



Power Hypnotist

Hypnotic Stories

By Igor Ledochowski

Hypnotic Stories

Igor:

So what I'd like to spend a little time on now is focusing on how to tell good stories, stories that engage people, and there are multiple uses for that, whether it's the distraction method, embedded commands, embedded suggestions, parallel realities, there's all kinds of stuff you can do with stories, but as a vehicle they are beautiful. Who here wants to learn how to tell good stories? Now let me ask you this.

Who here thinks that they're not necessarily a good story teller? About half the group? That's less than normal. Do you want to know the one key secret to storytelling? The one that once you know this and once you do this every story you tell will be so easy you'll kick yourself and wonder how it could have ever been difficult. It takes about ten seconds to say and you'll have it forever. It's simple, although not necessarily easy.

I'll just warn you of that right now so you don't get your hopes up too high. It's simple, but it's not necessarily easy. The key to being a great story teller is being in the right state of mind to tell stories. Think of it this way – who here doesn't think that they tell good jokes? Now think about it. Even though you don't think you tell good jokes, what happens when you're with friends and you're swapping jokes? They say something that makes you laugh and they laugh.

Then you think of something to say and they laugh. Didn't you just tell a joke? Wasn't it funny? Why could you tell the joke then and not normally? Well the difference is, your mind, the way it's wired, you need to kind of open the door to the joke room first. Now when they tell a joke and you're laughing, what are they doing? They're opening the door to the joke room. So now you have access to all those memories and all those experiences and you can present it in the right atmosphere. Versus trying to tell a joke that's scripted, which means that the door is closed.

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There's no juice in it – no life in the joke, hence it falls flat, because you're in the wrong room. Does that kind of make sense? Stories work exactly the same way. You have a room inside your mind. It's a story telling room. When you're in this room you naturally tell stories, and here's the kicker. You probably aren't even aware that you're doing it.

You've been here for some time now, right? You've met people in here that you don't know. You've swapped stories, and you probably didn't even realize it. You've swapped stories about who you are and where you're from, what you do, cool people you've met, cool things you've learned, experiences that you've had, and chances are that you've kind of impressed one person or another with some amazing experience you've had or some interesting experience you're going to have. Where do those stories come from?

It's that part of your mind where the stories are kept. Does that make sense to you guys? So what I'd like to do today is focus on a couple of exercises to warm up that part of your mind – the story telling part of your mind, the parts that really embellish stories and make them interesting.

Would you like to do that? Let's start with some very simple rules for storytelling, and when I say rules, these are instinctive rules, things that you'll recognize on your own, and the reason for that is just so you can take anything in your life history and instantly turn it into a story just by making it conform to these simple steps. Would that be interesting? So we all know that stories include events. Things have to happen. It's not like, "Here's a story."

That's a story waiting to happen. So I'm going to see if I can create a story, not necessarily a good story, and you tell me when I've gotten to the point where actually a story has occurred or where it hasn't occurred yet. I flew into Manhattan and went to my hotel. Is that a story? No. It doesn't feel like a story, does it? Instinctively there's something missing. It could be the start of a story but there's something missing. How about this? I flew into Manhattan and when I landed my baggage was gone. And then I went to my

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hotel. Is that a story? It's closer. It feels more story like, but it doesn't feel complete yet, does it?

But it feels more like a story than we started with, so something's going on here. Find out if we can tell what that is first. How about this? I flew into Manhattan in JFK airport, and when I landed I found out my bag was gone. I was so upset, I had to go to the baggage handlers and all the rest of it, and eventually the whole New York thing was like ah, go away. So I went to the car, went to my hotel fuming. The next morning I get a call from the concierge saying your baggage is here.

Can you imagine how happy I was? Sometimes gifts come in the most strange of places. Now, I won't ask you to judge how good or bad that story was, but does that feel like a story now? So you can intuitively tell what has storyness and what doesn't. Should we look at what the rules were that made one thing a story and one thing not? The first thing we had – I'll have to get rid of my little happy man for a moment – the first thing we had was an **event**. I flew into Manhattan and I went to a hotel. Those are just events, aren't they? Now the good news is that you all have a lifetime of events inside you, otherwise you wouldn't be here.

Even if you were kept in space in a cardboard box and the first time you opened your eyes was in this room, that's still an event. So you all have events in your own personal history or in the histories of the people you've met that you have access to, right? The next thing that happens is somehow the events do not reach the natural conclusions. There is a **break in the flow of events**. I fly into Manhattan, go to the hotel.

Well that's an event. I fly into Manhattan and my luggage is gone – there's a break in the normal chain of events, isn't there? Unless that's normal for Manhattan. In Rome, that would be the norm anyway, right? So here's a break in the sequence of events. That alerts the mind – hey, storyness is happening here. There's a story about to happen. Why, because the break is what derailed us from the norm, from everyday reality, into unreal reality, into exceptional reality. Does that kind of make sense?

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Then, the final part of storyness is **someone, somehow has to be affected by it**. Someone's gonna be altered. So the simplest way of thinking of this is there's going to be somewhat of an emotional response, right? Even if I say I went to the airport and I found out my luggage was gone and I was so angry I could have kicked a goat. That is, in itself a short story. Don't like goats. They spurned me. So we have three key elements. It sounds like a story. It may not sound like a particularly interesting story or a particularly elaborate story but it's a fulfilling story.

It's seen as complete now, right? So to the extent that you have these three things, and **event**, a **break** and something with an **effect**, you have a story. To the extent you fit your life events into these three things and you remember that you were doing something, something derailed you from whatever you were doing, and at the end of it somebody, whether it's you or somebody else, had an emotional response – a change.

Now we can tie all this up. For example, what kind of change do you have? The kinds of stories that are the most powerful are the ones about personal growth or change, the one where somebody learns something, right? Like let's say I flew into Manhattan, my luggage was gone, and finally after all this effort they found it, then there's huge wave of relief, but then I get home I unpack my bags, and I don't know, my favorite gadget is gone. Can you imagine how upset I would have been? Not only have they lost my bag and put me through all that stress but now someone's gone into my favorite bag and stolen my favorite gadget. How dare they?

Of course, five minutes later, when I opened my hand luggage up, there is the gadget. How silly do you think I felt? Do you see how again, the bit that makes the short story charming is first of all I've been affected by it in some respect, but you see by adding some kind of a lesson or personal growth I've changed in some way, in a positive way, do you see how it becomes a very human story in that sense? Do you see how that works?

There's a nice little extra bit, this is technically not necessary, but it's a very charming thing you can add on to it that makes stories become extra interesting. It's when you complete a cycle, when

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you reintroduce something you started with. For example, my girlfriend for my birthday gave me an iPad. You know how hard these things have been to get hold of, right? I love this machine. It went everywhere with me. So then of course it's time to come to New York to do this training.

I pack all my bags and we fly and everything's going good, when we land in New York, shock, horror, my bag's gone. And of course my bag's gone, that means my iPad's gone. I was livid. I was so upset, like, don't you know who I am? I'm a master hypnotist. I'll make you wet your bed for the rest of your life. That scared them enough, I got my bag back. So I get to the hotel and I'm unpacking my bags and I'm taking my suits out and I'm taking this out and I'm taking that out. Where's the iPad? It's not here.

Now, you can imagine, I start unzipping things and opening things and shaking things. It's not in the bag. It's nowhere to be seen. Now at this point I am extra livid. It's not just that they lost my bag, but someone went in and they stole my iPad. I am furious.

Of course, five minutes later, when I open my hand luggage, there's the little iPad. How silly did I feel? So did you see the circularity? I start with the iPad at the beginning and I come back to the iPad at the end. And now that whole cycle adds a little bit of extra fulfillment.

You don't need to have this for a story to exist, but it's an extra charming piece that the unconscious mind tends to like. Do you understand how a simple story works? So now where can we find fuel for stories?