

HYPNOSIS MASTERS



SERIES

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Hypnosis & NLP In Your Writing
To Persuade Others To Do As You
Say*



Hypnosis Master – Harlan Kilstein

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Welcome

Welcome to the Hypnosis Masters Series

In this series, you will be getting interviews and special seminars from some of the worlds 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: Harlan Kilstein



Dr. Harlan Kilstein and his ads, direct mail letters, websites, and radio ads have made millions and millions of dollars for his clients. People call from all over the world just to get him to write ads and routinely pay him thousands of dollars to create ads for them.

He has taken the most distressed businesses and turned them around overnight.

You have probably never heard of him - he was content to stay in the background with his small but elite group of clients. That's when he discovered something. The average business has absolutely zero-chance of getting one of the top people in direct marketing to do their copy for them. They are booked for months - even years - in advance. So he decided to start teaching people how to do it for themselves!

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Introduction

Welcome to StreetHypnosis.com. My name is Igor Ledochowski, and what you're about to hear is a very special interview with Master Hypnotist Harlan Kilstein, which was recorded for us at a Private Hypnosis Club as part of our interviews with the Hypnosis Masters Series.

As you will hear, Harlan Kilstein is not just a Master Hypnotist. He's also a Master Innovator in this field. Harlan's interview and seminar will take us on a fascinating tour through advanced hypnotic principles, the secrets behind advanced covert hypnotic language patterns, as well as other hypnotic innovations and special insights that can turn almost anyone into a genuine master of hypnosis.

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

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Interview – Part 1

Igor: Welcome to StreetHypnosis.com. I'm here with Master Hypnotist, Dr. Harlan Kilstein, from NlpCopywriting.com.

Before I bring Dr. Kilstein online, I just want to tell you a little bit about him. This man is very exciting. He's got a great background in hypnosis, NLP and all these sorts of disciplines. He worked with one of the true legends of hypnosis for a long time, Dave Dobson. So he really has a good insight into the whole hypnotic process.

His specialty – and this is something I've very excited to be talking to him about today – is the idea of copywriting, which is how to take these hypnotic principles, persuasive influential communication and put it into writing; there are some important distinctions that happen with writing versus speaking hypnotically.

Harlan, I'm very excited to talk to you today, because this is a great area of expertise that you have and you have very generously, agreed to share that with us so welcome.

Harlan: I'm delighted to be with you and to be with your fans.

Igor: Let's launch in right at the beginning in that case because you really have a very rich background in hypnosis, NLP and all these other things. So before we get into the specialty today in terms of copywriting and being persuasive with your written words, could you tell us a little bit about how you began?

What's your background in this whole thing?

Harlan: Actually, I have a very unusual background. Many, many years ago, I was involved in working with mind control cults. These were these destructive cults that swept across the United States. They started really appearing for the first time in the 1970's. No one knew what to make of them.

Before any of the groups that are now publicly associated described as cults, there were a lot of smaller groups that appeared, and people were doing extremely bizarre things and engaging in extremely bizarre behaviors, and we had no idea what they were.

I actually went an infiltrated one of these groups, and in infiltrating the group, I discovered that even though I didn't even know what it was, they were using mind control techniques. The manipulation made me feel extremely uncomfortable. This is before I had discovered NLP or anything. I just knew this was strange, this was unusual and this uncomfortable.

I began to study, and there wasn't a lot of material that was available on the topic. Most of the information that was available was from the side of deprogramming, and deprogramming was quasi-legal. It was something that I

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engaged in, in understanding how minds work. Then a rather dramatic book came out called, *Snapping* by Flo Conway and Jim Siegelman, and it explained what was going on inside the brain.

When I read *Snapping*, I nearly fell over in my chair because here were scientists documenting what I was finding in my day to day experience. I can't tell you how many times I read the book.

Igor: So what kinds of insights did you have? Before you had your official formal hypnotic experience, you were already getting some pretty intense insight into the extremes that the human mind can be taken to. It's not like only certain people go there. Most people can be sucked in if they've given themselves over to the process for long enough.

Harlan: I'd like to recommend to the people who are listening to this call, if you can track down a movie called, *Ticket to Heaven*, you'll see the indoctrination process. How people who were from colleges, graduate schools and even engaged in professions were brought into cults. I have to say that, that book is extremely life like.

The things that I saw weren't even as polished as the movie. It had to do with group confession, the group deciding whether someone should be allowed to visit his parents or not. Really bizarre behaviors that I had a hard time believing I was seeing or witnessing.

From that point on, I just was saying, this is not normal. Years went by and I helped a lot of people get out of the groups. There's an interesting story. One of the people I worked with was a very, very effective persuader. He was what we would call a natural, and he got people out of the group.

As fate would have it, he decided to move away. In moving away, we're like, okay, what are we going to do now? He's the guy. So the next time that we had a client to work with, we all started copying the exact same things that he was doing, saying the exact same lines. We couldn't understand why saying the same lines didn't work.

Igor: Can I just pause you there a second because I think you've just come up with a really important insight which happened really early in your career. This is something that I really to drill into people when they come to study with me, for example, and I'm sure you do the same thing.

Language is very important. The words are very important, but you can't memorize scripts because then you lose the feel of the actual situation and, at that point, it becomes less than what you want to communicate.

Harlan: Igor, if you say the word hypnotic script, could you please warn me because I might just throw-up all over my computer.

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Igor: It sounds like you and I, Harlan, are cut from the same cloth on that one then.

Harlan: It's a nice computer, and I like it. Wiping it up could get really messy. If anyone is using a hypnotic script, please don't call yourself a hypnotist. I don't know what you're doing. You probably think that all of your clients are trained monkeys. Those people just don't get any kind of quality results. That's my experience of working with people who use scripts.

Igor: Personal experience backs it up. I mean you were just describing this very charismatic person who when he left you tried to emulate the words. In other words, it's a natural phenomenon that you want to go off the words of the guru and try to apply them. It just didn't work for you, right?

Harlan: Right. So the bottom line here is that we discovered at around the same time as the people who wrote the book *Snapping* had written an article about NLP. This was in Science Digest. I went out and read the article and didn't understand what it was talking about, so I read it again.

I went oh, this can't be. Only because of the fact that I knew who these people were and knew the kind of research that went into their work, I decided okay, I'll go to Barnes & Noble and see if these people have put out any books.

So I took the article with me, and I started pulling out the names of the article. Okay, any books by Bandler? Any books by Grinder or other names... oh, there's an index in the back of one of these books. Oh, there are other books. Let's see...

I ended up coming home that day with 18 books on NLP. I didn't even have a clue as to what they were about, what order in which to read them or whether they were useful. They were in the Psychology section of Barnes & Noble, so I had a feeling that there must be something here. I didn't know which ones to begin with, so I found a local NLP Institute – I didn't even know that those things existed. I called them up and they said here's the order in which to read them.

I started *Frogs Into Princes*. I started testing everything I learned immediately. I would turn to my wife and say okay, think of the color of your toothbrush. Now what would happen if you were brushing your teeth, and you had a yellow beard? I was doing all of the things that they were doing in the book and I was going, oh this stuff is incredible.

As I was reading through it, I discovered that oh, there's something called patterns. What we were trying to do is copy the guy's language, but none of us knew enough to recognize that there were certain patterns to what he was doing. We made the mistake of trying to copy his language instead of trying to learn the deeper structures of what he was doing.

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From that point on, I just never looked back. I started doing a lot of NLP training and hypnosis training. Having a Type A personality, when I hear about something, I have to go out and thoroughly understand it. So I went through every single one of those NLP books.

Igor: Well, you certainly did a thorough job of it because you ended up, shall we say in the domain of the famous Dave Dobson, he's no mean player, he's definitely one of the big stars in hypnosis and has this sort of strong tangential connection with NLP as well.

Harlan: I had heard of Dave, and people spoke of him in legendary fashion. He has something that was called, other than conscious communication. I had no idea of what it was, and he had a tape that was called, The Beach Tape. When I got it, the first time I was relatively unimpressed. I just did not have a clue as to what he was going.

I got ahold of a John Grinder set where John Grinder taught hypnosis, and he had a lot of the luminaries of NLP come in, and they had Dobson come in. Dobson walked in, and as he walked into the room, he handed an imaginary crystal ball to a woman sitting there and said here, hold my crystal ball. He handed her an imaginary crystal ball, and she was out cold.

I'm saying, okay, how did he do that? From that point on, everything he said made perfect sense. This guy has got something. Nobody else could do anything like he had done that's the way he took the stage. Okay, what if that didn't work? Well, obviously, it did.

I went to his website, and it said that he was retired but that if someone organized a group, he would consider doing a fun shop. So I called him up and he said I'm retired. Can't you read? I said yes I read it, but it also said that you would consider doing something if someone organized a group. I'll organize a group. He said I'll think about it, and hung up.

A few days later, he called back and said if you organize a group and you bring them here – I won't travel, I'll do a fun shop. So I organized a group. I got like 20 or 30 people, and I was all excited. I was finally going to be inducted in the world of other than conscious communication. Everybody had heard of Dobson, and some of his old people came to the workshop. This was going to be terrific.

I'm sitting there, and he is rolling on like Old Man River, and I am seeing nothing. I'm going, okay, all these people came because of me, and there's nothing going on here. This is really bad. Just at that moment, one of his students who had been with him to 12 or 13 of his fun shops said Dave, would it be appropriate to sell the people some of things you've been doing? Dave almost took off his head?

I'm going you mean he's been doing something? I have really got to start paying attention. For the rest of the day, I knew that Dave must be doing something, but I'm missing it. So that night, I cornered the fellow. I was with a

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friend and we took him to the corner bar and said here's a beer. Start talking. At about beer number three, he said okay, watch this.

He calls the waitress over and orders a beer. He said did you see that? We said see what? So he calls the waitress back over and orders something to eat. Did you see that? I don't know what you're talking about. He says okay, watch her head and my head when she comes over. All the sudden, we see that he's making these micro adjustments of his head in line with hers.

Okay, so what's that? That's what Dave calls his unconscious hello. He is communicating with you on an, other than conscious level. Well, gee, that's really impressive. Anything else? Well, he starts showing us how he can communicate with all of these people around the bar totally out of their conscious communication. They're communicating back, and none of them have any idea that this is going on.

We're going, okay. I look at him and say and Dave's been doing this the whole time? Yes. How come I'm not seeing it. He said Harlan, you've got to pull your head out of your rear end and start paying attention. So I go back the next day, and I'm on the edge of my seat. I see Dave making all kinds of gestures on and off. I'm going, okay, this guy was right. He's doing something, but I'm just not getting it.

We went back to the bar that night and he started teaching us how to do it. He said now go practice it. This is like really strange. We're doing things, and what we're discovering is that we're getting into instant deep rapport with people that we've barely met after maybe a five second encounter. They are starting to tell us their whole life story, how they came to this island and so forth. We're going, oh, whatever this stuff is, it's working.

As each day of the seminar goes by, Dobson is being particularly difficult. He did not formally teach what he was doing. Rather, he demonstrated it. At the end of the seminar, most of the room was frustrated, and the people who were clued in that something was going on were just thirsting for more.

We came back. We got on the phone and had some conference calls about what we had seen, and we hired someone we knew from the Ericksonian world who had trained with Dave. Actually, I know that he was on one of your calls. Doug O'Brien.

Igor: Yes. A great guy.

Harlan: Doug started explaining some of the things that we had witnessed. So I organized a second trip, and we went up to Dobson again. This time, it was a smaller group, and either Dave was letting his guard down or we had become more sensitive. We were starting to get it. Like, holy cow. There is really something amazing here.

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At that point, a lot of the people stopped saying okay, I've gotten where I've gone, and I just kept going. I don't even remember how many times I visited him. It seems to me like nearly a dozen times going out to the island, sometimes for seminars and sometimes just to talk with him for a few days.

It seemed that each time I went out, what he was doing had slowed down for me. The last time I saw him, it was as if the other people didn't get it, but I had spent so much time with him, it was as if he was moving in slow motion. I saw just about every signal, piece of rapport, wiggling his toe and tilting his head.

He was communicating with 30 or 35 people in the room simultaneously. Dave would move his little finger on one hand, and a person on the other side of the room would drop off into trance. Dave would turn to his left and engage a conversation with a woman, and on his right a man would close his eyes and just go all the way into a deep trance.

People who came to him for specific situations would listen with their eyes closed to lectures about whatever topic he had and get what they came for. He was a phenomenal people reader.

I remember the first time I said Dave, would you like everyone to write down what they would like when they enter the room? Dave said no. Why would I want them to do that? I can get that just as soon as they walk in. I'll observe them. For years, I didn't know whether he was joking or not. It was only at the last time that I met Dave, that I actually got how he did that.

Sitting there, Dave never really taught other than conscious communication. He did it. The more you came and the more you observed, you could understand and you could see more and more pieces of it. He had the world's greatest material, but he used to say he was the world's worst teacher and that the best teacher was behind our own navel. It forever changed the way I did things.

When you were doing hypnosis, Dave wanted you not to miss a single thing that the person was doing. He attributed a meaning to every single thing that a person was doing.

There was an old song that said every little movement has a meaning of its own, and Dave insisted that you track every little movement and get curious about what the meanings were. He pushed people to track. When you could work with one person and do what Dave did, that was one level, when you could do two or three or a small group. But Dave was able to track with 30 or 50 people at one time. That was kind of amazing.

Igor: Dave is certainly a legend in the hypnosis field and in the NLP field as well. I think justly so. He did have some amazing things that he did.

Harlan: Someone once told him what was going on in NLP. He was doing his own version of NLP long before he met John and Richard. Someone told him that in the Santa Cruz area they were doing all of these experiments or whatever, and

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he walked into John Grinder's home one night where all of the students were practicing. He walked in, and they saw him there and they just said okay, you work with this woman. He sat there and a few minutes later, she's in a deep trance.

Dave's working on her, and at one point he notices something. He looks up and in back of him, John, Richard, Leslie Cameron Bandler and Judith Delosia are all standing in back of him. They looked down at him and said you've studied Milton Erickson, right? He said no, never met the fellow. They couldn't believe it. They thought that they had met a second Erickson because of his style.

Igor: Right. A very impressive style it was, too right?

Harlan: Right.

Igor: Now you were telling me before that you've had some very personal, very powerful experiences with him. Would it be okay with you to share some of them just to give people a flavor. We know he acted a lot like Erickson in terms of his other than conscious communication, but in terms of the personal experience, how it actually impacted on people, that's really where he was very powerful and where the changes happened in incredibly traumatic ways. Isn't it?

Harlan: Dave was first, a very kind and considerate person, and he insisted that you be kind and considerate to the other than conscious mind. Sometimes people would come to Dave and say that they wanted to change, and Dave was always calibrating their other than conscious response.

So if a person indicated consciously that they wanted to change, but other than consciously the message was otherwise, Dave would not work with them. There's a famous story that Dave told about someone who came to see him on the island. He came up to Dave's house, sat down and Dave looked at him and said I'm curious whether you're ready to change X, Y, Z behavior.

The man said yes, and Dave looked at him, understood otherwise and said you know, I think that there are a lot of interesting shops on Front Street that you could explore. Come back in an hour.

The guys goes and explores the shops and comes back in an hour. Dave says, I'm curious as to whether you're ready to get to work with the things that are stopping you, and the guys goes, absolutely. Dave says, you know, I think that you should go down and explore the marina. There are a lot of interesting things that you could see and learn in the marina. Come back in an hour.

At the end of the third hour, Dave asks him the question again, and the guy goes, well, I don't know what to say but this time he's nodding yes. Dave said well, all right, let's get to work and pulls him in.

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When you were working with Dave in a group, Dave always asked permission before he would work with you. So if he saw something, he would say I'm curious. Would it be okay if I said something that I noticed? People would either indicate yes or no. If they said no, Dave would not impose on them. He would not come in on their privacy. He had that kind of just exquisite courtesy for everything he did.

When Dave met you, the first thing that he did was he established what he called the other than conscious connection. At that point, he began calibrating your answers. He would see how you answered yes questions. He would see how you answered no questions.

Throughout communication with you, when Dave wanted to know what was going on inside your mind, he did not need to ask you verbally. He had it all nonverbally. He had nonverbal signals worked out with every single person in the room. So it made him just an incredibly effective communicator.

He used to do things that would burn people up. There's a story about him with Richard Bandler where they were out at a restaurant. Richard likes to entertain, and when he goes out to restaurants, he has long tables and he's at one end of the table, and telling everybody stories.

Dave was at the other end of the table, just eating his dinner and minding his own business. As Dave is sitting there minding his own business at the other end of the table, all these people start walking by from other ends of the restaurant saying good-bye to Dave as they leave the restaurant. So people are coming from all ends of the room and stopping at the table and talking to Dave and then leaving.

Richard leans across the table at Dave, who's just been sitting there going, now cut it out. Dave had set up communication with every single person in the restaurant.

Igor: That's a pretty impressive skill to have developed, isn't it?

Harlan: Right, and to pull that off right under the eyes of Richard is amazing. Richard didn't even realize that he was doing it. Dave was also one of the teachers and trainers of Tony Robbins. Tony had him on tour for a few years. Dave taught Tony how to do a lot of the things that he does. So there's a lot of Dave in Tony's work.

He also worked with I believe it's Paul Sheely from Photo Reading. If you look at the book, *Photo Reading*, there are a lot of Dobsonian concepts in there about allowing your mind to just defocus and trust that your other than conscious mind is going to get it and make sense of it, that all came from Dobson.

Igor: That kind of brings me to an important phase, I guess. Dave Dobson, just like Erickson, left behind a real trail, a real rich heritage of important ideas,

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understanding and insights about hypnosis and about people. What would you say are the big things that you learned from him?

Harlan: Oh my gosh! How many weeks do we have for this? Okay, I'm going to jump right into the mill. That is that when most people go to a therapist and they begin a session, the model for therapy is what's broken? So they just live in their old garbage. Sometimes they seem to delight in living in their old garbage.

Dave didn't like that at all. Dave used to say we know that you soiled your diapers when you were a kid. That doesn't mean that you have to put them on now. What Dave believed in was something that he referred to as gold mining. He would want to go through a person's life and find the good memories. He spent a lot of time finding the good memories. What were some of your pleasant memories as a child growing up?

We've all known and studied and talked about metaphor and therapeutic metaphor – that was actually my doctoral subject, but Dave did not use metaphor. He didn't believe in it. He used metaphive. A metaphive was when you went into gold mining and you found out the things that were the people's positive memories, when you use their own positive memories to construct the metaphor, he called it a metaphive.

If you could be more precise and use their exact circumstances in constructing the metaphor, he considered it even more powerful. So the first thing that Dave did was really reverse the therapy means of the I am broken model and would start by pointing a person in the direction of what was good in their life. What were their positive experiences?

So if they liked fishing or if they liked sailing, you might come back to a fishing or sailing thing. Since it was within their own frame and they had constructed it, they were more likely to make the metaphor their own. Once you were able to articulate that and get that metaphor inside of you that was half the battle.

So like Erickson, Dobson would very, very frequently tell stories. He would ask questions and he would tell stories. He had a stock routine of stories, but he pulled the stories out of the client. One of the things that people who are hypnotists like to do is they like to look for the signs that people are in trance. Dave used to invite people to look for the signs that people are out of trance. He would point out that most people go through life in a more or less continuous trance.

If anybody doubts that, go into a supermarket and watch the people shopping in the supermarket. They are in a deep trance. Go into the next seminar that you are in and watch the people. Even if it's not about hypnosis it could be a business seminar. The people are in a deep trance.

The bottom line is that you really must in some way start paying attention to the idea that people are in a trance. Dave would access these natural trances to

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transform a person. It was quite remarkable the way and the courtesy that he extended to a person's other than conscious mind in make this transformation.

Igor: Those are two very powerful principles. Again, what comes out here that's very important is the respect for parts of a person that in normal everyday life seem to go about ignoring mostly, and he kind of reversed that equation, turned it on its head and said no, that's where the focus should be. Not the other way around, right?

Harlan: Right. Focus on the good. Dave was not fond of most hypnotic training that he saw. I think that he probably would have smacked someone if he had seen them using a script. Dave did not believe that when someone came to you for hypnosis that you necessarily gave them hypnosis.

He used to talk about tuxedo trances. He called them tuxedos because they were formal, like formal clothes. He preferred to use informal hypnosis, which is what he would do all of the time. People would be going in and out of trance.

I remember that I once went and filmed Dave. I said okay, I'm going to film Dave and there is no way that I am going into trance. It's just not happening. I stood in the back of the room, and I'm filming and I'm adjusting the camera, and I feel my eyes closing. I just stood up and walked around the room. I shook it off and came back behind the camera, and I looked at him and there was a twinkle in his eye, like, all right, you got me. So I was able to detect that he was going something.

He just believed I was there for the purpose of the video and that actually came out. It was a video of a short class that he did and a video of his famous beach induction. By then, I understood that the beach induction was so incredibly complex. Do you think you audience is really ready to go deep?

Igor: I think so. I think the deeper down the rabbit hole, the more excited they'll be.

Harlan: Okay. In NLP, everyone knows the three primary systems.

1. Audio
2. Visual
3. Kinesthetic

Dave was a big believer in recognizing people from a great distance as to what they were. Dave felt people were primarily auditory or visual. He did not believe that there were that many pure kinesthetics. Dave felt that when you were speaking or accessing auditory, you should be using auditory cues. You should be what he called congruent. If your eyes were indicating auditory, then you should be using hand gestures associated with auditory, and you should be using verb predicates associates with auditory.

If your hands were indicating that you were in a visual mode, you should be in visual eye accessing, and you should be using visual predicates. It's the same

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thing with kinesthetic. The problem is most people aren't that way. Dave called that incongruent. He believed that incongruent communication was really the heart of missed communication.

For example, in the early days of NLP, the examples that they gave were, let's say the husband being a visual and the wife being kinesthetic, and they would miss each other's communication. Dave was much more refined than that. He said that people were incongruent even with themselves.

He also noted that there were a lot of people who could not access certain systems. A lot of people had blocked kinesthetic systems for one reason or another. A lot of people were blocked visually. They could not access their visuals. They relied so much on their auditory, you could march a band in front of them, and they would never know that something had happened. It was paying attention to not only what people's systems were, but also what were the systems that were least used.

If someone's least used system was kinesthetic, guess where Dave would want to anchor them?

Igor: Well, I would imagine kinesthetic.

Harlan: Right, because they had no clue that anything was going on. Dave would be constantly shifting and moving in his chairs so if someone was blocked kinesthetic and Dave felt that their life would be enriched by opening up to experience, he would literally be moving his hands. Let's say they were visual, he would talk his hands up high in a visual mode and move them down into their kinesthetic and try to get them to follow to access the K.

Once again, Dave was very, very respectful. I asked him once about unblocking systems. I think I have an email from him someplace. It's probably long-lost gone, but Dave said who are you to decide whether a system should be unblocked or not. Perhaps it's being blocked for a reason as a protective mechanism. You need to have the courtesy to find out whether it's appropriate to unblock a system.

If their other unconscious has blocked the system, don't just stumble along and say well, I'm going to do this.

Igor: Right. It would be disrespectful to force a change on someone who hasn't got the other things in place yet to make it a safe change for them, for example.

Harlan: So if someone was stuck in their auditory, Dave might be anchoring them visually. They wouldn't have a clue as to what was going on. Again, remember he had anchors with everyone in the room. Sometimes, after I had been there

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enough times, Dave wasn't all that discreet with me. Because I was so serious, he wanted me to understand what he was doing.

For example, one of the things that Dave said was that all Jewish men were auditory. I said okay, Dave, how do you do that? Then he simulated the posture of Jewish prayer, which was a rocking thing where you're saying prayers so that they're audible to yourself. He said can you think of a more auditory posture?

Dave said that out of the blue after God knows how many years of observation, and, of course, my polarity response was, that can't be true. For years and years, I've gone ahead and tested his theory, and I've never found it the case. So when Dave wanted to communicate with me, sometimes he would just lean back and forth in his chair rapidly to simulate the posture of prayer, and I'd crack up.

Or he would do it with his foot aimed at me, and I would know what was going on. Then, the sneaky guy, if he was showing me the front door and the side door he didn't reveal the other ways in. It was terrifying talking to Dave because he was checking what you were saying in all three systems. So he was noting any incongruity. He was actually a legend at the poker tables in Vegas.

Igor: I bet he was.

Harlan: He would go to the poker tables and just start chatting with everybody at the table. From their nonverbal, for him, there was no such issue of gambling because he knew what their hands were.

Igor: So what do you think made Dave Dobson so good? How do you think he got to be where he's at? He was born like any other person. He had a life like any other person. Yet, he developed skills that are exceptional and very different from most people.

Harlan: The first thing is that, like Erickson, Dave had hearing difficulty. I don't know at what point that came, but it sharpened his visual acuity. At a very early age, Dave worked in a booth in a carnival. I think he worked in one of the booths where they threw balls and knocked down dolls, and he discovered how the whole thing was controlled and how they had shills come up who they would give the balls to. They would knock down all the things and they would win, and then a few hours later, they would come and give the prize back and put it back on the shelf again.

Dave thought, well, that's life and that's the way they do it in the carnival. In the carnival, they also had a hypnotist. Dave snuck in and saw all these people doing all kinds of strange things, and he said wow, he must be making lots of money. All those people are paid.

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The next day, there would be a whole new crowd, and the same thing would be taking place. He'd go, wow, he must be really wealthy. He's got an entirely new crowd of skills. After the third day, Dave realized, you know what, there must be something really going on here, and he made it his life's desire to study hypnosis.

I think the biggest thing that made Dave different from other people was his ability to notice things even on a minute level, paying attention. Most people do not pay attention because they're going through life in a trance. Even if people think they're paying attention, chances are, they're really not paying attention. They're missing the whole show.

Sometimes in the fun shop, you would interact with other people. He would set up an exercise and he would say never forget that there's an exquisite biofeedback mechanism in front of you called, a human being, that is constantly giving you feedback on what you are doing. He would monitor people's progress. He would watch what they were doing and encourage them. He knew when people weren't paying attention. He knew when people were missing what was going on.

The more I immersed myself in this world of other than conscious, the more Dave would say I would get lucky with some of my therapeutic breakthroughs.

There was one session that I did with a young girl who had anorexia. She was basically, refusing to eat. Her mother was my client and asked if I'd see her daughter. I said what's going on. She said well, she's seeing a doctor, and we're not at the point that she's going to need in-patient help, but it's still at the problem stage.

I saw her in my office, and for probably one solid hour, I cloned myself as Dobson. What would Dave do? I shifted things around, noted which of her systems were blocked, joked, interrupted as many patterns as I could detect were going on, gold mined, metaphored and metaphived. The mother was like, okay, what in the world is he doing? There seemed to be no rhyme or reason to what I was doing, but at the end, the girl smiled and the mother called hours later to say that her daughter was eating.

I had videoed that session to Dave, and I got a "not bad" out of him, which was like a raving testimonial. Not bad. So it was definitely, doable, but if you wanted to get what Dave was doing, you really had to stick with it. He was very afraid of his teachings being abused.

Igor: Right. Now this takes us to an interesting point because you clearly have a very strong therapeutic background with very good training hypnosis and an understanding and insight into people, but nowadays, of course, your main specialty or part of your work is basically being persuasive in the written word.

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In other words, using these skills, but in print, in terms of sales letters and things like that. How did you make that transition?

Harlan: I've been struggling for years over how to take what Dave taught and translate it into print. So far, it hasn't happened yet, but I can take some of the greater concepts, and because of the greater concepts of what Dave taught, I'm able to come up with new models for NLP in print.

Let me give you some examples.

- ✓ In NLP, we talk about three systems, but in print, there is only one system, and that system is auditory.

The system is auditory because when everyone reads, they sub-vocalize the words. So even if they are kinesthetic, they're auditory when they read it. So all of the efforts that you see with people who are trying to take people through all three systems, not knowing what the person's system is, are really a wasted effort because the person is auditory.

- ✓ The second thing is that with anyone that you work with in person, there needs to be a period of time spent on rapport. If you don't spend the time on rapport, chances are that you're being inelegant and you're totally missing the thing.
- ✓ The last point that just drives me crazy is that there are certain patterns that just do not work in print with any elegance at all, and I'm talking specifically about embedded commands.

Igor: You actually see a lot of people who have an NLP background trying to apply these things in print, and it's either so blatant or so tacky that it actually ends up doing harm to their persuasive writing for what otherwise could be a pretty decent letter, rather than actually enhancing it the way it's supposed to.

Harlan: And they end up doing more harm than good because people feel that they are manipulated. So, if they start doing something like buy now, they'll bold it and underline it or put it in big print. Buy now. You're probably thinking about how you can get your hands on my product. Actually, no, I wasn't.

The bottom line is that these were the kinds of things that would absolutely Dave up the wall. If he saw something that was inelegant, he would react extremely negatively to it. He used to talk about hypnotic demonstrations – trained apes – where people would go on stage and do hypnosis, but the hypnosis they did was with a subject that they had worked dozens of times before, and they weren't really demonstrating hypnosis. They were demonstrating compliance with a trained subject. That was, in fact, a very important concept to take away from Dave. Your audience here who you have

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not met, are not trained apes, and you need to deal with them with elegance and not assume that you just have an automatic rapport with them. You have to work on it.

Igor: You actually mentioned something very important there, especially when it comes to writing. When we're talking to someone, we feel whether or not, that rapport is there. Its part of like, are we feeling comfortable? Are they looking more comfortable and so on.

On the other hand, when we're writing, it's very easy to just try to push them into the message, buy this or do that now. Whereas actually getting that relationship built in the first place is even more important in the printed versus precisely because that feedback loop is a lot slower than it would be in a normal interaction.

Harlan: Exactly. And because you don't have the feedback loop, you need to determine as carefully as you can, based on your understanding of what was going on, exactly where the people were and write to where they were.

So the goal of NLP in print is not to make a sale. The goal of NLP is to carry the person with you step by step down a slope where they ultimately buy. It's using their criteria and using those kinds of techniques that preserve their integrity as they go through the process.

Igor: Let me just pause you there a second because I think you're starting to come on to a very important point here, and something that is easy to misunderstand. Of course, we all know, we've seen these sales letters on the Internet, many of which are pretty much the same caliber, if you like, of a snake oil salesman of some sort who will basically say anything to get you to buy and push you and all the rest of it.

But there's another approach. I suspect it's what you're coming across now, which is, it's very much more like a therapeutic approach where you take someone from where they are, build this tremendous relationship with them so that they feel like they can trust you and they can follow along with you.

Then you start creating this new reality for them, step by step, with your writing and with the experiences that you're writing evokes inside of them, so that at the end of the journey, they can make a decision and a good decision.

Is this good for me? In other words, I'll get this or is this not good for me. Chances are if it's not going to be good for them, then they wouldn't have started the journey in the first place.

Harlan: You also don't want them on the journey if it's not appropriate for them.

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Igor: Right. So then basically from the get go, your headline or your introduction paragraph starts filtering through to the right people. It's like you were talking about Dave Dobson asking the unconscious mind, are you ready to make this change yet? If it says no, he says, okay, off you go. Find something else.

Then in terms of the printed version, you're doing the same thing. You're saying, if you're ready for this sort of product and then follow this journey. You'll enjoy it and you'll be better off for purchasing the product, etc. If not, then you may as well leave now because this journey's not for you.

Harlan: That is correct.

Igor: Then, of course, you can't say it outright because if you did, then you're talking straight to their conscious mind, and the whole point of it is totally being demolished. You really miss the point of the exercise.

Harlan: That is correct. So the bottom line here is that people need to have the client in mind, and usually the only thing that they have in mind is the dollar bill.

Igor: Right, and that's a big danger as well, isn't it. Whereas if they have the client in mind and the service they can provide and the value they can generate, then it's a lot easier to write the sales letter because you're not selling anymore; you're providing a service, you're doing therapy or coaching or something. So then all of the principles we know as hypnotists and as therapists start actually applying again because it isn't the sale; it's more a motivational piece.

It's like I someone comes in and says, I can't do my taxes. I just keep putting it off and then I get in trouble with the authorities. Well, you deal with that, right? They want to be able to do their taxes, and they don't want to have to keep putting it off.

The sales letter is the same thing. If your product helps them do their taxes, you do the same things you would do as a therapist, it's just that you're guiding them to the point where they release that this product can actually help them in some way.

Harlan: That's correct. The typical patterns of NLP, the ones that are the most common typically do not work in print. For example, if you're trying to do a sales letter, for the most part, you cannot get into a long therapeutic metaphor.

Igor: For sure. First, you don't know how they're responding. You can't adjust a metaphor halfway through. You've got to have something that is much more robust because a massive audience will all view it, and you have to be able to take enough out of it to be functional. Plus, their attention span might not be long enough for it, right?

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Harlan: That's correct. So you have to make things in a short enough fashion so that people follow along. The attention span of the typical website that people come to is what I call seven seconds to death, but it's actually down to six seconds now. You actually have about six seconds before the person decides to leave your website.

Igor: Right, and that's not a lot of time to grab their attention and for their unconscious to decide whether, or not they should continue on this journey, right?

Harlan: That is correct.

Igor: Now, Harlan, I know you have a very detailed course to teach people how to use these things and how to apply the things you've learned across life from Dave Dobson in your career as a writer of very persuasive literature. You've very kindly also have agreed to share the bare bones of your system or the more important insights of your system with us in the coming interviews as well.

So first, I want to thank you for that. Before we finish today's session, I want to talk a little bit about your copywriting system. It's called NLP Copywriting, and it's a trilogy, isn't it?

Harlan: There are three parts to it. The part is NLP Copywriting I, where I explicate which elements of NLP actually work in print. We go through a lot of the different things that a sales letter should include. I know that there is something called hypnotic copywriting, but it's not hypnotic by the term that we talk about. What they mean by it is just regular copywriting.

When you take real hypnotic patterns and put them in print, they are extremely powerful. At that seminar, and it's actually on the recording, there was a well known copywriter by the name of David Garfinkel. I don't know if you know David.

Igor: I know David well. He's a very good guy.

Harlan: Okay. David took what I explained as the classic 5-4-3-2-1 induction and taught how to do it in print. David did the exercise and stood up and read his result for a product that did not exist just because he was doing an exercise. It was so powerful that people were taking their credit cards out of the wallets to buy a product that didn't even exist.

Igor: That is fantastic.

Harlan: So these patterns really work. Just by saying many people listening to this, if they're following the Internet, know of Frank Kern. Frank got ahold of NLP Copywriting I and has used those concepts in every single one of his launches.

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Frank jokes that he hasn't studied very much, but he just added the use of presuppositions to his videos and pattern interrupts and has just come a long way.

Igor: That's a very, very powerful hypnotic pattern. I know that in the next few interviews, you'll be sharing with us some of the gems from that system. For example, the difference between being elegant and inelegant, the part of an NLP that you want to avoid like the plague because if you use them in print, you're really just going to end up doing damage to yourself rather than any good, as well as some of the ideas that will really supercharge your persuasive writing.

So, these are some of the things that people can look forward to in the next few sessions. Isn't that right?

Harlan: That is correct. We'll talk about them. In NLP Copywriting II, what I did was I modeled the top copywriters in the world.

Igor: Fantastic.

Harlan: I produced a model and then on the last day of the seminar, David Gordon, one of the NLP originators, came in and modeled me live, and looked at the other models and made some suggestions. It was fantastic. At the end of the day, we ran out of time. The hotel had scheduled a wedding and didn't let us know, so we had to pick everybody up and move them to my room.

I can tell you we were packed in, we were videoing and we couldn't have the air on because it would have affected the video. People did not move. You could have heard a pin drop.

Igor: Wow. That sounds like a really intense course, and you captured it all on videotape.

Harlan: NLP Copywriting III is a 12-week program where we look at what's working online and what's not. How NLP works in, for example, banner ads. One of the people who was at NLP Copywriting II started applying presuppositions to banner ads in a very specific way that I taught, and the first week he made \$300,000 more than he ordinarily would have. Over the lifetime of that ad, it made millions of dollars that he ordinarily would not have made. Since that time, he's never written another ad without using those NLP concepts.

Igor: I mean this is very powerful stuff. For anyone who is listening, Harlan has very kindly shared some of the choice pieces of those courses with me, and I've got to say it is really good stuff. It is based on solid psychology, testing principles and I, for one, am really looking forward to the next few interviews with you,

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Harlan, because I know you've got some really meaty, important ideas to impart with us, that's only scratching the surface of your true knowledge.

So let me thank you first, for coming on and talking with us today.

Harlan: Okay. You're quite welcome.

Igor: Let me also say, that I'm really excited about the next couple of interviews. This is very generous of you, you're going to be sharing a lot of important principles, important concepts and helping those of us who are listening to these interviews to use it in their own life to be more persuasive.

Whether it's in a business sense, like sales letters, maybe in a personal sense just to be able to write more effectively if you're writing a letter or an email to somebody so you can get your point across in a way that's respectful but also influential, right?

Harlan: Right.

Igor: Well, is there anything else you want to add to that, Harlan, or are we pretty much good for today?

Harlan: I'm great, and I'm looking forward to our next session.

Igor: I'm really looking forward to this, Harlan. For everyone who is listening, of course, I've just been talking to Dr. Harlan Kilstein, someone with a tremendous background in hypnosis and with a really powerful grasp on the idea of persuasive writing. He's from NlpCopywriting.com. Please check it out.

My name, of course, is Igor Ledochowski from StreetHypnosis.com, and I'll be hearing and seeing, hopefully, all of you guys on the next session where Harlan starts delving into some of the real choice secrets of his persuasive writing system.

Until then, have a great day, guys.

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Seminar 1 – Part 1

Igor: Welcome to StreetHypnosis.com. My name is Igor Ledochowski, and I'm here with this month's Master Hypnotist, Dr. Harlan Kilstein, from www.nlpcopywriting.com. Dr. Kilstein is, of course, the master, if you like, of persuasive writing, using hypnotic principles in writing to persuade and influence.

So first, welcome back, Harlan.

Harlan: Thank you very much. You mean people left after our last call?

Igor: I know it's crazy. Isn't it? We're going to hunt them down, knock on their door and say hey, if you want to learn more, you better stick around next time.

Harlan: I can't believe people left. I thought they would just be sitting online waiting.

Igor: So, this is, of course, the second interview. The first interview where we're going to be actually looking at some of the practical how-to's of the method. You very kindly volunteered to give us a crash course on your whole NLP copywriting system, haven't you?

Harlan: That is correct. I think, however, before we jump into NLP copywriting, we should say a few words about what copywriting is.

Igor: Yes, I think that's a great idea because copywriting is a technical term. I know there are a lot of people listening who might not be familiar with it. So, could you give us a little bit of background into what it means so we understand what it is that we're trying to achieve?

Harlan: Copywriting is actually creating words in print that are designed to get people to take action. At least that's the way I perceive copywriting. There is copywriting where you're not interested in people taking action. There's writing copy for branding purposes. These are the kinds of commercials that, for example, my son will look at and say what was that all about?

There was a year when a company – I think it's called Accenture – had just pictures of Tiger Woods looking at over a golf course or finishing a swing and saying something like, where vision is unlimited. You would look at it and say okay, what do they do? What's the goal of that? That was a company that apparently had money to burn.

Igor: So I take it you're not a big fan of this burning money approach. How does your approach to it differ or your definition differ from these people's definition?

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Harlan: It's that our goal is that for every dollar you spend, you should be receiving a multiple of dollars in return. Often I'll ask people if I stood at a street corner, and you gave me \$1 and I handed you \$2, \$3 or \$10 back, how long would you continue to give me money? Usually, it's like, I'll stay there forever.

The bottom line is the goal of copywriting is to create either a sales letter for direct mail, postcard or, nowadays, more commonly, a website where people give you money in exchange for some services. Because there are so many websites out there, and we are exposed to so much advertising, it's necessary that what you do stands out in some way, or you run the risk of being ignored or being, what I call, lost in the sauce.

No one knows what you're doing, what you're selling, why it's relevant to them or, quite frankly, why they should care about it. If you don't tell them that, they're not going to know.

Igor: So it's where the hypnosis aspect of understanding hypnosis and the principles we talked about in the previous call?

Harlan: We're not even up to hypnosis yet this is a basic level of, wanting to write something that is:

- ✓ Going to get people's attention; and
- ✓ Going to get people to stick on the page.

We talked about it very briefly yesterday. We mentioned the concept of seven seconds to death is that most people are off a website in just seconds. If you are the owner of the website and you are listening to this call, when this call is over, I invite you to track down where your web logs are. If you're not the kind of person who knows how to do that, certainly someone in your organization or your web hosting company can point you in that direction.

Be prepared for a shock. It will show you just how many people come to your website and leave in seconds. That is actually what our number one goal to stop is. It's to make sure that people who come to our website take the action that we want them to take. That's normative copywriting. We haven't gotten anywhere near hypnosis.

Igor: Sorry to interrupt, but this kind of reminds me a little bit of a scene of an exotic bazaar, where all the street hawkers are shouting for the wares. You can imagine the general population idling through these streets. They might glance at a person selling charms or bracelets or whatever, and that glance is the equivalent of people coming to your website.

If you don't hook their attention straightaway, they'll glance away again and something else will distract them or something else will grab their attention.

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Right now, they're literally just browsing. They're not actually saying, I'm going to Fred's Shop to buy what Fred has to offer, right?

Harlan: That's exactly correct. The bottom line here is that unless you stand out, unless you're one of the vendors who has something unusual, it's very unlikely that you are going to be successful in business.

Igor: This is where the copywriting and especially the NLP, hypnotic elements that we'll come onto later, really shine. That's the goal of the whole thing is to stand out in this way that people's attention just goes, what's that?

Harlan: Right.

- ✓ So the number one thing that you need on a website is what we call a hook.

The hook is the grabber. I'm teaching people how to do some local marketing. Getting through to doctors is difficult. In a local office, doctors typically do not open their own mail. They have receptionists or secretaries who do that. Even if you send them a FedEx, typically someone else is opening that. If it's a marketing letter, it's probably not going to make it to the doctor.

So you need to do something that stands out. What I've recently been advising people that are using marketing methods unsuccessfully to do is to send them a toilet seat.

Igor: Okay. That's definitely unusual.

Harlan: Right, and attached to the toilet seat is a letter. It's a classic letter that begins, as you can see attached to this letter is a toilet seat. Why have I done this? I've done this because you are flushing thousands of your marketing dollars down the toilet.

When a toilet seat is delivered with a letter to a doctor's office, everybody talks about it. Believe me the doctor is going to find out that someone has mailed him a toilet seat.

Igor: Right. I bet he will.

Harlan: So you have to stand out. In NLP, one of the things that people did early on were pattern interrupts. It came from Erickson largely. Erickson would find out what people's patterns were and interrupt them. A classic case is the woman who thought that her feet were too large.

Igor: Right. I remember that story.

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Harlan: Erickson stomped on her foot and yelled at her that if she would only grow her feet big enough for a man to see, this would not have happened. Because nobody expected someone to say you're feet aren't big enough, it went into her head and created a huh kind of situation and enabled her to see that she could, in fact, challenge her own patterns.

Igor: You have a really interesting point here, which is, of course, as we know, we need attention. That's the main thing that we're going to operate with. You've got a very nice idea of hooking something through this idea of pattern interrupts. But a thought that rises to my mind – and I'm sure you have a solution for this – is that in conversations and actually writing something down, there's a slightly different dynamic at play.

What kind of things do we need to think about when we're talking about writing persuasively versus speaking persuasively to take this dynamic into account?

Harlan: In the old days, Bandler & Grindler modeled just about everybody who they knew that was successful. One of the people that they modeled was a man by the name of Ben Feldman. Have you heard of Ben?

Igor: No. I never have heard of him.

Harlan: Then this will be fascinating. Ben Feldman was the most successful life insurance salesman of all time. He was the first life insurance salesperson to become a member of the Million Dollar Club, which he entered in one year. He did it again the next year. He did it again the next year. He was making all of the other agents look bad, so they made a new level of life achievement and kicked him out of the competition early because he made everyone look so bad.

He had a lot of different things that he would do. His business was nearly 100% referrals. He had a lot of different things that he would do to get people's attention. One of the things he would do is come in with an armed guard and they would unpack a million dollars in cash in your living room. Most people have never seen a million dollars in person in their life.

Igor: That would definitely get someone's attention, wouldn't it?

Harlan: It's where he went with the money that really counted. He said that's not a million dollars. That's a wedding for your grandchildren. That's...

Igor: College tuition for your kids.

Harlan: College tuition for your children and your grandchildren. So what he did is while he rapidly induced trance by putting that huge amount of money in front of them

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was he was getting them to focus on what their ultimate goals were, so that would be one thing he did.

The personal favorite of mine of all the techniques that he used was the book technique. He would come to someone who he never met, someone he had been referred to, and he would pull out a book called, *The Life Of Ernest Hemmingway*. There would be a picture of Key West and Hemmingway's house, and he would start talking about the life of Ernest Hemmingway. He never mentioned the words "life insurance."

He would usually be about 10 or 12 pages into this picture book, and the people would turn to him and say how much insurance do you think I need?

Igor: Wow. This is something very much like an Ericksonian thing. Like, what the heck just happened?

Harlan: The interesting thing that Richard Bandler reported is that Ben Feldman sounded exactly like Milton Erickson.

Igor: Really. Now that's fascinating.

Harlan: So Feldman wrote a couple of books that are pretty much out of print, and they're very expensive to get. If you find one under \$100, you're lucky. If someone is in that business or the sales business, finding some of the techniques, he did not have the language to explain his techniques from NLP. What he was really doing was identifying people's criteria.

He was using a metaphor in the case of Ernest Hemmingway, and he was using trance derivational search because when you talk about a topic, people will, of course, try to make it relevant to themselves, and that's exactly what he was doing.

So he never came out and said okay, I'm here to sell you life insurance. He would just talk about Ernest Hemmingway, and the people made their own connection in their own mind.

Igor: This sounds like it's an important principle for us to keep in mind. The idea that we're not here to sell something and push ideas on people, but rather we're here to present ideas in such a way, that people form their own attachment to them. Their own associations and connections, as a result of which, it becomes their own idea which, of course, is much more persuasive than something forced down their throat by someone else.

Harlan: Right. For example, if I were to say go to my website and buy my stuff, most of the people listening to this call would probably not rush over and do it, even if I were very sneaky and used a highly sophisticated embedded command like,

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and while you're listening to me, one part of you can't wait to go to my website and buy my stuff. It's still not going to get people there.

What gets people there is building a relationship with them and making sense to them. When you build a relationship with people on the Internet, people are looking for someone that they can trust. There's so much nonsense and so many scams out there, they're looking for someone that's authentic. They're looking for information.

That's why when I started my NLP Copywriting website. If people go all the way down to the earliest posts, I posted for 30 days consecutively about NLP and about NLP in print. I made a video a day. Some are pretty unusual videos just giving away information to build a relationship with people.

Sometimes if I discover a new technique that's working like gangbusters on the Internet, I'll give it away. I'll teach people how they can capture people's attention in video, things that I think people are doing wrong, and I'll just share it with people. What's the point of that? Building a relationship.

When you build a relationship with them, you're not making a one-time sale. You're getting lifetime value with a customer, which is far more important. That's what Feldman did because he created such a positive experience that people could not wait to go out and share that experience with their friends.

Igor: It appears that you're pulling out some very important themes here, especially when we're going to compare a regular live conversation to a written, or should I say a more static information exchange. The beauty of a conversation is that it's live, of course, which means you can change it on a dime. You say something, they say something back, you respond in one particular way and you can build that relationship very quickly because you have that dynamic thing.

Whereas, on a page, there's a slower feedback loop, if any, and so you need to build that relationship by other means. For example, by demonstrating all those things that you would in a conversation – that you're trustworthy, that your information is good, that you're generous – all these things can be done just in the form of what you're writing and what you're giving away to people and so on.

Harlan: Exactly. Now the key to success on the Internet or off the Internet is knowing who your market is. I was on a call with a friend last night who has a website, and it's not a very effective website. As a matter of fact, I was quite confused by it. I called her and I said your website is confusing me. Who is your customer? How old are they? Male or female? She didn't have any of this information.

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You can't have a dialog, even an imaginary dialog, if you don't know who you're talking to. You need to know. When you're in person, you see the person in front of you. If the person is not in front of you, you need to do extensive research to find out what they're interested in and what's important to them so you can take the conversation with them to the next level.

Igor: This makes an immense amount of sense. So what you're saying is, in the same way as anyone listening right now can think of a good friend, someone they know and trust, and they can immediately rehearse a conversation they might have. Say, for example, you want to show them some new project you're doing, you might mentally think of that person and say hey, look at this cool thing I have. You'll see their reaction and you'll go, no, notice these things here, and this thing here is really cool, and you'll really enjoy that. You can make whatever you have in terms of your project fit that person because you know them. They're your friend.

Now when it comes to your customers, if you can't imagine a customer with the same freshness, the same reality turn as a good friend, well then how are you going to craft your message to fit them? You don't know anything about them. You don't know how to plug into their needs, their wants and their desires and make them see that this is actually relevant to them.

That's a really crucial stage in terms of before you sit down and write, you've got to be able to know who your audience is inside your mind. See them clearly in some respect. Know how they're thinking, feeling, desiring and so on.

Harlan: Right. So the bottom line here is you need to get inside their head. Once you get inside their head, then you know what to do. You know where to take it. If you don't get inside their head, you're absolutely blind.

Igor: Do you have any tips for people listening for how they go about getting to know their customers if they've been basically running around blind up to this point?

Harlan: Most people, until they really deal with this question, are shocked to find out that they don't know who their customers are at all because they're assuming that they know what their customers are interested in. So when you ask them a question like, what books are your customers currently reading, what television programs are they watching, only at that time do they realize that maybe there's more for them to learn that they haven't learned yet.

You need to know your customer as well as you know yourself. That's the best thing. So creating a webpage or creating a sales letter is really 90% research and 10% action.

Igor: Any tips in terms of how to do this research? I mean are there some formulas or someplace they can go, or is it just a question of just talking to your clients?

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Call them up if you know who they are, and ask them to go to a meeting and that sort of them, just to get out there and start interviewing them, if you like, just to find out who they are, what they do, what they think and what they feel.

Harlan: I have a high ticket client who has a multimillion dollar company, and the services that they were selling began at \$60,000. They had a list that was not buying and I said why don't you find out what your list needs to know? It was shocking to them. They sent out survey, and in sending out the survey, there was an ethical bribe. We'll send you an Amazon gift certificate if you participate. It ended up costing several thousand dollars, and they found out that the reason their customers were not buying from them was not the price, but it was that they didn't even know what they needed.

The people were so much below what that company was offering. It wasn't that they couldn't afford their services. They didn't know what they needed.

Igor: So now they have to turn around and start educating their clients by saying, if you're this kind of person, here's what we can do for you. If you're this kind of person, this is what you need for these reasons. Now they're starting to turn around and go, oh, I get it. That's why I need this. Versus what does this have to do with me?

Harlan: Right. So they came in with that, and they found out that their clientele wanted them to make a huge number of intro products to show them what to do. They did not realize that.

Igor: This is an important stage then. In other words, a lot of people would be tempted to skip getting to know the person that they're writing to, and just get into what's the most persuasive way of writing? What are the magic words and the magic bullets? I guess the answer is you can't possibly know what the magic words and the magic bullets are until you know who you're writing to so that you know what magic bullets actually go through their particular armor and into their particular mind.

Harlan: That is correct. So the first step is are you in the mindset of your customer? If you aren't in the mindset of your customer, you really don't have much of a chance for success.

Igor: So what's the next step then? Let's assume that we've done our research, we've called people, we've sent out questionnaires, we've interviewed them, and we've gone to social meetings and just had a chit chat to explore people's thinking in their minds.

We have a pretty good profile. We know that there are three main clients, for example. One is like a man in his mid-30s; another might be a woman in her early 20s; and another is something else. We'll know what they're interested in,

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what brings them together, what their frustrations are and all these different things. What do we do with all this information now?

Harlan: The number one and most important question is:

- ✓ What are you doing to identify their criteria?

This is one of the key lessons that NLP offers. It's the most powerful technique to get inside someone's mind.

Igor: Could you tell us a little bit more about what you mean by criteria? I know NLP comes in different shapes, some put different value on it, different criteria and some even have their own bizarre terms for it. So could you just give us a little bit of an intro about what you mean by this? It sounds like it's a very important principle, especially in how you became so persuasive in your writing.

Harlan: One of the things, when I refer to criteria, if you go back I think it became a level of master practitioner training in NLP. I'm talking about an exercise that was designed and invented by Leslie Cameron Bandler that was called the values hierarchy. It's a long time trying to remember back what the exercise was. It was trying to identify your highest possible value in a given circumstance.

Number one is that in that case of identifying their values, when you come up with a high enough level of values, you are coming up with something that they cannot violate.

Igor: So just to give people an example of what Harlan is talking about – and please correct me if I misunderstand and have taken a wrong direction – but essentially in a value solicitation, you're basically asking someone a simple question of what's important about (X). Let's say it's a career.

What's important about your job? They might say I get paid well and I know cool people.

Then you take each one of those and you just basically go the next level and say what's important about being paid well? What's important about having cool people to hang out with?

Eventually, what will happen is if you keep asking that question over and over again, you get to something which is, first of all, a very high level abstraction, like freedom, love, excitement or passion. Something like that.

Next, it will have a strong emotion attached. If you haven't got any emotion attached, then it really isn't a genuine value or criteria.

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Next, in terms of hierarchy and in terms of which one is more important than the other, you can always set them against each other. Would you swap having cool people for having more money, etc?

In doing these different changes, what you're basically finding out is what really drives this person. What's this thing that's a pattern that will be quite universal in a lot of aspects in their life that drives them through many things.

As Harlan was just saying, which I think is absolutely correct, once you identify someone's true values, their real criteria, it's something that they cannot go against. As long as they perceive the world that (X) will get them more of that value and Y will diminish whatever it is in that value, then they'll stay away from Y like the plague and run towards (X) like it's the most important thing in the world.

Have I got the concept right in terms of how you're thinking about it, Harlan?

Harlan: Exactly. Let's take it to a practical step. When I ran my hypnosis weight loss clinic, I would ask everyone who came in what was important to them about losing weight. The answer came down into two categories and only two categories:

1. Health
2. Appearance

Those were the only two things that really mattered. When you had those two things, you knew which direction to steer things and what to talk about in the conversation. If you knew that they were interested in their health, then talking to them about how they were going to look in a bikini was pretty irrelevant.

On the other hand, if they had just come from their doctor and their doctor said unless you lose weight, you're going to develop diabetes, then bottom line is that's where their mind is.

If they were talking about appearance and that swimsuit season was coming, talking to them about how much longer they would live if they lost weight, again, was not relevant to them.

There was one office in our hypnosis network where the person was a cancer survivor. To him, his criteria for everything was health. So people would come into his office and say I want to drop some pounds before swimsuit season, and he would say that's not a good reason to lose weight. What you really need is to recover your health because if you're overweight, you're not healthy. They would say no, really, I want to look better on the beach. He would say well that's not going to get you there. What is going to get you there is health.

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People would walk out with their heads spinning and more often than not would not take him up on his program because he was focused on his criteria, rather than their criteria.

Igor: Harlan, you actually make a really good point. This is something very, very important. Something I see people making a mistake of over and over again, which is they project their own needs and desires onto those people that they're trying to persuade.

If the person that's in front of you happens to be just like you, then it can be very persuasive. But if they don't happen to be like you, you get all these bizarre results. People go, why can't I persuade this person? Why are they acting so irrationally. It's not that they're acting irrationally. It's just that they're being driven by different needs, different criteria and different desires.

It looks irrational seen from your point of view. Like with health, for example. Someone who survived cancer is going to have this huge thing about health. It's going to drive them through many different things. It's easy to see that when you've been on the brink of death that health is going to be a big deal to you and have a lot of juice in it.

Whereas someone who hasn't experienced that doesn't even think to question it.

Harlan: That is correct. So you have to identify what the other person's criteria is, and you have to offer them their criteria only, not your criteria. If you don't, it's just not going to work. It goes back to the basic NLP rapport days where a person insists that everyone match him, rather than him matching everyone else.

There's actually an amusing and expensive story that I tell about criteria that I'm embarrassed to tell. I subtitle it, My Wife And The Pool Boy. With that title, it gets everybody's attention.

Igor: I was going to say that already people's minds are racing. They're going, poor Harlan, what's going to happen?

Harlan: So in this story, I live in Florida, and many homes in Florida have a pool. Every 10 or 20 years, you have to reline your pool or it develops a leak. The lining of the pool is a rather simple process. They empty the water from the pool, they let the pool dry for a day, they come in with this very thick painting goop, they paint over it, they let it dry for 24 or 48 hours and then they refill your pool with water again.

The total price is typically \$2,000 to \$2,500. Well, my wife is calling company after company to get different prices, and they were all coming out looking,

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writing down a quote, \$2,000, \$2,300, \$2,400, \$2,500, \$3,000. Nothing is standing out. They're all coming and doing their thing.

Then one guy comes out, and my wife is showing him the pool and she's just waiting for his quote. He looks at her and says, mind if I ask you a question first? She says, please go ahead. He says to her, mind if I ask you what's important to you about the pool? My wife says, the pool? Oh, that's easy. Safety.

He looks around and he sees children's toys and says, how many children do you have? She says, three children. He says, would you be surprised to know that your pool is very unsafe? She says, really? So then he walks around showing her exactly where our pool is unsafe.

Our pool fence was not high enough because conceivably someone could pole vault over that fence and land in our pool.

The cement around the pool was not safe because it was level and recent research shows that if the cement is put in with a slight tilt away from the pool, it subconsciously draws people away from the pool so they won't even come near the pool.

Despite the fact that our pool had this new gate around it and not only was the gate closed, but each gate was physically locked, lock and key shut so that even if my children were to climb on a stepladder and get to the gate, they would not be able to unlock it because they don't have a key. But we're just getting started.

At one of the end of the pool, we had a slide where you would turn the water on and slide down the pool, and he pointed out that it really was a very unsafe thing because a lot of accidents happen around slides. So the slide was removed and that cement had to be put back in again.

Opposite that slide was a metal ladder that you used to climb out of the pool. It turns out there the steps did not have traction on the bottom of them, so they needed traction. Also it wasn't quite long enough. Even though our pool isn't really deep enough for anybody, it's 6' deep at it's deepest level, it could be that a two-year old could swim down there, be at the bottom and not be able to reach the steps of the ladder. So the ladder needed to be longer.

At the other end of the pool, the concrete steps that went down into the pool were not wide enough, and it was possible, for example, if you had little children and they wanted to sit on the steps, it was not wide enough for them. So now we have triple-wide steps so that each step is wide enough for an army regiment to sit on the steps. There's plenty of room.

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Of course, we needed a really good bar going down the steps because, obviously, you need to hold onto the bar to make sure you get down the steps.

That's all associated just with the pool. Then we come outside the pool.

We have to have lifejackets. I don't know about you, but where I came from people went into swimming pools without lifejackets, but we needed to have lifejackets just in case there were people who wanted to go swimming and didn't let us know that they didn't know how to swim. So we have lifejackets for them to swim in.

We also have rope. We have bouys. We have one of those hooks so if someone is drowning – now remember, our pool is not a huge pool. We're not talking about the Olympics here. We're talking about that if somebody got into any kind of an accident, one jump from the side of the pool and you would be with them. I hate to be the cynic here, but, really, all they'd actually have to do is just stand up.

We're not talking about trying to reach the Titanic here. They could just stand up, but we also have the pole to reach them just in case they're going down, and they're so out of it and exhausted from paddling for hours that they can't stand up. So we have that pole.

Then we actually have life preservers. The kind you would see on the Titanic. Those round things that we can toss to them. We also have to have enough of them so in case multiple people are drowning in our pool at the same time, we can give each of them their own life preserver.

Igor: It sounds like you must have some crazy, wild parties to be needing all this safety equipment.

Harlan: Well, actually not, but my wife is now very happy and comfortable with the pool, and instead of it costing \$2,000 or \$2,500, it ended up costing close to \$10,000 for all of the construction that needed to be done.

However, my wife is happy with her pool, and that's the key.

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Seminar 1 – Part 2

Harlan: Now if we translate this concept to a website, if the people listening to this call can identify the key criteria in a particular niche, they will find that virtually no one is using criteria on a webpage, and they are not selling to the person's highest criteria.

Igor: So basically, what you're saying is its wide open. As soon as you start playing in that field, then you'll just rise right to the top because no one else even knows that they can compete with you.

Harlan: That is absolutely correct. They don't know what they're selling. People make tremendous mistakes about what people are doing because they don't check it out. If a woman comes in to buy a car, if you don't check it out, you may say well, this comes in pink so you can show it off. Or, this comes with a lot of space so you can go out and do a lot of shopping and stick it in the trunk or the back of the car in case it's a van. Or, this is a van and the doors open so you never have to get out of the car. But the woman's criteria may, in fact, be that she wants to have a car with high acceleration so she can steer out of accidents.

So if don't check out what our market wants, there's really no way that you're going to get it correct. You're going to be selling to your own image of what they want, but that may not correct at all.

Igor: So really, what you just discovered here – and this is a really powerful thing – is a mechanism that tells us instantly which kind of frames to present and the kind of reframes we're going to need when we want to write persuasively. By knowing our clients, we know what their criteria are. In other words, what is the highest good that they're looking for, be that safety, freedom, wealth or whatever that happens to be.

Also, whatever problems or stumbling blocks they perceive are around them, that if only they could overcome them, they'd go straight for the gold. They'd go straight for that safety and freedom and so on.

Now, really, your letter almost writes itself because you'll know we're going from where this person is now to be safe. Along the way, we're going to have to handle X, Y and Z. These are the problems they perceive on the path as stumbling blocks that are preventing them from reaching this magical goal.

Your natural ability to present frames and reframes in a way that's enticing suddenly flows spontaneously because it's just taking a person on a journey. Much like we've talked about on the previous interview.

We're taking people on a journey from A to B, and we're using the stuff of their own personal experiences as the material to weave the road with, right?

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Harlan: That is correct. I taught a course – NLP Copywriting III – where we taught about criteria. I sent people out to websites on weight loss or whatever. I said find me a website that is selling to people's criteria. They could not do it. They actually could not do it. It did not even exist because people are basically selling to themselves. That's the biggest mistake people make.

Igor: That's actually a very, very powerful insight.

Harlan: Let me just repeat that then.

- ✓ The number one mistake that people make is assuming that they are their market.

Igor: Right. So only on the off chance that they actually represent the average person, then they end up hitting gold. But if they don't, which I presume is the case more often than not, then they're misfiring.

Harlan: Igor, I would say 100% of the time, they are not their market.

Igor: Right. That's quite a warning, really. So we go right back to what we started off with today, which is basically do your research. Go and find out.

Now we have a tool for doing that research, which is we're looking for something specific. In other words, the criteria.

Harlan: So you want to go out and interview the people in your market, and you want to ask them the criteria question. What's important to you about buying a yacht? What's important to you about learning to throw a baseball?

Igor: I can see that being very powerful. Just to use an analogy, back when I was an executive coach, this is one of the primary ways I would sell a coaching program.

I'd basically ask people what they wanted, and then when they told me whatever it was – they want to break through to the next level, or have leadership things or whatever it was – I'd simply just ask them, what's important to you about that? What would that do for you? In pushing through to those levels, suddenly you get to the point where they really let up and the rest is really easy. It's surprisingly easy.

All you have to do then is connect whatever you have to offer back to that. We do this thing because it gets you that thing. We'll do that thing because it gets you this thing. Or, by the way, this here is a really good way to get you that there.

By the end of it, people are so excited, you don't even have to do a close half the time. They close for you. They're saying, what do we do next? Where can I sign up? What do I do?

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Harlan: I think that last minute that you just said is so accurate that you should actually publish it. It's exactly the way buying activity is. That's the way sales works.

Igor: So we have this magic formula, if you like, whether you are doing this in a conversation or in writing, to basically create a very powerful, very motivational and very influential piece of writing.

Harlan: That is correct. You must make sure that you are absolutely on target with what their goals are and what their criteria is. If you are first, as we've mentioned a couple times, you're going to stand out. Let's say you go into the golfers' niche, and it's important for them to hit the ball a little bit further, but that's not really the criteria.

If you go further and you say okay, so what's important to you about hitting the ball further? They'll say I hate being in a situation with my buddies where they're all hitting the ball further than I am.

So that becomes an important thing to go after. Am I making any sense here?

Igor: Yes, because now what you're doing is you're giving people a direction. Most sales letters or even sales approaches will focus on telling you exactly how they can make that ball go further, hoping that you'll then make the intuitive leap and that you'll now be able to keep up with your friends. But most people don't think of it that way.

They'll go, yeah, maybe it will make it go further. Maybe not. I don't know. Whereas, if you paint them a picture and say hey, this special system here will make the ball go further. More importantly, it will make it so far that you won't just be catching up with your friends, you'll be leaving them far behind in your dust. You'll be back in the lounge sipping your cocktails by the time they come up to you all sweaty and wondering, how the heck did you do that? N

Now you have a powerful thing that goes straight to their criteria, right?

Harlan: You just wrote copy.

Igor: So what is it that I just did there that's different from what, shall we say a poor writer might do?

Harlan: You based what you said entirely around their criteria.

Igor: Right. Hence, it became motivational and powerfully persuasive.

Harlan: That is correct. That's really, to me, the key lesson of NLP copywriting. Don't get me wrong, there are a lot of sophisticated techniques involved in NLP copywriting, but that is the bottom line. If you don't have the bottom line, you really aren't going to get anywhere.

Igor: So let's just sum up where we are so far because I think we've got some really choice and powerful nuggets when it comes to powerful writing.

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- ✓ The first step we have is really getting to understand the insides of our customers, our potential clients and people we want to influence.

We've got to get inside their minds and find out how they think, feel and so on. We're especially looking for this magical criteria; the thing that drives them.

Once we speak to enough people or interview enough people, have enough questionnaires filled out or whatever process we're using, a pattern should emerge, which means that these are the top three or four things that people really desire; the real criteria.

They'll say they want their ball to go further, they'll say they want their swing to be smoother, but what they really want is the respect of their friends. What they really want is to win that trophy. What they really want is to feel like Tiger Woods or whatever it happens to be.

- ✓ The next step is we take that information and strip away all the bits and pieces so we can really clearly define the criteria.

This is the big goal we're going for. We still have all these other choice side snacks, like the ball going faster, the swing being smoother, but those are just vehicles to get us back on track, which is back to their criteria. So we're not selling a faster stroke or a smoother stroke or a further-flying ball. We're just offering them the respect of their friends, the feeling of Tiger Woods or whatever.

With that, we have this compact, but actually very powerful, process for writing a really persuasive letter or piece of writing.

Harlan: And one that connects with the people in a way that none of the other writing on the Internet ever has a chance of doing.

Igor: This is very powerful. Ironically – and this is something I think people really should pay attention to – this is interesting because we're now doing exactly what we've been talking about. I've been asked this a lot. How do you do this in writing? What words do you use? What phrases? Can you use this technique in writing? Can you use that technique in writing?

By asking for a technique, it's the same as asking, can you make ball go further? They're not telling you what they really want. What they really want is for people to get so excited by what they're saying that they pick up the phone straightaway and place an order, or call them up or whatever. That's what they want.

They think they're going to achieve it by that perfect phrase, that technique, that special headline that will always give killer knockout punches. But reverse the question and look at language secondly, and look at all these techniques secondly.

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First look at what are the principles involved? What are we trying to achieve. Then we can grab into our tool bag and go, okay, this thing here, yeah, that will fit here because that will achieve getting from A to B. Over here, that one won't work, but this one will because, again, it connects A to B, and so on.

That suddenly gives us a very powerful strategy for choosing what we do use? What actual techniques do we employ in order to write persuasively? It's no longer about the techniques now. It's now about the principles, and the techniques just become a way of putting the principles into action.

Harlan: That is correct. Now we're going to go a lot deeper in our next call into NLP copywriting, but the first thing that I would invite people to do is start looking at different websites. Start imagining what the criteria are of people, such as we did with golfers or such as we might do with people who are yachting.

If you think about it, the same criteria do not apply in every circumstance. Someone who shops, for example, according to the best price, doesn't get a brain surge according to who's going to charge them the least in different circumstances. When it comes to things like choosing a soul mate, for example, what are their criteria? Are they even thinking about criteria?

Igor: Right. Of course, you might think yours is the cheapest dating service in the world, but in the case of a soul mate, the price might be the least important thing that they're thinking about. So you're selling something that is of absolutely no interest to them, whatsoever.

Harlan: Right. You may be thinking that you know what they want when really they're looking for something entirely different.

Igor: So it appears that an interesting exercise follows on from what you're saying. You look at other people's ways of writing, websites or the junk mail that gets sent to your letterbox. You look at what criteria they're trying to sell to you, if at all.

A corollary of that might be if you can't see they're talking about their criteria because they're talking at the level of, here's your fastest swing, or your smoother swing or whatever. Then you could always take that same paragraph and ask yourself, how would I rewrite that sentence so that it did plug straight into that power shot, the respect that the person is after, or whatever you thought in your mind was the criteria in that particular case.

Then you start to really train your mind to think in ways of writing persuasively. You're taking what other people are saying and tweaking it to go from this is okay and interesting to oh my God, I have to have this.

Harlan: Right.

Igor: So that way you start training that connection exercise. Now a question that I have for you, Harlan, is...

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Harlan: The main thing for people to understand is that a person cannot violate their own criteria. They will not violate their own criteria, no matter what the circumstances are. So if you push on that criteria hard enough, with elegance, they're going to buy.

Remember at the beginning of the call I said go over to my website and buy something. That was not very elegant. But, if I were to say, if you're interested in developing your skills, identifying people's criteria and wanting to take your persuasive skills to the next level.

I'm curious whether you would find something of value on my NLP Copywriting site that might teach you something that would be so powerful that you had not known that actually exploded your sales in ways that you hadn't previously dreamed possible.

If you go ahead and break that down according to the Milton Model patterns, there's probably something like 14 patterns in that one sentence. That is extremely persuasive.

Igor: The persuasive power isn't the Milton Model patterns or the hypnotic language patterns. Those are the delivery mechanisms. The persuasive power is the criteria. You're going to the next level, so it's about learning and personal growth; and the idea of exploding your results so people who have results driven criteria will be excited, people who are self-empowerment driven will be excited; and you have a nice, even balance of the two in just that relatively short message you created.

Harlan: Right, because it's my read or my hallucination that someone who is a member of your program is interested in growing their skills. That's why they're on this course.

Igor: Exactly. That's why they are listening to these master classes and these interviews. They're receiving the insight, and they're driven by that. Otherwise, they wouldn't carry on listening. If all they wanted was someone to spoon feed them – do these three things and just go away and leave me alone – then they wouldn't be listening to all these things just because they want to have a sound bite.

That's not what we're doing here. We're giving them a much richer, more all encompassing experience.

Harlan: That is exactly correct. So if you have their criteria, then you own them. If you have their criteria, you know how to talk to them and you know where the whole thing should be.

Then you understand how a person like Ben Feldman succeeded because in the case of life insurance, for him it was all about the future. So he didn't scare people. He didn't come out and say okay, this is your mortality table. This is how long you're going to live. Life insurance became their dreams.

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Igor: Yes. Traditional life insurance salesmen basically scare their clients into buying because they feel it's one of people's criteria. Whereas, what Ben was doing was plugging into this much bigger, much richer scope that pretty much everyone has, whether it's their dream wedding for their children, their children's education or their hope for the future. Now we're talking about the stuff of why we're alive. I can see that being so much more powerful because it touches on every aspect of all our lives.

Harlan: That is correct. For those of you who this was your first introduction into the name of Ben Feldman, there's a book that explains what he did and how he did it. It's called, *The Feldman Method*. I believe that they attributed it to Ben Feldman. It's by Andrew Thompson, and I see that the cheapest copy available on Amazon is \$80 now.

There are a couple of other books on Feldman, but if you look for him, you'll find them. There aren't many. If you're in the business, it's certainly worth it. His other books were the, *Creative Selling* series. *Creative Selling for the 1990's*; *Creative Selling: The World's Greatest Life Insurance Salesman Answers Your Questions*. Those books are priced from \$95 to \$161 on the low side.

Again, they're out there. People who are wise realize that those are incredible investments.

Igor: It sounds like those are definitely worth checking out, and Ben Feldman sounds like a very interesting character.

Just to refocus a little bit again back onto the method you're outlining here, and I know it has a strong corollary to the Feldman method, we have a simple structure here.

- ✓ We have the goal, which is the criteria.
- ✓ We have a starting point, which is who are your clients, where are they now?
- ✓ We have a sort of transition period where somehow whatever your product or service fills the gap between where they are now with their wants and needs and where they want to be with their criteria being fulfilled.

Some of that creates a bridge from one to the other. It creates like a simple structure. Correct?

Harlan: That is exactly correct.

Igor: Now do you have for us maybe a simple formula or a simple framework that you can outline for us? I know in the NLP Copywriting series that you have, you go into this in much more detail in terms of the structure of a letter, but can you

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give us a simple structure or a simple framework that we can hang all of this stuff off of so we have.

Shall we say like in music when you listen to a Sonata or a big piece of music, it has different movements, each one designed to build a certain energy or emotion, and that lets you enjoy the next part, and then suddenly it peaks to a crescendo, and it's a very satisfying symphony?

I'm sure in writing, you can create a symphony in the same way, where you have certain pieces that fit together in a sequence, each of which does the same thing essentially, but in a subtly different way so that it builds up a really powerful momentum. Is there something like that you can share with us in a simple way that people might start using this practically in their own writing?

Harlan: Well, let's start even more basic than that.

Igor: Okay.

Harlan: The most important part of the letter is the offer. It's the most important element of the sales letter, and many people just put that on as an after effect. They don't spend enough time really thinking about what exactly they're offering people who are going to buy.

- ✓ Is it clear what you are offering people?
- ✓ Is it something that they want?
- ✓ Is it something that's easily understood?
- ✓ How will it be of value to them?
- ✓ What do they get if they do this?

Igor: This is actually very important. This is particularly true of written pieces. Every time you make an idea difficult to comprehend, you will lose a certain percentage of your audience. If you're stacking up three, four or five paragraphs, each one of which is difficult to get through, unclear or ambiguous and people can't quite understand what it is you're offering them, you're losing more and more people as you go along, which is not what you want.

Whereas, if you spend time ahead of time thinking about, okay, here's the people, here's the service, here's the criteria, but what am I offering them? I'm going to paint them the bridge that's going to lead them from where they are to where they want to be, and that's the offer.

Once you're clear in your mind, then you can paint that same picture in other people's minds and, hence, be much more persuasive because people will follow you across the bridge, and not run falling in the water because they didn't spot the pothole that you forgot to cover up.

Harlan: That is correct.

- ✓ The criteria and the offer are the keys.

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- ✓ The other thing is simplicity of language.

I'm going to venture a guess that most people who are listening to our call right now are of above-average intelligence.

Igor: I would agree.

Harlan: Okay. That means that if they write as if they were the client, it's going to be above the typical reading level of the audience. A good sales piece is aimed at a sixth or seventh grade level.

- ✓ The best writing in the world is the one that can take a concept and break it down to absolute simplicity.

Before someone says, oh wait a minute, that's playing to the lowest market, they would be surprised to find out that the Wall Street Journal checks every article that is submitted to make sure that it is on a seventh grade level.

Igor: Just to emphasize this point, in mathematics, there's something called the elegant solution, which means you can get the same answer by different routes, and the elegant solution is the one that a child could work out.

To give an example of what I mean, there is the famous equation $E=mc^2$. This is an ingenious piece of work that took years of a real genius to work out how to construct and prove and so on. But the upshot is that a little 10-year-old boy can take $E=mc^2$, plug the right variables or numbers in, and perform a really powerful, very sophisticated piece of mathematics in his head.

That, to me, is a sign of true genius. Someone who can take a very difficult, very complex idea and reduce it into such an elegant form that it's simple enough for a child to understand. That takes a lot of careful thinking, planning and understanding about what you're doing. So rather than dumbing it down, I actually think it's smartening it up.

Harlan: Well, that's an interesting way of putting it. I like that way. It's a little more polished than the way I put it. I always quote my grandmother who's no longer with us. She used to say people are stupid.

So I always aim at that end of the market, making sure that everything that I'm saying is absolutely crystal clear so that someone who perhaps did not graduate high school is going to get it. There are no words in there that are too complex.

I looked at a website that I had done for a business opportunity site. The graphic artist was trying to explain something, and they put the word "affiliate" on the website. Now if someone's involved in Internet marketing, they know what an affiliate is, but chances are most people looking at that website would not know what an affiliate is. So that word has to come out. It needs to be something else that everybody looks at and everybody understands.

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Igor: For sure. Just to put that in perspective as well, it's not necessarily even thinking that the whole world of people are stupid. It's just that we all go through "stupid phases." I get it. I'll look at a new project – for example, I'm looking at health and nutrition at the moment. It's not something that I'm particularly familiar with.

So when I got to a website where they are assuming all this knowledge, I really have to work through all that they're saying to work out what all the things are that they're not saying that are underlying all of this. So I go back and do the research on those things, and then I get a sense of what's going on. That's a tremendous amount of work.

Whereas, if I was just casually interested in this, or if I was looking for it and in the wrong frame of mind – say I'm stressed or I have a million things going on, and I just want a glimpse of which direction to go. If I came to their website, I'd just go, you know what, this is too complex. This is too much. I'll just choose someone else instead. There is a lot of variety.

So it's not to say that you have to believe everyone out there is stupid, it's just that we might be going through a phase where we're not thinking as clearly, or where ideas are, shall we say going to overload us because we have too many other variables to deal with.

So why not make it easy for people? Why not present it to them in a simple, direct way so that it's clear and something that will sink into the mind.

After all, as hypnotists, isn't that what we do anyway? We present ideas that the other mind can actually accept. If your idea is so complex that it would take a person with an IQ of 250 to work out what you're actually saying, then it's not going to be persuading very many people.

There's no difference between doing that in the speaking form or the writing form.

Harlan: That is correct.

Igor: Okay. So we have some important pieces here, we've got the client and understanding them as a profile. We have the criteria, which is the juice that's going to power the whole written piece. We have, of course, your own product or service, which is what you're trying to offer to people. And, we have the actual offer itself, which is how you present your product or your service in such a light that it's easy to understand that it's a bridge from where they are to the criteria or the place where they want to be at the end.

Part of the bridge is making sure that we're going to build it in very simple building blocks so that people don't slip, they don't fall and they can basically just walk across a gradual incline without too much effort. So it's an easy journey for them to take, rather than a hard one. Is that correct?

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Harlan: That is correct. You've got it.

Igor: Excellent. So, before we finish up today, are there any other little bits and pieces or anything else you would put into that formula so that people can go away and start thinking about, okay, I'm going to give this a go now; I'm going to actually sit down and just for the exercise, I'll write a persuasive letter to someone that I know? Or, because they're actually running a business of some sort, they'll write a persuasive letter to assist their business in growing or becoming healthier.

Harlan: Okay. One more thing that I would add is:

- ✓ What is it that's going to get people to stop in their tracks and read your webpage?

Igor: So it's kind of like the written equivalent of a toilet seat that you mailed to your doctors?

Harlan: That is correct. What's going to get them to stop and say there's something here for me?

Igor: Right. How would you suggest they go about doing that?

Harlan: You have to find out what's so unusual, what's the story behind your product that people probably don't know and probably would not guess, but they would be interested in.

Igor: Now you said a very powerful word there, which I think, as hypnotists, we should all key into here. That's the word "story." That's going to be a very powerful piece of the getting the attention part of the puzzle, but also in terms of your general writing style, isn't it?

Harlan: That is correct. People love stories. You need to find out what the story is and take it to the next level.

Igor: Can you give us an idea of the kinds of things you mean by stories so that we can contrast – like here is an offer without a story, and here is an offer with a story – so we'll get a sense of, wow, yeah, that definitely brings it to life much more.

Harlan: I had to write a sales letter for a product that lets you go out and enjoy an evening, including alcohol, and ensures that when you came back the next morning, you were not drunk.

Igor: Right. That's quite a powerful piece.

Harlan: Okay. So I wrote about how – and it's actually true – that product was developed by the KGB because they wanted their agents to go out and not get drunk after an evening of festivities.

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Igor: Really? You see, even now, just having said that one sentence, I'm suddenly getting fascinated. I'm going, really? Tell me more! A spy story starts evolving, it creates an atmosphere, and I'm being sucked into it. Even though, personally, I rarely drink that much so I don't really need a product to keep me sober the next day, I'm still going to stop here and listen and go, what is this? If nothing else, this is going to be amusing and entertaining for me to find out more about.

Harlan: Right. That's the bottom line. You need to make it something where they need to find out more about it. If your story is so compelling – and I don't necessarily mean story as a metaphor – if your story is so compelling that they're saying, wait I need to read that, then you're in good shape.

Igor: Right. So just to compare a couple of ideas, you could have someone who has the same product who might offer it along the lines of saying, revolutionary new miracle drug that prevents you from getting drunk. You might go, oh, whatever.

Another person might say get drunk and never get loaded, or something like that. You'll go, oh, that's punchy. I wonder what they're doing. There's more of a pattern interrupt because it's a bit more of a punchy, simpler message than a more complex one.

The third one is...

Harlan: Practically stolen from the Soviet KGB that enables you to party like a rock star and wake up without a hangover.

Igor: Now you see, even if you don't drink alcohol, that makes you stop and listen. By the end of the letter, you may end up buying it anyway just to give to your cousin because you think it's such a fantastic idea and would make an ideal gift for them.

Harlan: Right.

Igor: That is an ingenious little piece of insight. Now what we're doing is we're bringing another layer, another level of, shall we say sophistication to the letter. We've got the criteria, which drives the energy that goes through.

Now we've got the power of stories to bring the experiences to life. So rather than being so dusty and dry and factually based, it becomes alive and part of the fabric of our everyday lives, and it stimulates our imagination.

As we know, the imagination is really the domain of the unconscious. If that's being stimulated, well, the primary decision-maker is being stimulated, which can only be a good thing.

Harlan: That's correct, because that's what makes people buy. So those are elements that people should start thinking about now. In our next conversation, we're going to start putting in the little elegant connectors that get people to start taking the steps towards buying.

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Igor: So now we have a solid structure, a good framework, the strategy that's going to get us from A to B, and the key thing here, I guess – and this is what we're going to get into in the next session – is we're going to look at how to construct the house.

We've got the blueprint ready, but if you have shoddy workmanship, even when you have elegant language, then all this wonderful preparation you've created can go to waste.

Something that I think is very important, and I know you and I have talked about this before Harlan, is that a lot of people in the hypnosis community, the NLP community and the influence community sometimes spend so much time overcomplicating things, because they're so in love with the techniques or the cool little gadgets and gimmicks that they've learned.

They basically over-salt the soup and destroy something, which would otherwise be really powerful and really persuasive, by trying to do too much. Sometimes less is more. That's kind of where we're heading with the next session. Isn't that right?

Harlan: That is correct.

Igor: Fantastic. Of course, all the stuff we've been talking about is covered in much fuller detail in your NLP Copywriting series. We talked about that in the previous interview, the first one, which looks at the principles of NLP that apply to the actual copywriting process and much that we've been talking about today, in terms of the principles.

Then we've got the modeling project you did to the top influential writers and, of course, in the third level, which is the more interactive course where you challenge people to use these ideas and develop their skills for themselves. They can find out more about that on NlpCopywriting.com.

Harlan: That is correct. So I'm looking forward to my next chat with you.

Igor: So am I. The next one is going to be all about elegance. It's a big theme that I like to emphasize in hypnotic work, putting that into writing is going to be a fantastic thing.

My name is Igor Ledochowksi from StreetHypnosis.com. I have been talking to Dr. Harlan Kilstein from NlpCopywriting.com. Harlan, thank you very much, and I'll speak to you again very soon.

Harlan: Take care.

Igor: Take care.

Hypnosis Master – Harlan Kilstein

Seminar 2 – Part 1

Igor: Welcome to StreetHypnosis.com. I'm here interviewing Master Hypnotist Harlan Kilstein from NlpCopywriting.com. This is the third and final interview in this series. In today's session, Dr. Kilstein will be focusing on elegance in writing.

So first, Harlan, welcome back again.

Harlan: Hey, I'm glad to be back. This is it? We're not doing any more after this?

Igor: Well, you know what? We'll do some more, but we won't share them with anyone. How's that?

Harlan: This has been the highlight of my day, and now it's gone.

Igor: People say that to me often. I understand. You know we've still got another 90 minutes of some wonderful content to go through, so we're going to blast through, and I'm sure that people listening here will be sitting on the edge of their seats once again. This is a very powerful topic, and one which isn't insignificant, given that it can improve people's lot in life.

Your finances go up, your lifestyle goes up, which is a good thing, right?

Harlan: That is correct. Just so that people understand, typically if someone wants to hire me to write a letter for them and use all of my Jedi mind power skills, prices start at around \$20,000 and go up from there.

Mastering these skills can really be a significant shortcut to making things up at the top.

Igor: For sure. By the way, if anyone is wondering, those \$20,000 are well worth it because if it's going to generate for you \$100,000, \$500,000 plus in terms of income, it's a no brainer. Copywriting, especially when targeted at sales, which is what we're really going to be focusing on mostly here, that's really the heart of the whole process.

Every moment you spent on mastering these techniques and principles are, in my opinion, really worthwhile moments. Wouldn't you say?

Harlan: Okay. The key to success and in all things is making sure that whatever you do, whether you're working with clients or working in writing, is to be as elegant as possible. What happens is that people, I think, misunderstand hypnosis and they misunderstand NLP, or they're seeing the wrong kind of hypnosis or the wrong kind of NLP.

Let me explain what I'm talking about. When someone would see Erickson working, very often they didn't understand exactly what he was doing, even some of the top students. I'm willing to bet that somewhere on your shelf is one of the first books that Erickson put out, which was called, *Hypnotic Realities*.

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Igor: Yes. It's a wonderful book.

Harlan: But if you go to that book, it begins with – I believe it was Erickson and Rossi. It was the first in a series, and Rossi was studying Erickson's hypnotic induction process.

Igor: Right. Exactly.

Harlan: I believe it began with a count up or a count down. The count up or the count down began with number one, you're feeling this. Look at this spot, etc. Then as they're maybe three minutes into the induction, Rossi says, at this point, Erickson began to tell a story – and he skips over the story.

Igor: Which is such an annoyance because he's just cut out the real meaty part of the whole induction process.

Harlan: You see, for me, that is proof of what I'm saying. People who don't really get it were watching what was going on, and they didn't realize what Erickson was doing. They didn't notice it. They thought that the induction was the straight counting down. They didn't realize that the story was as much of a part of the induction as whatever.

Here he told a story. Obviously, the story can't be important because a story isn't hypnosis.

Igor: It's just a story, after all. That's one of the critical mistakes people have made for a long time.

Harlan: That book, which again is the first time that Erickson and Rossi cooperated on something and, incidentally, it came out after Gordon's *Therapeutic Metaphors*, he still had no clue. In other words, they invited someone who was the expert to come and work with Erickson, and he didn't even recognize patterns of what Erickson was doing.

So what happens is that people who come into the game late don't know what the experts are doing. They try to get it by studying the people who knew Erickson second-hand or third-hand and, unfortunately, they miss out.

Igor: It's kind of like the story you told back in the first interview where you were doing these de-programming things with this very charismatic man you knew, and when he left, everyone was trying to copy his words and his saying and phrases. They were all missing it because the strategy is when to use them and how you use them. They were just parroting phrases, which doesn't do very much at all, does it?

Harlan: No, not at all. The bottom line here is that it's not the phrases. It's getting in the whole picture.

Igor: Now we made some significant advances in that in the previous session, where we talked about some of the core pieces in the strategy...

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Harlan: Hold on. Hold on. I'm not finished beating up on the people who think that they know NLP because they've picked up a book by Bandler.

Igor: Okay. Well, fire away.

Harlan: It's important to get this elegance. They will go into a session and watch Bandler tell a story. He'll be telling a whopper of a story, and they'll go, wow, all you need to do is tell some ridiculous story and people start making changes, but they have no idea of what Bandler is doing on a nonverbal level.

They have no idea of the states that he is eliciting, of the tonal anchors, the spatial anchors that he's doing, and where he is and what is going on. They come out and say okay, I was trained by Richard Bandler. I'm a certified NLP'er.

Unfortunately, many people may have been certified, but they're not competent. Okay? So here's the deal. For someone to really write with elegance:

1. They need to understand writing for persuasion.
2. They need to understand persuasion.
3. They need to get out of their mind that it's going to be the same kind of thing, that there's the one-liner that you're going to say and people are going to change.

My favorite Erickson story is I believe is the story of the young man who was in the naval facility in a San Diego base, and Erickson says one line to him, Young man, how surprised will you be when all your behaviors change and become good? Lo and behold, his behaviors changed the next week. Everybody goes, oh! I told that story dozens of times, and later I saw that line in print. How surprised will you be when you purchase this product, and all of your problems just vanish away? Which is completely inelegant and not understanding what it took.

Igor: Well, the whole setup is missing. The hours of buildup that are carefully orchestrated. Getting the man to wait in the outside room, the way he treated the guy's social worker and every little piece of setup is totally missing. The whole line isn't a line, it just releases the pressure that each has been very carefully has been building up in the first place.

Harlan: That is correct. People don't get any of that stuff, and because they don't, they think that any effort is going to work without going to school. I don't know if I've used this example before. Possibly I did. It's like the young person who wants to learn the piano and will play the scales for hours, and the person who comes along and says, okay, I played the scales for five minutes, bring on Beethoven.

So when someone starts, they need to recognize that there's a whole lot that they need to learn. People need to be humbled. The number of times I've been

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told that long copy doesn't work is amazing. I wish I had a dollar for each time that I heard that. The bottom line is that it does work.

One of my clients has a \$100 million company. They wanted me to do some copy for them, and I showed them a long copy page. It was, in their mind, a joke. Nobody's going to buy from this page. I showed them some pages of people who were competitors in the market. The bottom line was that they ended up being extremely excited about the long copy page.

Igor: I think when people say that long copy, in other words, long sales letters don't work, what they're actually referring to is when I write a bad long letter, it doesn't work. That's probably true. If you write a really bad long letter, it's going to suck more than a short bad letter. But if you have a properly crafted long letter, each part of it is like a complete trance induction.

You don't expect someone to spend two minutes putting someone in a trance and they'll overcome a lifelong problem. You're going to spend time, spend ½ hour getting into things, exploring things, opening up resources; then ½ hour constructing different scenarios and building things up and testing your work. It takes time. Copy is the same thing.

Sometimes, sure, you can get your message out in a short, concise little 10-minute mini trance, but other times you have to construct the trances carefully. You have to build up the anticipation, build up the resources, bring them in, in the right sequence, transform the person and so on.

Just like an induction can take time, a sales letter needs to take time because it has to run people through different experiences and different sequences.

Harlan: That is exactly correct. The bottom line is that elegance works. Inelegance just gets people upset.

Igor: Right. So when you're talking about inelegance, what kind of things – I mean you clearly have some big boo boos in mind that you've seen people make. Could you warn us about a couple of the things that people do where they misunderstand a hypnotic principle or an NLP principle, and apply it in a hand-fisted way? Kind of like that story of the how surprised will you be when you've change idea.

Harlan: Okay. Here's the deal. When you learn NLP, one of the early things you learn about is pacing and leading– pacing, matching the person's observable behaviors; leading, taking them to the next level.

Pacing and leading can be done elegantly or they can be done manipulatively. If it's done elegantly, then you have an incredible attraction, connection between the person who is pacing and matching and leading and taking them to another place, so it feels entirely natural.

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But if a person isn't careful with their pace, or they try for too big of a lead, then the rapport is gone instantly.

Igor: Right. It becomes like a jarring effect. The example I like to use is the one where you do a nice little beach induction. It's sunny and it's warm and then suddenly turn around and a rhino is breathing down your neck. You go, hang on a second, where did that rhino come from? They've added something to the reality that doesn't fit.

Harlan: It doesn't fit and it doesn't belong. People tend to do this in copy a great deal. Even though the person isn't in front of them, they'll say something like, as you're reading this letter, you're probably beginning to wonder how you can get your hands on this product.

Igor: Right, which is far too big a step because the person reading is going, I don't even know what the hell the product is. Why would I want to get my hands on it?

Harlan: Right, but the only thing that the other person is thinking of is, get them to buy, get them to buy, get them to buy.

Igor: Right. It goes back to something you said right at the start yesterday and in the first interview as well, which was this idea that when people are focusing on the wrong thing, rather than focusing on their client their mindset and the big criteria, if you're focusing just on I've got to make the sale, you're assuming things about the client. You're assuming things about the person who's going to read your letter that aren't necessarily true.

Assuming is where you start going wrong with all kinds of things in terms of your mind reads and assumptions which end up jarring the person. So it becomes inelegant at that point.

Harlan: There's a classic story about a king who was out with his hunting party in the forest, and he was passing by a barn. On the side of the barn he noticed a target painting on the side of the barn, and all of the arrows were in the bull's-eye.

He said to his party, stop here! Bring me the marksman who shot those arrows! They go off and they find a local farmer, and the king says to him, did you shoot those arrows? Yes I did, Your Majesty. Well, then, I want you and I insist that you be the lead archer in my royal protection unit.

He says, Your Majesty, I'm flattered, but are you sure you have the right person? The king says, well, I've seen your shooting, and you are the finest shot I have ever seen. The person says, well, Your Majesty, I'm flattered, but I do things a little bit differently. You see, what you do is you put up the target and then you shoot the arrows. I shoot the arrows and then I draw my target.

That's the way I write copy; I want to make sure that I never miss.

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Igor: So how do you do that, Harlan? What is it that you do differently to a lot of people that prevents you from making these inelegant errors? These schoolboy errors that end up destroying what could otherwise be a really persuasive letter?

Harlan: What I do is I want to pay attention to what the next step is that I want them to take. There was a great copywriter by the name of Joe Sugarman. Joe is one of the greatest copywriters of all time. He's an older person. He was responsible for the Blublocker sunglasses, which are still sold today. The man has made millions and millions of dollars. He is one of the copywriters who credits NLP for part of his success and has studied NLP, and he's the only copywriter that I know who, in his bibliography, actually lists NLP books as being worth studying.

Joe once said that the purpose of a headline and the only purpose of a headline is to get someone to read the first sentence. Not to buy, but to get to the first sentence. The purpose of the first sentence is to get someone to read the next sentence, and so forth.

Igor: Right. This again start inoculating us a little bit against pulling the trigger too soon by saying, I want to get the sale now, instead of just thinking about, no, we want them to read each statement individually so that there's an unbroken flow of ideas, which then culminate in the sale. Rather than constantly pushing for the sale before the person's even ready to do it.

Harlan: That's the definition in writing or elegance versus inelegance. Let me give you one more story I coined. I call this one, Will You Marry Me?

A young man is going out on a date for the first time. He pulls up in front of the house of his date, comes to the door with flowers, knocks on the door, the date opens up the door and says, oh, flowers. Those are just lovely. Would you mind waiting a few moments here while I finish putting on my makeup and then we'll be ready to go? He says, not at all, but before you go, I have a question.

Yes? What is it? Will you marry me? She says, excuse me? We just met. You have a very funny sense of humor. He says, no, I'm serious. She looks at him and says, I don't know you. Aren't we going out? Let's go out and just have a good time. He says, okay, that's fair. Go out, have a good time. I'm good with that.

So she comes down, they get in the car, and as they get in the car, he says, would you like to go to dinner? Do you like Chinese food? Yes, I do. Do you like dancing? Oh, I love dancing. He said what kind of dancing do you do? She says, I like hip hop clubs. He says, fantastic. I know a really great hip hop club.

All right. Chinese and then hip hop. She goes, oh this sounds like fun. As they're pulling out, he says, so have you thought about marrying me? She says, stop the car. He stops the car. Listen, you really have to stop. I don't know you. This is starting to get me upset. No more discussion about getting married. Okay? Okay.

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They go have Chinese food and go dancing. They're having a good time. He drives her home and as they're saying goodnight, he says, okay, what about it? Are you ready to marry me? She says to him, we're done. Please don't call.

What's that all about? It about a person who did not know what was appropriate.

Igor: Sure. He's overstepped the boundaries so dramatically that he's turned what would have otherwise been a great date into just an annoying pest and really chased her away. In fact, even in face-to-face sales, you see a lot of salespeople do this. You walk into a store and you know you want to buy something. It might be a toaster oven or a TV set. Whatever it is. You even know what model you want. All you need is someone to tell you how much it costs and how to buy it.

Then you're sitting there and the salespeople come in and start overselling it and putting pressure on. There's this feature and that feature. In your mind you're thinking, look, I already want it. Just shut up and let me buy it. But they end up going on and on to the point where you think, you know what, I'm going to go somewhere else. I'll buy it on the Internet where I can at least buy it in peace and quiet. That's the same sort of idea where the inappropriateness, the pushing of boundaries becomes so inelegant that people actually get talked out of a sale.

Let's face it. You walked into the shop to buy it. It was already in his mind. Now he's walked out without it because he's been dissuaded by the salesperson.

Harlan: Now if it's easy to do that in person, it's much easier to do that in print.

Igor: I can well believe that. I think that's absolutely true? So do you have any advice for us in terms of let's say we have a novice copywriter who's thinking, I'm going to revamp my website, for example? Can you give us some advice or maybe the top five tips of things to avoid, things that are schoolboy errors that people are doing and over again, which we should look out for and go, let's cross that one out straightaway?

Harlan: One of Milton Erickson's inductions was the staircase induction. Another one was the grandchild induction. He must have had like two million grandchildren, and he would just run through his grandchildren and tell you what was going on with each one of the grandchildren.

His philosophy was if I don't get anywhere, I'm going to bore them into trance. So his expectations were not of immediately the person is going to sit down and go into trance. If we look at the old Ericksonian recordings, you'd say oh my gosh, I could do that. Then you look at the modern stuff and you go, what in the world is he doing?

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Seminar 2 – Part 2

Harlan: Now let me tell you what I see as the number one problem when people want to write a sales letter. This is probably the biggest mistake that I have seen people making, and it has to do with the use of questions.

So, for example, if you were to write a bad letter for any of your products, it might begin something like this.

Have you ever wondered what it was like to hypnotize someone? Would you like to have instantaneous command over people that you meet? Would you like to be able to say a few words and watch people close their eyes and drop into a trance? How much money could you make if you could hypnotize people at your command to do whatever you wanted?

Most beginning sales letters begin with a series of questions. It's question after question after question.

Igor: I see that happen a lot.

Harlan: Now we know in NLP that when you ask people a question, you want to determine what their accessing patterns are. If you ask them a question such as, Igor, what's your first name.

Igor: That's an easy one.

Harlan: Right. I'm not going to see very much because it's in the forefront of your mind.

Igor: For sure.

Harlan: But if I say Igor, what were the first names of all of your great grandparents.

Igor: Right. I'd actually have to call you back later.

Harlan: You'd have to go inside and process it. You're not with me. Okay? If I'm working with someone and I ask them a question, and it's a good question – when you ask someone a good question, what do they have to do in order to answer it?

Igor: Well, they have to consider it and think about it. You have to give them time to be able to reflect and process the question properly.

Harlan: And they must go inside.

Igor: Absolutely.

Harlan: And when they're inside, they are no longer with you on your sales page.

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Igor: Right. It's very difficult to read whilst your mind goes off on its own little private musings.

Harlan: Right. Therefore, if they aren't on your sales page, you cannot influence them.

Igor: Right. Now I get it.

Harlan: Just imagine this scenario. Here I am all eager to read what it says on the sales page, and I ask you a question. Okay, off you go. You go someplace else so that you can figure out the answer. You go inside, you're off my sales page, you figure out the answer, you come back and then I ask you another question.

Off you go again. There you go. You go inside, you're figuring out the answer to the next question, blah, blah, blah and there you are. Well, wait a minute, you've answered that question and you come back, and now I've got the next question for you.

Igor: This is starting to illustrate very important distinctions between written persuasion, written sales letters or even hypnosis principles in their written form and a conversation.

In a conversation, you can pace it more naturally. You can ask the question, wait patiently and when they look like they're coming back again, you can start making some comments or get some feedback from them and then decide whether it's appropriate to ask another question or not.

On a sales page, you can't do that. It's static. Basically, you have to capture as many people as possible with this one approach. In so doing that, you don't have the freedom or the flexibility of a regular conversation to adjust, to change the questions or to add something or whatever because it's static. So you're taking the risk that, basically, once you ask your first, second or third question, they drift off and never come back. Right.

Harlan: That's correct. They are definitely not in your pocket. So when you ask people a series of questions, you're really playing with fire. Are they going to stick around?

Igor: The idea behind those questions is actually all very good. They hit the criteria and so on, but it might be better to paint them a picture than to ask them a question. Maybe tell them a story or describe a scenario where they have one skill or another and that way they avoid the questioning problem while it's actually guide their imagination, guiding their mind down a specific path, which they get to control because they're the one painting the picture.

Harlan: That is exactly correct. So the use of indiscriminate questions is a very bad technique. You're going to lose the people. What you can do instead is you can

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change all of the questions into “if” statements. If you have always wanted to be able to hypnotize people that you meet and, if it’s always been your desire to be able to start in a conversation and watch people close their eyes, take out their wallets and give you all of their money, which is like the silly dream that people think conversational hypnosis is all about.

Igor: For sure. There’s always that.

Harlan: The bottom line is that that’s more effective than chasing people away from your page.

Igor: You know what I really like about what you just said is you’ve actually given people a very simple and quick fix. I think this illustrates the idea of elegance. It’s not that what people are writing is necessarily all bad, it’s just a subtle nuance here, a little flick, switch the question to an “if” statement, and suddenly something that was bad can become very good. Right.

Harlan: That is correct. Again, I wouldn’t use a series of “if” statements any more than I would use a series of questions, but you’re still above where you would be before.

Igor: So this goes into the idea of doing constant tinkering, constant improving. You don’t have to be perfect straightaway. Over time, you get to start tinkering and putting more of these principles in action so your sales letters, your persuasive writing becomes better and better as you begin to master more and more of these principles and actual techniques in the writing.

Harlan: That is correct.

Igor: That makes it a lot simpler to learn as well because, otherwise, I could see someone being overwhelmed with all these little things that they should and shouldn’t do. They’re better off writing the letter and then just tinkering with it and improving, and then tinkering some more and learning from that than never writing anything at all.

Harlan: That is correct. So the bottom line here is that people need to be open to what’s going on in the mind of the reader. Where are they? What’s going on? If I ask a question, what does that make the person do? I don’t think that enough people really put themselves in the mind of the person who’s sitting down to read.

Igor: That takes us right back again to the very first thing you said on the interview, which is get to know your clients. You have to know what are their dreams? What are they thinking? What are they feeling?

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Harlan: Right. Now one of the things that we know from hypnosis is that there is something called transderivational search. Transderivational search means that people want to make sense of conversation.

Igor: Right. That's the power of conversational hypnosis and also of written sales copy.

Harlan: Well, what happens is in trance work or in written work, people will attempt to make sense out of the communication that you give. Then they're gone. For example, I think in one of the Bandler & Grinder books, maybe it was at the end of *Transformation*. Grinder is working with someone in a trance, and the guy says purple. Now they have no idea what he's talking about, but they say that's right. Purple. Then the guy drifts off absolutely ecstatic because they got the meaning of his communication. Purple.

To this day they don't know whether, purple was the color of the bunny his parents gave him every night when they put him to bed or if he was traumatized by a purple monster that came out of his closet at night, but the idea that people would do hypnosis.

Oh gosh, I think I throw up each time I hear the number of people who would just say the words, that's right. They thought that just saying, that's right was such a key thing because they saw Erickson do it once or twice.

Igor: What they didn't realize is that timing was kind of important.

Harlan: That's right. People will think that the person is with them in the copy when they may not be. Now coming back to transderivational search, we know that people in copy are using transderivational search so that they are making everything a little bit about themselves. Since it's about themselves, if they meet anything that jars their vision of themselves, they're gone.

Igor: Right. We're back to the rhino on the beach scenario.

Harlan: That is correct. There's a way of doing it that I like to use, and it violates one of the big basic rules of copy. So here is where NLP copywriting becomes more elegant than regular copywriting because of our understanding of transderivational search.

According to copywriting, the least effective word in copy is the word "I" because it ain't about me.

Igor: It's not about me, the author. It's about you, the reader.

Harlan: Right. Therefore, the most effective word in copy is "you," translation about the reader. What if you want to say something to the reader, and you're not sure

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whether you're going to be the farmer shooting the arrows at the barn. What if I say something about your experience and it ends up coming across like the rhino on the beach? What happens to your reading of my letter?

Igor: Well, at that point, you'd lose touch with them. They'll go, oh he just understand me or, no, that doesn't happen to me. I guess I'll have to look or go somewhere else.

Harlan: Here we go. Igor, I've been making this like way too easy for you. So here's what we're going to do. We're going to put you on the spot here. I want you to give me the bad version of the rhino on the beach.

Igor: The bad version in terms of sales copy?

Harlan: Yeah. Give me a one minute version of the rhino on the beach. You can even use the actual rhino on the beach story.

Igor: Okay. There you are standing on the beach. The sun's washing down over you, and the sea is swelling. You hear the sound of seagulls, feeling refreshed and vitalized. As you turn and look in the distance, those two glaring eyes of a rhino staring down at you surprise you.

Harlan: Okay. Now because the last time that I was on the beach, it really wasn't a rhino staring me down but, rather, it was a fat lady who was trying to get to hotdog stand, it doesn't match my experience.

Igor: For sure.

Harlan: So I'm gone. But if we use a shift of referential index and we take that "you" and we make it "he" or "the man," now go back and do that same thing again in the third person.

Igor: And there's that man standing on the beach feeling the temperature of his toes in the warm sand and enjoying the sunshine on his back. As he turns around, he's surprised to see a rhino glaring at him.

Harlan: Now as far as the reader goes, he feels no disconnect whatsoever because you're not forcing him into the scene with the rhino.

Igor: Right. You're shielding him by kind of one layer of semi-dissociation using a kind of a "my friend, John" type technique. They'll go, well, I guess that's his experience. I can't argue with his experience because it's his.

Harlan: So if you use that throughout copy about the person, the person who... Or regular folks who... people who go through the copy reading about regular folks

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can't argue with it because it's about someone else's experience. But because of transderivational search, what's happening?

Igor: Well, the person that has to make sense of it has to step into the shoes of that person, in this case the man on the beach with the rhino, and go, yep, that's how I feel as well if there's a rhino staring at me on the beach. I'd be surprised and probably a little bit disturbed.

Harlan: Exactly. So what happens is you get the experience that you want out of it, but you don't lose them in translation.

Igor: Right, and that's a very important step.

Harlan: Now so far you're doing very well in the Kilstein copywriting course.

Igor: Whew.

Harlan: When is the one time that you would not want to use that referential shift?

Igor: When you actually want them to do something specific, like put your name in the email box, or click here to buy something, etc.

Harlan: Okay. Let me go even further because that's too much of a rush for me.

Igor: Okay

Harlan: What I want them to do before I do that is I want to future pace them. In the future pace, where they're having the experience of owning the product and getting the benefit from it, that's going to be in second person.

Igor: You're safe there because you're talking about an experience they haven't had yet, so how can they argue about it?

Harlan: And it's a positive experience, where they're getting all of the benefits.

Igor: Right. So they actually want to immerse themselves into that future memory, so to speak.

Harlan: That's exactly correct. For example, if we wanted to talk about the use of conversational hypnosis, we could say something like:

Just picture this revolutionary advancement to yourself. Tomorrow morning you awaken having learned the first lesson of Igor's amazing conversational hypnosis course that enables you to transform the lives of the people that you love without missing a cue or making a mistake.

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Or you want to master the skill that he teaches of the instant induction, and you find person and person falling into your spell, going off into a deep trance, and then awakening and thanking you for the incredible and grateful transformation that you have gifted them.

Igor: Now, of course, everyone that's listening to what Harlan is saying right now is absolutely true, so please do continuing listening because it's good. Keep going, Harlan.

Harlan: The bottom line here is that by making that referential shift, giving them the experience, all of the positives of the experience, and they get to imagine it in their lives, then it's not a big shift to get them to take out their credit card and order.

Igor: Right, because now they have an experience of having had this product and they'll go, yes, that's what I want, and if it takes my getting my credit card out, well then, out comes the credit card.

Harlan: That's why the numbers that we get converting on websites or sales letters are extraordinarily high because people have had the experience. We'll go on and on. I made that a short one. Let's see if I could actually find one – hold on for just a second here.

Igor: So whilst you're doing that, let me just recap some of the important things we've come up with today because there are some very big steps here. We're recapping the idea of knowing your customer and writing towards their criteria.

In terms of the elegance of writing:

- ✓ Avoid trying to do the sale too soon.
- ✓ You're building relationship. The relationship is basically built by making sure that every line involves the person enough to want to read the next line. It's almost like going on a series of dates.
- ✓ You want to include the person's criteria throughout this because that's the reference, that's why they bother reading it.

It's like someone going on a date and their criteria for a date might be to have fun, so you want to make sure that all your dates are about having fun. Otherwise, they won't come on any more. Or if it's about intellectual conversation, then all your dates have to be about intellectual conversations or they won't come back for any more. Already, you've created a nice little sequence going on here.

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- ✓ There are a couple of very interesting flaws and errors to avoid, like the asking of too many questions, especially at the wrong time.
- ✓ The questions can be translated very naturally by “if” statements or telling them stories and things like that where you control the pictures and feelings and experiences people are having.
- ✓ The latest insight, which I think is very, very powerful is the referential index.

If you’re talking about general experiences that people can have, you switch it to the third person, he or she, so that people don’t argue with it and go, you’ve totally misread my mind. That’s not what happens to me. However, they can’t argue about someone else’s experience.

- ✓ When you switch to give them the personal experience about the future, owning this service, having had the product and so on, you switch back to the second person because now it’s about you, you’ll have this experience.

This is how you are, this is what you’re experiencing, and this is how amazing it is. Of course, always keeping in the mind the criteria so that future memory, that dream you’re building up inside them includes the satisfaction of this core criteria that we’ve really spent a lot of time talking about because it’s so important.

Have I captured the essence of it correctly?

Harlan: Yes, you have. So if we go to an example of future pacing – this comes from one of the first websites I ever did. It says something like this:

If you’re ready to unleash the secrets of the leading pros on your game, and you’re ready to launch drives like a howitzer and have a fluid and natural swing and hit every shot with eyes through the fairway, if you’re ready to hire your own golf secret weapon that’s going to put your game on autopilot, your own personal coach is going to sharpen your mental game to a razor sharp edge, and if you’re ready to play the best golf of your life overnight, then you’re ready for the Amazing Golfer’s Mind Program.

Igor: Right. Now that’s a lot of future pacing, and another example of the “if” statements versus the questions because it would have been very tempting for, shall we say a less seasoned copywriter to just ask questions like, would you like this? Would you like that? Who else wants this?

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Harlan: That is correct. The bottom line is we want to make sure that this person is protected. We are actually protecting them from making a mistake, and we want them to have the actual virtual experience of success with our product, hitting the criteria that they want, which in that case is really long drives.

Igor: Now, actually, you said a very important thing here, I think. A very profound insight. You're giving people virtual experiences. It's like they have a chance to test out this new reality of being a super golfer, with your product, of course, without having to take the emotional risk of failing, without having to take the physical risk of failing – if it's something a little more dangerous, or the social risk of failing.

So they get to test drive it, and once they've test driven whether they like it or not, then they can decide whether or not they're going to take some more real time action. So it's like a virtual reality that you're creating inside people. It's very important to us as hypnotists because that's what we do, isn't it? We create virtual realities inside people that, hopefully, become so appealing that they end up being motivated to make it a real reality.

Harlan: What we want to do is we want to protect the reader from missing, misreading or miscuing on our copy until they're ready to order. The chances that they aren't going to order are really quite small.

When you think about copy that's out there, most copywriters report 1% sales or 2% sales. My clients have been experiencing typical results of 12% to 17% sales to cold lists.

Igor: Wow. That's crazy. I mean just to put that in perspective for everyone who's not familiar with the whole copywriting industry and sales letters and so on, depending on the kind of niche that you're in, people say that anywhere between 0.5% and 2% conversion rates are fantastic; 2% of the people are ecstatic already.

So if 100 people come to your website and two of them buy, that's a tremendous turnaround. If you're now talking about 17%, that's just smashing all the records through the roof.

Harlan: Well, I believe that other people can have this success too. It's a matter of the approach that you take in your copy. If you take the right approach, you can get huge response. So when people question me and they say your rates for writing copy are very expensive, I just simply inform them that you're actually reading things wrong. My rates don't cost you money; they actually make you money.

That's what NLP copywriting is really all about. We've actually touched on probably three of the steps of which there are dozens and dozens of steps. We

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didn't even get into more advanced things, ambiguities. We didn't even get into the use of compound presuppositions. Gosh. Let me see if I can find one of the ones that I really like.

This is a good one. It's a very simple sentence.

How many NLP persuasion language patterns can you spot in this special report?

Igor: Okay.

Harlan: Would you like to break that sentence down?

Igor: Wow. That's going to take a little bit of time because there are quite a few presuppositions there. I mean, for example,

- ✓ On the simplest level, you're presupposing that they're there in the first place.
- ✓ Can you spot – well whatever you spot, there may well be others that you haven't spotted yet, so keep looking.
- ✓ We have the idea of the report, which is special. It's not a normal report. It has special properties.
- ✓ Of course, the special will refer right back to the NLP presuppositions because you've already opened that as an idea. So special will naturally reflect back on that so you'll think what makes this report special is that it is heavily-loaded with NLP presuppositions.
- ✓ Hence, there's another implication underneath that, which is if I get this NLP report, I'll be able to learn from it because I'll be able to use it like a guide for myself.

Igor: So, yes, there's a lot packed into that question.

Harlan: Of course, things such as:

- ✓ The whole presupposition that there are NLP persuasion language patterns.
- ✓ There's a huge presupposition that someone's going to read this report because they can't spot them unless they read them.

I actually had someone go through that sentence and elucidate that there were 14 presupposition in that short statement.

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Igor: That's almost one presupposition per word.

Harlan: Correct. Now one of my favorite hypnotic inductions was the overload technique. In the overload technique, we recognize that there are seven, plus or minus two, pieces of information filtering in or out of our existence at any one period of time, and we go ahead and take as many of them as possible.

Igor: Fill up the mind so that it can't keep track of everything.

Harlan: Exactly. Because of that situation, when you overload the mind, it shuts down and you direct the person into trance. Then Richard Badler came along and said when it comes to presuppositions, it's not the magic number seven, but it's the magic number five.

Igor: Yes, because it's a lot harder to keep track of them, given their level of abstraction.

Harlan: Therefore, you're going from three to seven, instead of from five to nine before the mind goes off into its little trance-like self. So if you stack presuppositions in a sentence like this, where you've got 14, you're already from the headline putting the person into an altered state before they even begin the letter.

Igor: And they have to do that just to be able to keep up with what's going on. Plus, of course, the one thing apart from just the presuppositions within it, you're building up a massive amount of curiosity because if you're already interested in NLP and persuasion, it's already speaking directly to your criteria at the same time.

Harlan: That is correct.

Igor: So I think that's actually a very useful point. When it comes to the idea of writing elegantly, it becomes the difference between saying something simply like, this is a product versus this an amazing product. This amazing product that will change your life. Will this be the amazing product that will change your life for less than it costs you to buy a burger.

Each time that you're adding a little layer like that, it gives more information so that, eventually, the idea that it's a cool product is there and it's centralized, but you're spending time thinking about, well, will it really be cheaper than the burger? Is it really the best thing on the market? However, the thing that you're accepting is that this product will change your life.

Harlan: That is correct.

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Igor: So it comes to my mind then that there is a potential for people to misunderstand its principle and apply it inelegantly. Could you give us some hints as to how to avoid doing that just so we don't fall down in the trap as well?

Harlan: Well, when it comes to inelegance, I think the first thing that you need to be able to do is to literally shift persona. One of the things that you learn about NLP is to get up, get out of your chair and go into another chair and work with the client from a different perspective.

This is something I bet that you've never heard before. Print out the letter, read it out loud backwards, one paragraph at a time, and as you go backwards, is it logical that the previous paragraph would bring you to the next paragraph.

Igor: Right. So you're not reading each paragraph backwards like all the words come out garbled, but you're reading one paragraph at a time starting at the bottom of the letter and working backwards. Kind of like that movie Memento, which starts at the end scene, and each time you flicker back by 10 minutes. The whole story evolves and the last scene makes totally difference sense by the time you finish watching the movie backwards.

Harlan: That's correct. Now as you go through it, pay attention to how the copy is making you feel.

Igor: Right. I think that's the crucial step. The emotional impact that it has on you.

Harlan: Right. Once you have that in mind, once you are aware of what the copy is doing to you and for you, are you getting any negatives from the copy, then you are in a better place to know whether this is going to work for you.

Igor: Right. So by reading it backwards in that sequence, you're not as intellectually engaged with it, and all that happens is you have kind of contrast of analysis. Does what I've just read out loud fit with what is coming now?

Harlan: That is correct.

Igor: I suspect that the idea of reading it out loud is going to be very important because it creates a kind of dissociation and allows you to actually experience it in the way that a reader might because they're kind of like mentally reading it to themselves out loud as well.

Harlan: Absolutely. The bottom line here is that as you go through this and you are looking at it backwards with another person's eyes, you have a higher level of sensitivity that you probably didn't realize.

Igor: Right. One of the biggest mistakes a lot of people make, especially when writing something, is they finish writing it and they will immediately re-read it.

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What they're doing now is they're bringing all of their preconceptions and assumptions into that reading because it's live inside their minds. So it's easy for them to make an assumption and make sort of a leap from one idea to another, which not everyone will make because the bits that fill in the gaps between that are still fresh inside their own minds.

The tradition advice would be to put it away for a week and then re-read it because then those assumptions and presuppositions aren't quite as prime inside your mind. Your method actually means you don't have to wait a week. You can actually go straight into it, and by reversing the sequence, your assumptions aren't necessarily there because there's a syntax here.

They only work in one direction. So by reversing the direction, your assumptions fall apart and you get to see whether, or not you have assumptions that you don't normally spot.

Harlan: That is correct.

Igor: That's an ingenious exercise. If nothing else, worth listening to this entire series of these interviews just for that on its own.

Harlan: I'm full of tricks.

Igor: I think you are. So given that we are coming into the last five or 10 minutes now, is there one last little trick you want to share with us before we finish up?

Harlan: First, let's just clear this up. We're coming into the last of the minutes that we're sharing with everyone else. We're going to go on and party after this.

Igor: For sure. I'm going to get all your secrets, and when people ask me, I'll say oh no, I'm sorry, I can't tell you.

Harlan: First, number one, I'm going to go back I'm going to say something that is so basic and so relevant, but I think it needs to be said. If you have a product and it delivers as promised, then good for you, and use whatever skills you have in your book of tricks to get a person to buy it, if it's going to sincerely improve their lives.

Igor: I agree.

Harlan: On the other hand, if your product is second or third rate, and you use NLP to manipulate someone into buying it when the product does not deliver, then shame on you, and may the Lords of Karma come back and bite you on the backside.

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Igor: Chances are, they will because you just basically have burnt the relationship. You've destroyed the number one thing necessary in any relationship, and that's trust. If they trust you enough to buy something and they get it, and they go, this is a piece of "bleep," how are they going to trust you to buy something else? How are you going to build up an actual business because that requires them to want to come back and spend more money with you, learn more things from you or get more service from you? One disappointment can destroy that relationship straightaway.

Harlan: That is correct. People are just so focused on getting the sale. They're not paying attention to the integrity of getting there. I could use my skills and get someone to part with money on something that they don't need or that isn't going to work for them. I could even make them feel good about buying it. If I do that, ultimately, I'm going to burn them as a customer and the one that I am harming in the process is myself.

If you're not going to use NLP with integrity, then perhaps you should not be using it at all.

Igor: Amen to that.

Harlan: Those are my final thoughts.

Igor: I think that's a very important place to round the whole thing up with. It kind of goes back to what we talked about at the beginning, which is the whole idea of criteria is about what's valuable to that person, so you're not just selling them their criteria, you're actually genuinely offering them a way of satisfying it. That's where the exchange of value happens. They trust you enough to pay you something for your service or product, and in turn, you do your level best to help them achieve their dream, their criteria and fulfill that in their own life. That way, everyone's happy.

There is more than plenty enough in this world that we don't need to do anything other than give good quality stuff out. It's easy to do that.

Harlan: That's correct.

Igor: Well, Harlan, it's been a real pleasure to take this rollercoaster journey with you. Of course, as soon as we finish talking here officially, we'll just carry it right on, and I'm going to steal all of your tricks. If anyone wants to know what tricks I've stolen, there are two ways to get it:

1. You can read our websites, and notice how much better they've become; and

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2. There's, of course, the NLP Copywriting Trilogy that you have at NlpCopywriting.com.

Everything we've talked about here – just to make sure that people realize this – is included in those programs, and more. Isn't that right?

Harlan: Yes, but what they really should do is go and absorb a lot of the information at the site. Start at the beginning, go through the videos, go through my comments on embedded commands. I'm really giving away a lot of information at that site because I want it to be of value to people who come there. When they're ready, they can check out one of the products. If anything, I've under-described the products.

Our return rate on the NLP Copywriting products is below 1%. They're not cheap, but they do generate a huge amount of cash to the people who use them with integrity.

Igor: That's really what it all comes down to. If nothing else, folks, it's a free website where you get some really cool information, and that's got to be worth checking out.

Harlan: You're asking me?

Igor: Well, I'm telling you because I've actually been on that site, and I think your intention was really to live by what you've been talking to us about, which is you have given videos and free information, and you're building the relationship that you've been telling us for the last few interview is so crucial. So you're really walking your talk, or perhaps your interview have been talking your walk.

Harlan: That's right. This has really been fun, and I just want to wish all the best to people who get on my list when you go to the site. If you have questions, you may be shocked to notice that I respond to emails. So if you have a question, just hit return and ask me a question. It may not be the same day, but I do respond to all emails that I get.

Igor: By the way, folks, for someone of Harlan's caliber, that is a huge deal. So, Harlan, what can I say? Thanks again for sharing all these things. You've given us some really powerful maps and really important master keys for converting our hypnotic knowledge into something that we can write with, and warned us about some of the pitfalls that we might fall into by trying to translate something that doesn't necessarily translate onto paper or the printed word.

For that, I thank you so much. I know you've spent a very generous amount of your time doing that and have given a not insignificant portion of your knowledge away for free. Thank you for that.

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Harlan: All the best, everyone.

Igor: Everyone, this is Igor Ledochowski from StreetHypnosis.com, and I've been talking to Dr. Harlan Kilstein from NlpCopywriting.com. I will, hopefully, listen and speak to all of you again on the next interview with a Master.

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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 Harlan Kilstein from NlpCopywriting.com. My name is Igor Ledochowski from 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