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Thank you for purchasing Volume I of *The Deep Trance Training Manual*. This is a practical, structured and effective system to train yourself and others systematically to experience deep-trance phenomena quickly and easily. Volume I focuses on core skills and hypnotic skills. I hope this will be of great benefit to you in your practice and exploration of hypnosis and the various phenomena deep trance can produce.

This manual assumes that you have some practical experience and knowledge of hypnosis. As there are many schools of hypnosis emphasising different approaches, this manual covers two things: **Principles** and **Exercises**. **Principles** will cover some of the fundamentals of hypnotic approaches included in both authoritarian and more permissive schools, such as the Ericksonian approach. This is designed to give you a sufficient understanding of the core hypnotic principles, so that you can develop your own style, language and approaches when working with others.

The **Exercises** sections are designed to build your repertoire of hypnotic tests, inductions, deepeners etc. systematically. I recommend that you follow an organised training approach along the lines detailed in "Systematic training in hypnosis" below so that you develop a core of techniques that you can apply without (conscious) thought.

This manual is by no means the be-all and end-all of hypnosis. It is intended merely as an experiential guide to assist you in your own hypnotic development. I would therefore strongly urge you to read extensively in this fascinating field. I have accordingly recommended certain texts at the end.

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A note to the novice (and the curious)

Hypnosis is a fascinating field that many people misunderstand. As this book presupposes that you have some basic knowledge of hypnosis, I have included this section to make sure that you gain many useful things from the use of this book, even if it is the first time you have ever picked up a book on this subject.

Hypnosis can be understood in many different ways. It is both a science and an art, with a heavily subjective element: it relies on people's experience of it to make it worthwhile. Some people think that hypnosis is the greatest thing since sliced bread, offering cures for any ailment. Others consider it a hoax with which people just play along, that hypnosis really does not exist. Then there are the people who think hypnosis is a dark art to be feared and despised, a tool for controlling minds and abusing or making fools of others. To a certain extent all of these people are right. Hypnosis in itself is nothing more than an amplifier of experience. Anything that is possible in the normal waking state (if indeed such a state actually exists) becomes more powerful, intense or immediate in the trance state.

So if I told you of the great adventures I had in the jungles of Thailand, of the breathtaking beauty of the waterfalls that cascaded water like a shower of diamonds into an emerald forest; if I drew your attention to the bright, exotic fish that you could see swimming in the crystal-clear corral reefs not far away, where the blue water gently laps against miles and miles of soft, warm sandy beaches; if I invited you to imagine wading into the water and feeling its temperature as it caressed your skin, the sensation of the sandy ocean floor against your feet, the sounds of the birds wheeling overhead – if I did all of these things you might just begin to become drawn into my experience more fully. You would have the opportunity of enjoying the adventures that I had much more intimately than you would if I presented you with mere facts: I saw a waterfall and some fish in the sea.

That is the nature of trance in a nutshell. It is the most natural thing in the world. Without trance, you could not survive in the world. An artist could not paint, an architect could not design buildings and an author could not write. You would have no daydreams (or night dreams for that matter!), or that comfortable sensation you get when you are driving your car for mile after mile, allowing your thoughts to drift and wander unchecked, safe in the knowledge that the car is securely moving along under the careful guidance of your unconscious – and you ask, Where did all those miles disappear to; what happened to that last hour; how did it manage just to fly by? Trance – that's how. It is the guiding factor in most human experiences, in particular for peak experiences. If you want to feel great, fall in love or taste your fill of the passions life have to offer, you need trance! Everybody does.

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This manual has been written to let you learn the structure of hypnosis, the way you use language and your interactions in order to communicate hypnotically and gain proficiency in the wide range of hypnotic approaches available today. Although each of the exercises does include some sample language for your "hypnotic patter", please *do not* treat that as gospel or the script as some magical incantation. If you get the words slightly wrong (or – dare I say it? – should you actually decide to use your own words!) the magic will still work for you. There is little magic in the words themselves – it is more the way that you put them together that counts. I have a strong dislike for hypnotic scripts, prepackaged patterns of the language that people think they should use to create this effect or that one. Most people who use that approach end up hypnotising their books (rather than the person in front of them!) and (worse still) stifling their own creativity and hypnotic self-expression.

Unless you use your own words and your own ways of phrasing things, and adapt those to the subject with whom you are working, you will always come across as awkward. Awkwardness seldom makes for good hypnosis. Understand the principles, yes, but also develop your own pattern, and trust that your unconscious is learning to put stock phrases and ideas together for you – and your hypnotic talent will soar. Hypnosis is, after all, an art as well as a science, so use your natural flair, passion and charisma to bring these materials alive. Then discard everything I have written and do it your way – that is the best way of doing things. The acid test is always to ask, "Does it work?" This manual can then finally achieve its true purpose: to be a source of reference and guidance for the skills it has taught you.

With that in mind you are ready to launch into the adventure that the rich materials presented here offer you. This series of manuals is all about giving you the skills to use trance, the natural amplifier, to explore your own realities and develop yourself (and your training partners) to new heights. The serious practitioner of hypnosis will acquire the confidence to know how to elicit and use deep-trance phenomena, or DTP (see Volume II), as well as developing an elegant and powerful hypnotic style of his or her very own (in Volume I). Although the novice could dive straight into the exercises and learn many wonderful things, you need to ask yourself what your purpose is in exploring this book. If you are just curious, then go right ahead and do whatever comes naturally. If you want to learn how to hypnotise others, you can do that, although you would also want to consider engaging in some form of additional training (www.streethypnosis.com suggests resources and training providers). For those thinking of using hypnosis for therapeutic work or in a clinical setting, I strongly urge you to seek specialist training. Again, you will find some guidance on this topic at www.streethypnosis.com.

I hope you enjoy and profit from the experiences that trance has to offer as much as I have over the years.

What does trance feel like? Each experience will be unique to you and the situation you are in. You may access the same or similar states of trance repeatedly, or you may never access the exact same state again. Each experience you have may be literally unique, in that it cannot compare to any other. Then again, your experience of trance may be so ordinary that you may miss it – the state of absorption when you watch a good film or read a good book, for instance; the deep focus you experience when you are in thought, creatively solving a puzzle; or those moments of genius as inspiration strikes and you rush to develop the ideas that ensue.

All these are just some of the things that you may recognise when you are going into trance in everyday situations. Trance tends to be a comfortable and wonderfully refreshing experience, though do not be surprised if you feel exhausted from time to time. When you explore trance, remember just to have each experience and evaluate it as something new. Do not compare it to what you think trance *should* be like. Know that whichever way your mind allows you to have the experience of trance will be the best way for you right now!

Now, if you still have any reservations about hypnosis, it can only be that you are asking yourself the question, But can hypnosis be harmful in any way? This is the one great misconception that people unfortunately still have about hypnosis: what some call the dark side of hypnosis. All the current research in this field shows it is difficult to damage someone else (either force them to do something or cause a psychological imbalance) using hypnosis. Psychological trials have actually shown that it is more difficult to get someone to commit an antisocial act or to damage themselves in trance than it would be to do that in the waking state. Your unconscious tends towards health, and as such interprets suggestions made to you in the way that is most beneficial to you and your beliefs about what is right. The worst that can happen to the average person in trance, when they hear a suggestion that they find contrary, is that they will snap out of trance and give you a piece of their mind! I remember taking part in a training exercise during the early days of my learning. My partner was doing a decent job of hypnotising me, until he suggested that at a given signal I would "stand up, walk outside to your car and ..." The poor man never got to finish his sentence because my unconscious decided there and then that it really would not be a good idea to drive in the state I was in. The result is that I woke up in a flash (much to my partner's surprise) and told him as much.

Hypnosis cannot control or damage people's minds any more than any other conversation can. If it could, there would be no crime (criminals would have been hypnotised to be happy well-adjusted citizens) and I would rule the world (which unfortunately I don't!). If you approach any hypnotic interaction with a level head, a good dose of common sense and clear positive intentions for other people you cannot really do any harm. Any unfortunate suggestion that might be made will tend to be deleted or ignored or will terminate the trance experience.

PART I

Principles

Systematic training in hypnosis

Whenever you learn any skill, you will go through at least three phases to master it:

- conscious incompetence
- conscious competence
- unconscious competence

Because all learning, behaviour and change occur at the unconscious level first, the quickest ways to learn is to make it easy for the unconscious to perform certain behaviours for you automatically. One way to do that is to give the conscious mind exercises to repeat often, until your unconscious learns new behaviours. I would therefore recommend that you first perform just a few exercises within each section, and practise them again and again until those patterns of behaviour become totally natural! Then you can move on to the next section. Once you master patterns in all sections, you can come back and rehearse additional patterns to give you a greater scope of technique.

To assist you in choosing your core patterns, I have grouped most of the exercises into *core exercises* and *additional exercises*. This grouping is one I have found useful with the groups that I have worked with. However, please feel free to decide which of the patterns you are most drawn towards and practise those first. You have, after all, free choice *now*!

Since working in deep trance tends to become quite an intimate thing, I would recommend that you get together with a group of four to six individuals whom you like, and agree to meet regularly to develop your skills. This will create a safe environment for you to experiment, make mistakes and learn. After each exercise, I recommend that your partner give you feedback on his experience by:

1. saying in specific terms what she liked about the experience
2. providing a challenge (one or two at most!) for improvement the next time
3. giving an overall appreciation of why she enjoyed the experience
4. then future-pace your partner's learnings.

3. BUILD RESPONSE POTENTIAL

You need to give the person a reason for wanting to accept suggestions. It is often easier in a clinical setting, since people have come to you to resolve a problem. This is the leverage point you can use. In other settings (training or demos) you need to find other leverage points to get the person to respond, e.g. fascination for/control over the power of their mind, the great experiences they will have and so forth.

4. MAKE SUGGESTIONS

The final stage is where your suggestions can be woven in. Once the subject's conscious mind (or "critical faculties") is off line and he wants to respond to your suggestions, you can use direct and indirect methods to create the effects you want.

Styles of suggestion

There are essentially two schools of hypnosis, each with its own model for trance work: the traditional school (T) and the nontraditional school (NT). You may come across this distinction in many forms: permissive (NT) versus authoritarian (T) hypnosis; direct (T) versus indirect (NT) hypnosis; or Ericksonian (NT) versus classical (T) hypnosis. A rounded hypnotist will use the most appropriate approach for the situation!

Traditional model

The hypnotist will typically perform a few suggestibility tests to test/train his subject. The trance induction will repeatedly suggest tiredness and direct commands to "go to sleep". Later, repeated, direct suggestions for therapeutic change or to elicit hypnotic phenomena are given for the desired effect. This model relies on the "power" and authority of the hypnotist.

Nontraditional model

This model builds a cooperative relationship with the client. The hypnotist absorbs his client's attention and directs it towards the client's own memories, ideas and processes to obtain the desired effect (therapeutic change/hypnotic phenomena). This is a nurturing and options-oriented model.

NLP model

The first two models tend to emphasise a sleeplike (downtime) hypnotic trance. Neuro-linguistic programming (NLP) is a field that makes frequent use of waking (uptime) trances. Just as suggestibility tests use a mini waking trance for their effect, so NLP has many "waking trance" patterns for therapy and persuasion.

An example of this for of feedback might be:

1. "I enjoyed the hand-clasp test you just did. You set a great pace. You spoke clearly and I felt drawn into the whole experience. You also did a great job of pacing my experience, so that it almost felt like you could read my mind."
2. "The next time you do that test, I recommend that you be more confident in your delivery of the final piece: "Try hard to get them [the hands] apart, and see how you cannot!", as it will help me be more confident in the procedure too."
3. "I enjoyed the experience because, overall, you did a fantastic job, which I really enjoyed."
4. Then you can say to your partner, "I don't know if you can already appreciate how amazing it will be to others when you find yourself naturally speaking with total confidence and the supreme conviction that this is absolutely working. But that will be a good time to look forward to, wouldn't you say?"

After beginning the training process, you'll be making a wealth of amazing discoveries. As soon as you develop stock phrases, standard ways for making suggestions, you'll realise how easily you can master hypnotic processes. Now enjoy!

Principles in formulating suggestions

Four-stage hypnotic protocol

1. ESTABLISH RAPPORT

The principal step in any trance induction is to establish rapport with the person's unconscious mind. Rapport does not mean "trust": it means absorption of unconscious attention! See 'Rapport and personal power' in Part II for exercises.

2. DEPOTENTIATE THE CONSCIOUS MIND

Next, take the person's conscious mind off line. You can use many different tactics to achieve this. In essence you are distracting/confusing his conscious mind or just giving it something else to do so you can bypass it and communicate directly with the unconscious. Hypnotic language patterns (see 'Formulating suggestions' in Part II) are invaluable for this!

3. BUILD RESPONSE POTENTIAL

You need to give the person a reason for wanting to accept suggestions. It is often easier in a clinical setting, since people have come to you to resolve a problem. This is the leverage point you can use. In other settings (training or demos) you need to find other leverage points to get the person to respond, e.g. fascination for/control over the power of their mind, the great experiences they will have and so forth.

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Milton Erickson used this principle to great effect in the way that he would indirectly seed an idea with a few metaphors and then bridge this over to direct suggestions for the effect he was looking for.

4. Law of compounding effect

This principle flows somewhat from the last: successfully combining suggestions compounds their effect. This is why traditionally several suggestibility tests would be used in a row, the success of the first test feeding the success of the next. This is why you must always reach agreement before you move on to the next phase of suggestions.

A useful fact arising from this principle is that even a voluntary response to a suggestion tends to increase the influence of suggestions over involuntary responses.

5. Yes-set principle

A “yes set” is an agreement frame: you get the person used to agreeing with you by making simple remarks that cannot be denied or by requesting small, reasonable acts on her part. The principle is simple: once you get a person to agree with you three or four times, she is more like to agree with or accept the next suggestion. This was the power behind the Socratic method (a questioning technique that would lead students to the specific outcome required by the questioner) and applied successfully by many public speakers, such as Dale Carnegie.

It is used extensively in suggestibility testing: before we begin, I want you all to stand up (yes) with your feet apart (yes) and your head up like this (yes) ...

In trancework, truisms (a stitch in time saves nine, for instance) tend to create the same effect and are of great use.

6. Law of dominant effect

This principle simply states that, when you have two conflicting emotions, the stronger of the two will prevail. This is vital when using therapeutic anchors, for instance. When presenting suggestions, the more you can attach them to strong emotions (or the dominant emotions in cases of conflict) the more effective they become. This is what is often referred to as *building response potential*. You must create the right kind of leverage to motivate the unconscious to want to follow your suggestions. Sometimes this leverage comes in the form of a release from certain tensions, e.g., pain.

This is generally true of any influential activity. The US defence attorney Clarence Seward Darrow would regularly stir the jury's emotions in his favour, then find them a technicality to acquit.

Hypnotic principles

In this section you will find an overview of the general principles you need to keep in mind when formulating hypnotic suggestions. As you read these principles and go on to practise the exercises, you can begin to ask yourself which of these principles is operating during any particular exercise. As you understand the principles and become fluid in performing the hypnotic exercises in this volume, sooner than you think you'll be able to let go of the form of the exercises and just practise hypnosis. At that point hypnosis ceases to be something you do: it is something you become.

1. Law of reversed effect

Most people have a sufficient split between their conscious and unconscious awareness that they experience this phenomenon. This law refers to the fact that the harder you try to do something, the more difficult it becomes to succeed. It is doomed to failure because you are using the wrong part of your mind to try to do it. As soon as the task is relegated to the unconscious (e.g., through use of imagination) the task becomes easier. Remember: where will and imagination conflict, imagination always wins!

Apply this to elicit trance or DTP by introducing metaphors for the desired effect. For instance, when suggesting analgesia, it is more powerful to add the suggestion, “Just imagine putting your hand in a bucket of ice-cold water ...”

2. Authority principle

Suggestions become more acceptable when they are presented by an authority. In some cultures this is the domain of witch doctors, shamans and religious figures. In the West, natural, cultural authorities will be trained professionals such as doctors, dentists and clinical hypnotherapists. This category also includes stage hypnotists, who go to much trouble to ensure they are perceived to have an aura of power and “hypnotic influence” in order to augment the influence of their suggestions. In many cases an authority can cause the suggestion to be accepted out of all proportion to reality (which explains many of the phenomena associated with certain cults).

The moment you congruently state, “I am a hypnotist”, this principle begins to work in your favour and your statements begin to take on the force of suggestions.

3. Principle of repetition

When people repeatedly concentrate their attention on a certain idea or outcome, it tends to be realised. Repetition becomes the driving force behind suggestions. This has created the rule of thumb in hypnosis known as the *hypnotic triple* – make the suggestion at least three times to accumulate the effect.

make use of incongruent signalling, but that is beyond the scope of this manual).

George Estabrooks (1943) stated that subjects will absolutely not actualise the effects of hypnotic suggestions that the hypnotist does not believe will work. It is vital, therefore, that you make sure you absolutely believe in your client's hypnotic response ability, in particular when you wish to elicit DTP. The best way to create belief is to practise, practise, practise!

11. *Pleasure/pain principle*

As a rule, humans seek to gain pleasure and avoid pain (we won't be looking at the aetiology of masochism here!). This is important to bear in mind when formulating suggestions. When you provide enough motivation for a suggestion to take effect, you increase response potential and make your suggestion more powerful. For example, it is usually easier to suggest analgesia or anaesthesia to someone who has just had an accident, because they have a strong away-from motivator (i.e. they wish to move away from the pain). When formulating suggestions, always build in unconscious motivators: e.g., Do X because AB people do X and you want to be an AB person, so the more X you do the more AB you become!

12. *Principle of positive suggestion*

The information gathered by our senses (what Freud called *primary experience*) is the raw material for the mental maps we use to experience and move through the world. At this level negation does not exist. To illustrate this, take the statement, "Do not think of a blue cat saying 'miaow!'" In order to make sense of that statement, you first need to think of a blue cat and then negate it – so at some level you are doing precisely what you have been instructed not to do.

There is much debate as to whether negative suggestions ("Stop wetting the bed!" or "You will not be hungry") are intrinsically flawed. In practice they can work. But you are taking a gamble that a given individual's unconscious will fully process the negation and act out the intention and not the representation being suggested. I would therefore advise you to stick with positive suggestions as much as you can (e.g., "You will have a dry bed" and "You feel full after every meal").

13. *Principle of positive reinforcement*

Hypnosis is the process of learning to go into trance. Getting positive feedback is vital in any learning process. Remember, as the hypnotist you are the expert, while the subject usually knows little about what is going on. Many people can disrupt their trance experience by thinking that they are not "doing it right". It took Erickson thirty years to realise that he could induce a

7. *Principle of successive approximation*

This principle is vital when eliciting deep-trance phenomena. You must not expect your subject to manifest instantly the result you are suggesting. This lusting after immediate gratification is often counterproductive. Most people will require some time to develop DTP. It can therefore be helpful to break the task down into stages: e.g. when suggesting limb anaesthesia, you might first dissociate the limb, change the sensations, move to analgesia and end with the desired effect. In other words train your subjects, let them learn how to access DTP in their own way.

When eliciting DTP you must maintain an attitude exuding confidence and expect positive results.

8. *Imagination principle*

Where the will and the imagination conflict, the will will fail!

That is the general principle here. The unconscious is the domain of the imagination. It communicates imaginatively (have you ever had an "ordinary" dream?) and responds strongly to imagination. So, if I suggest to you that your mouth is beginning to water, I might have some slight success. If, however, I describe to you a scene involving a juicy, yellow lemon still glistening with a light sheen of condensation ... If I then suggest that I am cutting that lemon so you can see all those tangy lemon juices beginning to flow out and then suggest you take a big bite ...

This principle is invaluable in making suggestions and works a charm in inductions such as the "act as if" induction.

9. *Association principle*

People respond most fully to ideas that already resemble something they know is true. This is the principle of association – the backbone to learning. When you make suggestions you need to take into account the experiences of your subject. If your suggestions closely resemble something she has experienced or knows to be true, she will follow along more easily. If you wildly suggest something that is totally outside of her frame of reference, you are less likely to get a response – and any response you do get is unlikely to be the one you had in mind!

10. *Congruence: personal power and belief*

Every thought or feeling that you have will manifest itself behaviourally in some way. The unconscious mind picks up on these manifestations and takes them into account when responding to communication. This is the essence behind multilevel communication. It is essential, therefore, that you send congruent messages to augment the power of your suggestions (it is possible to

17. Principle of ratification

People need to be convinced that they have been in trance and of the untapped power in their minds. Talented hypnotic subjects will often not believe they were in a trance until some phenomenon is produced as clear evidence. Subjects often generalise these convincers to think, "If I can do this, then I surely can do that!"

This principle is one of the main justifications for introducing suggestibility tests early on: the subject has a clear demonstration that his mind is doing something out of the ordinary. Trance ratification, then, sets up a framework of positive expectancy and belief that augments the subject's responses to suggestion. This is how you can use simple DTP to teach the subject to experience more complex DTP.

18. Utilisation principle

It is important that you treat each subject you work with as the individual he is. This means tailoring your approach and suggestions to the subject's unique way of responding: for instance, direct versus indirect suggestion, preferred sensory system (visual, auditory, kinaesthetic, or V, A, K), life experiences, use of his own words and expressions. So take the time to ask questions!

Utilisation also involves accepting whatever response your subject gives you and using it to get to the next stage. When doing the hand-relaxation suggestibility test, for example, if the subject's hand spontaneously becomes cataleptic during the process, then use it: "That's right! And who's holding that hand up there?" If a client shows "resistance" going into trance, he is merely offering you information on what process you need to use to get him there – so use it!

19. Interspersal technique and embedded commands

This is a specialist use of language (see 'Formulating suggestions' in Part II) allowing you to embed hidden messages and instructions to the unconscious in a larger text. This method of suggestion is designed to bypass conscious awareness totally.

20. Law of parsimony

You will be exposed to many sophisticated methods of suggestion in these volumes. Although they are useful skills to master, remember to keep it simple when working with people. Hypnosis is simple. The complications just help you deal with more complex situations. Use economy of effort!

trance just by saying "That's right!" at just the right time! In addition, social-psychology research suggests that compliments tend to enhance rapport and increase a person's compliance (and hence suggestibility).

14. Principle of social proof

Social proof, or imitation of the people around one, tends to increase one's acceptance of suggestions. People's pack instincts will often get them to accept the pack's dominant model of reality. People also tend to imitate the mental states of the people around them. The unconscious mind readily accepts the beliefs, ideas, values and conditions of those around the person. Create the right setting and trance is easy.

This phenomenon is of great use in individual and group hypnosis. Erickson would often hypnotise the friend or neighbour of a person coming in for therapy in order to induce a trance indirectly in his patient (*The Artistry of Milton H. Erickson MD* [video recording], 1975). It is also one of the principles behind the dramatic events witnessed during stage hypnosis.

15. Interactive nature of trance

Hypnosis is an elegant form of communication. It therefore requires both parties to interchange thoughts and ideas. When you are hypnotising a subject or eliciting DTP, remember to elicit feedback from your subject: *do not* just throw a barrage of suggestions blindly and hope some of it will actually stick! It is far more elegant to find out what is working!

There are several ways to elicit feedback. You can talk to your subject before and after trance to discover how he is responding. You can also talk with your subject while he is in trance! You can set up unconscious signals (see Volume II) with them or instruct the unconscious to speak to you in trance.

16. Timing

Timing is as important in hypnosis as when preparing a gourmet meal. You cannot suggest something is happening that has not occurred yet. As a rule, when you spot a certain response beginning to occur (e.g., catalepsy in one hand), then you can suggest that it is happening. Otherwise introduce it as "in a moment you will ..."

Timing also raises the question of how deep a trance to induce. The correct answer has to be "only deep enough" to get the result! However, note that Erickson would rarely give suggestion until trance had been developed for at least twenty minutes, and even then it was only after hours of trance training. So do take your time to condition your subjects properly!

It is vital that you do not use your ordinary everyday voice to induce trance or do trancework: this will tend to have the unfortunate side effect that, every time you speak to that person you will inadvertently be hypnotising her. It would be a tad annoying if you wanted any kind of conscious interaction with people (and dangerous if the other person is doing something requiring conscious attention, such as driving a car!)

(See 'Conscious/unconscious dissociation' under 'Standard inductions' in Part III for a great way to set up these anchors.)

24. State control

About 93 per cent of communication is unrelated to the actual words that you use. Your voice tone and body language (even subtle signals such as changes in skin tone, pulse and breathing) will significantly colour the words you use to give your message more "body" (pardon the pun!). Much of that message lies outside of your direct conscious control, i.e. your unconscious is generating these signals based on the thoughts and feelings you are having at that time. If you want to master your communication, you must master these thoughts and feelings. See the personal-power exercises in Part II for some ways to practise doing this.

In hypnosis there is a general tenet: if you want to induce a given state in someone, you must go there first. So, if you want to suggest laughter, feel yourself getting ready to laugh. If you wish to suggest good feelings, experience them first. Your state will then influence how your suggestion is communicated. When your internal state matches the suggestion you are giving, the subject's unconscious mind will pick up on this and be much more likely to respond congruently with your message. This is why you must always believe in what you are doing and expect only the best results (see also 10, 'Congruence: personal power and belief', above).

The language of deep trance

The NLP Milton model

This is a model that uses artfully vague language patterns. The language employed allows the listener to insert her own meaning as it relates to the situation she is in, in order to give the communication concrete meaning. Often, in order to supply meaning to such language, a person will do a *transderivational search* (TDS). TDS is a specialised trance state that the mind enters in order to search through its memories for a certain experience or set of experiences or to resolve an unusual situation. The ease with which TDS is initiated and deepened in order to affect a person's internal representations makes the Milton model a very sophisticated model for changework, influence or persuasion.

21. Fixation of attention

James Braid discovered (1843) that fixation of attention on a single thought or idea would tend to cause trance. This is still at the heart of the hypnotic inductions you will learn (You need to absorb attention fully even in confusion inductions!)

Milton Erickson would often say that, in the hypnotic trance, the patient pays attention to what is of immediate importance to him. In order to induce trance you must engage and absorb your subject's attention. Then you can present ideas to him in an ordered sequence to obtain the effect you wish.

22. Principle of delivery (rhythm, tone, pivot grammar)

Your voice and words are your primary instruments. There will be times to use a quick barrage of suggestions, and others where you need to slow ... right ... down. At times you must challenge a subject consciously (so his conscious "failure" becomes a convincer), while at others you need to be more persuasive with your suggestions.

Now consider socially accepted trance inducers: music and poetry. Both of them frequently include atypical uses of grammar and fluid rhythms. These have a strong consciousness-altering effect. As a hypnotist, you must make use of these phenomena: learn to pace ... your speech ... to ... certain ... rhythms (nursery rhymes often follow powerful rhythmic structures). Also entrancing talking, no need to make full sense, just feeling, enjoying, understanding differently. Now, mind can see, see meanings, OK to talk this way. This is how you can use atypical grammar hypnotically. Experiment!

23. Hypnotic voice: anchoring unconscious voice tones

Milton Erickson would habitually anchor in different voice tonalities to communicate with his subjects on different levels. In order to master hypnosis, you should develop at least two distinct tonalities or "voices" for your interactions.

The first "voice" is your normal, everyday speaking voice. This is your anchor for keeping people wide awake – so use this voice only while your subject is fully awake. The moment you begin to induce trance or see trance analogues occurring, begin to change your voice (most people opt for a deeper, slower, more soothing kind of voice) as you induce, ratify or deepen the trance. This is your hypnotic voice.

By consistently using only your waking voice while the subject is awake, and your hypnotic voice when she is in trance, the two voices will naturally be anchored to those states. So you could have a normal conversation with someone and casually shift your voice, then watch as your subject slips into trance without realising it!

The following model can be used equally for “waking” (uptime) and “sleeping” (downtime) hypnotic trances:

CAUSE-EFFECT

“Because ...”, “makes ...”, “if ... then ...”, “as ... then ...”

The implication or direct statement that one thing caused another: “Because you are listening carefully, you can enjoy ever deepening comfort and relaxation.”

COMPLEX EQUIVALENCE

“That means ...”

Two things, or their meaning, are equated as being synonymous: “You’re relaxing now – that means that you are going deeper and deeper into trance.”

MIND READING

“I know that you’re ...”

Claiming to know what a person is thinking, feeling or experiencing without any external evidence: “I know that you’re learning things now.”

LOST PERFORMATIVE

“It’s a good thing ...”

Value judgments that delete the person whose judgement is being given: “And it’s a good thing you’re learning things now.”

MODAL OPERATORS OF NECESSITY/POSSIBILITY

“Can ...”, “will ...”, “may ...”, “must ...”, “have to ...”, “should ...”

Words that imply what is necessary/possible: “And you can allow that to happen.”

UNIVERSAL QUANTIFIERS (GENERALISATIONS)

“All ...”, “always ...”, “never ...”, “every ...”, “none ...”

An absolute generalisation: “You have all the knowledge you need.”

NOMINALISATIONS

“Combinations”, “learnings ...”, “understandings ...”

A process (i.e. a verb) that has been turned into an event or a thing (i.e. a noun). This covers any noun that does not name a physical object: “All the learnings and understandings you have about your ability to comfortably go deeper ...”

UNSPECIFIED VERBS

A process that has been incompletely described: “You can learn ...”

LACK OF REFERENTIAL INDEX

“One can ...”

A phrase that has generalised the subject of a sentence: “One can learn ...”

COMPARATIVE DELETIONS

“More ...”, “less ...”, “better ...”

A phrase offering a comparison but omitting the object being compared: “Learn even more.”

TAG QUESTIONS

“... can’t you?”, “... haven’t you?”, “... isn’t it?”

A question added to the end of a phrase: “And you’ve learned many things in the past, haven’t you?”

PACING CURRENT EXPERIENCE

The process feeding back to the listener truisms about his ongoing sensorial experience: “As you sit there, listening to the sound of my voice ...”

CONVERSATIONAL POSTULATE

A question that grammatically demands a “yes/no” response but is requesting an action: “Could you look up for a minute?”

DOUBLE BIND

A statement or question offering an illusion of choice: “Do you want to go into a deep trance now, or would you prefer to go into the right level of trance in your own time?”

“He doesn’t know what he is learning, but he is learning. And it isn’t right for me to tell him, ‘You learn this or you learn that!’ Let him learn whatever he wishes, in what ever order he wishes.”

COVERING ALL POSSIBILITIES OF RESPONSES

“Soon you will find yourself really understanding this. Perhaps that will happen quickly, or perhaps it will take longer and perhaps you will not think you’re understanding anything at all. Let that be your sign that you’re learning at the deepest unconscious level!”

QUESTIONS TO FACILITATE NEW RESPONSE POSSIBILITIES (TDS)

Focus attention:

“How do you know when you are truly motivated?”

Facilitating internal change:

“And what will be the effective means of improving now? Will it be because you simply remember to do all those little things you need to first because they make the big tasks really easy?”

COMPOUND SUGGESTIONS

Yes set:

“The sun is shining, it’s warm, it is such a beautiful day, let’s go swimming.”

Associations:

“With each breath you take you can become more aware of the natural rhythms of your body and feelings of comfort that develop.”

Opposites:

“As the door closes feel yourself going even deeper into trance now.”

NEGATIVE – TAG QUESTIONS

“And you can, can you not?”

“You can’t stop it, can you?”

“Why not let that happen?”

EXTENDED QUOTES (STACKING REALITIES)

Chaining a sequence of “contexts” tends to overload the conscious mind so the statement can reach the unconscious. Also distances the speaker from the quote: “My sister’s friend told her that her brother had been to see a show in which the presenter mentioned that Richard Branson had told him ...”

AMBIGUITIES

Phonological: Homonyms create mild confusion and hence trance: “here/hear now, what’s going on?”

Punctuational: A run-on sentence: “Use your head ... right into trance now.”

Syntactic: The syntax is not immediately clear: “Hypnotising hypnotists can be tricky.”

Scope: The scope of the context is unclear: “Speaking to you as someone fascinated by hypnosis ...”

Additional language patterns

TRUISMS ABOUT SENSATIONS

“Most people experience one hand to be warmer than the other.”

“Most people enjoy the warmth of a summer’s day.”

“Many people feel good, as they recognise certain facts about themselves.”

TRUISMS UTILISING TIME

“Sooner or later, your eyes will close.”

“As soon as you’re ready you can go into trance now”

NOT KNOWING, NOT DOING

“And there’s no need to talk or move or make any effort.”

“You don’t even have to think about that now.”

OPEN-ENDED SUGGESTIONS

“We all have potential we are unaware of, and we usually don’t know how it will be expressed.”

NEGATIVE – UNTIL

"You don't have to sign the contract until you are ready."

"You won't do it until you've seen how easy it is."

SHOCK, SURPRISE

"Your sex life ... [pause] just what you need to know and understand about it ... [pause]. Secretly what you want ... [pause] is more important to you."

IMPLICATION AND IMPLIED DIRECTIVE

"If you sit down then you will learn this more easily."

"If ... then" statements.

BINDS AND DOUBLE BINDS

Approach – avoidance:

"Would you like to sign the contract now or later?"

Conscious – unconscious:

"Your unconscious is the storehouse of all your memories, skills and resources, so your unconscious mind knows more than your conscious mind does; and, if your unconscious mind knows more than your conscious mind does, then you really know more than you think you do."

MULTILEVEL COMMUNICATION (WHAT IS A META FOR?)

As the unconscious mind responds strongly to symbolism, very often an anecdote or seemingly unrelated story can be used to get the point across. Metaphors can be used directly and indirectly and are a specialised form of language pattern all of their own. In brief, however, an easy metaphor can be constructed using an isomorphic structure: that is, elements in the metaphor represent and mirror events being experienced by the person in the real world. An example of a metaphor for getting the best out of people can be taken from Milton Erickson's work:

One day an unknown horse strayed into the yard of the farm where I lived as a child. No one knew where the horse came from, as it had no markings by which it could be identified. There was no question of keeping the horse – it must belong to someone.

My father decided to lead it home. He mounted the horse and led it to the road and simply trusted the instinct of the horse to lead itself towards its home. He only intervened when the horse left the road to

eat grass or to walk into a field. On these occasions my father would firmly guide it back to the road.

In this way the horse was soon returned to its owner. The owner was very surprised to see his horse once more and asked my father, "How did you know the horse came from here and belonged to us?"

My father replied, "I didn't know, the horse knew! All I did was to keep him on the road."

Facilitating deep-trance phenomena

The following deep-trance protocol has been adapted from Erickson (Rossi, 1980, Vol. 2) and Overdurf and Silverthorn (1994). Milton Erickson defined trance in a very useful way: it is the process of learning to go into trance. Facilitation of deep-trance phenomena is therefore mostly a question of investing the appropriate amount of training for the individual to be able to have the desired experience.

Clinical versus experimental hypnosis

It is often a surprise to hear that an adequate level of trance for clinical work is far less critical than the level required for experimental work. The reason is that, of the three experiential stages of hypnosis detailed below, clinical work can already effectively take place in the first two.

THREE EXPERIENTIAL STAGES OF HYPNOSIS

- **Light trance:** Critical faculties are put on hold.
- **Simple trance:** The subject manifests the appearance of a deep trance but internally is merely compliant with suggestions.
- **Deep trance:** The subject actually experiences the suggestion as reality.

Light/simple trances can be induced in a relatively short time, in particular with the use of reinduction anchors. While in a simple trance, most subjects can create the appearance of being in a deep trance, even to the point of accepting the suggestions for hallucinations to alter their perceptions. However, the mind will still be processing information from the environment at two levels: the level of primary experience (sensory perception), which remains unaffected by the suggestion, and the level of secondary experience (the internal representations, the maps a person makes of the "real" world), which has accepted the suggestion. This means that a suggestion for not seeing a chair (negative hallucination) will be processed as "see the chair, and then negate the image". I have accordingly reclassified these as *simple trance phenomena* (STP).

Erickson (Rossi, 1980, Vol. 2) suggests, however, that, given the right conditions, people can actually learn to hallucinate at the level of primary experience. That means that even the primary level of experience is affected.

To induce a deep trance, Erickson (ibid.) recommends an initial period of three to eight hours of training the subject to go into trance, before attempting to elicit any deep-trance phenomena. This can be done in successive inductions. However, the minimum amount of time that should be taken inducing successive trances should be twenty to thirty minutes. This, he postulates, is the minimum time required to allow the body to adapt to the deeper level of experience that makes experiencing DTP at the primary level possible.

Please bear in mind that you can still elicit STP, which to a layman's perceptions will look exactly like DTP. The differences will be subtle, e.g., hypnotic blindness elicited as an STP will cause a person to act as he believes a blind man would. To pass a physiological test, e.g., the Ishihara colour-blindness test (the numbers are disguised in a plate of coloured ink dots), you would need to elicit a DTP.

PART II

Exercises: Core Skills

RAPPORT AND PERSONAL POWER

Core exercises

- Rapport 1 – listen with interest, feel bored, listen with intense interest
- Rapport 2 – peripheral vision, space in between
- Rapport 3 – matching and mirroring
- Rapport 4 – linguistic matching
- Rapport 5 – golden bubble
- Personal Power 1 (energy exercise)
- Personal Power 2 (alternative energy exercise)

CALIBRATION

Core exercises

- Expand senses
- Reading People 1 (like/dislike)
- Reading People 2 (truth/lie)
- Reading People 3 (colours)

Additional exercises

- Eye accessing cues
- Crystal-ball gazing

FORMULATING SUGGESTIONS

Core exercises

- Tonality
- Embedded commands (analogical marking)
- Embedded commands (voice tone)
- Interspersal technique
- Language-pattern cards
- Metaphors
- Modelling excellence

Rapport and personal power

Rapport is the ability to establish an unconscious – i.e. an emotional – connection with another person. This makes trancework much more efficient. So you'll be using your time well as you master rapport skills *now*.

Estabrooks conducted detailed research in 1943 that led him to conclude that people will *not* actualise hypnotic behaviour that the hypnotist did *not* believe was possible. An incongruent suggestion (e.g., suggesting something that you do not believe will work) sends tainted instructions to the person's unconscious mind. This is why personal congruency is vital: it sends the appropriate signals to her unconscious.

As you do the following exercises on personal power (congruence) and rapport, remember that you must know your outcome and believe it exclusively – let no other thought intrude. You can hypnotise someone totally nonverbally if you are 100 per cent congruent and know the signs to look for. So remember to believe 100 per cent in the outcome you want: visualise it, feel it, project it, expect it. Use your psychological energy to align your unconscious mind with your intention – that creates personal power.

Finally, keep in mind that in order to induce trance you need to be in trance! The best hypnotic subjects tend to make the best hypnotists because they are constantly modelling the state that they want to elicit from their subject.

Core exercises

Rapport 1 – listen with interest, feel bored, listen with intense interest

1. Sit with your partner and have him tell you about a pleasant experience (a holiday or an interesting anecdote) for five minutes. For the first two minutes, be mildly interested in what he has to say – the same as you would if any friend was telling you of a pleasant experience. Do not say anything, just nod or smile as you would do anyway.
2. After two minutes, and without warning, switch off your interest internally only. *Do not* change your external behaviour consciously, just begin to bring up an internal feeling of being bored or uninterested (think of someone you find dull!). Do this for one minute.
3. After a minute, begin listening as though this were your best friend in the world telling you something incredibly interesting. Listen intently, as though you were about to discover some great secret. Do this for the final two minutes.

What you will discover is that during the one minute you became “bored” internally, your partner will have picked up on that, even if you do not try to change your behaviour overtly. Common signs are: your partner fumbles for words or stops speaking, loses his focus more, turns inside to carry on telling the story or tries to grab your attention somehow. These are all signs that you have broken rapport.

Repeat this exercise with you as the storyteller. Even though you know what will occur in the exercise, you will still find many of the symptoms of broken rapport affecting your ability to communicate with your partner! *Learn* from this!

Rapport 2 – peripheral vision, space in between

This time use an uptime trance and give your unconditional positive regard as pioneered by Carl Rogers (Rogers, 1980). Begin to notice minimal cues (see 'Calibration' below). This exercise has been adapted from the workshops of Overdurf and Silverthorn.

1. Remember a person you really like and get on with very well. As you do that, you will probably feel a good sensation somewhere in your body, a warm glow, a light feeling, a happy sensation. This is your felt-sense (Gendlin, 1981) telling you you're connected, i.e. that you have rapport. Remember this felt-sense.
2. Go into trance! Use whatever method you prefer.
3. Now either look directly at the person or look over one shoulder. Relax your eyes, so that, as your focus softens, you become more aware of your peripheral vision.
4. Notice everything about that person using only peripheral vision. See the way she breathes, blinks, blushes and moves her legs. See the overall "rhythm" of her whole body.
5. Now start to notice the space in between you and her until you get a feeling that the space separating you is also the space connecting you. Continue to notice her and the space connecting you until you begin to feel a connection.
6. Think about your partner exclusively in the following terms (make sure that for that moment in time you totally believe it!): you are fantastic hypnotic subject ... you have a powerful mind that can make amazing things happen.

Practise five to ten minutes at a time, making sure that you feel a connection with the person each time. Use your felt-sense as a rapport alarm and remember: *project* your belief in Step 6.

Rapport 3 – matching and mirroring

This is the classic rapport exercise explicitly modelled by NLP. The exercise rests on the premise that, when you are in rapport with someone, you will tend to adopt similar postures, make similar gestures and even talk in similar patterns. Observe people: sit in a café or a restaurant and watch friends or lovers interact. Notice how they tend to copy each other's behaviour. Just observe and notice what you do.

There are different stages to mastering physical rapport:

STAGE 1 – WHOLE-BODY MATCHING

1. Talk with your partner and physically mimic everything she does, her posture, gestures, movements.
2. Notice how hard this is to do, and the tendency this has of being spotted by people consciously and annoying them. Remember, this is only an exercise – avoid using with real people outside the context of training!

STAGE 2 – MICRO-MATCHING

1. Go into peripheral vision and speak with your partner.
2. This time begin to "soften" the edges of your mimicking, begin to tone down your movements so that they become subtle gestures, half of the partner's movements. You want to capture the *essence* of her rhythms and movements.
3. Experiment with mirroring (same as matching, but just use a mirror-image gesture) and crossover matching (you use a different gesture/behaviour to match hers, e.g., match her eye blinking by tapping a pen in the same rhythm).

Now you are building the skill of creating physical rapport.

You should now be well on the way to creating nonverbal rapport. As you practise Rapport 2, you will notice a natural, unconscious tendency to match and mirror. Rapport 3 should be used only to the extent you keep it natural and don't trigger your rapport alarm.

Rapport 4 – linguistic matching

This next set of exercises focuses on linguistic rapport:

EXERCISE 1 – TONALITY

1. Sit back to back with your partner and have them repeat a phrase (e.g., “Hello my name is ..., I’m a ... and I like to ...).
2. Clear your senses and listen carefully.
3. Repeat the phrase back to them using the same voice qualities they used: pitch, rhythm, volume etc. When you get this right they will have a good feeling as they “connect” to what you say.

EXERCISE 2 – WORDS

1. Talk with your partner in an ordinary conversation. Listen carefully to the kinds of words and phrases she likes to use.
2. Begin to use the exact same words and phrases when you are talking.

EXERCISE 3 – PREDICATES

1. Repeat Exercise 2, but this time notice what predicates they like to use (i.e. hearing, seeing or feeling phrases, e.g., “I *feel* as if I am making some solid progress at the moment”).
2. Begin to use the same predicates in the same order when you reply to the person.

Rapport 5 – golden bubble

You should now have practised several tools for creating verbal and nonverbal rapport. Continue to practise those exercises often in order to train your unconscious to build rapport naturally when you want it to. When you interact with others, you cannot afford to pay conscious attention to a hundred and one variables for rapport. This exercise is designed to trigger rapport unconsciously so that your conscious attention can be used elsewhere. It has been adapted from an Essential Skills workshop run by Vizzini and McFarland:

1. Open your senses (see ‘Calibration’ below) and decide whom you want rapport with.
2. Notice the qualities of his movements and posture using your peripheral vision. Imagine him in front of you.
3. Step or move into that projected image. Feel the differences, the state he is in, the rhythms of the movements anything else your unconscious decides to present to you.
4. Project a golden bubble that encases both you and the other person. Imagine it until you feel it, see it even hear the characteristics of that bubble connecting you.
5. Continue the visualisation in Step 4 until you notice your rapport alarm indicating that you now have rapport. At this point stop concentrating on the image and just focus on the interaction.
6. Remember to terminate the bubble when your interaction is finished.

Find your own variation of the golden bubble (e.g., a giant hand reaching out to touch the other person deeply) – it is after all just a useful metaphor for your unconscious to do the work!

Personal Power 1 (energy exercise)

The rapport exercises go far towards ensuring your congruence with people. This exercise will develop your ability to focus your (psychological) energy 100 per cent externally, leaving no room for doubt. When you have an outcome that you are 150 per cent committed to achieving and keep your senses clear and open to what is going on in the moment, your unconscious has the tendency to move heaven and earth to ensure you achieve that outcome. It is a useful state to be in for hypnosis (and most other endeavours in life).

1. Rub the palms of your hands together vigorously for a few minutes. Clear your mind as you do this.
2. Hold the palms about 2.5 centimetres (1 inch) apart, facing each other (see Magnetic Hands Induction, Figures 3.14a and 3.14b on page 79).
3. Focus every shred of your attention on the space in between the palms. Remain totally relaxed. You should begin feeling a tingling sensation in the palms.
4. Notice how the tingling sensation increases when you bring the palms closer together. Focus in until you begin to feel as though your palms were two positively charged magnets pushing each other away. It may be a mild or a strong sensation. It will get stronger with practice.
5. As you feel this energy between your palms, imagine the outcome you have in mind, e.g., the successful completion of a suggestibility test. Focus on this image exclusively.
6. When you feel something “settling” inside you, or get some other unconscious signal that you are done, come back outside.
7. When you are with your client remember the sensation of being totally focused on the outcome and begin your task.

Personal Power 2 (alternative energy exercise)

The following is adapted from Ormond McGill (1996). Many such “energy” exercises exist, and none is “better” than any other – it is just a question of finding one that works well for you.

1. Imagine your body is an electrical condenser, a unit storing universal energy that your mind can direct for specific purposes. In this case – deep hypnosis.
2. Sit in a chair, close your eyes and imagine an ocean of energy for you to use (energy = vibration = motion).
3. Extend your arms and shake them freely in any direction they want to. You start with effort, but soon it becomes effortless as though the shaking were occurring by itself.
4. Let your mind calm down. In time it will seem as if it were *you* shaking inside and out, not only your hands.
5. As you *become* the shaking, you will feel energy filling you. Now relax and rest your hands while you feel the energy.
6. Stand up. Close your eyes. Allow your whole body to vibrate with the energy. Become that energy. Melt and dissolve boundaries. Do not try to do anything: just allow whatever movement wants to emerge to emerge. You may twitch, shake or make subtle movements. Allow your unconscious to take over.
7. When you have had enough, stop, breathe deeply and direct this energy into your mind. Imagine your mind/brain glowing like a ball of energy. Imagine that energy flowing through every nerve, every cell in your body until it permeates every fibre and you are alive with vital energy.

Ormond McGill calls this the “raw energy” of the hypnotist. Use it to visualise and project your outcome with your imagination.

Core exercises

Expand senses

This exercise is useful to learn how to open your filters and perceive more of what is happening around you:

1. Find a comfortable position, either sitting or standing.
2. Fix your attention on a single point slightly above eye level. Focus on that point exclusively for a few moments, making fine distinctions in what you see.
3. Then relax your eyes and notice the tendency for your vision to expand. You can see the floor, the ceiling and the sides of the room at the same time. There is no need to focus in on any particular thing.
4. As you notice your breathing beginning to shift, becoming deeper and calmer, take this sense of visual awareness and wrap it around you and behind you like a velvety cloak. You may not be able to see what is behind you, but you can get a sense of what that would be like.
5. Now focus on your hearing. Imagine your ears to be like a bat's sonar device. Imagine your hearing stretching out in wider and wider circles. Become aware of the things you hear: people talking, the hum of the heating, traffic outside.
6. Then move to your feelings. Imagine your feelings to be centred in your belly. Push your feelings out around you into the room like a sphere radiating from your belly. Get a sense of almost touching the walls with this felt-sense (Gendlin, 1981) and everything in between. Know what that would feel like.
7. Finally, become aware of all three senses radiating from you like interlocking circles at the same time. Rest in this expanded awareness for a while, then come back out.

Calibration

Calibration is another key skill to be mastered in your hypnotic training. It is the ability to notice the responses that you are getting from your subject so you can judge what impact your suggestions are having on her. Each human being is unique and will be unique in the way that he or she responds to you. So you must learn to open your senses in order to see, hear and feel what is really going on, rather than what you hope is happening.

Calibration involves looking at the entire person: the way she moves, her rhythm, her "energy", colour changes, facial expressions, hand movements, micromuscular motions (such as twitches) and the way these cues change as the person changes her states. It also involves hearing the various tones, pitches, timbres and volumes that modify the voice at the same time. Finally, you must learn to recognise the feelings, hunches, intuitions that you get when something smells funny or just feels like it's going right.

As a hypnotist, you must learn to "read" people – in particular when they are being incongruent between what they say and how they say it (i.e. verbal and nonverbal cues). As you practise, you will learn to read people naturally using your peripheral vision to catch the subtle cues. Erickson was a master at this skill and spent many hours perfecting this ability. I strongly urge you to do likewise!

Reading People 1 (like/dislike)

This exercise is the foundation for calibration. Practise it well! Remember everything you have done to this point still counts, so build rapport, use your personal power and expand your senses.

1. Clear your mind of any thoughts.
2. Expand your senses and notice everything about the person in front of you. Let go of all your preconceived notions about him.
3. Ask him to think about someone he likes. Observe what you notice about him. Note any changes, e.g., in facial expression, breathing, skin colour (is he blushing slightly), pulse (see side of neck out of the "corner of your eye"), posture, his overall rhythm, movements, eye patterns.
4. Now ask him to clear his mind.
5. From a neutral state ask him to think of someone he mildly dislikes. Observe what you notice about him here. Note any changes, in particular those that contrast with what you saw in Step 3.
6. Ask him to clear his mind.
7. Repeat Steps 3–6 until you think you can spot the difference between the two people he is thinking of.
8. Ask him to clear his mind and think of either person. Then notice whatever you notice about him. Does he look more like he did in Step 3 or Step 5?
9. Check with your partner whether you are right. Do this ten times in a row and keep track of your accuracy.

Reading People 2 (truth/lie)

This exercise is almost the same as Reading People 1. It builds on the skill you started learning there. Remember, this is only an exercise. It does not matter at first whether you get it right or wrong. With time and practice you will improve!

1. Clear your mind and expand your senses as before. Let go of all your preconceived notions about your partner.
2. This time ask him a question, which he will answer truthfully. You can ask any question you like, but keep it emotionally neutral. You might ask, for instance, "Are you wearing shoes today?" or "What is your name?" Mentally note what you notice about the person. This time also add in your auditory acuity, notice whether you can hear any difference in the way he answers as well as seeing what changes occur each time.
3. Now ask him to clear his mind.
4. From a neutral state ask him another question. This time get him to lie when he answers. Look and listen to what you notice changing here. Note any changes, in particular those that contrast with what you noticed in Step 2.
5. Ask him to clear his mind.
6. Repeat Steps 2–5 until you think you can spot him lying.
7. Ask him further questions and get him to lie or tell the truth at random. Notice whatever you notice about him. Then guess whether he's lying. Go with your first impression!
8. Check with your partner whether you are right. Do this ten times in a row and keep track of your accuracy.

Reading People 3 (colours)

The final exercise in this series takes things even further than the last:

1. Clear your mind and expand your senses as before. Let go of all your preconceived notions about your partner.
2. This time ask him to think of the colour red. Mentally note what you notice about him. This time also add in your kinaesthetic acuity, notice what you feel (and where you feel it) when he does this as well as seeing what changes occur each time.
3. Now ask him to clear his mind.
4. From a neutral state ask him to think of the colour blue. Look at what you notice changing here. Pay attention to your feelings. Note any changes, in particular those that contrast with what you noticed in Step 2.
5. Ask the person to clear his mind.
6. Repeat Steps 2-5 until you think you can spot the difference between red and blue.
7. Ask your partner to think of red or blue at random. Notice whatever you notice about him. Then guess what colour he's thinking of. Go with your first impression!
8. Check with your partner whether you are right. Do this ten times in a row and keep track of your accuracy.

Your unconscious is constantly picking up subtle, almost imperceptible cues from your environment. It has many ways of bringing this kind of information to your conscious awareness: intuitions, hunches, gut feelings. Learn to distinguish these signals. Learn to *trust your unconscious* and amazing things will begin to happen to you!

Additional exercises

Eye accessing cues

People process information in different centres of the brain linked with their ability to see (V for visual), hear (A for auditory) and feel (K for kinaesthetic). Eye movements are physiologically linked to a person's ability to access information stored in these centres. When asked for information that is V, A or K, a person will consistently "look" in the same direction. This lets you know what kind of information the person is accessing. Statistically, most Europeans and Americans will adopt the following pattern (this is what you would see as you look at them):



V^C = visual constructed, V^R = visual remembered, A^C = auditory constructed, A^R = auditory remembered, K = kinaesthetic, A^d = auditory digital (i.e. internal voices).

Figure 2.1: Eye accessing cues

EXERCISE

1. Ask your partner visual questions and note the eye movements (e.g., what colour is your front door? (V^R))
2. Then ask a series of auditory questions (e.g., how does your favourite song go? (A^R))
3. Finally, turn to kinaesthetic questions (e.g., how do you feel about X? (K))

Note that this is only a brief overview of eye accessing. There are some complications (synaesthesias and lead systems). Turn to any NLP text in the Bibliography for more information on these.

Crystal-ball gazing

This exercise was taken from Grinder & Bandler (1981):

1. In casual talk, conversationally calibrate your subject to yes/no (i.e. when he agrees and disagree with you).
2. Tell him that you will find out something interesting about him by reading a crystal ball. Hold out your cupped hands, as though you were holding a crystal ball.
3. Dilate your pupils to use your peripheral vision and look into the "crystal ball". Gently move your hands up and down in rhythm with his breathing to build rapport.
4. Now gaze intently at the crystal ball and declare something like, "And as I gaze into the crystal ball ... I see the mists swirling ... and an indistinct figure is emerging ... someone important ... from your past ... it looks like a man ..."
5. Now calibrate to see what nonverbal signals your subject is giving you: if he gives you an agree/yes signal you can proceed to Step 6. If you get a no/disagree signal, correct your course by saying something like, "no ... wait a minute ... it's getting clearer now ... it's a woman!"
6. Continue giving the first parts of binary descriptions, such as he's tall (short), he's inside (outside), he's older (younger) than you, he's related (not related), he appears happy (unhappy), it's someone you like (dislike). After offering each description, wait and calibrate your partner's response. If he signals nonverbally that he agrees with you, then continue with the next part of the description. If he disagrees, say things are clearing up now and offer the alternative description.
7. When you have a clear description, say, "This person has something important to tell you ... something for you to hear ... so pay attention ... until you hear that message!"

Formulating suggestions

Hypnosis is both a science and an art that uses words as its medium. What separates an average hypnotist from a genius like Erickson, is to a large extent the effort she is willing to make to master the raw materials of her art: words. The advantage that you have over the very people that you admire in this field is simple, you do not need to reinvent the wheel! By this I mean that there are explicit models of exquisite uses of language easily available to you. So in a matter of weeks and months you can now acquire the linguistic excellence it took the old masters years and decades to develop.

This section will focus on giving you fundamental exercises to create that kind of mastery for yourself. In addition, I urge you to get hold of video and audio tapes of masters like Erickson at work. Review them incessantly so that your unconscious naturally begins to absorb the rhythms and the sequences. Visit www.streethypnosis.com to see some recommended products of this kind. Also, look at some of the books mentioned in the Bibliography, there is a wealth of additional information there. A good lawyer spends over five years just learning his craft and studying his tomes. A good hypnotist should do no less.

There is a secret principle involved in the mastery of hypnosis and its elegant application. It is a principle so deviously simple that most people miss it. On the next page I have given you detailed instructions on what this principle is and how to apply it. This is virtually foolproof and guaranteed to work if you follow the principle to the letter. It is up to you to do that *now*!

PRACTICE

Core exercises

Tonality

Using good vocal tonality is crucial when delivering the nonverbal part of a suggestion that creates the meaning. Good hypnotists should have the same quality of voice control as good actors and public speakers have. It is important that you learn to squeeze the meaning from your words – make them sound like what they mean.

Listen to the voice dynamics of great hypnotists on tapes. Come to www.streethypnosis.com for interesting resources.

EXERCISE 1

1. Stand with your back and head up straight. Breathe deeply from your belly.
2. Look at the list of words below. Think of what each word means to you, the emotion associated to it. Ask yourself, which sound best represents that meaning/emotion?
3. Say the word out loud to your partner using that sound.

Curious	Love	Playfulness
Huge	Powerful	Tiny
Amazement	Relax	Calm
Comfort	Peace	Delight

EXERCISE 2

Read aloud excerpts from a book, a poem or a hypnotic script to your partner. Take your time and make sure that you pronounce each word meaningfully so that it sounds like the message you want it to convey.

Embedded commands (analogical marking)

Embedded commands were first discovered by Erickson during his work with schizophrenics. He realised he could slide certain messages/instructions right by the conscious mind straight to the unconscious, by marking out certain words in a sentence in a consistent way. Analogical marking uses non-verbals to mark out such words/phrases.

EXERCISE 1

Write out (or copy) a hypnotic script. Go through it and underline key words and phrases that you wish to mark out (e.g., relax, feel comfort, go deeper, go into trance *now*). Read this script out loud to your partner. When you get to an underlined word/phrase use an exaggerated gesture to mark out that word, e.g., you can point dramatically or stare meaningfully at your partner as you say it. Use any exaggerated/burlesque movement – have fun!

EXERCISE 2

Repeat Exercise 1. Work on reducing the exaggerated movements into natural motions, an eyebrow lift, head shift or nod, subtle hand gesture etc. This is a little like the micro-matching exercise you did in Rapport 3.

Remember to use the correct tonality you practised previously in these exercises, squeeze the meaning from your words!

Embedded commands (voice tone)

In the English language we have three primary inflections that we have been conditioned to respond to unconsciously: questions, statements and commands.

Questioning tonality tends to have an upward inflection at the end of the statement (usually accompanied with an eyebrow lift): "Can you help me?" Statements tend to have a neutral/steady inflection: "You can help me." Finally, commands will have a downward inflection at the end of the statement: "Help me!" (Think, "Command tone down!")

You can use this fact to embed commands in a sentence or question, much as you used analogical marking above. "Can you help me!" thus becomes a command.

EXERCISE 1

Repeat Exercise 1 from 'Analogical marking', but this time using "command tone down" to mark out the suggestion. It might help you get used to the tonality if at first you frown, point and sternly say the word or phrase you are embedding. Then get used to doing this in a natural manner as you talk.

EXERCISE 2

You can also embed a suggestion by shifting your pitch or volume for the word/phrase or by pausing before and after it. So now repeat Exercise 1. This time change the volume of the word (make it louder/softer), or the pitch (say the word in a deeper hypnotic voice) or pause briefly before and after you say the word (You can ... relax ... can you not?)

Interspersal technique

Embedded commands are a specialist use of the interspersal technique. Now that you are getting good at marking out words/phrases verbally and non-verbally, you can interweave these into a seemingly innocuous talk about a topic. Read the following paragraph out loud, marking out the words in italics:

Sleep is a wonderful experience that you can enjoy every day. Believe it or not, every time you *fall asleep* you first have to go *into trance*. Most people notice it when they get to that *calm, relaxing* place just before they go *into deep sleep*. The great thing is that when you *fall asleep*, your [you're] *unconscious* mind does all the work for you. And you don't need to do anything other than *feel the comfort* as your body just *fall asleep*. If you ask people "How do you *go to sleep*?" most will not be able to tell you how they *do that*, even though they *go to sleep* every evening. Now *sleep* is a fascinating subject all by itself. There are varying degrees of *sleep* that you go through. In *deep sleep*, now, for example you *totally lose conscious awareness* although your *unconscious* is still monitoring your environment for you, listening to every word or sound that occurs around you. That's how you know *it is safe to go to sleep now ...*

Do you get the idea now?

So, now it is your turn to write out interspersed suggestions. Look at the ones created by masters such as Erickson (in, for example, the tomato-plant induction in Bandler and Grinder (1975)). Then formulate your own and practise, practise, practise!

Language-pattern cards

You have now amassed considerable skill in the 93 per cent of communication that is encapsulated by delivery. At this point it is very important that you learn to use words with precision! The impact they will have will be 100 times greater.

Cut out the cards in 'Appendix: Language-pattern cards'. These have examples of the language patterns I introduced in 'The language of deep trance' above for you to practise with.

EXERCISE 1

1. Turn to and reread 'The language of deep trance'.
2. Every day, take one pattern only and write five examples of its use in an induction, e.g., 'Mind reading': "*I know* you're wondering what will happen next ... *You're probably* feeling more and more comfort now ... These are pleasant memories you're having, aren't they?"

EXERCISE 2

Shuffle your language-pattern cards. Then use each card in sequence to induce trance in your partner. Remember to insert your own embedded commands and use linkage words such as "and", "but", "because", "so" to move freely from one card to the next.

As you consider how easy it is to *go into trance*, you might like to make yourself more comfortable... **and you don't have to**, JOE, *feel the comfort* as your body relaxes **because if you were to go into trance now** you wouldn't need to become aware of the increasing sensations of comfort as you relax now... **and you might find yourself** wondering ...

Metaphors

Metaphors can take the form of anecdotes, stories, jokes or analogies. They allow you to communicate with a person on multiple levels (see 'The language of deep trance': 'Multilevel communication'). Metaphors allow a person to learn from/emulate someone else's experience.

You can combine metaphors with the interspersal technique to induce trance (see 'Standard inductions': 'Multiple embedded metaphors') to elicit hypnotic phenomena (see *The Deep Trance Training Manual, Volume II*) or as a form of therapeutic intervention. The great thing about metaphors is that they allow you to incorporate your subject's experiences (past and present) as part of the metaphor, making it all the more appealing to his unconscious.

EXERCISE

This exercise is in anticipation of an exercise you will find under 'Standard inductions' below.

1. Read the metaphor in 'The language of deep trance': 'Multilevel communication'. Think about its meaning and structure.
2. Create three to five of your own metaphors based on personal experiences, stories you liked or common everyday trance experiences (see the sleep metaphor under 'Interspersal technique' above for an example).

Here is a small list of the kinds of everyday trance experience you might like to use: sleeping, driving, relaxing, cooking, laughing, learning, fascination, dreaming, watching TV/films, making love, reading, sport, a romantic dinner.

Modelling excellence

To master hypnosis, there are many models you can choose from to become great at what you do very quickly. I urge you to expose yourself to as many different models as you can (on audio and video tape as well as in live trainings). Use the keys for excellence in the modelling process below:

FOUR KEYS TO EXCELLENCE (PACE)

1. Know your outcome (Purpose)
2. Be flexible (Attitude)
3. Use your senses with precision (Calibration)
4. Take action *now!* (Engage)

MODELLING

Modelling is a nonlinear accelerated-learning method. The following is just a brief outline of a complex field:

1. Find a model that demonstrates mastery in a skill/field.
2. Put your conscious thought processes on hold!
3. Open your senses – calibrate the other person's behaviour! Uncritically absorb whatever he is doing.
4. Begin to copy his behaviour as though you were that person *now!*
5. Keep alternating between steps 3 and 4 until you start to get similar results consistently!
6. Now you can bring your conscious mind back on line and systematically analyse and test the skill you have unconsciously acquired in order to draw out the principles that make it work. This *streamlines* the skill for you.

PART III

Exercises: Hypnotic Skills

SUGGESTIBILITY TESTS

Core exercises

- Hand relaxation
- Chevreul's pendulum
- Postural sway
- Eyelid fixation
- Smile/yawn
- Dictionary/balloon
- Finger vice

Additional exercises

- Postural sway (forwards/side to side)
- Unbendable arm
- Hand clasp
- Hand stuck to head/leg
- Locked jaw
- Number block
- Name block
- Hot object
- Bitter lemon

RAPID INDUCTIONS

Core exercises

- Suggestibility test utilisation method
- Postural sway
- Unbendable arm
- Handshake Induction 1

Additional exercises

- Handshake Induction 2 (ambiguous touch)
- Handshake Induction 3 (sudden-jerk method)
- Expectancy method
- Tension-release method
- Finger-counting method (confusion technique)
- Sensory overload

STANDARD INDUCTIONS

Core exercises

- Reinforcing trance analogues: “That’s right” exercise
- Pacing current experience
- Revivification
- Conscious/unconscious dissociation
- Eye fixation
- Reinduction anchors

Additional exercises

- Progressive relaxation
- Hand levitation (standard)
- Hand levitation (questions)
- Magnetic hands
- Visual imagery
- Sensory overlap
- 3, 2, 1 VAK technique
- Multiple embedded metaphors
- Stacking realities
- Double inductions
- “Not yet ...” anticipation induction
- “Act as if” technique (and the sixty-second hypnotist)
- Elman induction (total-relaxation technique)
- Mind power for life

DEEPENING TECHNIQUES

Core exercises

- Counting
- Direct suggestion
- Fractionation
- Deepening anchors: Anchor NOWwww ..., shoulder squeeze, hand drop, head rotation, touching forehead
- Utilising hypnotic phenomena

Additional exercises

- Favourite place of relaxation
- Visual imagery (staircase/lift technique)
- Revivification
- Early-learning set

ENDING TRANCE

Suggestibility tests

When doing any kind of suggestibility test, you should remember to employ an air of confidence and authority. No matter how the person responds, it is your task to react as though that were precisely the kind of response you expected/wanted – then utilise the person’s response or move on to another test. When a person “passes” a test by giving you the response you suggested, remember to praise her and tell her how talented her mind is to have responded so quickly and so well.

Suggestibility tests have a *compounding effect*. That is, the more tests the person “passes” in a row, the more likely she is to pass the next one and the more open to accepting your suggestions she becomes. Also, make sure you use more than one test successively to *build response potential*.

Your success rate will dramatically improve if you set up each test with a good introduction. Think of this as a mini induction to format the unconscious mind to respond as you want it to. The tests in ‘Core exercises’ are stacked in your favour, which is why they are almost “fail-safe” when used as described.

Remember that directing people with many little steps in a test will show how compliant they are and train them to follow your directions. This is a yes set: the more they follow your directions, the more suggestible they are becoming.

Practise each test until you can do the routine smoothly. Make sure you succeed with each test before going on to the next. This is how you compound the effect.

Core exercises (fail-safe tests)

Hand relaxation

Frame this test along these lines:

People know that hypnosis is an excellent means of promoting health and relaxation. So, before we begin, I'd just like to run through an exercise to test your ability to concentrate and relax now! Think of it as a bit of relaxation training ...

1. So, the first thing is to sit up straight and lift both your hands like this. [Demonstrate: lift your hands in any way you like.]
2. Now point straight up with your right index finger. [Demonstrate.]
3. Good. Now place your left hand onto your finger like this. [Demonstrate, as in Figure 3.1a.]
4. Now concentrate on relaxing your left hand completely. So completely relaxed, in fact, that the only thing holding it up is your right finger. [Demonstrate and repeat instructions.]
5. When your hand is so completely relaxed you cannot relax it any further, just nod your head. [Wait for nod.]
6. At the count of three, remove your right finger: one ... two ... three!

At this point the person's left hand should drop directly into his lap (Figure 3.1b). Praise him. If it does not, have him repeat the test until he succeeds.

The introduction and Steps 1–3 are a yes set and build response potential. Step 4 produces relaxation and concentration, which tends to create a hypnotic trance. Be sure to suggest that your subject is an excellent candidate when you spot trance occurring. This test trains people to follow your directions.

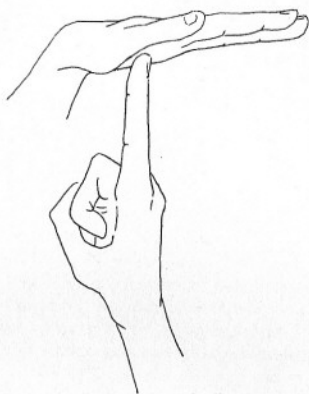


Figure 3.1a: Hand relaxation 1



Figure 3.1b: Hand relaxation 2

Chevreul's pendulum¹

Whenever your mind focuses exclusively on a single thought or idea, your body responds. Dr Hyppolyte Bernheim called this an "ideomotor response". The pendulum is a biofeedback device that augments such unconscious micromuscular responses to make them easily visible. Say to the subject:

1. Hold the pendulum between your thumb and forefinger. [See Figure 3.2.]
2. Keep your hand still. Feel it becoming still.
3. Now concentrate. Think of the pendulum swinging back and forth, from side to side or in a circle. Keep your hand still and just focus your mind.
4. That's right! You see how quickly your mind wants to respond!

The pendulum will soon begin swinging in the direction the subject is focusing on. This is a very simple, yet powerful, test. While his attention is drawn into focusing on the thoughts to move the pendulum, you can make suggestions that he is responding to you more and more fully.

Remember to visualise/believe fully the outcome you are looking for to ensure you communicate with conviction. This is a natural phenomenon that will occur exactly as described to the extent that someone focuses exclusively on the thoughts, images and/or sensations of the pendulum swinging in any given direction.

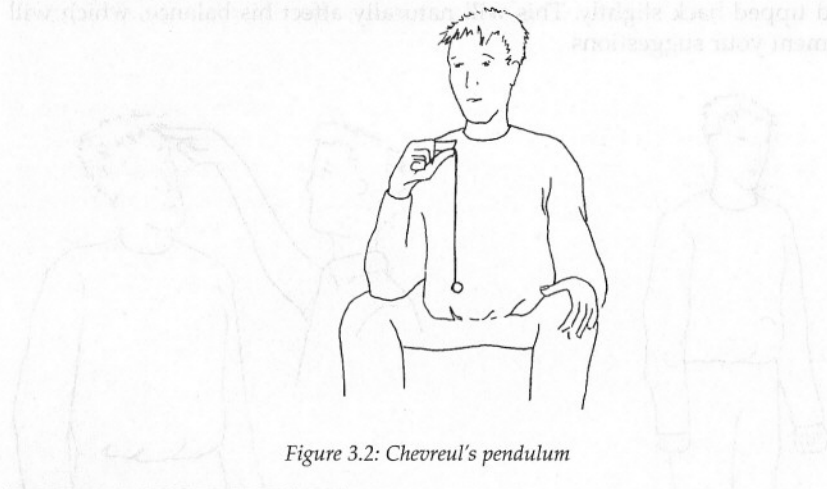


Figure 3.2: Chevreul's pendulum

¹ Michel Eugene Chevreul was the first modern scientist to "discover" an ideodynamic response. At the turn of the 19th century there was much interest in dowsing pendulums for finding water. This interest was taken to one extreme by Professor Gerboin of Strasbourg, who attempted to use them to analyse chemicals. In 1812 Chevreul researched this phenomenon and discovered that suspending a pendulum over a bowl of mercury would indeed cause the pendulum to move "spontaneously". This reaction was absent when a plate of glass was placed between the bowl and the pendulum. To eliminate operator error, he conducted a double blind trial, where an assistant would remove and replace the glass plate without his knowledge. When he did this, there was no reaction at all in the pendulum. Thus Chevreul concluded that the phenomenon was caused by involuntary muscular movements of the hand induced by the operator's own mental processes.

Postural sway

The postural-sway test works much like Chevreul's pendulum. We take it a stage further here by asking the subject to focus on your words instead of his/her own thoughts. This will train them to be more directly responsive to you.

1. I want you to stand like this with your feet together and your back and head up straight. [Demonstrate, as in Figure 3.3a.]
2. Now in a moment you are going to feel as if your body is *falling backwards*. I'll be standing behind you to catch you. You are safe. Let yourself *fall back* freely. I will catch you!
3. Remember: do not try to *fall* and don't resist *falling*: just stand straight, allow yourself to *relax and listen carefully* to me. Focus your thoughts on what I'm suggesting and, when you *feel a pulling* or drawing sensation *pulling you backwards*, let yourself go with it. OK?
4. Right. Close your eyes. [Test that he's relaxed by gently tugging him backwards to make sure he is not resisting. If he tenses, tell him to relax more. If he goes with it, then you can proceed: now tip his head slightly backwards! Figure 3.3b.]
5. Now, I wonder if you've noticed yet the way your balance is *swaying*. Like a pulling or drawing sensation *tugging you backwards*. Beginning to feel like you are going to *fall backwards*. Let yourself go. When you *fall back* I will catch you. That's right! Let yourself sway more and more fully until you find yourself *falling, falling backwards now...*

The trick here is to make sure the subject has his feet together, eyes closed and head tipped back slightly. This will naturally affect his balance, which will augment your suggestions.

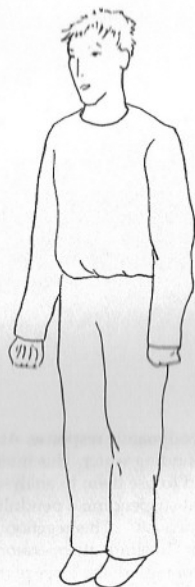


Figure 3.3a: Postural sway 1

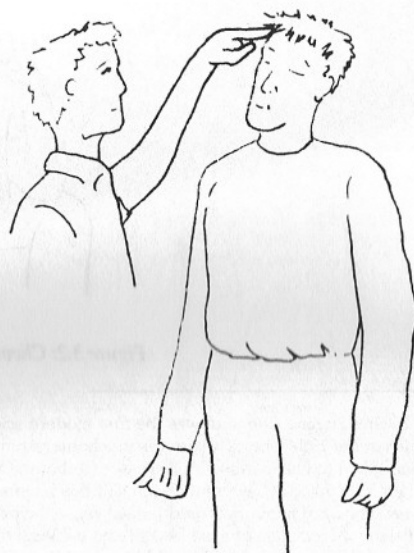


Figure 3.3b: Postural sway 2

Eyelid fixation

This is another of the classic tests that many will recognise. Explain how the unconscious will often take over our muscles to override our will in certain situations, e.g., the smoker who always reaches for a cigarette, the person "paralysed" with fear or the person who acts "instinctively" to avoid an accident. This test will show them how to use that mechanism:

1. Sit just so in your chair. [Demonstrate.]
2. Look directly at this finger. Focus on it. [Show index finger.]
3. Now, close your eyes, but continue to "look" at my finger. I'll place it on your forehead so you can feel where it is.
4. Great! Now relax your eyes. "Look" at my finger here as your eyelids lock down tightly, as if they were superglued together. Keep "looking" at my finger through your eyelids as they become more and more firmly stuck together.
5. [Now move your index from the person's forehead up to the top of the head (Figure 3.4) and make sure you see his eyes follow your finger under the eyelids!]
6. That's right! Now try to open your eyes and you'll find you cannot: your eyes are glued shut, locked tight and remain tightly closed! Well done! Now stop trying. Relax.

This is a great convincer for many people. Most will not be able to open their eyes after just the suggestion. However, getting them to move their eyes up to look at the top of their own head stacks things in your favour. This makes use of a physiological phenomenon, that prevents the eyelids from opening up properly. Either way, the test "succeeds" and the person becomes more suggestible.

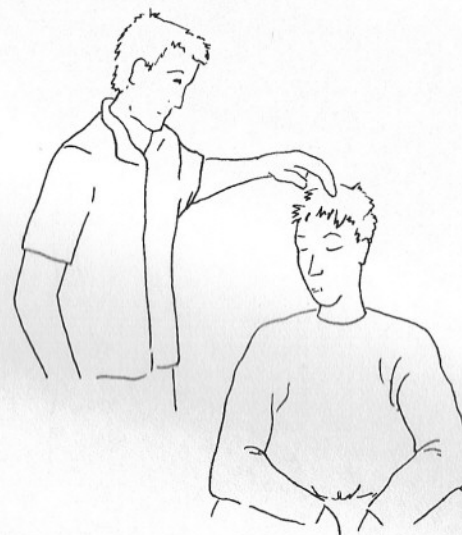


Figure 3.4: Eyelid fixation

Smile/yawn

These two tests are fun to throw in almost as a teaser for your subjects, or even into casual conversations. People will instinctively copy certain behaviours. If you have ever been in a room with a person who persistently yawns, you'll have noticed the almost irresistible urge to yawn also! Do not make these into "official" tests/experiments. Just use them as a teaser in an offhand way or to illustrate a point while setting up another test.

SMILE

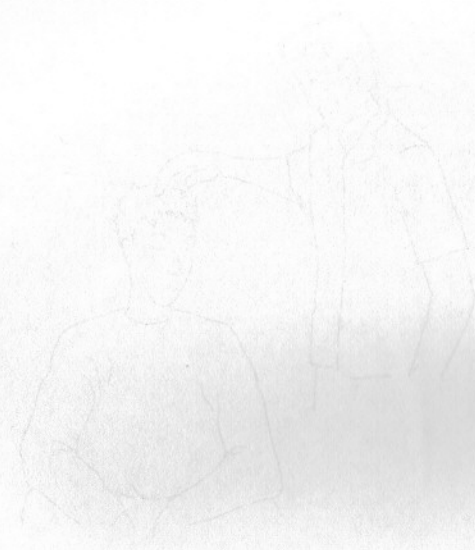
Introduce this casually with something like:

There are some things people just find irresistible when given the right reason. One of them is to feel good. For instance if I say, "Smile now!" you probably couldn't stop yourself. Even though you try hard not to now. I can see the corners of your mouth turning up, and there it is! You simply cannot resist!

It is almost impossible to resist this at length. In fact the more someone tries not to smile, the broader the eventual grin!

YAWN

This can be set up much like the smile test, but this time make sure you also yawn repeatedly as you make the suggestions. Actually get yourself to yawn naturally and enjoy it! (Remember state control – you need to go there first!) With a little persistence your subject will eventually give in and follow suit.



Dictionary/balloon

This is another classic test that is also suitable for use with groups. Explain that, in the world of the mind, imagination reigns supreme. This is a quick test to see how well people can focus on their imaginings/respond to suggestion:

1. OK – stand up with feet shoulder width apart. [Demonstrate.]
2. Now lift both your arms up so they're level with your shoulders, palms facing down [Demonstrate – see Figure 3.5a.]
3. OK, now turn your right hand over. [Demonstrate – see Figure 3.5b.]
4. Now close your eyes and listen to me carefully: I want you to imagine that in your *right hand* you are holding a big, black, *heavy*, leather-bound dictionary. It is so *heavy*, it *weighs down* your arm. So *heavy*, feel it *pulling down* ...
5. Now, while you do that, I want you to imagine that your *left hand* is tied to a bright blue balloon. Filled with helium, it is so *light*, it keeps *floating up*, *floating up*. Your *left arm* feels so *light* it wants to *float up* with the balloon ...
6. [Now repeat suggestions in Steps 4 and 5 until you get a sufficient response in your subject's arm movements.]
7. Great. Now leave your hands where they are and open your eyes!

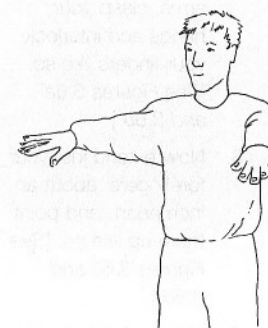


Figure 3.5a: Dictionary/balloon 1



Figure 3.5b: Dictionary/balloon 2



Figure 3.5c: Dictionary/balloon 3

This is a great way to spot who in a group responds quickly to suggestion. Almost everyone will have some difference in the levels of their hands, which will make them feel like they have succeeded. Some will have made more dramatic movements, which singles them out as good candidates for use in a demo.

Finger vice

This test works on similar principles to those of the dictionary/balloon test. Again, this can be used on both individuals and groups:

1. Everyone stand up with feet shoulder width apart (demonstrate).

2. Good. Now lift your arms, clasp your hands and interlock your fingers like so. [See Figures 3.6a and 3.6b.]

3. Now extend just your forefingers, about an inch apart, and point them up like so. [See Figures 3.6c and 3.6d.]

4. Now concentrate on your fingers, because in a moment I'm going to crank them together until they touch. It will feel as though a tight rubber band were pulling the fingers tighter and tighter together. Ready ...

5. One ... CRANK – feel them pulling together. Two ... CRANK – closer and closer now. Three ... fingers touching NOWwww!



Figure 3.6a: Fingervice 1

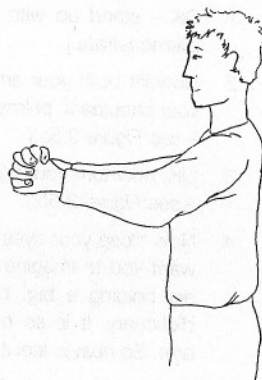


Figure 3.6b: Fingervice 1 – side

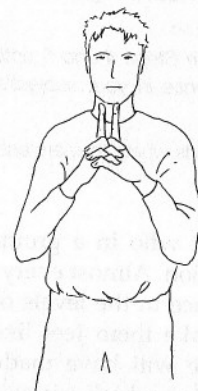


Figure 3.6c: Fingervice 2



Figure 3.6d: Fingervice 2 – side

Make cranking motions with your arm in Step 5 for added effect.

This test is stacked in your favour, because the position of the fingers (Figures 3.6c and 3.6d) puts them under muscular tension and they will naturally want to come together, making following your suggestions that much more appealing.

If you are testing a group for the best demonstration subjects, look for the same signs of responsiveness as in the dictionary/balloon test in order to pick the right subjects.

Additional exercises

Postural sway (forwards/side to side)

These are variations of the original postural-sway test detailed earlier. To set these tests up, get the subject to stand with feet together, but do not tip his head in any particular direction. Use firm, confident instructions to let him know what to expect (e.g., "You will fall forwards"). Then begin making your suggestions by building up your language as before. To assist you further you may want to make sweeping "hypnotic passes" in front of the person (or on either side) to suggest that you are drawing them forwards nonverbally.

Unbendable arm

Have your subject stand with outstretched fist (thumb up) and stare intently at the back of his thumb. Tell him to lock his arm out stiffly because in a moment you will try to move his arm and you want him to resist you. Really concentrate the subject's attention on keeping the arm stiff. Test him a bit to make him know you're serious. Soon (a few minutes should do) he should begin to develop trance analogues.

At this point make increasingly intense suggestions that the arm is "stiff and rigid like an iron bar, like a lump of concrete... so stiff and locked out straight that I cannot move it, you cannot move it... it's locked out straight!" Now you can challenge your subject to try to bend his arm "... and notice with fascination how you fail because the arm is locked out straight!"

When big muscle groups (such as the arm) are tensed for a long period of time, they tend to lock out. You can use that well!

Hand clasp

This test is similar to the finger vice above:

1. Everyone stand up with feet shoulder width apart. [Demonstrate.]
2. Good. Now lift your arms, clasp your hands and interlock your fingers like so. [See Figures 3.6a and 3.6b.]
3. Now I want you to concentrate on squeezing your hands together, squeezing the fingers tightly together. Lock those hands tightly together. Feel them getting superglued together, locking down tightly like a vice, like a block of cement your hands are superglued tightly together.
4. [Repeat instructions like the ones in Step 3 several times with an air of confidence and certainty.]
5. [Then suggest:] In a moment I will count to three. At the count of three your hands will be locked tightly together like a vice, superglued together, they will be like a block of concrete so that I cannot pull them apart, you cannot pull them apart they are stuck tightly together.
6. [Count to three, then suggest:] Your hands are locked together, superglued, try ... try hard to pull them apart and notice how the harder you try the more tightly your hands lock together.

Let them struggle briefly and then allow them to stop, relax and go deeper (or instead of a trance induction just go straight to another test, e.g., asking your subjects to stick their feet to the floor).

When people interlock their fingers and squeeze, the hands tend to freeze up, an effect you are using to your advantage here. An alternative phrasing of the suggestions can stack the deck even further, "I want you to *try* to pull your hands apart ... and the harder you try the more tightly I want you to lock your hands together." If your subjects follow your instructions literally, it will be physically impossible to open the hands!

Hand stuck to head/leg

Reserve this particular test for subjects who have passed the other tests and are responding well. This test is a pure form of waking suggestion. Merely place the hand where you want it and tell your subjects with an air of finality and certainty that the hands are stuck there, glued tightly. Then get them to *try* to move their hands and notice how they are stuck firmly.

There are thousands of variations of this, for example, "Stuck to chair", "Feet stuck to floor", "Stuck to another person/object", "Arms/legs are like jelly".

Locked jaw

This is an interesting phenomenon to suggest. You can lock the jaw into place while it is open or closed. Again, this works best after several tests have been passed with good responses. Suggest tightness until your subjects cannot move their jaws (much like the hand-clasp test above).

An alternative way to do this is to relax the jaw so completely that no matter how hard your subjects try, they just can't seem to get the muscles to work.

Remember to allow them to struggle only for a little while and then "allow" them to stop struggling – if someone struggles too much, she may pop out of the state she is in (break the spell, so to speak) and counteract the suggestions. This principle is true for all challenges you provide at the start. At later stages in the proceedings the risk that someone will "break the spell" substantially decreases.

Number block

This can be an interesting suggestibility test to perform. Please note that for people for whom numbers are of great importance (e.g., accountants), the loss of a number may be a little tougher to suggest, since they have a deeper, more significant attachment to them.

1. Suggest indirectly that people forget things all the time, such as people's names at a party or a new telephone number.
2. Remind your subject how easy it is to forget a new telephone number, you think you have it and then it just slips away.
3. Directly suggest that a number is disappearing. Good numbers for this tend to be the numbers 3, 6, 7 and 8. You can get your subject to imagine erasing the number from her mind, or moving it behind a veil or into a mist. Use a rapid, confident pace when delivering these suggestions.
4. Ask the subject to count out loud from one to ten. When she misses the number, you can go on to puzzle her if you like, by counting the fingers on both hands, for instance, now giving eleven.
5. Be sure to "return" the number to the subject at the end.

In some instances you may find it useful to suggest that your subject can see the number in her mind, but just cannot say it out loud. If her unconscious has a big problem with letting a number go, this can be a way around that.

Name block

This works much like the number block above. For some people, again, it may not be an easy task to get them to forget their names. Often, these types will search briefly for their names and can just about struggle to find them. To prevent this, use a distracting gesture (wave a hand across a person's eyes or touch her temple briefly) coupled with suggestion to "forget" just as they she is about to find or say her name.

Hot object

This is another one of the classic tests:

1. Place a small object in the subject's hand.
2. Tell him that soon he will discover that the object mysteriously begins to grow warmer.
3. As it grows warmer, intensify your suggestions until it gets hot, so hot that he cannot hold on to it, that he has to drop it.
4. Repeat Step 3 until he drops the object. Then suggest a cool soothing breeze making the hand feel good again.

Bitter lemon

Many hypnotists rely heavily on this final test:

1. Introduce the power of the imagination over the unconscious. This is a nice way to frame it: "Where the will and the imagination conflict, the imagination always wins!"
2. Tell your subject(s) to imagine you're holding a nice, juicy, bright yellow lemon. Hold out your hand as though you were holding a lemon.
3. Describe the texture and the zesty scent of the lemon.
4. Ask the subject(s) to imagine you cutting open the lemon and vividly describe what they would see and smell (the glistening lemon juices collecting on the soft, flesh of the lemon, the white of the rind and the zesty, tangy smell ...)
5. Finally, mime taking a big juicy bite out of the lemon.

At this point most of your audience will have experienced at least some watering of the mouth! Some will actually cringe as you bite into the imaginary lemon. This means they have all accepted your suggestions!

Rapid inductions

There are few rapid inductions, which are as instant as they seem. Most require a careful setup and catching subjects just at the right time to guide them deeper into a natural trance response (this is the *utilisation principle*). Most rapid inductions will flow elegantly when they follow a successful yes set, e.g., a series of successful suggestibility tests. Remember that everything you have done up to this point (rapport, personal power, calibration, hypnotic principles, language patterns and so on) still counts.

The two core principles to bear in mind as you practise rapid inductions are:

- Use surprise/confusion/overload to create a doorway into trance
- Utilise any trance responses as they arise

In essence, confusion causes the mind to escape into a form of trance in order to resolve the confusion (this is true for most people, and exceptions do exist). At this point you make a clear and direct suggestion such as, "Go into trance!" or "Sleep!" The mind then, while desperately searching for a way out of the confusion, will jump at the first option of clarity. This tends to be your suggestion.

When you combine this principle with utilisation, you create a powerful duet. As the person is already beginning to go into trance (watch for the trance analogues), you confuse/surprise her and then firmly, but warmly, direct and guide her into a deeper trance state. The sudden tension/release cycle promotes a deeper subjective trance experience.

Core exercises

Suggestibility test utilisation method

As you become more experienced with suggestibility tests ("waking suggestion"), you will notice that the best responses come from the people who exhibit the clearest trance analogues – that is, they look as if they are going into trance. This is because they are doing precisely that! When you see someone going deeply enough into a "waking trance" (experiment with your partners!), utilise it! Practise the two examples below. Then use the same principle and apply it to any suggestibility test to create a rapid induction.

Postural sway

As you catch the person falling back into you, keep the momentum going and gently lower him into a comfortable chair, while constantly repeating suggestions of "That's right! Let go all the way inside now. Just go deeper and deeper asleep. Feel those wonderful sensations washing all over you as you sleep deeply ..."

By the time the person is in the chair he will be in at least a light trance. Continue with deepening instructions.

Unbendable arm

As your subject struggles to bend the arm, begin to move the arm in a small circle (see Figure 3.7a). Suddenly press the arm down and draw the person backwards (Figure 3.7b) and continue as in the postural-sway induction above.

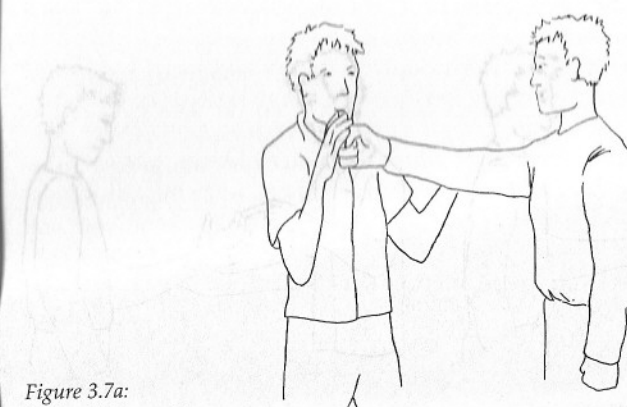


Figure 3.7a:
Unbendable arm 1

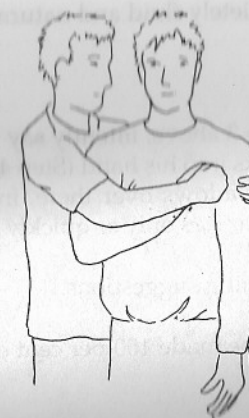


Figure 3.7b:
Unbendable arm 2

Handshake Induction 1

Milton Erickson was notorious for hypnotising people when they least expected it. This handshake induction utilises the confusion that follows when an ordinary handshake is interrupted midstream. First practise the physical gestures involved, then you can practise adding the language. The more you really practise making this fluid and natural, the more you will benefit.

PHYSICAL GESTURES

1. Go to shake someone's hand. In your mind you must *feel* as if you really were going to shake that hand. *Do not* pretend to shake it. Unconsciously your subject will notice!
2. Stop just before your hands actually touch (see Figure 3.8a).
3. Gently hold the subject's wrist with your left hand and point into his palm with your right index finger (as though saying, "Look at that!" with surprise). Use a surprised facial expression (see Figure 3.8b).
4. Intently/curiously look at their hand until they also look at it.

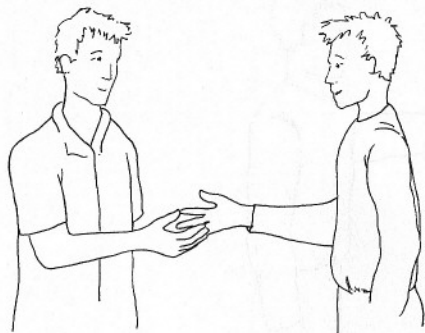


Figure 3.8a: Handshake Induction 1a

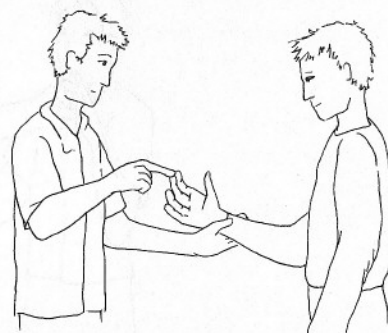


Figure 3.8b: Handshake Induction 1b

Practise this until it is completely fluid and natural! Then add:

LANGUAGE

1. When you get to Step 3 above, intently say "Look!"
2. When the subject looks into his hand (Step 4), continue with, "Can you see those lines and shadows over there, in that hand, as your mind relaxes now *closing your eyes* only as quickly as you can allow that comfort to spread ..."
3. Continue with deepening suggestions.

This pattern interrupt must be made 100 per cent congruently!

Additional exercises

Handshake Induction 2 (ambiguous touch)

This is a variation of the handshake induction that Erickson also liked to use. Note that it can be executed totally nonverbally:

1. Make casual, friendly eye contact with the subject and maintain it throughout.
2. Shake hands as normal with usual eye contact.
3. Go into trance and slowly, look meaningfully at the subject and ambiguously let the handshake drift to a standstill.
4. Slowly and ambiguously begin to release his grip. First press a little more with one finger, then another, then less, then more. *Keep the changes uncertain and irregular.*
5. At the same time as you perform Step 4, change the focus of your eyes from looking at the subject to looking *through* the subject and off into the distance.
6. As you randomly touch the shaking hand with increasing lightness and ambiguity, watch for trance analogues beginning (in particular look for pupil dilation).
7. Slowly remove your hand from the subject's handshake – his hand should be cataleptic by now. Keep on touching his hand in increasingly smaller amounts as you do this so that the person never quite knows when the last touch occurred (Figure 3.9).

Proceed with deepening techniques.

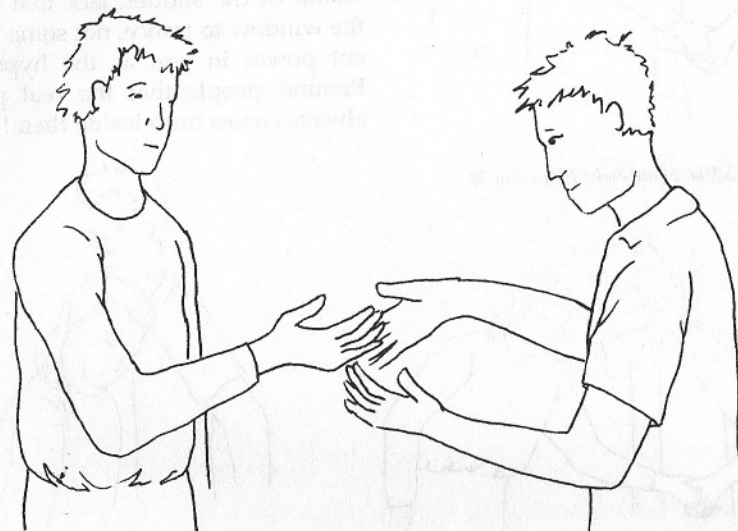


Figure 3.9: Handshake Induction 2

Handshake Induction 3 (sudden-jerk method)

This is a more traditional rapid-induction technique. Take care when you practise this one that you are not violent when executing the "sudden jerk" – you do not want to be pulling the arm out of a person's sockets or giving him whiplash injuries!

1. Find a good hypnotic subject who is already showing signs of entering trance.
2. Reach out to shake hands casually with the subject.
3. As you shake hands, suddenly jerk his hand downwards (towards your right hip – Figure 3.10a). *Be careful to avoid injuring your subject!*
4. As you execute step 3, simultaneously cradle your left hand behind your subject's neck (Figure 3.10b) and pull him towards you.
5. As you are executing Steps 3 and 4, give a direct, authoritarian command to "Sleep NOWwww!"
6. Continue to apply gentle pressure with your left hand on the back of the subject's neck (his head should be flopped forward by now – see Figure 3.10c) and gently, but rapidly, continue with a flow of suggestions along the lines of, "That's right, melt down, melt all the way down into a deep comforting trance now, just let go all the way deep down inside ..."

This is a very dramatic and impressive induction. As others see this, their own expectations of success will increase. Remember that it is the surprise/ confusion of the sudden jerk that opens the window to trance, not some inherent power in you as the hypnotist. Remind people that the real power always comes from inside them!



Figure 3.10a: Handshake Induction 3a



Figure 3.10b: Handshake Induction 3b



Figure 3.10c: Handshake Induction 3c

Expectancy method

This method takes advantage of the fact that many people will automatically go into a trance when they witness others doing so (social proof) or are in a situation where they expect it.

1. Begin with a general introduction to hypnosis (be sure to embed commands to go into trance) and/or do a few rapid inductions on other people present).
2. Watch for the subject to begin to exhibit trance analogues.
3. Continue with Step 1 until you see the trance analogues compounding sufficiently (practise and experiment to discover how much is "sufficient"!). Throughout this, openly ignore the subject.
4. When you see a sufficient compounding of trance analogues, fixate the subject's attention suddenly, by turning to him and making (and maintaining) strong eye contact, and give a firm command to "Sleep!"
5. Continue with the deepener of your choice.

It is critical that you train your perceptions to recognise natural trance states as they begin to occur. As they do you can "cradle" them into a full-blown hypnotic experience using the above paradigm. Give firm clear instructions and the follow up with a steady stream of continuous, gentle (but firm!) suggestions for trance and deepening trance.

As you become proficient with this method, soon you'll discover that often you need to do nothing else!



Tension-release method

Tension/release cycles have been known to create hypnotic effects for many centuries. The principle is still being used today in the conditioning programmes of the army (boot camps employ a series of gruelling physical exercises followed by more relaxed classroom learning), traditional education (annual examinations) and even mind-control cults (punishment/reward cycles). The unbendable-arm suggestibility test is a variation of this induction.

1. Sit opposite your subject and press your right palm against his right palm (Figure 3.11a).
2. Instruct the subject to push hard against your palm as you resist him.
3. As he pushes, fixate his attention by locking his gaze on the back of his own hand or on your eyes.
4. Instruct the subject to keep pushing and to begin thinking exclusively of sleep and the comfort of drifting into deep sleep. Increase the pressure of your push.
5. Let the tension mount and watch for the trance analogues to begin.
6. When the tension/trance analogues come to a peak, suddenly release your right hand and let your subject fall forward.
7. Gently nudge his head forward with your left hand as she falls forward (as in the handshake induction, see Figure 3.11b) and firmly command them to "Sleep!"
8. Continue pressing down gently (as in Figure 3.11c) and give general suggestions: "That's right, melt down, melt all the way down into a deep comforting trance now, just let go all the way deep down inside ..."

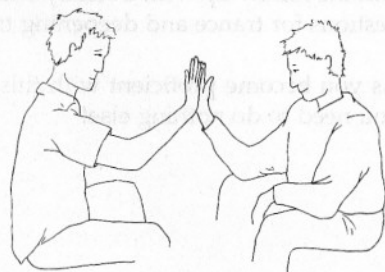


Figure 3.11a: Tension-release method 1



Figure 3.11b: Tension-release method 2

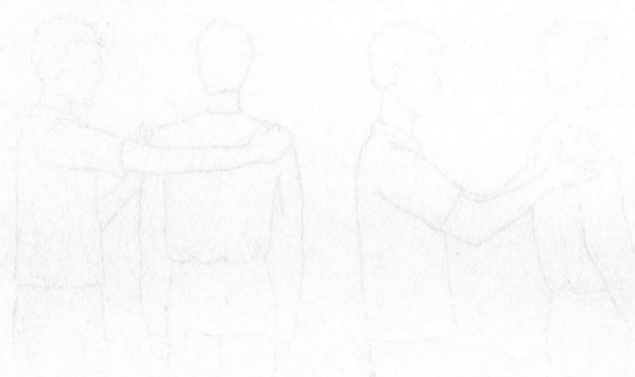


Figure 3.11c: Tension-release method 3

Finger-counting method (confusion technique)

This induction requires the right timing. Speak just fast enough for the subject to begin to respond, but too quickly for him to respond fully. So for quick-witted people, speak very fast; for people who process more slowly, slow the pace.

1. Introduce a "game" by borrowing a hand and asking the subject to observe if you are naming the fingers correctly (alternatively, go right into this induction after a handshake induction or hand-levitation induction).
2. Randomly and deliberately touch each of the fingers and name it: "That's right, and just notice the changes that may be occurring now in your index finger [touch index finger] or the middle finger [touch middle finger] or the thumb [touch thumb] or the little finger [touch the little finger] ..."
3. After correctly naming each finger a few times in a random order, begin naming the wrong finger occasionally: "So you can feel me touching the middle finger [touch middle finger] and the thumb [touch little finger] and the ring finger [touch ring finger] or the little finger [touch ring finger] ..."
4. Begin to speak more quickly and start to name more and more wrong fingers and add suggestions: "Because when you feel me touching the little finger [touch thumb] or the thumb [touch index finger] and the middle finger right here [touch index], so then go into trance comfortably as I touch the thumb again [touch index] or the little changes you're making inside now from the middle finger [touch thumb] to the little [now begin to touch the fingers in quick succession in any order] the bigger, smaller, index ... more comfort as your eyes blink touching the thumb, ring, middle of good feelings dropping right down NOWwww ...!"



Sensory overload

This is a traditional induction that overloads the conscious mind by preoccupying it with tasks in the three main sensory channels (V, A, K). Give these instructions:

1. "Now stand up straight, because in a moment I'd like you to begin slowly counting backwards in threes. Count backwards out loud in threes starting with five hundred."
2. Then say, "As you do that I'm going to hold your shoulders like this, and begin to turn you in a circle. Now, if at any point you discover that it's easier to drop into a comfortable deep trance, go ahead and do that in the full knowledge that you're in good hands now!"
3. Then, "So begin counting now!"
4. When they begin counting slowly (500, 497, 494, 491 ...), begin to turn them gently round and round in circles. Gently add suggestions such as, "And as you continue counting, so difficult to keep your attention going, your head turning, spinning, where are those numbers going? Soon you can just *let go now into trance*, and will your eyes feel heavier and heavier now or will they close fully as you let the comfortable sensations of trance continue to develop ..."

As the subject counts, use your hands to feel how his body is changing and relaxing into trance. When the subject stops counting out loud, it means either that he has either gone into trance (proceed to deepening) or he is consciously listening to your suggestions – in which case you stop him and start the whole thing again, admonishing him to keep counting until he drops into a trance or the numbers just disappear from his mind (in which case he is in a trance!).

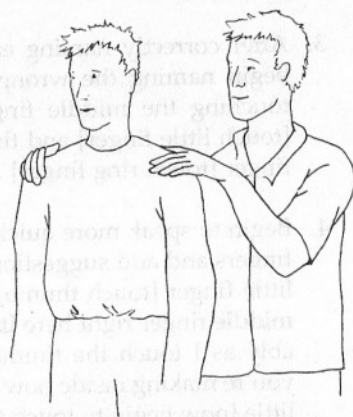


Figure 3.12a: Sensory overload 1



Figure 3.12b: Sensory overload 2

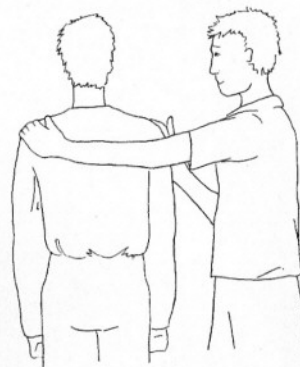


Figure 3.12c: Sensory overload 3

Standard inductions

There are infinite ways to induce trance. The following exercises have been chosen so you can practise and experience different styles of induction. This is the key to flexibility. Erickson, the master of indirect hypnosis, would happily use direct and authoritarian inductions when he needed to. Learn the principles, then discard the method!

Inducing hypnosis is a simple thing. Set the conditions for a natural trance to arise, and then utilise those responses. Some of these conditions are:

- **Build rapport:** When trust and safety are established people will "let go" more easily. This is one of the primary values of a pre-induction talk.
- **Capture the attention:** Engage their minds at all levels. Give their conscious minds something to do (contemplate an idea, go on "holiday", observe with intrigue) as well as their unconscious. Absorb their attention fully (by the way this is trance!).
- **Direct their attention with purpose:** Once you see the trance analogues emerging, reinforce them and lead the subjects to deeper experiences. Succeeding in trance is very hypnotic.
- **Always get agreement before moving on:** Make sure your subjects have responded to/accepted the previous set of suggestions before moving on. Remember the yes set.

The skills that follow are layered. They become more powerful when used together. Also, remember to awaken subjects properly after each induction (see 'Ending trance' for details).

Core exercises

Reinforcing trance analogues: "That's right" exercise

I recommend that you treat this exercise as just that: an exercise. The skill you develop here will soon become the core of any hypnotic interaction you then have:

1. Set the scene with your partner by putting on some soothing music.
2. Ask your partner to take his time and go into a trance.
3. Focus all your attention on your partner – use your peripheral-vision hypnotic state.
4. Every time you see your partner exhibiting any kind of behaviour that looks like trance (trance analogues), slowly nod your head and in a slow hypnotic voice say "That's right!" Say this in a deep and meaningful way, as though it were very important.
5. After five to ten minutes, bring your partner out of trance with a simple awakening.

This exercise is designed to get you spotting and ratifying trance responses. I have purposely left out what trance analogues to look for – it is up to you to decide what looks like trance. Only after you have had your own experiences with this exercise, turn to the appendix and compare your discoveries with the list under 'Trance analogues'.

This is a skill that I recommend you use in *any* hypnotic encounter. So, when doing a suggestibility test, an induction or a deepener and you see trance analogues developing, look at the person meaningfully and say, "That's right!"

Pacing current experience

Pacing current experience is not only a simple and effective method of inducing a trance, it also makes for very effective hypnotic patter to fill any gaps in any trance experience while you consider your options. In essence you will direct people's awareness through a series of things they can verify (i.e. pacing things they can see, hear and feel) and attach (i.e. lead) your trance suggestions to them. As a rule, you can lead more and more as the trance develops. Direct their awareness increasingly to internal activities to induce trance and reverse the process on the way out:

1. State three or four things your subject can sense externally, "As you sit there [1] listening to the sound of my voice, [2] feeling the sensations of your legs touching the ground, [3] and the warmth of the jumper you are wearing, [4] ..." and so on.
2. Then add one internal leading statement, "So you can relax deeply now..." (lead).
3. State two or three externally verifiable events, "And as you hear the sirens in the background [1] and the sound of the trees rustling in the breeze outside [2], you're feeling the support that chair is giving you [3] ..."
4. Add two internal leading statements, "And feel the comfort inside [lead 1] as you begin to go into a trance [lead 2] ..."
5. Continue this process gradually until you make only internal leading statements. Gradually slow your voice and lower the pitch to your "hypnotic" voice as you do this.
6. Continue to deepen and add other suggestions. Then reorient out of trance (awaken) by reversing the process: i.e. start talking more and more in your "natural" voice about external events.

Revivification

Revivification utilises a person's memory to relive an experience intensely. The classic experiences you can choose to elicit are those that are predisposed to have trance present, e.g., trances your subject has been in before, times of great fascination/absorption, times of intense learning and so on. Remember that everything you have done until now still counts (e.g., rapport, hypnotic principles, "That's right", pacing and leading):

1. Casually ask about an event you want to elicit. For instance, "What's it like when you feel totally absorbed? What do you like to do to relax?"
2. Ask detailed questions (meta-model) about it: when, where, with whom.
3. Connect your subject's answers to the next thing that happened, "As you went into the room what happened next?" (So, "with", "as", "while", "since" ...).
4. Gradually change the tense from past to present, and shift the focus from external events to internal ones, "So as you're sitting in the boat, casting your line, are you feeling deeply relaxed or is it more that tranquillity you mentioned?"
5. Identify your subject's trance words (key words/phrases that are the essence of the state). Repeat the trance words using her tonality and gestures. *Remember those trance words!*
6. Give general learning suggestions and reawaken, "So go ahead and open your eyes only as quickly as your unconscious is learning to access and induce trance easily!"

You can use this protocol to revivify any experience.

Conscious/unconscious dissociation

This was one of Erickson's favourite induction methods. He would use this principle in most inductions. The structure is similar to pacing current experience (see above):

1. Begin talking about the functions of the conscious mind, in your normal "awake" tone, "Your conscious mind is logical, linear and likes to think in sequences ..."
2. Then talk about a few unconscious-mind functions, using your slower, deeper hypnotic voice, "While your unconscious thinks intuitively, making associations in a holistic way ..."
3. Then say a few more things about the conscious mind, using your "awake" tonality, followed again by more unconscious-mind contrasts using your hypnotic tonality and pace.
4. Repeat Step 3 while talking increasingly about the unconscious in your hypnotic voice. To add to the confusion you can later begin talking about the conscious mind in your hypnotic voice to take the conscious mind further off line.

As an additional exercise, add a different voice locus for the conscious and the unconscious minds. For instance, use your "awake" voice while your head is level with your subject's, and your hypnotic voice with your head bowed (i.e. talk to her knees); or throw your voice in front of her for conscious mind, and behind her for unconscious mind.

To awaken just reverse the sequence or use your standard waking instructions. (See 'Conscious/unconscious functions' in the Appendix for a list of functions.)

Eye fixation

James Braid discovered in 1843 that fixation of attention on a single thought caused trance. He also learned that eye fixation caused eyelid exhaustion, so that subjects could not open their eyes. This method uses both principles as an induction:

1. Have your subject sit comfortably in a chair, with uncrossed limbs.
2. Direct her attention to look at something above the horizontal plane, using only her eyes (lifting the eyes above the horizontal plane stimulates alpha waves).
3. Ask her to concentrate exclusively on that object as her eyes become tired!
4. Start your suggestions of sleep and eyelid fatigue, "And as you sit there looking up at that spot, concentrating all your attention, your eyes are beginning to get tired ... more and more heavy and tired as you continue to concentrate ... focus now ... because soon you can close your eyes and go to sleep ... so keep concentrating ..."
5. Continue to suggest eyelid fatigue, blinking, eye closure and so forth until your subject's eyes close. You can do the eyelid-fixation suggestibility test at this point.
6. Now proceed to deepen the trance.

As an alternative, practise this method and get your subject to concentrate on your eyes to fixate her attention.

This is a very simple and direct approach to hypnosis. Remember to make things easier by incorporating all the skills you have learned so far: rapport, personal power, hypnotic principles, pacing and leading, revivification (if you already have your subject's trance words), conscious/unconscious dissociation.

Reinduction anchors

This induction can save much time in later trancework. A reinduction anchor is merely a cue (visual, kinaesthetic or auditory) that allows your client quickly to reaccess a trance experience. In a stage show, the stage hypnotist will use a snap of his fingers and the command "Sleep!" to reinduce trance quickly (although the participants are never really fully out of a trance during such a show). This gives the false impression that the hypnotist is all-powerful. A reinduction anchor is a form of posthypnotic suggestion (dealt with in more detail in *Volume II*).

This is a very simple format for creating such an anchor:

1. Induce a trance using any method you prefer.
2. Deepen the trance as much as possible.
3. Tell the client, "You're a fantastic hypnotic subject: you can enter trance any time you like and enjoy this wonderful sense of peace and comfort. To make things easier, every time [insert reinduction cue – e.g., 'I touch your shoulder like this ...' at this point touch her shoulder etc.] you will drop back into a trance as deep as or even deeper than this."
4. Repeat the above instructions a few times.
5. Awaken the subject, let her reorient and then test the cue.

It is that simple. Bear in mind when using anchors in this way that the person may need some time to adjust to a trance state. It is a process of conditioning that occurs. So, when testing the anchor, touch the shoulder (if that was the anchor) and notice a slight glazing of the eyes, then say, "That's right, go all the way back inside now ... and continue to deepen."

Additional exercises

Progressive relaxation

This is the classic induction that is known and used by almost every school of hypnosis. The principle is easy: get the subject to focus on relaxing every part of his body entirely and finally relax his mental processes in the same way. The resultant state is trance:

1. Get subject to sit comfortably and close his eyes.
2. Ask him to squeeze one fist intensely for a few seconds, then relax it. Bring his awareness to the growing sense of comfort and relaxation that spreads in his arm and hand as a result of relaxing in this way.
3. Gradually suggest that this relaxation is spreading to other parts of his body in a progressive sequence, i.e. from the hand to the forearm, upper arm, shoulders, neck, scalp, top of head, temples, forehead, jaw, face, eyes, neck, other arm, front of chest, upper back, belly, lower back, hips, thighs, knees, calves, ankles, feet and toes.
4. As you do Step 3, remember to use "presuppositions of awareness" to focus on the body parts that are beginning to relax, e.g., notice, become aware, feel, see etc. Link the feelings of relaxation with going into trance.
5. Once you have totally relaxed your subject's body, ask him to relax his mind in the same way! Tell him to put aside all his thoughts and queries for the moment and just experience the wonderful feelings of mental relaxation as he goes deeper into a trance. You may even want to suggest that he relax away all thoughts! Take ten to thirty minutes for the whole induction.

Hand levitation (standard)

The induction using arm levitation is a great one to follow the dictionary/balloon test we discussed earlier. Observe how the subject responds. Some will produce catalepsy but take too long to lift their hand. In that case, pick up the subject's hand and gently jiggle it up and down (delicately!) until you feel the arm holding itself up:

1. Get subject to sit with feet flat on the ground and hands resting lightly on his lap. Get him to lift his hands off his lap first, then only barely rest his palms and fingertips on his thighs (see Figure 3.13).
2. Focus his attention on the back of one hand and begin talking about unconscious motion, e.g., trying to break when one is a "back-seat driver" in a car.
3. Tell the subject, "In a moment your unconscious mind will be using similar, unconscious, natural movements to move one of your hands."
4. Go into trance and demonstrate arm levitation as you describe the process you are going through, e.g., "comfortable hand", "short jerky motions", "light feelings".
5. Begin speaking only on the subject's inhalation, making suggestions of lightness in the arm (when he inhales, his ribcage will naturally lift his hands slightly). Speak of tiny, micromuscular movements in the hands, such as short jerks.
6. When you see either hand twitch slightly, or see micromuscular movements in the back of a hand or in an arm, reinforce it with "That's right!" and further suggestions for arm levitation.
7. As either hand begins actually to lift, congratulate the subject and make suggestions of the hand touching the face, the eyes closing and entering a deep trance.

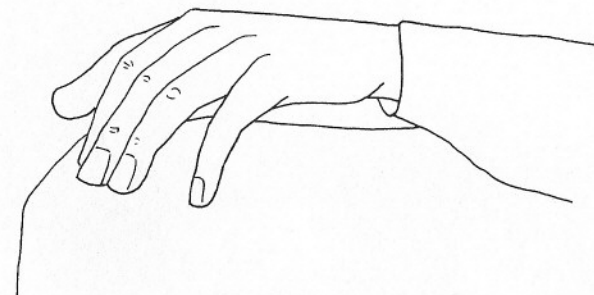


Figure 3.13: Hand levitation (standard)

Hand levitation (questions)

Erickson and Rossi (1979) first came up with this format:

1. Can you rest your hands so lightly on your lap that your hands barely touch your thighs? [Demonstrate – see Figure 3.13.]
2. Good. Now have you noticed how those hands tend to lift up a little all by themselves? [Time all questions to your subject's inhalation – his hands naturally lift a little as he inhales.]
3. That's right! And will they become even lighter and lift further as your body relaxes more and more deeply now?
4. And as you notice all that, which hand lifts even further first? Or are they lifting both at once?
5. Very good! And will that hand continue lifting higher and higher all by itself, in its own time?
6. That's it! And does the other hand want to lift and catch up, or will it simply relax all the way down into your lap?
7. That's right! And will the hand continue in the same jerky fashion as it reaches up towards your face, or will it do that more smoothly now?
8. Now, is it moving more slowly or more quickly as it approaches your face with a deepening sense of comfort?
9. And will it pause a bit before touching your face to let you know you're in a deep and pleasant trance? Because it won't touch your face until you're ready to go deeper still into that comfortable deep trance now, will it?
10. And can your body take that automatic deep breath as your hand touches your face so you close your eyes and go deeper and deeper still?
11. That's right! And will you even notice that hand returning to your lap as your comfort deepens? Or will you forget it as your mind begins to dream before it fully comes to rest?

Magnetic hands

This is a lovely, simple induction, particularly suited for kinaesthetic subjects:

1. Ask client to sit or stand comfortably, facing you.
2. Get him to rub their hands together vigorously (see Figure 3.14a).
3. After 10–20 seconds, ask him to hold the hands about 1.5 centimetres (1 inch) apart, palm to palm (demonstrate – see Figure 3.14b).
4. Get your subject to focus on the space in-between his hands. Get him to focus on that space intently and imagine that his hands are two magnets projecting like magnetic fields that push against each other.
5. Get your subject to move his hands slowly closer and further apart (see Figure 3.14c), until he can begin to feel a tingling, a buzzing, some warmth or a sensation of energy in his palms, pushing the hands apart.
6. Continue to focus your subject on the space between his hands. Make suggestions for the energy to begin to grow stronger and stronger, until it begins to push the hands apart.
7. Continue with Step 6 until his hands are several centimetres apart. At this point you should note that he has developed various trance analogues. If so, proceed with deepening instructions.

This induction also makes for a great format for self-hypnosis or “advanced meditation” (depending on how you want to frame it!). Please note, subjects will react differently to this induction. Some believe that genuine “energy” is involved, others that it is merely suggestion. Regardless of your own opinion, respect your subject's model of the world!



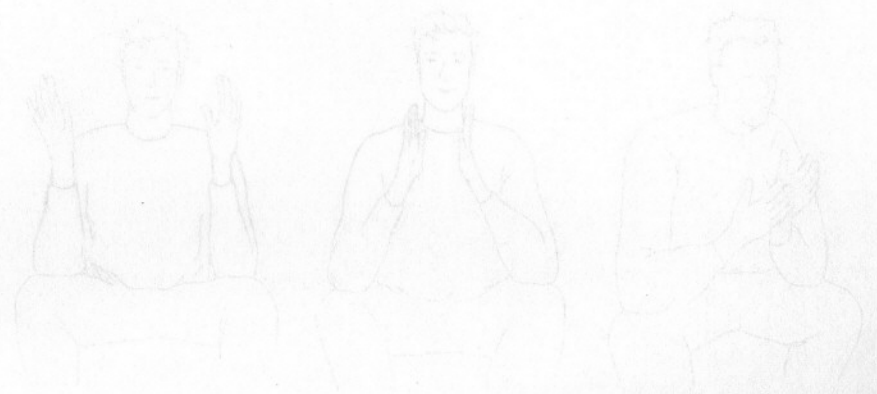
Figure 3.14a: Magnetic hands 1 Figure 3.14b: Magnetic hands 2 Figure 3.14c: Magnetic hands 3

Visual imagery

Another name for this induction is "guided visualisation", which is a technique misunderstood by many. When I say "imagery" or "visualisation", I do not mean an exclusively visual process, for you can draw on *all* the senses to create a rich experience for the subject. The number of guided visualisations is potentially limitless, each following roughly the same process:

1. Create a relaxing atmosphere (lighting, music, armchair).
2. Create an opening to the imagination, by recollecting daydreams or imagining a doorway leading inside the mind or to another place.
3. Begin to narrate a story of a journey, the events that occur and the scenery (what the subject can hear, feel, see, and even smell and taste).
4. The journey leads to a climax, which is the purpose of the trance, be it therapeutic, to elicit a DTP or merely the induction of trance itself. The conscious mind is now otherwise engaged.
5. Finally lead the subject back out of the trance by retracing the steps of the journey in reverse until she is "back in the room".

The journey itself is the creative element. It could be a fantasy holiday, an epic adventure, a fairy tale or something highly symbolic for the person or the purpose of the trance – e.g. a boxer may be led through a boxing hall of fame and through the lives of his role models (*as the role model!*) to acquire a skill or to be inspired.



Sensory overlap

This is a useful technique to develop trance and to teach a subject to access experiences which she normally cannot consciously access (e.g. the person who cannot "see" pictures when visualising). People prefer to use one of their representational systems (V, A or K) predominantly in the waking state. Get your subject to switch system, and she will tend to go into trance. So, getting a person who prefers to see things to feel instead will tend to cause trance. It is not enough that you switch systems when talking, the subject must follow!

1. Find out the subject's preferred system (from language and eye patterns – read any basic NLP book for further information on how to spot these cues).
2. Begin to talk about an experience in the subject's preferred system, e.g., for a subject who prefers the visual system, begin a guided visualisation of being on a beach, describing only what she can see. Be artfully vague to make sure that what she imagines matches what you say, "And, as you walk down that beach, *look* at the water out in front of you, the subtle *colours* shifting in the *light* ..."
3. After a little time, overlap into your subject's secondary system, e.g., auditory: "And as you stand there quietly looking at the waves *crashing* in, *hearing* the *hissing* the surf makes on the beach and the *sound* of the breeze ..."
4. Finally move on to descriptions in the least preferred system, in this case kinaesthetic, "And as you hear the sounds of the wind, *feeling* it gently *touching* your skin and *moving* your hair, you can *sit comfortably* on the ground ..."

You can do overlaps conversationally, but practise this way first to learn to calibrate to people following your switches!

3, 2, 1 VAK technique

This technique is a variation of pacing current experience. Elizabeth Erickson, Milton Erickson's wife, often used it for self-hypnosis. Do the bullet-pointed steps only if you are practising this as self-hypnosis:

- Find a quiet space to sit down. Decide (i) the length, (ii) the purpose of trance and (iii) the state you want to be in on awakening. Then tell yourself (for example), "I will go into trance for (i) *fifteen minutes* in order for my unconscious to make the adjustments I need to (ii) *improve my memory and remember people's names easily* so that when I am finished (iii) *I'll awaken feeling refreshed and alert.*"
- 1. Ask the subject to keep her body still and point out three things they can see (three Vs). Do this slowly and pause at each object. Focus on details, such as an ornate door handle.
- 2. Now move her awareness to the auditory channel. Draw her attention to three things that she can hear (three As). You can incorporate "disturbances" as part of the trance induction. Again, take your time and pause to allow her to appreciate fully each item you want her to sense.
- 3. Next bring in your subject's kinaesthetic system. Point out three external sensations the subject can feel (three Ks), e.g., her glasses on her nose or the feel of her shirt or blouse on her back.
- 4. Repeat Steps 1–3 first with two VAKs, then again with one VAK.
- 5. Now, ask the subject to close her eyes and become aware of, first, one set of internal VAKs (e.g., flash of colour behind closed eyelids), then two sets, and finally three sets. The subject should now be in a nice trance. Continue with deepeners.
- During self-hypnosis, you will probably "space out" before the third set of internal VAKs. That's OK. Just let your unconscious gently wake you after the time you specified.

Multiple embedded metaphors

By now, you should have prepared at least three to five metaphors around the theme of trance and learning. Whenever you tell a metaphor, remember to apply the interspersal technique and mark out key commands. Use your metaphors as follows:

1. **Induction (absorb attention):** Begin by telling your first metaphor or anecdote. It can be any story that absorbs the subject's attention. Embed instructions for relaxation etc. *Do not finish it!* Tell about 90 per cent of the story and then move on. Subtly link in the next metaphor.
2. **Induction (begin trance):** Move into telling your second metaphor. Good themes are trance-related experiences, e.g., telling a story about someone who went into a trance. Tell only 90 per cent of this metaphor, then link in the next.
3. **Deepen (orient internally):** Move on to your third and fourth metaphors now. Again do not complete them.
4. **Trancework:** By the time you complete your third or fourth metaphor your subject should be exhibiting trance analogues to show you she is in trance. At this point you can do whatever hypnotic work you want. Either use further metaphors or use direct suggestion.
5. **Close loops:** When you finish the trance, bring the client back by closing your loops in reverse order, i.e., you finish your fifth/fourth metaphor first, then you finish your third, second and finally your first.

It is worth studying metaphors further. Use more sets of stories (see 'Stacking realities' below) to overload the minds of overly analytical subjects. Even so, there is no point in using more than twelve separate metaphors in one set.

Stacking realities

This is a great technique to use with highly analytical people. Use extended quotations (see 'The language of deep trance') to overload their ability to keep track of what you are saying. Use the interspersal technique along the following lines:

You know what that reminds me of? It reminds me of something my brother told me about when we were on holiday. We were sitting in a bar with his friend Alfred, when the waiter came over and started talking to us. And he told us about a strange experience he had had not that long ago while on a fishing trip in Canada. You see, the Canadians have great fishing lakes which are not usually open to the public. And he told us that he'd managed to wangle a licence to go on a fishing trip to the mountains. "Now I don't know if you have ever felt the *quiet tranquillity* you experience when you are *peacefully relaxing* in the mountains," he told us, "but you can have the *most amazingly peaceful experiences* up there where *all is quiet*." Now I was *listening intently* as they spoke to this waiter because there was *something of great importance* for me to understand at that point. And he said, "As I was *just sitting there, quietly listening* to the sound of the wind across the lake, I really noticed a *change beginning* to come over me ..."

Notice how the first part introduces the story in an ambiguous way – you are not quite sure who is talking at which point. That ambiguity creates confusion in the listener, which keeps the conscious mind from interfering. In the second part, the description of a natural trance is offered with embedded suggestion. This makes for a very elegant indirect induction.

Double inductions

Double inductions are yet another form of overload induction. When several hypnotists are speaking at once, the subject is unable to track what each person is saying and soon gives up by retreating into a trance state. If you do not have another hypnotist handy, you can prerecord an induction and use that:

1. Have each hypnotist sit/stand on either side of the subject.
2. Explain to the subject that soon she will experience a sense of confusion or a feeling of being overwhelmed by what you say, "It's OK to feel that way, just go into a trance to feel the security of 'going with the flow'."
3. The hypnotist on the subject's right begins speaking with a logical, linear, sequential induction. This is because you are talking to the subject's left brain hemisphere. An induction such as progressive relaxation or pacing current experience would be appropriate.
4. The hypnotist on the left (talking more to the right hemisphere) talks in complementary rhythms to the first hypnotist. Use sensory-based or metaphorical language patterns as well as pivot grammar (see the 'Principle of delivery').
5. To start off, the first and second hypnotists speak in turns, complementing and spinning off each other's words.
6. Gradually merge and blend the voices so that you both begin to speak at the same time. For added confusion, the hypnotists can swap roles or change positions midway.
7. Once the subject is in trance, go back to speaking in turns. Slow the pace and, as in a good song duet, complement each other's rhythms and suggestions smoothly.

"Not yet ..." anticipation induction

This is a good technique to build response potential. You can vary it to make a double induction with one hypnotist playing the "not yet" role. This induction has been adapted from a workshop by Overdurf and Silverthorn:

1. Tell the subject that in a moment he will have the opportunity of going into a deeper trance than he has yet to experience – *but not yet!*
2. Tell the subject that you want him to stay awake for as long as possible, until you tell him it's OK to go into a trance.
3. Begin a standard talking induction such as conscious/unconscious dissociation, or a simple metaphor as described in the interspersal technique. Interweave embedded commands or direct suggestions of going into trance. This should last five to eight minutes.
4. Slow your voice gradually to use your hypnotic tone.
5. As you speak, when you spot that the subject's trance analogues are becoming stronger, remind him to stay awake by saying, "That's right – *but not yet!*"
6. You will notice that he is drifting closer and closer into an internal trance. Keep teasing him by keeping him just outside of dropping comfortably inside. After about five to eight minutes of doing this, suddenly switch it around to say, "That's right, but not ... *NOWwww* ... all the way deep down inside!"
7. Continue with a deepener of choice. If you are doing a double induction, the "not yet" hypnotist can now launch into a full blown participation now.

"Act as if" technique (and the sixty-second hypnotist)

This technique is deceptively simple. It bypasses resistance. There is a fine line between pretending something and becoming it. The subject soon forgets to pretend and goes into trance!

1. Ask the subject, "Have you ever been in trance before now?"
2. Regardless of what he says, ask, "Can you pretend to be in a trance right now?"
3. Ask, "How would you be sitting when *you're totally relaxed* in trance?" Let him adopt a posture that looks like trance.
4. "What would your face look like?" Wait for him to change his facial expression, then continue.
5. "And can you slow your breathing, making it sort of deep and even?" Calibrate to changes.
6. "Now, the really good actors use a technique called 'method acting', which means that they pretend to become a character from the inside out. So why don't you try a little method acting now? Can you slow your thoughts right down, until they just drift by calmly and serenely?" Calibrate as the subject develops further indications of trance.
7. "Now, feel the comfort that that brings. Allow that just to sink in, so nobody can tell that you're pretending. Enjoy that experience of trance from all the way inside yourself."
8. "Very good! Now imagine you're even deeper in trance ..."
9. The subject should now be in a trance! Proceed with the deepener of your choice.

THE SIXTY-SECOND HYPNOTIST

As a variation, practise doing this entire induction in sixty seconds. Use a fast pace and direct commands ("Close your eyes"; "Go into trance *now!*"; "Go deeper and open your mind!"). It is a fun way to learn very quickly!

Deepening techniques

Deepening techniques allow you to deepen the trance experience you are eliciting or have elicited in someone. Although it is true to say that you can obtain the effect of most deep-trance phenomena in a light trance or even the "waking" state (e.g., negatively hallucinating away your car keys when they were on the kitchen table all along), research has shown that you can affect people's primary experience only after training them to reach deep levels of trance and giving them the time they need to allow their bodies to adjust.

Deepening techniques are merely extensions of your induction. The emphasis is to use some form of suggestion for the person to "go deeper" into trance. You can do this by direct suggestion ("Go deeper *now!*"), visual imagery (going down stairways), metaphor and so on.

A useful idea when deepening trance is to begin speaking only on the subject's out breath. This has a more intense effect on the rate at which he goes into trance. You may like to experiment with using this technique during your inductions also.

Remember: To induce trance you need to be in trance. So to deepen trance you need to allow yourself to go deeper into an outside (or uptime) trance.

Core exercises

Counting

Counting is the classic method for deepening trance. The method is very straightforward. Just say something like:

In a moment I'm going to count from one to ten [or any other number!] ... and, with each number that I count, between one and ten, I want you to relax twice as deeply as you are now ... doubling the peace and comfort with each number ... so that by the count of ten you'll be so deeply, pleasantly relaxed ... you don't need to think of anything at all ... [NB this is the hypnotic triple].

Then start to count from one to ten. After every few counts layer in suggestions for "going deeper" and "letting your mind go" or any other deepening suggestions. From time to time skip a number or reverse your count to confuse the subject. At the final count (ten in this case) confirm he is "all the way, deep-down relaxed".

Direct suggestion

Counting is just one form of direct suggestion. You may prefer to dispense with the numbers and directly suggest that the subject deepen the trance. It is advisable that you give him some kind of process to follow to deepen the trance, e.g., describe to him what it feels (or sounds or looks) like to be going even deeper, revivify a deepening experience, get him to remember a pleasant memory that will deepen the trance ... *Use your imagination!*

Fractionation

Fractionation rests on the principle that trance is a learned response. Every time someone goes into a trance, it is easier and he goes deeper than before. In fractionation you are creating a series of mini trances all in the same sitting. Each trance will take the subject a little bit deeper than the last. The cumulative effect is a much deeper trance than would otherwise be obtained in one sitting.

Proceed as follows:

1. Induce trance by any means.
2. When the subject is in trance suggest, "In a moment I'm going to count from one to three and awaken you. At the count of three you will open your eyes and be wide awake ... but I don't want you to awaken any more quickly than you can go into a trance as deep as this or even deeper whenever I [use a reinduction anchor, e.g., 'touch you on the shoulder'] ... so when I touch you on the shoulder you will close your eyes, and drop into a trance as deep as this or even deeper.
3. Repeat the suggestions in Step 2 a few times for clarity.
4. Count slowly from one to three, wait for the subject to open his eyes and to reorient a little but not fully!
5. When he has reoriented a little, but not fully, touch his shoulder (i.e. use your reinduction anchor) and suggest that he's "going all the way, deep down inside ..."
6. Repeat Steps 2-5 until the desired level of trance is reached.

Note the use of hypnotic triples in Step 3. Also, the subject must *not* awaken fully after the count. On each "awakening" he will find it harder to reorient and open his eyes and will sink even deeper into trance when you use the reinduction anchor!

Deepening anchors

You can use anchors in any modality to help deepen a trance. All you need to suggest is that a given stimulus (a word or a physical sensation is most common) will deepen the experience of trance or relaxation that the subject is having. Use the cues repeatedly and combine them to deepen the trance. Please remember to ask permission if you intend to touch someone who is in trance. The most common deepening anchors are:

ANCHOR - NOWWWW ...

In a moment I am going to say the word "NOWwww ..." and every time you hear me say the word "NOWwww ..." I want you to relax twice as deeply as you are now, so each time you hear me say "NOWwww ..." you will relax doubly ... [etc.]

SHOULDER SQUEEZE

In a moment I am going to touch you on your shoulder like this [gently squeeze one of the subject's shoulders] ... and every time you feel this [squeeze gently] you will go deeper [squeeze gently] and deeper [squeeze gently] and deeper [squeeze] ...

HAND DROP

In a moment I am going to pick up your left hand a drop it into your lap. Every time you feel it drop you will go deeper [pick up the wrist and drop from a low level] and deeper [drop] [etc.]

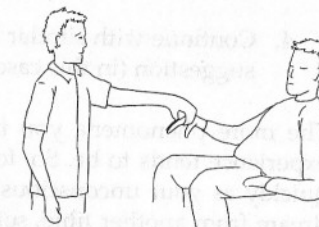


Figure 3.15:
Hand drop

HEAD ROTATION

In a moment I am going to touch your head so that you can relax and go deeper [gently start rotating their head], deeper and deeper ...



Figure 3.16: Head rotation

TOUCHING FOREHEAD

In a moment I am going to touch your head like so [gently tap and lift forehead slightly] and you can relax deeper [tap] [etc.]

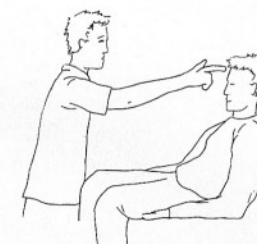


Figure 3.17: Touching forehead

Utilising hypnotic phenomena

Whenever a subject experiences hypnotic phenomena, whether spontaneously or through elicitation, you can leverage that into deeper levels of trance. You can use any deep trance phenomenon following this process:

1. Induce trance.
2. Elicit hypnotic phenomenon, e.g., hand catalepsy (see 'Hand levitation (standard)' induction above).
3. Make suggestions appropriate for the phenomenon, "That's right ... and that hand can continue to float there ... as you experience the delightful sensations of ... trance ... now ... I don't want that hand to lower ... any more quickly ... than you go deeper ... and deeper into trance ... so that when that hand reaches your lap ... you are in a trance ... deeper and more comfortable ... than you've yet to experience ..."
4. Continue with similar hypnotic patter as the subject responds to your suggestion (in this case lowers his hand into his lap).

The more phenomena you interweave, the more profound the deepening experience tends to be. So, for instance, "That hand can float down only as quickly as your unconscious reminds you of a pleasant memory or a fond dream from another time, something with a lesson of importance for you to be aware of now so that as you go deeper you can enjoy that memory and when that hand touches your lap that dream will end with your trance experience being *ten times deeper NOWwww ...*"

Additional exercises

Favourite place of relaxation

This uses a form of visualisation/imagery to deepen the trance. This deepener can be used in conjunction with others (e.g., after staircase/lift technique or fractionation). The "favourite place" is one you can elicit from the subject before you start the trancework, or you can use universal experiences such as being on a beach, in a forest or by a pool. If you adopt the latter approach, be sure to calibrate to your subject's responses. He may be phobic of water and find the seaside distressing, or he may have other negative associations to forests, mountains or any other scene you may arbitrarily choose! If so, change the scene at once!

1. When the subject is in trance use a construct such as going on a journey, to "imagine being in a place", to lead the subject's imagination to the chosen idyllic scene, "Imagine going through a doorway, *now*, to a beautiful mountain pool like the ones you have seen in Canada ..."
2. Now describe the scene. As in the "3, 2, 1 VAK technique" above, mingle representational systems so your subject has a full experience of what he can see, hear, feel, smell and even taste in that place.
3. As you point out things for him to see, hear and feel, continue to interlace suggestion for "relaxing deeper" and "going deeper into trance". This will link his current experience to the process of going deeper.

Imagine the scene yourself and describe what would have to be there. See, hear and feel it yourself to bring it more to life!

STAIRCASE/LIFT TECHNIQUE

This is a classic, and very simple, alternative to the counting method of deepening:

1. Tell the subject to imagine standing at the top of a staircase or in a lift. There can be as many steps or floors as you like. Most people use ten or twenty.
2. Tell the subject, "Each step you take down [or floor you descend] will take you one level deeper into trance."
3. Now tell the subject to start going down, or to press the elevator button and watch the numbers go down slowly. As in the counting induction, count the numbers out loud for him and interweave suggestions for going deeper.

Remember: On the way out of trance reverse the process, i.e. walk up the stairs or take the lift up!

Revivification

This is similar to the revivification induction you practised earlier. The main difference is that you will use this once the subject is already in trance.

The process is simple. Instruct the subject to remember everything about the last time he was deeply in trance. What did he look like, what did he hear, who was present, what was he thinking, what did it feel like? Continue until he shows signs of deepening trance. In addition you can get him to "step into your body as it was then" to associate further into the experience. If you know about a previous deep trance he has experienced, describe the crucial elements to him.

Early-learning set

This was one of Erickson's preferred methods of deepening trance. It is in essence a form of age regression and deepener combined. It works on the same principle as revivification:

1. Begin talking about universal childhood experiences. Erickson usually used the experience of first going to school, "When you first went to school, you may have started in prep school or in primary school or later still ..."
2. Talk about learning activities that the person must have gone through. The easiest of these is to use the alphabet. Almost everyone in the Western world has had the experience of learning to read and write. "And at some point you had to learn the alphabet ... you had to learn that those funny lines and squiggles had meaning ... you had to learn how to recognise a big 'A' from a little 'a' ... the differences between an 'A' and a 'B' ... a 'W' and an 'M' ..."
3. Go into as much detail of a child's ordinary learning process at that age (alphabet, numbers, reading, writing, painting) as you want to in order to deepen the trance.
4. Make the transition between the early-learning set and the trancework. You can do this by following a theme that they have in common, such as learning, "And you learned to read and write by doing so many different things ... and those learnings have stayed with you all of your life ... and you can learn in so many different ways ... for instance ..."

This is a very versatile and powerful hypnotic process. You can use it as an induction, deepener or for age regression equally well. It is well worth mastering a standard version for yourself that you can adapt to the subject in front of you.

Ending trance

When you awaken someone you must reverse all the effects of your suggestions (other than any therapeutic changes that have been made). In particular, reintegrate parts, return normal sensations to the limbs and ensure the subject is back in the present (if she has been regressed) with her lessons/resources. Add in ego-boosting suggestions as you awaken her, "Open your eyes feeling great and feeling inside how much you can look forward to all the wonderful things happening in the coming days, weeks and months."

Awakening protocols can be as simple as, "Open your eyes only as quickly as your unconscious awakes you fully from trance, so you wake up feeling great and back to normal in every way." You can also choose to use a more elaborate method of counting the subject up in stages and suggesting general improvements, wellbeing and skill in accessing and using trance.

When awakening a person remember to change your voice analogues from the slower, deeper, more rhythmic hypnotic tones used as an unconscious anchor, to your regular waking tone to indicate clearly that the subject is to wake fully. Distract her attention as soon as she wakes up so that she does not overanalyse her trance experience.

Always reverse any suggestions you make, even if (or, rather, especially when) you are doing only waking hypnosis (e.g., suggestibility tests) or if the subject seems not to respond to your suggestions! Sometimes the unconscious has a time delay in reacting to suggestions, so take care!

Appendix

Language-pattern cards

What would it be like if

What would it be like if you found yourself absorbing these patterns naturally? I'm not suggesting that you can do that: I just wonder what it would be like.

If you were to

If you were to understand how easy these patterns are, how much more would you be enjoying these exercises?

You don't have to

You don't have to be able to use these patterns naturally right away: it's only natural that you progress as easily as seems right to you.

You really shouldn't

You really shouldn't make changes NOW to any part of your behaviour. You'll have all the time you want to introduce the changes you want in your own way.

to the point where

It's only natural to practise each step one at a time to the point where you're improving your language skills without thought.

Notice

Notice how a single word will define your focus. You could try to resist it, but to listen even halfway you have to notice first. Notice how your thoughts can be led in any direction quite innocently.

What would it feel/
be like if ?

*What would it be like if you just relaxed, and learned how to do this so naturally. You don't have to do it: just consider *what it would be like* ...*

It's as if

It's as if your attention is being focused on learning now, which makes it all the easier to learn now.

What's it like when

What's it like when you're learning fascinating new things? As you consider that, doesn't that make it easier for you to do that again now?

You might realise

You might realise that you begin to speak differently after other people respond to you more fully.

The more the more

The more you absorb yourself in the experience and are willing to get it wrong a few times, the more quickly and easily you'll learn now.

Most people can, [name]

Most people can, Jane, enjoy the process of communicating with more subtlety and clarity.

means

The fact that you're even here, to discover new things, means that you will learn to master this more quickly.

You should remember

You should remember that learning is a natural thing to do. Just allow it to happen and enjoy the process.

As [my friend/Mr or Ms X/
person's name] said

As Mihaly Csikszentmihalyi, the renowned researcher into flow states (or peak-performance states) once said, "Few of us can understand any longer the enthusiasm of Caliph Ali Ben Ali, who wrote "A subtle conversation, that is the Garden of Eden."

As soon as , you'll

As soon as you discover the ease with which you can use this model, you'll feel great about the fact you put in so much effort to learn it now.

How do you know when
you're ?

How do you know when you're so totally absorbed in a task that everything else just seems unimportant ... now?

Every time you , you

Because every time you practise a new skill like this, your skill levels increase and you enjoy doing it even more.

When you find yourself

When you find yourself using this powerful new model of communication naturally, will you really be surprised or just delighted?

I know you're wondering

I know you're wondering what all this has to do with how quickly your learning can improve. And it's a good thing to wonder.

Will you or ?

Will you practise them daily and enjoy the learning process you go through, or will you just be implementing these patterns completely unconsciously so that your skill improves before you realise it?

Will you now or later?

Will you find yourself speaking differently now, or will you not notice that until later?

Imagine

Imagine, just imagine, what it will be like when you can communicate with influence a precision. How much better are people responding to you now?

Just pretend for a moment
that

Just pretend for a moment that you're the kind of person who can master these skills. How will you start to really get to grips with what you're doing?

When you

When you read this card, will you realise how natural these language patterns are, or will it only be when you practise speaking them out loud? When you're absorbing things naturally, how do you know it's occurring?

As you , you

As you get used to directing your language with intent, you may notice yourself speaking more elegantly in all sorts of situations.

You may find yourself

You may find yourself beginning to understand fully, just how easily you can use these language patterns.

Notice what it's like when/as

Notice what it's like when you begin to speak differently. Just notice how your speech is so natural.

A person can, [name]

A person can learn to use their language in precise ways. And when you use their name they seem to, [name], pay more attention.

It's not necessary that

It's not necessary that you begin to speak differently: just notice how you speak naturally and refine it.

and

... and you can break normal rules of grammar more easily when you speak. People will listen to you and continue to think on what you say and eventually you will persuade them just so!

You may be wondering

You may be wondering how easy you will find these exercises, and if you were not doing so before you are probably doing so now!

Have you ever

Have you ever started to learn something new and discovered how much fun you can have with it?

It's a good thing to/you re

It's a good thing to open your mind and learn new skills, since that is how you keep learning and progressing.

One can, you know, [name]

One can you, know, Sarah, let go and learn for the sake of learning.

I wonder if you realise yet

I wonder if you realise just how much more subtle your conversations are becoming, now!

Because , you can

Because you have had fun learning so many things in the past, you know you can enjoy the process of learning, so you can look forward to how much you will enjoy this exercise.

You may notice

You may notice that you begin to speak differently, and feel good about the fact you're learning.

You could , couldn't you?

You could just pretend to be good at this for a while, couldn't you?

Sooner or later

Sooner or later you'll discover the ease with which you can communicate like this for yourself.

There's no need to ,
until

*There's no need to understand
clearly how all the patterns
work together, until you
have made a thorough and
consistent effort to practise
them.*

It's [fact], [fact], [fact]
and

*It's not night time yet, you're
still awake, you're thinking
about these language drills and
you can look forward to how
much you'll enjoy practising
them again and again.*

Suppose

*Suppose you were learning all
these things at a deeper level
than you now realise ...*

Remember

*Remember the last time you
were faced with a challeng-
ing situation and you man-
aged to rise to the occasion.*

And how will you

*And how will you learn all
these patterns for yourself?*

If you , then

*If you continue to use these
patterns in everyday conver-
sation, then you'll soon dis-
cover that they are even
more useful than you first
thought.*

When you realise

*When you realise that you
already know how to do this,
you'll discover how every-
one can communicate with
ease in this way.*

Allow

*Notice what it's like when you
begin to speak differently.
Just notice how your speech
is so natural.*

Trance analogues

(Do *not* read until the end!)

The following is a sample list of the kind of trance analogues to look for when you are hypnotising people. Please note that some of these responses are mutually exclusive, but all are still signs of trance! You are looking for changes from the "ordinary" waking state.

Also, this is *not* an exhaustive list. You need to look for and find many other trance analogues in your own experience of hypnosis:

- Pupil dilation
- Slowed pulse (watch for pulse in side of the neck)
- Changing breathing patterns (these may be faster or slower)
- Smoothing/relaxation of facial features
- Absorption of attention (fixed gaze, glazed eyes etc.)
- Change in blink reflex (faster, slower and no blinking (eyelid catalepsy))
- Change in swallowing mechanism
- Eye fatigue/closure
- Immobility
- Involuntary muscle twitches
- Change in skin colour/tone (in particular face and hands)
- Limb catalepsy (look for signs of "waxy flexibility" in arms)
- Changes in voice (slower speech, different tone etc.)
- Increased passive responses (less argumentative etc.)

Conscious/unconscious functions

The table below shows some of the functions ascribed to the conscious and the unconscious minds. The list is not exhaustive, so use it only to stimulate your own thinking and research.

Conscious	Unconscious
Can handle 7 plus or minus 2 pieces of information	Can handle 2.3 million pieces of information
Thinks sequentially	Thinks simultaneously
Is logical	Is intuitive and associational
Is linear	Is cybernetic
Thinking (secondary experience)	Feeling (mostly primary experience)
Waking	Sleeping, dreaming etc.
Voluntary movements	Involuntary movements
Aware only of present	Storehouse of memories
Tries to understand problem	Knows the solutions
Chooses/directs outcome	Makes outcome happen
Deliberate	Automatic
Verbal	Nonverbal
Analytical	Synthetic
Limited focus	Unlimited and expansive
Cognitive learnings	Experiential learnings
Processes approximately 0.5 seconds after the event	Processes real-time before conscious awareness

Doing hypnotic demonstrations

Deep-trance phenomena (DTP) can be used as follows:

- **Clinical hypnosis:** using DTP to alleviate symptoms.
- **Personal development:** teaching yourself and others how to use your minds more fully.
- **Hypnotic demonstrations:** to lay people and members of the medical profession.

Clinical hypnosis is a topic for professional training courses, so I will not cover that here.

It is an unfortunate fact that both lay people and the medical profession generally misunderstand the nature of hypnosis. Most people come across hypnosis in the form of the entertainment offered by stage shows. Though stage hypnosis has done much to increase the awareness of the existence of the phenomenon, it has also created a fundamental misunderstanding of the nature of trance and suggestion. This misunderstanding now needs to be addressed. People should get the opportunity of developing an appreciation for this wonderful field. This is the domain of hypnotic demonstrations.

The power of hypnotic demonstrations is twofold: they allow lay people to develop a greater appreciation for the power of their own minds; and they allow you to develop your own skill and understanding in this field further, i.e. your personal development. The logical next step, after acquiring some of the basic skills in this manual, is therefore to go out and use these skills in the "real" world with as many real people as possible. That way everyone benefits.

Hypnotic demonstrations with groups

Below I detail a general structure for lectures/public demos of hypnosis and DTP. Feel free to use them. Remember to make it clear that it is *not* the power of the hypnotist but that of the individual's own mind that creates such powerful effects. This way you tackle the primary fear associated with hypnosis: that of hypnotic mind control.

Remember, once you state, "I am a hypnotist", every word that follows will have the impact of hypnotic suggestion.

1. General introduction to the field of hypnosis and the power of people's minds (use to build rapport and as a form of indirect induction).
2. When you clearly have fixation of attention, offer a demonstration of the power of your audience's minds. Then use two or three successive simple tests such as eyelid fixation, dictionary/balloon, finger vice or hand clasp. Praise people on how well their minds are doing things.
3. Watch for the most responsive people. Invite those to take part in the demonstration. Offer an incentive for them to take part, e.g., state that a few minutes of hypnotic sleep is like hours of natural sleep, that they solve problems more effectively, that they can feel great any time they want to.
4. Build up DTP slowly, e.g., catalepsy, arm levitation, anaesthesia, dissociation, automatic writing, posthypnotic suggestions. Remember to treat each subject respectfully.
5. Finish the demo by anchoring in amazing feelings and future-pacing them to a delightful future exploring/discovering the power of their own minds.

Street hypnosis

"Street hypnosis" is the title I affectionately give to hypnotic demonstrations in impromptu situations such as dinner parties, on public transport – or anywhere else, for that matter (bar, restaurant, museum, wherever). People often request demonstrations. You can also offer to do one. These kinds of demonstration are vital if you want to make hypnosis a credible experience in people's lives and show that it is not an arcane/occult practice.

This is the standard structure I like to use:

1. General introduction to hypnosis and the power of the mind (I like to use conscious/unconscious dissociation to build rapport and as a form of indirect induction).
2. When you clearly have fixation of attention, offer a demonstration of the power of your audience's minds. Then use two or three successive simple tests such as eyelid fixation, dictionary/balloon, finger vice or hand clasp. Praise people on how well their minds are doing things.
3. Adapt to the way they respond. Build response potential by offering appropriate incentives, e.g., state that a few minutes of hypnotic sleep is like hours of natural sleep, tell them they can solve problems more effectively, feel great any time they want to.
4. Build up DTP slowly, limiting yourself to the lower levels, e.g., catalepsy, arm levitation, anaesthesia, posthypnotic suggestions. Usually I stick to waking suggestion only. Remember to treat each person respectfully.
5. Finish the demo by anchoring in amazing feelings and future-pacing them to a delightful future exploring/discovering the power of their own minds.

The secret of successful demonstrations

You will see that both structures above follow the four-stage hypnotic protocol we looked at in Part I, and include many hypnotic principles. Once you master a "routine" for street hypnosis, you can, with growing confidence, explore new patterns and make your own exciting discoveries.

Step 1 serves to build rapport and induce trance. You are also building response potential by giving people reasons to want to do as you say (pleasure principle). Use your hypnotic voice, delivery and state control from the outset to intersperse and embed commands, fixate attention and begin repeating suggestions.

Steps 2-4 are yes sets, ratify trance, have a compounding effect and offer social proof of hypnosis. You can weave in associations and call on people's imagination here. Use your personal power and congruence to augment your authority. Keep it simple (parsimony), reinforce positive responses and utilise everything. Reward them (**Step 5**) – link (anchor) amazing feelings to their hypnotic experience as a thank-you.

I once attended a course that set a very simple assignment: "Hypnotise one thousand people in one year." This is a great exercise – to hone your skills fully you must practise with many people in many places. It will give you vast experience, enhance your flexibility and help a thousand people rethink what they are capable of. Great hypnotists like Milton Erickson did similar things. So why not touch a thousand lives with street hypnosis NOWwww?

For more information on the application of hypnosis or any of the exercises presented here, come to www.streethypnosis.com, where you can join a free online discussion forum to post questions or share good results with a like-minded community. I also regularly post free articles on hypnosis there. In short, you will find a wealth of resources (some commercial, some totally free) for developing your skills in this fascinating field! Have fun!

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