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Hypnosis Master – DAVID GARFINKEL

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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: David Garfinkel

David Garfinkel is a veteran marketer with 20-plus years experience under his belt. He has helped people in over 100 industries make millions of dollars for their businesses with his copy, strategic marketing advice, and by teaching them how to write their own copy.



A popular speaker at business events, David is known by industry insiders as "The Marketer's Marketer" because leaders in the field often call on David to help them solve their most thorny problems.

David has been featured in the Wall St. Journal, The New York Times News Service, USA Today, Fast Company, International Management, Sales and Marketing Management, and dozens of other newspapers and magazines around the world.

David's corporate clients include: IBM, MCI, Pacific Bell, Time Life Books, PG&E and United Air Lines.

David is former San Francisco Bureau Chief of McGraw-Hill World News. David is considered by many to be the best teacher of copywriting in the world.

www.CopywritingTemplates.com/Igor

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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 David Garfinkel, which was recorded for us at a Private Hypnosis Club as part of our interviews with the Hypnosis Masters Series.

As you will hear, David is not just a Master Hypnotist he's also a Master Innovator in this field. David'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.

Interview – Part 1

Igor: Welcome to StreetHypnosis.com. My name is Igor Ledochowski and I'm here with Master Hypnotist David Garfinkel from CopywritingTemplates.com/Igor.

David is a master hypnotist in his own right, but is also specializing in using hypnosis or hypnotic language in the written form in order to persuade people. This is something known as copywriting. David is going to talk to us today about how to turn our hypnotic knowledge into a powerhouse of written persuasion.

David, welcome on board.

David: Thanks Igor, it's nice to be here.

Igor: I'm excited to have you here, because people who may not be familiar with your name, that may be in the Internet marketing and copywriting community in terms of influential writing, they will instantly recognize your name.

People who haven't come across that community before won't necessarily know that we are talking right now to one of the real powerhouses when it comes to writing persuasively, things that sell.

David has helped some of the biggest names in the industry create multi million dollar empires. He's helped us create our own Street Hypnosis. You wouldn't be listening to this interview right now if it hadn't been for a lot of the input and help that we've received from David over the years.

I'm exciting to talk with you, especially because I get to pick your brain and share some of the wealth and knowledge you have in terms of applying this stuff to the written word.

David: Thanks. I'm glad to talk about it. I've been interested in hypnosis and different states of consciousness for many years and I've studied it specifically to help improve copywriting, but I've never had a chance to talk about it in a coherent way, much less with someone at your level of skill and knowledge about hypnosis. I'm looking forward to the exploration myself.

Igor: So am I actually. I think the best way to launch off this call, which you hinted at a little bit is...

- ◆ **Can you tell us about how you got into this field of hypnosis and how you maneuvered into where you are right now?**

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David: The short answer is curiosity.

Way back when dinosaurs still roamed the Earth in 1972, I started studying eastern religions and began meditating regularly with transcendental meditation. I believe that the meditation primed my mind for some of the things that came later with hypnosis. I did Yoga and like many people my age and of that era. Also, did many things in the human potential movement classes.

I never did take acting for the record, because a lot of people wonder about that and have no desire to, but I probably took a lot of other spin offs. Even now, this year, I'm taking a course that comes out of the national training laboratories (NTL), which developed T groups back in the 40s with Kurt Lewins, which is all part of that human potential movement.

I've been involved in various explorations of the mind, consciousness and communication. In the early part of my career I was a journalist, first working for newspapers and then working for a large corporate magazine and book publisher. I called them the information government at the time, because they were so large. McGraw Hill, I worked for them in New York, Chicago and then I came to San Francisco in 1974.

When I was in Chicago, I was studying screenwriting and one of the things I thought, because in movies, comedy is so important and I didn't want to just write what I thought was funny I wanted to test it in real life in front of an audience.

So, I studied improvisational comedy at the Player's Workshop of Sex and the City, which does not mean I was part of the Sex and the City troop, I was not. But they had a player's workshop where they had a lot of the people who were involved in the famous Sex and the City, which became Sex in the City TV and a lot of people came out of that Bill Murray, John Belushi and so forth.

We were talking about this earlier. You said that improv requires a lot of access to and conversation back and forth with the unconscious mind. In the 1990s, I did human potential training called Avatar, where for example, you would stand outside, look at a tree and imagine that you were the tree. You'd start to feel what it felt like to be a tree. I'm glad we didn't do that with fire hydrants.

Igor: What you're describing is very interesting in terms of the hypnotic journey. You started the hypnosis in reverse model to what most people start, in that you started with the experiences yourself. The Avatar training you're mentioning, where you imagine being a tree, butterfly or something, it's a deeply hypnotic experience, you're doing deep trance identification.

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The improv comedy, which is something I recommend highly to people. Again, you're standing there forced and you're put into a position where you have to trust your unconscious to come up with material, because there's no way the your consciousness mind can keep up with it.

This idea of digging inside for the gold nuggets that we have inside is daily bread and butter to these people and something that as hypnotherapists and generally hypnotists as well, we need to be in tune with, because that is where the power messages come from.

I can see that all feeding into your hypnotic experiences when you started getting into more official hypnosis workshops and maybe even influencing your writing, making it come to life more for people.

David: It probably did. I've always had this instinct that things should be experiential rather than in formulaic. It's sort of a cinema, verity approach to life in a sense. Just out of preference, I can't say why, it's just always seemed that way to me.

In 1999, I met a man named Stan Russell. Stan was what here in the Bay area you might call a consciousness hacker. He studied anything and everything, all kinds of exotic things. He told me about the Huna practices of Hawaii and many other things. He also taught me some very basic NLP. He asked me to listen to Tony Robbins 'Unlimited Power'. He had me read the book *The Magic of Rapport* several times. It worked great. U

I remember, I think I took to this stuff, maybe because all the things I had been doing the previous 15 or 20 years. It came to me rather easily. I remember going to meetings and I would start practicing these rapport techniques and this was long before millions and millions of people were doing this. People would ask where have I met you before, I feel like I've known you all my life.

Igor: That feels pretty powerful when you first have these references of something is going to here. I'm sure that encouraged you to keep going.

David: Oh it did. I realized or imagined that I was entering a whole new world of magic, because I had never had particularly good social or conversational skills. I think that a lot of the skills I've developed, woven through that has been a thread or cable of hypnosis and NLP types of training.

When I started writing copy, transitioning over from an editorial style narrative or journalistic writer and that happened about 10 years before I met Stan Russell. After that I started to see the value of hypnosis, NLP and other forms of this kind of exploration as it applied to persuasion.

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I was never particularly interested in being a hypnotherapist or working clinically in that sense, but I was interested in applying whatever I could learn about persuasion. Not only about persuasion, but about communicating with the other than conscious parts of the human mind with words and non-verbally.

All of that information or the largest part of it was already established and codified in official hypnosis, so it made perfect sense.

Igor: This brings us to an interesting question in. You mentioned you have copywriting and for listeners, they might be thinking of this as the legal term, that little © they see at the end of something saying you can't use this material because it's copyrighted and belongs to me.

That's not the kind of copywriting you speak of is it, it's actually a specialist term, used more in the journalistic industry.

◆ **Could you tell us a little about what you mean by that, so people may understand what it is we're doing here so it fits into why we want to learn about copywriting as hypnotists?**

David: Sure. Let me get the other one out of the way first. There is copyright © and that is protection of intellectual property. Creative people, if they know how to use it it's their best friend. That is spelled copyright like your right hand.

Igor: For anyone listening, this interview is copyrighted, so don't you steal it.

David: That's right.

Copywriting means writing copy, spelled copywriting.

That has a lot of different meanings in the world of advertising, marketing, persuasion and even non-persuasive, non-advertising uses. Writing copy has a lot of different meanings.

For what I do and for the purposes of this interview it has a very specific meaning, it only means the written word that prompts the reader to take an action, which is, by its very nature, persuasive. When something prompts/persuades somebody, as opposed to coerces or forces somebody, but when prompts, persuades and inspires them to take action that's persuasion.

Let me describe that kind of copywriting the way I see it. I see copywriting as the spoken language in written form. That's different from what we learned in school, in business, in journalism or book authoring. There are many differences but I'll give you a couple quickly and as we go on we can get into a lot more detail.

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1. One is the spoken language often is grammatically or syntactically incorrect.

You could end a sentence with a preposition when you're speaking and a lot of people do, because they may not know which rules we're speaking of. That sentence was just ended with a preposition. People talk that way all the time.

2. Another thing is, if you listen to people speaking casually with their hair down so to speak, when they're not trying to be proper or self conscious, they generally tend to repeat a point several times, repeat themselves.

That works in copywriting. Repetition works very well. However, in business, school, journalism, and all of the official writing methods, you are taught to be very economical with words, to make your point once, maybe to briefly preview it and summarize, but certainly not to repeat yourself, because that's repetitive, that's extra words, yet, in real life that's how we communicate.

Copywriting mimics the way we speak when we're excited about something and being persuasive. Just a quick hint for people who are thinking if I want to do this I'm going to have to change the models I'm referring to. What I'm hearing is, don't model Strunk and White, the rules of grammar, what should I look at? Don't model articles in the Washington Post, the New York Times or the Times of London? No.

Model the actual words in a sales conversation. If you can record your half of a conversation where you're selling somebody something successfully, even if what you're selling them is a free initial visit for a hypnosis session, for example, you can record that. Look at those words transcribed and you'll get a sense of how copywriting works.

Igor: Let's pause for a moment, because I think you're mentioning a couple of very important things.

First, the kind of writing we learn at school which evolves into business or journalism, which essentially are similar styles of writing, is all about providing information. It's about data and it speaks to only a very small part of the mind that assimilates data information. For example, a book author or novelist will write in a different part of the mind that is more about experiences and so on.

Here you're talking about the stuff of day to day interactions. It's neither pure experience nor pure information it's a way of blending information and experience in order to achieve some kind of purpose.

That purpose could be to create a pleasant relationship with someone like your spouse, child or something like that, to support someone or because you need something and you're trying to motivate them to engage in some action that will

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help you. It's something that we've unconsciously become very good at, for our entire life span.

All you're doing is saying ignore what Mrs. Hawthorne told you in the second grade. Do what you've been doing when she wasn't looking, which is when you're speaking to your friends on the playground or on the telephone, translate that into the spoken word. That written version of the spoken word will influence people much more profoundly than just giving facts or merely providing a charming experience would do, right?

David: That's right. That's a good point and I've never heard it put that way before, but I like it. Combining information and experience towards a purpose. There is a somewhat religious based book, a bestseller in the U.S. called the *Purpose Driven Life*. I mention that, not to talk about the author of the book, but to focus on the phrase.

Without any religious overtones, we could say that copywriting is purpose driven writing. It is writing meant to achieve an outcome. Not too many types of writing are unless you say that the outcome is to inform or divert. When the outcome is to get the reader to do something, to take an action that's what copywriting is.

One thing I'd like to say is that a lot of people ask what words they should use. I've come up with a list of 10 magic words. I know my friend John Carlton, the copywriter has a list of power words and other people have come up with the words too. Words are important, but they're not even useful until you've taken care of a few previous steps and if you skip those steps, the words can absolutely fall flat.

What you have to know first is who your customer is and what's on his or her mind.

Igor: Just to create an analogy here that makes sense to everyone when they consider the normal conversations we have. For example, when you speak to grandma, you don't speak in the same way as you speak to your spouse, lover or your business colleagues. Your whole mannerisms change, your vocabulary, attitude changes and chance are what you want changes as well.

Even as hypnotherapists we have to do that. Some people come in and we have to be more forceful and direct them. Other people come in and we're going to be kinder and gentler in what we're doing. Our language automatically adjusts, given what we know about the people in front of us. We can see it, because they're right in front of us.

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What you're saying is don't focus on the words so much at the start. Initially, think about who you are writing to, what kind of people, right? Your local soccer club will be populated by a different kind of people than your local knitting club for example.

By imagining the people you'll be talking to, you'll automatically switch the mindset to automatically allow a certain vocabulary to emerge, a certain way of phrasing things, understanding what people want, desire, need and value and so on. You now have real people in mind rather than abstract information that you're presenting.

David: Absolutely. In fact, let me give you an example that may be surprising to some people and may sound silly, but it's certainly not silly to the people involved.

I'm not a particularly religious person, although I do have some spiritual beliefs. But, as a copywriter I deal with people in all different groups and spectrums and of different beliefs. I remember I was dealing with some fundamentalist Christian homeschoolers on a particular project. My part of it had nothing to do with their religion, but I needed to be aware of their beliefs and attitudes, and especially if there were certain words, and I'm not talking about profanity here, I'm talking about seemingly innocent words.

I was warned very forcefully not to use the word evolution in any way, shape, form or context, because this would set off alarms. A lot of times when you're talking about development of things and innovation that word comes up.

That is what I mean. I'm not saying we need to walk on egg shells, because we don't. When you're writing copy it needs to be as open, conversational and natural as possible, but when you go through that editing stage, you need to be aware of what words are going to work, in which way and if certain words are going to push certain buttons.

Igor: The opposite is also true. For example, as hypnotists, we get fascinated by things like deep trance or instant inductions. These are buzzwords that hypnotists are fascinated by. But someone who's not involved in the field, when you say instant induction, they'll ask if it's an electrical device, what are you talking about?

David: That's right. It's very important to not only understand which words are going to push the wrong buttons with your reader, but also which words are going to result in the "deer in the headlights" look. They're just not going to have any idea what you're talking about.

That requires stepping out of your own skin, your own mind and imagining how they look at the world. It takes a certain amount of discipline and concentration, but it's well worth it, because it allows you to multiply your ability to sell far

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beyond your own capacity to talk to people one-on-one or even in a group, when you can do it with the written word.

Igor: You're renowned for writing sales letters that cost \$10,000 to \$20,000, which are not unusual sums, which go out to a large audience.

- ◆ **How can you write one letter that many different individuals will read and all still be influenced in the same relatively, predictable way, are you saying that everyone is the same or is something deeper at play here?**

David: Great question. Everybody is not the same. People are the same in a fundamental way, at the core, in the sense that most all people are moving away from pain and towards pleasure. However, the way they make meaning, what they see as painful, besides the literal physical pain, which is a small part of what's painful in most people's lives and pleasure, is different.

When I'm writing a sales letter, I like to write to a specifically defined market that I understand. You can say as a rule that most people in the market will have enough things in common so that you can write about those things.

To take this to the level of ridiculous, you might have people that like ice cream. Some will like chocolate, some will like strawberry and some vanilla. You can't say this is only for you if you only like vanilla ice cream, but there are ways around that.

For example, since I know you like ice cream— whether it's strawberry, chocolate, vanilla or all three flavors—, you have to find a way of being inclusive and yet specific. That comes from knowing the market, what they prefer, what they've responded to before, what their values are and what brings them together as a market.

Igor: It goes back to this fundamental step which we're going to need to do as hypnotherapists also. You've got to understand what your client wants.

- ✓ What do they need and want?
- ✓ Where are they now?
- ✓ What are their problems?
- ✓ Where do they want to head?
- ✓ What resources do they have at their disposal?
- ✓ What don't they want?

It's almost like you're doing a little group therapy thing with your sales letters. As a group they have these tendencies. In this group, people are good at these things, bad at these things and they want these things and don't want these

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things. You can write toward that group, as though it were an individual with all of these different characteristics emerging as a collective.

David: That's right. One of the Milton Erickson's, if you will, of copywriting is a man named Robert Collier who wrote a book you can find on Amazon, called *the Robert Collier Letter Book*. It's a very good book.

He has a famous phrase that we all, as copywriters tend to remember when we're starting a new letter, email, script or anything. That is you want to enter the conversation already going on in the prospect's mind, which I think is similar for a clinical hypnotist too, if you can identify that conversation, you're halfway home.

Igor: Right.

You clearly know your stuff when it comes to copywriting.

- ◆ **Can you give us a quick overview of how you got into this whole field before we start investigating how we might use this practically as hypnotists?**

David: Sure. As I mentioned, I started as a newspaper and magazine journalist and got hired by McGraw Hill, a very large international publishing company based in New York starting as an editor for a magazine there.

I moved to Chicago to become a news correspondent in the early 80s. One skill that emerged that has carried through as a theme through my work for decades is that I'm very good at explaining esoteric things to people who don't know about them.

At the time, I was writing about construction engineering. The editors of the magazine said there's this new thing called the personal computer coming on the scene, so we need some stories about how construction companies are using these computers and the business applications.

They sent this to 104 people around the world. At the end of six months, four stories had been written and I had written two of them. The San Francisco bureau chief job was open for the first time in 40 years. I was able to get that job and moved to San Francisco in March of '84.

It didn't work out too well. I worked and worked and became miserable. I took a risk and quit. Everyone thought I was crazy.

Igor: That was a big risk, right?

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David: It was a big risk. I wasn't independently wealthy and didn't have a great way of making a living, but I could not continue to do this. I was grinding myself into the ground.

I had always wanted to teach. My mother used to tell this story about me. I was late to start talking as a baby. I started later than most kids, but when I started I wouldn't shut up. I look at it differently, of course. My belief is I was giving my first seminar, I just hadn't found the right audience yet.

A couple years after leaving McGraw-Hill, I was freelancing and casting about trying to figure out what to do. A company called The Learning Annex came to San Francisco. A friend called and said you should call them up and teach there. I asked what and she said teach something about writing.

I called the person and was asked what I could teach. I said freelance, business or travel writing. She said okay, bring three course descriptions down to my office tomorrow and we'll get you started.

The funny thing was I was able to do it. In retrospect, I was imitating probably some of the worst habits of my teachers and professors. I wasn't necessarily creating great learning outcomes at the time, but I was having fun doing it. People enjoyed it, they learned something and it got me started. It was a real ready, fire, aim kind of situation.

Igor: It sounds like you're doing and if you want to write persuasively, you should all be considering and taking this to mind. The key to great copywriting isn't to sit down and write the perfect letter, but to just write and write a lot. Get used to writing. Write in different styles and different things. Write a diary, a journal, and in all different ways so you're exercising your writing muscles.

Especially nowadays with the Internet, emails, text messages or voicemail, people aren't doing that much writing anymore, they're sending short messages as opposed to actually writing things, having a flow of things and so on.

One of the key secrets coming from this is if you want to be a great copywriter and persuasive writer, using your hypnotic understanding and insights in the written word to persuade, then the first step is to start writing as much as possible. Train your unconscious to present fluid ideas in the written word as much as in the spoken word.

David: I agree. There was a famous American novelist named Lionel Trilling who said "*The art of writing is the art of applying the seat of the pants to the seat of the chair.*" You've got to sit down and do it. If you have a stand up desks and you're going to write standing up, that's okay too.

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You have to do it. There are all kinds of studies on deliberate practice and everyone these days talks about the 10,000 hours you need to do something in order to be a master at it. I don't know if you need to write for 10,000 hours to write copy, but you're correct that it's better to write more than write less.

One saying is quantity will lead to quality. Sure, you need to review what you've done, edit it and make it the best you can make it, but don't do that while you're writing. Just sit down, write something and then clean it up later. That takes a certain amount of discipline and focus to say no, I'm not going to fix it now. I'm just going to complete what I have to write and then I'll clean it up later.

Igor: This is something you did as well, because you were an accomplished writer, you wrote for magazines and so on, so your writing riding craft was there. Just like with speaking, you can become a specialist in one topic, in which case, as soon as you're being asked to write something different, people get stumped, but you didn't do that, you became an expert at speaking or writing about things.

I believe you wrote a sales book with someone long before you had any official "sales experience." Yet, because you were a good writer, you could sit down with someone who was a good salesman and together you had perfect synchrony to work things out properly. That's one of the things good writing lets you do, it's as fluid as good speaking, it lets you fit into the new context and makes it fit there as well.

David: Right. The book you refer to, it was a couple years after I started teaching. I joined a mastermind group. As a side note and total tangent, I recommend everyone who has the opportunity to join a mastermind group. I just joined a new one in the Bay area last week and I've been doing this for 21 years now.

It's among the most valuable experiences of my life. You can read all about it *Think and Grow Rich* by Napoleon Hill and people have written other books and ebooks about mastermind groups.

One thing I want to say about the sales book before I get into it is that writing that sales book was one thing's that led me on the path to becoming a copywriter.

First, I had an opportunity to put my name on the cover as a co-author and I said I didn't want to for the reason you mentioned. I didn't want to be identified as an expert in sales management. The book was called *Effective Sales Management* and of the many things I'm good at, managing people and especially salespeople is not one of them.

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I didn't want to be in a situation where I was called and asked to give speeches about managing sales people when all I knew was what Tom had to say and put it together with him in book form. I enjoyed writing the book with him and we did well. The book sold over 20,000 copies, which is technically a business bestseller in the world of books. I think it's still in print. The company was sold to another publishing company.

Tom was the number one salesman, not sales manager, but salesperson in his company, which was a Fortune 500 company, Avis Fleet Leasing. He was the number one guy for five years in a row. That was how he got invited to write the book, because of his track record.

I remember going down to his office near San Francisco airport and he was sitting there with his feet up. He'd see me and sort of smile, wink and motion for me to come in. I wasn't sure what he was doing on the phone, but it didn't sound much like selling to me.

He was trying to get these guys he was talking to, a free car, like a Jeep Cherokee or something for the weekend for their trip up to Tahoe. Finally, I asked, what are you doing if you don't mind me asking? He told me, I don't ask them to buy anything and I said yes, I noticed that. He said I treat them and they refer other business to me.

I thought and wow, that's valuable. I began to study the art of getting referrals. I started to collect techniques. I wasn't going to write a book about it, but I didn't want to go through the publishing process again. I created a cassette. Do you remember those?

Igor: That dates it already.

David: I created this cassette called "Referral Magic, 17 Ways to Let Your Clients Do Your Selling." You can probably find it on the Internet free at this point. It was a long time ago.

I wanted to sell it and I did know how to do that in a way that would be profitable. It was taking up so much of my time to sell each one. I didn't know how to write an ad that would close itself. I wasn't depending just on the cassette sales to make a living I was also training people on public speaking with a partner.

One of my partner's clients or friends gifted him a copy of this newsletter on copywriting. I didn't know about direct response copywriting, the very thing we're talking about today at the time, it was a good 20 years ago. I read it and read it and it hypnotized me. I was so fascinated by it.

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We kept getting copies of this newsletter and right around then, Hurricane Andrew hit Florida. It was a devastating hurricane and the guy that had published the newsletter, Gary Halbert, put on a free seminar to everyone who subscribed to his newsletter. The only condition was that you would have to write a check at the end to the Red Cross making a donation for the hurricane victims.

I thought that was a good deal, so I went. Everything I heard, I was taking notes a thousand miles a minute. I knew this was a turning point in my life and it really was. It changed things. I soaked in every bit of information that I could. Then I went home and tried to apply it. I got all the materials, newsletters, books and seminars, everything I could find.

I was very frustrated. It was hard, although I took to it well. I had this background of selling, teaching, writing and only now when I realize it, all of this experience was in the unconscious mind, which is where motivation, sales, persuasion takes place.

I was able to learn it, but I had to connect a lot of dots myself. I wrote a letter in the early '90s, shortly after that seminar for a travel company. It made the company \$5 million dollars a year for many years and they had to stop mailing the letter, because they couldn't handle all the new business.

Igor: That is what's called a quality problem.

David: I know that also sounds like a typical copywriter's brag, but I have a sworn statement, a letter from the head of the company who is a CPA, who said that...

Igor: You said something that is interesting in the evolution of what we're talking about. First, people need to appreciate that there's a lot of know how that goes into copywriting. Even though I know you've got a particular system or method for making it very simple, it still requires an application where people have to go out and do things with it.

So, you were first and foremost a writer and you've got to understand that. Then you got your hands wet with the whole selling industry and got a sense of what selling was, so you could start combining those ideas a little bit. Only at the end of that process did it come together as doing the selling process, but in the written form, understanding that there is a structure and sequence for this whole thing.

Which, by the way, is one of the genius' you have of being able to explicate that structure and sequence elegantly, so the letter becomes easier to write, because you have important weigh points. It's like those drawing by numbers

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things where you end up having your picture set up ahead of time with that structure.

Then it's a question of having experience writing so you can write more. Secondly, understanding things like hypnotic principles like framing, language and so on that allows you to bridge from one step to the other so it becomes a fluid and seamless whole.

David: Yes. That evolved over time and in a crucible of quite of bit of struggle, because there's another side to that letter as well. It was a fairly simple letter of two and a half pages. I wrote it and completely rewrote it seven times. I don't mean changing a word here and there, I mean starting from scratch. It was horribly difficult.

These days, it's not like I reduce the number of times I rewrite something, I've reduced a lot of the resistance, struggle and pain, because I've found some ways to start on more solid ground and have a clearer idea of where I'm going due to a lot of this systemization techniques I've developed.

Igor: Let's pause for a moment, because I think you've mentioned a key insight in the process. This is something I first came across in improve and stand up comedy. There's a famous man named Keith Johnson. I often recommend people read his stuff. He's very well known in the acting industry.

A phrase he came up, which I love, was when people are telling stories and it's not going anywhere, they become so insistent to keep the story going that it sucks all the life out of it and kills it. Whereas, a much easier thing to do is halfway through your skit or story, if it's not working, just stop it, spin it and start again from scratch.

Because, you have this creative unconscious that will not run out of material. It's got an infinite amount variety of material, so you're better off bending it and starting from scratch than trying to rescue something that is already limping and about to die.

I thought that was such a revolutionary thing, because in school we're taught to keep working at our essays, polishing this and the other instead of saying just start again without the mistakes.

David: I've done that many times with letters, headlines, premises and offers. Sometimes you just have to tear it up and start over, because sometimes what comes out first is all of the runoff, all the stuff that was clogging up the passages before the good stuff comes out. How do you know, well you know when you know.

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Igor: Yes, you read it and go oh, this is terrible. Versus the other times when you write something and you just know this stuff is gold dust, you're on fire. We've all had that experience where you know you're writing or saying something and you're in the zone. There are other times where you're writing stuff, but you look back and you're not sure about it.

I don't know if you agree, but as a good rule of thumb, if there is any doubt, there is no doubt. In other words, if you're not sure if it's any good then just do it again.

David: I don't agree with that and I'll tell you why.

Sometimes there is almost an inverse reaction to it. I've found sometimes that when I'm in love with what I've written or with some of the people I've mentored or some of my peers, when they're in love with what they've written, it's a sure sign that it's no good.

And sometimes, when I've written something and I feel very uneasy about it, it's almost the unwillingness to let go of it, is an indication that the unconscious mind thinks it's too valuable to release to the marketplace and the world. It's a very strange thing.

With something artistic, I think what you're saying is true. With copy, first, what's going to work might make sense to the motivated, emotional mind in motion, but to the static rational mind, it may offend or it pushes the edge of acceptability and may shock or may not seem to fit.

Usually what works well, is when you show something to another person and we had this very experience on the last promotion where I wrote a letter and you. Your partner Cliff looked at it and he said that word doesn't work so well with our marketing, if you could go through the letter and do a global search and replace.

I never told Cliff this, but I'll tell you and the world. I hated the idea of doing that. I knew he knew what he was talking about. I knew from experience that whether I liked or hated it mattered to exactly one person, me. I wasn't the person who was going to be selecting or rejecting the offer. We got a 3.2% response on that letter, which means it was a very successful letter.

Igor: In the field of copywriting that is a very significant response.

David: Yes. You're often happy if you can get 1%. I've done well in letters that have done less than that, so it was a home run.

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You have to get yourself whipped up into a frenzy of passion eventually to write this stuff. Then you need to edit, prune and clear it up. You're going to often have too much bias about the point of view that you settled on to be a clear headed judge of whether it's going to work in the marketplace and that's why it's always good to have another experienced person.

Do you think I'm mad at Cliff for making that suggestion? Not at all, I'm quite grateful that he did. Was I mad at him at the time? No. Did I believe he was right? I had a hard time doing it. Did I know he was right? Yes. I knew, because from experience, when I was in the role of writing the copy I was as passionate about it as I am talking about it now. He was in the role of evaluating it from relevant experience and those are the keywords, **from relevant experience**.

Interview – Part 2

Igor: Well, that gives us another clue into the writing process, which is something that someone else told me. I think you're familiar with him, Harlan Kilstein, the idea that you don't write to yourself, you have to write to your audience.

Some of the biggest mistakes people make is to try to write a letter that satisfies them, rather than satisfying the people that will be reading it.

David: Harland is absolutely, right about that and he's a brilliant copywriter.

Igor: One of the things that you both are familiar with, is this idea that there are things in the copywriting process that hypnosis can augment. It makes it more powerful for us and more useful. There are things we need to stay away from like the plague, because it's going to destroy our writing.

Before we get into how to translate the spoken hypnotic principles into the written persuasive principles...

- ◆ **Could you give us an overview of what you consider the connection between hypnosis and copywriting?**

David: Sure.

One important thing is honesty is needed in both. You have to come from a different point of view. When you're doing hypnotherapy, coaching or any kind of support of other people's growth, you really need to focus to whatever degree you can get acceptance on people taking responsibility for their own growth.

While you certainly never want to tell people things are going to be hard or difficult, you want to keep the ball in their court. You don't want to let them off the hook. You want to let them take ownership for what they have to do in order to make the change they want to make.

With copy and sales, it's a fine line. You want to be honest. Yet at the same time, you want to lower the barrier to entry by making it seem as appealing, easy and irresistible as possible.

For example, there are magic words like– free, guaranteed, magic, easy and quick. You want to present your offer with integrity, but at the same time, you want to make it easier to say yes than say no.

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Igor: Right. This is nothing new in the sense that you don't want to put people off before they get excited about the idea. If you're telling this is terrible, hard, you'll hate it, you're going to have to work like a slave in the salt mines it's going to make them ask why they should be interested in this, because they haven't had the chance of experiencing the upside yet.

So part of the job of copywriter is to give them enough enthusiasm about the upside, enough encouragement to actually dive in and start getting experiences, at which point you can now have an interaction with the client and person to keep them motivated long enough to carry them through and get the ultimate pay off.

David: That's right. A lot of this has to do with sequence. I've learned a phrase from you. I can't remember exactly how you've put it, but you talk about how the mood is going to determine the meaning of words.

Igor: Essentially, when you're talking to people, you don't want to try and change their mind. You change their mood and their minds will follow.

David: The same thing is true when you're writing to them. With copy, that means while it needs to be factual and appear to be reality based and plausible, your focus is to put them in a positive mood or perhaps a mood of fear. But, a mood that will make them receptive to what you have to tell them rather than, just coming in and blurting out the facts of what you have to tell them.

Igor: Nothing says you have to be dishonest about this process. You can still be up front and get people to understand what's going on. This is more about the power of motivation than how honest or dishonest you are.

I'm thinking about great political speeches, where at the onset of World War II, people are saying this is going to require all of us to pull together, but we can do this. They're not going to sit there depressed, the whole nation saying we are so screwed. They're going to come and kill us all, we're going to be enslaved and all the rest of it. That would be a ridiculous speech to give on the eve of one of the most important events in history.

Instead, they're going to say here are the facts, here's what's happening, and we can still do this. We have it in our cultural heritage. We have it in our possibility, our imagination and so on and that delicate balance between being honest and yet, motivating people to be willing to engage so they don't lose faith in themselves.

This is something we should note as hypnotherapists, people will often surprise themselves with how much more they're capable of than they thought they were, once they are put into the situation or allow themselves to go into the

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situation where they're unconscious mind is free to impress them and do stuff they didn't know they had inside them.

David: Absolutely! When you come to political talk, one of my favorite politicians is Winston Churchill. Something he said brings up an interesting point about cleverness. A lot of what people see in copy, especially in television commercials, expensive national magazine ads or newspaper ads is very clever interest the sense of being entertaining or having double entendres, but that's not the kind of cleverness that's good in copywriting.

The kind of cleverness is a very astute use of language to match the mood of the person reading it. I'm not sure what Churchill was up against when he said this. I just saw a poll today that read four out of five Americans distrust the American government.

Churchill said "*Democracy is the worst form of government except for all the other ones,*" which is a clever way of meeting the people where they are, entering the conversation going on in their mind, creating a bit of an ironic and yet, true statement, if you happen to believe what he's saying.

Igor: It's also a wonderful example of mind bending language.

David: It is.

Igor: You're policing exactly what they're thinking and just as we're in there being confirmed, you're whipping it all around and suddenly they're going hang on a second, yes there's truth on the other side of it too.

What you're suggesting is that people don't have to be bad people to sell effectively. In fact, almost the reverse is true.

◆ **Why do you think it is that sales people have such a bad rap of doing something manipulative, bad or are somehow forcing people into bad choices?**

- ✓ Why do you think sales people and these sales letters in particular can have such a bad rep amongst that general population?

David: There are so many stories about Milton Erickson, where nobody who talked to him had any idea that they were being hypnotized. Yet, these days there are so many people, probably people who haven't studied with you, but very inept hypnotists who are overt, clumsy and hand fisted about what they're doing. Yet, there are other people with skills approximating those of Erickson.

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To people who know nothing about hypnosis, they may have met the person who had skills approximating those of Erickson and said he's a nice person, I like him he's authentic.

When you ask if they know he's a hypnotist they say no, he's not a hypnotist. They'll tell you who a hypnotist was and point to the awkward person who talks like he's on drugs and says nonsensical stuff trying to move time forwards, backward inversely in the same sentence. He makes no sense and has no rapport skills either.

A lot of the copywriters these days, because they haven't been willing to learn the craft, learn about markets, become sensitive to the people in the markets, learn about sales and write conversationally, all the things we've been talking about here, they'll come across like the bad hypnotist.

Igor: Right. So it's more that we are noticing the bad copywriters, the ones that are violating the principles. Because we're noticing it, it almost means that it's an example of what a bad copywriter is. No wonder people get up set. They're getting upset at all the things they're noticing, which is the bad stuff.

The stuff they don't notice is the good stuff. They think that stuff is natural and normal, but they don't realize the person had to work hard to make it sound natural, be normal and be something positive in that person's life as well.

David: That's right. Copywriting, like hypnosis, you start out doing some of these things naturally, without a lot of skill and then when you first start to learn it you become awkward and self conscious. Eventually, it comes full circle where you get to, where Maslow called unconscious competence, stage four of the mastery path. Once again, it not only sounds natural, it is natural because it becomes integrated into your personality.

Igor: This is what happens to hypnotists. Hypnosis is not something you do to people it's not even something you do with people. In my opinion, it's something you become. You become the hypnotist, you just are this way. You naturally communicate in different ways so people respond to you more hypnotically.

It's not an artificial thing, but part of your personality, part of the way you engage yourself in the world and expressing yourself to the world, so it's who you are. That's important for people to take on board and get away from the technique oriented approach. Techniques are just vehicles that train you to become a better and more effective person. When it's second nature to you, that's when the cool stuff starts happening.

It sounds like copywriting happens in the same way. It's a skill that with commitment and time put into it, it becomes so natural and automatic that you

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can properly express those feelings, thoughts or ideas inside in a way that other people can see it as just as exciting as you see it yourself.

David: Yes. What's very amusing is to watch a person who is highly critical of sales people and by the way, not at all trained, skilled or practiced in sales when they're in a position where they have to sell something themselves, whether it's something on eBay, a swap meet or their own car or house. They become almost like a cartoon exaggeration of their own worst nightmare.

Selling isn't bad. Bad selling is bad. Good selling can be very ethical. If there were no sales, there would be no business. If there were no business, most of what we know in the world wouldn't exist. Clearly, someone has to do it and it's not a necessary evil. It's that some people do it very poorly and some people do it harmfully to others, but it doesn't need to be that way.

If you have the skill and make the commitment to be effective and ethical, you can do business that way. You can write copy that way too.

Igor: To emphasize this, there are a lot of people, with good reason, who believe that good business skills are at the fundamental heart of keeping a free society. When you have the bulk of people, the middle class normally, who have a share of the wealth and then governments have to pay attention to them, because that's where their income comes from.

If you have one or two individuals who have all the wealth focused on them, that's what a typical aristocracy would have been, it can lead toward abuses, because now the bulk of the people are being ignored, because there is no wealth that gets them attention in the first place.

The fact that you have a nation where everyone is good at selling stuff, in other words, creating commerce and healthy economy which, basically, is what selling stuff is. It's creating a flow in the economy, is good for everyone because it means you're more successful as a normal, every day person, which means there are millions of people like you in the same country.

That's where the power lies and that's how you guarantee the power is with the people rather than a more communistic ideal, where you try to take it away from and give it to others. We know from history that doesn't work very well.

David: I agree. That is how I look at things. I know a lot of people have different ideas, but that's my point of view for sure.

Igor: We're not trying to impose a particular idea, it's just to show that commerce is a natural part of life and selling is at the heart of commerce. If you don't have any sales, then you have no commerce. Without commerce, societies quickly start falling apart.

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Until we figure out, and that is a story for another day, to figure out if we even want a society based on commerce, but right now it's the fact that we need one so we need selling processes. It's not a question of whether or not we should be selling, but how do we do it so it's effective, ethical and they don't have to be something that counter act each other.

David: The way I've heard it that I'm comfortable with is, the problem is not when there is capital in the hands of the people. The problem is when there is capital in the hands of too few people.

Igor: Right. Moving quickly on to the idea of copywriting and how it's related to hypnosis. We've got some basic principles in terms of translating it. Hypnosis is like copywriting in terms that it needs honesty. Bad hypnosis is just as sleazy as bad salesmanship.

They're both disciplines that require an amount of skill and commitment to refine that skill over time to become effective and maintain your ethics. It's people, who are unskilled and usually, because of a lack of commitment that try to take shortcuts which is where the ethical problems start coming in.

Can you give us some insights into the top five mistakes that an imitator—because they're mimicking salesmanship like a bad hypnotist would be mimicking hypnosis, but they're not doing what they're supposed to be doing so we can't call them a salesperson.

- ◆ **Could you give us your top five mistakes that a non-skilled imitator might make that turns them into a sleazy, unethical attempt at being an influencer versus the genuine deal that's a force for good in life and the society they live in?**

David: Sure. When I put together a sales letter, a question in my mind, especially at the beginning with the headline and first 300 words is... What is the largest believable claim I can make that's true, that I can get people to believe or at least hold out for the possibility of it being true initially, and if I can prove it they will believe it?

I know that's a mouthful, but a lot of people are just going to throw something up against the wall, the more outrageous the better. They don't believe it themselves and they're just hoping that someone else will, and be a sucker for their wild and outrageous claim. It's not believable.

People will see something like that and generalize it to all copywriting. That is the first thing.

Igor: It's not a question on whether you're making a bold statement, it's the ethics in it, is first do you believe it yourself? If you don't, you have no business making

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it. Even if you believe something amazing is possible, you can't make that statement unless you can make it believable to the people who are going to read it; otherwise, you've gone too far.

It's like taking someone who is chronic pain for 10 years of their life and telling them you'll clear it up in five minutes. They're going to think that is ridiculous and ask how you can possibly clear it up in five minutes. You may have to spend an hour getting their mind ready to accept that they can get through this in five minutes.

That's a big difference between saying outrageous claim, we can take six years worth of pain away in five minutes, versus here is how six minutes could be enough to take away six years worth of pain.

David: That is right. That brings up a subsidiary to this first mistake of making outrageous claims. Just because something is true, it doesn't mean it's believable. For people who aren't involved in the persuasion game, they may not have any idea what that means.

If people aren't aware of this, you have some methods with your Advanced Covert Hypnosis and other things where you can get rid of a lifetime of pain in five or 10 minutes. It can work to a person who is open to that happening.

Yet most people think you have to go to a Chiropractor three times a week or get an endless array of pills or need surgery. Those beliefs can get in the way of a person believing what you're saying and the five minute cure working.

From the point of view of the persuader, you have to respect that. You can't have contempt for the person's limitations. That is not going to do you any good. It might make you feel smug and superior, but it's not going to help you get the result that you want.

Igor: The second biggest mistake is once they make a claim, they forget to prove or demonstrate that their claim is true and worth believing. They're neglecting the idea that people have got minds, have opinions and if they're going to make a bolder claim, not traditionally accepted in our society as self evident and they forget to prove the statement that hasn't been proven yet through history or social approval or whatever.

David: That's right. There needs to be some kind of proof not that should work, but that actually works for the person you're making the proof to. Proof can be in the way of experience, facts, logic and a number of other different convincers. Most copy I see that's not written by an experienced person or a good professional copywriter does not have viable, believable proof in it.

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Igor:

- ◆ **What is the third mistake people normally make?**

David: Ironically, it's something that can work very well in conversational hypnosis. Being artfully vague, I think is one of the great indirect hypnosis techniques. Being vague and abstract in copy is rarely valuable. Often it works against you.

Claude Hopkins, who's one of the early practitioners and teachers, 1900s or 1920s, said that the generalities are rejected by the mind like water rolls off the back of a duck. I'm paraphrasing. You need to have meaningful specifics.

One reason you don't have to have generalities and why they might work in hypnosis and most probably won't work in copy is, in hypnosis, people will fill in the generality with relevant details that will help them solve their problem, because their unconscious mind is moving toward helping them heal.

With copy, there is generally an unconscious resistance, because there are so many times when people have tried to take advantage of other people financially in sales, their resistance will be up so they're not going to do any work to help you fill in the blanks. They're not going to do any work to flesh out a vaguely or abstractly worded sales argument. You need to do that work for them so that they can see the benefits you're trying to convey.

Igor: It's also true in the spoken use of the vagueness or meaningful abstractness of language. It's a mistake I've seen a lot of people make. They just throw big generalizations out there and hope for the best.

They don't realize is that the reason they work is that you've created a context in which the person is going to search for a specific kind of meaning. For example, if you talk to a depressive person and this is one of the reasons why with someone who's more clinically depressed than chronically depressed, you want to be careful to get more skills before working with them.

Something as simple as saying to them to go deeper into that state, deeper can have a connotation of going deeper into their depression, so you're making things worse. They've taken where their mindset is already at and taken the instructions quite literally, but not in the way you meant it.

With someone like that, you'd have to be very careful that the generalities get interpreted in the way you want them to. If you look at Erickson's work, he was doing this. He would tell lots of mini stories, one or two minutes stories to seed an idea so when he gave them some abstract vagueness later on, he'd already told them which direction to go in.

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It's already forcing their mind down one road or another. In sales, it's even more important that you do that. When you tell them that it's up to them to decide if they want to do this or not that's a big risk, unless you've set up ahead of time that it's a no-brainer which way they'll jump and a valuable insight to warn people against being too abstract.

I think people do this because they don't know what to say themselves. They'll hope these blank phrases will fill in for them where it should be the other way around. If you're going to do something like that, you should have something specific there in the first place. If you're going to take it out later on, only because you've set thing sup ahead of time, that it's a done deal.

David: I would agree.

Igor:

◆ **What is the fourth thing?**

We're on the level of language right now.

◆ **Is there another insight in terms of language that people typically get wrong?**

David: Yes, irritating language, something that irritates people for no good reason.

Occasionally, you can irritate somebody purposefully to shake them out of their stupor, realize they have a problem, they have to do something about it and they have a clock ticking. I'm not talking about that kind of irritation.

When you mentioned the use of the word induction, if you're opening a hypnotherapy practice, you don't want to say we have the best inductions in the city of San Francisco. What are you an electrical supply store or something?

Another thing is being overly pushy without having done something leading up to it that has the reader give you permission for being that way, misuse of words and phrases.

I would say the biggest problem is a structural problem in the conversation or in the copy. You need to know the context. This gets back to knowing who your customer is and knowing what they're thinking about; the Robert Collier quote of entering the conversation already going on in your prospect's mind.

If you don't understand the context of who you're talking to and how you're going to talk to that particular person before you set a strategy, which leads to the tactical choices which are the words, you can run into trouble.

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- The context is, understanding what their world is.
- The strategy is where you want to take them in that world, from where they are now, to where they're going to go.
- The tactical choices are the words themselves.

For example, if I can talk about a promotion we did of your most recent advanced product, the Advanced Covert Hypnosis. You only offered that to two groups: to the Street Hypnosis members, your subscribers, and to people on Joe Vitale's list.

In terms of general mindset, optimism about the world, wanting to help other people, I think the values are very similar between those two lists. There is a very big difference though. Your list is concentrated on people who are interested in and knowledgeable about hypnosis.

Some people on Joe's list are, but a lot of them aren't. a lot of them are interested in related things, but they don't know about the ins and outs of hypnosis the way people on your list does. What difference would that make in the context, strategy and choice of words?

With your list, it's called Advanced Covert Hypnosis. People who know about hypnosis see covert as a neutral term. It's a technical term for a style of hypnosis where it's completely invisible.

There are forms of overt and direct hypnosis which is different from covert hypnosis. People will understand that. Even if they don't know it to the level I'm talking about, and I'm only guessing that I'm getting this correct. Even if they don't know it to that level, they're not going to be uncomfortable with the word.

In the general population, in the general context, the word covert has all kinds of negative associations, innuendos and bad connotations for someone who doesn't understand it's a technical term about the kind of hypnosis.

There are covert operations in the military. There is covert personality, covert hostility. There are all kinds of negative associations. When we were marketing to Joe's list, we put in the email exactly what I said but in a more concise way. We said it's covert, but that simply means, people won't be overly aware of it. It's anything but manipulative and here's why.

We explained how it was abundance based and actually opened people up to more choices rather than coercing them into one which a lot of persuasion systems tend to do. A lot of people don't think things through this way with the language that they're using. They pay a heavy price for it in terms of not only

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decreased response, but also in terms of negative reactions that they didn't even deserve to get.

Igor: You're saying something I've been harping on for many years with our group. You cannot divorce yourself from the context. You've got to understand where and when you're doing this. When you understand the context, I like your idea of context meets strategy meets tactics.

You may write your whole sales letter out at once, but when you go through the editing process you ask yourself, how would someone in this context, with this kind of mindset respond to that word? In this example of the word covert, you present it to someone who knows about my stuff, knows what I do and so on and they'll say great. More fun things to do with to be a force for good in the world.

You present it to someone else, like you said, Joe Vitale's people who are unfamiliar with my work and hypnosis and they'll think that's coercion. That's making people do stuff they don't want to do. It's the same word, being interpreted differently by two different groups, because they're in a different context.

Understanding that suddenly gives you the judgment tools to decide are these good words or phrases I'm using.

Do I need to re-organize the way I say this, because while the idea is correct, this particular group, in this particular context won't understand it like that?

I must be sure they get the true message rather than just the written words.

David: Yes. I'm trying to remember whether it was with your Advanced Covert Hypnosis program or with your Conversational Hypnotherapy program, I remember we had a conversation when I was talking to you about doing some of the marketing, where you talked about people who were using techniques but not within the social context.

Perhaps it was a different word than context, but it was the social framework or social acceptability that even though the words would eventually push the person beyond the social acceptability, that's where you started. I think that is a problem in hypnosis and it's certainly a problem in copywriting even beyond this particular thing here where people aren't sensitive to words.

They just come in like a bull in a China shop. Like someone with a sword swinging through a crowd. They're acting almost defiantly unaware, maybe because they don't know how, but again, the answer is always the same. It's start where people are and enter the conversation going on in their mind.

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It does take additional work, additional awareness and sometimes it takes a level of development and personal growth on the part of the copywriter in order to become aware of the nuances. It's not all that complicated, but it does take some focus and awareness to understand the world of your prospects and how they're going to hear things.

Igor: Absolutely. Context is king. You can't divorce yourself from that. To the extent that people don't know ahead of time what impact they're going to make, it's okay to go in there with all guns blazing and your sword swinging, just expect that people might start running away if you come in at the wrong time.

If you're in the middle of an arena well, fine. You just hit the right context where sword swinging actually works. That context is a little bit to the fifth point, which is the fifth biggest mistake people make.

◆ Can you run us through that?

David: Yes. It's asking for action or asking for money and asking for money is a form of asking for action, before you have first demonstrated value. Value can be a well constructed promise with a guarantee, but value needs to be something that is going to make a difference in a person's life.

A real quick shorthand way of giving people a little scale on which to weigh whether they've demonstrated value is to have they shown in some specific and meaningful way how something makes money, saves money, saves time, saves effort, increases pleasure, reduces or eliminates pain or increases health or wellbeing?

Until you've done one of those seven things, as a general rule, until you start to understand the nuances and variations on those seven themes I just gave you, you have no commercial right to ask for money. Of course, most of the world has some form of free speech and they'll be listening to this. You have a right to do it, but you can't really expect much in return.

You need to have demonstrated value first and this is a very important entrepreneurial lesson. It is the flipside of the entitlement mentality. The entitlement mentality says the world owes me a living. The entrepreneurial point of view says I need to demonstrate value first and then I can ask for something in return.

Igor: It's the essence of this social issues called reciprocity, which we know is one of the fundamental rules of influence. It's also at the very heart of all commerce and trade that's been running the world for the last five thousand, 10,000 or 20,000 years, which is I've got a big stick. You've got a big rock. My big stick equals your big rock. Let's do a trade.

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If you think my rock is bigger than your stick, and I can get two sticks for my rock, then there is no reason, it would be irrational for you to trade your rock for my stick, because its value is higher.

I like that you're saying this, because this is something I like to emphasize. When doing persuasion or influence, it's not about pulling the wool over people's eyes. It's about taking the wool off people's eyes so they can see the real value of what you have to offer. If what you have to offer hasn't got any value, we have no business trying to peddle it.

If it generally is valuable, then your job as a hypnotist, as a copywriter, as a salesperson, is to strip the blinders off of people's eyes so they see it's not an ordinary stick, it's a special stick. This is special wood that you can't get around here, of course, it's worth my big rock.

At that point, you've struck a bargain where everybody wins, everyone is better off and I guess that is at the heart of this whole process. It's not that you're asking for money, you're just asking for a fair trade, right?

David: That's right. To whatever degree you can create a palpable sense of value in the mind of the person, that's where you're doing your job as a copywriter. Whether that sense of value is to be selling a product, someone else's product or selling your own hypnosis services, it's all variations of the same thing.

Igor: You have an excellent product that walks people through this and it's called Copywriting Templates. Could you tell us a bit more about that? I know we'll go into a crash course version of Copywriting Templates in the next couple of interviews.

It's important to realize the stuff we've been talking about, when you do it the right way, can be very easy. So easy, that if you don't know anything about copywriting, if you've never tried to write something that persuades and have it thrown back in your face, it seems so easy that you wonder why people struggle with it. Why would I pay so much money for this when it's a no brainer?

The point is, you want to pay so much money for it, because it makes something very difficult to do into a no-brainer.

◆ **How did you come about doing that and how do you make it so easy for people?**

David: It was because of the crucible that my copywriting skills were born out of. I went through a lot of pain personally and emotionally when I first started writing copy, and humiliation, because I was already a professional, award winning writer.

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I was a guy who'd gotten the one job that no one else had been able to get in 40 years. I couldn't do it well and when I did it, I had to do it over seven times. I didn't know why I didn't get it right the first time. I understand it a lot better now. I do rewrite what I do, but I generally know where to start and where I'm going.

The problem is that most people don't know where to start and they don't know where to go. They know they want a person to buy what they're selling, but they don't know what words to start with or even what context, what point of view, what stage of the process.

What I did with Copywriting Templates, is I broke down all of the elements of a sales letter into components. There is nothing exactly revolutionary about that. Other people have been doing that for many decades, but I wanted to take it deeper.

I wanted to tell people what to use, why to use it, how to know when to use it. A lot of people told me that with the very headline templates, they not only knew where to start and where the customer would be if they were going to use that particular template, but they had a pretty good idea of the trajectory or direction of where to go.

A lot of writing has to do with making decisions. Because they're internal and rather subjective and subtle, people don't see writing as a decision making process the same way they might see being a quarterback on the football field. They always talk about the quarterback's decision or a CEO making decisions. You have either or decisions of picking one approach out of many.

I made my best effort to explain how I was able to reduce the risk and come up with the best possibility of a winning formula for a sales letter and put it together in components.

God's honest truth, this morning, I got an email from a client. He said he had a sales page where he was selling a product. I think it was from affiliates and he had his own downloading system. He increased his conversion from .35%, about one-third of 1 to 1.5%. This guy had no idea what he was doing. In fact, his first attempt was his .35%. His second attempt was to steal someone else's letter word for word, which he didn't know is a serious and punishable violation of copyright.

Igor: It's a criminal offense.

David: Yes. Of course, your background is intellectual property and you know that very well. I know that also, but he didn't. I said he can't do that so he took that down. Then he worked with template's that's how he put it together. I was stunned, not just at the numbers, but at the copy that he'd written. I've seen results like this over and over again.

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I, originally, gave this as a series of 12 teleseminars. I had them recorded and transcribed, and I built the templates for each teleseminar. There is a teleseminar about headlines, one about sales stories. Armand Morin came up with for me called Negative Optimism and I've never heard it described anywhere else. But, it's not negative optimism; it's the optimal use of negative language in a positive way, where you empathize with someone, sort of like a country and western song.

Igor: I feel your pain.

David: Oh, ain't it awful when things happen like this. I remember when it happened to me. That really works and that is how people talk. Copywriting Templates is a complete set. I think it's the most practical, action-oriented way to learn copywriting and it's a tool. It's good for people who want to use it.

When you look at copy that works, it doesn't look like much. It's so simple, because, it's the decisions and thought process that gets to that place, that was the hard work and that was what I called my crucible.

People have told me this repeatedly that it works that way. I've been able to take a lot of the uncertainty and pain out of it. The people who appreciate it most are those who have tried to write copy without it and the people who are successful copywriters like it even more, because they've gone through it.

Igor: It simplifies it for them.

David: It does.

Igor: If people want to get this, you've got a special offer. The website is CopywritingTemplates.com/igor, right?

David: It is. We'll keep it up for the month of September.

Igor: For all of September 2010, you'll find it there; otherwise, go to CopywritingTemplates.com where you'll find more about David. If you want to learn how to do copywriting and so on, David Garfinkel is the man to go to for that. I think you'll enjoy it. I definitely enjoyed your style and I enjoy the templates.

For everyone listening, we have some follow up interviews with David as well, which are going to take the essence of that system in a crash course version of that in the next call.

On top of that, we'll look at more of the psychological principles behind the copywriting so you can flesh out the structures with powerful moving and motivating stories and language and so on, so you've got all of those bases

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covered. That is what's coming up in the next few interviews, isn't that right David?

David: Yes. We're going to walk through it at record speed, but as you can see I tend to go into a lot of detail and I want to make sure people understand what they need to know in order to have greater success with their written language, persuasion and communication so they can get more of the results they want.

Igor: Perfect. That's what's coming up in the next seminar; otherwise, you can checkout David's website, CopywritingTemplates.com/igor. David, thank you so much for spending extra time with us to go through all of that. It's been enjoyable.

David: You're welcome. It's my pleasure.

Igor: I look forward to speaking to you again on the next interview. We'll be diving into the copywriting templates themselves, looking at the structure of it and putting together a whole sales letter so we can start breathing life into the concepts we've been talking about.

Until such time, that's all the time we have for today. I've been talking to master hypnotic David Garfinkel about the power of persuasive writing.

Hypnosis Master – DAVID GARFINKEL

Seminar 1 – Part 1

Igor: Welcome to StreetHypnosis.com. My name is Igor Ledochowksi and this is the second Interview in the series of Interview with a Hypnosis Master. This month's Master is David Garfinkel. He's a Master Hypnotist and Master of Copywriting. David is from CopywritingTemplates.com/Igor.

In the previous session, we talked about copywriting and a way of using our hypnotic knowledge to get into the idea of copywriting and some important mistakes to avoid. What we'll be focusing on today as we welcome David on board is the actual anatomy of a sales letter.

- ◆ **What is the structure that makes a letter persuasive, whether you're selling something, or trying to get someone to do something or to help you out in some way?**

David welcome back again, to the call.

David: Thanks, Igor it's nice to be here.

Igor: Well, I'm excited to have you here because you're renowned in the industry with your copywriting templates to have made what, for a lot of people, is a lot of blood, sweat and tears and a very difficult process into a process that is. So easy that a lot of people if they don't know how difficult it "should" be they don't think its anything at all, and they wonder why the templates even exist because it seems so simple.

This is something we'll be focusing on a little bit, isn't it? We're looking at that anatomy of the sales letter, how to understand what you're doing so that you can really write persuasively.

David: Very much so because the structure of a sales letter is different from the structure of writing that people have learned elsewhere. One of the things we're going to do today is just brick by brick build the structure of a sales letter so a lot of the mystery will be revealed or made non-mysterious and understandable.

Igor: Great. I'm excited. I think we should launch straight into it. I understand that before someone starts writing a sales letter– before we get into the actual structure and anatomy of it– there are important steps people have to go through to mentally prepare themselves in order to write a good letter.

We've covered them in some respects in the previous interview, but could you kind of go through your – I know you have a five-step model that is really important to begin with.

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- ◆ **Could you give us a sense of that five-step model before we actually look at the actual letter itself?**

David: Absolutely. The good news for anyone in your Private Hypnosis Club is that things will be very familiar or at least comfortable for any hypnotist or any aspiring hypnotist because they're not about the product. They're not about bullet points or language. They're really about the person that you're writing the sales letter to.

I was speaking to someone yesterday who had quite a career in a large advertising agency where he thought, in terms of markets almost as abstractions or aggregates of qualities. He said one thing that he really appreciated about what I told him is he learned how to focus in on a single individual, even though he was going after several millions of people at once.

He's currently working on a launch way beyond the niche Internet info specialized education industry into the mass market. I can't be more specific than that because he's sworn me to secrecy, but he did say that he's using this focusing on a single individual way of thinking as a way to become much better as his mass marketing. So this will work for anyone, whether you're focusing on a very small specialized local niche market or a global large market.

1. The first step is who is the client?

Anyone whose familiar with your work knows that's sure a loaded question, isn't it? Of course, it is more than just what is the person's name. It's even more than what we call demographic information, which is anything that can be measured and quantified like it's a male, between 25 and 34, who has this income and is single or married or lives in this part of the country or this country or in this part of the world.

Those are demographic markers or indicators, but in marketing we call it psycho-graphic. I guess in plain language it's:

- ✓ What are the person's values?
- ✓ What are their feelings?
- ✓ What are their priorities?

Maybe a hypnotic way of talking about it, it's what are their criteria?

Igor: So we think about who this client is that's the first step of your five-step formula.

2. The second step is the idea of values.

What we're looking at then is a specific individual, which is like a composite of everyone you've met.

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For example, what we do in terms of hypnotherapy, I might think of some of the people that are posting in the Private Hypnosis Club and I'll think okay, well there's Fred or there's so and so, and when I think of that person as an individual, suddenly my instincts come alive.

I get more of a sense of what he values because of interactions with him. I have more of a sense of what problems he's facing and so on because I know them as a person, and that person becomes representative of the whole group. Hence, my instinct for the group becomes better.

David: That's perfect. Yes. That's exactly right, and one of the tricks, if you want to call it a trick, that copywriters use is they look for someone like Fred who's a representative, and they don't write to someone like Fred. They literally imagine they're writing a letter or writing a blog post to Fred, with Fred's values in mind.

Now, I've done some work marketing to your list as well as coaching, Cliff, on the business development and one thing I discovered is your list. One of the very high values is healing, providing people a release from pain, which is blocking or holding them hostage or holding them up or limiting them in life.

If someone's listening to this, they might think well, of course, that's my value. Doesn't everyone feel that way? Well no, everyone doesn't. Some do, some don't, but people who are interested in hypnosis often to and certainly those on your list.

Another value, which is unusual for the population at large, is they want to get really good at this. They'll do what it takes. They'll do the proverbial 10,000 hours of practice in order to become Masters. Not all, but many are willing to put in the time, go to seminars, practice, drill and do things over and over again. Again, people often tend to surround themselves with others who are like them. So this may sound a little strange, but for instance, right now I'm talking to the people listening here specifically.

When you're thinking about your potential clientele if you're a hypnotherapist, these people may not want to get good at going into trance. They may want to get rid of their problem. Some of them are really interested in growth, but you have to focus on what have you noticed about most of the clients that you've had that you've gotten the best results with?

Values are different. Earlier we were talking about whether everyone's the same or not. Well, they are the same in a general way, but when we get down to specifics, like values, people vary quite a bit. It's important to notice that, not to judge it, but just to be aware of it.

Igor: Right.

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We're thinking of a specific person that will be a representative of the kind of clients you want to attract or that you are attracting. Then you'll think about what are their values? What's important to that specific person, as again a representative of other people?

You might add a few things you know that other people also have to make a more general version of it, but even so, it's very specific for that group, and we're using Fred in this case as a mental trigger point onto who we can layer all these ideas.

◆ What's the third step in your five-step formula?

David: The third step is:

3. What problem or challenge do they want to solve?

This is where a lot of people miss the mark. A lot of people, when they're writing a sales letter; the answer to this is so obvious that they don't even think about it.

For example, if somebody doesn't know how to write a headline or how to put together a sales message that's going to get people to respond, then I need to be intensively and specifically aware of that if I'm selling copywriting services. If somebody doesn't know how to quit smoking, how to lose weight or how to sleep better at night, you don't simply want to say well, hypnosis is going to improve your life because it's going to improve your inner world and your access to your unconscious.

They're not trying to solve that problem. They may have tried everything in the world to quit smoking and none of it worked, and if you specialize in helping people quit smoking, that's the problem and you need to keep that in forefront of your mind.

This is the hard part, Igor. I'm sure you've had this experience, as a hypnotherapist. And anyone here that's been a hypnotist has probably had this experience too, where you work with somebody to solve one problem and then, at the end of the session, maybe a week or a month later, they'll come back to you and say we solved that problem, but I never expected these other benefits to occur.

Using that for marketing is called 20/20 hindsight is perfect. You don't want to use hindsight. It's very important to address what the person is thinking and feeling, acting and feeling at the time they're reading your message. You might talk later about how there will be other benefits, but you need to be focused and specific on the problem they're facing at the moment.

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Igor: Right. So to give an example of exactly what you're talking about concretely, in a stop smoking session, for example, you might know that in 48 hours that your lungs will clear of toxins, within two weeks their heart risk will have reduced and so on. No if you start saying to people hey, come into the clinic because you'll reduce your heart risk and your lungs will be clear and so on, they'll go, I don't care about that. All I care about is will I stop this damned habit.

You can always add those things as like sweeteners onto the cake, but if you don't address that main thing, which is I want to stop the habit and I'll make it easy because it's been painful in the past and I want it to be guaranteed or sure because I failed in the past.

If you don't address those things then you can talk about all the health implications you want. You can talk about all the extra energy they'll have, but they won't care because you're not addressing the actual problem they're facing which is, it's painful to quit. They've tried it and failed and they don't know whether, or not they've actually got it in themselves to do it anymore.

Different people will vary, but whatever that variation is, whatever the problem is that they're actually facing, that's what you have to talk to them about or there will be no interest.

David: That's right. One thing that's helpful to keep in mind is they don't know what you know from your experience. You have to understand that they may be fully intelligent, sophisticated, knowledgeable people, but when it comes to stopping smoking, they won't be able to connect the dots. You don't want to be subtle. You don't want to say clear lungs, heart risk. No. Focus on what they're focused on.

Igor: Right. So we've got the three steps, which are kind of intertwined. You have a sense of the person, in other words, Fred. Then we know what Fred values, what's important to Fred. In this case, it might be health or it might be quit smoking painlessly or something like that.

The values are in terms of health or energy or self-improvement, and the problem he's facing is every time he tries to quit, it's painful or he's failed before and he feels like a failure.

◆ **Now that you've got those basic three pieces, where do you go from here?**

David: The fourth step is:

4. Get into their language.

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Of course, this is something that one-to-one a skilled hypnotist can do very easily. I guess it's called pacing or using the same language set the client uses. In copywriting it's extremely important.

A doctor may have something that helps people with acid reflux or an upset stomach. He may know that the technical term for it really is dyspepsia. It would be very harmful to his advertising to talk about dyspepsia if people don't know what dyspepsia is. Because of advertising, people know its called acid reflux.

So you can say here's a new way to handle acid reflux without a lot of prescription drugs that you might not be comfortable taking. The doctor has an email list and he sends it to his people, and they would be interested in that. If he says, new dyspepsia protocol that goes right over their heads. So you have to ask yourself, how do they talk about the problem?

Igor: This is very important because a lot of disciplines, hobbies or professions develop their own technical vocabulary, which is useful for people in the know because well, they're in the know and it's a short hand.

Let's take a completely different field, for example, martial arts might have some of the traditional Japanese that talk about terminology in Japanese. Like there would be Japanese words. If you first come across it you'll go, what is this stuff? It looks like Japanese to me. Well, that's because it is.

Of course, it's very exciting for people in that school because they've imbued it with special meaning and feelings, so when their instructors bark at them in Japanese they feel like yes, I'm the karate kid, I'm doing something. But, for those people who have no idea well, it could Chinese, it could be Korean or it could be Russian. It makes no difference to them whatsoever because they haven't been indoctrinated into that mystic yet and they don't have the same associations.

Why make life hard for them to understand you? You may as well find out what it is they're already thinking and talk in those terms so that they can the evolve the more sophisticated vocabulary once they're in your process, in your profession or in your hobby or in whatever you do. It's not a barrier to entry. It doesn't block them out.

That's one thing that specialty language does isn't it?

David: It does.

Igor: It keeps foreigners out. You don't know what we're talking about. You're not in the club. You're not cool. You should feel intimidated because we're better than that.

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We don't want that. We want people to feel like they're in the club, rather than out of it.

David: That's right. You want them to feel included and welcome. Now there are approaches that certain types of marketers use where they use that kind of intimidation or exclusion and it works sometimes, but I don't recommend it—

- a) As matter of preference; and
- b) If you are going to do it really, need to know what you're doing.

It's sort of an advanced technique if you're going to make it work. It's real easy to make it fail, but you can make it work when you do it that way.

Igor: Okay, so we can understand the importance and it should be relatively straightforward to find out how people speak, shouldn't it, because you just talk to Fred. Whatever Fred says, that's kind of like the language he has and if you have several Fred's in mind, talk to them, whatever they're asking or saying, that's the vocabulary that you're talking about.

David: Right and that's exactly what I do. When I'm doing a major sales letter for people in a market I'm not familiar with, I ask them to give me 6 to 10 people that I can interview on the phone and I'll ask their permission to record it and then I'll transcribe it.

Usually they're not using different words, but they may be using different phrasings of familiar words. There may be assumptions underneath that, presuppositions and all kinds of framing and context issues that I wasn't aware of that I'll become aware of that way.

So yes, talking to them and even on a more causal basis, simply looking at what people are saying in a forum. That's very helpful.

Igor: Right. That's another little hint. We can always join specialist forums where people are going to, to ask questions or answer them and see how they talk to each other there.

David: Yes, exactly.

Igor: Those are the first four steps, but we're in a five-step process, so I guess there's one missing.

David: There is.

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Now that you understand the client or the prospect, and in understanding the prospect and understanding their challenge, you understand where they are today. So let's use hypnosis again because everyone will be familiar with this, or should be if they're listening to this interview.

A lot of hypnotists trained by old school methods believe they need to have a script in order to hypnotize a client or a patient and, therefore, they need to memorize a script and maybe they don't like to memorize the script or it takes a lot of time. They're willing to do it, but it's very inconvenient. So that's all where they are and what their challenge is.

5. How will the client change once they solve the problem?

How will their life change? What will be different about their life? That's what they really want. They're not actually paying for what you're giving them. They're paying you for the solution that what you're giving them will provide. There's a big difference.

Igor: In this case, you'll have a system where you don't have to memorize scripts anymore, so now your mind is freer, you're easier, you don't have that nagging feeling of doubt and you might have feelings of confidence. You'll always know what to say. You'll always be confident about what to say because now you're not stuck with the scripts anymore and so on. You're telling them who they will be as a result of it, and that something will hopefully be a lot better than before it.

David: Exactly. You'll tell them who they will be, and you'll tell them what the world around them looks like and feels like, and what they feel like being the new person. So you will feel confident as a hypnotist. You will never worry about whether you have memorized the appropriate script for a situation that you hadn't heard of because now you'll have a system that will allow you to create an effective script on the fly and look like an incredibly accomplished and competent hypnotist.

I'm sure that's what a lot of them want. I know from having studied a lot of your materials that that's what your materials can provide people if they actually take the courses and do the drills. That's an example of how their life would change, how they would change and who they would become.

Igor: That's a very important thing because what we've talked about in those five steps, we've mentioned in the previous interview and it's something that, shall we say, in more regular hypnosis where there are the spoken words really, I really emphasize, which is how to set that context.

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These are five very simple steps to create a context within which to write your sales letter or your influential letter, shall we say, because it could be for other things too, right?

If you don't have that context you have no idea how to frame your letter or how to write your letter, because you don't know who you're writing to. You don't know what they need, what they want, what they have, how they want to be and you don't even know how they think about things.

If you don't have those things as a context, how the heck are you going to write to them, because you have nothing to write to? This is a very simple way of getting that.

David: Yes and I hate to say this, but there's a new crop of copywriters coming on the scene who have simply learned the mechanical aspects of copywriting since there's so much information out there, that haven't really bothered to learn about the people who would be pushing the buy button on their screen and going to an order form.

A lot of people, not good copywriters, but a lot of inexperienced copywriters and a lot of unskilled copywriters skip these steps or go through them rather summarily. It hurts in terms of the results and in terms of the relationship that's created with a paying client. You may have what they want and they may buy it, but they're not going to really feel like you get who they are, so they're not going to have the same kind of bond with you virtually or the same kind of affinity as they would otherwise.

Igor: I came across this exact concept with people in the telecoms industry. They love to complain how the new generation is so fickle and they'll change their contract at the drop of a hat and so on. What they completely fail to recognize is that they've trained that fickleness into them by the way they constantly change their rates and their programs and by not offering value or if they do offer value, no one knows about it.

There's no reason for anyone to be "faithful then," unlike in the "good old days" when they only had one choice. It's the phone company or you write a letter. That's what they want really, but they're not willing to take the responsibility of saying, we're going to be such a great company that you won't want to leave us. Of course, people will leave when it's a change of price because that's the only thing that's going to differentiate them.

The bit that gets that faithfulness, that sense of loyalty that we've just been discussing, those are these five points.

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- ✓ Understanding the person.
- ✓ Knowing what their problems are.
- ✓ Speaking to their needs.
- ✓ Offering them something worthwhile.
- ✓ Going out of your way to show that what you have can actually meet what they want, rather than what you think would be good for them.

David: That's absolutely, right and when a company does go to that trouble – and I found a company – it's not a telecom company. I don't know of anyone who's overcome the problem you just mentioned, but GoDaddy – because I have a lot of domain names. They do a lot of business on the web. They really make the effort. I don't think they get who I am or what I need, but they make the effort.

They call me and say hey, you've got these things, do you want this anymore? If you bought this deal, it might save you some money. Do you want to let this one expire? We noticed we haven't used this. Do you want to cancel it? I really get that they're not just trying to squeeze more money out of me. They're trying to make sure with their capabilities – and they're dealing with millions of people.

So they can't necessarily go into the same depth you can when you're writing a sales letter to a very niche target market. They're trying to maintain a relationship and make me feel that they care about me, and I noticed it. Even though sometimes I get annoyed because their suggestions seem silly to me, I know the effort is there. I know that there's a good intention behind it, and I'm not the only one. Lots of people notice that. Almost all people notice that at some level.

Igor: That's what creates this sort of mystical phenomenon of brand loyalty. There are other things you can do there as well, but fundamentally, if you're not paying attention to who the client is, what they want and treat them respectfully as a human being or building a relationship with them. Then you may as well get out of the game because you're going to have very, very random results, and the randomness may not actually be good.

David: That's right. That's right. The idea here is you're trying to create or reignite that kind of brand loyalty with each major sales letter. That's why these five steps are important before you even get to the actual writing of the sales letter itself.

Igor: So let's say I've gone through this process. I've talked to a half a dozen or a dozen Fred's in my organization, people who typify the different types of people that come to me.

◆ What am I going to do with this information?

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Before I start writing the sales letter, I've got a feeling that just having the data is not enough. I've got to be able to do something with it.

David: Yes. A great question and a really good point. What you have to do is figure out okay, how can I take all of this? Knowing who the person is – and funnel it into a promise to solve the biggest problem on their mind that I can solve with what I'm offering – and there's one more piece to this – in a way that sounds conversational and believable.

Should I go over that again? That's a lot.

Igor: Yes, that's a very important statement you made.

David: Okay, so I'll just try to say it again. I take all this information and I want to funnel it into something. That something is a statement about solving their biggest problem. What is the most compelling statement I can make that solves their problem and has a couple of other qualities.

One is that it sounds conversational. It doesn't sound hyped or clever or double entendre or sexual innuendo, which you see in a lot of advertising. It sounds conversation and straight talk, sincere and believable.

You can sound sincere, but be so over the top that someone says, I know he means it, but it couldn't possibly be true.

Igor: For example, if I said I'm going to make you the best pianist in the world, that's conversational. It might even hit a need or a desire. But is it believable? Well, I don't know.

David: That's sort of hard for me to believe. Me, personally, at my age, only knowing how to play chopsticks on the piano and not that well so yeah, it has to be believable too.

Once you are clear on what the problem is to solve, then you can start experimenting with different ways to state this in a headline or what I like to call a headline plus the headline package. So, when the right prospect – meaning the person in the target group you're going after – reads this they go, hmm, that's interesting. I sure like that. I think I need to know a little more before I'm willing to believe it, but it does seem like it's possible.

Yeah, that's exactly what I'm looking for, or I've been looking for that for a long time, or I never thought about that but that's something I'd really like. That's the kind of internal, possibly sub-verbal implicit response and sometimes a very clear-headed response.

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There's a really idiotic commercial for an office supply store where a guy walks up to the shelf and he sees a price and he says at the top of lungs – and to spare the equipment here, I'm not going to do it at the top of my lungs – he say, wow, that's a really low price! Then another guy comes up and he says excuse me and he points at it. Then the other guy says at the top of his lungs the same thing.

That is an example of externalizing and dramatizing. I'm sure most people in the U.S. who are listening to this who watch TV will know what I'm talking about. That's an example of externalizing that internal dialogue.

Igor: Right and that's the response we want them to think. So we're in the first stage of a sales letter now, which is the headline, which we'll look at a little bit more. What you just said there reminds me of something. An exercise we used at school which was, you had to read like a longer article and then you had to summarize it into 30 words or 100 words, however large the article was.

What you're doing right now is rather than summarizing an article, which is already existing information, you are synthesizing the first five steps – the who are they, what do they value, what is their problem, how do they speak and how will they be different when they've solved the problem? Now you're summarizing that into a simple, clear headline or headline package with little frills, which we'll look at in a moment I guess so that people can look at it and instantly go yes, that's me, that's what I want.

David: That's exactly right.

I never thought of it that way, but that's a perfect way to explain it. You're, basically, summarizing everything you know about them in the world of your offer as it relates to what you're selling. Not everything you know about them, everywhere, anyplace, but everything you know about them in this particular context into some action language, some language that is going to motivate people, get them excited and get them expectant - not in the sense that they're having a baby, but expectant about...

Igor: Some good things to come.

David: What comes next?

Igor: This is why the fifth step in your five-step context formula is so important, which is...

◆ **How will the client change once they've solved the problem?**

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Perhaps a better way to put that would be how will the client change once they've solved their problem with your method because then that suddenly, ties in with what you have to offer.

If they solve their problem but you have nothing to do with it, well, then you have nothing to offer them. You have no reason to write this letter in the first place. That's what ties in what you have to what they have, and that's what creates that opening gambit, your headline, as the starting point of your letter.

David: Yes. If you heard some chicken scratching in the background, I was just modifying my fifth step because I think you improved it – with your method, exactly. Otherwise, why should they bother? It needs to be with your method.

Igor: You mentioned something else that was interesting in the headline. I think we've got the idea of a headline. A headline is a punchy but conversational statement that encapsulates what they value, what their problem is, how they talk about their problem and how they'll be changed or different once they've solved the problem with your method.

So it's quite a bit that goes into this and perhaps we can flesh that out a little bit more later on, but you said something else there. You mentioned the idea of a headline package.

◆ **Could you talk to us a little bit about what you mean by that package, as opposed to just a headline itself?**

Then maybe illustrate the two different things – the headline and the headline package – with a couple of examples so we can breathe some life into it.

David: Sure. The headline is usually the first group of words, and there are lots of different theories among copywriters or even proven data as to how long a headline can be. I tend to like short headlines. I know some people like longer ones. Every word needs to count in a headline.

You want to make it as concise as possible, yet still conversational and emotionally evocative. The headline is like the umbrella of these five steps. A headline is a promise to solve the problem in a very personal one-to-one conversational way.

The headline package includes: the headline, plus some headline-like language or summary, very concise telegraphing, emotionally rich but factually precise language that goes right under the headline to flesh it out a little bit. To deepen the emotional impact of it; to make it more believable; to give it some legs, some dimension, some width, some breadth and some depth and to make it more tangible in the imagination of the reader and lead the reader on, to start to read the rest of your copy.

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Igor: So we're talking about something like if you were to, for example, open up a men's health magazine or a Cosmopolitan magazine, one of these regular, normal, off-the-shelf magazines, and on the cover it says something like, 10 ways to better sex, or 10 ways to abs like iron. That's the headline. It's made you a promise, which is you'll get some tips on how to have abs like iron or have better sex.

It solved the problem, which means you probably aren't having quite as good sex or your abs aren't quite in the shape you want them to be in and it's implicitly easily achievable. There are just 10 steps or 10 simple ways whatever, so when you turn to the actual page, it will have the same headline again.

But underneath it, there will be another subheading that says, revolutionary new science behind pineapple shows you how to have better sex without lifting a muscle, or something. It kind of explains the headline a little bit further.

David: That's right, and I used to be in the magazine business and what you described about the pineapple revelation is called a deck headline in magazine parlance. Yes, it's a second headline. It's sort of transition copy between the headline and the actual body copy or the text of the article or in this case, the web page or the ad or the sales letter.

Igor:

◆ **Can we just have some examples of this?**

I know, for example, in your copywriting templates what you've got is a bunch of templates. In other words little verbal formulae that give you headings that sell, and you just plug in the problem in the right place, plug in the solution at the right place and it's already very conversational, it's already very persuasive.

Once you've figured out what those five steps are of the context, you just plug those into a formula, and it makes it a lot easier to translate and you don't have to reinvent the wheel.

◆ **Can you give some examples of the kind of things we're talking about here?**

David: Sure. Let me give you one of the headlines, since you're talking about great abs and great sex, this one is sort of in that same physical visceral realm – the original headline. By the way, all the headlines from the templates are based on proven headlines which...

- Number one, people made millions of dollars based on tracked results;

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- Number two, I found a way to turn them into a formula so that you can use them for just about any business.

For instance, the headline I didn't choose was, 'They Laughed When I Sat Down at the Piano'. It's a classic one. People have used that, but you need a level of skill as a copywriter that I don't want to assume anyone has because a headline like that requires a first person story, and those are much harder to do to sell for all kinds of reasons.

Anyway, here's a headline with a template: Build A Body You Can Be Proud Of. That was actually used. I don't know if it was for the Charles Atlas course or some other kind of body-building course. That's the headline.

Now here's the template. The template is: Have (or Build) (or Get) (or Own) – pick one of those verbs – A (what?) You Can Be Proud Of.

Now one of the things I do is I also give people a sense of the context when to use this headline. So I say, use this headline template when there's something your prospects are dissatisfied with in their lives and they know it, and you can help them make a change so their feeling changes from dissatisfaction, or even embarrassment or shame, into pride.

You can see how answering the five questions is really going to help you here because you're going to know, if you've really thought it through, you're going to know if they're dissatisfied or embarrassed.

Igor: Right. To use the five questions, the five context setting questions from before, if we have Fred and we know that Fred values physical health, physical fitness and values looking good. The problem is that he's not in the best shape, maybe he's just been working too hard and doesn't have the time to get around to it or whatever it is, he talks about how his body is flabby and how his body isn't as hard or as ribbed as he'd like it to be. How will he change when you solve the problem? Well, he'll have the perfect body, or the body he can feel proud of, or the body he'll show off in the summer and so on.

That just plugs right into the headline. Build The Body You Can Be Proud Of.

David: Yes, it does or if you wanted to get into it more specifically, maybe he'd like to have a 6-pack. Maybe he'd like his abs to be in a really hard and defined form. So you could say build a 6-pack you can be proud of.

Igor: Which instantly shows you, how to translate the basic idea of the template into more specific things, given your niche, product and so on.

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David: Now one thing that occurred to me is let's say a woman reads this, and even if she's into fitness, the term 6-pack doesn't mean anything to her. Or it means a 6-pack of beer.

Igor: Right, because that's not how women tend to speak about these things, unless they're really fitness fanatics.

David: Right. I mean if a woman's a body-builder she might know, but if the woman is just a typical woman who stays in shape, she might not know this. So you might say, well, she won't get it so it's not really a good headline, right. I say no, it doesn't matter because she's not the person who's going to buy the body-building course or hire the fitness coach.

Igor: Right, and if it is the one you're likely looking for, then you've got the wrong thing when you plug in the word abs. You might say, create the stomach you can be proud of or go back to the original one, which is build the body you can be proud of, because body and stomach are inside her vocabulary.

So, if she's one of your clients, one of the people you're trying to reach, you can't use the word abs, you've got to use the word body or stomach because that's how she will think about those terms.

David: That's right. Now, let me show you the magic of these templates. Someone might say well okay, that's great. So this was originally written about body-building, so you showed us how you can tweak it about body-building a little bit, but what else can you do with it?

Well, let's say you weren't a trainer, but you were a shop owner and you had a bicycle store. You could use the same template, and if you're selling some cool mountain bikes – people who ride mountain bikes spend \$500, \$1,000 or \$2,000 on one. So you could have a headline like this: Ride a Mountain Bike You Can Be Proud Of.

Igor: Right. And again, you've just tweaked the headline. The headline typically says, have, build or own, but you've changed the original verb but you're in the same spirit. Riding is somewhere possessing and using whatever you have, so you've gone to what they want – they want to ride. Then you have the bike – which is really the feature of what it is. Then we've got that pride element at the end – which is step 5, how they will change once they solve the problem.

David: That's exactly right. Yes. Let me take you totally out of the realm of physical culture and into lifestyle. Let's say you're a life coach. That's a hard thing to sell, I know. I'm a coach and I know a lot of life coaches and what they sell is so intangible, and yet there are more than a few people walking around who either say out loud or to themselves, my life sucks.

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So you could use this same template for a web page on life coaching. Create the Life You Can Be Proud Of.

Igor: Right.

David: That's how these templates work. Now let me give you something that we didn't use for any of the templates in my system, but it's a good example that anyone on this call can understand. I'm going to even add another piece called the pre-head, which is the string of words that lead up to the main headline.

So we have a pre-head, we have a headline and then we actually have a signature. You might be familiar with the signature since it says, Igor Ledochowski on it. Then we have the rest of the headline package. So I'll read this, and then we can talk about this a little if you like.

World Renowned Hypnotherapist and Master Teacher, Igor Ledochowski, Invites You To:

That's the pre-head. Here's the headline:

Unlock The Conversational Hypnosis Secrets I Use to Put Anyone Into Trance Instantly: You'll Make Profound Changes in Others That Are Simply Astonishing.

That's your headline. Now for Fred, who's stuck with a script and it takes him a long time and he's afraid a client's going to come in and they're going to get bored or impatient, and he's afraid that he might not be able to help his client make the changes, right there is the promise. Unlock the conversational hypnosis secrets I use to put anyone into trance instantly. You'll make profound changes in others that are simply astonishing.

I haven't counted the words, but we've probably got fewer than 20, maybe just around 20 words there. I think that solves Fred's problem.

Igor: Right, and actually it solves two problems at the same time.

1. One is, can you get him into trance and do it quickly and easily?
2. Two, once you've got them there, can you actually do something useful with it?

Those are the two fundamental problems in hypnosis.

1. Can they get them into hypnosis in the first place, and
2. Once they're in hypnosis, can they use it to get the desire outcome?

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David: That's right. Thanks for pointing that out. I didn't even see that, but yes, of course, that's exactly what it is. Now let me read you the rest of the headline package. This is like that deck head in a magazine. It's in smaller type, but it's bold-faced. It pops off the page a little more than the actual body copy or the text of the sales letter.

Unlock The Conversational Hypnosis Secrets I Use to Put Anyone Into Trance Instantly: You'll Make Profound Changes in Others That Are Simply Astonishing. [You're signature.]

Igor's masterful step-by-step teaching process makes learning conversational hypnotherapy so easy and so fast that novice and experienced hypnotherapist's alike, rave about his trainings and their results. Igor spent over a \$120,000 combing the planet to study with every leading hypnotist and a few little-known experts so that he could develop the world's simplest method for teaching conversational hypnotherapy.

Now you can tap into his genius and change people fast as a professional or secretly during an ordinary conversation using Igor's full-proof hypnotic four-step system.

That really lays out the whole value proposition.

Igor: You've actually solved the whole course. In other words, you've told them everything they're going to get. It's answers the question of where they use it, how they use it, that what they are getting is the four-step protocol, why they want – is it in a professional practice or is it secretly just in a normal conversation? It lays everything they're going to get out for them. Now it's just a question of explaining each item so people go okay, I get why he said that now.

David: That's right. Here's another hint for anyone who's writing a long copy sales letter. If people are familiar with the Bell curve – it's sort of a distribution curve. It's shaped like a bell. The way Bell curves work in my mind for a sales letter is there are some people you might call quick starts or impulse buyers or already convinced or ready to go.

All they need to know is a top level summary of what's in it. They know your stuff, they've bought from you before, they're happy with what they've bought, and when they see this that's all they need.

Now that's a small portion of your total prospect group. It's maybe 5%, but for those people, as a copywriter, I don't want to make them wait. I want to give them what they need. For everyone else, I'm just setting the stage. This is just the teaser of the big event to come. I'm trying to reach everyone that I can as efficiently as I can. So there's the headline and the headline package.

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Igor: Now something that is important to mention here as well is in terms of how you present the headline because we're talking about the written word here. So how you lay it out in terms of what type face you use and so on is going to be important. You mentioned already that you have the big bold headings, usually in a red color or something because it stands out. Then underneath that is the subheading, or you called it a deck heading or the follow-on, is still in bold, but it's smaller and so on.

I guess a good place to look at where headlines work is, again, in magazines because they tend to spend a lot of time figuring out how large, what are the proportions between things so that things pop out at you. The most important thing should pop out first, and the less important things are in more normal text and so on. That way you tell the eye to pay attention to this information most of all, and if you need extra, here's where you go for it.

David: That's right. One question that someone listening might come up with is, how do I know what's most important? Well, that's pretty easy. In those five steps you found out what's most important. What's most important is what's most important to your prospect in terms of getting the result that you want to get, which is to get them to buy.

Igor: Right. So in other words, we're looking at what do they value? So in the body you can be proud, they value having a body, and how they're valuing it is because they'll be proud. They'll display it proudly.

In terms of what's the problem, their problem is that they may be a bit flabby, overweight or something like that or they might still be in good shape, but they're just not cutting the number one mustard there. If you put that into your headline, then you already know that what they're looking for is they want to be proud of how they look. We're just going to put the word body in to represent the whole thing.

David: That's right. That's exactly right. The nice thing about these headlines on all of the templates is that a lot of the work is done for you, if you'll do a little of the work up front and they've been tested. One of the nice or vexing things about direct marketing is that it's scientific to a degree. We test words, we find out which ones work, we have results, we have statistics and we can measure responses. So we know from previous tests what's more likely to work.

Igor: Absolutely. Just to emphasize these headlines, like the ones we've just given are headlines that have been used successful in one context to make a lot of money.

Then, it's usually been copied by other people, in different context and is flexible enough that you can use it in most context's, once you understand how it works. That goes back to you need to know your five steps to set it up and

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you need to know when to use this headline, which is what you offer, of course, in your templates, like we just spoke about. When the two marry up, it's just perfect. I'll just select this fit it in, instant creativity.

David: Yes, exactly.

Seminar 1 – Part 2

Igor: So that's the first step of the sales letter, which is very important because you're getting people's attention and you're honing it in. Without that, you can't guarantee they'll carry on reading your actual letter, and you want to get them to start reading it.

◆ What's the second step?

Now let's say you've caught my attention enough to go, all right, I like what you're saying. I see what you've done here. Tell me more. You still don't have me. I'm not sold. I'm not going, yes, I'm going to buy this now. I'm thinking, all right, I'll give you a little bit of leeway here.

◆ What happens next?

David: What happens next is you have your opening. In journalism, it's called your lead. It's your opening statement. It could be an opening line. It serves a couple of purposes.

1. Of course, again, it needs to be conversational and believable.
2. It also needs to be very attention getting.
3. It needs to be emotional and provocative.
4. It needs to start the transition from the headline into the rest of the letter.

So I don't have any specific template for openings, but I can tell you one now that almost, always works and that is: If [blank] then [blank].

Igor: That is also a classic Ericksonian pattern, when you think about it.

David: Because it's a cause and effect thing?

Igor: Yes because if you want this, then you need that. So it just instantly sends their mind in the way it likes to think anyway. All I guess we're doing is we're tying in the promise we've made in the headline to what it is you have to offer to keep people going okay, I see where he's going with this.

David: That's right. Let's say we're talking about building the perfect body. If you are looking for a body you can be proud of, this web page has some very important information for you.

Igor: That's a very simple formula. All you're doing is you're retranslating the headline into an if statement and just the then – the effect of it – into, well you better read this thing. If you are Person X, if you are looking for this, if you have

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a problem with Y, then you better read this website because you just might find the answer you've been looking for all your life, or something like that.

David: Yeah, in fact, one of the most over the top ways of using that, which works, is if you are looking to build a perfect body, this will be *the* most important web page you have ever read.

Igor: Right. So there's that bit of dramatization going on in there and so on, which is fine provided you're actually offering a genuine solution to them because then it probably is the most important website they'll ever read because it gives them the actual answer and they don't need to go anywhere else after that.

David: That's true. That's true. You're right. Once you set expectations like that, you have to fulfill them. Let me give you an example from this letter that we used for the conversational hypnotherapy, which is a modification of the same thing, and until this moment, I didn't even realize that I'd been using that. I sort of slipped into automatic here.

The statement is, Dear friend – and by the way, we used Cliff as the author of this, so it's in Cliff's voice. It says Dear friend, if anyone ever told you that hypnosis was too complex for you to learn, if anyone ever said that being a hypnotist was too hard for you to do, then that person simply doesn't know Igor Ledochowski.

So, there are really two ifs– if this and if that, and then this.

Igor: That's very interesting because rather than saying outright, read this website or this is going to be important to you, you're actually implying it now by saying, if you have this problem, if you have that problem, then it's only because you're missing a piece of the puzzle. Essentially, that's what we're saying. That's what we're implying.

Since we're not saying it outright, it creates tremendous curiosity and they think to themselves, why? What's he got? At that point, they have to keep reading to find out what that is.

David: That's right, and just as an aside, a little inside story here. In preparing to write this letter, I had an interview with another one of your team members that Cory recommended that I talk to. A guy who's an acupuncturist, who'd wanted to learn hypnosis and who'd been too intimidated by having to memorize the scripts. This guy was a very bright man and a very gifted healer, but these were his issues, and I came to understand that these were issues for a lot of people.

This goes back to those five steps again and really gets to know the market well.

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Igor: Exactly because what he's talking about is if one of the biggest problems or pain spots in hypnosis is people think it's difficult when it isn't. It's only difficult when you're doing it the hard way. Kind of like what we're doing here with the sales letter, it's only difficult if you don't know the easy way to do it. The easy way doesn't necessarily mean it's got no content in it. It has a lot of content, but we're just looking at it in a different way. That's the whole point.

If you didn't know that, most people think hypnosis is easy, it's just that they don't know what it's good for. That's a very different problem than people who think it's too complicated and too difficult to get into; hence, if you don't do your research in the first place – your five steps to set up – well, then you really have no message to give to people yet because you have no idea what they need to hear.

David: That's right. That's right. You're, basically, going to be doing some educated guesswork at best, and that's not what you want to do. You want to have more certain knowledge.

Igor: So we've got the first two steps now. We've got the main headline with the whole headline package to make it elaborate, if we need that. We've got our opening statement which, basically, forms the transition between that headline and the main message of your letter. I guess it just encourages them to keep reading. It gives them a reason to go through the whole letter, rather than going, yeah, I'll read this later. It tells them, no, no, read this now because now is the time to read it, essentially.

- ◆ **What happens next?**
- ◆ **What is the next thing you start doing with people?**
- ◆ **What's the third step?**

David: The third step is to tell a story and you don't want to tell any story; you want to tell a particular story that illustrates the main promise of your letter, the main assertion that you have something that will help the reader overcome his or her challenge.

You want to do it in a way so that it's not too matter of fact and logical and emotional-less. You don't want a bloodless story. You want a good story, a diverting, entertaining and interesting story.

Igor: What we're not looking for us just a summary of events. That's not really a story. A story needs to have some emotional construct and highlights and lowlights so people get sucked into the story. That's what we do. We like stories, don't we?

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David: We do like stories. Many people believe, and I'm one of them, that we're hard-wired to listen to stories. The old saying goes, if you want to get a child quiet, the easiest way is to look them right in the eye and say, let me tell you a story, and their pupils dilate instantly there's something about stories that we can't resist.

Also you can argue with a fact, you can argue with a claim, you can argue with an assertion. You can't really argue with a story. You might not believe it, but you're not going to argue with it. You'll still process it, at least as initially, as though it's true if it's told in a conversational way.

Igor: Just to emphasize that, I have to say I agree with you. You know the old saying, a picture's worth a thousand words? Well, if a picture's worth a thousand words, then a story is worth a thousand pictures.

David: It truly is. Stories have a disproportionate amount of power. They just do.

Igor: I know that you have six models of good, persuasive stories and I know we may be looking at them in a little more detail to flesh things out in the next part of the Interview.

◆ **For the point of what we're doing in terms of the third step, can you flesh out a little bit some of the core ideas that go into the story, and maybe give some examples of the kind of stories you're talking about?**

David: Sure. There are six types in the templates. Each one of them is something that the person who's reading the letter should be able to identify with or be fascinated by. One story is called 'The Herald', which is to introduce a new idea to a market that's not familiar with it.

Igor: Just to pause you there a second. That's kind of what Apple did with the iPhone. They're creating a new kind of phone – actually, it's an extension of an old kind of phone, but we're taking a small phone that only a few people had or using at the time, and we're educating the mass population as to why they want to have one.

David: Yes. I guess you can have stories about concepts, about planets or about animals, but the best stories usually have people in them and usually the person goes through a transformation of some sort, even when the story's about a product, there needs to be a person being affected and having their life changed by the product.

Igor: We see this actually a lot on TV as well. They'll say, Bill was about to lose his job. Luckily, he had the mobile from spring or whatever and he got the job done.

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Whilst that is a very small version of the kind of story we're talking about because you can really embellish a story and pull people in like in a Hollywood movie, that's the essence of it. Your life with this product is better off for these reasons than without it.

David: Exactly right. The story I have for The Herald in my copywriting templates was written I think before Google Analytics came out, but it actually describes to the letter what Google Analytics does. It's very spooky.

Igor: Maybe someone at Google probably bought your templates and went, hey, that's a great idea. We'll make that.

David: Maybe Google should start sending me some royalty checks what do you think?

There are other types of stories. I should answer your question and we'll cover them more tomorrow. There's an awakener story. There's a second chance story. There's an enabler story. Anyway, let's look at the story in your sales letter for the conversational hypnotherapy.

One thing that I imagined at the time I was writing this letter, a lot of people would think, is after they get all excited about the promise of this seminar, then some doubts are going to start to slip in and they're going to start to worry that they're not going to be able to do it. It's going to be just as complex and confusing and hard to memorize as all the other stuff that they've tried and either succeeded with or failed with, but have put a lot of effort into.

Here's a story that you told, which I may have edited a few words on but it's verbatim. One of my students was at an airport. He noticed this woman was shaking with nerves. He starts having a chat with her, and he finds out she has a fear of flying. She is drugged up to the maximum. She's taken all these pills and is drinking alcohol anything she can do to distract herself, but it's not working.

His heart goes out to this poor woman. So he starts an innocent conversation and she gets fascinated. As it happens, they end up sitting next to each other on the airplane. They keep talking. Before the Captain's announcement comes that tells everyone to buckle up and get ready for the flight, this woman is suddenly totally calm.

She is looking at him and says, I do not know what just happened, but I feel great. All he was doing was telling her a couple of stories and asking a couple of questions. You see, all he was doing was using the everyday basics of conversational hypnosis. As a result, he totally transformed this woman from a physical and emotional wreck into this happy and charming person who now gets to live her life without fear. That, to me, is what hypnosis should be.

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So there's a story. I don't even know which of my templates categories it falls into, but as you can see, there are a couple of transformations going on the story. One is the woman, who is self-medicating and still freaking out before the flight and then all the sudden everything's just fine. Her life has changed. The other is this student of yours who learned these techniques and now he's feeling like he has almost magical powers using ordinary words.

Igor: And it's a very moving story. I remember when he told me this story, I was deeply moved by it, which is exactly why I told you the story because to me that still epitomizes the idea that hypnosis is a force for good. That comes right back to what you said right at the beginning. What do people value? Well, they value healing. They value helping others.

Honestly, I think we'd be hard pressed to find a story that fits the idea of conversational hypnosis as a force for good more elegantly than that one.

David: That's right. Yet to the untutored eye, even maybe a skilled storyteller or wordsmith, they might not see all of the dynamics and mechanics going on that we just analyzed because this is just the way people talk about their experiences and the way they relate what other people told them. It's a very common human way of expressing itself.

Of course, this story does the job of convincing a person who's skeptical that yeah, I could do something like that. I could tell a couple of stories and ask a couple of questions. I do that all the time.

◆ Why would that be a problem for me?

I'd love to know how to do that.

Igor: Right, and the other thing, of course, because we've set it in a casual context, this guy didn't have to go into his brief case and pull out a script. He didn't suddenly realize that he'd memorized the perfect script for the occasion. He didn't have to bring her into his office and do an appointment with her to fix this. It was just in the moment.

We're just chatting. He didn't even intend – this is the crazy part – he didn't even intend to do anything hypnotic. He kind of fell into it just because his heart was going out to her which again, to me, is one of the reasons we train the way that we do.

More importantly, in terms of the sales letter, the person reading it suddenly gets this. It's like, wow, this is a totally live environment. There was no preparation. There was no fear of whether it's going to be good enough. There are just two people having a chat. Even if it had "gone wrong" no big deal it's

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just two people having a chat. There's no loss of face if it doesn't quite work out right. So, either we just have a nice chat, or she feels better. Either way, I win.

David: Yeah, absolutely. I think it proves the point, but it takes it to a level of common experience. We could have listed every single technique in the amount of time it takes to do it, and we could have diagrammed the conversation. It wouldn't have had nearly the same effect. I'm looking at this on the page. It's a six-paragraph story and the paragraphs are two to three lines each. It's very few words.

Igor: What this reminds me of, what it makes me think about this story is this story has a strong inspirational or aspirational character. In other words, I want to be like that student. I really do because I admire what he did. So just by hearing that, we think to ourselves, I want some of what he had.

Hence, we're now open to find out how will this particular course get me to be more like him because what he is encapsulates step five, which is how will you be different once you've solved the problem. That's how I want to be different. I want to be like that person in the airport who can do that for another human being just because my heart goes out to them.

David: That's right. There's another aspect to the story that I just realized from years of studying screenwriting. This woman has terrific rooting interests. Rooting like a pig roots for truffles. It's rooting like you're yay, rooting for her and you're hoping that she's going to win. That is because she's trying everything, she's in such pain and you really feel she's innocent and didn't do anything to deserve this. She's just afraid.

Igor: She's the classic underdog and we can't help but want her to win out in the end.

David: That's right, and this guy helps her win out. He's the hero by helping her become a hero or heroine. I'm look at this now. This is a much better story than I realized it was when I first saw it. It is a terrific story. That's an example of how powerful a story can be within copy when you have the right one.

Igor: It also emphasizes another part, which a lot of people don't understand. They think that stories and metaphors have to be these long involved processes, with the prince and the horse, and you should spend hours doing this because that's what we're used to as a "story." We think instantly fairytales because that's kind of when story time happened as a kid.

What people don't realize is that stories can literally be a just a one-sentence story. You can have a two or three-sentence story. Here, we have a six paragraph story. It takes a minute to tell the story and yet the emotional impact in that minute can far surpass a marvelous one-long romp through the

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imagination if the right elements are there. That's kind of what we'll be talking about more in the next session.

David: Yes, we'll be talking about that in the next one. Sure.

Igor: Okay, well unless there's something else you want to say about the story, let's move onto the fourth step.

◆ What is the fourth step all about?

David: The fourth step is building value. The phrase I learned, from another teacher was, compare apples to oranges. Most of the time, we're taught to be very fair or even-handed in our comparisons in life, but when we're selling especially something like information, like this seminar – and I wanted every minute of the DVDs.

What is the literal value of the product? Well, I don't know. Each DVD, the silicon or whatever in it is worth, I don't know, fifty cents or something. So we have to point out why this information is so valuable.

It's important not to fall into the trap of thinking that the person reading the letter will infer that. You don't want to assume well, if someone can talk a woman down from her heights of panic at an airport after she's all doped up with drugs, all liquored up and all ambiened up.

Imagine what they could do with a clean and sober person in their office, and imagine what kind of referrals that would lead to, and imagine what kind of practice they would build. Imagine what kind of reputation they would have.

People won't do that kind of thinking when they're reading your letter. If they did, you wouldn't really need to build up the value. Unfortunately, the way the attention process works, they won't and they don't. So what you need to do is help them. The value build is really helping them understand all of the value, including the things that are less obvious and more subtle and indirect.

Igor: What we're talking about here really is spelling out for them what this stuff really means. So if you're the kind of the person that can cure a phobia while someone's panicking at the airport, well, this is the same kind of person that will be able to have a successful practice, that will help our clients, that will be respected by the hypnotists.

They could never get stuck because you can do it in such an impromptu environment. Well, it doesn't get more impromptu than that, right? Who'll always know what to do, who will feel confident about what he's doing. He doesn't have to feel inadequate because he has never had to help a person he really wants to help and so on and so forth.

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We're actually spelling out what all this stuff means, which actually as hypnotists, violates one of the fundamental rules of hypnotic metaphors. But now when we're writing we have something different going on than in classical therapy, because we're going to spell out what the story means, whereas in classical therapy we want to leave the ambiguous for the unconscious mind to do stuff, but we don't have that time in a persuasive letter.

Hence, we're going to spell it out so that they suddenly make the conclusions. We're going to connect the dots for them and go, here it is. Do you see the shape? They'll go, I get it now.

David: Yes, that's a good point. We cannot count on them to take the time to go away, process, think about this. Somebody might in real life or they might not, depending on how the distractions in life supported them or deflected them away from doing something like that.

The value build can also be all of the work and training and refinement and packaging and testing and whatnot that went into creating the system that would allow somebody to be able to simply tell a couple of stories and ask a couple of questions and help a person change. That could be the other side of it.

Igor: A classic example of this would be Einstein's formula that most people are aware of, $E=mc^2$. It's a formula that a schoolboy with a calculator can plug in the values and work out, and yet the story behind $E=mc^2$, that's five symbols. The story behind those five symbols is a decade of hard work and frustration and failures.

Fighting the system, having other people reject it, other people failing because they're going down the wrong road. People broke their careers because they couldn't get to $E=mc^2$. They knew it was out there, but they could not find it until Einstein came along and with those five little symbols, totally transformed everything.

Since then those frustrated scientists that couldn't get to that point themselves have gone to better places but off the back of those five little symbols. So if you just said oh, what are five symbols worth to you? You'd think well, this is five symbols, it's nothing. I can get a dictionary for \$5.99 that will have millions of symbols in it. It's not the symbols; it's what they allow you to do and what the absence of those symbols will prevent you from doing. That's the true value.

David: Yes, and all of the work that Einstein did that led him up to the place where he could have a dream that he was riding on a light beam, and then somehow he could translate it into these very simple symbols. All of those things add to the value. Let's look at how we actually did it here in the letter because it's a perfect example of that.

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So we tell the story. This is Cliff talking again in the letter. He says yes, that story from Igor is amazing enough and it's 100% true, but what is even more amazing is that Igor can teach virtually anyone to do what his student did. It's not that hard, it's not complicated and it doesn't take a long time, just some dedicated attention and a strong intention to help others, the way the man at the airport helped the woman who had been paralyzed by fear to become relaxed and comfortable again.

Why Igor's mindset and methods can give you the confidence and skills you need to become a Master Hypnotist. As I talk to Igor's students and from my other experiences and conversations in the hypnosis community, I have come to one unavoidable conclusion. Most people find learning and practicing hypnosis extremely different.

Then what we're going to next is the value build.

When Igor first got started, he set about to change things and he did. You've probably heard that he's a British lawyer, a graduate of Exeter University and that he spent over \$120,000 traveling around the world in search of the answer for hypnosis. What you may not know is that Igor couldn't find the answer anywhere. So he had to rely on himself to create a new, better way to teach and practice hypnosis.

He combined century old instruction secrets from Asian martial arts with powerful techniques from the stage and Hollywood screen, along with valuable bits and pieces he gathered from other leading hypnosis trainers. So the result, a brand new simplified systematic approach that delivers skills and confidence and makes it fun to learn.

Now what I did there is I tossed in a number - \$120,000. That in and of itself, tells people that they're probably not going to figure this out unless they spend a lot of money.

Igor: Right, and if you compare it, you're comparing apples and oranges now. You're thinking about, well, if I was going to take the same journey Igor took, that would mean I'd have to spend \$120,000 at least.

Then there would be no guarantees at the end of the, it that I would have worked out the same ideas he did or I can just get this program for \$1,000, whatever the offer was at the time and I can have access to all that straightaway. Well, which one am I going to do?

David: That's right, but you notice it wasn't only the \$120,000. It was the fact that you combined things from different fields.

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When you come up with something that's unique, that involves stage, screen, Asian martial arts, instructional techniques and the approaches of many leading hypnotists. That combination alone has an allure and a palpable real, as well as a perceived, high value that you're not simply going to get if you say well, Igor studied Ericksonian hypnosis and he added his own little spin to it. Far different from you looked at things from every possible angle, that's a solid example of value.

Igor: It goes back to this, which I know we'll be talking about more in the next interview, which is the idea of why do people want things? Do they want to save time or make money or save money? There's a whole bunch of other things, so what we're implying here, of course, is you get to save time and the hassle that it took Igor to get there.

Just to kind of emphasize folks, it did take a lot of time and I went through a whole lot of heartache and a huge amount of hassle to figure these things out. That's what people are saving themselves from doing by just going straight to, well, this is the output of the whole process.

David: That's right.

Igor: Then, of course, they go wow, now I get it. Now it's really valuable it's not just a DVD that I'm buying, but I'm buying the absence of hassle, I'm buying myself probably another three or four years of almost obsessive study. I'm saving (X) amount of thousands of dollars and all that, because I've gone straight to this source, rather than the background sources trying to recreate the work myself.

David: That's right. That's exactly right. Yet just as important, we're not hitting them over the head with it. I've seen people who say, sure, you could learn to do this on your own, but you would have to spend \$120,000. You would have to study personally with these people – and then name them. You would pay to pay this person this much. That becomes...

Igor: It becomes cumbersome and awkward.

David: And obnoxious.

Igor: Now something else that is important here. What we haven't done yet is we haven't told them what they're getting. We've implied in terms of how much time they'll save and money they'll save and all that sort of stuff. We haven't said, you'll get (X) amount of DVDs, you'll learn these techniques you'll do these processes and so on.

Up till this point, all they know is that there's an outcome. They're going to be a better hypnotist that gets good results. We've given them an aspiration of that outcome, which is a story, an example of someone who became that person

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and actually ended up living it out. Now what we're doing is we've gone from that story to tease out what it means to be that person. That person didn't have to spend that money and have the extra hassle and so on. He just became that person.

Sure enough, it wasn't over night. That's the whole idea of having to dedicate to yourself to it and so on, but he did it a hell of a lot quicker than I did it. That's the whole part of the value. Its speed, it saves time, saves hassle and so on. But like you said again, we're not sitting on the top of our little hobbyhorse going ha-ha. We're so much better than you because we managed to work it out and you can't. We're just saying, you don't have to it's just easier if you don't.

David: That's right. One thing I'd like to point out is that I've printed out this letter in Microsoft Word. We're on page six of the letter, and we haven't told them quite what they're going to get yet. What we have told them in great detail is who they're going to become and what it would take them on their own to become that, or at least we're really strongly hinting at what it would take for them to get that on their own if they don't get the solution that we're going to offer them.

Igor: Right. So what this kind of does is sets up a lot of psychological pressure for people then to actually understand how valuable the offer is. We haven't told them what they're getting yet, but once they get it, it needs to sit in a perspective, in a context.

Kind of like the copywriting templates. If someone just buys them and goes, oh, that's easy enough. I don't know what the big deal is. I wonder why he's charging such a price. Versus, yes, I have spent years breaking my head over this stuff.

Now it's so easy. Now I get why they never used to buy my stuff. Now I get why I used to get all this hate mail for being sleazy and so on. It's just because I was misapplying these concepts, and this makes it easy to apply them properly.

David: That's right. I like what you said about creating pressure for them to understand the value. That's important because people will resist understanding the value because if they understand the value, that will make it easier for them to part with their money, which if you have what they're looking for they well should do, but people tend to resist that. They'd rather not if they can find a way to avoid it.

So, it's the job of the person writing the sales letter to create that understanding. Not to force the person to buy, but to maximize the chance that they'll be in a position to make a fair evaluation. Well, they can't make a fair evaluation or a fair valuation of what you're offering if they don't understand the value. It's just common sense.

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Igor: It's kind of like therapy actually because in therapy, one of the things that your client is paying you to do is to help them face things that they've been avoiding all their life. They pretty much know what that is. Some people come in and they'll tell you straight to your face, I have problems with X, I know it has to do with this and I'm been avoiding thinking about it all the time, and I think it's time I dealt with it.

Well, if they already know what it is, they already know what they have to do, but they need you to put that little of pressure on them to be willing to do it. There's a big difference between putting pressure on them to go through that process and release the thing and grow and heal and so on and forcing them to saying, I think it's a good idea for you to do this, now do it or else. Those are two very different situations.

One is a healing situation where you're encouraging them and putting a little bit of pressure on for their own good. The other one, is you're forcing them. You're taking their choice away from them and it can actually end up being more traumatizing because you've taken responsibility away from them.

The same is true here. We're not forcing them to make a sale. After all, we can't do that anyway. We're just bringing the right kind of pressure into play so they can overcome whatever internal angst they have, which is mostly about their own problem than with the solution you're offering them. They just project that angst onto the solution as well because it's part of the whole problem context.

David: That's right. They are probably not going to put the pressure on themselves to understand the value of what you're doing so you need to help them with that. Then you need to give them the opportunity to take action. You need to make that as easy as possible, but you also need to respect that they might not, that it's okay to say no and that this is for some people and not for others.

Igor: So far we've got a lot of very in depth stuff on the process, the first four steps of the sales letter.

◆ **What's the next step?**

◆ **What do we do now that we've established a case for why this stuff is really valuable to them in terms of what they're getting, in terms of what they're saving and so on?**

David: The next step is to present the offer. Tell them what they're going to get and how it's going to provide the solution or solve the problem in the way that they would want.

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- ✓ How do we do this?
- ✓ What are some examples of an offer?
- ✓ What does an offer need to have in it to be an offer?

David: At the most objective barebones level, the offer is what you're selling them. Just the physical, literal description of what they get. But that's not a good offer. A good offer includes both the physical and literal description of what they're getting. Along with the most compelling emotional benefit or benefits that you can describe legitimately, along with also anything you can do to make it as easy for them to say yes and as hard for them to say no, if it's right for them, as possible.

Igor: So to make a comparison, let's say you've got a gym or a martial arts school, a barebones offer might be, for \$100 a month, you'll get five group lessons a week, you'll get a license and you'll have your membership paid for and your insurance so on. That's a barebones offer.

To make it enticing; however, it's for \$100 a month. You'll be getting instruction, you can come as often as you like so you don't feel like you're missing anything. You'll be learning one of the most revolutionary systems in the world and within two months you'll have the confidence of a lion. Within six months you'll have mastered the secrets of a cage fighter or whatever your clients want and what you can actually offer them.

But in the offer you're building in step five again, which how they will have changed, as a result, of solving the problem; otherwise, why would they want the offer? It's like sure, I don't care.

David: That's right. Again, a problem occurs when people are writing sales letters especially for their own business is it's so obvious why someone would want the offer.

Why do I need to spell this out? Well, it's obvious to you and it's obvious to your customers once they've actually experienced a week, a month or two of martial arts training, or whatever it is that you're offering them. But beforehand, they have a very different point of view.

No matter how experienced and sophisticated and knowledgeable they are in the world in general, about your offer they're brand new to it. So you need to let them know, again, what it's going to do for them, as well as what it is.

Igor: Right. So to use an example that everyone will be familiar with, we all know that nutrition is good for us. If you eat bad food, you'll get unhealthy. If you eat good food, you get healthy. Let's say I've got the brand new healthy foods you market and you go that's a nice idea.

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Then you'll probably go to McDonalds or your ice cream fridge or whatever, but I spell it out, if we set up the value of the offer, the health risk and all that sort of stuff.

When you talk about the offer you'll say, you'll get some of the freshest fruit on the planet it's guaranteed it's not been mutated so it's good for your body. We'll have the special enzymes and all those things that give you more energy and more vitality. You might find your libido and sex life being improved because enzyme X, Y, Z is back in your diet, which has been missing for the last 30 years because of over-farming.

So you're not just saying, you're; going to get enzyme Z and enzyme Y and wheatgrass and nutrition this and vitamin A and B and so. You're saying, you'll get vitamin A, which lets you be this way. You'll get enzyme B that lets you do this thing. You'll get the macrobiotic C that increases your libido. You'll get this thing here that makes you mentally more alert. You'll get your Omega 3 that will make you smarter. So we're not just giving them the list, which the Omega 3. We're also saying, this is what they will do for you at the same time.

David: That's right, and what we're talking about, which really is a theme that threads all the way through the copy, is what something is and what that something will do for you. What something is; is in sales and copywriting jargon known as the feature; what it will do for you is the benefit.

One real easy pneumonic or heuristic to remember this by, is I like to say, a feature is the blade of a fan. The benefit is the cool breeze across your perspiring skin on a hot summer day.

Igor: Exactly, because if you're an Eskimo, you don't really care much about the fan unless, of course, you're smoking fish or something.

David: That's right. Then you're in a very hot environment.

Igor: Exactly. So we've got a good handle on the offer. I guess we've been using one of the sales letters that we have that you wrote for us.

◆ **Can you give us an example of the offer from that so we have a very clear example of it following the theme of today's call?**

David: Yes. This is the home study version of the six-day conversational hypnotherapy course, and I'll just start right where the offer starts.

It starts with a professional videotaped and edited set of DVDs of the entire six days. In the column below, you can see everything that's included, but here's a detailed summary of what's in the program, DVD by DVD.

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Then, there are titles of all 17 DVD and the 18th bonus CDs, which are the transcripts. The titles actually make for a very good offer, and then we detailed the offer, which is really the next step, with bullet points. I'll read you a few of the titles, but I don't think I need to read all 17 titles of the DVD.

- DVD #1 – Positive hypnosis and the five words of power.
- DVD #5 – How you can access the three types of hypnotic memory.
- DVD #12 – Hypnotic regression training and the days of wonder demonstration.

Igor: What we're doing here is giving a summary of what they'll be getting. What's going to be in the box when you buy it? What's going to be your experience when you walk in the studio? What will it be like to walk into the shop and see what we offer, but again, we're not just saying you're going to get 17 DVDs, we're actually saying what the advantages are.

What we've done here, for example, with the headlines, each DVD has its own headline that makes people go wow, I want that. I want to know how to do a regression. I want to know how to make someone feel wonderful. I want to know how to make up language on the fly and so on. So these DVDs are exactly what I want. When I think to myself, what do I want and here's what I'm going to get, that's what I want.

David: That's right. I have to give you and Cliff credit for doing a tremendous job titling each of these DVDs. I wish everyone that I worked with did such a good job on this. For a person in your market, any one of these titles may, itself, sell the entire program.

The power of unconscious symbolism, that's the title of one DVD. A lot of people might be willing to buy the program just to learn that mind-bending hypnotic language. I know that's very powerful stuff. Then we segued, transitioned right into the bullet points.

Igor: That's step six of a sales letter.

David: Yes. I'm not going to read you all of them. There are too many, but let me read you four or five. What bullet points do is they detail the offer. They make it concrete and they continue to support and even build up the value, the true benefits. For example:

- ✓ The real secret to not just being good but being a truly exceptional hypnoterapist.
- ✓ How to get people into a trance without doing an induction at all.
- ✓ The six most powerful conversation inductions that you can do anytime, anyplace, anywhere.

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- ✓ How to make sure your work “sticks” and stays with the client for long-term benefits.

These are solving problems that I imagine a lot of people have. These are promises to solve specific problems that a lot of hypnotists worry about.

Igor: Right. So again, we’ll go back to the idea of value is actually threaded throughout the letter, but when we talk about building value, it’s a more technical type of value that we’re building. Versus, at this point, where we’re just increasing that sense of value. It’s actually the same idea, but now we’re using the offer, which is the stuff they’re getting.

In the context of this letter, of course, it’s the DVD set. In terms of a gym, it might be regular sessions at the gym. At a health food store, it might be the products they sell at the health food store and so on and so forth.

What we are detailing now is once they say yes to whatever it is we’re offering them, here’s how that yes is going to help them. The reason you want these 17 DVDs is because on one DVD, you’ll discover these five secrets. On another DVD, you’ll find out these five secrets. Or, the reason you want to have our \$20 health food membership is because in month one, we’ll send you these enzymes. In month two, we’ll send you these vitamins and they’ll do these things for you.

So it brings to life why they want it, what they’re getting for it and how much value it is. Suddenly they’re realizing I’m not spending \$100 a month. I’m getting all this cool stuff and at actually a fraction of what it would normally cost me to get and, more importantly, the cool stuff means the cool results that this stuff is going to give me.

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David: One of the important things about bullets is they need to convey benefit. They need to again, to use the phrase tell the person what the product or what the information or what the learning that they're going to get from this course will do for them, rather than just what it is.

Igor: This is something that a lot of people get wrong, don't they? They'll detail bullets, but it will be what they're getting rather than why it is that they want to get that. In other words, it's going to be the actual gadgets, the widgets they're going to be having in their hands, rather than the results they'll get them.

- ◆ **Can you tell us a little more about how we can transform those so-called features which is what it is, into the benefit, which is what it will get you?**

David: Sure. This all goes back to the first five steps. Once you understand who the client is and going a little deeper than just past the problems and challenges, what deficits do they have in their life? What do they feel is missing? Where do they feel they come up short?

For example, we go into DVD 14, The Ultimate 12-Step Regression Therapy with full demonstration. Okay, so now you'll learn to do full regression therapy.

- ✓ What is a person missing by not knowing that?
- ✓ What is a person going to have?
- ✓ What problems is that going to solve?
- ✓ What capabilities will that add?
- ✓ What differences will that make in the person's life?

Think about all of these things. I don't even see here a particular bullet point about that, but let's just say a simple process requiring no memorization that lets you get to the root of people's most troubling problems and solve them quickly and easily forever.

I could say you'll finally know how to do regression therapy. I could say that instead of what I just said. From a technical point of view, it's certainly more accurate or more precise or more descriptive or definitive, but it's not going to reach the person experientially, and it's not going to help them with the identity issues and their competency and their capability issues.

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Igor: If I promise you that this is the quickest way to blow out any trauma or fear or strong negative emotion that someone's suffering from, this is the quickest way of handling that. You'll go, what is it? What is it? Well, the answer is regression. I mean there are other ways you can do it too, but really it's one of the easiest, quickest, no brainer ways of doing it.

So they're not buying regression training. What they're buying is the capability of quickly and easily blowing through people's negative emotions, whether it's a phobia or it's an anxiety disorder or it's a trauma, anything like that? It's a technique that kind of catches the whole lot and that you resolve with it. Rather than you sitting there going, I just opened a can of worms and I don't know what to do with it.

David: That's right.

Igor: That's what they're buying. They're buying the fact that they will not get stuck when they open that can of worms. They're not going to be going, oh my God, what do I do now, because they'll know?

David: They'll know. Now there are, to be sure, some people who would like to walk around and maybe even have a little merit badge on their blazer that says, I know how to do regression therapy and I'm a really cool hypnotist. But most of the people, it seems to me in your market, would really like to have the best, fastest, most certain way of helping someone blow through trauma.

That's why we say people don't buy what you're selling; they buy what it will do for them. In this case, what it will do for their clients.

Igor: Right and that's a reflection on them. They'll feel better because they've helped a client, rather than opening a can of worms and going, I don't know how to deal with this. Go home now. Then the client says, what the heck do I do with all this now? It's like, that's your tough luck. I have no idea.

David: That's exactly right.

Igor: So this gives us a nice solid idea of the six points. So just to summarize since we're halfway through, the six points we've covered so far.

1. We start with a main headline and there's a whole package you can put around that as well.
2. Then we do the opening statement, which transitions from the headline to the main story, which of course is the third part.
3. The story.
4. Then we'll start building the value for people so they get a sense of why all this stuff is valuable to them.

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5. Then we actually just pop out the offer, which is a very simple, here's what you're going to get type thing, but couched in a very positive, here are the benefits of what you're getting type way.

That gets packed out even more under the bullets section, which is after the offer. You explain the offer again, saying in this offer, here's what it will do for you.

6. Then you just bullet one, it will do this for you, it will do that for you, it will do this for you and it will do that for you.

You will have learned a method for doing this and a method for doing that. This is another result, another result and so on, which makes people feel great as to what they're getting. Any one of those bullets, as you said, might be the thing that convinces them it's time to take action.

David: That's right. We're betting on that. It's funny; on the one hand you get to know your market or group as a single person. On the other hand, you're never quite sure, what's going to get them to move from maybe a no to a yes. So you want to give them every opportunity to find a reason to give it a try.

Igor: Right.

- ◆ **Now that we've gone this far what happens next, what's the seventh step in this formula, because we're not done yet?**

It looks like we're done, but actually there are some very important things that are still missing, aren't there?

David: One is your bonuses. You want to have as many bonuses as you can that make sense. You don't want to overwhelm people with bonuses. One thing, especially in a niche market that has a particular interest, is you want your bonuses to be as congruent as possible with your main offer, and you want to extend the value of what you were teaching or giving or providing in the first place with your bonuses.

Igor: So for example, a bad bonus might be, join our gym and because your clothes will get all sweaty, here's some free detergent that you can take home with you too. People go yeah, I kind of get it. It's kind of nice and cute, but I don't really care about that.

Versus, join our gym and have a private session with Alfonso, the body builder from Heaven, thrown in for free. Then you'll go, wow, not only do I get the whole fitness package, but I'll get a free one-to-one session as well. Well, that's got to be worth it.

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David: Sure. Especially if let's say that Alfonso normally charges \$150 an hour for a body building session, and you get this with your first month, which is only \$100. It's great when you can have your bonuses worth more than the initial offer. People love that.

Igor: Right because then it seems like a no brainer. It's like, hang on a second, I could pay him \$150 to train me for an hour, or I could pay them \$100, get all their stuff and I'll still get him for free as well. Well, what am I going to do? Of course, the thing behind that is you could spend nothing at all and get neither, which some people might do, but that's what you're trying to get them out of.

If you think about it, then this bonus will go, and I guess we'll be coming onto that later on as well. If you let the bonus go, then you'll no longer have Alfonso, which means you'll have to pay another \$150 on top of whatever you pay, so it's your choice there.

David: One thing that is really worth thinking about is you want the person reading your offer to feel like they're getting away with something when they buy from you. The example of getting an hour of Alfonso's time, plus full access for the full month at the gym is a perfect example of that. People feel like oh, I'm getting away with this.

Igor: I broke the system. I figured out the secret solution. They haven't noticed this yet. This is a loophole and I'm going to use it whilst I can.

David: That's right. That's the kind of feeling that you want to create. Yet – and here's the tricky triangulation. So you want them to feel that way and you want to provide palpable value that's possible, that seems good and you still want to make a profit. Now how do you do that?

Well, Alfonso knows that the best way for him to get a client is to give away a free session because he's good. Some people don't like him, but a lot of people do. It will be much easier for him to get repeat business if it's a no brainer for the person to do the first session. To him it's just a marketing cost; it's an hour where he probably wasn't doing anything anyway. He likes to help people learn how to use the weights correctly or whatever it is.

This requires a little bit of unconventional thinking, but it's not magical thinking. It's not self-destructive thinking.

Igor: You've got to do the math. In other words, you've got to figure out what it's going to cost you. Is there a way of getting it cheaper? For example, you'll say to Alfonso, I'll send you 100 clients a month and if 10 of them stick, that means you've got 10 new clients. You're making \$10,000 a year from them that you'd never have otherwise.

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All you have to do is give each of these 100 people a free lesson and that's your chance to convince them. If you do a good job, great! If you don't, that's your problem. But I will send you people. The only thing you have to do is do this first hour for free. So you win, we win, the client wins, everyone wins, everyone's happy

As opposed to saying, Alfonso, I'll pay you \$150 for that person because now suddenly you've lost out because you're selling \$100 package, you're paying \$150 to someone else, plus on top of that your marketing costs. So suddenly, it's cost you \$200 to get a client that you only get \$100 for and you're thinking there's something wrong with this picture why am I getting into more debt here?

David: That's right. You have to find a way that it all works out.

Igor: Another question in terms of psychology.

◆ **Why would you not put the bonuses straight into your offer?**

Why not just say here's what you're getting; you're getting the DVD set, Alfonso as well and all these other things.

◆ **Why do you split it out after the offer and the bullets that explain the offer?**

David: It's because no matter how well developed the analytical and business assessment capabilities are of a person's mind in normal consciousness, when they're reading a sales letter, they're very much in the moment. They're in a very emotional state. You've bypassed the critical factor, the same as you would in hypnosis. So you don't want to pile things up too quickly, too heavily.

It's almost like there are certain styles of cinematography where each scene is very simple images, you can just take in what's going on in the scene. You don't get distracted by the periphery. It's the same idea here. You want them to just focus on the value of each thing separately, because it creates an impression of greater value, it just seems to be the way the mind works.

Igor: Also, another part to the way it work's is the idea of having something extra. There's an interesting study with waiters waiting on tables. What they did was they had four sections, and they gave their check at the end of the meal so find out what method would get you the biggest tips.

So you had one section only got the check and that's it. Of course, they got the lowest tips. The next section, they got a little sweetie. The third section got two sweeties or candies as they call them in the U.S. The fourth section was interesting. They got the check with a candy.

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Then the waiter would walk away and halfway through, they'd just catch themselves having a wry smile and then add another second one to the plate as though they were thinking to themselves, you know what? You guys deserve an extra one.

That fourth section by far got way more tips than any of the other sections. So they still got two sweets, two candies, compared to the third section also two candies, and they still did better. The reason for it is its reciprocity. People are thinking wow; we're getting extra just for me.

That's how, I guess part of the other reason why bonuses work so well, you're not overloading them with the information, but also, it's the extra stuff so suddenly their value perception goes up higher, like in the Alfonso example. Now they're getting \$150 extra that they wouldn't otherwise have gotten.

David: That's right. It's extra stuff. It seems like that. The way you frame it or package it to begin with determines how it's perceived because people don't know what comes with this. This is the first time they've seen it. So if they assume well, what comes with it is the 17 DVDs, the CDs and that's it, then that's different. It's like lining up, I don't know how to explain it exactly, but it's the extra stuff, that's how to explain it.

Igor: And people like extra stuff. You've got your two for one offers and all the rest of it. You're getting extra stuff. Now you're getting stuff you'd normally have to pay extra money for thrown in. Again, it's perceived value. It's kind of like, I remember one of the hotels in Vegas used to do, but they don't do it anymore. You got your flights, your room and \$100 of gambling money or \$200 of gambling money all for like \$150. People were going, that's crazy.

This is a very important thing that he did he worked out a system, where even though it was only \$150 for the whole lot, he had the airlines at a fraction of their rates. He had the rooms worked out where he only need to make so much on them, the \$100 spending money he'd worked out that enough people would carry on spending past that so he'd make that money back again and so on.

So, if even for \$150, he just broke money and made money on gambling, it was worth it or he might have worked out – I don't know what the figures were – that he could make \$30 per room, but now the entire hotel was filled, as opposed to the hotel down the road, which only was a quarter full.

So he's making maybe \$30 per room but for over 1,000 rooms, versus the other hotel that's making \$100 per room but for only 10 rooms. So he's making a lot more money at the back end there. That's kind of how you build up your bonuses.

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David: That's right. It's the same thing. You want to make sure that you're not really losing money. There are certain things you can do that create much greater perceived value than the additional cost to you. That's what you're looking for.

Igor: Okay, so that's the seventh step quite clearly defined there. It's kind of like mini secondary offer and describing the secondary offer in a shorter, mini sort of way.

◆ What's the eighth step now?

David: The eighth step is your guarantee.

Igor:

◆ What's that about?

David: There's this phenomenon called buyer's remorse. When somebody decides to buy something, even before they have literally handed over cash or written a check or authorized a credit card purchase, they start to think, well, what if it goes wrong? What if it never shows up? What if it shows up and I don't like it? What if it doesn't work?

Igor: Well, we've all made bad decisions, right, especially when it comes to the world of Internet marketing and stuff like that. We've all got junk lined up somewhere that we look at and go, oh man, I feel so bad. I wasted my money there, and I'm stuck with it now.

David: This is a form of protection against that. A guarantee is, basically, where you're saying, you can't screw up. You'll be okay even if you don't like it. You just send it back and you get your money back. You're not risking anything.

Igor: Right. That takes care of a major concern people have, which is okay, if what you say is true, then I want it, but I don't know if what you're saying is true yet. So it's a bit risky for me right now.

David: That's right.

Igor: That's part of where your ethics come in, which is, well, if what you're doing actually works the way you say it works, you should be able to put your money where your mouth is and say, if it's no good, just give it back. There's no problem. There's no risk on your side.

It's not like you're trying to trick them into getting it. You think that it's actually going to help them, and if it is going to help them, then you'll both be happy. If it's not going to help them, well, you've got no business selling it to them in the first place.

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David: Yes. I know of some people who were really selling crappy stuff, and they offered a guarantee and they had a refund rate in the 40% range, but they still made money because they turned so much volume. That is the exceptional exception.

Most of the time for most businesses, whether they're selling info products or anything else, if it's of the level of quality that is promised and it's experienced as valuable by the person who buys it, refund rates generally hover between 5% and 10%, which is very manageable. It's just normal breakages as you would call it in a business.

With a lot of these things, it has to be returned in re-sellable condition. So you're not even losing out on your total cost of the goods. People need to have an opportunity to try stuff. A lot of people say well, I don't want to offer any guarantees, and there are certain businesses where you can't or where it wouldn't be prudent to do so. But for the most part, you'll end up making a lot more money even with the refunds than if you don't have a guarantee.

Igor: So it's important that when you do have guarantees, of course, that you stand by whatever it is you've promised. Otherwise, you lose massive credibility and you go into the category of a scam, which of course, is a very bad thing, both for legal reasons, ethical reasons and all kinds of stuff.

Now the other thing is – and I think you just intimated that as well – that you should think carefully about what kind of guarantee you give. For example, as a hypnotherapist, if you guarantee your work, which I think is a good thing to do, something I normally advise to people is you don't necessary say, this will either work or you'll get your money back because then you may be encouraging them psychologically for it not to work. In some cases that's okay and in some cases it isn't.

What you can do, for example, is guarantee it will work, so if you haven't resolved it in the amount of sessions we've said it will be – so it will \$500 for the program or we'll keep working with you for free until it's done. Now we're going to expect some things from you to make that guarantee work. Like you turn up on time, you do the exercises we give you. Don't worry, it won't be anything crazy, but if you do your part, we'll do our part.

Then it's a question of if it's a completely lazy client and he's not doing anything, we should be firing him ahead of time anyway, but you're making your guarantee fit the context of what you can actually guarantee. I can't guarantee change if you just turn up and say, do whatever I'm just going to have a nap here.

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Well, there is no psychology energy there for me to work with. If it was me, I'd probably fire them anyway, but the guarantee can't work at that point because you haven't done your part of it.

It's kind of like if you're going to buy a DVD set and you stomp on it and send it back saying, I don't like, well, it's not very good for me because you just ruined product. I just have to pay out for that. So there's that balance point where you've got to think about your guarantee as carefully as your bonuses. Think about what I can guarantee people that's fair to them and fair to yourself.

David: Right. That's the whole point. You want to give them a fair opportunity to try out what you're doing. You don't want to be taking undue advantage of them, and you don't want them to take undue advantage of you. You want to give them a little leeway to make sure that what you're offering is right.

Igor: Perfect. Okay, so that's the bonus and the guarantee. Those are steps seven and eight.

◆ Are we done yet or is there more to come?

David: No, we've actually got four more pieces, but we could probably move through them a little more quickly.

One is called the choice of one. This is after you've, basically, convinced them that they want to buy yours. What goes through people's minds when they decide to buy something? Well, I wonder if I can get it cheaper. I wonder if someone else has it better. I wonder if I can get it for free.

Igor: This is, by the way, where some of the guarantees come in as well. You've seen the classic ones. If you find it cheaper anywhere else, we'll refund twice the money, and that sort of stuff.

David: Yes. When I was working out this morning, I heard on the radio that there's a mattress dealer. If anyone comes in at a lower price within 100 days after you buy, they'll give you the difference plus 5%. Wow. What a guarantee. I don't even like their beds, and I wanted to buy a bed from them.

Igor: Then I'm going to go hunt for a better mattress so I can get my 5%.

David: That's right. I'm going to spend all my time to get \$3 back from them.

Igor: That's interesting because it goes back to what you said before. People like to figure out a little loophole that they can exploit. You might actually want people to take you up on your guarantee because you're still making your profit from it, even if you are paying off on your guarantee. It's just like another hidden bonus that you've put in there that way.

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David: That's true. You can be sure they're monitoring every competitor to make sure that there's nothing available. With our gym we want to say, we're the only one in the state that's certified by these three different associations. We have a level of cleanliness. We use these special eco-friendly things. We use cats to make sure that there are no rodents.

Whatever it is, in your choice of one, you're going to point out unique things and make them seem important and no that no one else is going to have that same unique combination. In a sense, with your letter, we did that up front by talking about all of the things that you had done.

I don't know of anyone else in this space who's systematized an offering to teach people how to do things easily and quickly. Now there may be, but I certainly don't know anyone promoting it. Even so, they probably hadn't spent \$120,000 and worked with all these people and used Asian martial arts and this and that. So in a way, we preemptively put the choice of one in there.

Often, when you're selling more of a commodity than this particular offer is you would spell out the choice of one and talk about why this, is the one they need.

Igor: You have to make it sound unique. I came across this a lot. There are a lot of people in the paper industry, especially printers and so on, who struggle and say, well, I'm just a printer and they're a printer. We do the same thing. How can I possibly differentiate myself? So I just go to the lowest price.

What they don't realize is, of course, no, they don't. They have a lot to offer that isn't just the price. For example, you could guarantee a certain quality. What if the other person makes a mistake? Who pays for it? Do you pay for it or do they pay for it? If it's shipping, we do it faster than they do. We might have a wider selection of paper than they do.

We might have a friendlier or smarter staff, so they can help you out. You might have staff that helps you with your design projects up front, before you even send it to us. These are all ways of adding the value, it makes it unique and it isn't just about the price.

David: Yes, absolutely. It's a way of focusing on the unique things that make you preferable to everyone else.

Igor: And that might be just the thing. We're five minutes away from where you live, versus for anyone else, you'll have to go out of state or out of the city or drive for, an hour to get to. You can just get out of bed and walk into the office, and your printing will be done. That in itself could be the choice of one that you're talking about.

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David: It certainly could be if you're local and you're conveniently located. Yes.

Igor: Okay, so that's the idea of choice of one. You're making yourself unique in some way. It's kind of like a one-stop shop. Once you find us, you'll never need to look somewhere again because basically, you'll have everything you need with us.

David: Yes. That's exactly it.

Igor: Okay.

◆ What's the next step?

David: The next step is the takeaway. I call it a takeaway because you can control whether you're going to remove your offer or not. You can't control whether you close the sale or not. So I like to call it the takeaway because the person writing the sales letter or doing the marketing has the power to actually execute what it's called.

A takeaway is simply a limitation that you put on to create some urgency and a prompt response. There are a number of different types of takeaways. It could be a limited time offer, after which it's not available anymore. Then it has to really be not available anymore or you lose credibility.

Igor: That's important, right?

David: Yes. You can offer it at a one-time lowest price. So it will be available later but at a full price, which might be double what you're charging now or 20% or 40% more. There might be a limited quantity and after the quantity is used up, it's gone, done, and you can't get it at all. That's a serious takeaway because once it's gone, it's gone. That will prompt someone to take action. It creates urgency.

Igor: Just to emphasize that, that's what happens with our seminars. They sell out very quickly, and once the numbers are full, that's it. People have begged and asked and they go on a reserve list in case someone drops out, but usually it's just one or two people at best that that will happen with. Then that's it.

At first people think oh, I'll have lots of time, but then when they've called up and said, well, it says it's gone, but is it really gone. We say yes. It happens once, maybe it happens twice and suddenly they'll go well, I better get myself into this thing early because otherwise it will be gone. When it's gone, I know from bitter experience that it's gone, and I want to make this one now.

That's the important part of what you said there is these are not gimmicks you're selling to people. If you're saying after this time it's over, but not really, then there's no pressure there. Whereas, if you say look, we've made 500 units

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or we're enrolling in the next class and we've got 100 slots left. Once we fill this 100 slots, that's it. The doors have to close. If someone comes in, you've got to turn them away. Otherwise, you've lost massive credibility, and there will be no reason for them to believe you again.

Ironically, if they don't believe you about the takeaway, they might not believe you about your guarantee or anything else you say later on. So your credibility is for the whole thing, not just that one thing.

David: Very true. Once people catch you in one bit of deceit, then your credibility rolls downhill very quickly. So my opinion is that you want to work very hard to be consistent and to follow through on what you say.

Igor: Perfect. So, those are steps nine and 10 – the choice of one and the takeaway.

◆ What's next?

David: The next step is not really a step. It's just sort of an element. It's the signature. Because it's a letter, you want to sign it like you were sending a written individual letter. The signature really helps there. Really, the next and last step is the PS, the postscript, which often is written best as if it were something that you just thought of.

Igor: Right. So it's kind of like the second bit of candy that the waiter gave on that fourth set of tables. They're just walking away and they go, oh, you know what? Just have an extra candy.

David: Yes. It's exactly the same dynamic. That's the tone of the PS. The function of the PS, what it's meant to do is to get the person back into the body of the copy. Get them reading again. It's been referred to sometimes as your second headline.

The reason for that is often people will look at the top of a sales letter then they will scroll down to the bottom, because they expect to see the price near the bottom. Then they want to see who wrote it, who's it from. They want to see who signed it. Their eyes will next go to the PS. So if the PS can intrigue them enough to get them back into what you've written, that will increase your response and increase your sales.

Igor:

◆ What kind of things should people put into the PS?

◆ Do we just go back to the headline template as before and just add a second headline template in or what is it that we're doing there?

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David: You can do a number of things. I have PS templates in my copywriting templates. So let's see what we have here. You can actually literally do a second headline. Sometimes people write more than one headline when they start writing a sales letter, or you can just write a second one.

Here's an example. PS: If you recognize any of these seven early warning signs of business failure, get these tools before it's too late.

Another thing you can do is summarize your offer. You can spell out the terms of the offer in an exciting way as concise as possible, maybe leaving a little information out so that the person has to go back into the letter to read the rest.

Igor: So the key idea here really is you're building enough curiosity so that they bounce back into the main body of the letter so that it can do its job again.

David: That's right. That's good. You could also restate your guarantee. That's a third thing you can do.

Igor: Adding more insurance. Like remember, this is risk-free because if you don't like it, just send it back.

David: Yes, or you can highlight a key point of the guarantee. That's right you can try this exercise bike for a full year and still take advantage of our 100% money-back guarantee.

Igor: Got it. So basically, you're either making them curious enough to go back and read the body, or it's reminding them of some of the key reasons why really now is the time to buy. It might even be a takeaway. Like, PS: Remember, there's only 100 slots and they're going to go quickly. So if you want to have place, then click here now, or something like that.

David: Yes. You could do that too. The purpose of every element of the letter is to maximize receptivity to your offer and maximize response. So anything you can do either to get them to act on the offer or to go back to read the rest of the letter is serving you well.

Igor: Okay, let's just quickly summarize that sales letter before we finish this up then. We've got the 12 steps, which are:

1. The main headline and the whole package.
2. The opening that transitions into the third step.
3. The story.
4. The building of value so people get a sense that this is actually valuable stuff.
5. The actual offer, which is a summary of what they're going to get.

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6. The bullet points that breakdown the offer and actually show them what it all means and how valuable it all is.\
7. Bonuses, which make the offer even better by adding extra stuff they didn't expect.
8. The guarantee so that there's no risk involved.
9. The choice of one which, basically, says this is where to come to for it.
10. The takeaway, which puts some pressure on them to do it.
11. The signature so people know who it's from and that it's a real person and that they'll have someone to build a relationship with.
12. The PS, which is either reinforcing or highlighting the reasons to buy it or it gets them back into the sales letter so that they can read more and are motivated to get more information.

There's only one thing, I guess, that's missing.

◆ What is it that they're supposed to do at this point?

We're missing somewhere along the lines telling them, well, it's time for you to do something now.

David: Right. So, you need to have 'buy now' buttons throughout the letter. Those would take you to an order page, which maybe summarizes the offer and gives a person an order form to fill out to make the purchase.

Igor: Okay, something interesting you just said there. You said you want these buy now buttons throughout the letter. You don't just want it at the bottom of the letter.

◆ How come?

David: Well, because people will decide that they'd like to buy at different points in your letter. For example, if you'll remember, we had the pre-head, then the headline and then the rest of the headline package at the top of the conversational hypnotherapy training letter.

We had a buy now button right there because for some people who knew your work, the people at the very front of the Bell curve had seen a lot of information in the pre-launch videos about the course, and they don't need any more information. They just need a quick summary of what's in it, and they want to buy.

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Then at a later point in the letter, about a written page later, we have another buy now button because we've given a little more information and a little more proof, and so on. You sort of develop a sense in printed pages – this is a 12 page letter, so that's a lot for someone to read. So at any given point, someone may decide, I think I'd like to try this. Then you want to make it very convenient for them to click on a buy now button.

Igor: Right. So really is that call to action. So either you give them the choice of one which, basically, says this is the one place to go so you may as well buy it now. The takeaway says if you don't buy it now, here's the risk that you're taking, so you may as well buy it now. So at each step where they have another reason to buy, you can just give them an action saying well, if you're ready then here's where you get it.

If you're not ready it might be because you think what if I don't like it? Well, here's my guarantee. Now that you've seen my guarantee, try it not. What if I find it cheaper somewhere else? Well, here's my guarantee. Or, I might think about it. Well, if you're thinking about that, just bear in mind that once this offer is over, that's it. You don't get this anymore.

So you can think about it and take the risk, that's fine, but if you don't want to take the risk, then click on the buy now button now and that's how you're structuring the buy now buttons. They feed into whatever message you just said beforehand.

David: That's right. That's exactly right.

Igor: There's one last thing that is very common in persuasive writing that we haven't touched upon yet. Maybe it's just because it doesn't fit in the linear process, but I'm sure you'll help us fit that in. That's the idea of testimonials.

◆ **Can you tell us a little bit about what they are, why we need to have them, if at all and where we would put them?**

David: Sure. Testimonials, of course, are statements from other people that will in some way positively influence the prospect to make a decision to buy from you. There are I would say three basic types.

1. There are expert testimonials, where a recognized expert in the field will endorse you or your offer in the letter.
2. There are what I call results testimonials, where people talk about their results.
3. There are experiential testimonials where people talk about their experience of using the product or using the service.

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Testimonials provide great proof. In December of 2009, the U.S. Federal Trade Commission came out with some guidelines about testimonials, which really scared the living daylights out of a lot of marketers. What they said was they wanted to make sure that the testimonials on a website or in an ad were “typical” of what a customer would get. That’s sort of hard to define.

What people have done is they’ve shied away from using testimonials that are too flagrant, especially in the area of financial results or weight loss results, which seem to be the things that the...

Igor: Sort of like if 1,000 people went on this diet and one of them happened to lose weight, you can’t just use that one person. You’d have to use at least something that’s happened to maybe 100 people or at least 10 or 20 people.

◆ **So, if you go through this program, you have a chance or can hope to have similar results of these people?**

David: Nobody knows. Probably. I’ve talked to lawyers about this who deals with the FTC. I had dinner here with a lawyer who used to work for the FTC and now is doing some Internet marketing himself. No one knows for sure. I think the safest thing to say is be reasonable in what you’re doing and have every intention to present an honest picture of the results rather than a deceitful one.

Igor: That’s kind of what you want to be doing anyway. You don’t want to give people a crazy, unrealistic expectation because that goes right back to what we talked about in the beginning, which is if you make a promise that you can’t deliver on, well, you’re starting to shoot yourself in the foot anyway.

David: Yes. Certainly, testimonials that talk about the experience and especially testimonials that are expert endorsement testimonials are pretty safe. If you can find an expert who is willing to stake his or her reputation on endorsing you, you don’t have much to worry about and that will definitely help you with your sales.

Igor: Okay.

◆ **What do we do with these testimonials?**

I get that they’re pieces of proof that show that what I’m talking about isn’t just hot air. People have had the experience themselves, they’ve had the results themselves or people who are experts in the field that know the program and they rate it in terms of yes, this is the kind of program that will get you those kind of results.

◆ **Where do we use them?**

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David: You can use them anywhere in your sales letter where it makes sense within the context and the flow of what we're trying to do. I don't know if that's a good answer, but if you think about the context and the flow, if the headline's trying to introduce an idea. Let's take your sales letter, for example.

Unlock the conversational hypnosis secrets I use to put anyone into trance instantly. You'll make profound changes in others that are simply astounding. Now I wouldn't do this, but we could. Before or after that headline, even in the middle of the headline package, if we had this totally hypothetical testimonial like this:

I've been practicing hypnosis for five years and I could never memorize a damn script. I really felt like I was going to give up. I took Igor's six-day hypnotherapy training program, and now I find my world has changed. I'm able to create instant inductions, scripts on the fly and my career is flourishing.

If you had someone who said that – and I look through all the testimonials, but we didn't – but if we had, we might have wanted to put that right at the top because it was my belief at that point that, that was answering the question most on everyone's mind. Am I going to be able to take this course and be able to do the things that he can do himself? Here's someone who said yes.

I guess the cautious side of me says, well, if that's not typical, is the FTC going to have a problem with that? Well, maybe, but probably not because it's not like you're misleading people.

Igor: It's not an outrageous claim. Anyone who goes through the program – and this is my experience through the live program, and the people watch the DVDs. As long as they're willing to take part in the exercises – that's the only thing I need to have people do. Then they can get the results.

Now will it be 100% for everyone. No. Some people might misapply it or misunderstand it. That's what some of the follow-up support is about, the Q&A session and so on. People might have personal issues that interfere with it. They might have such low self-esteem that they know what to do, but they can't bring themselves to do it.

Those are some things that, for example, the DVDs won't necessarily fix, but for most people who are normal everyday people, if they do the exercises, they'll get those results because that's been my experience. Hence, it would be a representative thing.

David: Yes. Now, to put this all in perspective though they never said so.

Most people in the marketing community believe the FTC regulators that put out these regulations, did so because of some serious abuses by certain Acai

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Berry marketers who would put up phony, deceptive blogs with outrageous but very believable claims of results. They would put up phony newspaper articles and they would be using all sorts of deception in order to sell a product.

Whereas you're bending over backwards to be scrupulous about what you're saying and to deliver the results, being transparent about what you're doing and delivering the results for people, and providing scaffolding or additional training opportunities for people who aren't able to get the results the first time around.

So you're the lawyer. I'm not.

Igor: It just sounds again like this is creating a doorway to punish those who are being unethical and what we're talking about here is creating ethical processes. So if you're not, well, you deserve every problem that you get. This is about you doing the right thing anyway.

David: Yes. As I was saying, you're the lawyer and I'm not, but I think often when regulators are coming down on a bad actor, it has a lot to do with their intent. It seems clear to me, as a marketer, that there are some people out there who really have the intent to deceive and to fraud people and to bend the truth to the point where it breaks.

Then there are businesses like yours, where you're making every effort to be transparent and deliver, that's what I'd advise everyone to do here. Make the effort to do the right thing.

It's harder and requires a little more work, a little more patience and fighting through a little more frustration. But it pays off so much more richly, not just in being able to sleep well at night, but also financially. You'll be able to grow into areas that you wouldn't have been able to if you had marginal ethics.

Igor: This is the secret of a long-term success, rather than a short-term gain.

David: Absolutely. Yes.

Igor: So let's just finish up with just summarizing what we've talked about. We've talked about the 12 steps of the letter. We talked about the idea of sprinkling the buy now buttons at key moments where people would be probably motivated enough to go for this now. Testimonials are little proof pieces that get filtered in.

Whenever you make some kind of statement that might require some backing up, you might throw some testimonials in to show, look, I'm not making this stuff up. Look what these guys are saying about this, which means you can have several sections.

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You might have a testimonial for your guarantee. Thanks for the guarantee. It's good to hear that you responded so quickly to me. It might be about your promise to help follow-up on stuff. Testimonials like, your staff is really friendly and helpful and answered all my questions quickly and efficiently. It might be about your product. Like, I just got your product in the mail and found all this wonderful stuff. I didn't realize I'd be getting all this extra stuff as well.

So whenever you make a claim that you think people might be skeptical or dubious about, a testimonial definitely won't do any harm because they'll just back up the credibility that what you say is actually true.

David: Yes. That's exactly the way to look at it. That's right.

Igor: Perfect. Well, David, we've spent some extra time here. In fact, about almost an hour extra in terms of what we were going to be doing here. So thank you so much for sticking with us on this.

David: You're welcome.

Igor: I definitely think that it's been worthwhile because the idea of the sales letter or a persuasive letter is much clearer on when we have that simple template. Of course, this is what people can expect more of when they go to CopywritingTemplates.com to check out what they can do in terms of filling in those gaps for themselves, and having the templates makes it a little bit easier for them.

Just before we finish today though, we will be giving you guys more of a tour on how to flesh this stuff out. Right now, we've given you a high level overview of how it works, but David's been very gracious in terms of coming back for one more interview, in which you're actually going to be looking at some of the key things we need to bear in mind and know about when we're actually putting the content in.

That's like the motivation stuff that's going to be filtered throughout, some of the classic headlines and how to find better headlines yourself. So we'll be looking at that more as well.

Some of the stories we talked about the different types of stories, and you've even mentioned the names for them. It's one thing naming the stories and another one looking at what the stories are why they're so persuasive. We'll be doing all of that on our next interview together won't we, David?

David: Yes, we will.

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Igor: Well, I for one, really look forward to that. So, in the meantime David, thank you very much for coming and speaking with us. I've been talking to Master Hypnotist and Master Copywriter, David Garfinkel, from CopywritingTempates.com/Igor.

My name, of course, is Igor Ledochowski from StreetHypnosis.com. I look forward to speaking with you again David, and having everyone listening on the third and final installment of this interview series, where we'll get to flesh out the letter that we've just constructed.

Until then, take care for now.

Seminar 2 – Part 1

Igor: Welcome to StreetHypnosis.com, my name is Igor Ledochowski and I'm here with master hypnotist and master copywriter David Garfinkel from CopywritingTemplates.com/Igor.

Previously, we've looked at what copywriting is and how it blends with our hypnotic knowledge to make us better at writing persuasive letters, especially letters that sell. In the last session, we looked at the structure of the things we need to have in place and the order they need to go in so we can be very persuasive for people.

Today, as we bring David on-board, we're going to focus on is how to fill all that out. How do we know what to write and say?

First David, welcome back. I'm excited to start putting some flesh on the bones that we discussed on the last call.

David: Yes, I am too. Thanks Igor. It's great to be back.

Igor: We spent the first 20 minutes or so of the last call discussing the context and your simple 5 step formula for context. There is a lot more that can happen with context once you have that, to help you flesh out a letter, isn't that right?

David: There certainly is. Just an explanatory note as to why those five steps are there, most people think their sales letter is about their product or service or business. It's not. It's about the customer and that's why the first five steps are there.

Once you accept that premise, then we need to start getting deeper into the customer and who that person is than just what those five steps will tell us. What I mean by that is we need to start figuring out the emotional drivers, the rational drivers, what is going to get this person to stop skimming in a distracted daze and start paying attention to the copy they're reading.

Igor: We have the five steps of context. Let's understand the client, what drives and motivates them and so on. We can then layer another understanding in terms of universal motivators so we understand those and the context of who the client is, what they want and need, etc. We now have a virtually irresistible form letter for creating persuasion.

◆ Is that what you're hinting at?

David: That is. Unlike most other writing, copy is not merely to inform or to entertain. It's to achieve an outcome, to persuade people to take action. That is very different than what most people are used to.

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Frankly, sometimes it takes a little more courage and confronting in the inner planes of the person writing it. They might have to go past a little what they have had permission to do in the past to get to the point of being willing to persuade somebody and risk getting called out on it, having somebody object to it.

I can tell you that the things we'll talk about today most people will not object to if you use them artfully and justly.

Igor: the stuff we're talking about now is within the context of doing this ethically. In other words, you have a product of value, you have a client that would find that particular product valuable if they had it and were using it. It's a question of using ethical applications of persuasion so you get the right product and the right client matched up together.

David: That's right. One other additional piece of ethics is the abundance mindset. I don't mean some wishy-washy, new age, Pollyanna type of thing. By abundance mindset I mean specifically if this is right for somebody, you have an ethical obligation to do everything you can to get them to try it.

If this is not right for somebody, you should ethically understand that you shouldn't try and sell to them. You should make sure they go somewhere else where they can find what is right for them.

I know that is a broad and sweeping generalization, but that is a big part of ethics. When it gets down to brass tacks, you have to learn to walk away from deals or to amicably refer somebody to someone else or just to say no, this isn't right for you.

Igor: Right. There is an importance, in terms of, we start with an abundance mentality that we can walk away from work, because we don't rely on having it. In the long term view, that is always the better way of doing business, because that's how your business flourishes and grows. It's something that's trustworthy, versus getting a bad reputation and ultimately getting into trouble.

Like many of the scammers and imitators we've talked about here, they're a flash in the pan for a reason. It only takes so long before a system to catch up with them and then they're paying the price. It's not worth doing that.

We're talking about good, solid persuasion that will last you a lifetime and everyone will be happy as a result.

David: That's right. It works. It may be painful, uncomfortable or anxiety producing in the short term, but in the long term, it creates a better world for everybody.

Igor: Now that we've got that as a pre-frame, we are starting with motivation. Do you have a handy device to think of the different universal motivators that you like to use?

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David: Yes. I have two sets of them. The first of them may sound shocking, especially in light of what we just said, but I'm going to say it anyway. The seven deadly sins are a copywriter's best friend.

They are:

- Lust
- Gluttony
- Greed
- Sloth
- Wrath
- Envy
- Pride

I know there are some religious traditions that tell us that we must avoid these things at all cost and I suppose that would be like telling people to avoid a part of their nature that is going to be there anyway.

I do agree that you don't want these things to run your life. You don't want to make your big decisions on them, but the fact is, people often lust after what they want.

Almost everyone is a glutton in some sense of the word. They may not be a glutton for food, they may be a glutton for pleasure, for attention, for helping others, for learning, for things that we normally consider good, but almost everyone has an unregulated appetite about something.

Along the same line is greed. Sometimes people just want more and more. Could you be greedy about happiness? Sure. Could you be greedy about health? Sure, if you can appeal to someone's greed in that sense.

Sloth, people are lazy. One of the things I say is that life is hard and then you die, but that's not really a valid sales proposition. There are two parts to everything: the hard part and the easy part. You want to lead with the easy part. It doesn't mean that you'll never let somebody know that there is going to be some hard work involved, but don't start there.

There are people that have the value of hard work, struggle and effort at the forefront of their mind. If that is your market, if you're dealing with very high achievers, compulsive driven people and you're going to help them compulsively be driven more, or if you're dealing with body builders or golfers, there are a number of people where sloth is not the right answer, but in many cases, it's appealing to people's sense of laziness.

Wrath, anger, I'm in the U.S. right now and it's April. The amount of anger in politics is driving a lot of direct mail. I'm not proud of it, I'm not happy about it I'm saying this is what is working.

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Igor: You're also respecting where people are coming from. If they're angry, it's like when you've been angry at someone else and they just ignore it. Let's not be angry, let's go do something happy. You say no, I'm not done being angry yet.

There is a useful, positive side to these seven deadly sins as we call them. We're not encouraging people to be more slothful, greedy or gluttonous. We're just using that dynamic that exists inside all of us in a way that is going to be positive for them.

- To lust after a healthier lifestyle.
- To be a glutton for rewards for doing something positive in the world.
- To be greedy for being a force for good in the world and so on.

David: Absolutely, right. People get angry and some people are very judgmental about other people's anger. That's not helpful, neither is a healer or a sales person as a persuader. One of the hardest things is to meet people where they are when where they are might be uncomfortable to you, but its truth for them at the time.

Igor: That's very key. Going back to context, you have got to start in whatever context they're in to be able to move them out to a better context.

David: Absolutely. Envy. That's incredibly powerful especially for someone who is in a teaching role like you and I both are, for someone who is in a healing role like many of the people listening to this are, and certainly anyone who is in a general persuasive role.

I believe that I've learned from you and others that the unconscious mind measures things by comparison. Whether we are not supposed to compare ourselves to others, we always do. It seems to be the nature of the human mind across all societies.

I'm talking copy speak for a second, but if I can show you someone who's no better than you, no more deserving than you, but has it better than you, has something you want, and maybe you even feel that they don't deserve it as much as you do, you start to feel your hackles rise a little bit.

That will motivate, especially if what I'm going to do is show you how you can get this too. That is going to motivate people, not necessarily to make the purchase, but it's going to open them up to their feelings about things more so that they'll be more likely to get in touch with desire.

Igor: We have more of psychological juices that get flowing more. It's like saying to someone last night's lottery winner of the \$40 million dollars was an ex-convict that was a drug dealer. People get upset and think that isn't fair or right. It is that energy that can be converted into action and that's what we're talking about.

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It's about finding the energy that can be converted into action. We'll find the energy wherever that person happens to have it. We're not going to tell them where they should find it we'll just take it from wherever it is toward a positive action later on, right?

David: That's right. That is a good example. People often get not only envious, but furious about people who win the lottery. Somehow they think they bought a lottery ticket, why wasn't it them? You can harness that energy toward a better use of their money to improve their lives.

The seventh one is pride. People are proud. People will buy things for pride, get various degrees and certifications and other things for pride. They'll do a lot of things so they can be proud of something. I think it's a perfectly valid thing to use.

Gain, you want to consider the big thing and the ethics of it, but pride is a very good motivator.

Igor: When we talk about pride, we can motivate the positive sides of pride rather than the negative consequences like arrogance, which is looking down on people, versus pride which is looking up at yourself. There is a big difference between the two.

David: There is a big difference. Every single one of these things can be used in a positive way. I would say positive is where you're adding more, creating more inclusiveness, more wholeness, especially more sense of self for the person who's your prospect so they'll have a greater sense of their own value, potential, worth in the world and ultimately, their own ability to provide more value or more something positive for others as well.

Igor: Before we go into the second group of seven virtues...

◆ **Can you give us an example of how these motivators of the seven deadly sins can be used practically and ethically?**

David: Yes. Let's pick something easy to see like a fitness coach in body building. A negative way would be talking about being so attractive that every member of the opposite sex wants to have sex with you or something like that.

A more positive way is to ask don't you want to have more energy and have people tell you that you look like you haven't aged or ask you if you've lost weight? People lust for that kind of thing. I think that is a very positive thing.

While it does appeal to social approval, external validation and so forth, ultimately, the reason that is going to happen is something that is inherently good for the person, namely being in better physical shape.

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Igor: We're using these natural forces of the mind to create a context where they see the value of what it is you're offering which in this case, is being physically healthier, it might be to gain more knowledge so you have more freedom in terms of what work you do.

It might be to getting better ethics, as a result, of being angry at how unethical people are running the world. If you're angry enough, you'll help to make this world a better place.

These things can be used purposefully. It's a question of saying the context, the five steps we talked about the before and how they might interact with these natural forces.

David: That's right. That is exactly how to look at it. It's the same thing for gluttony and greed. You could focus on asking if they would like to have unlimited energy. When you go skiing or dancing, would you like to be the last man standing? Would you like to be able outlast all the other girls on the floor so you'll have your choice of the strongest men with the greatest endurance? There is a little sexual innuendo in there.

You project the results of the basic thing you're offering into a situation which is going to be definitely influenced by one of these seven deadly sins.

Igor: In fact, you can also combine several of them like you've been doing there. You have gluttony and lust at the same time, with a bit of pride. Perhaps have a bit of wrath in there as well. How often have we looked on the dance floor and said what does she have that I haven't got? There is a little bit of envy, wrath and anger going on there.

How would you like to be the person up there who's got all the energy and everyone's looking at you? There is a bit of pride and lust. We're mixing them all together in a scenario to get people's attention and energy going, that motivation and psychological energy flowing so you can start directing it toward a positive outcome.

David: Creative thinking and being able to see things from different sides, looking at the opposite and all of that, comes into play with these. For example, you might think sloth would have nothing to do with fitness, because fitness involves exertion.

One of the things I've learned as I've gotten more into interval training and high intensity training is that you can get a tremendous result with half an hour of exercise only three times a week. You can certainly put hours in at the gym, spend hours running and so forth, but you can also get very good results in very short periods, of time.

You definitely have to exert during those periods, of time but what's an hour and a half a week out of 168 hours? It's less than 1% of the entire week. If you want, you can sit on your butt for most of the time and still be in terrific shape,

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which is true. Of course, the interesting thing is, once you get in better shape you feel like moving around more, but you don't have to.

Igor: Right. Every one of these things can be turned or tweaked in a way that it fits the situation. For sloth, for example, it doesn't mean you have to have no effort. It's just you can give less effort or you get to be rewarded by no effort by having the right kind of effort at the right kind of time, right?

David: Yes. I think principle or truth that the unconscious mind lives and dies by comparison is important here. Sloth can be less effort than you thought. You get these body building magazines and you read them. The guy spends 12 hours in the gym and you think gee. You can get by with 11 and a half less hours than this guy and look just as good.

There is nothing inherently unethical about that, but it's using these motivators along with the compare and contrast principle to get a person motivated.

Igor: Excellent! I think it gives a very clear understanding of how the first list of seven motivators can work, whilst they may come from a slightly negative background, can be used as a very powerful, positive force.

◆ **What about the other seven, I think you call them the seven virtues?**

David: Yes. In a descriptive title, it's the seven reasons people buy. They are:

1. Make money
2. Save money
3. Save time
4. Save effort
5. Increase health
6. Reduce pain
7. Increase pleasure

One thing people often want to do when they hear these is flood them in verbatim using exactly the same words I just used into their copy. That usually doesn't work.

For instance, if someone is a hypnotherapist, hypnosis can help you increase health. These are categories but you want to find the specific application.

Both you and I know Kevin Hogan, a good friend and excellent hypnotist. He has on his website and specializes in helping people with tinnitus which is ringing of the ear. That is number five, to increase health, but he doesn't say increase your health. How? By reducing tinnitus.

Most people don't think in these broad categories. The catch phrase I like to use is life is thought of in generalities, but it's lived in specifics. Although it does

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refer to a specific category of activities or benefits, each of these seven virtues is not a specific, it's a generality.

Igor: We have to translate these things, like making more money. We don't say make more money now, which means nothing to people. How would you like to make \$7,432.50 in the next seven days?

David: Right. Or, you could even say how would you like to increase your income 10% - 25% like 40% of our clients have done? That is probably too many numbers. We have people that have increased their income by up to 97% in just one year using this system.

Igor: We're translating these motivating forces, these reasons people buy, into something concrete, a story line, event, something that people can visualize, imagine, think about and relate to as part of a normal, every day world.

David: That's right. Visualize is the key word in this sense. Sometimes when I work with a client and they're writing copy and it's got too many data points, too many details, or too many abstractions, I ask if they could make a movie out of this. Could this all be displayed just with pictures, with the sound off?

If the answer is no, then sometimes it's a good idea to break it down, to simplify it, to rewrite it so it's a description of something visual. I believe the visual is part of the language of the unconscious mind and what's going to stimulate the energy to start flowing in the direction of desire and action.

Igor: Right. We talked this as being one of the big mistakes people make in terms of hypnosis we can't leave it ambiguous and hope they'll fill in the blanks. We want to fill in the blanks for them. If there is any point, where if someone wasn't inside your head, wouldn't be able to fill in the blank with what's inside your head, you spell it out for them. Draw pictures so they know what's going on.

David: You want to make it abundantly and unambiguously clear as much as possible.

Igor:

◆ Can you give us some examples of these seven virtues in action?

David: Sure. Copywriting is a great example of making money. You don't even have to mention money or an amount. You can ask how they'd like to have a web page or a blog post that sells for you and brings you clients when you're not even there, that makes money for you while you sleep, that keeps your business going while you're doing something else?

These are all things that can be delivered by the focused use of copywriting. Those have to do with making money.

Igor: They're also saving time and effort. Again, we have an example of how one idea can incorporate several motivating factors at the same time.

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David: That's right. I probably have internalized doing that and maybe I should give you a simple focused one. Reducing pain; end the monotonous and crippling effects of arthritis without using drugs. That's number five and six. Increase health and reduce pain.

Igor: I don't think it matters that it must be in any particular category. He's talking about saving money and saving time and I only care about saving time so I'm not interested. We're talking about not trying to make one idea fit one particular category. A lot of categories will fit in naturally anyway. That is fine.

As long as you're aware that you're touching these different points, you can develop them as you go through. These themes can become more powerful as your letter continues, right?

David: That's right. The reason I came up with these seven virtues is they were extracted from what actually happens. This came from observation and finding out what works. They're not theories based on what should work or what might work, but what actually does work.

They're not developed in a laboratory or in an academic setting. They're developed from observing real life. The things that occur to people have these qualities rather than you needing to find a way to make these qualities real. It's the opposite. It's inductive rather than deductive.

Igor: We've look at the dynamic of motivation and I think it's very important. This will be something that is going to shine forth in your letters, stories, examples, bullet points and in your headings.

Perhaps the way we bring this stuff to life might be to go through some of the classic headlines. I know in your copywriting templates you have many different styles of headlines that can be used in different situations. Perhaps we can cycle through a couple of classic headlines and you share with us some of your templates that we can use.

Then we can look at these templates in relation to these motivators and see how they're being built in naturally, how they pre-exist in the template and have already been done for you. It's just a question of filling in the blanks in a way that resonates with whatever motivator is built in. Does that make sense?

David: Yes. That is a great idea. We'll start to see that all the things we talked about work together very seamlessly and almost invisibly in the format of very brief conversational bits of language.

Here is template #12. The original headline, speaking of lasting on the dance floor, this was Arthur Murray Home Study Course, Dance Lessons from the 1920s. This is a great headline. You can use it in so many different ways.

The headline is: "See how easily you can learn to dance this new way."

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Igor: It's a very simple headline.

David: Yes. Its eleven words and many of them are only three letters. It seems like nothing, but it's so powerful. The template is "See how easily you can, and there are two blanks after that. The result you provide and how you provide it. See how easily you can learn to dance, that's the result, this new way, that's how you provide it. Or it could be with my help, or using our method."

Here is an example on how an architect could use this template. "See how easily you can design your new home with our help."

Igor: We have a clear example there of the saving effort part. That correlates with the idea of sloth. We're talking about making things easy and I guess it's a little bit of reducing pain as well, because most people might think that designing your own home is a lot of trouble, effort or pain involved. It doesn't have to be this way.

David: Yes. Let's have a different kind of service provider with some very intangible product, a publicist. "See how easily you can get publicity for your business."

One thing I'd like to point out is that a lot of people think they need to be talking about themselves and beating their chest. The sales letter initially is all about your prospect and what they want, not about you.

Despite what you see in a lot of advertising, which I don't think works nearly as well as it could. Ultimately, once a person says yes, I want that publicity, then they're going to want to know who is the publicist, what is the publicist done, all of those things.

Initially, what they want to know is what they're going to get out of it. They're going to want to know what's in it for me. That is why this is how you can get publicity for your business, not see how well I can get your business publicized. Can you feel the difference between those two?

Igor: One of them divorces you. See how well I can publicize you. It's all about me, how cool I am and you're not worthy, versus, see how easy you can be publicized with my help. It's all about you. You're the front man and getting all the glory. Indirectly, there is a little bit of pride that's being spoken to here, because it's saying you're the important one here.

David: That's right. Let me give you another one. For anyone who's in a technical field where they provide a technical service, this can be instructive. It may be a little painful, but it's worth going through the lesson.

A time management expert might get caught up in their own world and say "No more As, Bs and Cs. We focus on the important rather than the urgent to allow you to optimize your results." The person has already gone. They don't want to hear it. They don't want all of that tech talk.

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Igor: They're already getting overloaded.

David: That's right. Here is how to use this headline for the time management expert. It doesn't have any time management jargon in it. "See how easily you can get more done this new way."

Igor: It's an easy to understand statement. They see the benefit to us for this. This is what I'm getting out of it. This new way has a bit of intrigue. I'm curious. What is this new way? It's all about me, not about you. It avoids the mistake of jargon and the vocabulary that we talked about in the first interview. It's a very simple way to present your message but make it easy to understand and easy enough that people might get excited by it.

David: That's right. As far as the jargon and the technical details, if someone listening is a time management expert, I don't want you to think that I'm trying to sensor that. I'm just saying it's a matter of when and sequence.

Igor: Make sure you have your pudding at the end of the meal rather than at the start so it spoils your appetite.

David: Exactly. If you were to talk about the As, Bs and Cs, important, urgent and optimized, you would want to talk about it in terms of your prospect's experience. "Maybe you've tried the old fashioned way of making it As, Bs and Cs, only to find that the Bs and Cs never got done, never got promoted to A's and you felt like you spent all of your time making lists. Our new method ... "

In the best copy, even when you talk about ourselves, we should talk about it from the frame and perspective of the prospect. That is what makes it effective, because then people don't feel like the being sold. They feel like they're being cared about and listened to.

Igor: We're crating future memories. Assuming you have our product or service, whatever we're offering, here is what life will be like. If you think of it in those terms, then it's easy to translate what you know, what you can do, what you have into what they will get, what benefits they will see, what benefits they will have and so on.

David: Right. I'd like to point out that although we were admonishing people not to use vagueness in their copy, when you do a future memory, which I think is an excellent point. That's one place where good copywriting and hypnosis share a similar technique. Future memory is a place where you can use some vagueness through questions.

What would it be like if you had an extra couple of hours at the end of the day that you don't have now, where you're still getting everything done and you have a lot more energy? That sounds very specific, but it leaves a lot of blanks for the imagination to fill in. That is something people would do, because that would bring them pleasure and hope.

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Igor: Notice the other thing you're doing. You're not limiting it to what would you do if you had more time, which is a big open ended bucket. It's like I don't know. You're helping them to fill it in by saying you'd have more time, more energy, more enthusiasm for life, more time for stuff you like to do and so on. You're directing their mind as to what to do with that extra time they'll be having.

David: That's right.

Igor: That's one nice headline. Can you give me another example of another headline so we can dissect that in terms of these motivation points?

David: This one will be interesting, especially since there is a little bit of mystery in it. This is from Dale Carnegie. I think it was either for an ad for one of his programs or books. "The secret of making people like you."

The template is the secret of and then an outcome your customer would want that maybe they don't know how to get that you can deliver.

You want to use this headline template when you have one key breakthrough idea that forms the basic of your product or service. It's sort of the emotional equivalent of the open palm smacking on the forehead, that kind of idea. Wow, I could have had a V8 kind of idea.

Igor: That template doesn't have necessarily any of the 14 motivators built into it. You get to supply that by what you put in the blank spaces afterward, right?

David: That's right. The only thing that the template has is it appeals to curiosity which is not a reason people buy. It's a reason people pay attention, but a lot of people think curiosity alone is going to do it. It won't.

Igor: Curiosity is purely a tool to get into the point of where you have a bigger motivator that gets them to buy versus, a starting point to keep the ball rolling. It's not an ending point to stop it in whatever goal you want it to stop.

David: Absolutely. Here is one that is especially good for these times. A bank could have an ad. "The secret of getting your loan approved." A lot of people would read that especially if there was some decent content in there and some particular call to action to get the person to go to that bank to borrow the money.

I was in my bank yesterday, and they have three LCD TVs behind the tellers and it said business is looking up. Our bank is going to lend \$10 billion dollars this year.

Igor: I don't need \$10 billion dollars. I'd like it, but they're sure not going to give any to me, right?

David: Right. That is the Tarzan in the jungle banging his chest. This bank is one of the Tarzan's of the banking world. I don't think they're the 800 pound gorilla, but they're one of his friends.

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Igor: The headline you just gave us is showing them how to make money. In other words to loan, it's a form of making money I guess. You could easily tweak it to have some extra motivators in there, for example, "The secret to having your bank loan approved easily."

Now we have saving effort and time, we have a bit of sloth, perhaps a bit of reduction in pain. Just by adding one word, we can often add a lot more motivating factors as well.

David: I think so, but I believe that in the banking world, when you say the word easy or easily, they get a rash. I'm not sure you can ever say that.

Igor: That goes right back to context. You have to understand what context you're in to see whether, or not you're allowed to say what you're saying. The word easy might actually put off your clients. Some of the fitness fanatics might think if it's easy, it can't be worthwhile.

David: That's right. Here is a very emotional one. Let me tell you the headline and maybe you can guess what the business is, "The secret of making up after a fight."

Igor: This sounds like a relationship counseling type thing or a relationship product.

David: You would think so. It's a florist.

Igor: Very clever.

David: A lot of this has to do with thinking past the obvious to the ultimate end-result, somebody wants and working backwards from that.

Igor: If a florist needs to understand his clients. Why do clients buy flowers? It's to give a gift, make someone happy or to apologize, hence they picked one of them. The secret to making up after a fight, I guess that's what a lot of people do.

David: It is. There is also a very good hint in there. You can get a tremendous trail. Companies spend thousands and millions of dollars on focus groups. If you just think about conversations from your customers, a guy could come into a florist and say, I'm in the doghouse because of what I said to my partner and my wife. If a guy thinks about that, he probably hears it every day.

He's usually thinking where he can get the best price or where can I find the yellow roses that will last the longest or whatever. That's not what his customers are thinking about. They're thinking about being in the doghouse. Sell me something that will get me out of the doghouse.

Igor: A poor florist might say we have the freshest roses and expect you to make the connection of the freshest roses meaning they'll smell better, seem more charming, you'll get plus points for bringing them home. Whether you're bringing them home for a birthday gift or to get yourself out of the doghouse,

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either way, you're hoping they'll connect the dots, where as this headline is connecting it for them.

In fact, it's a cute way of adding surprise to the revelation they've drawn as to what the secret really is. It's something that no one will disagree with, but by bringing a little curiosity thing in there, you're getting the brain more active so your impact will be that much bigger as well, right?

David: That's right. Here is another example. I'll tell you this one and I think you'll like the psychology of this one. It's for a chiropractor, "The secret of feeling great naturally."

Igor: Once again, we have the slightly cryptic headline. I noticed the absence of you not telling them who you are or what you do. You're just promising one of the big benefits of coming to you.

David: Right. A lot of people are increasingly turning, not against traditional medicine, but against the use of pharmaceuticals, prescription drugs, and if you watch some of these commercials they practically say dangers include being run over by a train, hit by lightning or bitten by Tsetse flies.

The greater context of the world is making people look for more natural solutions to health.

Igor: We're looking at the category or increasing health. We're using an understanding of the context to set that up properly. We know that people nowadays are looking for more natural remedies. That one word 'natural' is augmenting your message a little bit. It's a nice tweak so it totally shifts the way it's perceived, right?

David: That's right.

Igor: This goes back to something we talked about in the first interview, which is when you understand the context and all of these other things, literally one word can make all the difference.

David: Yes. That is why it's so important to not just jump into writing a headline. One of my teachers said to get into the customer before you get into the product.

Igor: Even when you are writing headlines, something Cliff likes to do is write out dozens of them ahead of time to choose the best one so you don't get stuck or married to one particular way of writing it.

David: That is a brilliant thing to do because you don't throw away the other ones. Those will work as subheads, as lead ins to stories, as bullet points, it's never a wasted effort. Once you get your mind starting to work on something, one thing leads to another and the bread crumbs that brought you there are still useful later on.

Igor: Perfect.

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◆ Do you have any more classic headlines for us?

David: Sure. I'll give you another one. You've probably seen this one everywhere. In fact, I just got a letter today from someone you may know very well and they used this formula. "Who else wants _____" The original headline is "Who else wants to look like a movie star?" That was from the 40s. we could probably use that actual headline today.

This is important. Again, the mistake a lot of people make is they start thinking about who else wants fresh flowers?

Igor: They're thinking about being direct and literal about it rather than finding the actual benefit. We don't want fresh flowers. We want what fresh flower's gets us.

David: Exactly.

Igor: Off the top of my head, to use the fresh flowers example, you might say, what do fresh flowers gets? It's a big, happy smile and a warm embrace. You've just made someone's day.

David: Absolutely.

Igor: Who else wants a big, happy smile and a warm embrace knowing that you just made someone's day?

David: That is 10 times better and why the kind of thinking you develop is just as important as the words you use.

Igor: The mindset is what calls forth the words, and which gives you the instinct as to why one word might be better than another. What are you looking for? You're looking for these 14 motivators, these forms of headlines that are conversational. You're looking for things that fit the context that the client finds themselves in.

All of that goes into a stirring pot, you mix it all up, put it on a little bit of heat and what comes out becomes a very persuasive headline, letter and so on.

David: That's right.

Seminar 2 – Part 2

David: How about this one for a professional organizer. “Who else wants to find everything at a moment’s notice?”

Igor: We're going back to the result, back to what people want, not what they're offering. This is not about what I'm offering. I'm telling you about what you'll get, as a result, of what I'm offering.

David: A head hunter could say “Who else wants a great new job?”

Igor: Some of the examples here are a bit more tricky like the example of the florist and the chiropractor but a lot can be straightforward as long as you bear that basic rule in mind, which is you're not telling them what you're giving them, you're telling them what they'll get as a result of what you're giving them. A job, a happy spouse, a healthy feeling or a good feeling in their body and so on, right?

David: Right. A lot of what you teach even in your Hypnosis Power Words, if you use them on yourself and in your own thinking, they'll lead you to that. If you think of “because” and “which means”; those are thinking about results.

This is a very special way of training your imagination to get into the world of somebody else. What is the problem they have? What solution would they want? If they had that solution, then what result would they get? Most people are not used to thinking that way.

Igor: I think you just came up with a rather nice exercise. Let's say you're writing a headline. You can choose one of your classic headlines like who else. You'll plug in what it is you're offering.

Let's say you sell pencils. You'll put in “Who else wants a pencil?” That's not very exciting yet, because it's just giving them the item. If you then continue the sentence with which means or because or something like that and you force yourself to fill out the other end, then you've got the headline.

“Who else wants a pencil that will write bigger and better which means you'll always have something to say?” You might write and get rid of the middle part which is your pencil. “Who else would like to write bigger and better and always have something to say?”

You just dropped the actual thing that you're focusing on which are your pencils, but you've forced your mind to go that extra step with that kind of language you were talking about. By doing so, you can drop out the pencil, which is not important, and you can go straight to the impact, which is always having something to say or something like that.

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David: Yes. It creates a vacuum for how you're going to be able to write bigger and better? The mind starts searching and when it finds it, it's a sense of relief. Oh, so I guess what it needs to do is get a pencil. Oh.

Igor: That little insight on its own should make people way more successful in the way they write letters. You're talking about sales letters because it's a very simple way to test whether to not it's working, whether they've bought something or haven't.

This can be for anything, to persuade people to give you their email, to join a club or organization, to donate their time for charity, or anything. It's just we're using sales as an example of that, because it's the most obvious way of presenting a result.

David: Yes. The idea about copy is it's a use of words to get an outcome. Usually the outcome is to get people to take an action. In that way, it intersects with persuasion on the whole.

Igor: It's a written form of persuasion. It's a persuasive form or writing.

David: That's right.

Igor: We've got a good sense in terms of the motivators that drive behavior. The headlines are simple examples of those motivators and actions and how we need to tweak and play with them to make them fit the context so they're not weird statements out of nowhere.

Next is the body of what you're writing. We know that stories are important. We know that persuasive stories in terms of how you write them down. Written stories are different than spoken stories as everyone who's ever read a novel versus told a joke will know.

◆ Can you run us through some of your templates for stories?

I know you have six core stories you like to use in your letters. Maybe we can start exploring some versions of those stories so people can get a sense of how to follow up from that headline.

David: Sure. I have to confess, I came to the wrong number. There are only five types of stories. We can invent six if we need to.

Igor: We'll go with five stories for now and if some additional story pops into mind we'll fulfill the other one. We're only giving you five stories and you'll have to find your own sixth.

David: There you go. The first one is called the Herald. I believe that in Shakespearean standard there is actually a characteristic of function called the Herald. Maybe not, but the Herald is a story that introduces a new idea to a market that's unfamiliar with it. You determine whether they're unfamiliar with it by getting to know your market.

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I'll give you the formula and maybe you can come up with a good story. The formula is six points.

1. This was the situation
2. Here was the problem
3. Here is why it was hard or impossible to solve problem before
4. Here is what we came up with
5. Here is how it makes it easier to solve the problem
6. The results

Igor: Before we tell a fairytale story about the prince and so on, what you just described sounds exactly like what most Apple launches go like. If anyone checks out the recent iPad launch, that's what they're doing. They're talking about the problem having a small device to do Internet stuff.

The problem with that was that the netbooks weren't really working well. The screens were too small, the resolution was too low and the power was low. You're, basically, buying a cheap laptop.

What do we need to find out? We need to have the iPhone before we figure out that we need to solve the problem. The result is we have the iPad. They've got that cycle in there. We know how successful and fanatical a following Apple has created. They're using this exact same template on about every launch they have, right?

David: Now that you've pointed this out, I would invite Apple to send me every one of their products for successfully using this story. Unfortunately, you can't copyright an idea.

That is such a great point. Very few companies out there use stories well. I know the copywriter who helped them get started in the early days. A guy named Ted Cooper, an amazing guy. Ted Cooper has the simplest formula for writing copy I've ever heard. I love this guy and the way he thinks and talks.

Its four steps:

1. Make a promise
2. Prove it
3. Ask for action
4. Leave everything else out

Igor: I like that.

David: Apple does do this. Apple creates feeding frenzies. Think about it. They're buying bits and bytes and they're sleeping out. A friend of mine in Northern Virginia said he saw police in the street, because they were worried there was going to be a riot. I'm not kidding, when the iPad came out. It's funny. When Michelin introduces a new tire, the same thing doesn't happen.

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That is the power of this. If you think about the movie Avatar, with what they did, with all of the publicity, they said here's how we've reinvented 3D. I think it was the most successful movie of all time in terms of box office receipts.

I'll use this on copywriting templates. Here is the situation. When I learned to write copy it was very difficult. The problem for me was I had already been a successful, professional writer, I'd won awards, I'd gotten great jobs, I was good at what I did and I hadn't a clue as to how to write copy. The reason it was hard or impossible is because the guys who were teaching copy were not teaching it in a way that I found it easy to learn.

I came up with a series of guides, steps, principles, tactics and even little breadcrumb guides so to speak to help myself. I was able to write a lot quicker and with a lot less emotional pain. I know people spend 50 or 100 hours putting copy together and cut their time in half or in a quarter by doing it, those are the kinds of results other people are getting.

There is a very rough, very first draft of using this story to introduce this product to a market that's unfamiliar with it.

Igor: Right. This is something we can all do. If we're offering something of value, we just tell a story of how it became valuable. If we have something that's unique, like you said, we have this insight into making a problem condition a lot easier and resolving it. Let's take a reading course, speed reading without the effort.

Just tell the story of how you got there in the first place and that's your Herald story presented for you, right?

David: That's right. It has to be interesting. If apple said we were finding that the Intel chips weren't going fast enough because, we had to go to this other chip maker and in fact, we wanted so much of their production that we bought them, next, or I'm asleep. Apple is market focused rather than internal focused so they don't do stuff like that.

Igor: When we're telling the story, we're not recounting events. The story has a story-ness to it. That is not just events. An event is I went to the office and passed the shops and I passed another shop, then I passed an old man asking for money and then I went to the office and then I worked. That's just a series of events.

Or, I was on my way to the office when I passed a man asking for money. I said no to him, but I felt bad about it. I couldn't get it out of my head all the way back to the office. I resolved to do my work and on the way home, I'm going to give him an extra bit of change, because I felt too mean to walk past someone in need.

That may not be a great story, but I'm recanting the same events in a way that speaks more to character. There is an emotional impact and that's what makes it more story-like versus a chain of events.

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David: It's a wonderful story. There was a version of that story in the film Ground Hot Day where Bill Murray gets to live the same day over and over. At first he passes this old man asking for money and waves his aside. Later he takes him to a restaurant and gives him a meal. It's a story of transformation and redemption.

The difference is that the story, as opposed to recanting events, has emotion in it, has meaning and reaches inside the person. It's not totally external.

Igor: Even the story like the Herald and the iPad, we're not talking about just events, numbers, chips and motherboards and so on. We can skip over those details. That's where ambiguity is useful.

We'll just go for the elements. Here is what we looked for in the past, here is where the failures are, here is how frustrating it is for people to use it, it's a tiny keyboard and no one can use it. We're talking about actual human experiences here versus the jargon and technology behind it.

That is what builds the story. By the time they've released the iPad, everyone is thinking they have to have this. This is fantastic and so on.

David: That is exactly how it works and it does work.

Igor: That's the first of the five stories, the Herald. I can see the value of that one. What would be the second story?

David: It's called the Dissolver. This story is simpler and vitally important for everyone and anyone who's ever tried to persuade anyone of anything. People have objections. You can be right and win in a contentious argument and you can lose, because you can never win an argument at the emotional level.

If you can tell a story, wow. The story works like this:

- A problem occurred
- Someone thought they could never solve the problem
- Then they used your product
- They got great results

Igor: This reminds me of the classy headline that we mentioned in one of the previous interviews. They laughed when I sat down at the piano. They stayed in amazement when I began to play or something like that. It's begging for this kind of story, isn't it?

David: Yes. Let me tell you the story they have here. It's evocative and I hope people will enjoy being evoked. Janine had a lovely white silk blouse she wore to a special anniversary celebration dinner with her husband. They ordered a very expensive California Cabernet.

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Wouldn't you know it, just at Janine was taking a sip of this rare and delicious wine from a full glass, a pushy, clumsy, older woman who was leaving the restaurant stupidly stumbled head on to Janine like a big, rambling Humvee barging through rush hour traffic. Wine went everywhere including down Janine's white silk blouse.

"I never thought I'd get it clean," she told us, "but Wine Away worked just the way you said it would and it didn't weaken or alter the delicate fabric one little bit." While the accident ruined her dinner, Wine Away saved the blouse.

Janine didn't whine too much, because the owner of the restaurant invited Janine and her husband back for a second romantic dinner on the house.

Igor: That has all the elements. It's got emotion. I like the way you've personified it. You've made sure you gave them the people's names, which makes it more real. Janine is more concrete and sounds more real. Instantly we're sucked more into the story.

In fact, I know a friend of mine who does this. He's a great joke teller. He keeps catching people, because he'll start the joke off in reality. In other words, oh my cousin John did this or I was coming back from the airport and this happened to me.

At first it sounds like a regular story of something that's actually happened, but only halfway through do you realize it's a joke. Then the joke comes to an end and you laugh hysterically, so he's caught you halfway through. Putting people's names in gives a lot of reality to it. There is a lot of feel to that story.

David: Yes. I did a seminar once with a couple of friends who were expert story tellers and we analyzed what makes Hollywood movies so believable and different. The fact is, there are so many people with names, lives and stories, their own back stories in there.

If you think back on some of your favorite movies as I did just in the spur of the moment, thinking about Bill Murray in 'Ground Hog Day', they seem like real people to you. Although you may remember the name of the star rather than the name of the character it still seems like a very real person to you.

Igor: That is the power of stories. Stories are about people, even if they're about inanimate objects, it becomes personified. When the stone's heart broke, he went on a journey to find his true love. We're treating the stone as a person. The same is true about TV shows like the Littlest Hobo or something like that, that dog that goes around saving people.

Lassie is a classic example. We're putting human qualities on these animals and that's why their stories are interesting now.

David: That's right. It's just that simple. People find it hard to accept that it's just that simple.

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Igor:

- ◆ **What are some of the key features in the Dissolver that people should pay attention to?**

David: The person in the story needs to voice the objections that the prospect is likely to be running in their own internal dialogue. They need to solve it and be convinced otherwise in a way that would convince the prospect.

If you have an expensive silk blouse and wine is one of the hardest stains to get out, you get it out and the things that you're most worried about are the fabric being weakened or altered and it doesn't happen, the story is very believable even though I made this whole thing up. As far as I know there is no such product called Wine Away although there may well be. I didn't know about it at the time.

Believability is another thing. It comes from observing and talking to people, noticing how people react, noticing the kinds of things that happen. In this particular story, the clumsy older woman might serve in the more archetypal sense as the mother in law of the wife. They're usually pushy and obnoxious. I've noticed that more than not. You're taking away their son, marrying him.

Igor: This is a classic dynamic between mother-in-law and daughter-in-law. It's something that movies have been made of and written about. Even though not everybody is the same way, it's an archetype almost that most people will recognize. Building it into a story makes the story real, because people can relate to it.

David: Yes. This is why you have to get to know people in order to write copy. I guess the same thing is true for being a good hypnotist too.

Igor: For sure. I know we have a few more stories to go before we finish up today, but an idea that just sprang to mind that could be very useful for people, especially if they're thinking to themselves is, this is well and good, but how do I go around writing these stories.

On one hand, I know you have lots of examples in your templates that people can copy and get a feel for. A very simple way of doing this might be to challenge yourself to write a story every day. Take one of these five categories, sit down for 20 minutes and knock out a story. It doesn't have to be good, just write it down and get on with your day.

If you do that every single day, by the time you have to get a story that counts or recount a personal story or someone else's story in the written format, you'll be able to fit it into one of these categories easily. You'll be able to write about it easily, because your mind has already been primed to do it. If you just do it the first time and expect it to go well, it's not going to be as easy as if you just do throw away stories as practice beforehand.

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David: That's an excellent idea. I've never done exactly that, but I've done similar things with writing where I would just write for a half hour or an hour every day until I was doing it for a living and then I had to write several hours a day.

Igor: That's how you got good, right?

David: It is.

Igor: I know you have a trick up your sleeve which you call the Zen of copy which we'll talk about at the end. I don't want to spoil the surprise too much. I just thought I'd throw that exercise in there, because it matches up a little and it's probably going to be quite useful for people who want to get a handle on writing these stories and being more persuasive in their written words.

David: It's a great idea. From now on I'm going to use it with my clients. At least the first half dozen times I'll give you credit for it. Let's go on to the third story. It's called the Second Chance. The purpose of a story like this is to show the prospect how his or her life or particular situation will be changed for the better after they have bought and used your product or service.

There are six steps:

1. Describe the person's life as it is now
2. Talk about how this person's life wasn't working because of a problem they had
3. Give a painful example
4. Spell out how this problem led to other problems
5. Explain how your product or service led to relief from the pain caused by the main or initial problem
6. Give a powerful example of how this person's life has changed for the better

Igor: Okay.

◆ Can you give us an example of that story in action?

David: Sure. Mary's friends had a cruel nickname for her. They called her, "the dam that's just about to burst". They called her this because she would sulk in silence when she was around new people. Like when she went to parties, she would just sit there looking suspiciously at people, but never saying a word.

Then, all of a sudden, she'd start talking. She'd go on and on for non stop for minutes. Sometimes even half an hour, never letter anyone get in a word edgewise.

She only had this problem with people she never met and she desperately wanted to solve it, because until she did, it was hard to make any new friends. Of course, her life was limited in many ways because of that.

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One day she read about –Talk it Up– in a single’s magazine. She tried everything else so she thought what the heck? It turned out to be the best decision she ever made.

Now, Mary is a whiz about breaking the ice and she has actually become the life of the party more times than she can count, all because of what she learned at this breakthrough seminar. Just ask her.

Igor: Beautiful. It’s almost like a zero to hero story. She’s getting worse and worse and it shows a very linear progression from this is the way she was found, the dam was about to burst. Then, all the negative consequences of that and finally, coming on to a product that could resolve it.

What I like about that story is it isn’t particular long. People think they have to write 20 or 30 page stories for “short story” and 300 page stories for a novel. These are 3 – 6 paragraph stories. They’re little vignettes rather than full blown biographies. That is more than enough, isn’t it?

David: It is. Sometimes people need to write out a longer story and boil it down. Just find the key trenchant details, the emotional ones that fit the six points of the template.

I’ve found some people can write concisely to begin with if they understand that is the assignment. Some people need to get everything out on paper first. No harm in that, just understand that writing is rewriting. You need to edit it after that. It doesn’t need to come out that way initially. It’s okay if it doesn’t.

Igor: that’s a big point you just made. We don’t want to give people the impression that everything we’ve talked about right now means they’ll sit down, spend five minutes going through the templates, fill in the blanks and a work or art comes out at the end.

It’s going to give them their rough structure. They’ll go back and polish, re-polish and re-think. There is still effort involved, it’s just a lot less effort. It’s a lot less painful than the alternatives facing them.

David: Over time, as they get more experience it will get easier and make fewer rewrites too.

Igor: A classic example is we put out a sales letter today for a new seminar and it took Cliff half an hour to do it. He had no more time. He wished he had another two weeks to write a proper one and if we have to redo the seminar, we will and we’ll spend time to do the sales letter properly, but its good enough.

That is something for people to realize. You’re not looking for perfection you’re looking for good enough. As long as each good enough becomes a bit better than the previous one, you’re progressing still.

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David: That's a great example. I wonder if you ask Cliff five or ten years ago how long it would take him to have written that sales letter and he would probably say a week.

Igor: Right. In fact, he probably would say he couldn't do something of that standard yet. That is something to bear in mind. With experience and practice, your worst letter will be better than a novices' best letter and that's part of what training and experience does for you.

David: That's true.

Igor: Let's move to the fourth of the stories.

David: This one is called the Awakener. Think of a cup of coffee or an alarm clock. To wake your prospect up to the need they have of your product or service and show them how your product or service meets that need.

Implicit in that is that they don't know yet, which must be confounding as anything to many people. It's so obvious to the business owner that the people know that. You need to roll back your memory to the point before you knew about it yourself, because that is where your prospect is.

Igor: Okay.

◆ What are the key pieces that make the Awakener work?

David: The key pieces are:

- Describe and validate the need
- Explain why it is important to meet the need
- Show how your product meets the need
- Describe the results where your product actually did meet the need in real life

Igor: This is almost like an essay you're doing here only the essay has a lot of story-ness inside of it so that it brings it to life a bit more. A lot of these structures sound very much like essay titles almost. Here is how you put your essay together.

Rather than being all logically oriented and so on, we're going to use the format of a story to present the same kind of information, because we know how much more persuasive that is, right?

David: That's right. And, in some ways the story will resemble an essay in that it has a lot of facts rather than just assertions or abstractions. That is where a lot of copy falls down. It's not credible, because it's not grounded in factuality. It's not grounded in what people call their experience of reality. It needs to be that.

Igor: I'm getting a blend between a story and an essay as we may have been taught to write in school. As they come together in this new hybrid thing, it becomes a

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factually rich story which persuades because it has logic, factual bits of information.

People can go out, verify for themselves and yet an element of story-ness is still encapsulating it all so it becomes much more persuasive because of that.

David: That's absolutely, right. I have to tell you that the example is going to be about copywriting templates but that's just the one in the book.

When I first started writing copy, it took me days to write a simple sales letter. The letters got such great results I realized it was worth the effort. I would talk to other people about this and they told me they had the same problem. The problem was namely that it took them days to write stuff.

I realized there had to be an easier way, because I needed to write more quickly and everyone else did too. I analyzed hundreds of letters and over the course of years I came up with simple structures, copywriting templates. Not only do they work for me, but they work for others as well.

My friend Mike Stewart is one such person. Just the other day, he told me he sold a consulting and equipment package to a voiceover specialist. Using my templates, he created an AdWords ad for Google in a simple web page.

The next day, the voiceover specialist called Mike all excited. He told Mike he had received a job from his website that will pay for Mike's entire fee. Mike was excited too and so am I, because now both of us have more time to do the other things we need to do in our business. We're getting more business our selves as well as helping our clients do the same.

Igor: That's an interesting story, because you've done a nested loop. You've told a story within a story. You have the story of how you started doing work yourself and how it led you to the discovery of a better way of doing things and so on.

Then you've put in the middle another story about someone actually using this new system and the results they're getting. You get a double whammy effect.

You've got the Walton's moment at the end where you have your little piece of thoughtfulness overall. You're reflecting on the whole two stories and what it means. Hence more time, more business and it's a very good thing for everyone concerned. It's a nice elaboration on the simple story idea and taking it a step further.

David: Thank you. That last part about the Walton's moment as you called it, is what in Hollywood is called the Reveal at the end of a movie. The main character, the hero usually externalized through some dialogue or through some voiceover representing the characters thoughts reflect on the greater meaning of what they learned, as a result, of what they went through.

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That is what people do in life to enshrine memories with significance and meaning. I think some of that has found its way into my copywriting.

Igor: It's powerful. In terms of that particular story, you took a testimonial and inserted it in the form of a story inside your other story. You've got not just a double whammy of two stories, but one of them acts like the reinforcing power that a testimonial has. That is an elegant way of presenting a testimonial without it overly being just a testimonial.

David: Thank you. I didn't realize it, but you're right.

Igor: We can call this a new indirect testimonial system.

David: Wow. I love it.

Igor: Do you want to give us the fifth and final story from the Copywriting Templates?

David: Yes. It's called the Ennobler. It's to show your prospect how special your product or service is without beating yourself in the chest like Tarzan saying I'm special. We're special. It's special. This is a more convincing and socially appropriate way of doing the same thing.

Here are the four steps.

1. Someone has a problem
2. Ordinary solutions don't work
3. The solution provided by your product or service worked like gangbusters
4. The reason your product or service works is because it's special and unique and it delivers the kind of results that the people can't get anywhere else

Igor: This has more story-ness to it than the other ones did, but the element of an essay so a lot of room for factual detail, right?

David: Yes. Cecil was a bright and talented man, but he kept having trouble succeeding in business. All the self-help processes he used, all the therapy he tried, all the personal growth seminars he attended, nothing seemed to work.

Then, one day a friend told him about Snap Out of It Coaching. Cecil called Louise, the head coach and set up a free appointment.

In a matter of three months, Cecil had for all practical purposes, a brand new life. He was happier, he was making a lot more money, and most important, he felt better about himself.

Today, he credits it all to Snap Out of It Coaching. He says it's nothing like he's ever seen before. What he especially likes is how everything made sense for him every step of the way. Everyone who knows him can't believe the changes that he's made. As one friend put it, finally, Cecil has found his groove and now for him, I would say, the sky is the limit.

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Igor: Very nice. This has the similar connotations as the testimonial thing you tweaked inside the Awakener beforehand. It shows how you can take a real story and I'm guessing the Snap Out of It Coaching is not actually a coaching company, although it's an interesting title.

David: It's just something I made up, for the purpose, of showing how the story works.

Igor: Exactly. It illustrates very nicely how you can take a genuine success story and you could either have a testimonial saying he felt so much better after this coaching program and it's fantastic or you can talk to that person a bit. Tell me your story. What happened to you? I was feeling low and depressed and I wasn't sure if I should take this program, but I took it. I'm so glad I did.

Tell me why? I feel so much better now. What happened that makes you feel so much better? It's all clear, step-by-step and easy to do.

He's writing your story for you. All you have to do is remember those few steps that you've given us and ask him questions to fill in the blanks for those sets. It's very straightforward.

David: Yes it is. Once you understand the structure. The structure is simple, but it's so different than the way some people are used to thinking. It's worth focusing on to get the differences. Once you get that internalized and you've built some neural pathways and grooves in your brain, the sky is the limit.

You can use these things all the time and they become part of the way you talk too. Your unconscious will start to take over and make good choices and learn to use these things after you've had some experience with them.

Igor: one of the side benefits of becoming a more persuasive writer is you'll become a more influential person and more charismatic in your stories anyway so that's a nice sideline, isn't it?

David: It is a great sideline.

Igor: This is a nice chunk in terms of understanding how the stories work, what they are and what we're looking for inside them. The beauty of these interviews is that people can re-listen to them, look at the examples and so on.

We eluded to this earlier on, this idea of the Zen of copy. There is a way of thinking and interacting, a way of being while you're doing your copywriting that will make it a lot easier to do. There is a mindset that if people have adopted a wrong mindset, then it becomes difficult to write any kind of good copy. It ends up being cheesy, nasty or bad.

◆ **Can you talk us through a bit of that mindset that is encapsulated by your Zen of copywriting?**

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David: It came from a copywriter I have studied and learned a tremendous amount from. He's no longer with us. He was very successful in the 60s, 70s and 80s. His name was Eugene Schwartz.

He said once at a private lecture, about a message he used, which is similar to the inner game of tennis in a particular way. He would get a digital timer, go into a room, sit at a desk, make coffee, put the milk and sugar in the coffee, stir the coffee and punch in the timer, 33, 33, because it involved almost no conscious mind effort. It was just something he could do without a whole lot of thinking. This would be 33 minutes and 33 seconds.

He would have a typewriter, computer or a pen and paper, I don't know which. He would sit there for 33 minutes and 33 seconds. Either he would write or not write. He could do either one. He couldn't do anything else. He didn't have a quota, goals or milestones. He would just be in the space. In other words, he was refusing to give his conscious mind any leeway to interfere with what he was getting from his unconscious mind.

Igor: It's an ingenious exercise, because what do we typically do when our conscious mind interferes? I don't know what to write. I'm blanking out. Either we distract ourselves, watch TV, eat something, call a friend, which means now our mental energy has gone somewhere completely different.

Or, we try to force ourselves to write, which could create what we call a dirty goal, create a conflict between the conscious and unconscious. The more we're trying to write something good, the worse it gets.

All he's doing is saying I'm not going to do either. I'm going to sit here. I'm not going to distract myself. If I get bored, the only relief I have from that boredom is by writing. I'm not going to dictate what that writing should be so either, write something and it's going to be driven by the unconscious mind. If it wants to bypass any boredom that sets in, the solution is to give me something to write.

If it's something that's bad, that is fine. I don't care. What matters is that now the unconscious mind is being trained to do the right thing virtually on demand. Now it's time to write. It knows, like a little kid, this is the writing time I can't misbehave, it's time to write.

Over time, I can imagine him being very prolific, because the unconscious mind realizes it can't escape from this. It can't throw up a fog and make him forget about it, right?

David: Yes. There is another piece to it. You can escape from it, but not through the escapes where you divert energy into other things. In other words, it's perfectly okay not to write.

Igor: Right. That is the key thing, because there is no pressure now to do something. That is the key thing that creates dirty goals it's the pressure to fight whatever is going on.

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David: That's right. There is no expectation. There is no pressure. There is not even a choice to make. The only choice is to write or not to write. If you don't write, then you wait until the clock is up and you go do something else. There is no guilt. There is no real interference.

I think this works a lot better when you have some experience writing copy. I think even for a total novice, it would work better than sitting down forcing myself to write, gritting my teeth and powering through it with my will.

Your unconscious mind may not be trained, but it's still wise. It still has a lot of experience in life. It will come up with solutions and ideas when there is no pressure on it that you won't come up with any other way. I personally experienced that using this method. It's very interesting how it works.

Igor: I can see the genius of it, because you just put your finger on the button. The wrong kind of pressure is the easiest way to shut down the unconscious mind. This exercise bypasses the wrong kind of pressure. In other words, there is no pressure on you to write, it's just if the spirit should move you, let's say.

By the same token, you're not putting your energy into anything else, which means your attention is being diverted so there is no way you could write even if you would under the circumstances, because now your attention is on watching TV, eating the rice crackers, talking to your friends, cleaning the house or whatever.

Your time is purely there, write or not write, but it's still in the field of writing. Even if you're typing, you're actually still writing.

David: Yes. One thing that just occurred to me is copywriting is actually more natural than we realize. It's just not what has been drummed into us since we started going to school.

If you look at a little kid, especially a three, four or five year old, they're incredibly good copywriters. They may not know how to write yet, but they know just which words to use to get what they want from people who are much bigger, stronger and so called, more intelligent than they are.

Igor: I agree. I have to say there is a kid this reminds me of, who I heard say the following to his mother who was in the toy section of Wal-Mart or wherever it was. He says I want this toy. She says no, you've got plenty of toys.

He says no I need this toy, because my friends all have it and if I don't have it, I'll feel like I don't belong to the group or something like that. He was, basically, saying if I don't have this toy, they're going to ostracize me. I'll feel like a complete loser and it will be your fault. I couldn't believe mother bought that toy.

David: She didn't want to deal with the intricacy of the emotional noose that he had just put around her neck. While I wouldn't recommend following that little kid's message to the letter it just points out that we do have within us as humans, the

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ability to come up with this stuff and it's usually our conscious mind that gets in the way.

Igor: Right. This Zen of copywriting, this little exercise, is a way of getting the conscious mind out of the way, because it doesn't do anything, it's just there.

David: It doesn't. Its job is to make sure you stay in the chair for the 33 minutes and 33 seconds.

Igor: That is an easy thing to do. I really like that.

David: Yes.

Igor: Like many of these things, I could spend hours longer speaking to you, because I know you have a wealth of knowledge in this field of writing persuasively. Sadly, it comes to an end in terms of we have no more time for today.

I do want to thank you for sharing so freely. You've given us some immense depth in terms of understanding what to write, how to write, how to flesh it out, what to put into it and so on.

I know this interview series on its own is going to have so much stuff in it that people can listen to it repeatedly and I recommend to everyone listening right now, that you do listen to this over and over again. You'll pick stuff up that you may have missed the first time, because it's actually quite dense.

I want to thank you for taking the extra time and giving so generously of your knowledge.

David: You're welcome Igor. I love to do this. It's not only what I do for a living, it's what I do for a lot of fulfillment and joy; teaching, coaching, mentoring and especially with copywriting, so thanks for the opportunity to do that. I appreciate your kind words as well.

Igor: If people want to learn more, I know we've given them quite a lot and they can start with no problem at all, but your Copywriting Templates, that's all the stuff we've been talking about, where it's been lifted from, isn't it?

David: It is. There are 168 different templates. Some templates have several variations within them in 12 categories.

- Headlines,
- Bullets,
- Stories,
- Negative optimism,
- Offers,
- Subheads,
- Guarantees,
- Value build,

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- Take away,
- Choice of one,
- P.S., and
- Overall flow template

It was done like this, as a teleseminar on each topic. There are some other things in there as well. I gave a presentation. There are a couple of DVDs of this presentation at a \$5,000 private copywriting seminar where I showed people how to take most of the templates and have it increase the emotional impact of using it, how to push it to the next level.

There is a lot in there. There's a video, where I go through with a friend of an imaginary product and we use the templates to build the sales letter. It's a fairly thorough course, but I'd like to think of it as a tool set for people.

After you learn the things, you can go back to the book called Direct Access for Templates and look at the headline templates, pull one up and suddenly you've got a start on your letter where you might have taken days or weeks just to get a headline going. I'm very proud of this product.

Igor: I haven't seen it. You've heard the stuff David's been talking about and you know where it's come from. You can find out more at CopywritingTemplates.com/Igor. I encourage you to check the site out. It will tell you a lot more about what it contains. It's real bumper packed content.

Either you take what you learned here in terms of the interviews and start running with it, and I encourage you to do so, and if you want to take it further, that is the place to go.

David: We're keeping it up for the entire month of September, 2010. It comes down at midnight on September 30th. It's up for the full month, because I know people are going to be listening to this across the whole month.

Igor: Thank you once again David. It's been a pleasure. I've picked up a few things, which I enjoyed. I'm sure everyone listening has learned a huge amount from you, so thanks once again for that.

David: You're welcome.

Igor: This is the end of our interview series with David Garfinkel from CopywritingTemplates.com/Igor. My name is Igor Ledochowski from StreetHypnosis.com.

I'd like to thank everyone for being part of this series, especially for you David for sharing with us. I look forward to seeing everyone again on the next month which is the next interview with the next master.

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 David Garfinkel from CopywritingTemplates.com/Igor. 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 programs are available at:

www.StreetHypnosis.com