hypnotists might fail in a session it's nothing that they say it's not anything that they do.

For example, they say let's go for an arm levitation or a negative hallucination or for some amnesia or pain control – something that would be useful within their sessions – but they've got this nagging doubt inside them when they say, and your arm is lifting, and it's almost like they're cringing, going please lift, please lift, please do it.

Of course, because they're not clear inside their mind what they want, they're now sub-communicating what they don't want. So there's a mixed message and, of course, if they fail it's pretty likely that they caused that failure along the way.

**Sarah:** Precisely. I love the way you express it. It sounds almost like pleading.

**Igor:** I understand it because I've been there myself. I have pleaded with my clients. I've tried to persuade them and argue with them that they've really gotten better; honestly, you have.

It took me a while to figure out that if I'm sitting there pleading with them and trying to convince them, no- no, it really did work, it's okay, just don't breathe too hard and it will be fine, then I've messed up big time along the way.

**Sarah:** Spot on. Something that I learned when bringing up small children was the phrase- you may- rather than, please would you. I think you may, implies permission but actually it's a command, so I often use that phrase, and I find it extremely helpful.

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**Igor:** Sure. I appreciate that. When you have people that you're coaching to influence with power, have a voice that's powerful, that's really important for them to step into this reality where they're not just achieving, but they have achieved what they want and then come from that place when they're talking.

Then they're clear and they know in their mind what they want, how to express it and all these things line up automatically.

**Sarah:** Well, just in the same way that when you think a sentence, your tongue is moving sublingually. Even if you are not speaking at all, your tongue is already framing that sentence internally.

By making that image, that experience vivid and clear inside you, already somehow, you are changing the cellular construction of your body in some way – I'm being metaphorical here – to be poised and ready to deliver the reality of that vividly imagined experience.

**Igor:** I can understand that. I came across a very interesting meditation that I didn't even realize how powerful it was until I experienced it for myself. People who speak too much to themselves, they have all this self-talk and self-analysis and so on.

A very simple way to switch all of that off is to completely relax your tongue. This is not as easy as it sounds because it's very simple, but when the tongue is totally relaxed, it's virtually impossible to think in words. There's a bizarre kind of connection.

You won't be flapping your tongue around like a crazy propeller whilst you're talking to yourself inside. However, there are little micro currents of electricity and micro tensions going through the tongue, as you sub-vocalize these thoughts that you're saying to yourself, so it's a great exercise if you do happen to be talking too much to yourself, but it also goes right back to the basic idea we had.

If you have a clear purpose, a clear goal then everything else, from your communication to the idea's that line up to the expression of those ideas lines up with that. In my terminology, it would be the classic idea of where tension goes, energy flows.

**Sarah:** Precisely. It infuses the whole of your being. Because your voice reflects the whole of your being, even if you have a pain in your left toe, your voice will still reflect that in some way or another.

If you have already vividly experienced what you want to have happen, then your voice will also reflect that too, and your body as well, and the way you carry yourself, and the way you breathe and produce sounds, and the tone of your voice. Everything will have been reflected in your voice already.



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**Igor:** So this kind of brings us to the second step in your nine-step process, which is the idea of your appearance, your posture and so on.

➤ **Can you tell us a little more about what you mean by these things?**

We've got the idea of the goal, understanding how that all filters into your attention going towards the awareness and sub-communicating all the right things.

**Sarah:** Well, just in the same way that your goals have already flashed themselves on your unconscious gesture on your voice, so your appearance and the way you hold yourself will also tell your audience everything they need to know about how to treat you.

Igor, I have this book called *Children Believe Everything You Tell Them*.

**Igor:** That's a nice title.

**Sarah:** Isn't that a brilliant title? I've skimmed the contents, but I don't really need to know the contents. Actually, the title says it all. In fact, in this context, human beings believe everything you tell them. I don't necessarily mean the content of what you say I mean how you say it.

**Igor:** I agree.

**Sarah:** They will believe you if you hunch yourself and cringe. They will believe that you are asking to be kicked. It's the "kick me" sign. They will believe you if you stand upright, if you relax your shoulders and open up your upper body, if you hold your head without tilting or pushing your chin forward as though it was an aggressive gesture, or pulling it too closely into your neck.

If you are able to face giving people eye contact and being able to give your breath enough space so that your voice is thoroughly supported with your breath, then that will leave a strong impression in people's minds around you.

**Igor:** We'll come back to the idea of the breath in a second, but just to emphasize what you're saying here, I think what you've just come up with is an ingenious formula. I've often believe that, especially in relationships and I don't mean just personal relationships I mean business relationships and any time you're interacting with other people.

People don't necessarily treat you the way they are, although there's an element of that. Ultimately, especially the longer the relationship goes on people will treat you the way you've trained them to treat you, that training process is always happening constantly 100% of the time.

For example, someone might say, so and so just got beaten up by her husband/boyfriend/girlfriend/pet zoo money or whatever. They'll go well, that wasn't her fault. We're not talking about fault here. We're not saying yes, she

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brought it on herself or himself by cringing at the wrong moment because he was afraid.

What we are saying is that that's part of the equation. It's always an interaction. To the extent that you change your half of the equation, the other half simply just goes away. It's not to cast blame for someone that it's his own fault for having done that. If they don't know any better, they don't know, but if you know better now, then it really can work well.

I'll give an example, if I may.

This happened to the sister of someone who was just promoting me for a seminar just now in Sweden, in fact. She works in the prison services with violent convicted criminals. One day, she got into the worst situation you can possibly be in as a prison guard. She was trapped in a cell with, I think it was a murderer, but I'm not sure it was a murderer but this guy was massively violent. I think he actually killed someone.

She was trapped with him between her and the door and the situation was very dicey, to the point where he's looking at her going I'm going to kill you now. He was really in half rage and had no concept of what the consequences are to him. As far as he's concerned, the worst has already happened, so he doesn't care.

So what does she do? This is an ingenious example of the kind of stuff you're talking about. She looks at him and rather than fueling his aggression, she slumps down on the bed and says oh, that's all I need. Today everything seems to be going wrong. Then she recounts for like 20 minutes how this went wrong, her car wouldn't start, someone shouted at her, a cup of tea got spilled and the boss made her cry and so on and so forth.

She heaves a heavy and dramatic sigh, looks up at him and says you know what, do you mind if you kill me tomorrow, I mean this has been too much of a bad day to be dealing with this right now and without even batting an eye, he sits down next to her, looks at her all compassionately and says sure, no problem.

She walks out of the cell without a scratch on her, not even having to have a conflict.

That's a classic example of what happens when your appearance, your non-verbal and all the rest of it matches the message. Her message was be nice to me, have sympathy, rather than kick me or I'm inviting a challenge or I'm inviting a fight. As a result, that's what switched up in his brain, and that's how he treated her. I think that's an ingenious step.

A lot of people miss this idea. They think appearance oh, put on a tie and stand up straight, but it's a lot more than that, isn't it?

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**Sarah:** You've actually put your finger on it there, Igor.

I think we women are lucky in that we don't have to out of necessity assume the high status position. We can actually choose where we want to pitch our status. She obviously chose to assume a lower status position, which allowed him the power to choose not to take her life.

Because she elicited his sympathy, they both actually were set free. What I mean by that is that he was set free from the crime of killing her.

**Igor:** Exactly. The important thing here is, of course, that she found the right pattern to match what he was giving. If you think of it in terms of psychological energy, he had an urge to prove strength and ultimately through the threat of killing.

If he had been a psychopath or even a sociopath then that would have been a different story, then it would be the desire to inflict cruelty for example, which is a very different desire than the desire to prove strength.

By correctly sensing oh, this is about strength, this is a dominance position he's creating rather than a cruelty position, she found the right pattern to match it. If it had been about cruelty, she might have gone a different direction entirely, maybe along the lines of saying hey, I might enjoy that, in which case you're defeating the cruel aspect and the only way he could be cruel would be to not be.

Like the classic joke, what does the masochist say to the sadist? The masochist, of course, says hurt me, whereas the sadist says to the masochist, no.

**Sarah:** Yes, deprive her of the pleasure of pain.

**Igor:** Exactly, so we're always looking at this interplay of roles.

- ✓ What's the other person?
- ✓ Where are they coming from?

Then you find the matching role that will allow them to take up the position that you need them to take up in to automatically or naturally respond how you want them to.

I think it's an ingenious and sadly underdeveloped, not talked about much in terms of suggestion and other things, but it's actually very important and flows naturally from setting that goal properly.

**Sarah:** I think that's absolutely right. I find, certainly in business, it's hugely important that you do adopt the high status position fairly early on.

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We women have a tendency to seek to build rapport first, but actually, in my observation, men tend to look for respect first. Therefore, they will assume the high status position and will want you to assume that high status position as well; otherwise, they will find that they wonder whether they can trust you or not.

Here we women are still seeking to build rapport initially, and when we're confronted with this obviously, we can appear submissive or weaker because we aren't adopting that high status position.

**Igor:** The signal which people then realize that's going out at that point is that you can't trust me, when push comes to shove I'll collapse and give in, as opposed to saying you can trust me, because when I say so it is so. That's what will happen and I'll make sure it happens that way, even if it means going through a bit of a tough time to fulfill my part of the bargain or promise.

**Sarah:** Yes, and as a hypnotherapist I've found that it's been quite important for me to adopt that high status position at the first meeting, because people are busy assessing who you are in that first four to seven seconds. It's that moment just before you reach out to shake their hand, they have already decided whether you are ready to be respected or not.

**Igor:** And especially, as a hypnotherapist, this is going to be very important. Something I usually say to my students is 'your session begins at the very first point of contact', which could very well be the phone call.

If you answer the phone call, along the lines of yeah, all right, this is the hypnosis school who's speaking? Yeah sure, we can help with that, when do you want to come in, I'm very busy right now?

That does not set up the right tone, as opposed to someone who says, welcome to the hypnosis school, how can I help you? Oh really, well let me ask you a few questions. Do you do this way or this way? What about these things?

How about these things here? Well, we've got just the right program for you. What we would normally do is this, this and this, but for you since you said you have this thing here as well, we'll adapt it and make these things happen here instead.

So now, what you've done, your whole tone of voice says this guy knows what he's talking about. He understands my problem better than I do and more importantly, I think he's stronger than my problem is, so I can rely on him where, if I open myself up and become vulnerable I'm not going to be stuck in the well, he'll pull me right out of it again.

**Sarah:** Precisely.

**Igor:** That's such an important thing to get across to people, right?

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**Sarah:** I think it's the crux of it, as a hypnotherapist. People need to feel safe with you, safe enough that you can contain them. You will be their safe containment, so that you create those boundaries within which they are safe enough to unbutton themselves and reveal themselves.

They're relying on you to provide that safety, so everything in your voice, particularly if they're approaching you via the phone. Your voice is crucial in conveying that sense of certainty, so you use the major tone in your voice, the white notes on the keyboard of a piano. You use that sense of certainty, that downward fall at the end of a sentence certainly, in the UK any how.

That will convey a sense of certainty and also, sustaining the energy to the end of the sentence as well, just maintaining that energy.

**Igor:** Right, so rather than somewhat trailing out at the end of each sentence where people start thinking oh, he doesn't know what he's talking about, if you do that you're running out of energy there and some people think again, that it shows lack of commitment in terms of the message you have, maybe even a lack of belief or even doubt as to your conclusion, right.

**Sarah:** Yes, it conveys uncertainty. As you say, it conveys doubt.

Then immediately, you set up doubts in their mind and already you have set up failure.

**Igor:** Exactly. Let me address something in terms of, we've gone into a lot of this idea about appearance and how your posture is important, in particular, for speaking with power, which is the theme we're talking about today.

The high status role is the more important one, although we want to make the point that none of the status positions is a bad one it's just a question of what the impact is you're having, right.

**Sarah:** Yes and environment.

**Igor:** Yes, what environment you're in. If you're in with a 7' killer bent on proving his power, status games might not be the best time to start playing them. Playing a bit of low status and rolling out might be a healthier doing.

**Sarah:** Put it this way Igor, that's not been my experience of life but then, maybe I have a very sheltered life.

**Igor:** Yes, but in normal situations where we're not seeking to influence in a more everyday setting such as, business meetings, colleagues and with friends, that's where the high stated position is important. It's not high stated at the expense of someone else by tearing someone down to put yourself up, it's purely the willingness to be there with your body exposed, your head up, back straight and so on.

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It leads me to a big question which is, I've seen people do this but somewhat ham it up because they're trying too hard.

- **Do you have any tips on how to get this position, this physiology of power without trying too hard and interfering with the process and ending up looking like a try hard that actually ends up looking weaker than anything else, because they're not fully congruent with what they're doing?**

**Sarah:** In terms of outward and visible appearance, to begin with I would suggest the clothes that you wear are just one level above the environment you're going into.

A very simple thing is to polish your shoes. Get your hair looking good, just simple things...make sure your nails are clipped, because these things will all betray themselves, people do spot and notice these things.

**Igor:** It's interesting, because my girlfriend tells me her grandmother was a very elegant woman and would often tell her that when you feel your worst, when you're ill, depressed or unhappy, those are the days in which you make an extra effort to look your best because, then you're projecting this other image and very often people will draw you out of your feelings just because you look like a million bucks then they think they should treat you that way as well.

**Sarah:** Yes, precisely.

There was an interesting piece of research into that of a veterinarian. He dressed in three different versions. First, he dressed casually. Then he dressed in a white coat. Then he dressed in the white coat plus the stethoscope around his neck.

**Igor:** Which, of course, a vet doesn't really need but it looks very official.

**Sarah:** It's totally superfluous, did not need it at all. Certainly, he wasn't dressing to impress the pets that were being brought in for his attention. However, the owners of those pets when asked to decide which clothing convinced them most that he was doing their pets good, they all chose the white coat with the stethoscope.

**Igor:** Right, because it speaks straight to an unconscious symbol of what a doctor is, what a competent capable doctor is and the more he fits it, the more he matches, the more they will imbue him with the power that they've projected onto him.

**Sarah:** Correct. These are symbols. Dress in a way that people will assume something about you that infuses you with a sense of authority. Then it's a matter of making sure that your body also follows through with that appearance as well.

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It's about first, taking your middle finger and pressing it lightly on the top in the middle of your head.

**Igor:** Do you mean my forehead?

**Sarah:** No, I mean on the top of your head.

**Igor:** I see, where the hairline is at the top of the head, where my spine would pop out if it carried on?

**Sarah:** Yes, that's right.

Then, let your hand drop. Let your shoulders drop. Feel as though there is a thread pulling you as though you were adjoined to that thread, pulling you from where you placed that finger on top of your head, upwards so that your whole body is being drawn upwards, so that your ribs are being pulled out from your waistline.

That your shoulders are feeling the pull of gravity so they're dropping lower and lower, each time you're breathing out you're dropping your shoulders a bit more and yet, your feeling that your spine is lengthening and you feel that sense of your pelvis being pushed slightly further forward, so your spine is being ironed out so to speak, it's aligned.

Then there's an upward lift in your carriage. Also, because you're doing that you're automatically opening up your upper body. The more you occupy space with your body, the more you look significant or powerful.

**Igor:** Let's pause for just a moment, because I think the exercise you just did was a very valuable one, but before we get into the next step, which I know is the personal space portion that we're coming to now. Can you recheck that idea of letting your spine be the central access around which the rest of your body aligns itself, loosely and naturally.

This is an important point. A little tip I picked up along the way which could be useful for people who can't do that just because they lack the guidance to help them do that.

Some people have what's called the 'upper crust' syndrome where, even though they may not be bulky bodybuilders or anything like that, just regular everyday people, if you sit at a computer or desk all day, what happens is that your chest muscles become very tight and they pull your entire carriage forward so your shoulders hunch round and so on, because those muscles are too tight.

Then your back muscles are no longer carrying you properly, so to resolve this, in a way that's relatively straightforward, there are a couple exercises you can do to strengthen the right muscles in your shoulders and backs. The easiest way to find out about this is to either check out the 'upper crust'

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syndrome on the Internet, go to a physiotherapist or even a good yoga instructor will know about this.

They will give you some simple exercises you can do for five minutes each day and it'll resolve it very quickly. So, just because you think you have 'bad posture' and you've never been able to maintain it, doesn't mean that you're stuck it's just a question of loosening some muscles while strengthening others to create balance.

Therefore, doing the kind of exercise you're talking about now will be so natural that they can maintain it without even thinking about it, so they balance each other out, correct?

**Sarah:** Nice one, Igor. Good observation.

**Igor:** So, we've got the first two and I think we're pretty clear on the way they interact. We have the idea of your goals, vision and/or reality, which will influence the way you look, the way you hold yourself and the way your voice projects.

Even if you tighten your throat up and have tension because of fear, it changes the quality of your voice and then you have the conscious element which is to choose to dress that little bit better than your audience. Step into that heir of authority a little more clearly.

If you're involved in some kind of medical thing, dress as a medical person. Although you can never claim to be a doctor if you're not, apart from that being highly illegal it's also unethical, so we're not suggesting that in the least but you can still step into that type of role.

I know physiotherapists who actually wear that little white lab coat of doctors and their patients love it. The patients consciously know that these aren't doctors because they've been told. But unconsciously, they still have that symbol they can project into, so it works out on both levels which is very important.

**Sarah:** You're right. Symbols are profoundly important and deeply influential in the way people will see you.

However, on a practical level, your voice needs the air that you breathe and if you can actually open up your upper torso then you're providing yourself with the opportunity of being able to breathe more freely and give yourself much more space internally, because your breath is the fuel, the petrol or gas that fuels your voice.

That is what supports your voice and supplies it, so it's hugely important that you have that breathing space.



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**Igor:** So your posture works on both a symbolic level, as well as the purely physiological, it's just pure physics where you have an open relaxed posture, your voice comes out stronger, but if you have a tight or withdrawn posture, not only does it look bad but it actually also sounds bad as well.

By the way, I want to emphasize this, there are times when you'll want to sound weaker, when you want to sound worse because it'll help whatever you're involved in.

We're going now on the specific area, which is, if you want to be perceived as being more powerful and be treated with that kind of respect, how do you communicate that and that's the special circumstances we're talking about now.

**Sarah:** Absolutely!

Therefore, every part of your body needs to develop a relaxed awareness about itself, including that part of you that is not only in your breathing but also in your larynx itself, as well as, in your throat, in your luring and nasopharynx.

Those surfaces or empty spaces that are the resonating chambers, the amplifiers of the original sounds, those two little membranes in that piece of cartilage in your throat, the larynx have vibrated out. Those wonderful empty spaces of your nose, your mouth and your throat are providing the amplification and they need plenty of space to provide a very soft surface to amplify your voice beautifully.

**Igor:** Right. Now, this idea of space is important again, like posture is important on many different levels. The idea of space is also important on different levels. It's important on the pure physics, the biomechanics of how the voice comes out, but it's also important on a symbolic level isn't it?

**Sarah:** Yes. There's an exercise I love doing with my clients.

For instance, I had a wonderful client who was having real difficulty. She was the CEO of a major company and was having difficulty communicating with her Chairman. She was great at building rapport, but not so great at assuming the high status position, particularly, not with him.

**Igor:** This is the same lady you talked to us about during the interview right?

**Sarah:** Yes, exactly.

This particular exercise worked great for her and I hope it works equally as well for our listeners.

What you do is visualize a circle around yourself. In the UK, there is an assumption that not only are you claiming the space your body occupies, but

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you're also claiming the 18" from your body around you. That 18" also belongs to you as well that's your territory.

Now, it depends on which part of the world you come from. Sometimes people's personal space will be less. There's less need in Italy for instance, for that personal space then there would be in the UK. And possibly at times, there will be countries and cultures where the personal space is much bigger than 18".

Therefore, depending on your culture and your background, just draw a circle around yourself and infuse it with colored light in your mind's eye.

**Igor:** So that this colored light becomes a symbol to your own unconscious for what kind of thing?

- ✓ Is this light about your personality?
- ✓ Is this light meant to represent how you're feeling?

Just so people have an idea of how to choose the light they should be filling it with.

**Sarah:** It's about where you end and other people begin. It's your boundary.

**Igor:** So it's about who you are.

**Sarah:** The extent of you, yes.

Infusing that space between you and the circumference with that light as well, so you are radiantly surrounded by the light and color; now, just inject more energy into that colored light and let it spread in front of you, beside you, behind you, above you and below you so that light is spreading.

So it's enfolding and including the furniture around you, as well as enfolding and including the people that are around you, so that it touches the walls around you and the ceiling above you, the windows, the doors and then it starts leaking through the windows and doors where it spreads then throughout all the rooms of wherever you are, whether sitting, standing or lying.

This way it's filling up the whole of your building, corridors, stairways, wherever it is filling up the entire building and then possibly, whether or not you have a road outside your building, it's also spreading across the road to enfold other buildings.

It's enfolding more buildings, perhaps gardens, backyards or rivers to where it enfolds the whole of the city you're in or the whole of the countryside you're in. Let it spread out.

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Napoleon said “*L’etat c’est moi*”. He was saying that the whole of France, the whole of the invaded territories was his own personal space.

When you do that as an exercise prior to giving a presentation, do that exercise so you’re filling the entire room with that light, you’re actually saying unconsciously, everything in that room is me, it belongs to me so that people quite naturally respond to you and include you, because they feel included that they belong to you.

Therefore, there is a sense generated where everybody belongs within your orbit.

**Igor:** This is a very important point you’re making. I’m sure people who have a more new age mystical vent will think about the energy’s and so on, but on a purely psychological level, on a purely practical level this is an important thing because it prevents the mindset from saying oh, I don’t want to impose upon you.

That mindset, going back to the idea of goals, is the very mindset that invites people to impose on you.

**Sarah:** Yes!

**Igor:** And, as a result, does not come across as powerful. Remember, we’re talking about how to present with power. How do come across as though you have power and that’s one thing that characterizes people, who are perceived as being powerful, they take over the space around them.

It doesn’t mean it in a cruel, bad sense or I’m going to make you do bad stuff sense, it’s purely their environment and you can see this very naturally when you watch people at a barbecue or when you go to a friends/neighbors house for barbecue.

What happens? People typically– if you have in America, these little fences you can climb over or go through, whereas in England you have more the brick fence around– stop at the boundary and wait to be invited in. Then the host waves, you wave back and then he says come on over.

Then just before they from the line that marks the street from the garden from the home, there’s a pause where people are literally unconsciously creating the sense of, I understand I’m entering your space now and I’ll respect it.

**Sarah:** Yes.

**Igor:** When people don’t do that they’re considered belligerent, arrogant or, if they do it with a certain amount of charm they’re considered to be charming and powerful. The difference between belligerent and charming is very slight.

Something we’ll discuss later is the idea of how you include the people around you. Belligerent excludes people. It says to them, you’re not worth

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anything get out. The charmer is someone who owns that space, but actually includes people and says you're welcome anyway, I'm the bountiful king or queen and as long as you're in my lands you're safe and can have whatever you want.

That, in my opinion, is the key difference between charm and arrogance or belligerence. This idea of being willing to claim the space, the exercise you've given is just one example of how to psychologically tell the unconscious mind fill this space because it's now part of your territory rather than exclude yourself from this space, don't impose on people, don't interrupt people or touch them by accident, which is the opposite energy.

It's the withdrawing energy rather than the expanding psychological mindset and it goes back again, to the appearance before your appearance changes when you're willing to do that.

**Sarah:** That's beautifully expressed, Igor. Spot on.

There's also something else here too and that is that, for those of us who have not experienced the welcome they so richly deserved on being born, on being a child in this world, that having this exercise means they are actually claiming their birthright.

One of the inductions I use, that I've made up is one about claiming your breath because you have a right to that breath. You have a right to step on the Earth. It's about saying yes, I have a right to belong because I'm a human being.

Claiming your personal space and filling the room with who you are is about saying I belong here now. I am welcome. Everybody rejoices in my being here now.

**Igor:** And how could they not, because you are the king or queen of never-never land and without you there wouldn't be a never-never land. That's something very important as a hypnotist, it's not something that you do consciously it's an attitude that you exude so that people end up responding to you as a hypnotist, without you having to do anything in particular.

It's because they've accepted your position in life as this role of influence and authority, which let's face it, that's part of what makes hypnosis work, right.

**Sarah:** Yes. Some of it too is just as you so rightly say, never-never, it's about fantasies. People have this fantasy of you as the magician, being able to magic things right in their life and their world.

**Igor:** And, as long as they believe in the Wizard of Oz, then the magic slippers they've been wearing all along are going to be able to do their work.

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But, the key thing is being able to create that context where you evoke from them the permission, the mechanism that allows that magic to happen, rather than the opposite which is if you're a weak wizard or a try-hard and so on, they'll go no it's not happening for me.

It's always happening inside you it's just that they are releasing that or inhibiting it, purely by their mindset and expression of that mindset.

**Sarah:** I sometimes say to fellow hypnotherapists that we are actually witches and wizards, because we care passionately about transformation. That we create the conditions necessary for that transformation to take place, but we aren't the ones who do the magic, the unconscious mind does the magic. It's just that we create the conditions necessary for it to happen.

**Igor:** Exactly.

**Sarah:** This is part of that condition creation.

**Igor:** So the idea of claiming your space is much more important than some arrogant set of 'I own the world', it's actually about creating the kind of world in which the hypno magic we like to weave can actually exist and impact on the other person, and release something inside them that will cause the healing or the solution to carry on.

**Sarah:** Yes.

There's a lovely Buddhist phrase *Turning poison into medicine* and that's what we're doing really. Just in the way the *Alchemist* has to create the right conditions and the right chemicals or the right ingredients, so this is part of the ingredient where the alchemical transformation takes place.

**Igor:** Right and something I think is important, which comes onto your next point is that people often focus on the recipe, the ingredient or spices they add. Or, sometimes they don't focus on which ones they don't add.

I'm reminded of the world-class musician who plays concerts, etc. and when asked how it is that they play so well, why are your notes so much better than everyone else's? He looks then at the journalist and said my notes aren't better than anyone else's I play exactly the same notes as every other human being. The difference is that I play the silences better.

That's part of the recipe too isn't it it's not just what you put in but also what you leave out that leaves part of the mix such a unique blend.

**Sarah:** I couldn't have put it better myself, Igor. That's right, it's being able to hold that silence, cherish it and knowing when to be silent.

There's a lovely book named *How to Talk So Kids Will Listen and Listen So Kids Will Talk*.

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The danger with children is that they become deaf to their parents, particularly mothers, because there are too many words. It's important for you to be clear about your intention, express that intention clearly and not repeat it to clutter up someone's mind with too many words so that the thought is crystal clear.

**Igor:** Let me pause you there, and I don't mean to interrupt because I'm sure the next point is very important but what you just said is very important for us as hypnotists.

We have suggestion as our main tool. Suggestion is essentially words. It's actually all the things that happen around the words, which can include the silences. It's the meaning you're trying to communicate and the analogy I like to use at seminars is to say we've all walked into a shop ready to buy something whether a TV, toaster or something else.

The salesman comes up and is so eager to sell it to you that he keeps talking and talking, you're ready to buy it, all he has to say is it costs so much and you pay here. But eventually, you give up in frustration and then walk out and buy it from next door where the guy will leave you in peace.

It's not that the guy was doing a bad job, but he's over selling, over doing it and the message gets confusing, which throws up all sorts of other things. Sometimes it's easier to just present the idea, leave it sitting there and it'll have a much bigger impact than trying to put some extra sticks up, ram it up to make sure it's stable and sturdy, etc.

**Sarah:** Absolutely! What's more, sometimes your silence can create that level of uncertainty, the cognitive dissonance that I spoke of in the first session. That silence can create the slight unease, where your client can start wanting to fill it in with stuff that's straight from the unconscious mind.

It's very exciting.

**Igor:** That's where the payoff is. Why would you run over that, when you've worked through all this effort to get the unconscious mind to accept something and all you have to do is shut up and let the unconscious mind fill in the spaces?

Isn't that part of the magic of suggestion?

**Sarah:** Yes.

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## Seminar 1 – Part 2

**Igor:** It happens to all of us, when we use a well-known phrase or idea, but you only use half of it like too many cooks, everyone knows it and everyone fills it in and goes yes, I get the point, and then moves on.

Whereas, if you say to them, too many cooks spoil the broth you know; that means too many people doing the same thing can really ruin it, so you don't want to say too many words because otherwise, too many words will ruin the whole thing.

Now, I'm kind of ruining it aren't I? I'm destroying the quality that makes it stick and go yes, this is some other gravitas, some importance to it that otherwise gets stolen by over talking it, right.

**Sarah:** Yes. Your message suddenly, really sings and really lands in people's consciousness, if you are willing to be quiet.

**Igor:** Let me ask this.

➤ **How might one go about doing that?**

Obviously, there's a skill involved, it's not just a question of saying go into a trance and just waiting there, although I've actually seen that happen; very successfully in fact.

But, are there any tips or tricks from the masters that you would recommend people think about to help them find the silence, be comfortable with the silence, use the silence and use it as spice rather than at the wrong time when you shouldn't be silent, because there are times where silence isn't the right thing.

**Sarah:** Yes.

When making a presentation, you are standing there in front of the group of people, your audience, and you are waiting until they settle. You're waiting until they achieve a certain repose, just before they become uneasy. But, they have settled down. They've stopped shifting around in their chairs and are now giving you eye contact. They're also giving you the attention you so richly deserve.

That level, that point at which you start speaking is just at the point where the silence becomes a fraction on the edge of too much, but holding your attention so that you focus on making sure, making it clear that you are just about to speak and you are holding back what you want to convey and communicate until your audience is absolutely ready.

Then people will sit up and take notice.

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**Igor:** This is very important, because there are so many things going on here, apart from the impact which is what we want, where people are on the edge of their seats thinking wow what's going to happen. What you're sub-communicating is that there is importance to this message.

To the person that stands up and starts rabbiting on and running around basically, trying to persuade you. They're making the mistake of saying my message isn't important enough that when you hear it you'll be floored by it, so I'm going to make it up with wiz-bangery.

I'm going to put on my magic monkey suit and jump around. I'm going to put on loud music. I'm going to put on my PowerPoint presentation with funky slides and little cartoon characters that go pop, just to try and enhance the message.

The person that stands up on an empty stage with just themselves and their microphone, looks at the audience and says look at me, what I have to say is so important that it doesn't need any of this other stuff. That truly conveys, doesn't it?

**Sarah:** It was very exciting to me that, I had a meeting last week with a marketing expert who has a company that markets to that 93% of one's thinking process that is unconscious.

He said it is in the unconscious that people make decisions, not on the conscious level. It's on the unconscious level that people make decisions and that if you engage them emotionally on that unconscious level, you will get them to make decisions your way that they will then rationalize on a conscious level later.

So, when I am presenting, for instance, in front of an audience, I do not like to have too much that distracts my audiences attention away from me. I'm a bit of a diva in that respect, therefore, things like PowerPoint I'm not terribly keen on. Particularly, PowerPoint that has more than six words on the screen, I wouldn't touch with a barge pole, because you have to be very careful.

When we're talking PowerPoint, if we're being specific here which is another subject I know, but you have to be careful not to have a mixture of text and image on screen because you are activating too areas of the cortex and you cannot engage them both at the same time, so that they will either process the text or the image but not both together.

**Igor:** In case anyone is wondering, what we're not doing is bashing PowerPoint as the spawn of the Devil. It's just that people are misusing it. They're trying to rely on a machine to do the work for them that they ought to be doing and this goes back to the heir of silence.

If you can stand on the stage, not physically naked, but naked in terms of to the audience emotionally, intellectually and so on, and you can hold them



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there with that silence where it goes back to the idea of your personal space as you were talking about before where the room is yours, they've come to you and they can wait until the conditions are right so the atmosphere is right for the message to be received, that has such a powerful impact.

Can you create that with PowerPoint slides? Sure, absolutely you can. I've seen some amazing PowerPoint presentations. The problem is I've seen more bad ones and only the occasional really good one. It's an artistry of its own; we're not here to talk about PowerPoint though, because it's not PowerPoint hypnosis.

It's just to emphasize the point that we're not trashing a particular approach to things. It can be very good, just be aware of the problem as we're talking about the idea of silence and how you can use less to make more. That's what silence is about.

**Sarah:** It certainly is. Also, it's not just silence but about pacing as well.

For example, what Obama does when he gives a speech is very much in line with what actors know and that is, in order to get your audience to come on board your thought train, to follow your train of thought, you need to speak slowly to begin with.

Then you can start to afford to speak faster and allow your delivery to gather pace and maybe to gather an intensity until it reaches a point where you then use the silence (pause) so that people really cement what you're saying and then you start slowly once more, just allowing people once more to get on to that thought train again whilst you make another point.

Of course, it's not there in the text in front of them it's between you and them. What you may be saying may be entirely new to them, so you're giving them opportunity and time to take that message on board.

**Igor:** Right. Something very important from what you're saying, which is partly what helped me to be more comfortable with the silence is, not just with audiences but even in hypnotherapy, the rule of thumb I always operated by was the idea that in silence, whatever momentum you've just built up gets to carry its own weight, fill out, spread out and do its thing.

I love your idea of the metaphor of a train. The train has to stop at a station so people can get on board. It takes off slowly because it has to built momentum otherwise the engine might break, but once the train is in free flow it's running nice and fast, then that's the point for silence.

Switch the engine off and then there's a beautiful silence as the train continues on its own momentum through the tunnel and it pushes itself through. That's where the suggestion really takes affect.

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You're letting it right through on the emotions and ideas that you've built up creating connections inside the brain. The opposite is also true, when someone is in a space or having certain thoughts that won't be necessarily useful, for example, let's say you're talking to a client with a phobia and they're going yes, it's really terrible because all these things are happening.

What if it comes back...you can see their minds veering towards one particular path and at that point you may well want to use your words to re-direct them and not actually say hang on don't think that, you can just start using your words to not allow them to think that enough, so when you're silent it goes somewhere else.

**Sarah:** Yes. The silence is more than just no words. The silence can also be the silence in your body. I've got a client who has a tendency to jiggle his knee up and down whilst he's talking.

Once I got him to put both feet firmly on the ground and get his body to be still and quiet, he found that his thinking became far clearer and his voice became far more authoritative.

**Igor:** It also comes back to the idea of status, as we talked about before. Calmness communicates high status, whereas nervousness tends to communicate a lower status.

**Sarah:** Yes. Spot on.

The calmness suggests that this –

- a. This is your territory, your personal space that you're inhabiting.
- b. There are no threats you can't counter. You are fully in charge of your personal space.
- c. Therefore, everyone is a friend within your personal space, everyone belongs with you, your body is showing you can afford to be expansive, and that you are able to carry the silences because they are also part of your personal space as well.

**Igor:** Exactly. I think you've hit another nail on the head about an important point, which is that people who want to fill the gaps of silences. They're either suggesting they didn't think their message or their space is in enough ownership that if they let the ball drop then someone else will pick it up and run with it.

They'll be interrupted and someone else will come in, someone who uses signs as well especially, saying I can put the ball right here and no one is going to touch it it's my ball, so I'll put it here for a moment. We'll look at this ball and when I'm good and ready to pick it up again we will. Then we'll have a wonderful game with it and whatever.

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Getting that mindset is so important. In case anyone is interested in a useful negotiation ploy– this is a beautiful one– that works purely on that principle, the idea of silence.

If you don't know how to haggle, this is something I picked up in Asia and South America, which are countries where haggling is much more part of the culture, but it's also part of business culture in general.

When someone throws out a price, all you do is look at them, become very calm and still, look at them and very important, raise your eyebrows because in most countries, raised eyebrows basically implies I'm waiting for you to do something.

So you look at them, raise your eyebrows, not with big white eyes like you're surprised, just raise your eyebrows like you were saying, and what else, without actually saying it.

Then wait and you wait, and you wait, and you wait...it's very rare that you'll meet someone who doesn't feel so uncomfortable that they want to fill the silence...but here's what happens. One of two things typically happens.

- They'll try and justify something about their price, like oh, it's this expensive because of all these things.

Now, if they're justifying it, you now have something you can negotiate around, for example, let's say it's this expensive because it's the highest quality, etc. But you go hang on a second, two doors down it's a better quality at the same price, how does that work? So now you have something to negotiate around.

Or, what happens more typically, is they'll go its \$100, but for you \$90, but I like you \$85 all right, have it for \$80. The pressure they're being put under makes them give it up. If you don't believe me, try it for yourself.

When you ask for something from someone else, if they're silent just wait, notice your own feelings and if they don't say anything to you, how quickly you want to blurt something out like its okay, justify it or apologize for something. That's a great sign because if you're feeling they'll be feeling it.

Don't give in to that feeling, it's just good to recognize it because its part of human nature, isn't it?

**Sarah:** Absolutely! There's also another technique, in which you can use silence too and that's when someone interrupts you. All you do is, as you say, raise your eyebrows, hold the silence for a few moments and then carry on speaking where you left off.

That can be absolutely devastating.

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**Igor:** It's so powerful. People ask me all the time– and I apologize for jumping in here because this is such a genius ploy– what do you do when someone steals a frame, take over the conversation, they do this, they try to put you in this position, fit you in this little box and they want to have some clever linguistic device.

And there are, they exist, there are many. What they don't realize is that the most powerful one is to give them what I call 'the look'. What you're doing is really weird right now so stop it. You don't say it, but you look at them. Raise an eyebrow and go are you normal? Are you on drugs? Did you just suddenly eat something you shouldn't have eaten?

Or, you look at them and say that's really rude behavior, I expect better from you. These are subtle things that expressions can communicate, but look at them calmly and typically, the steam just runs out; but if it doesn't, there are other things you can do but when it does it's so beautiful, why would you do anything else, you're making life harder for yourself?

**Sarah:** I taught this technique to a female client of mine, a senior executive and she found it absolutely delicious. She was giving a presentation at the time and this impertinent person interrupted her, she raised her eyebrows and looked at them as if to say well, that was beneath me and then carried on with what she was saying.

She got additional applause at the end of her presentation. People also came up and congratulated her afterwards because they'd been finding this chap a pest. They were so thrilled and pleased that she had actually injected her power into the situation.

**Igor:** Which goes right back to what we said before, when we're talking about presenting with power or speaking with power, people actually like power.

They appreciate power, as long as, it's not turned against them. If you're being arrogant, boisterous or some type of person that excludes them, denigrates them and pulls them down, in other words, affects them in a negative way that's bad, that's actually an abuse of power.

However, if you're powerful and at the same time respectful, they will love you for it because they feel safer. They know that whilst you're around, nothing bad is going to happen to them. They don't have to listen to the annoying person. They're not going to be shouted at by someone else, because you're the king of the land that's going to make everything fine.

So, as long as you're alive and around then everything will be just fine, which is part of the context you create.

**Sarah:** What's more, Igor is that you are empowering them as well. You're actually modeling something they can feel enabled to be as well.

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**Igor:** Right. You're basically, saying you can be just like me, which is the other side of the coin again. Arrogance is saying you'll never be like me whereas, charm is saying you are just like me, look how good it is and how powerful you can be.

That's such an important thing that you carry and again, silence does that. Silence says I'm okay with what's going on here because I know you'll be okay with it too because it takes two people at least to be silent doesn't it?

**Sarah:** Yes.

**Igor:** This reminds me of something, which goes off point a little bit, but it comes to the same idea, particularly if you're with an audience. I got this from improvisation theater, what happens when you make a mistake? I know we'll talk about this more a bit later, but it's the same idea all over again isn't it?

It's the idea that if you make a mistake and you become ashamed, what you're saying to the audience is be ashamed with me, and they don't like that.

**Sarah:** No.

**Igor:** If you make a mistake and kind of shrug it off or look at them and go wow, that was a mistake. Basically, you're keeping your good spirits, what you're saying to them is its okay for you to keep your good spirits should you ever be in my position too.

It's okay for you not to have to feel shame and they will love you for it.

**Sarah:** Yes, they will.

**Igor:** I'm not saying that's always the case. There are times when people try to pose shame or guilt on you, which is part of the retribution of boundaries and all that, but as a rule, if you make a genuine mistake rather than if you insult someone on purpose or you cross the line in some way, we're talking about a different context at that point.

But for a genuine mistake you walk into a meeting and your shirt buttons bust halfway through and you go, oh my God, that's so embarrassing. You can look down, smile and go, for my next act, I'll be doing a strip tease and they'll laugh and appreciate you for not making them feel awkward.

That's part of the silence. You don't want awkward silences, although they too have their uses. They create a bit more tension, which sometimes you want. But for the most part, the idea of silence is the comfortable silence and that starts inside you, doesn't it?

**Sarah:** I think that comfortable silence will include and encompass the idea that we are all human here. To be human is to be imperfect and it's okay to make mistakes and have limitations because we are all human.

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**Igor:** That's something that's very important for us to bear in mind.

**Sarah:** Absolutely!

**Igor:** So let me ask this.

- **Is that one of the reasons why, when you talk about claiming the inner space, which is the fifth step on your wheel to success, that's one of the reasons you want to go back inside, because we talk about things you do externally like your appearance, the personal space, even the silence is something you impose on your environment, so what is it about turning the light inwards that's important to go inside as well?**

- What's important about that part in this process?

**Sarah:** I think an awful lot of what goes on inside does not get seen by the person who is communicating, but will be seen by the people they communicate with; it's all part of the unconscious leakage that I spoke of earlier.

Therefore, I think it's expressly important, when you are focused on developing quality communications, where you are refining your ability to communicate with power, that you are fully aware of those processes inside you that may undermine you.

It's about your beliefs. It's about those pieces of trapped emotion that you are trailing behind you that have got stuck perhaps in your muscles. You remember I talked about muscles holding memories...

**Igor:** Absolutely.

**Sarah:** ...so therefore often, the adapted way you hold yourself will be the way that you have held onto memories that are uncomfortable, unpleasant or upsetting and they will convey themselves.

**Igor:** Just to give people a little synopsis of this theory/idea, it's something which attracts a lot of natural experiences people have.

Massage therapists notice this most often when you go to have a massage done and they're working your muscles, sometimes when they have a tough area and they kneed through it, as the tension in the muscle releases people find a weird spontaneous release.

They'll start crying and won't know why or suddenly they'll remember maybe a car accident they had 10 years ago, but had forgotten all about or they'll think about a situation they hadn't thought about in years, so it's literally like something has happened and the body...and it naturally happens anyway, but what do you do when you get scared...tightens up.

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It's as though part of the body remains frozen trapping that memory or emotion inside and as that part of the body gets released, then that memory can be released as well and they literally, don't have to carry it anymore.

It tends to be seen in practice as well, so when people have been brought up in households where they were meant to be neither seen nor heard they'll tend to be very apologetic people. They'll hide in corners. They'll have their psychological energy withdrawn to the complete opposite of what we've talked about today.

When they present an idea they'll apologize for it first, because it's the whole mindset of, don't impose yourself on the environment, and that'll be in their musculature as well.

When something triggers them the other way, for example, they have a change in posture; maybe they do some physical exercise, which you'll often see in martial arts, where people will get into these things because they become more flexible, they get involved in a pseudo violent activity, one which requires a lot of energy.

These things can often release and suddenly they transform as individuals. It's not that they've learned to fight and become tougher, as a result of it, it's actually the reverse, they've become more tender because the physical training they've received allows them to release and relax a lot of the trauma inside them, so they become more balanced people.

**Sarah:** Beautifully put. Lovely example.

In working on yourself, and I think it behooves us as hypnotherapists, hypnotists and communicators to work on ourselves as well; to examine feelings, to examine and interrupt patterns of belief in order to be able to refine our ability to communicate effectively and powerfully in whatever we do.

For instance, a favorite phrase of mine when I've noticed I'm doing something that is perhaps repetitious is, what does this remind me of? That's a good phrase, because so often it can give me access to perhaps a pattern of belief or a pattern of feeling that I hadn't been put in touch with for 20 to 40 years.

The recognition that what is happening now may be as a result of what happened in your past, it's not necessarily what's happening now that is the point, but that something has triggered off a memory.

**Igor:** Exactly. We notice it all the time. I worked with a woman recently at one of the seminars as a demonstration whose presenting issue was, when driving a car she gets nervous when there's police behind her, which is something most of us have experienced.

Now, there's something that was said which made for a perfect demonstration and to cut a long story short, we regressed back, I have no idea what the

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details were, we did a content-free regression but she went back to a moment in childhood where somehow, she was in an unsafe situation as a result of some decisions adult around her made who should have known better.

I have no idea what it was and I don't care I don't have to know, but the point is, as soon as that released– let's make up a scenario that has nothing to do with that but to follow the same experience– let's say you're a five year old child and you're at the amusement park with some adults who are supposed to look after you and they stick you in a ride that's for 15 years and over, and as the ride goes through you almost fall off the ride because the barrier doesn't hold you down properly.

You are petrified. You come down and you're horrified of the whole experience. Now, 30 years later, any time someone of authority, a policeman in uniform, a doctor or even a school teacher talks to you and tells you something what happens? Your unconscious mind starts thinking, oh my God, they're going to tell me to go on a ride again and they start getting afraid.

So no wonder they see someone who's in an authority position and they start feeling fear. It hasn't got anything to do with that person, nothing. It doesn't have anything to do with what they're saying, nothing. The doctor is there to help you, but because that connection exists at the unconscious level, your unconscious mind is trying to protect you by saying, in cases of authority be afraid because bad things will happen.

That's part of what as therapists we need to undo, but its one of the reasons why, whenever your buttons get pressed, whenever we start feeling fearful, nervous, anxious, angry, upset or sad, all these different emotions we "don't like", to be very careful to project it onto the actual situation, saying you did this, you treated me badly when you left the loo seat for too long or whatever it is and start thinking more about, hang on a second, maybe this is just an opportunity for me to resolve my own issues, which has nothing to do with the loo seat, but has more to do with someone shoving my head down the toilet when I was a kid at school or whatever it might have been.

**Sarah:** Yes. It's usually when the emotion is out of all proportion to the event.

**Igor:** Exactly.

**Sarah:** That's a dead giveaway isn't it?

**Igor:** It's a huge one. Or, if it's repetitive when someone gets triggered with a hair trigger and you're like all right, something is going on here. It can't be the situation because it's way too sensitive.

**Sarah:** Yes. What's the big deal if he leaves something in the middle of the floor? What's the big deal if you keep on tripping over the same thing?



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I had a client who managed to follow; she kept on falling in love with men with beards.

**Igor:** Interesting.

**Sarah:** I know. She followed this man halfway across the world with a beard and she couldn't understand her obsession. It wasn't about being in love, it was obsessive behavior and when we worked in regression, she regressed back to birth where apparently, she had gotten stuck and it caused her great pain. And, the pediatrician whose mask had slipped revealed a beard and she remembered that in hypnosis and confirmed it with her mother later. Her mother said yes, that's exactly what happened.

After she'd had that regression and I don't know if its necessary as to whether the event happened in reality or not, it's whether someone recovers or not, but she recovered from her obsessive behavior and married somebody who was entirely clean-shaven a year later.

**Igor:** Oh no, she married a skinny naked faced guy.

**Sarah:** Quite.

**Igor:** All those men with beards are now sighing into their drinks going oh no, my luck is over.

That's an important part of human behavior isn't it?

**Sarah:** It's about watching your own behavior, listening out for what your voice is really telling you and interrupting and listening into what the inner sound track is saying to you, because sometimes your inner monitor is busy telling you old parental injunctions that are actually getting in the way of your communicating with power.

**Igor:** Right.

**Sarah:** There are various and different things I do to be able to interrupt that, but it's a useful one just to listen in and become self aware for about five minutes or so a day, finding out what's really going on, how am I behaving, how am I promoting or undermining my power, and, how am I investing other people with my own power?

**Igor:** Just to give us some more concrete handles on what we're talking about, because I think this is actually a very important part of the path to personal power in general, not just speaking with power...

**Can you think of a couple situations from the clients you've worked with or maybe from your own life where you've done this process, where someone had a particular pattern that maybe you didn't recognize, you helped them reflect on it, they had some kind of insight or growth as a**

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**result of it, and to cut a long story short, they ended up having a better and more powerful speaking voice, as a result?**

**Sarah:** Let me think. Yes. That was very interesting.

This particular person worked for a very large American company. In fact, it was MSN. He had a particular voice which sounded adenoidal.

**Igor:** What does adenoidal mean?

**Sarah:** It sounds a bit as though the power is further back in the mouth and you can't hear the nasality of the voice.

**Igor:** Right, it's like they have a blocked nose or something.

**Sarah:** He particular observed that it undermined his phone communication, because on the phone there is no body language to see, so people can't see your appearance, your posture and how powerful you are in the way you sit or stand. All they gather about you is within your voice and how you deliver, saying what it is you want to say.

He felt that his phone communications were absolutely undermining his position.

**Igor:** I could see that.

**Sarah:** We worked not only on the sheer mechanics of posture, breathing and working on his tone and diction, but we also worked in regression. He regressed back to when he was 11 years old when he was chronically ill. He had adopted the ill voice. The voice, when his own voice as a boy approaching puberty was actually in the process of changing.

It's quite a vulnerable process, you being a man, you might well know that your voice is breaking somewhat. First, it becomes squeaky and then it becomes terribly low and this chap was very poorly round about this time. He was quite ill, therefore, his growing voice, his masculine male authoritative adult voice became infused with the illness. It got tagged onto how he was supposed to sound as an adult.

**Igor:** Right, so all the people could hear of him was that he was weak or somehow there wasn't something quite right with him.

**Sarah:** Sickly, yes.

**Igor:** So rather than being the person to trust in you'd be thinking, okay, I'm not sure this person even believes in himself. I don't think he has enough energy to carry through with what he says he's going to do.

**Sarah:** Precisely. People became uncertain in his presence and he knew that. Even though he was a senior executive, quite a powerful man, extremely intelligent

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and quite oh joy, self aware. Aware enough that he knew it was something he was doing not what other people were doing.

After that, once we'd worked on that level, it liberated his voice 100%. He was able to project himself much more powerfully and comfortably, so he was pleased with the difference it made to him.

**Igor:** So this is one of those unique things you have to offer to people as a voice coach isn't it, it's not just that they get the mechanical training, which most singing teachers and even acting coaches will do– they do a great job I'm not talking about that– it's the fact that you also realize that the reason a lot of voices are blocked or aren't as powerful as they could be is because of the emotional undercurrents.

Therefore, by clearing those undercurrents up, very often the voice returns to its biomechanical fluidity which becomes powerful. I don't know if you believe this yourself, but I personally believe that every human being is born fundamentally as a powerful person. They have the right to be powerful and they should walk across the face of the Earth like they own it.

Not necessarily in trashing it, but in terms of, this is my place I belong here. There's no reason for me to be inhibited about it, and if they're not doing so, it's because something has come along, snapped at them with big white teeth and inhibited that in some way.

So, if you remove the internal block then many of the external blocks just fade away and become irrelevant and the conditions no longer exist that make them possible anymore.

**Sarah:** Precisely what we were discussing earlier. We were meant to belong here. All I'm working on is to give the body permission to be the way it was meant to be, and the voice to be the way it was meant to be. We are people of power.

**Igor:** So when we're talking about claiming the space inside yourself, what we're saying is to develop some type of practice, be it self hypnosis, maybe meditation or some very good introspection practices you might prefer.

You may want to go see a hypnotherapist or have a coach, not necessarily a voice coach, although that would be good too, but a coach to help you face the things in your life that you need to look at because they keep reoccurring and, in so doing, as you become more liberated as a human being your voice becomes more powerful and liberated.

Your personal power is liberated and rather than trying to walk through the world as a person of person, you become a person of power and that's how the world responds to you. That's part of your journey on the path to mastery isn't it?

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**Sarah:** Yes! My view is that it's imperative. We as therapists have therapy ourselves, at least to begin with, because I think it's hugely important that we recognize where we end and our clients begin.

Often, the danger is that if you don't have therapy you can start over identifying with your client's problems and issues, which is the way to become ill yourself.

**Igor:** Absolutely! I don't know if this has happened to you but it's happened to me if you get to a point where, I say to people usually when a client comes in and they have a problem, if it really sparks something inside you to the point where you can't get out of that, then don't work with that person.

You have to refer them on to somewhere else, because if you can't have a clear mind, total positive intention for the client and so on. Then you won't do them any good or you at least risk doing them some harm by putting your fish in their dream, by putting your stuff on top of their stuff, so now they came in with one problem and they leave with your problems plus their own problems and no one is any better.

**Sarah:** I think you're spot on. It's not just they who suffer it's also you who suffer too.

**Igor:** Exactly and that's the flip side of the coin. If you don't do this, then when a client comes in with some trauma, let's say they have relationship issues and that mirrors your relationship issues in some respects, if you can't get your head out of those issues enough to work with that client, then all that's going to happen is you'll take whatever the client has done and put it onto your relationship as well.

You'll have a worse relationship because you're a relationship counselor and that's a big danger. There is a solution as well, which is— and this has happened to me, I don't know if its happened to you I've noticed a lot of great hypnotists do this— if you can, mentally divide yourself from your own problems and be there 100% for your client and nothing else, like it's their salvation.

When they leave feeling fantastic and you feel elated for them from a good piece of work, very often I find that things that were an issue in my life are somewhat resolved. It's like it's not such a big deal anymore. It's like my unconscious mind has been along for the ride and said yes, whatever you said to him, that counts for me too I like it, I'll do it too.

**Sarah:** When you are creating a place of transformations, you can get transformed too.

**Igor:** I actually think you should be transformed, otherwise how can you create the place. I see myself as a catalyst. You're like the generator that runs the engine to create this electromagnetic field in which all these wonderful things can happen.

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Therefore, if you are transforming, if you're in the process of becoming healthier, happier, stronger, more powerful and more influential along with all the positive aspects of that, then how can people around you help but have the same experience around you?

It's part of what leaks out of you 24 hours a day. Now, if on the other hand, you become very rigid, stiff, mean, tight thinking the world has to be this way and only this way, well then over time I think you'll become less effective because you'll be creating so much certainty that nothing can change.

Certainty is about not changing it's about stability vs. change being about instability. We have to find the right balance between a little bit of stability and positive instability, because that allows positive changes to occur, and in doing so, you create this wonderful atmosphere around yourself.

**Sarah:** I think you've hit it. That people of power are actually powerful enough to recognize that they have also humility as well. They recognize that they don't know everything and, in fact, they also have things to learn, in that being powerful means being ready to stay in that place of uncertainty where the true learning takes place for yourself, as well as for your client.

**Igor:** That comes down to the same old idea, which is that you don't have to know everything, you just have to be confident in what you have got and be willing to jerry-rig whatever you've got as things arise and you go okay we'll go with that, or this.

**Sarah:** I think the most profound wisdom comes from the unconscious anyhow and that, if you are fully attuned with your own unconscious then you are attuned to a great powerful source of wisdom for yourself, as well as, sourcing the wisdom of your client's unconscious mind too.

**Igor:** Right.

- **So, would it be fair to equate the idea of claiming the space inside as developing a relationship of trust with your own unconscious to help that process of influence become more fluid and powerful?**

**Sarah:** Absolutely! Spot on.

**Igor:** Excellent!

**Sarah:** I think that's the true path of power is wisdom.

**Igor:** This has been a fascinating journey so far and believe it or not, we've covered only five of your nine steps for speaking with power. There is a huge amount of depth there, isn't there?

**Sarah:** There are still things that I think we could actually cover from what we've already discussed. I'm very excited by this conversation, Igor.

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**Igor:** As am I, especially seeing that we're not actually finished, we'll be coming back for part two of this seminar interview in the next session. Unfortunately, due to time constraints we need to have a pause here.

However, could you spend a few minutes giving us the big pieces of what you want people to take away from our chat today before launching into the second half of becoming a powerful person and speaking with power, in the second portion of the interview?

**Sarah:** Delighted, Igor.

If you remember that, we first thought about being able to visualize and really grasp and take on board, as an internal reality, that ability to communicate with power that we want by setting that goal.

The second was to be able to appear, as you would wish to appear, in that four to seven seconds that people are busy forming an impression of who you are.

Thirdly, just to own the space that you are a person of power, as is everybody else that you meet as an equal and that you enfold and include people with that sense of belonging, the sense of meeting as friends together.

Then, within the ability to claim that space as your own, it means being able to claim the silence as your own too, that you have a right to speak and a right to be silent too and that your silence can mean so much more even than speech, that your silence is golden.

That you also claim that internal space, become self aware continually recognizing your impact on others and being able to refine your communication, you work on developing that internal power, recognizing your power and recognizing how not to invest your power in other people, but owning it yourself.

I think powerful people are humble people too.

**Igor:** That's a great synopsis and I, for one, have had a very good time speaking to you about these things. I think some genuine gems have come out and anyone who's listening to this should have a more precise understanding first, of how they can become more powerful themselves as individuals, but also how to become a genuine master of hypnosis.

That's really what's close to my heart is to make sure that people don't just learn a few tricks and think yeah, I'm done. But they realize there's a big world out there and you can do so many good things with these tools.

The things we're talking about now that's the flesh and blood of what makes this stuff work. It's not some wiz-bang gimmick it's part of who you are and who you evolve into being.

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So, I'm genuinely excited to hear about your insights and I look forward to our next chat in Seminar 2 Part 1 and 2 of this seminar interview, where we'll get to cover the other four important stages and a whole host of things that are involved on the side as well.

Until then, Sarah, thank you so much for coming online and having a chat with us and going through that. I'm looking forward to the second part of this.

**Sarah:** Me too, Igor.

# Hypnosis Master – Sarah McCloughry

## Seminar 2 – Part 1

**Igor:** Welcome to [StreetHypnosis.com](http://StreetHypnosis.com). My name is Igor Ledochowski, and I'm here with Master Hypnotist Sarah McCloughry from [Anrah.co.uk](http://Anrah.co.uk).

Welcome back Sarah.

**Sarah:** Thank you very much indeed, Igor, I thoroughly enjoyed my last encounter with you and I'm looking forward to this one.

**Igor:** As am I, because in the last encounter you left us hanging on a cliffhanger with only half of your nine steps of how to speak with power gone through.

I'm particularly excited, because you obviously know your field very well, which is one of the reasons we get to spend so much time on each point and I look forward to taking the last four stages, looking at them with equal depth today.

**Sarah:** Thank you very much for those remarks, I'm looking forward to it as well, because I think these last four points can be crucial when it comes to developing a sense of empowerment in your voice, which will come across to people and leave a deep impression.

It will be able to persuade people on an unconscious level to do things you would wish for them to be done.

**Igor:** For sure, which is partly one of the reasons we're hypnotists after all, it's our bread and butter. It's to help people follow along with our suggestions, in part on top of the therapy so they can actually go through processes that help and guide them through problematic situations.

But also when they get home, if you have some follow up tasks you want them to do, you want to make sure they do them right?

**Sarah:** Absolutely! Therefore, they need to be absolutely convinced and persuaded that what you have to offer is going to be of value to them.

**Igor:** Yes, I can totally see that. In the last session, we spent time on the foundations or fundamentals of speaking with power. In other words, the idea of having a purpose, setting your goals straight, your appearance and everything else to be able to project that image throughout visual, auditory or kinesthetic systems and so on.

The idea of personal space and claiming the silence, so people are as comfortable being silent as they are talking. Then, of course, we left it at the all important, go inside and develop yourself as a person, overcome your own blocks and limitations to release the power that's already there rather than trying to build power on top of something, when you have lots there already.



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I believe your next step is this idea of developing energy for your words.

➤ Can you tell us a little more of what you mean by that?

**Sarah:** Well, I think I have reiterated this point several times, in that, your voice reflects everything that is going on within you. Therefore, it will reflect your level of fitness and your level of engagement, for instance.

So it's hugely important for you to be able to take care of yourself first, make sure that you do the normal caring thing such as going to bed on time and eating food that's supporting your health and well-being, and also getting plenty of time in the gym, going running or getting some level of fitness so that there is the general level of energy behind everything you think and say.

That way you have a general engagement with life. You and I know that when we're working with people who are depressed, the voice will absolutely betray that latitude, that level of energy and disengagement with life.

Therefore, it's important that you have this relish this excitement about being able to get out of bed every morning; that will come across. I know that in some instances there will be people who have a tendency to a monotonous delivery; not that that doesn't make them great hypnotherapists, I have to say, I've actually come across some good hypnotherapists who have extremely monotonous delivery.

**Igor:** Right, it's the so-called boredom trance.

**Sarah:** Yes, it's kind of a one note strategy. However, it can come across as boredom, as though the person that's speaking to you is bored with you or the subject, even when they're thinking or imagining that they're talking in an animated fashion.

I know that plenty of people that tend to be very task focused people who are like scientists or tekkies and geeks, can come across as being very monotonous because an awful lot of their process is going on internally. They're not engaging with you they're engaging with their internal process.

**Igor:** I think you said something very important there, which again is, where is your attention? If it's so involved in your ideas that you're turning inward then you're not paying attention to your voice, you're not hearing your own voice, so you have no idea whether you're expressing any kind of emotion or feeling in what you're doing.

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However, when your attention is on the other person and in particular, the impact it's having so you're watching them for reactions, then you might say something monotonous like this and suddenly you realize, hang on a second why am I speaking like this.

You'll stop and go well, there's a different idea I'd like for you to understand and just by that desire to interact, rather than present information it's a huge difference in mindset isn't it?

**Sarah:** Yes. I think you've hit the nail on the head.

I had a client yesterday who was totally unaware of what he was doing. First, he is working on his interview techniques because he's going in at a very high level. However, when he's sitting at a table he puts both his elbows on the table and he puts his head down.

Actually, what he's doing is reviewing what's going on in his head. He is interacting with his internal process. His voice drops and then his head turns in one direction or the other and then occasionally, he actually glances at the person he's speaking to.

He gives full attention when he's listening, but then down goes the head again and his voice fades out. He never knew that's what he was doing until I drew his attention to it.

**Igor:** It seems to me that the scenario you're describing, although this gentleman was probably a little more severe, is something that's far more common amongst people, probably because they are more aware of the ideas they want to present as you say, especially in the teckky department than the actual interaction.

So it strikes me a little bit that this is a mild form of the same kind of mindset that happens in autism, where there's no eye contact or emotion in the voice, it's all routine based and what's happening inside the person's head and the voice, you might as well be typing it. There's no emphasis or choice of words to emote, it's purely facts with no descriptions.

**Sarah:** That's correct. What they're doing is having a quiet and gentle assembly of those facts as a form of comfort, certainly with autistics, they find facts comforting because they don't change they just are.

Whereas, people can be so confusing and bewildering; therefore, it's not only about putting your attention into the engagement with your audience and whom you're speaking to, it's also about putting energy behind what you were saying,

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that you're also engaging with what you're saying too, as well as who you're saying it with.

**Igor:** Right. So as opposed to using your words purely as a factual description, like lines on a computer program or something like that, you're trying to make your words come to life so that they represent and sound like those wonderful ideas you're having inside your mind at the same time.

If you see an image in your mind of a beautiful green field, don't say the field is green, because to you you're giving the essence of what it is you're seeing, the factual details but the experience of it is lost.

Whereas, if you just say it's a green field, then already your voice is adding the energy of that field. This is how it happens to me, when I do that I can't even just say the green field, I have to put an adjective or adverb in there somewhere and say, the beautiful green field and it's rolling down gently toward the stream.

You become much more descriptive and emotive, as a result, of trying to recreate what's inside your head outside your head, maybe even inside someone else's mind with only your words.

**Sarah:** I find what you've just said very exciting. I heartily agree with you Igor. When you are engaging with people on that emotional level and it's at that emotional level that decisions are made, than you need to engage that level with your voice.

Particularly, for instance, if you're working with clients and they've got their eyes closed. It's just your voice you're using as your instrument to get that level of engagement. At that moment, what you need to do is capture that emotional response, in order to effect that internal decision first, to follow you and what you're saying, and also to believe you and believe in what you're saying.

**Igor:** That's key as well, it's not just believe me but to believe in what someone is saying, so there's that element of faith or trust. One way to put it would be an inspiration to want to live in the world that you just painted for someone.

**Sarah:** Yes. That they can inhabit it now; they can step inside the picture and live it, breathe it, taste it, smell it and experience it.

**Igor:** So, if your words, not just the choice but the delivery are poor, it's like someone drawing a stick figure and a stick house. It provides the essential information, but there's no life to it. In other words, you have another artist that comes across and goes, hang on a second let's bring this to life.

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Let's make the face beautiful, a long flowing robe, a happy smiling face, the house has a welcoming fire, maybe a dog running around in the garden and suddenly you have more of an experience rather than just a stick figure and stick house, pretty much gives the information necessary but doesn't give the experience necessary, so it's not considered artistic as a result.

**Sarah:** I'm interested in what you're saying that there is that level at which you can engage; however, there's also another level at which you can engage, which is to be able to use your voice mellifluously, as though it were in trance itself and not engage, whilst becoming very descriptive, being able to just allow your voice to float through the description.

For instance, here you are, you're looking at a river and you can see the lily pads that are growing on the side of the river because the river is slow moving here, that there's a lot of depth in the river reeds are flowing.

Can you hear that I'm not necessarily engaging in individual aspects of the description, but that I'm giving the person the opportunity of engaging with their own picture of that river?

**Igor:** Right, so now the next step is the idea of being 'artfully vague enough', that people fill in their own experience so you're not shaking the entire experience for them, but you're giving them hints.

The way I think of it in those kinds of inductions is to lead something through something like your river and you might say something like, 'oh look over there, what's that? Isn't that interesting?'

Now, I have no idea what that is I honestly don't, and I don't care because I know their unconscious mind will fill it in. But I don't say what's what? Wow, how interesting it is, yeah (in robotic/monotone voice), because there's no power in that instruction. Whereas, if I have a genuine curiosity I'll say (in an upbeat tone) hey, what's that, can you make it out? Isn't it coming closer? Is that a person? I don't know what is it?

Then they get to fill in those details, so the unconscious now has the perfect opportunity to present something that will be of value to that person and as a result you're using this vagueness to actually evoke something from them, rather than trying to force something into their mind.

Personally, I think evoking a response is more powerful than trying to enforce a response.

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**Sarah:** Well said. And, as you also say, there is that wonderful NLP technique where you just begin the sentence and leave the rest blank, so they fill in the rest.

Oh, look at that...

**Igor:** It's a beautiful moment, exactly.

**Sarah:** Oh, what...and then allow them to engage with their own picture and experience.

**Igor:** Do you have any suggestions for people who are listening to this and say okay, I understand. Maybe they've listened to themselves a little more now. Or, they've listened to the contrast between our voices and say maybe I could be more emotive and could put more energy into the things I'm saying?

➤ **Do you have any tips as to how to go about doing that, especially if you're not used to it?**

**Sarah:** That's a nice question to answer.

First, I think that it would be a good idea to bring the song back into your voice. So, if you were thinking, even of a nursery rhyme or happy birthday, reading aloud a sentence to the tune of happy birthday.

Then monitor your voice and it's cadences as it is singing the tune, whilst forming the words so it gives you a sense of a bit more stretch, that you can explore your range a bit more. Then, to exaggerate the tune pattern in your voice so that you start beginning to discover in that exaggeration that actually, what to you might seem like an absurd and grotesque exaggeration, might just seem like normal to other people.

**Igor:** Right. Especially if those people don't know you, because you have to bear in mind, if people already know you and are used to a monotonous voice, then they'll go what's up with you? Why are you being so funny suddenly? That's actually a good sign that shows you're doing something well.

Whereas, complete strangers will go oh, that's just how this person sounds, fine. They won't even think to question it.

**Sarah:** Yes. And particularly, if you're addressing a large group of people, for instance, if you're making a presentation, you slow down your delivery and exaggerate the tune pattern in your voice a little more, because that's how you get people's attention.

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There's a bit of interesting research that shows the only people who are worse than engineers who only use three semi-tones in their voice, on average, the only people worse are investment bankers.

**Igor:** Really!?

**Sarah:** Yes, because they only use two semi-tones on average in their voices. Obviously, they're very engaged in their internal process.

**Igor:** Right. It seems the more people think the less they're where they are of how they're engaging with people outside their thought reality.

**Sarah:** Well, you and I, know that thinking processes are different in different people. I think we're talking here about people that have a tendency more to introversion and tend to engage internally a lot more. Those of us who tend to be more extroverted like me, who tend to think on the hoof and discover their most interesting and arresting thoughts when in conversation with other people.

**Igor:** Right. It's funny how that happens.

I think as part of the dynamic, a lot of people who want everything planned out ahead of time, and I understand that because that's part of how I used to think, especially as a lawyer, but it has value. I'm not knocking it because it's a very useful thing, to be able to think through an issue clearly and concisely, so by the time you deliver it it's clear, concise, logical and consistent.

But, there's another time where it's very useful, especially when something doesn't quite make sense or isn't adding up, to just express it and in expressing it, totally wrong from the start doesn't matter, because in expressing it, it shapes itself up because you'll hear it.

If they say no, that's not quite right, what I mean is more this and more this, when actually, it's this and within minutes, you can end up having a realization that might otherwise take you weeks of worrying to and fro about it to get out there.

**Sarah:** I think that's very insightful. Well said, Igor.

Yes, sometimes the most jeweled, most illuminating thoughts can come to you in dialogue or in spontaneity. You're accessing that much deeper, more profound and child-like process, that's the source of your fun and joy, as well as your creativity.

**Igor:** Absolutely!

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**Sarah:** It is very much child-like. Rudolph Steiner, that great philosopher, educator and agriculturalist, he saw that children up until the age of around seven or eight were deeply imitative and very open to the impressions of what was happening around them.

He talks about that seven to eight processes as the change of teeth, but in actual fact, research has borne him out that there is a profound process of change that happens round about seven or eight where from being in alpha most of the time, the brain wave pattern changes and speeds up into beta.

In hypnosis, what we're doing is inducing alpha waves, so we are actually encouraging the conditions that we experienced when we were children up until the age of eight. We are deeply impressionable, deeply imitative and therefore, as hypnotherapists and people working in hypnosis, we are going to be imitated and trusted on that child-like level.

That's what we're inducing.

**Igor:** It's interesting you should come back with the child-like analogy, because of course, one of the classic ways of looking at the unconscious mind is as a child of an age of roughly five or six years old. But, it's also something I find interesting, which is whenever adults interact with little children, even if they're normally very stern or dry when they're with children they can have a complete switch where their voices become softer and a little more animated.

**Sarah:** And lighter.

**Igor:** Exactly. Those people that aren't even capable of those tones because they haven't used them for years still try. There's something that kicks in when they see that, that it goes almost instinctively, I have to be gentler. I have to be quieter or a bit more of whatever it is.

That should be one of the secrets of how to put more energy into your words. The way I look at people when they're in trance especially, is I look at them as though something inside them were a little five or six year old kid. Whilst they can be very smart and understand everything I'm saying, I'll still speak a little gentler and nurturing.

My whole mannerism and attitude change as a result, and I think that impacts on how my suggestions get accepted or absorbed by the other person.

**Sarah:** Yes. I think you make a very profound point, Igor, that we are meeting our clients on that level and therefore, we need to tailor our delivery, not overtly but subtly to the point at which, for instance, an induction can sound almost as

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though you're settling children down to read a story to them. You know, when you read a story to a child, your voice goes softer, more gently and gradually and particularly, if it's a bedtime story, your voice becomes a lot more lulling and soothing.

It becomes rhythmical, regular and musical, as though you were almost singing the story. Gradually, you're finding that your client is— oh, I'm beginning to use the hypnotic induction voice myself—.

**Igor:** Yes, I can hear it developing.

**Sarah:** It's almost as though you're joining me in this fairy story.

**Igor:** That's part of the seductive power of the voice isn't it, is the ability to draw you in like that?

**Sarah:** Yes. And people won't know that you're doing it, which is what's so amazing, that actually people generally, are not very consciously aware of the voice or the processes of the voice. People will say oh, you've got a nice voice, but they don't quite know what you're doing.

**Igor:** Right, and I have to back this up, because it's very interesting to me that round about the time I started getting much more involved in my hypnosis training, in other words, I was picking up these different rhythms and ways of speaking, etc., people started coming up to me at work and other places saying you have a lovely voice, it sounds like you're a radio presenter or something like that.

I'd laugh on the inside because never have I had any compliments on my voice before. I used to be very shy and mumbling as a kid, so my voice if anything would be like, speak up I can't hear a word you're saying. So, to have these people spontaneously say your voice is great to listen to is to me, a testament that I'm picking up on these rhythms, etc., which is part of how you develop that as well isn't it.

You listen to other hypnotists. I listen to hundreds of tapes. I went to countless seminars to see more hypnotists than I can remember, but each one had their own style and I liked something about this person or that one, which rubbed off for me. So, I'm like the patchwork quilt of all the things I liked about other people.

**Sarah:** Igor, we're all standing on the shoulders of giants. Sir Isaac Newton said it, "*If I could see further than most it's because I've been standing on the shoulders of giants*".



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That's the point, that as you say it's a patchwork, a collection. You have a library inside you of all the other people's conversations that they've translated into book form or into seminar form. We're all interconnected in our learning and I find what you were saying earlier about how distinctive your voice is to people now, now since you've become a hypnotherapist is something that I have experienced too.

I had a lovely voice thanks to some hard work at drama school. However, since becoming a hypnotherapist for the past 24 years, just that experience of developing, not only the relationship with the client but also the relationship through hypnosis, people keep telling me how very calming my voice is in daily life.

**Igor:** I can understand that. It leaves traces in how you speak and people respond to it. I won't go as far as to say that there's a magical hypnotic voice where, if you speak like that, that everyone goes into trance. However, I will say that there are certain ways of speaking that makes most people want to go, especially if the other stuff is in the right place.

You're talking about going deeper, in a pleasant experience and all that sort of stuff, where you're developing an experience and filling it up with the qualities inside your voice, so people want to follow.

**Sarah:** Not forgetting Igor, of course, that the chances are good that when you are inducing trance in somebody else the likelihood is that you're also inducing a certain level, a light level of trance in yourself as well, so that actually your voice has been used to being in a deeply relaxed state for quite some time.

**Igor:** Right and I think it should be. This is what I would call the hypnotists state or in our hypnotherapy trainings it's the idea of H+. This is an intense desire for the other person to experience hypnosis. And of course, the only way you can have an intense desire like that is to recall yourself just how wonderful it feels.

Then you couple that with this intense desire for them to experience something wonderful, something very pleasant. I can't help it. Just thinking about it now, I can hear my own voice changing, because I want to express it and have people realize just how amazing hypnosis is, how great it feels and that passion comes through in what you're doing and makes your life so much easier, your whole job becomes easier.

So, to the extent that, if someone believes they're not putting enough energy into their voice, they're not having the right impact, then I would recommend and I don't know if you would agree or have something similar I that the starting

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point is for them to get so passionate about the idea they're presenting that they can't help themselves.

Not that they run away really quickly saying I have to tell you everything right now, but that they contain all that energy and try to pack it all into one word, just to have one idea that makes an impact.

**Sarah:** Yes! Spot on.

It's all about intention isn't it? It's all about what you intend for your client, that if you can inspire and encourage and motivate your clients with your passion, then you have given them such an exquisitely priceless gift, I think your voice will inevitably reflect that.

It's a point that I also want to emphasize, which is that not only is there a need for you to reflect your passion in your voice, but also that your voice does need to be relaxed at the same time. Therefore, it's relaxed and passionate.

**Igor:** Because if you get too excited, you muddle your words, run through it and don't actually express that energy, but kind of choke it because it can't all come out at once.

**Sarah:** Yes and the same thing happens when you're tense too, that you tend to go up a pitch or two. Your delivery tends to be much choppier. You can actually speed up your delivery a bit too much, which means that you may well have lost your audience.

The secret to a truly effective way of delivering a speech, let alone delivering anything, any new thought that people are busy and need to digest is that you start by being very slow. You pace yourself. You pace your voice. You pace your delivery very carefully and then you can afford to speed up.

Then you can afford to become a little more passionate and more excited about what you're saying, until you reach a point where you have delivered the juice or meat of what you wanted to say, and you let the silence say the rest. Therefore, that idea forms and germinates in somebody's mind.

**Igor:** So now we have a lot of the things we've talked about in the previous sessions, the idea of silence, the idea of having your intention and so on, coming to a very practical area which is the energy in your voice starting with a low fluid, gentle tone and letting that build up with energy and emotion, hence the important inner work, so that you can express the emotions.

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Then, when that emotion gets to a point where you have a climax, you can just stop, and the impact has its own thing.

**Sarah:** It's almost as though what you've done is to set them in motion. They can run with it after that.

**Igor:** You've mentioned something which is almost going to the next point and I think it's very important in terms of what we're doing here at the same time, which is the idea of including people, making sure they're part of what you're doing, because you don't want to lose them along the way.

### ➤ Can you tell us a little more about that?

**Sarah:** Everything you're doing is probably very new to the person that you're working with, and it might well be that they're frightened. I know that we as hypnotherapists can inspire a great deal of fear, which can actually be very useful to our clients.

**Igor:** Right proportioned is useful, but like any medicine, in too much proportion it starts being harmful.

**Sarah:** Yes, nicely put.

Therefore, when someone is frightened, they are not able to assimilate ideas very easily, so being able to slow down your delivery means that first, it's terribly reassuring. It becomes very deliberate and it can also sound quite authoritative.

If you notice, I tend to slow my delivery down when I'm just introducing a new thought. When you're working with clients, particularly if their eyes are closed, they don't have the visual signals, so what you're doing is introducing brand new thoughts into their minds.

So, if they're particularly tense or frightened, you need to take things very slowly to begin with and be very gentle. Then you can afford to speed up that delivery later, but it's about client engagement really, how to get them on board your thought train.

**Igor:** So it's not just that you're presenting information again, dumping it and letting them sort it out, you want to lead them by the hand and say here's one piece, take another piece and put them together, then take another piece and put those together so you're only going as quickly as they can follow along.

**Sarah:** Right. What you're doing is watching them very closely, because their unconscious body language, their responses to you will let you know whether

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or not they're engaged with you. If you're going too quickly for them they might well smile, but it might be slightly dazed, because they've already checked out.

Therefore, what you need to do is include them. Particularly, when you first meet them to give them eye contact and if you find eye contact too confrontative for yourself, just focus on the bridge of their nose, because then you can take on board the expression in their eyes and it looks as though you're giving them eye contact.

Also, your body needs to be much more relaxed and open. Robert Piersig– it's a thought that came to me– in one of my most favorite books *Zen and the Art of Motorcycle Maintenance*, he quotes Japanese instructions for assembling a motorbike, from a motorcycle kit.

The instructions read... 'to assemble this motorbike first cultivate peace of mind.' Is that not wonderful?

**Igor:** I think we should all have that. IKEA furniture would be so much more fun to put together, especially given those drawings, if we just cultivated a bit of mindfulness first.

**Sarah:** I wouldn't suggest assembling anything such as people's psyche's but first needs peace of mind, in the hypnotherapist anyhow.

**Igor:** For sure. On a more serious note, it's basically saying collect your thoughts. Don't let them spray around the place so that when you come to the task it's all focused and channeled down one direction, rather than having it spattering across everywhere and maybe even conflicting directions.

**Sarah:** Part of that cultivation of peace of mind is being able to relax your own body. When your body is relaxed, it quite naturally, lack of air and sunlight, opens out so that your gestures become more inclusive and your much more comfortable about being able to watch for the other person's reactions.

When your body is tense, you're far too self absorbed to actually take on board what's going on with somebody else. Therefore, cultivating peace of mind is a good first base from which to move.

**Igor:** There's something else that comes from what you're talking about there, which is the idea that including other people is making people feel like a part of the conversation, like they want to be part of it.

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I recall when I was young being faced with a perplexing puzzle. My parents used to have dinner or cocktail parties and have friends, guests and others around, and invariably you'd end up having to have small talk.

With some of them I'd be verbose and I'd be telling jokes, I'd be funny and feel like the smartest kid on the block, whereas with others, I'd be sitting there fumbling going so what's your name? Where are you from? I'd feel this inner tension and felt like I wanted to run away and bury my head in the sand somewhere.

I couldn't figure out for the life of me what was wrong with me, why I was Dr. Jekyll and Mr. Hyde, until one day I realized that it wasn't me having the issue it's them, the people that were relaxed whilst I was talking to them, inspired relaxation in me, so I opened up to them.

The people that were tense inspired tension in me and so I felt more awkward, so to include others, it makes sense to be relaxed, to be comfortable in your own skin. When you're comfortable in your own skin, it's inviting them to be comfortable in your presence too right?

**Sarah:** That goes back to what I said earlier, in that, people believe everything you tell them. Then they will respond accordingly and it will not be what you tell them in terms of words or content, but will be what you tell them, in terms of your body language and the tone of your voice that they will be taking on board and believing, as well as responding to.

And because we are all very much— herd animals— that we watch for the unconscious signals very closely that we take on board the quality of what's going on with the person that we're with.

You're quite right, Igor. I have a friend who is a transsexual. She said she came alive in the right body at the age of 26. She decided, and I find this extraordinary in her, I'd say it was a quality of bravery, but she decided she wanted a career in singing. She is quite a shy person, but she said she gave herself seven seconds so when she came out on stage she only had seven seconds in which to behave as if she was confident.

After that seven seconds, she could rely on her audience to respond as though they believed she was confident and then she could react to their giving back, that spirit of confidence to her.

**Igor:** I like that. It's very smart. She's using the social dynamic to prop up her self esteem and her self confidence by projecting something for long enough for the

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biofeedback loop to begin. Then, she no longer has to maintain it the environment maintains it for her. Although there is a risk, which is if there's ever a break then it'll be a real scramble to get back on your feet.

But assuming there isn't that break, it's an ingenious way of, if you like artificially maintaining something without having to kill yourself with the effort of creating all that energy otherwise.

**Sarah:** It's cultivating peace of mind. What I mean is preparing beforehand.

What is the outcome you want from your encounter? And, how to behave as if you've already achieved it.

**Igor:** In particular, this idea of, I only have to be confident for seven seconds which takes so much pressure off you as a performer vs. I have to be confident for an entire hours performance or even a six minute performance, just to be able to say I just have to be six seconds to get started and the rest takes care of itself.

That is tremendously freeing and in fact, as a hypnotherapist, that's just what I would recommend people do in hypnosis. Don't think about, I have to make this induction succeed.

All you have to think about is, can I do seven seconds of something that sounds quite hypnotic and after that kick back, relax, enjoy the show and the ride, because chances are by then you're so much into the flow that you're having too much of a good time to stop.

**Sarah:** And, if you've done the preparation beforehand, if you've learned your induction or if you know that you've already got the bare bones of something, you've got the patent inside your mind, you can afford to forget it because it will unfold in front of you.

For instance, when I was teaching a long time ago as a drama teacher, obviously I used to produce plays with the children I was working with (11-18 yr olds) and they used to get terribly nervous because they were frightened of forgetting their words.

The thing I found that worked for them and certainly works for me is, only remember your first line, that's all you need remember.

**Igor:** That's right, because it's the hook in which everything else chains off.

**Sarah:** Precisely.

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**Igor:** I agree, so you only have to remember the next step and that takes care of the rest, you don't have to remember the whole sequence, that's what your unconscious mind and training is there for.

## Seminar 2 – Part 2

**Sarah:** I think I just wanted to add something and that is just in the same way as when you're giving a presentation or when you are acting in a play, the same way when you are speaking to somebody who is in trance, this is not a monologue.

Actually, it's a dialogue that they may be silent you may be the one speaking the words, but all the time since you are taking on board all their unconscious gestures, possibly even the change of color in their complexion or the change of their breathing pattern, particularly the change of their breathing pattern.

I find that watching out for somebody who is just about to take a deep sigh is always very powerful. All the time, you are responding to what they're contributing to the conversation. Therefore, it's not just your voice which is speaking a monologue. It's not just your thoughts, what your doing is your voice and your words are very inclusive, because they are taking on board what's happening in that moment.

**Igor:** And that's the essence of the interaction at that point, otherwise, you might as well record a tape and play to them, which I know some hypnotists do and I think it's personally shocking because you're missing the live moment. If they take a big deep breath in, just being able to say that's right at the right moment, makes a huge difference, it shows that there's an interaction going on.

**Sarah:** I have a favorite hypnotic induction that I have used for 24 years now and every time I use that induction, it's going to sound slightly different from the last time, because the person that I'm working with is going to be different.

**Igor:** That makes sense.

**Sarah:** My voice will be different. The emphasis I use is going to be indifferent on different words or highlighting different aspects of that particular induction. It could be time that's the issue or safety. Depending on what it is that you're watching out for and responding to. You are busy molding, whatever it is you're saying to create the best effect you possibly can. You are there to be of service to who you are serving.

**Igor:** To emphasize this point, something which is one of the biggest leaps, shall I say, in terms of my personal influence with people especially as a hypnotist—and I got this from hypnosis—came the day that I realized that when I'm presenting an idea or a point and watching people, I sometimes get a feeling like something isn't going well.

I used to push harder, make my point more forcefully or with more speed, usually thinking that speed would do it but it doesn't. Then I came to the point where I'd switch and instead of going faster, harder or louder I'd stop and make a little space just to wait for something to happen and then I'd say the same thing a bit differently or check in with the person to make sure they understood and were following.



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Typically, they'd say no, I'm not sure about this bit or sometimes they'd say yes, but their body would say no. Then you go back to the beginning and start all over again, from the last point at which you seem to have them on board and I can't begin to tell you just how much more influential that's been, especially when you give them suggestions.

I'm not sure how it happens, it has to be some kind of sub communication, but there will be a part of the session where I'll say something and there's nothing that will mark it out for an earlier session, but somehow I feel like it's all falling to pieces, like I'm missing something.

I'm going what the heck, I've done this thousands of times, why should this be falling to pieces now? Then, of course, I remind myself to check what's going on and 99 times out of a hundred the person will turn around and give you some type of problem or objection so you know what's happening now or what's going on inside.

They may say oh, I have a problem with this or I just remembered this and I feel bad about it. Point is they triggered something. Something happened inside their mind that blocked whatever we were talking about, so rather than rushing through it, by stopping, unearthing it and cleaning it up, you can then carry on and there's no obstruction. It feels smooth, natural and easy and it's a real joy when that happens.

**Sarah:** Yes, I've come across that too. You've exemplified exactly what I've been talking about, that what we are, is companions on the way, aren't we? There we are accompanying them, but we can't do the journey for them.

**Igor:** Exactly! That's the essence of the whole inclusion principle isn't it? In other words, we're not doing the work. We're pointing the way, so if you're not including them and making sure they're following along the foot path, all you're doing is telling a nice story of 'what-if', which isn't what they need they need 'what now'.

**Sarah:** Yes. I like to use the analogy of a tuning fork. We're not creating the note, but we are resonating to that note, that we are not the instrument. They have the instrument that's being tuned. We can provide a note for them and resonate with them, but we are not the song.

**Igor:** Absolutely! I think this is important, because again this goes back to the idea of claiming the space inside from the previous session of working on yourself.

I happen to believe that if you want to be an effective hypnotist you have to be able to go first, to enter that trance state, so in the equivalent of your analogy of the tuning fork, you're pinging your own tuning fork at the trance frequency so that they have a sense of oh, this is where you expect me to go or this is what you expect me to have.

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That makes your experience so much easier and richer for them as well, because again it includes them and enlarges the fact that they are part of this experience, rather than saying I'm going to describe something, you better follow. No! I'm going to describe it, do it and here, feel what it's like, just do more of whatever it is you're getting right now.

**Sarah:** And the discovery for them is that actually, this world is very familiar to them. That we inhabit this world just before we go to sleep and upon waking, so it's a familiar world, particularly since we experienced it more fully when we were children up to the age of seven.

**Igor:** It seems to me that this whole idea of including your audience is almost impossibly linked to, and you can't extricate it from your other point, which is step eight in your formula– the idea of saying what people need to hear but how they need to hear it.

**Sarah:** Yes. That you need to frame what you're saying and how you say it, dependent on how they can take it on-board. Yes, of course, sometimes it's about not saying things that they're not ready to take on board yet.

**Igor:** Right, so in other words, part of the idea of being persuasive and influential is not to show all your cards at once, build them up to it, because they can't necessarily have– it's like the old joke about how you eat an elephant, one bite at a time.

There's no point in trying to stuff the whole elephant down their throat, just give them a little piece and let them digest it, come back tomorrow, do a bit more and that's the other part of where we talk about including your audience and paying attention to them.

When they're full, all you can do is go backwards, which damages the progress you've already made if you try to push them further than the neurology of their mind is capable of at that point in time.

**Sarah:** Absolutely. It's also about taking on-board who it is you have in front of you. For instance, someone who is tremendously practical, are very task-focused and they may be extroverted and tend to speak in bullet points and can get impatient if you don't arrive at your point quickly.

There's a kind of so-what that burns as a question in their minds every time you open your mouth. Therefore, to start an induction, being very matter of fact in your voice and then gradually to soften your voice so that it becomes slightly more trance-like, and more inviting as though you are encouraging them on-board later on down the line is a much better fit.

There are some people who are highly imaginative, quite dreamy, who will find that it's like slipping into that consciousness quite naturally. They may well be in a mild hypnosis the moment they come through your door, whereas, there may be other people as I said, who are either frightened, nervous or don't like to

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give up control and frightened that you are going to manipulate them in some way into giving up control.

Whereby, you have to be able to match their delivery and expectation to begin with, before you move gradually on to where you want them to be and where they actually want to be as well.

**Igor:** So it's like the classic example again, when the train is moving at a certain pace, if you try to speed it up too quickly all you'll do is get the gearbox all messed up. You have to allow the momentum to build up over time so it builds up smoothly and no one gets jolted on the train.

I think my father once gave me the analogy that the ideal chauffer is the one that's driving you in such a way that you never realize whether you're driving or stopping.

**Sarah:** Yes. I'm impressed with that analogy, that's a fabulous metaphor so that everything is easy and smooth and elides into the next thing comfortably. What you need to do is create that place of safety for your client.

**Igor:** Right and to make a point here– and I'd love to hear your comments on this– which is the whole topic of our seminar here is how to speak with power. Now, most people, when they think about power they think about how they can overwhelm and consume, how they can be the fearless leader charging through the gates of Hell and taking the demons on all by themselves.

However, we're talking about a different kind of power here. We're talking about a kind of power that influences consistently, rather than bullying people into a position, which is a temporary relief. I want to make the point that we're not talking about the kind of power like a gun would have, but a more subtle power that's a more far-reaching power.

**Sarah:** There is a place at times for the authoritative voice, for the voice that tells you what to do, that's in charge and knows what it's doing and what it's about and that you just have to fall into line.

However, you and I know that what we're doing here is effecting lasting change and you can't effect lasting change unless your client is on-board and that they are creating the change they want in their lives.

**Igor:** Exactly.

**Sarah:** Therefore, you are here to facilitate that. You aren't here to do it for yourself, because anything you did they won't own, it won't belong to them. They won't have responsibility for it and therefore, they won't feel powerful. They won't feel that they are in charge of their lives, that somehow they have been told what to do or they've been influenced in some way.

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**Igor:** I get your point, because if you're not hooking directly to something that's inside them, then your change, your message has nowhere to stick to. It reminds me of when I used to do corporate/executive coaching when one time I remember walking into an organization and I almost fell off my chair laughing because they wheeled out this chart with their corporate missions, values, etc.

So, I asked them where they got that and they said we hired a consultancy and they told us this is what we want. The entire board of directors was looking at this thing, nodding wisely going yes, this is what we want but none of them had any clue what it even meant. I can't remember what it was it was some weird abstract statement that had no meaning.

The board of directors had no clue what it meant and they didn't care but they paid a lot of money for it, so they were damn well going to put it into action. The employees are sitting there scratching their heads going what the hell is management on about. No one cared. It had no meaning to them.

Then you switch it around and you have this powerful leader, it doesn't just say this is the way of the future, it says I know you guys want these things and he'll be right, you want to have this kind of life you want to be in an organization that's respected and all these sort of things.

Suddenly, everyone's sitting on the edge of their chairs going yes, that's the kind of place I want to work in and that's the kind of world I want to live in. Then he'll turn around and say follow me and I'll show you how to live it. So he's tying in his vision with the vision he already knows exists inside his audience.

Of course, it's much easier to do one-on-one because you just ask, especially in a therapy session you get to ask them what their vision is. You get to ask them what they want out of life and you hook it into that. But, even in a more public setting, you can only take a good guess or if not you need to do a bit of footwork and start asking enough people that say this isn't a corporate setting.

You need to have enough conversations, even casual conversations with people to get a sense of what generally speaking, people on the ground are feeling, wanting, desiring or missing and then you attach your changes to that. At that point, it's easy it's quick and it's effortless, because everyone will jump on board, because now it means something to them.

**Sarah:** I think what you've described is true leadership. I think the truly inspirational leaders I've ever met in my life have been people who are humble and ready to listen, because they recognize that they don't know everything.

However, if they learn what you know then they can direct inquiries to the right people. They may not know the answer, but they may know people that who do. That is the point. It's about being able to lead by recognizing that you are an voice of the collective and you will lead and take risks on behalf of the group.

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**Igor:** Exactly. An analogy that comes to my mind is the idea of a wood worker. He may be the most skilled wood worker with the most beautifully crafted instruments that are well maintained and cared for, that can do the job any time but he needs wood. Without wood, he's just crafting air and he's not doing anything.

As hypnotists, we need people; we need minds and when we say minds we don't necessarily need an empty vacuous mind, you can go to a glove puppet but that's not hypnosis or influence, you need a mind that has wants and desires, that has energy because there's fuel inside there and that's what you shape.

That's one of the reasons I would normally advise, especially novice hypnotherapists, one of the best things you can do is fire your clients. If they're there because someone told them to be there, then either spend your session finding their motivation for being there, that's one way to do it.

Or, send them home until they're ready to want the change themselves, because otherwise you have no access to the fuel deposit, the bit that will make the whole engine drive in the direction you want to drive it in.

**Sarah:** Yes. I think it's a disaster taking on anybody who has been booked in by somebody else, speaking from experience.

**Igor:** I've done that myself and learned my lesson, thank you very much, hence first your clients.

**Sarah:** Definitely.

**Igor:** Sounds crazy, but you don't have to work with the whole world. It makes your life a heck of a lot easier, your success rate goes way up because you recognize the kind of individuals that are there for the wrong reasons.

I know some hypnotists who think they want to help everyone, by all means do that, but if someone is there for the wrong reasons then spend your session figuring out a right reason for them to be there, rather than trying to do change on something which is essentially avoid so there's no hooks in which your wonderful magic nets to hang on.

**Sarah:** That's beautifully put.

I saw a client this morning who, in the end, she said do you know I'm not entirely sure why I'm here. I said okay, I'll be very willing to set aside another appointment for you. What I'd like to hear from you is exactly why you are going to be coming. If you don't know then I don't know. I don't see there's any point in us meeting until you do know.

So yes, I'm absolutely of your opinion here. I think it does your reputation no end of good to be absolutely...make it plain that you want to work with people

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who are clear about what they want to get from the process and what the area we need to cover is... and that they're there willingly.

**Igor:** I think this is true of all types of hypnosis. The classic one, which I'm sure you get this a lot as well, you go to a party and they hear you're a hypnotist so what's the first thing you see? One of them might be like, oh don't look at me and the other one is hypnotize him. It's never hypnotize me, but usually it's can you hypnotize this person next to me and I'll say sure if they want to but seeing how you're the one speaking how about we hypnotize you.

Then they'll back off or they'll be interested, in which case you build them up. Again, you need to have that fuel and even the crazy staged hypnosis stuff you see people do or even street hypnosis, things you see on YouTube and whatnot, all of them are predicated on the person that has some kind of purpose for being there, which makes your life so much easier.

Can it be done without that? Sure, of course it can, but why make your life hard, especially if you're starting off, you may as well start with successes and later on go for bigger challenges, if you're still interested in that.

**Sarah:** I'm very willing to see people who don't know why they're there, except that they know there is a problem.

**Igor:** Exactly.

**Sarah:** This particular client did not know that there was a problem anymore, because she was perfectly happy with her life. After working with me, surprise-surprise...

**Igor:** It makes total sense, that's the whole point of coming to a therapist isn't it? It's the idea that at some point you don't need them anymore. The whole idea of sitting in a chair for 10 years, talking about your mother, fish and your dreams is ridiculous and pointless.

It's okay to do that sort of exercise as a pure journey or personal discovery and to get interesting ideas and insights as to how your mind works, I've no problem with that at all, but when people come in for change they come in to live a happy life.

Therefore, my opinion is that you should become redundant as quickly as you possibly can.

**Sarah:** Yes. I think that's the point and what we're doing. Ironically, we're making ourselves redundant that's our purpose.

**Igor:** Yes, now coming back to the original point which is the idea of saying things the way people need to hear it...

- **Do you have any tips– aside from what we've talked about already– on how to make it easier, how to know how you can frame an idea or suggestion, so the other person will be able to**

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**absorb it better, understand it better and will be able to accept it more easily?**

**Sarah:** I think the first thing is to be clearer about your questioning, because you will have, I assume, done some questioning beforehand to find out what their needs are and how they express it is something that you're paying attention to, because how they express their needs will give you the words to use when you come to frame what it is that you're about to do with them.

The best solution, in my opinion, is to use their words back to them if you possibly can. And also, use their words in the manner to which they presented or delivered them. I know someone who is absolutely superb at cold-calling.

Now mostly, cold-calling sends shivers up and down most people's spines; however, this guy says I find it easy and generally he's looking to book an appointment with a managing or HR (human resources director and he's speaking to their PA, the gatekeeper.

He says what works like a charm every time is if I match the pace of their delivery. If they speak slowly and deliberately then I make sure that my delivery is slow and deliberate as well. If they're fast, if they're abrupt then I will tailor my approach so that I make sure I'm fast and abrupt too.

He says every single time I get that appointment, just because I'm matching their delivery. It's all in being clear about what it is that is bothering them, in their words. Although you may know that there may be something else too, that's bothering them, using their words can be very comforting because first, you are paying attention and they feel attended to.

Clinton is such a very seductive, powerful man to be around. I've had friends who've been in a room with him and they have said the moment that Bill Clinton looks at you, you can feel as though you are the most important person in the room to him. That you feel that you're the only one who matters for those few seconds, while he's paying attention and listening to you, you feel like a million dollars.

That's the gift that we can give our clients. It's the quality of our attention, which is being able to set aside what we're going to eat for supper tonight, how we'll cook the evening meal, etc. It's about giving our full attention to what is being and how it's being said and then being able to respond to that by matching and mirroring.

That is hugely important and very comforting.

**Igor:** I can totally see the power of doing that. In particular, I also believe, even without evidence other than my own experience for this currently, but I also believe that when you have that kind of intense focus on the other person, somehow there's something weird that happens in my experience, you're ability

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to choose the right words, phrases, analogies or stories becomes much more instinctive and attuned to that person.

At first, you may make some mistakes, but then you try it a completely different way and you say it another way again and another, and eventually you'll find the one that clicks so you can start figuring out that this is how this person needs to be talked to.

So, one person might have a combative view of life so you give them a lot of battle metaphors about fighting through, punching it out and breaking the back of this problem. Whereas, others are more cooperative, gentle and sweet and you can often see that in their demeanor as well.

They're much more inclusive, guiding, gentle and so on, so by paying attention to the person, not analyzing them by these are the categories I'm analyzing for, but by paying attention to them as a real person, in my experience you can't help but switch the way you're talking to someone so it matches the vibe and place they're coming from in a weird way.

**Sarah:** It's in your intention again that when you intend to be utterly focused on your client, then quite naturally you will be in rapport with them. You don't need any super whizzo tricks in order to create that affect; it's about the energy of your focus, of your attention that's what will bring rapport, because you are giving them a gift that they very rarely experience.

I think most people throughout the world aren't used to being listened to. I think it's a priceless gift you're giving them, just paying attention.

**Igor:** I totally agree with the value, this is why it's been reiterated throughout the ages, in therapeutic circles, circles of influence and all kinds of different things, the same message is there over and over again...pay attention to your audience, don't just look at them and be aware that they exist, but pay attention.

Even if you project into them a little bit and sense how they're feeling, get a sense of what they're looking at, what they want and desire, what their needs are. Get inside their minds and more importantly, get inside their hearts and suddenly your message becomes natural; it crafts itself.

**Sarah:** I find it's a two-way process for me. On the one hand, first, I am creating the containment around my client whilst my client is at the center of my attention and gaze. I'm also present in that periphery, I've made the space for them and yet, they are coming into my space.

I've had so many clients say to me, it's only here that I feel safe that its here I can say the unspeakable things that I cannot say anywhere else. It's not only, when we're talking about developing a powerful voice, we're also about helping our clients develop powerful voices as well.



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It's being able to say the unsayable, speaking out and being able to voice what's going on internally.

**Igor:** It's the classic idea of naming the elephant in the room that everyone is too embarrassed to name and something happens when you do that, which allows that whole context to transform doesn't it?

**Sarah:** Yes. I think therein lies the magic, the transformation, that having a powerful voice yourself and developing in your own way and continually encountering yourself.

I know that my mission is to be in continual revolution internally, being in continual self examination and working on myself, because I know the quality of what I do to empower myself is also going to influence my clients profoundly and because I am leading them, they will be responding by developing their own empowerment too.

I'm talking about big stuff here. Therefore, I think, on a practical level it's profoundly important that we as therapists do continue to work on ourselves, do continue to exam ourselves and that we can therefore, continue to make sure that our clients are well cared for, because we're not injecting our own process into the time that we have with our clients.

**Igor:** I think you just put your finger right on the button with the idea that we're not putting our fish in their dreams, we're not injecting our process and our stuff or life issues into them so that when they leave they've actually let go of some baggage, rather than leaving with some extra baggage of our own that we have managed to hang on the back end somehow.

**Sarah:** Spot on.

**Igor:** This is the reason for step five, 'claiming the space inside', being so important, something that if you want to be influential and powerful, you're constantly working on yourself both in terms of learning new skills, but also in terms of challenging yourself, in terms of your own fears and limitations, etc.

**Sarah:** I think the secret of having a powerful voice Igor, is to empower yourself to speak out and that that is all part of the process, isn't it?

**Igor:** Absolutely! I've heard remarkable transformations in clients between the beginning and end of a session, purely because it literally unlocks their voice doesn't it?

**Sarah:** Yes. That suddenly, once they actually have that permission, that place of safety where they have permission to say what's been locked up and hidden away and forgotten about for so long suddenly, the whole of their posture changes, the whole of their face opens out and they smile and there is that enormous sense of release and relief around their shoulders.

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They leave with a lightness of step, as well as a lightness of heart. Their voices change, their voices have more energy, they're more animated, more mellifluous, more full of life and color, because that transformation process has taken place.

**Igor:** As we're coming to the end of our session here, before we do I think I'd like to hear about your last step, number nine, the idea of being okay with having limitations. I think it's a very intriguing step because it's rare that when people talk about power that they also simultaneously talk about limitations, which is where most people would consider you to not have power.

➤ How **does** that fit into your equation?

**Sarah:** There was a very interesting piece of research into what made people really great leaders, very powerful people, what on Earth made them into this powerful figure with a great deal of influence in society? Was it that they were good at delegating? Was it that they were fantastically inspirational speakers? Was it that they made fantastic connections through their networks?

Could it be that they could understand complexity? Could it be that they were good at firing people? What was the magic ingredient that this collection of very powerful leaders in the business world all had in common? None of those things.

Do you know what it was, Igor, it was that they knew their limits; that was the one thing they had in common. They knew they were human, they knew that they were human, they couldn't do everything, they couldn't know everything and that they could make mistakes.

When you're in a leadership role as a hypnotherapist or any leadership role, while talking in context, you are always taking risks. You're always on that edge of the cliff always dicing with the unknown, you just don't know yet and you're out there willing to take that step into the unknown, to adventure forward and go forth, which is what your client is asking for you to do is to take that risk.

Sometimes you can be wrong and it's okay. I think you mentioned earlier that we can be wrong and make mistakes. We can also make assumptions that are completely wrong, I certainly still do at times, and I have a tendency occasionally, even now to speak when I should be silent.

**Igor:** I know that one very well.

**Sarah:** We are not God, we are human beings and like the slave who was standing beside the general when he's having his victory parade throughout Rome, there is the slave in the chariot beside the general and the slave is saying remember, thou art mortal.

Don't go kidding yourself that you are totally perfect.

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**Igor:** It's something which is important for us to remember, especially in our position as hypnotists because...

1. First, people imbue us with some type of magical and mystical quality, which we don't have.
2. Secondly, when you are dealing with this type of profound work you might start mistaking yourself as being the agent of all that, rather than someone that happens to be present and managed to nudge one or two things in the right direction, when in actuality the other person is the one that's been responsible for it all.

That's something very important to keep in mind.

**Sarah:** Yes. I think it's hugely important. I think if you continually remember your humanity, you'll also continually remember your client's humanity.

I was seeing a client yesterday and she said to me, the most important thing, the thing that mattered to her out of all the things I've shared with her, was that it was okay to make mistakes.

In fact, in the open university in this country, of Britain, there are several lists of things that students need to remember throughout the whole of the time that they are learning and the open university is a wonderful opportunity for people to learn after work or before work, where they have access to the Internet.

It's simply distance learning, but you can get awarded degrees through that method thanks to the open university.

Anyhow, one of the things that they encourage their students to do is to make mistakes. They say it's incredibly valuable for you to make mistakes, because this is how you learn. The only time when you're learning is likely to be when there is the possibility of a mistake.

**Igor:** I totally agree with that.

**Sarah:** The more mistakes you make, the more you are inhabiting that place of learning.

**Igor:** If all you're doing is working in a zone that's so comfortable that you have everything under control, apart from that being an illusion because nothing is ever 100% under your control anyway, but aside from that you're not growing. If you're not working at the edge of your own map, not growing as a person, how can you become more powerful?

The power, even if you started as powerful, will start receding. You can see that happening with people– the classic is the school hero, the sports star and all the rest of it– goes into the big bad world and tries to relive his glory days so desperately because that's where he felt powerful that he ceases to create any kind of power anywhere else.

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The world has moved on without him so he's lost his power base, he's lost his place where he could be powerful and influential, never adapting to real life to have more of it in other situations, so if you're standing still, one thing you can be sure of is that the world isn't going to stand still around you, so you may as well make some mistakes and move forward with it.

**Sarah:** The saddest thing in the world, the most uncomfortable position in the world is to have success too early.

There's a wonderful story about Lawrence Olivier, that wonderfully powerful and probably one of the best actors of the 20<sup>th</sup> Century, one night he was on a long run of Othello. Generally, audiences were flocking to the theater and every night he would deliver a wonderful performance.

I have to say as an aside that Lawrence Olivier used to get so nervous before each performance, in particular, first nights that he used to occasionally be sick in the wings prior to going on stage, because he cared so passionately about the quality of his performance.

So often then the danger there is that I cannot afford to be wrong or make a mistake, but after one electrifying performance where the hairs on the back of people's necks stood up because it was so extraordinary, afterwards his dresser came to him and found him angrily pacing up and down.

His dresser said to him Larry, why are you behaving like this, you were magnificent tonight, I don't know how you did it but you were extraordinary. Olivier said that's just it, I don't know how I did it and if I don't know how I do it, I can't do it again.

Making mistakes means you learn how to do something and you get it right next time, so that you do know how to do it over and over.

The danger with being successful is that you get stuck into doing it that way and not adapted.

**Igor:** Exactly, because then you're inflexible and as soon as conditions change you can't, that's it and your days are numbered at that point.

Sarah, it's been a fascinating journey and I've really enjoyed talking with you. I think your nine steps, as simple as they look from the outset, have a lot of depth to them.

I particularly like it because these are very inner-guided approaches for letting a voice evolve, rather than...I know you have lots of tools and techniques in terms of the technical aspect of voice coaching as well...but I appreciate that you were willing to share some of the insights behind having a powerful voice, not necessarily having to go down the route of the techniques, although they also go hand-in-hand.

## Hypnosis Master – Sarah McCloughry

So, I've truly enjoyed myself and I hope you've enjoyed the process of sharing some things with our audience as well.

**Sarah:** To be honest, Igor, you've given me the biggest flattery, I know which is to pay attention to me, so thank you.

**Igor:** If it helps any, there will be a lot of people paying attention to you very soon as they listen to this, so you might find your ears getting hot in the middle of the night because many are in America. At that point, you'll know someone is listening to you.

**Sarah:** Well, I shall look forward not only to people listening to me, what a pleasure, but I shall look forward to hearing from people too I hope.

**Igor:** Yes, which brings us to the last point, which is that you do this voice coaching for a living. You actually train people on how to evoke this powerful voice, so these nine steps are not theory as we've discussed, but there's a lot of background to that.

- **Can you tell us a little bit about how you work with people when you do, on helping them develop a more powerful voice or maybe a more hypnotic voice if there's a hypnotist out there who would like to create a more mellifluous voice more powerful voice, in terms of hypnosis?**

**Sarah:** Certainly. I can work one-to-one, face-to-face via video link with Skype. I can also work by working through workshops and master classes. I'm going to be putting on a series of master classes in this country. I also am in the process of writing a book called *Can You Hear Me At The Back*, which should be coming out in January.

I laugh because I know I'm three-quarters of the way through and whether or not I can get it finished is another matter.

I'm full of limitations, just so long as I make sure I don't limit myself and I would be delighted to hear from people if they want to email me at [sarah@anrah.co.uk](mailto:sarah@anrah.co.uk). I'd be delighted to send them my hot confidence voice tips, simple ideas on how to develop your voice.

**Igor:** When you email Sarah, realize you'll get the tips for free and we'll be talking about the same things we talked about here, but some aspects will be in more depth, which weren't covered here due to time constraints. She will be able to cover more ideas.

It's all around speaking with greater confidence, greater power, more charisma, etc.

**Sarah:** Thank you, Igor you're quite right. It's about being able to create that sense of inner power that then comes out in a compelling and persuasive voice, so that

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you get heard and believed, people will feel more confident in you; these are the things I work on.

**Igor:** I like that. It's a very nice niche and clear topic to focus on.

For everyone that's interested, please take a moment and get in touch with Sarah either, through her email mentioned earlier or her website at [ahrah.co.uk](http://ahrah.co.uk).

Sarah, thank you so much, for coming and sharing all your ideas with us.

**Sarah:** It's been a real pleasure, Igor. Thank you for the experience.

## Hypnosis Master – Sarah McCloughry

### End of Seminar

On that final note, everyone, as much as I hate to say this, this is the end of this particular session. We will be back again with another master next month.

Until then, I've been talking to a true hypnotic genius, hypnosis master Sarah McCloughry from [www.anrah.co.uk](http://www.anrah.co.uk). My name is Igor Ledochowski from [StreetHypnosis.com](http://StreetHypnosis.com) and I look forward to speaking with everyone again in the next session.

### Meet Your Host

Each month's Interview with a Master will be hosted by Igor Ledochowski, a master hypnotist of international acclaim. He is regarded as one of the world's foremost experts and trainers in conversational or covert hypnosis.

Igor created the Private Hypnosis Club, the world's first community for master hypnotists.

He was the first ever hypnotist to release a full audio course on Conversational Hypnosis, the latest version of which is 'The Power Of Conversational Hypnosis' and **is the No.1 best selling hypnosis course in the world.**

Igor is also the creator of over 30 other advanced hypnosis programs. All his programs are available from–

**[www.StreetHypnosis.com](http://www.StreetHypnosis.com)**