

# *How to Hypnotize*

Steven Hall M.C.o.H.

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#### IMPORTANT

Do not follow the induction techniques if you suffer from epilepsy or clinical depression. The induction processes used in this publication are not suitable for medical or psychiatric treatment.

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## **Introduction**

Reading about hypnosis and actually performing it are two very different things. Whilst I was learning to induce trance I was unable to obtain a very important piece of material.....an actual induction script. This is one of the main reasons that I have written this book, it will put you on the right track right from the beginning. It has been my aim whilst writing this book that a reader with no former knowledge of hypnosis will be able to induce trance on a subject, know what to do while they are there and safely bring the subject back to their original state. This I feel I have accomplished and, with a little bit of practice, it is very probable that you will soon be following the path I have taken and be performing your own hypnotic public stage shows.

## **How I first became interested in hypnosis**

I have always had an interest in the subject of hypnosis. However, it was not until the late 1980's that my curiosity grew and I began to learn the subject for myself. Like many people I believed that hypnosis was an art performed using some mystical power. I had never thought it possible that I would one day be able to perform the amazing feats which I had once put down to miracles or myths.

I have many hobbies, one of which is juggling. To complete a routine where I juggled with fire, I once wanted to be able to perform the amazing fire walk. Of course I do not have asbestos feet and therefore tried to find some kind of explanation as to how I was to perform such an impressive act. The only method which seemed remotely feasible was mind over matter. I looked into the subject a little closer, and whilst browsing through what, if my memory serves me correctly, I think was an Arthur C. Clarke book, an illustration of a man levitating caught my eye. I read the text and one of the possible explanations given was that the guy had actually hypnotised a group of onlookers into believing that he was floating when he was standing on a support they had been told they could not see. This set a train of thought off in my mind. I began to think about the subject all of the time. I decided that I wanted to be able to hypnotise people and began my research, gathering as much information on hypnosis as I could find. This proved to be the beginning of a fruitful career which has now become a way of life.

## **My theories as to what hypnosis is and why it works**

Before I begin to tell you what hypnosis is, I must first tell you what it is not. One of the most common misconceptions about hypnosis is that it is sleep. Although an hypnotised subject does appear to take on the characteristics of somebody sleeping they are actually quite alert. Hypnosis is very difficult to describe as nobody actually knows what is going on inside the mind of a subject. What we do know is that whilst in the trance state the subject becomes very suggestible. A subjects attention, whilst they are going into trance, is narrowed down gradually. Firstly, the sense of sight is lost as the subject is requested to close their eyes. After a little while it is not uncommon for the subject to lose complete awareness of their body. Although one by one the senses are slowly slipping away, one sense is greatly amplified by the induction process. This is the sense of hearing. A hypnotised subject can often hear distant sounds that they would not be able to hear in the normal waking state. This, of course, means that throughout the whole process the subject is able to hear everything that the hypnotist might say. When you begin to induce trance in people you will often find that upon awakening the subject they will believe they could not have been hypnotised as they could still hear your voice. The misconception that they will not be able to hear your voice often comes from those people who believe hypnosis to be the same as sleep.

As I have mentioned, a person in the state of hypnosis is very suggestible. One of the reasons for this is that whilst in the trance state, you are only able to concentrate on one thing at a time. For example, if I were to tell you that you are a dainty ballerina, you would immediately compare this suggestion with what you already know to be true, and, unless of course you are a ballerina, you would tell me I am talking nonsense. The hypnotised subject however is not able to entertain the thought that they might not be what I have suggested, as there limited concentration is taken up by the very thought that they are actually a dainty

ballerina. The result, as desired, ends in the subject leaping to their feet to perform a series of pirouettes across the stage.

The human mind is split into two very different sections. Firstly, you have the conscious segment which is responsible for all our conscious thoughts and decisions. It is this section which you often find yourself talking to. Secondly, is the subconscious segment of your mind. The mind can be best thought of as a computer. The subconscious as the processor and the conscious as the monitor and keyboard. Our subconscious mind is a kind of guardian, it looks after our bodies and helps us to survive. You can not normally directly communicate with your subconscious mind and it can not directly communicate with you. When your subconscious mind wants to tell you something it will often come across in a dream, of course, to confuse matters, the message will be far from clear and very difficult to understand. It is as though your subconscious speaks a different language and communication from it appears in the form of cryptic clues or metaphors. Your subconscious also conveys messages through gut feeling.

Although your subconscious can do many a task which consciously would be impossible, it also has one very basic characteristic. Somewhere between your two minds is what we call the critical factor. This is probably best described as a door, at which is a guardian. Your subconscious mind will process anything that enters it no matter how bizarre. So, as long as you can get a suggestion through the door it will be obeyed. The purpose of the guardian is to protect us. If there was no such function the world would be absolute chaos. There are only a few things that can relieve the guard of his duties, and, of course, one of these is hypnosis. The door to the subconscious mind does sometimes open when it would be best kept closed. An overload of stress upon the conscious mind can cause it to close down and allow the subconscious to take over. The critical factor door swings open and before you know it, a ridiculous suggestion is willingly accepted, sorted and planted deep in

the subconscious. This often results in some deep seated emotional problem in the subject. This process is usually the cause of many phobias and because they are planted inside your subconscious it is absolutely useless to try and overcome these problems consciously. They will remain until another, conflicting suggestion replaces them. This is where the hypnotist comes in. The guardians' door can also be carelessly opened whilst we are deeply relaxed. Although this would appear a danger, it is this very process that the "progressive relaxation" technique relies upon for its success. Suggestion can also enter your subconscious through shock, confusion, day dreaming, authority figures, emotion and rules. As you will see later these facts play an important role in the more dramatic instant induction methods. The door to the subconscious is also left open in children until around the onset of puberty. This allows them to gather information on which they will base their adult life. It is probably the main reason while most people will vote the same as their parents after hearing many a biased remark whilst in their childhood. It is also the reason that children believe in Santa Claus and the tooth fairies. Thoughts can also enter the subconscious mind through repetition, advertisers are very aware of this fact and exploit it to try and push the sales of their products. This can also be seen in the child who no longer believes in Santa. Who has ever heard of anybody having to go to a hypnotherapist to rid themselves of such childhood beliefs.

## **My first hypnotic experience.**

After reading a great deal on hypnosis I became confident that I would have the ability to induce trance in a subject. The first induction that I attempted was also my first success, this gave me a massive confidence boost. Although the first induction I gave was a success I did leave plenty of room for failures. I often practiced my new found skill of friends, sometimes the inductions were successful and sometimes they were not. At the time it was a little disheartening when the subject did not 'go under' but as you begin to practice your new skills bare in mind that there will be some failures in the beginning.

The first trance I induced was not pre-meditated. I was reading a book on the subject and a friend of my sisters happened to notice. He was curious about hypnosis and was keen to experience the trance state, he asked if I were able to hypnotise people and, although I had never previously actually hypnotised anybody, I knew that in theory I could, so, I told him I had been doing it for months. I used a trance induction method called "progressive relaxation" which I will go into in more detail later. Although I kept the trance state short I was able to create the effects of both unbearable heat and unbearable cold. I was probably more amazed than anybody when he began to sweat in a matter of seconds of my suggestion and then just as quickly he was shivering, his teeth were chattering and the small hairs on his arms stood on end. To see a physical reactions resulting solely from my suggestion was a very encouraging sight.

The simplicity of the suggestions I gave to Mark were probably the key to the success of that first induction. I very much doubt that the results would have been so favourable if I was to have suggested that he perform a striptease routine. Mark was probably in a very light trance during the whole process. To get a subject to perform an act of a more complex nature would have required a much deeper state. One of the keys to remember when you first



begin to induce trance in people is to keep it very simple. Although the sight of somebody happily munching away on a raw onion would with no doubt impress your audience, you would be wise to steer clear of this kind of routine until you have confidence in your craft. You would be much greater advised to see yourself steadily progress and build that confidence slowly but securely performing simple routines successfully, and gradually becoming more and more complex with your suggestions as your confidence increases.

## **The dangers of hypnosis in the wrong hands**

Hypnosis is a very powerful tool and must be used with the utmost caution and treated with the utmost respect. A hypnotist is able to make a subject do absolutely anything if it is put across in the correct manner. It is a common belief that the hypnotised subject will not do anything against their morals. I believe that you could not get much further away from your morals than to kill a loved one. But, if a hypnotist was to suggest to a married man that he was playing cowboys and indians, he was the cowboy with his pretend cap gun and his wife the big chief. The man would willingly pull the trigger because in the mind of the man it is a game. He cannot see the real gun, to him it will look like a toy. He would also see a full headdress on his wife and he would actually believe that they are both playing a child's game. Of course, by the time the truth is realised it is too late.

It is not only deliberate abuse which is a danger, but accidental suggestion can also result in disaster. There has been a case where a subject went to a hypnotherapist to boost his confidence. The hypnotherapist put the subject into a trance then, as usual, began his therapy, during the therapy the hypnotist told the subject that he had so much confidence that he could do anything he wanted. Then came the drastic mistake, "...why, you could even rob a bank if you wanted to." For days after the therapy the subject could not get this thought out of his head. Then, as you have no doubt guessed, he did actually attempt to rob a bank.

Mistakes such as the one above are very rare. A mistake like this can easily end your career before it has even begun, they could result in a prison sentence or perhaps even worse.

As a stage hypnotist there are a few routines you should avoid if you want to stay in business. Only a few weeks ago a hypnotist was being sued by one of his volunteers because

during a routine where the whole of the audience appeared to be mice, a subject tried to run out of the venue, tripped off the stage and broke his ankle in the process. The hypnotist was completely unaware at the time that the subject has got a phobia about mice. This is not very common, but, something which does cause a lot of problems is the catalepsy demonstration. Catalepsy is the stiffening of all the subject's muscles so that they become stiff and rigid, like a plank of wood. The hypnotist will then support the rigid subject between two chairs. Often, as if this isn't enough, the hypnotist will then ask a larger member of the audience to sit upon the subject. This routine can be very dangerous to the subject and can cause complicated problems, especially if the subject has stomach or back trouble. All the routine will achieve is an ego boost for the hypnotist, "Look at what I can do. I am big and clever." ,yeah, and remarkably stupid! Catalepsy does look impressive to the audience, but so does eating a raw onion, yet the only side effect to the latter is a touch of bad breath. You are well advised to avoid catalepsy in this manner all together, I have done many shows and never needed such a ridiculous stunt to impress my audience.

Another common danger, which often happens to the beginner, is the use of ill-educated hypnotherapy. Once you have read this book you will be able to hypnotise a subject and rid them of a painful headache with ease, but DON'T. It is very tempting to show off your new skill by curing your friends ailments, you must resist this temptation as it is all too easy to cause your subject a lot more suffering and, even death. Imagine a friend had been complaining about a migraine. Naturally, as you don't like to see your friend suffer, you hypnotise him and rid him of that headache. All seems fine and he goes home singing your praises. Later in the week you hear that your friend has in fact died as a result of a brain tumour. As you go to console his wife she tells you that the doctors said they would have been able to save him if they had known about it even just days before. It suddenly dawns on you that if you hadn't cured his headache he would have gone to the doctors and the

tumour would have been discovered and removed. Next thing you know, you are standing in court facing a charge of manslaughter. So, because you wanted to impress you friend by showing of your new skill, you have in fact killed him, ruined his families life, landed yourself in prison and all the more importantly lost a very good future subject. O.K. I agree that this may be a little over the top but I'm sure you see the point. If you do want to practice hypnotherapy go to a professional college and learn the art first. And remember that you are not a doctor and therefore you can not diagnose any ailment your subject complains of no matter how obvious or simple it might seem. If you are interested in the dangers of hypnosis and would like to find out more then you probably couldn't do better than to obtain a copy of 'Open to suggestion - the uses and abuses of hypnosis' by Robert Temple.

## **Suggestibility tests**

A suggestibility test is exactly what you would expect it to be, a test to show the suggestibility of a subject. Everybody who is of sound mind can be hypnotised. But, not everybody can be hypnotised at the speeds which are necessary for the entertainment value of the stage show. This is where the suggestibility test comes in. We use the tests on the whole of the group at the beginning of the show just after your volunteers have seated themselves and listened to your introduction. At this time you normally have more volunteers than you need, so, it is simply a case of rejecting those which would be of little entertainment value and keeping the rest.

The suggestibility test that are most commonly used are listed below, as you gain experience you may very well find that you begin to devise your own suggestibility test but, whilst you are still new to hypnosis, stick with these.

### **Hand magnets test**

Tell the subject to put their arms out in front of them with their palms facing each other. Demonstrate this position as you tell them. Then continue with the following dialogue, "In the next few moments, when I count to three, I want you to imagine that one of your hands is a piece of metal and one of your hands is a magnet. Each time I count to three you will feel a irresistible force pulling your hands together, each time you feel this force it will get stronger and stronger and should you try to resist it, the more you try the stronger the pull will become.....1-2-3.. you can feel the force as the power of the magnet begins to MOVE YOUR HANDS TOGETHER, stronger and stronger. Closer and closer. 1-2-3, that force getting so strong now that the more you try in vane to resist it the stronger it will become. 1-2-3,....." continue with these kind of suggestions until almost every volunteers hands are locked together. Those who do not respond at all can be rejected.

Use a very authoritative tone of voice for the application of the suggestibility test and as you count the numbers 1-2-3 speed up your voice and command that the hands will come together rather than ask. Also raise the volume of your voice so that you sound very domineering over the subjects. The section of the dialogue which is written in UPPER CASE must be emphasised, this is to form a subliminal message, we will go into subliminals in greater detail later in the book.

I always start my suggestibility tests with the hand magnet as it not only tells you in order which subjects are the most suggestible, (those who's hands touch first are of greater suggestibility) but it also leads rather neatly onto the next test. The next test is the hand locking test, if you do wish to flow through from the hand magnet then tell the subject to interlace their fingers together as their palms touch.

### **The hand locking test**

Get all the subjects to put their hands out in front of them with their fingers interlaced and their palms pressing against each other. It doesn't matter if their eyes are open or closed on this test, but if they are open get them to fixate their gaze on their hands. Now continue with the following dialogue, "As you sit with your hands held together I want you to squeeze those hands, squeeze them tighter and tighter together, you are squeezing them so tightly that they are becoming one. Your hands are stuck tightly together now, tighter and tighter together. If you should try to release your hands you will find that the more you try to pull them apart the stronger they become stuck together. Stronger and stronger stuck, getting tighter and tighter. some of you can even feel glue oozing out from your hands as they become stuck completely together as one. When I count to three I want you to try and release your hands but the more you try the harder it will get and the tighter they will become. When I count to three I want you all to repeat over and over again in your head, " my hands

are tightly glued together" 1-2-3.. try in vain to release those hands but they simply get stuck tighter and tighter together, the more you try the tighter that bond becomes... ..O.K. relax now and stop trying to release your hands and let them rest on your lap."

Not many people will be able to release their hands but, rather than showing you who to use and who not to use in your show, this suggestibility test is showing you who will be the star of your show. Look out for those who are over the top at trying to release their hands, these people are the exhibitionist and it is these people that will finally become your star subjects.

The hand locking dialogue should be read in the same manner as the hand magnet dialogue. Don't let the subjects try to release their hands for too long and once you have conducted the test make sure that you release the subjects hands for them.

The next test, which is most commonly used, is the eye catalepsy test. This is very similar to the hand stick test as you use pretty much the same dialogue but substituting the hands for eyelids. I will not give you the dialogue for this test here as I have included it in the induction script later in the book.

### **The arm-rotating test**

Get all of your volunteers to put their left arm out in front of them with their hand open and their palm facing down. Place a coin on the back of each hand and instruct them to concentrate on this coin. As they do this begin suggestion that their arm is beginning to rotate, "Your arm is unsteady and it will begin to rotate, firstly, you will feel this in your shoulder and your shoulder will cause your arm to rotate and as it does your hand will start to rotate and the more you try to resist this the more your hand turns..." continue with these kind of suggestion until the coin falls off the subjects hand. As the coin drops the look

on the faces of the subjects is a mixture of surprise and bafflement.

As with the hand magnet test, the order in which the coins drop will tell you who is of greater suggestibility. If after a few minutes of your suggestions there are still a couple of people who are not responding thank them for volunteering and ask them to go back to their seats as you have more than enough volunteers already.

### **The fall back test**

This is the most impressive and useful of all the suggestibility tests as you can use it to lead the subject straight into trance.

Stand behind your subject and get them to close their eyes. Now put your hands on the shoulders of the subject and gently rock them to and fro and as you do, tell the subject that in the next few moments they will begin to feel a magnetic force acting on their shoulders where you are touching them and this will pull them back towards you. Next you must install confidence in your subject. Do this by reassuring them that you are directly behind them and you will not allow them to fall. Tell them that as they begin to fall you will catch them and stand them upright again. Then continue with the following dialogue, "That magnetic force is beginning to act on your shoulders now, it is pulling you back towards me, back, back, back towards the sound of my voice. You can not resist this force and the more you try to resist the stronger the force will become. Pulling you back and you are safe as you fall as I am right here and I will catch you, pulling you back, back, back, back, back....." as before continue with these kind of suggestions until the subject falls back into you, as they do catch them and stand them back up again.



## **How to induce the hypnotic state**

The actual trance induction is a lot easier than people imagine. There are many ways to produce the desired outcome, some easier to administer than others, some more reliable and some more impressive. The best way to go about learning any new subject is to learn each step to the process piece by piece. This is never truer than in the process of becoming a confident and successful hypnotist. Although, following my instruction, you will be able to induce the trance state right from the beginning, you will gradually, through practice of the individual components of the induction sequence, begin to reach the desired state at greater speeds and with an ever increasing success rate.

## **The "progressive relaxation" technique**

The first induction process that we are going to look at is the "progressive relaxation" technique. As its name suggests this technique relies on the subject progressively relaxing until such a time when they allow you access through there critical factor into the subconscious mind. The basic procedure is very simple. You simply help the subject to relax by direct instruction. The method of "progressive relaxation" can become more successful with the use of subliminals and by gaining rapport with the subject and actually letting them follow you into trance. I will go into the more complex relaxation techniques later, but, for the time being we are going to concentrate on the basic script of this particular induction process.

I am going to avoid, at this stage, actually giving you the induction script and simply tell you the basic principles. Later in the chapter I have included an induction script word for word which you are well advised to use for your first few inductions. However, at this stage it is best to familiarise yourself with each ingredient at a time.

*"You've got to hand it to those hypnotists. What they are doing is a psychological breakthrough. Trance is a very uplifting experience and so far we are just scratching the surface. Who knows where this might lead."*

## **Hypnotic language structures to aid the induction**

The basic goal of the hypnotic induction is to get the subject to relax. To simply say, "Relax your body", is not descriptive enough. Many people have forgotten how to relax and your job is to re-educate them. To relax the body as a whole is a very difficult thing to do. The easiest way to overcome this problem is to start at one end of the body and slowly work your way along it. It doesn't matter if you start at the head or the feet, the basic principle to both is exactly the same. I tend to favour starting at the top of the body as it seems, to me, a little more logical to progress from asking a subject to, "Close your eyes", to then suggest that they, "Relax the tiny muscles around your eyes.", as opposed to, "Now relax each and every toe!"

I always begin a "progressive relaxation" induction by asking the subject to take three deep breathes. This alone can relieve a great deal of tension in the subject. After this you go on to suggest that the subject is getting, "more and more sleepy." The words alone will receive some response from the subject, but, it is the way that you say the words that is the real magic. Whenever you induce a trance use a confident, authoritative and reassuring tone of voice also try to speak a little slower than you normally do. It is very effective to start the induction at your normal talking speed and to gradually reduce the speed at which you say your words. I am quite a fast talker and as a result of this I am often asked to repeat myself. When I start the induction I speak slightly slower than usual so not to cause confusion or misunderstanding. By the time I have reached the end of the induction I find that I am talking much slower than usual and friends often compare my tones to that of, "a slowed

down version of Lloyd Grossman" Whilst inducing the trance state it is also effective to emphasise your words. Whenever you are going to say, for example, "as you go deeper into trance." the key word here is deeper. So, what could be more effective than to put a great deal more emphasis on this word. You can emphasise a word in many ways, firstly don't simply say, "deeper into trance," say, "deeper and deeper into trance." this alone is a lot more powerful. But it doesn't end there, if you split words slightly so that the "deep" and the "per" become separated and say the "per" section in a slightly deeper tone the subjects relaxation will follow this fall and the result will be an even deeper state. Another trick is to draaaaaag out the word you wish to emphasise, although very simple this tiny factor will produce a much greater response. You would also aid a successful induction be making the second "deeper" even deep--per and loongeeer than the first. As you can see it doesn't take much imagination to improve your skills. All this may have seemed a little obvious but it doesn't end there. The sentence I have used for this example harbours a very important message. Although, when viewed as a whole, the message is lost, when you break the sentence down it suddenly becomes blatantly obvious, "as you GO deeper INTO TRANCE" quite obviously is containing the instruction to "go into trance" if you can pick this out with your voice tonality you are creating a subliminal message the passage you read at the beginning of this chapter contains a subliminal message which will produce the desire to scratch ones nose (The message is picked out in a slightly larger text size). Look over it again and it suddenly becomes all too obvious. This is one of the main characteristics of the subliminal message, they must go unnoticed to be successful. You may very well be thinking "How can something so vague produce any such response." The reason this works is down to your subconscious mind. Have you ever been in a room with many people all holding different conversations at the same time? If you have then you will probably have noticed that if someone is to say your name you instantly hone your concentration in on what it is they are saying. If you tried to consciously listen to each conversation at once waiting

for someone to mention something of interest it would prove an impossible task. However, such a feat is not only possible for your subconscious mind it is a continuous occurrence. Your subconscious was in fact listening to each and every conversation going on and as soon as your name was mentioned it alerted you to pay attention as it was obviously going to be something of your concern. The point here is that your subconscious mind hears everything, so as it hears the sentence "as you go deeper into trance" with emphasis made on the words, "go" and, "into trance" it will link these words together to form a new sentence which will not need to be accepted by the guardian and evaluated before it is either allowed into the brains processor or dismissed, as it is the processor which has in fact created the instruction in the first place. So the processing section of the brain will do all it can to obey the command "go into trance" Of course this alone will not induce the trance state, the mind is not a simple as that. It is not a case of black or white, where white is the normal waking state and black is the state of hypnosis. It is more a vast grey scale with one end sitting just behind that door and the other end deeply seated in the subconscious mind. The further down that scale your suggestions reach the more impact they have. With this in mind do not dismiss subtle suggestions, as they are often much more powerful than one would first believe. Sometimes the effects are not visible but you can think of your suggestion as planting seeds in the mind. At first nothing seems to happen but before you know it the suggestion will flourish.

The power of subliminal messages vary according to the suggestibility of each subject. I am sure you have heard of cases where youngsters have been reported to have sacrificed their lives to the devil at the suggestion put to them in a satanic message recorded backwards behind the cover of a heavy metal recording. If you want to see the effects of subliminal messages yourself on a much safer scale then think back to that passage at the beginning of this chapter. Did you scratch your nose? You can experiment using subliminals on other people, read that passage to them

and note their reaction. Sometimes it is almost immediate, often it takes a few seconds before they begin to scratch. Not many people will last more than a minute or so and I have never known anybody to resist. When they do scratch their nose they will believe it was from their own choice and not yours. They are half right as the message you have given them will come to their conscious mind in exactly the same way that any other thought would. If they try and tell you they often scratch their nose it's worth noting how long it was that they last scratched their nose before your suggestion.

A subliminal message can be marked out in various ways. If your subject is looking at you simply raise your eyebrows or use hand gestures on each word of the message to allow their subconscious to pick it out from the rest of the sentence. If the subject has their eyes closed you will need to change your voice tonality. Don't let the change be too obvious, remember that it is subtlety which produces power. I simply turn my head to one side on each word I wish to be picked out. Consciously no difference can be noticed but the subconscious mind is easily able to pick out where my voice is coming from in the room and the message is accepted.

So, putting the points that you have learnt so far together you will notice a remarkable difference between the two statements, "as you go deeper into trance" and, "as you" turn your head to one side, "go" turn and face the subject, "deeper and DEEEEEEP--PEEER" turn to one side, "into trance." This is a very simple, but very important point to remember. I have witnessed many demonstrations of hypnosis, and you will often find a hypnotist who does not employ these methods has a great deal of trouble reaching the desired depth of trance, and even then, it is clear that some subjects are in fact faking. Although a faking subject will probably not mind pretending to be a chicken, they certainly will mind munching on a raw onion.

Whilst you are learning the basic principles of the hypnotic language much fun can be had by practicing your new skill on

those people around you. Whilst I was learning to become a hypnotist I often practiced using subliminal messages to get what I desired. You will find the subtle art of the subliminal message very useful. I often indirectly suggested that people buy me a drink or perhaps do a mundane chore for me. As long as you do not exploit people, practicing each component of the hypnotic language in this manner is very useful as they quickly become part of your every day language and, naturally, this leaves you to be able to concentrate on more important things whilst you are inducing a trance. Just remember that at this stage yours subjects are also your friends, if you make them buy you a drink make sure you offer to buy them one back later. You might very well become the greatest hypnotist that ever lived but it wouldn't be a great deal of fun if you lost all your friends in the process of getting there.

## Linguistic bridges

Linguistic basically means language. A linguistic bridge is a word that we use to link our language together. Examples of linguistic bridges are words like: and, makes, causes, as, etc.. If we use a linguistic bridge to link two statements together we can increase the power of the second of these messages. When linguistic bridges are used, the first of the two statements is usually something that the subject can immediately identify with. By doing this you can increase your rapport with the subject (we will go into rapport in greater depth later in this chapter) for example, "You can feel the weight of your hands in your lap." This statement is something that the subject is experiencing now. If you use a linguistic bridge to link this statement to an effect that you desire, for example, "Relax deeper" the second of these statements suddenly becomes very powerful. It's simply a case of this is what you are doing and this is what I want you to do.

Linguistic bridges come in three main strengths. The weakest of the bridges are words like "and" for example, "You are reading this sentence AND suddenly become strikingly aware of your left foot." On the next level are words such as "as, when, during and while" for example, "As you read this sentence you can't help but think of a pink elephant." The strongest level of linguistic bridge contains words like, "makes, forces, causes, and requires" for example, "The fact that you are reading this sentence MAKES you think of school and getting to the end of this sentence CAUSES you to reminisce over a particular experience you had at school."

Linguistic bridges are not only useful at aiding the induction process but they are also very easy to administer. When you are inducing trance the whole process seems to work a lot better if you use the weakest level of linguistic bridge at the beginning of the trance induction and as your subject slowly drifts into trance switch to the second level. As the trance deepens also deepen the strength of the linguistic bridge by switching to the third and most

powerful level. You may very well be wondering why you don't use the more powerful linguistic bridges all the way through. This would seem to be a lot more logical I agree, but practice of both methods has taught me that a slow increase in strength is a lot more powerful than strength all the way through. Although I don't know why this is my guess is that the subject, whilst slightly still aware, is subconsciously conflicting the suggestion as they don't like being ordered around. This is quite possible but whatever the reason is, research has shown me that one method does work better than the other so, in my opinion, it is best to stick to the method which seems to help with the the induction process the most.



## **Biofeedback loops**

A method of aiding the induction process is to create a biofeedback loop with the subject. To do this you must first carefully observe the state of the subject. Let's say, for example, that you are giving a stage performance and you have just done some preliminary tests on your subjects and you now wish to begin the trance induction. You can pretty much assume that your subjects will be curious about what is about to happen and you know that they are all sitting in a chair. You can use this kind of knowledge to feedback to the subject exactly what it is they are experiencing, then, using what you have learnt in the section on linguistic bridges, suggest somewhere for the subject to go, (usually deeper into trance) Once you have done this again observe the subjects state, relate that to them and once again make a suggestion of where they should go. You can continue with this process until you have directed all of your subjects into the trance state. What you have done is a very simple process making good use of linguistic bridges to further aid the induction process.

If you have an outside distraction whilst you are inducing the trance state do not ignore it hoping that the subject has not noticed. Remember that the subjects hearing is probably a lot more sensitive than yours at this point. If you do ignore such a situation your subject will continue to think about it and as a result will be disturbed from the trance state. I am often performing in noisy venues and such incidents crop up regularly. The best way to overcome them is to use them in a biofeedback loop to actually make the subject go deeper into trance. For example, if someone bangs a glass onto the bar you can use this by saying, "As you hear the sound of the glass on the bar this causes you to go deeper into trance." This method makes good use of what would otherwise be a disaster.

## Presumptions

To make an accurate presumption of the subject and relate that to them can often gain you a great deal of credibility. To the un-knowledgeable subject this procedure can be mistaken for mind reading. If a subject thinks that you are able to tell what is going on in their mind, they tend to believe that you have some kind of mystical and magical power over them. Although this is ridiculous, the subconscious mind of the subject will respond to the feeling that you hold some kind of power and whenever you look them in the eyes the thought of, "He is doing something to me!" will race through their mind. The result is that they actually "do something" to themselves. The mere expectation that something is about to happen is often enough for the subject to make that expectation a reality, and, of course, what the subject is expecting to happen is that they will go into trance.

A few examples of presumptions that you can use are listed below:

As stated in the section of biofeedback loops it is pretty safe to presume that the subject is curious as to what is about to happen to them.

It is also safe to take about heat. Common sense tells us that were the subjects hands touch their legs they will experience a sense of warmth.

Still on the subject of heat, if you hold a breath in for a second, when you exhale it will be slightly warmer than when you inhaled it. So, it would be pretty safe to get a subject to hold a breath for a second, then, as they exhale say something like, "As you exhale, all the tension in your body is released and you can feel the warmth as that tension passes out through your lips." The observant amongst you will have noticed that the sentence I have used also makes good use of another little trick. You know the subject will feel the warmth and by related this to the thought of

tension leaving their body they will believe that any tension that they were experiencing is actually leaving their body by means of them simply exhaling it. An added bonus here is that you do actually relieve tension as you exhale. So, with the physical sensation of the tension being released and the mental image of the tension flowing out from their body with each breath creates a very relaxing sensation for the subject. And it doesn't end there. A good subject will create a relationship between the process of exhaling and the sensation of becoming less tense (or rather more relaxed) The result of this is that the subject will continue to relax deeper and deeper every time that they exhale.

As you can see, much benefit is to be gained by thinking about what you are going to say before you say it, and structuring your sentences in such a way that you are in control of your subjects sensations. Your induction can benefit greatly by simply including sentences like the one we have just discussed. This all may seem a little to much to remember all at once and I agree that it probably is. This was the problem that faced me as I learnt to induce trance. So, to overcome this problem you will notice a word for word induction script has been included at the end of this chapter. Of course I can not foretell what your subject is going to be experiencing so I have obviously not been able to include any biofeedback loops which mention the environment. Here you will need to ad lib. I don't mind in the slightest if you wish to continue using my induction script throughout your whole career as a hypnotist but, it would do you a great deal more benefit if you were to develop your own induction using the principles I have laid down in this book.

## **Metaphors**

One of the points, that you have probably noticed, which will help to get a suggestion accepted is the subtlety at which it is introduced. It is often that the very vague messages that we receive are the ones that we will obey. With this knowledge you can develop your language to optimise the power of your suggestion. One of the ways you can do this is to use a metaphor. Although metaphors don't play a great part in the induction of the trance and they are rarely required on the stage I feel they should be mentioned at this point, whilst discussing the hypnotic language, as they do play a very important role in hypnotherapy. I do not suggest that you go out and try to cure everybody's ailments with your new found skill. I would leave this until you have at least taken some professional tuition in hypnotherapy. But I feel that you should at least be aware of the process for, if nothing else, future reference.

Metaphors can be very powerful if they are used carefully. If this subject interest you it is worth looking at the work of Milton H. Erickson. Erickson was a genius at using metaphors during his therapy. He would often tell his subjects a story, seemingly not related to their condition and probably viewed as an old man being lonely and friendly. The story, however innocent it seemed, always carried a strong message for his clients and the therapy was readily accepted before people even realised it had been administered.

## **A final word on hypnotic language**

Not so long ago it was a common belief that to hypnotise a subject you must talk in a slow monotone dull voice. This does work but the onset of trance is probably due to boredom rather than to the hypnotist suggestions. This method also takes a great deal of time so it is not very useful for the world of stage hypnosis. (Remember your task is to entertain your audience not send them to sleep!) It is far more successful if you vary the speed and tone of your voice depending on what you are saying. Also, you must remember that the subconscious is easy to confuse. It may be able to perform dramatic feats at lightning speed all over your body but, when it comes to processing a hypnotists instruction it takes on the characteristics of an infant. You must always keep your language very simple. To help you do this think of the induction through the ears of a child. Make it so that that child can understand and you will not have many problems. Another point of concern about the hypnotic language is the tone of voice that you should use. I have touched on this subject at the beginning of this chapter. A useful tonality to adopt is that of a parent talking to their child. Don't go over the top. You do not want to patronise your subject. Try to alter your tone, get excited if the induction script sounds exciting, build up speed at a tense moment, slow down as your subject goes deeper. Think of your induction as a movie, at times it is slow and at times it tends to speed up a little as excitement builds. Overall you should keep your speed very slow, however, during deepening a increase of speed can produce an overwhelming feeling of excitement for the subjects and greatly aid the whole process. You will find that the subject is more inclined to allow themselves to let go of reality if they are interested and completely absorbed in what it is you are saying. The induction script is not a test of your English skills, you are not out to impress the subject, you are out to hypnotise them and to do this you should make good use of anything that will aid the success and speed of the induction.

## **Physical means of aiding the "progressive relaxation" induction**

### **Using "rapport" to aid the induction**

As I mentioned earlier in this chapter the "progressive relaxation" method of induction can be greatly assisted by use of "rapport". Those who have studied psychology will be familiar with the term "rapport" and can skip this section if they so desire.

To gain rapport with the subject is very easy. All you need to do is subtly copy a few of their actions. This sounds rather simple, and it is but it is also very effective. The key point, as with the subliminal message, is to be as subtle as possible. Do not mimic your subject as they will quickly become offended. For example if your subject takes a sip of a drink, don't mimic their every movement by suddenly taking a sip of your own drink but rather lift your hand as if to scratch your chin. as they lower their drink keep the rapport by lowering your hand. If you are trying to gain rapport with somebody without them becoming aware make sure there is no possibility of them noticing that you are watching them. Gaining rapport with people is a very effective way of meeting people and making friends. When you have successfully gained rapport with somebody they subconsciously notice that you are a very similar person. Their mind seems to come up with the suggestion that, "That person is so like me. I must know them" They don't come up with this suggestion by themselves and not all of the suggestion actually gets through into their conscious awareness. In fact the only part that does is, "I know that person." eventually they come over and try to recall why they think they know you. How many times as somebody come up to you in a night club and said, "Don't I know you from somewhere?" at the time I'll bet you thought it was a cheap chat up line, but perhaps they did actually believe that they did really know you. I can hear you saying now that this may have happened but, at the time, you were not out to gain rapport with this person, you'd probably not even

heard of rapport. This may be the case. Rapport is a natural part of the mating game, we use it all the time to gain someone's respect or admiration. In fact we are naturally so good at gaining report already that we ourselves are often unaware that we are doing it. Next time you go to a club watch the people who are dancing, you will easily be able to pick out who is trying to wins who's heart. It can be quite entertaining to stand and watch as people follow each other around the dance floor copying each others dance. So, now you know what rapport is, you need to be able to use it to your advantage whenever you induce trance. Of course, you can always stay at the clubs and at a lot of fun practising gaining report on a more social level, but, unfortunately this is not so financially rewarding as performing an hypnotic show.

The kind of rapport that is priceless to the hypnotist is to copy someone's breathing. This is very simple and very effective. You do not need to match your own breathing to theirs to achieve this, as you could simply match your voice pattern. Everybody's voice tone naturally goes up and down as they speak. All you need to do is match your voice tonality to the subjects breathing. If you find this difficult you could simply raise and lower the fingers of one hand slightly to much the same effect. You may have noticed that you would have a great deal of trouble trying to match the breathing of several subjects all breathing at their own pace. This is another reason why I start my induction with the request that the subjects all take three deep breathes. This is usually enough to match everybody's breathing pattern. You are probably baffled at this point as to why you need to make the subject feel as though they must know you. The simple answer to that is that you don't. So, why is rapport so important? Well on it's own it is not really all that important at all. It's only function is to create a kind of bond between the subject and yourself. This makes the subject trust you more and are therefore more likely to be able to relax and of course more likely to do what you request. This, although not essential, is however quite useful, and it's best to take advantage of any means

possible of ensuring a quick and successful induction. The real beauty of rapport is that once you have created that bond with the subject they suddenly become your follower. You can create rapport and then, using a process we call pacing and leading, you can take your subject to any state you desire. This is priceless to the hypnotist and I am sure you have already realised that you are able to first gain rapport with your subject then, once you have matched your breathing you can deepen your own breath and they will shortly follow. This obviously is a great aid to inducing trance. A method which I will go into in a little more detail later, explains how you first gain rapport with your subject then slowly begin to hypnotise yourself and watch as they follow, as they enter the trance state you bring yourself out and simply give them suggestions to go deeper. Before we move on to the next ingredient in the hypnotic sequence I would like to tell you of a personal incident where I have used rapport, perhaps it will give you a few ideas of how to practice this skill yourself.

This was a few years back, when I first started to learn hypnosis myself, I was eighteen years old and very fond of the night club scene. I was always the one that dragged people on to the dance floor. I liked to dance but not on my own. A friend (by the name of Craig) and I had gone to a club and found it full. This was a bit of a disappointment but nether the less we continued on to the next club. Craig had preconceived ideas about the club we ended up at. He doesn't like it and this put him in to a very unsociable mood. He wanted to go. I wanted to make the most of it. I hadn't long known about rapport but I thought I would give it a go. I matched his body posture, his breathing and his lack of energy. I also began to speak of the club the way he was. I had instantly gained rapport and in a space of only about five maybe ten minutes I had gradually increased my energy level and posture. He readily followed me and, for a change, it was him dragging me on to the dance floor rather than the other way round. This was a dramatic change of attitude in a very short space of time. I would have got absolutely nowhere by simply telling him to, "cheer up"



If you want to practice gaining rapport with people then a very useful exercise is to sit next to someone and match their breathing. After a while deepen your breathing and wait to see if they follow. If they don't simply go back to pacing them again create a stronger bond and remember to keep the changes gradually and sure enough in no time it will become second nature and you will soon be able to lead anybody into any state you desire.

## Fixation of attention

One of the main ingredients to a successful induction is fixation of attention. Previously it was thought that the best way to obtain fixation of attention in a subject was to get them to stare at an object. Ancient shamanistic tribes often entered altered states whilst gazing at the flames of a fire. In more recent years the hypnotist has preferred to use such items as a candle flame, an electric light or, perhaps more famously, a swinging pocket watch. In fact it was by pure chance that fixation of attention led to the discovering of hypnosis as we know it today. Hypnosis was previously known as magnetism. Although the outcome was pretty much the same as it is today the induction process was very different. Subjects wishing to be magnetised would be laid down and a series of passes would be made over their body using magnets. The process did work, although it took a ridiculously long time to do so. This method of induction was used for many years until, upon entering his surgery, a practitioner of magnetism by the name of James Braid, noticed that one of his patients, whilst waiting in his waiting room, had become transfixed on an old lamp. His appearance was similar to that which is brought about by the onset of the altered state. His eyes were glazed and his breathing deep. Through curiosity Braid tried a few experiments with simple suggestions and the results were very encouraging. What Braid had discovered was to change the face of magnetism as it was known.

These days Braid's discovery plays an important part in the onset of trance. To create fixation of attention quickly in your subjects get them to focus their vision on a point on the ceiling. This not only limits their attention, so guiding them towards trance, but it also does another very useful thing. When we fix our vision on a point above the normal eye level our eyes quickly become fatigued and as a result of this we have a desire to close our eyes. This is very useful to the hypnotist as when the eyes close it serves as a signal to the subject that the trance process is beginning to work. Once the eyes are closed you can get your

subject to fixate their attention of a thought, this is usually the task of counting backwards in their minds. You can also suggest that the further back they count the deeper into trance this will take them. Fixation of attention can be upon something as simple as the subjects own breathing and by combining this train of thought with suggestions to relax using linguistic bridges you are able to produce a very powerful induction script.

## **Hypnotic induction script**

On the next few pages is an induction script that I have used with success many times in the past. I don't use a script anymore, I simply make the induction up as I go along. I have included this script so that you can make good use of it as you begin to experiment with hypnosis. It is written exactly how it should be read, word for word and with no interruption. read through the script several times and see if you can pick out the individual components that we have previously discussed.

After the script you will find a complete explanation as to what each sentence will achieve with notes on voice tonality and speed of speech. Familiarise yourself with the basics of the script and at the end of this chapter you will find instruction on how to develop your own induction.

## **The "progressive relaxation" induction script**

(This script is written as though you are inducing trance in a group of people rather than on the individual, it will work equally well with one subject, however, you will need to use your common sense to adjust parts of the script to suit)

(Throughout the induction you will notice the word crowd or subject in brackets this is simply referring to whether you should be addressing the crowd or the subjects)

"Firstly I would like to thank the subjects I have for volunteering tonight.(crowd) You are about to witness the trance induction. A very rare and privileged sight to be able to see. The sensation which the subjects will go through is even more fascinating for the volunteer than the spectacle it produces is for you, the audience. Entering the hypnotic state is a very relaxing and pleasurable sensation that few people ever get to experience.(subject) You have all come up here tonight with one intention in mind, to be hypnotised. Now, I don't know if you will go into trance quickly or take a little longer to enjoy all the pleasant experiences that trance has to offer. Trance is a very natural phenomena. Everyday each and everyone of us goes into trance at least twice. You enter the hypnotic state as you are awakening and again at the end of the night as you go to sleep. You also go into trance throughout the day. How many times have you drove home and completely forgotten which route you took. This is a mild level of trance which we all regularly experience. The only difference between when you go into trance naturally and when you go into trance with the aid of a hypnotist is that you don't usually have someone giving you a direction to follow, so you normally just wake up.

Now, before we begin I would just like you to spread your seats out a little, ensure that you are not touching anyone that is next to you, that's fine. Also if anybody is wearing a tight belt or has their shoe laces done up tight

just loosen those a little as, when you go into trance your body will relax and a tight belt or shoes would feel uncomfortable. That's great.

Now, before we begin the induction process I would like to make a couple of points clear. Firstly I am not going to make anyone to do a striptease routine so throughout the whole show you will all remain fully clothed and secondly if any of you have a fear that you might not awaken, you need not worry about this at all as to awaken a hypnotised subject is as easy as counting to three and saying wide awake. If anything should happen to me whilst you are hypnotised you will either wake spontaneously, get bored of what you are doing and awaken or drift into a natural sleep and awaken in the usual manner.

So, as you sit in your chair with your hands resting on your lap you are wondering how it is that you are going to go into trance. I would like you all to rest your feet flat on the floor, don't cross your legs and unless I say otherwise keep your hands resting in your lap. That's fine.

Now, as an exercise we are all going to relax our bodies. I will help you to do this and to begin I would like you to close your eyes. Now all take three deep breathes. Breathe in... hold it for a second... now breathe out and as you do allow all your tension to flow out of your body, and again. Breathe in...hold it for a second... now breathe out and as that warm breath leaves your mouth you can feel the tension flowing away from you. Now, once more. Breathe in...hold it for a second... now breathe out allowing your shoulders to drop a little as you do.

That's fine, now, I want you to draw your attention to your eyes, imagine your eyes closing down again and as you do so your eye lids are getting heavier and heavier. Your eyes are closing down tighter and tighter and should you try in vain to open your eyes they will remain tightly glued shut. I don't want you to try and open your eyes yet simply feel them getting tighter and tighter as it starts to get darker

your eyes are sealing shut tight, stuck down tight. Some of you can feel glue holding your eyelids tightly closed, your eyes are stuck now, stuck hard tighter and tighter. When I count to three I want you to try in vain to open your eyes, the more you try the harder it gets, stuck down tightly now when I count to three I want you all to repeat, "my eyes are tightly glued shut, my eyes are tightly glued shut." as you attempt to open them. 1 - 2 - 3...try in vain to open your eyes, but the harder you try the tighter they become tighter and tighter stuck closed. O.K. relax and stop trying to open your eyes, the glue has all gone and your eyes are comfortable.

We are going to begin to slow everything right down now and as you LISTEN TO THE SOUND OF MY VOICE you can allow yourself to GO INTO TRANCE. Relax the tiny muscles around your eyes and imagine them closing again. Now, feel that wonderful relaxing sensation spread down your face and relax the tiny muscles at the sides of your mouth, that's fine. Check to make sure that your jaw is not clamped up shut, relax your jaw and allow your mouth to fall freely and comfortably open. As you relax the tiny muscles around your mouth, you can feel your whole face ease a little. Now, you can imagine this feeling of relaxation as a colour that is slowly spreading over your face. you can see this colour in your mind as it begins to soak into your cheek bones and your jaw. Bringing a wonderful relaxing sensation with it as it does. Now, visualise that colour as the sensation begins to creep into your neck. You can feel the wonderful colour soaking into your neck. Now it begins to spread down to your shoulders, you can drop your shoulders a little more with each out breath and as you do this allows you to BREATHE A LITTLE MORE DEEPLY than you normally do do. That's fine, TAKING YOU deeper and deeper INTO TRANCE as that colour slowly creeps down your arms taking that wonderful sensation of warmth and relaxation with it. Creeping down your arms now and slowly being absorbed by every muscles in your arms soaking into the bones as you GO INTO TRANCE. Now that colour has reached you hands and here we can RELAX YOUR HANDS, that's fine and now the first trick in physical

relaxation is to RELAX EACH AND EVERY FINGER, cause if YOUR FINGERS ARE RELAXED your arms must be. So, as I pause for the first time just imagine that wonderful relaxing colour spreading down to the tip of each and every finger..... that's fine.....

Now your arms are completely relaxed and once again you can draw your attention to your shoulders, feel the tension released as you drop your shoulders a little with each deep, relaxing and warm out breath until they feel quite free. Now, that sensation, that colour, that relaxing experience is beginning to DRIFT DOWN your body. FLOWing DOWN through you chest DOWN DEEPer and deeper and as it soaks into you you can allow your body to SIMPLY DRIFT OFF. DRIFTing DOWN now into a nice comfortable relaxing state, that's fine. Now as that colour begins to soak into your stomach you can feel as your stomach RELAX and listening only to the sound of my voice YOU know that their ARE no embarrassment between us now and SAFE in this knowledge you allow your stomach to RELAX COMPLETELY as we approach the second trick in the relaxation process. Because if your stomach is relaxed then your torso must be. So as I pause for the second time allow your stomach to RELAX COMPLETELY.....that's fine.....

Now as that wonderful sensation begins to spread down into your legs you can visualise that colour as to begins to soak deeper and deeper into your body, FLOWing DOWN into your legs now and as it does you can allow your thighs to RELAX, as though you've been running and now you can REST and as you REST you can visualise that colour soaking deep into your bones and taking that wonderful warm RELAXing sensation with it allowing you to DRIFT DOWN deeper and deeper INTO TRANCE. That colour now slowly soaking into your calf muscles as it begins to spread down towards your feet you can feel that relaxing sensation follow and the colour is now soaking into your feet and your feet are BECOMing MORE and more RELAXED and as this sensation SITs AT THE very BOTTOM of your person your whole body is relaxed and your mind can RELAX too. Your body is completely RELAXed I don't want you to LOSE AWARENESS OF YOUR BODY just yet, simply



bathe in this wonderful relaxing experienced that we call the hypnotic state.

Now, I would like you to focus your attention on your feet, look at your feet in your minds eye and, as you do so this causes the colour of relaxation to slowly begin to glow out from your feet, this colour is beginning to get brighter and brighter and as it glows outwards in a magical haze it also soaks inwards increasing that sensation of relaxation as it does glowing brighter and brighter now and as I count from one to ten it will race up your body, a pulsating glow of bright sensual colour racing up your body as I count, taking with it all the relaxation that you have ever experience. one.. that colour is spreading into your legs engulfing your calf muscles as it does, two.. pushing its way up now entering your thigh and bringing with it the most sensational experience of relaxation that you have ever experienced, three.. rushing into your stomach now, four.. racing up towards your torso, five.. bursting into your chest as that glow gets brighter and brighter, six.. engulfing your shoulders now in an wonderful exciting sensation, seven.. rushing down your arms and taking that sensation all the way past your elbows, eight.. filling each and every finger now from the skin to the bone glowing from your finger tips, nine.. as that sensation spreads into your neck and sends a wonderful experience up into the back of your skull, and ten.. the colour finally races around each side of you head and as it crashes together at the front of your face it encapsulates your whole body. Now, it is getting brighter and brighter and the glow gets bigger and bigger and begins to race out from your body. Bursting out and racing across the room, filling the whole room with that wonderful colour. The colour is all around you it is soaking into you and glowing out of you, you are breathing it in and you are breathing it out.

When I count to three in the next few moments all that colour that has burst out and filled the room and beyond will race back into your body and as your body absorbs every last drop of this fantastic experience it takes you to a

level higher and further than you have ever experience before. 1 - 2 - 3 that colour is rushing back into your body now and bringing with it a sensational sensation. All that colour is now deep within your sole and as I count down from three to one it will cause your body to relax deeper than it has every relaxed before. 3, getting deeper 2, and deeper 1, and deeper down, down, down, deeper and deeper into trance, deeper and deeper into trance, that's fine.

Now, as you listen to the sound of my voice it will take you into trance and as you hear the words that I am saying I want you to imagine that you are standing at the top of a beautiful flight of stairs, that' fine. I want you to look down the stairs now in your minds eyes, you can keep your eyes closed as you do this. Look down those stairs, there are ten stairs to this stair case and a I slowly count down from ten to one you will slowly walk down the staircase, taking another step each time I say another number. This staircase is the staircase of relaxation and each step down that you take causes you to go deeper and deeper into trance. Look down that stair case now and you will notice that on the right hand side is a banister, as you walk down the staircase I want you to hold that banister, you will find that you can do this mentally and imagine your hand holding that banister or you can actually reach out and grab hold of it. now as I begin to count you will begin to slowly walk down the staircase of relaxation. 10 that's fine, take your first step down the staircase of relaxation, 9 another step down and you can feel yourself going deeper and deeper, 8 deeper and deeper down the staircase of relaxation, 7 and as you take another step you become aware of the temperature of this staircase, 6 deeper and deeper down causing you to go deeper and deeper into trance, 5 you are half way down the staircase now and at the bottom you can see that a relaxing white mist is beginning to form, 4 as the mist at the bottom of the stairs gets thicker this cause you to go deeper and deeper into trance, 3 you can notice the feeling of the stairs beneath your feet and this takes you deeper and deeper into trance, 2 as that cloud of relaxing sensual mist at the bottom of the stairs continues

to grow it causes you to go deeper and deeper into trance and 1 you are at the bottom of the stairs now and all around you is a wonderful mist, although you can not see it yet in front of you is a door and in a moment you are going to go through this door. When I count to three I want you to take a deep breath and breathe in all that relaxing colour, 1 - 2 - 3..breathe in .....that's fine.. and hold it for a second now breathe out an as you do that colour all drifts out of your body and floats away taking any tension that you still had with it and leaving the area where you are standing clear and pure. In front of you is a door, I want you to go to this door now.....that's fine....And when I count to three you will reach out and grasp the handle and open this door and once you have you will walk inside and close the door behind you. As soon as you get inside this room you will see a bright white spot light shining straight into your eyes, it will make you squint down hard and you will protect your eyes from this bright light by covering them with your hands. 1 - 2 - 3 reach out and open that door and go inside and you can see that bright shining spot light glaring into your eyes, squint down hard as you try to protect yourself from the blinding light by covering your eyes with your hands. When I click my fingers the light will go off and it will go dark again and you will leave the room and close the door behind you. 1 - 2 - 3 (click your fingers) All gone now, it's O.K. leave the room and close the door and as you do you will go twice as deep into trance...."

At this point your subjects will all be deep in trance and you can commence with your show. However it is best to keep on the safe side and do a couple of simple routines before you go for the more dramatic ones. Later in the book you will find a list of routines which you can use and these are all categorised to help you put your show together successfully.

Once you have completed your routines you must then awaken the subject. Awakening someone from trance is as easy as saying, " 1, 2, 3, eyes open wide awake" but it is always

best to awaken your subject on a high. To do this you can use an affirmation (affirmations are explained later in the book) Later, I will also go into the problems which might result on awakening your subject and tell you how to overcome or even prevent these altogether.

## **Explanation of the "progressive relaxation" induction**

The first thing worth mentioning about the script you have just read is the basic structure. It starts off with a brief explanation of trance, then comes a simple waking test (the locked eyes test) this is followed by the actual induction process and then comes two forms of deepening the trance. Firstly the rush of colour up the body and secondly the staircase of relaxation. The section right at the end of the induction about the bright light in the room is actually the first routine of the show. I often start with this routine as most people respond to it and it also deepens the trance.

The very beginning of the script holds a great deal of suggestion in the form of subliminal messages. I will run through parts of the script again now and any words written in UPPER CASE are to be emphasised as you read the script as these are the subliminal messages. I will point out the rest of the script's components using notes throughout. Each component of the induction will be explained in full and if a section of the script holds no such component or subliminal message I will simply leave it out.

The speech that I gave at the beginning of the script, (the one that is directed at the audience) serves a great purpose in making the subjects want to experience the trance state. Because it is not directed at the subjects they will not notice it as a message to them and due to this will be all the more willing to comply.

Next comes the sentence, "I don't know if you will GO INTO TRANCE QUICKLY or take a little longer to enjoy all the pleasant experiences that trance has to offer." As well as the subliminal message this statement also implies that trance is a pleasant experience, again, making the subject want to experience it.

The following section which goes on to explain how we all enter trance at least twice daily and that trance is completely natural has the phrase, "GO INTO TRANCE" included

in it four times all of these need to be emphasised. It also has the phrase, "...at the end of the night as you GO TO SLEEP." This subliminal message relies on the belief that trance is similar to, if not the same as, sleep. This section also reassures the subjects that what they are about to do is nothing to worry them as they have been going in and out of trance for the whole of their life.

The next step, where I tell everybody to spread their seats out and loosen their belts and shoes, serves the purpose of getting their subconscious mind used to accepting orders from me and obeying them.

The next section which explains that I am not going to make anybody strip and also mentions the awakening is solely their to re-assure the subject and allows them to let go a little. The subject will also be more willing to trust themselves in my hands after this point. The sentence, "...to awaken a hypnotised subject..." also presumes that they are all going to be hypnotised subjects. Making you look more confident and giving the volunteers a greater belief that you can actually do it.

The next section establishes rapport with the subject with the statements, "...sitting in your chair.." and, "...hands resting in your lap.." It also contains a presumption, "...wondering how it is that you are going to GO INTO TRANCE.." this is recognised as mind reading by the subject, gaining you credibility. As well as the obvious subliminal message the statement also assumes that the subject is going to go into trance, the only question is how. Next in this paragraph is the instruction to not fold their arms and to keep their feet flat on the floor. This is also an order, which serves the same principle as the moving of the chairs. As well as this a subject with their legs and/or arms crossed is a very negative sign and in this position their arms and legs act as a barrier to protect them from you and as a result they are less open to suggestion. The reason the feet are to be kept flat on the floor is simply because it is impossible to cross them in this position. At

the end of this paragraph you will notice the words, "That's fine." this crops up regularly throughout the whole of the induction, (as I am sure that you noticed) its purpose is to let the subjects know that they are doing well. If used after a suggestion to go deeper it often makes the subjects realise that I am pleased with their progress and that they are doing well and results in them going even deeper than had it not been included.

The next section is the breathing exercise. As I have already mentioned I always include this at an early stage of my inductions as deep breathing alone, even without suggestion, can greatly relax your body.

The next section, about the eyes being stuck shut, is there to show the volunteers that you do in fact know what you are doing. They will believe at this point that you have some kind of control over them. It is in fact a very simple demonstration which most people, especially those about to be hypnotised, will comply to. However, don't let them try to open their eyes for too long. This section is riddled with 'clever' language which makes the feat of opening your eyes almost impossible. You will notice excessive use of the word, "try" ,try implements failure so if the subject is asked to TRY and open their eyes they will subconsciously have been told that they will fail. The phrases including, "...try in vane..." also carry that same message, only more powerful. It is simply impossible to try in vane and succeed. Telling the subject to repeat the sentence, "My eyes are tightly glued shut." will practically guarantee that all the subjects eyes will remain stuck closed as they first have to think subconsciously, "I can open my eyes." before they will be able to. Making them repeat, "My eyes are tightly glued shut." will not allow the thought that they might be able to open them into their mind. If anybody does manage to open their eyes then you can discard them saying you have more than enough volunteers already. Don't take this as a reflection on yourself, some people are more responsive to waking suggestions than others. You will find that the people who did manage to open their eyes were not

following your instruction and did not concentrate on the task. This kind of person must be discarded as they would be impossible to hypnotise whilst in a un-cooperative frame of mind. As you do the eye sticking exercise speak in a fast, authoritative tone of voice and demand rather than ask.

The next section is the beginning of the trance induction. As you say the words, "slow everything right down.." lower the tone of your voice and use this point to reduce the speed at which you are talking. I have included all the subliminals to this section in the script by the use of UPPER CASE text so that the explanation is not too long winded. At regular intervals whilst reading this section slow down the speed at which you are speaking and keep dropping the tone of your voice. By the time you reach the next section you should be speaking in a soft, low, quiet voice. Remember what I said my friends say about my voice, "A slowed down version of Lloyd Grossman" well this is how you should sound at this point. When you get to the stomach you will notice that I again asked that the subjects listen only to the sound of my voice and I stated that there are no embarrassments between us. The reason behind this is that when our stomach relaxes our digestive system will begin to operate and the subjects stomach will begin to rumble. Listen out for this as it is a good indicator that the subject is relaxing deeply. However do not incorporate it in to a biofeedback loop, the way you would if a glass was banged onto the bar, as this will only serve as to embarrass the subject. Of course the subject can here their stomach but rather than wondering why you have not mentioned it they will be hoping that you have not noticed.

At this stage the subjects are all in a very light trance. The next step in the induction process is to deepen that trance state. The way you do this is by overloading the subjects mind with a particular thought pattern, in this case the colour rushing back up their body. This section should be read with an ever increasing volume, speed and tone in your voice. You must sound excited as you race though the text as the colour races up their body. As you



mention each part of the body look out for muscle twitches in that area as this will serve as an indicator of the kind of response you are getting from your subjects, the more twitches the more involved, the more involved the deeper in trance they are. Build this up so that as the colour reaches their face it is like a verbal explosion of excitement.

This is a very involving, exciting and powerful deepening procedure and it prepares the subject for the more tranquil deepening process which is to follow. If you relax your body you can feel some change, however if you first tense every muscle in your body as hard as you can and then relax, the difference is unbelievable....try it. This is the same principle in action but, rather than working on the body, it is working on the mind.

What follows is the final deepening process. This process is probably used to deepen the trance more than any other. Its basic content must be of the thought or action of descending, in this case down a flight of stairs. If you prefer you can use anything which goes down (lifts, escalators and ladders are all great examples) The basic idea is to link the image of physically going down with the thought of mentally going deeper (into trance) This is a very successful way of substantially deepening the state which your subjects have reached during the trance induction. The image is enhanced in the subjects mind by asking them to notice things about the environment around them (temperature, feel of the stairs etc..) this will make the whole situation seem more and more real for the subject and as they become more absorbed in what they are thinking and less aware of their actual surroundings they slip deeper and deeper into trance. This section must be read as slowly as possible, dragging out the words and using a relaxing soft tone.

The last section of the induction is also the first part of the routine it is simply there to check the different depths of trance people are in and yet again take them all that little bit deeper.

Now you know the break down of the induction script practice using it as often as possible. The basic layout of the induction is very simple and, as long as you stick to the basic layout, you are able to change the script content as you wish and devise your own method of induction.

The "progressive relaxation" induction process is one of the most reliable ways that you will learn to induce trance. However, as you gain credibility as a stage hypnotist you will find that you will begin to use the more impressive instant methods of induction more and more often. We will go into these methods in the next section.

## **How to administer instant hypnosis**

As we have previously discussed, hypnosis can be brought about in many ways. The "progressive relaxation" induction makes use of the increased suggestibility of a relaxing subject. The more instant methods of induction, however, make use of different techniques, such as shock, confusion or interruption. We will go into these in a moment, but first a word of warning.

The success of the instant induction is dependent on a number of things, firstly, the suggestibility of the subject. Some subjects are what we call somnambulistic, this simply means that they are capable of reaching very deep levels of trance and usually very quickly. Secondly, is the subjects belief in the ability of the hypnotist, this is very a very important thing to remember as you begin to induce the trance state. If a subject doubts your ability then they are not very likely to go into trance. It is for this reason that you are best advised to stick with the "progressive relaxation" induction process until you have managed to make a name for yourself and people actually know that you have the ability to hypnotise somebody. An ideal way to over come the ability problem is by creating hype for yourself and below are a few suggestions as to how to do this best.

## Creating hype

In the early days hype before a hypnotic show would begin to appear weeks and sometimes months before the show with daunting posters billed all over town showing the hypnotist glaring down with piercing eyes. The caption would usually challenge, "Dare you look into his eyes and not obey his every command?" This method of creating hype proved very successful in the early days and as the show grew closer, excitement would build and people would dare one another to be put under the hypnotists spell.

Then, on the night of the show, everybody would be seated in the theatre and, as the lights went down, a mixture of fear and excitement would engulf the audience. Suddenly, in the eerie silence a single spot light would appear at the edge of the stage. The hypnotist would stride to the centre of the stage and turn to the audience. With arms outstretched the hypnotist would sweep the entire theatre, electrifying the onlookers with his power.

The hypnotist would stand on the stage dominating the whole of the audience with his intimidating glare. He would stand tall and dressed from head to toe in mysterious black, his menacing face would come to a point at his chin as his 'goatee' style beard echoed that of the devil. His hair slicked back ready for business allowed full access to those piercing eyes and as he passed his hands back over the audience an explosive whisper could be heard through out the whole theatre. "He's doing something to me, He's doing something to me." would be the cry of the vulnerable, and as the hypnotist preyed on his reluctant, but brave, victims the fear of what was about to be was nearly enough in itself to produce trance in even the least suggestible of people.

This method of creating hype worked wonders for the hypnotist of its time. However, such a demonstration would be useless today. People are beginning to accept that hypnosis is a natural phenomena now and, probably due to television coverage, people are becoming more knowledgeable

on the whole subject. This is not a problem for the hypnotist as the fact that hypnosis is commonly used in the medical profession gives the whole subject more credibility so the need for hype is not so important. This, however, is not the case when we are dealing with instant hypnosis. Instant hypnosis does depend, to a certain degree, on the use of hype. You can begin to create hype as you sell tickets for your shows. People are fascinated by the subject of hypnosis and always want to know what the secret to hypnotising somebody is. You can play on this curiosity by suggesting that it is a secret power that you are not permitted to expose. Suggest that the subject volunteers to be 'put under your spell' and experiences this power at work first hand.

The few moments you have before a stage show also help to create more hype. Stand on the stage looking out over your audience for a few seconds without saying anything. Then at the click of the fingers arrange for the house lights to go down. If all the lights go off command, "A single light somewhere please." Then in the dim light you can begin your show.

Glare out over the audience and make eye contact with as many people as you can. Take a deep breath and with a sweep of your arms begin your introduction. "You are all about to witness the phenomena that we call hypnosis, some of you," make eye contact and point to individuals as you again sweep over the crowd, "....are about to experience it."

You can continue here to ask for your volunteers and as they come up on to the stage thank them for volunteering and commence with the pre hypnotic talk and tests.

## **The instant induction**

The so called "instant induction method" is not actually as instant as it might seem. The hypnotist will first give indirect suggestion that the subjects "go into trance" with the use of subliminal messages. To do this is very simple, go back to the beginning of the "progressive relaxation" induction script and read the introduction. Although to the volunteers this seems very innocent it is actually full of suggestion and it is by using such an introduction that you can line your volunteers up for the instant induction.

Make sure that you take a good look at your volunteers as they come up to the stage, as it is at this point that you will need to decide which of your volunteers will be more likely to respond to the instant method of inducing the trance state than others. Once you have picked a couple of likely candidates out you can then proceed with the induction. The reason that you try to pick out the best subjects first is that once the rest of your volunteers have seen one person "go under" that are a lot more likely to respond to your suggestion to "go into trance" themselves. This works just the same in reverse, if your first subject does not "go under" then on seeing this the rest of your volunteers will have doubt in your ability and as a result are a lot less likely to "go under". I hope this will help to illustrate that it is best for you to learn your craft thoroughly before risking losing all your credibility as a hypnotist and, inevitable, all your bookings.

Once you become more experienced you will be able to pick out the people who are most likely to respond to the instant induction method simply by looking out over your audience and noticing those who are already en-tranced by your introduction.

Having picked out the lightly candidates you can seemingly induce instant hypnosis on these by following the steps below.

### **Instant induction one: Induction by interruption**

As your subject comes on to the stage reach out as if to shake their hand and as they grasp your hand lift theirs up in front of their face and command that they concentrate on their hand. As they do describe what they can see to them and tell them to, "go into trance only as slowly as your arm begins to drift down to your side" At this they will begin to lower their arm and as they do, because they are staring at their hand, their eyes will also begin to close. As their arm continues to drift down suggest to them that, "as your hand touches against your leg you will instantly go deep into trance, deeper and deeper into trance" As soon as they have done this tell them to only pay attention to the sound of your voice and continue with a deepening script such as the one which included in the "progressive relaxation" method.

### **Instant induction two: Induction by shock**

Again, as in the first method, reach out as if you are going to shake the subjects right hand, put your left hand onto their shoulder. As you grasp their hand to shake, rather than lifting it up in front of the subjects face, jerk their arm sharply downward. This will cause them to lunge forward, and, as they do put your left hand onto the back of their head and begin to roll it from side to side. This will disorientate the subject and open them to accept your suggestions that they are getting more and more sleepy. Continue as before with the deepening process.

### **Instant induction three: Induction by fall back test**

This method looks a lot more slick on the stage and follows through from the suggestibility test really well. Stand behind the subject and tell them that they are about to feel an irresistible magnetic force pulling them backwards towards you. Tell them that you will not allow them to fall as you are right behind them and as they begin to topple backwards you will catch them. If anybody seems to be

resisting your suggestion add that the more they try to resist, the stronger this force will become.

As soon as the subject falls back into you, put your finger onto their fore head and pull their head back onto your shoulder and, with your mouth now next to their ear, suggest that they go into trance. Stand them back up and continue with the trance deepening.

As an alternative to standing the subject back up in the fall back method, if you have enough room, as they begin to fall put your finger on their fore head and command, "SLEEP!" as you tilt their head backwards. At this point their legs will give way so be prepared to have to catch them. Then lower the subject as quickly as you can, without causing them any pain, directly backwards to the floor and once again command them to sleep and continue as before with the trance deepening .

By using the fall back method with a number of people on a large stage you are able to work very quickly along a line of subjects, dropping them, like flies, to the floor. This looks very dramatic and will gain you a great deal of credibility as a professional hypnotist with any audience.



## **Practicing instant inductions**

When you practice an instant induction it is essential that your subject is aware that they are going to be hypnotised. I am sure you can imagine the response if you walked up to a stranger in the street and attempted the arm jerk induction. As we have mentioned a failure could jeopardise a show. So, it is essential that you practice before hand. When you are ready to begin practicing the instant methods of induction arrange for a few friends to come to your house and tell them that you are going to hypnotise them the moment they walk through your door. This will help to create a little bit of hype in your friends.

Make sure they all arrive at your house at different times and as each person arrives reach out as if to shake their hand and thank them for helping you with your studies and as they respond by giving you their hand continue with the arm jerk or raised hand methods of induction. Whether your friend goes into trance or not seat him/her quietly to one side so that when your next guest arrives they will think that the person quietly seated is in trance and as a result they are far more likely to go into trance themselves.

A safe way to begin the introduction of instant hypnosis into your stage shows is to use the fall back test before the induction. Quietly give the instruction to, "go into trance" so that the subject you are working with is the only one that can hear you. The benefit of using this method is that, if the subject does not respond, no one else will know what you were doing and will assume that your experiment was to make the subject fall backwards, which they did. If, however, the subject does respond it will look very dramatic and you will gain credibility from both the audience and the volunteers.

## **How the instant induction methods work**

The instant induction method of inducing trance is probably the most mysterious and admired induction method available. It is very different to the "progressive relaxation" method as it makes use of the natural triggers that can instantly hand control over to the subconscious mind. In the earlier days of instant hypnosis it was recognised that shock, fear and stress combined with confusion were an excellent recipe to access the subconscious. This discovery led to an American stage hypnotist coming up with the most extreme methods of induction. He would collar the most sheepish looking subject from his volunteers and bombard him with deliberate and threatening commands to sleep. "Sleep! What d'ye mean? What d'ye mean I say? Sleep I tell ye, Sleep! What d'ye mean? What d'ye mean?"

This extraordinary question, asked in such a forceful manner often resulted in the subject instantly flipping straight into the trance state. I am not suggesting that you use these kind of tactics, if you did then I doubt if you would ever get somebody to volunteer again.

The methods that we have discussed will be more than adequate in inducing trance in your subjects.

Both of the hand shaking methods use the same principle to aid the induction of trance. This is the method of interruption. Everybody knows how to shake hands and it is a single process for them. They reach up shake and let go all in the one action. However, when the action is interrupted, the subject is at a loss as to where they should go next. So, as they stand there in a state of confusion you come to their rescue by suggesting a direction for them to follow... into trance. The hand raising method then makes use of fixation of attention to guide the subject towards trance. Whereas the arm jerk method will make more direct use of the shock and confusion techniques. You should use the arm jerk method on people that you think may be a little more difficult to 'put under' and save the hand raise method for

those which you think may object to having their arm jerked down.

The fall back method makes use of confusion as a means to acquire the hypnotic state. It is at the point when you tip the head back that the confusion is greatest and you make good use of this by delivering your order to sleep just as the subject is at their most vulnerable.

The fall back method will become the method that you will use most often. It has a great advantage over all the other methods of induction in that if at first the subject does not respond you can pass it off as a pre hypnotic test as discussed earlier and continue with the more conventional "progressive relaxation" method. The fall back induction is also one of the most aesthetically pleasing methods to witness from the point of the audience.

## **Awakening the subject**

Getting stuck in trance is what most volunteers fear more than anything else. It is for this reason that you must put the volunteers mind at ease by telling them how simple the awakening procedure is. You will have noticed that I went into the awakening procedure a little at the beginning of the hypnotic induction script. Everything that I said at that point is very true, however, I did not mention the very rare possibility of the subject actually staying in trance after you have given them instruction to awaken.

Every so often you will come across a subject who will refuse to awaken. The reason behind this is that if a persons life is very dull they will enjoy the trance state so much that they will want to stay in it. It's like going to sleep and having a wonderful dream and not wanting to wake from the experience. If you find yourself faced with such a subject all you need to do is gradually bring them round in the same kind of fashion that you would gradually 'put them under'. You can do this in several ways. If you are particularly good at gaining rapport and pacing and leading a subject you can use this method by simply gaining rapport and then slowly getting the subject to follow you out of trance. Another, and a lot simpler method, is to tell the subject that you are going to count up from one to ten and when you reach ten they will be wide awake. Then proceed to start counting and as you do interlace the numbers with suggestions of becoming more and more alert. Using this method you will often find that the subject is wide awake and back to their normal state before you can get as far as the number five. If you are still having problems then you can use shock tactics. Simply turn to another volunteer and request that they go and fetch you a bucket of water as you are having problems getting one of the volunteers to wake. The hypnotised subject will hear this request and will instantly awaken so as to avoid a soaking.

When you awaken the volunteers, except in the case just

discussed, never use shock. Always make sure that you awaken the volunteers gradually and in a good mood. To do this you can use an affirmation on the subject prior to the awakening.

An affirmation can be as simple as telling the subjects that when they awaken they will look and feel better than they have ever felt in their entire lives. Be careful with your language here as the hypnotised subjects mind is very literal. I'm sure you can imagine the difference between metaphorically feeling and looking a thousand dollars and actually believing that you do feel like and look like a thousand dollars.

When you are putting your affirmations together you must always speak in a positive context and in the present tense. What you are basically trying to do with the affirmation is make the subject feel wonderful upon awakening. You can achieve this in many ways. If you like, tell the subject that they have just had a relaxing and refreshing five hours sleep and upon awakening they will feel refreshed, relaxed and alert. If you prefer, then tell them they are beautiful or amazing or whatever. As long as you remember to keep the affirmation positive and in the present tense you really can't go wrong.

## **The different trance phenomena**

Once your subject is in the state of hypnosis you can perform almost any routine you like. The options are endless. What we are going to discuss here are the six main categories of deep trance phenomena. This will help you to keep your shows varied. The phenomena are listed below with a brief explanation of how you might use each of them and what they are.

### **1 Regression:**

To regress is to remember or relive a past experience. Regression is often used on the stage, usually in the form of the subject being regressed to childhood and being naughty at school, or perhaps an early birthday.

Regression is not limited to your life time and people are often regressed, during hypnotherapy, to cure psychosomatic illnesses

### **2 Progression:**

This is the opposite to regression. People are progressed in therapy to help them see how their life will turn out, and, if necessary, make changes to make their future a better one.

On the stage progression is used for such routine as a one hundredth birthday party.

### **3 Post hypnotic suggestion:**

Post hypnotic suggestion is essential for the stage hypnotist. It is exactly as its name suggests, a hypnotic suggestion which is to be carried out after the termination of the trance state. It is used in almost every routine that you will come across and, more importantly, it is used to keep the subject in trance. An example of a post hypnotic suggestion which you will use more than any other

is, "When I click my fingers and say the word 'sleep' you will instantly go back into trance."

Post hypnotic suggestions are also widely used in the field of hypnotherapy. Suggestions such as, "From this moment onwards, whenever somebody offers you a cigarette you will instantly reply, 'no thank you, I am a non smoker'"

It is worth noting at this point that a post hypnotic suggestion will stay inside someone's mind forever. So, lets, for example, imagine that you are performing a show and you turn to a subject and tell them that when they hear the music they will instantly jump to their feet and start performing for the audience. Unless you later delete this suggestion whenever that person hears music playing and where ever they are they will instantly jump to their feet and start performing to the crowd. It is for this reason that you are advised to prefix any post hypnotic suggestion that you give with the sentence, "For the rest of the evening....."

#### **4 Amnesia:**

Amnesia is simply forgetting. Most people suffer from spontaneous amnesia on awakening from the hypnotic state. You will see this as at the end of your shows when your volunteers leave the stage and run to their friends to ask them what they were doing.

You can use amnesia in a routine by making somebody forget a number and try to count, or perhaps forget their name and try to introduce themselves.

#### **5 Positive hallucination:**

This is simply seeing, hearing or feeling something which is not really there. This can be very amusing on the stage if, for example, you were to tell a subject that their hair was growing at a rate of ten centimeters per second and under no circumstances are they

to let it touch the floor. I'm sure you can imagine the pantomime as the subject tries to hold arm fulls of sprouting hair desperately trying to keep it off the floor.

## **6 Negative hallucination:**

This is the opposite to the above and is a good send to stage hypnotist. Imagine the look on the subjects faces as things start to float around the stage, seemingly on their own, but with the help of the invisible hypnotist.



## **Putting on a show**

You should by now be able to induce the trance state in a subject. The next step to learn is what to do once the subject is hypnotised and you have deepened the trance.

A successful hypnotic show must be thought about in the same manner that a choreographer would consider the steps to a new dance routine. It is no good to simply induce the trance and then begin some routine off the top of your head, You must pre-plan the whole of the show baring the following points in mind.

Firstly, think about the way that the show will look from the audiences point of view. Remember that the whole purpose of your show is to entertain. So you will want to make it interesting and exciting for the audience. Don't drag the show out for too long otherwise the audience will loose interest. It is much better to leave them wanting more as this will inevitably lead to more bookings. Always plan your show so that the first routine grabs the attention of the audience, make it something so bizarre that it is funny, then proceed to demonstrate various different trance phenomena always keeping the visual entertainment value as great as possible. End the show with a dramatic grand finale, don't let it slip away otherwise your audience will lose interest.

The second thing that you should consider is the depth of trance that the volunteers are likely to be in. Avoid the more demanding routines at the beginning of the show and try to stick to those routines which actually deepen the trance state.

I have included a vast selection of routines that you can use in the appendix at the end of this book. To help you put your shows together these routines have been categorised into different sections as to whether they are to be used to deepen the trance, on awakening the subject, as a post hypnotic suggestion, on a single subject or with the whole

group.

The appendix at the end of this book will help you to structure the content of your show, but, how do you put it all together? The list below is to help you make your shows successful.

### **1. The equipment.**

The first thing you must bare in mind is, 'has the venue where you are performing got the necessary equipment?' Basically you will need a microphone, an amplifier, a speaker and for certain routines a means of playing music. You will find that most venues are equipped to cope with your performance but it is always best to check beforehand. If a venue does not have their own equipment find out if there is a D.J. on the night of your show. As, if there is, you may be able to use their system. It is also worth investing in a quality microphone as most pub/club microphone are sub standard.

### **2. Your appearance.**

You must be of a presentable appearance, make sure your hair is well groomed and decide on what you are going to wear for your shows and try to stick to the same outfit. This will help you to get known as you begin your shows. Try to make your outfit a little different so that you stand out from your volunteers.

### **3. Setting the stage.**

Before the show ask the owner/manager for about fifteen to twenty chairs depending on the size of the stage. Arrange these in a semi-circle across the stage facing the audience.

#### **4. The introduction.**

If the venue where you are working does not have a compare then you will need someone to introduce you. If you can't persuade a friend to do this consider recording an introduction to yourself which can be played over the venues music system. Make it dramatic and use music to build you up.

#### **5. The entrance.**

If you intend using instant hypnosis then you are advised to make your entrance as dramatic as possible. If you are sticking with progressive relaxation then this is not so important. Greet the crowd and tell them who you are and what you are going to do.

#### **6. Asking for volunteers.**

Never pick on anybody when you call for your volunteers. It should be completely their decision. Of course, you can persuade them with the use of subliminals in your entrance speech.

#### **7. The pre-hypnotic talk.**

Once your volunteers are all seated proceed to explain a little about what they are to expect. This will help to relax the volunteers and get rid of any false pre-conceptions which they might have about trance. It is also a very easy way to bombard your subjects with subliminal messages to go into trance before the induction has even begun.

#### **8. The suggestibility test.**

Conduct the suggestibility test on all of the volunteers to help you decide which are going to be kept for the show and which you will discard.

#### **9. The induction.**

You must now induce the trance state. This is usually a very nerve racking experience for the beginner as the thought of failure would tarnish your reputation. Don't worry about the induction at all. If you have followed all the steps correctly you will have no problem in putting people into the trance state. Whether you use the progressive relaxation method of induction or one of the more dramatic instant induction really doesn't matter.

### **10. Deepening the trance.**

You must now deepen the trance by using the deepening procedure which is detailed in the trance induction script earlier in the book. A very easy and useful method of deepening the trance further is to tell your subjects that when you tap them on the forehead they will instantly go twice as deep into trance. Then proceed to tap each volunteer twice on the forehead in quick succession.

### **11. The hypnotic routines.**

This section is the main part of your show. Think about it carefully and bare the points in mind which are discussed at the beginning of this chapter. The actual performance should last about half an hour to an hour depending on the crowd and the volunteers. Try to get into a habit of performing to the audience as it is all too easy to forget they are there and concentrate on the subjects. Although sometimes it is unavoidable, try not to speed too much time with your back to the audience and make sure that you move around a lot so that you are not blocking anybodies view.

### **12. Awakening the subject.**

At the end of the show awaken the subject and return them to their normal self. You must make sure that you have not left any post hypnotic suggestions in your subjects, as discussed in the section on different trance phenomena. However you could leave some post hypnotic suggestions in the form of

affirmations. Never make any substantial changes to the subject, even if they ask you to (for example to give up smoking) rather than risk dabbling in a subject of which you probably have little knowledge, refer them to a qualified hypnotherapist. (You will be able to find one in your area in the yellow pages)

### **13. Thanking the volunteers.**

At the end of each show make sure that you thank the volunteers and get the audience to give them all a big round of applause acknowledging them as the true stars of the show. This is also a great opportunity to ask a few of the volunteers what they thought about the hypnotic experience. The responses you get are always positive and they will help you to get more volunteers the next time you are asked to perform at the same venue.

After that hand control back to the D.J. if there is one and leave the stage after acknowledging your applause. You should always stay in a venue for a least an hour after the performance just in case there are any problems with any of your volunteers. (There never is but it is better to be safe than sorry)

## **The volunteers**

Although you do not have a great deal of say in who does volunteer for your show and who does not, you do have the last word in deciding who you keep for the whole of the show and who you discard after suggestibility tests. The obvious decision is to discard all of those who do not respond very well. Before you do this you must first consider who you will be left with. Look though the list below and this will help you to decide upon which subjects to keep and which to drop when there is only little difference on the tests.

### **1. Different sexes**

It is best to keep a good selection of different sexes as some routines are best for one sex and some for the other.

### **2. Children**

If a child volunteers send them back straight away as you should never hypnotise anybody under the age of eighteen. You should make this clear at the start of the show before you call for your volunteers. If you were to hypnotise a child, apart from the parents being concerned about what you are doing, the child would probably upstage you.

### **3. Old age pensioners**

Avoid old people at all cost. I would be very surprised if an old age pensioner was to volunteer, but, if they do, turn them down gracefully. Your audience will not see the funny side of your routine if you have a pensioner making a fool of themselves up on stage. There are also a lot of risks with the health of an old person and should anything happen you would be the first to blame.

#### **4. The attractive.**

Attractive people help to keep the audiences interest and spice up the show.

#### **5. Pregnant women.**

Although hypnosis would not harm a pregnant women, if the baby was lost people would start to point the finger in your direction. This is something that you could really do without so avoid the possibility by not hypnotising anybody who is pregnant in the first place.

#### **6. Epileptics**

Do not hypnotise anybody who suffers from epilepsy. Make it clear before you call for your volunteers that you can not hypnotise epileptic people and they are not to volunteer for the show.

#### **7. Schizophrenics**

Again, as with epilepsy sufferers, do not hypnotise anybody that is schizophrenic. Make it clear at the beginning of the show that you are not able to hypnotise schizophrenics and they are not to volunteer.

I hope this list will be of some use to you when you are picking out your subjects. It is also worth baring in mind what you get the subjects to do. Remember that the subjects friends are in the crowd. I'm sure that you can imagine the reaction you would get from the rather large boyfriend after the whole pub has witnessed his girl friend performing a striptease routine on the stage. It is for reasons like this that you must carefully consider every routine in your show. One last point to bare in mind is the name of the stage hypnotist at the moment. It is due to the actions of a few thoughtless individuals that the name of stage hypnosis has been tarnished lately. I make a point of keeping all my routines in good humour, I never get anybody to strip and I

never embarrass or humiliate any of my volunteers. I also try to use routines where the audience are laughing with the volunteers rather than at them. If all stage hypnotist did this then the craft would be widely accepted and appreciated as a means of entertainment. This is what I am aiming towards and I hope that you follow the advise I have given you in this book and aim for the same.



## **Getting work.**

It will not be long before you are ready to put on your first show. This is often a very nerve raking experience for the beginner but it needn't be if you go about it in the correct way.

You should learn your craft thoroughly by practicing on friends. This will prepare you for your next step towards stardom.

Get invited to as many parties as possible and offer to put on a hypnotic show for the guests. People are interested in hypnosis so they will usually say yes. This will help you to get used to performing in front of an audience and, because of the informality (and the fact that you are not getting paid) it won't matter if you make a few mistakes.

The next step is the big one. You need to actually perform to the paying public on stage in a public place. Sounds daunting doesn't it. Well look at it from this point of view and it's not. Your first paying show could be performed at a works party or perhaps your local where nearly all of the people there will be your friends and you have probably hypnotised them hundreds of times before.

Also don't worry about stage fright. I never would have been able to get on the stage in front of a crowd before I learnt hypnosis. But, when the time of your first show comes you will probably find that, like I was, you will be far too worried about the actual content of the show looking good for the audience to even think about stage fright. After your first show you can't wait to do your second and it gives you a buzz when people start to recognise you in the street.

A logical progression from the pub/club scene is to go on to bigger and better things (and usually bigger and better pay) like the local night club. And once you feel that the

night club scene is small fry, go for the theatre.

Great profits can be made if you consider the possibility of television. If you want to venture in to this side of things you are well advised to get yourself an agent. Another tip which will help you get onto the box is to approach a local cable channel and see if you can do a show for them. You probably won't get paid for it but it will look excellent in your c.v. and the experience you will acquire, and the contacts you will meet, will prove invaluable.

Make sure that potential venues know your are available. Remember they will not come to you, you will have to go to them. Phone venues and speak to the manager about the possibility of you performing at their establishment. If they need to consult a partner tell them you will phone back for their decision rather than leaving your number. As it is all to easy for them to forget about you. You won't get unless you ask and don't be shy to ask, and ask again.

### **What to charge**

When you begin to perform publicly you will need to decide upon what you are going to charge. This greatly depends upon whereabouts in the country you live as prices are far greater in the south than in the north. Never under charge, ask for what you feel you can get. If you do start by undercharging you will find that people will begin to take advantage of you and your earning potential will be greatly reduced. As a rough guide, I live in the Midlands (UK) and I charged £60 for my first show in a pub, and £120 for my first show in a night club. (This was some time ago, it is a good idea to look through a phone directory for other hypnotists in your area, ask what they are charging and base your fees on that.)

## **Conclusion**

If you apply all of the instructions I have given you in this book, with a little bit of practice you will very shortly be earning a substantial income. I have told you all I can, and it is now up to you. I can not make you go out and practice hypnosis but that is what I urge you to do. My long term aim in the hypnotic field is to establish a hypnotherapy clinic giving free treatment to its patients, funded through stage hypnosis. I thank you for helping me get one step closer to this goal by purchasing this book. It is only through the safe and proper use of hypnosis on the stage that we will be able to clear the name of the stage hypnotist and gain acceptance in both the field of entertainment and, through its help, the medical profession. Remember that as long as you practice, you must have respect for those which make your show, and ultimately make your money, the volunteer.

## **Appendix one**

### **Hypnotic routines**

#### **Trance deepening routines for the whole group.**

##### **Bikers**

All the subjects are seated. Tell them they are all hell's angels astride their brand new Harley. Get them to rev their bikes and pull a horrible biker face to the biker to their right. Make them all race and tell them they must make the sound of their bike as they do.

##### **Horse race**

Tell the subjects they are on their race horse at the grand national. Make them put their helmets on. Grab the reins because their under starters orders and their off. Commentate the race as they come up to each jump and then and then the final battle to the finish line.

##### **Freezing cold**

Tell the subjects they are getting colder and colder and they will start to shiver. Tell them it is getting colder still and they must huddle together to keep warm.

##### **Funniest thing**

Tell the subjects that when you count to three they will see the funniest thing they have ever seen and they will be rolling with laughter, and the more bizarre they laugh the funnier it will get. Tell them they will feel the laughter coming as you begin to count but they are not allowed to laugh until you reach three...one...two...two and a quarter ...two and a half...two and three quarters...three.

##### **Sun bathe**

Tell the subjects they are lying on a hot beach and the sun is blazing down. They don't want to get burnt so they will have to put some of their imaginary sun tan lotion on.

This will give you an idea of a few routines to use at the beginning of your show. Through out the routines described above the subjects eyes should remain closed, tell them this at the beginning to avoid confusion.

### **Post hypnotic suggestions**

#### **Naked vision**

Tell the subject that when he awakens, whenever he tries the pair of glasses on that you are about to give him all the female members of the audience will appear completely naked. Awaken him tell him you have an experimental pair of glasses that you would like him to try. Let him put the glasses on and watch his face. You can sell him the glasses then, at the end of the show give him his money back telling him he has been a great sport.

#### **Apples and onions**

Tell the subjects that when they awaken you are going to give them an apple to eat and they will find it tasty and delicious. Wake the subject and give them a raw spanish onion. They will proceed to munch away quite happily.

#### **Face cream**

Tell your subjects that when they awaken they will believe they are on a T.V. commercial demonstrating a new face cream. Wake the subject and hand them a pot of jam. Stand back and watch the fun as the subject happily smears the jam onto their face.

#### **Flour wash**

Follow the face cream by telling your subjects that when they awaken they will realise what they have done and want to wash the jam off in the bowl of water that is in front of them. wake the subjects and hand them a bowl of flour. They will all quite happily proceed to wash their faces in the flour. (It is worth being careful when deciding who you are going to make a mess of, young lads are usually the best as they are game for anything.)

I'm sure you can use your imagination to come up with many more post hypnotic suggestion that you can perform. These are here to simply help you to get started.

## **Grand finales**

### **Big brass band**

A classic favourite grand finale is to get all of your subjects to become individual members of a big band. Get them to start tuning their instruments and start the music. Let them play for a couple of minutes and then, as you fade the music away tell the audience that you have come to the end of the show.

### **Dance**

Music is excellent for the final routine as you can use it to play yourself out. Get all of the volunteers up and put on a tune with a well known dance, Y.M.C.A. by the village people is excellent for this purpose. Tell the crowd that it has come to the end of the show as the volunteers dance you out to the music.

I hope that this section has put your brain into overdrive and you are already coming up with countless routines that you will soon be performing to the public.

All it leaves me to say now is GOOD LUCK as you embark on a journey that is going to change your life.

## **Questions or comments?**

If you have any questions or comments drop me a line. I would be delighted to here about your progress with hypnosis, my email address is:

[steve@inducingtrance.com](mailto:steve@inducingtrance.com)

If you have enjoyed this book, and you would like to offer an endorsement please mail any comments to:

[hypnobook@inducingtrance.com](mailto:hypnobook@inducingtrance.com)

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