Beyond Games of Trance

Hypnotism
Hypnosis
Fetishism
and
BDSM

Alex Tsander

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HBDSM

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Foreword

This work is intended to elaborate theoretical issues in terms of both actual and conjectured practice, as is sometimes called "praxis". Application of techniques described is not encouraged and any such practise is conducted on the initiative of those concerned and at their own risk. Consequences of various kinds not least for personal relationships are herewith stated as a potential hazard and apart from this warning, beyond the scope of the present work.

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Preface.

In Beyond Hypnosis I set out at
length and in 400,000 words of detail
the history, scientific study, practise
and theoretical account of hypnotism.
This stressed a social-psychological
account of the topic.

In Beyond Erickson I concentrated
on producing the first ever critical re-
appraisal of Milton Erickson to
explain in terms of known social-
psychology the things which he
claimed to have occurred in his
demonstrations of hypnotic practice.

In The Art and Secrets of Stage
Hypnotism I sought to clarify in a
detailed explanation of practice the
social-psychological account of
hypnotism using stage performance
as its model. That work was written in
the manner of an instructional guide.

I have adopted this approach of the
instructional guide again in the
present work whilst seeking to

Introduction

I took up the study of hypnotism in 1990. I had been virtually phobic about it up until then. Anecdotes, rumours and suspicions about hypnotism and hypnotists are entwined with my recollections far back into my early years.

I continued to be afraid of hypnotic things, even though unwittingly experiencing hypnotism first hand, both as a self-administered procedure (following instructions for relaxation exercises on the early version of day-time television) and as the victim of other peoples manipulation. It has long been known that hypnotists who try to abuse their skills seek to cover their tracks by instilling in their victims an urge to avoid the topic. This eventually added another layer of mystery and fear to my perception and avoidance of everything hypnotic. I came to base suspicion and fear of hypnotism not just in what might happen but the

Fear is one thing that some of us feel about hypnotism until we learn what it really is, what its limitations are and its possibilities too. Much the same can be said about many topics. Another being the ideas that people have about the fetish scene if they know nothing about it. Fetishists and those who study them (sociologists, psychologists and various writers) often state that they are better adjusted and more responsible than those who repress or conceal unconventional urges. It is commonly asserted that those who participate in activities involving consensual exchange of power in a sexual context, Bondage, Domination, Sadism and Masochism (BDSM) are very much less likely to be abusers and rapists than those who are supposedly "normal". I haven't seen scientific evidence for this but it is something I am willing to believe and does seem to fit my own impressions. However, in general, I would say there as many individuals with nasty character and tendencies

stage hypnotist with training as a psychologist I was perhaps uniquely placed to do so. The result was The Art and Secrets of Stage Hypnotism. In the form of a "how to" of the topic I actually described how social-psychological processes occurred in the real situation of a stage hypnotist show, usually the hypnotist, following tried and tested techniques, unaware themselves of the minutiae of the dynamics occurring.

The present work is conceived along similar lines. Now the emphasis shifts from social-psychology in the group interaction and public situation to individual psychology in interpersonal relationships and the actual subjective experience. What has been called by philosophers, "phenomenology". In the field of stage hypnotism my writings reflect four things, my training as a psychologist, my knowledge of the scientific findings relevant to the topic, three decades of hypnotising

the one-to-one level I realised what I consider a revolutionary re-structuring of the procedures of hypnotism to maximise the results. On stage, I was forced by the circumstances normal at such events, particularly the presence of extremely loud high-tempo music, to develop a visually biased non-verbal approach that emphasised elements relevant to those audiences which go beyond the parameters of that expected in a conventional stage-hypnotist act. Comedy is conventionally fore-front in the general sphere. In the fetish context interactions embodying an apparent, consensual, exchange of power are the core element. What is known as "Bondage, Domination and Sado-Masochism", or "BDSM".

I maintain that many of the dynamics that play out in a fetish scenario, BDSM in particular, even where no hypnotism is formally present, correspond with, echo or are even

guide to technique as a way of elaborating and exploring theoretical issues. However, in order to understand the methods I describe, it is necessary often to start with elements of theory. Theory and practise are explanatory scaffolding for each other! In this respect I am using the word "theory" in the everyday sense of guiding principles of practise rather than in the scientific sense.

There are four main sections.

In the first part I begin by going over some of the terminology and facts. The myths of "hypnosis", what hypnotism is not, leading to what it is, what it cannot do before what it can. Importantly, how stage hypnotism is distinct from hypnotherapy and why it can result in far more dramatic results.

Then in the second part I set out a summary of the conventional art of hypnotic technique which applies

context, then there is no need to feel cheated to discover that this section on general and stage technique also appears elsewhere. Regard it as a free extra for those who have missed the previous book! On the other hand, the elaboration of stage technique in that earlier book goes a lot further and into much greater detail with regard to its topic than the part reiterated here.

In the third part of the present work I bring in the topic of fetishism and BDSM practices. How these overlap with hypnotism already, even before any hypnotists get involved. How an understanding of each casts light on the other. How this leads to a fundamental re-configuration of technique. What that means both in practise and theoretically. As in the previous book spot-lighting stage hypnotism, the other aspect of this work is that it does indeed set out specific techniques, approaches and methods. In this instance in the

In the final section, on "conclusions" I explain why I believe that even between consenting adults there is a limit as to what can be consented to or requests assented to, issues arising out of that preceding section. Why it is that I say that there are areas that should not be explored and why nonetheless I broadly describe those things, itself ultimately decided by ethical reasoning. I will round out the ethical, political and cultural matters raised in the book. issues that must be addressed by anyone should they actually engage in any of the legitimate practices outlined in the preceding sections of the text. This is not a claim but an insistence. Consensuality, mutual respect and care are fundamental.

Safety first is the bottom line!

Part One.
Fundamentals.

Hypnotism and "Hypnosis": Reality and Illusion.

That heading is not just a glib phrase. As you learn more about hypnotism, it becomes apparent that the reality of the technique, its capabilities and potential are quite distinct from the prevalent pop-psych notion of hypnosis: Hypnotism is a reality, "hypnosis" is an illusion. Confused? Hopefully not, but if you are one of the many who find that statement confusing, just read on and all will become clear.

Few topics are of as broad and enduring fascination as that of hypnotism. There are few topics so widely and fundamentally misrepresented. There is virtually no other topic about which commonly accepted "expert" opinion, as it is represented in the popular media and expressed by practitioners, is so utterly and blatantly wrong!

That is a pretty strong assertion. But

"chestnuts" of hypnotic mythology. That a person can be induced by hypnotic suggestion to become so profoundly deaf that a pistol can be fired adjacent to their ear and yield no reaction.

Leaving aside the idiocy of performing such a stunt (the victims hearing would be wrecked whether they showed a reaction or not) the rumour of this alleged "demonstration" has been repeated by various authors over many decades and none has ever provided a reference for its actual occurrence. It is apocryphal. But nor is that important. What is of crucial importance is that three decades before Waxman repeated this myth in the authoritative pages of Hartland's, T.X.Barber had used a very simple experimental ploy to demonstrate that deafness supposedly induced by hypnotic suggestion is utterly fallacious.

To do this required subjecting

this precious assertion and you must begin to wonder what is left? Indeed, the truth really should give one pause to wonder what in reality is left of the "phenomenon" of "hypnosis". It was H.W.Underwood who in 1960 recognised a very simple test for the "veridicality" of this effect. When a person who is hypnotised and reports "seeing" a suggested image of lines converging upon a vanishing point and then "superimposes" this image upon a "target" of parallel horizontal lines, they *should* see the "Ponzo effect". The parallels appear to bend. That is what we see when the lines are really there. Now, anyone who knows this can pretend that they see the parallels bend. But that does not explain the fact that those who pretend to see the converging lines superimposed upon the parallels without aleady knowing about the effect *do not* report the bend! In fact, non-hypnotised participants told to "imagine" the lines report the effect as often as those

into this. Let us not even cite the research of Ludwig and Lyle whose hypnotic induction method entailed having the participant pace up and down intensely whilst they shouted at them . No, let's just jump to a really glamorous piece of research, conducted by no less a traditionalist and defender of most orthodox opinions on "hypnosis", Ernest Hilgard. In conjunction with his colleague Eve Banyai, Hilgard famously demonstrated the practicality of hypnotising participants who are not merely awake, riding exercise cycles, but becoming *more* alert as they "go under"!

These are but three instances of two things. Firstly, what Barber called the "lore of hypnosis", that is, the collection of beliefs and assertions that are passed on from writer to writer, generation to generation. Secondly, that a gigantic gap exists between that set of assertions and the actual facts as established when they are put to the test. Pretty much

Hypnotherapists and "clinical" hypnotists. Such are the "experts" popularly endorsed by the media and publishers of self-help guides.

Obviously, purveyors of snake-oil have been around since the very origins of hypnotism and Mesmerism before it. They have long had a knack for devising various supposed "experiments" that are in fact stunts for the demonstration of the alleged "power" at their disposal. As Clark L.Hull pointed out these "experiments" were a travesty of scientific practice, lacking control conditions or any kind of baseline data. They "revealed" feats by hypnotic participants that were in most cases later shown to be perfectly normal for non-hypnotised people. A classic example being the "experiment" by Heillig and Hoff which showed that when hypnotised participants were told to "hallucinate" food, the contents of their stomach (pumped out) exhibited reactions consistent with the type of food

commission of inquiry into the practice of Mesmerism under the tutelage of a number of scientists including Benjamin Franklyn conducted an informal experiment that demonstrated the status of "Animal Magnetism" to be that of a placebo, *avant-la lettre.* Whilst in England, William Haygarths study of the alleged effect of Perkinean therapy (an import from America every bit the rage in Britain that Mesmerism was in France) is now regarded as the first instance of a controlled double-blind clinical trial in history. A century passed before Paul Young conducted a brief study of hypnotic phenomena and then the grand master of scientific psychology Clark Hull took the stage.

Hull is known principally as one of the "fathers" of American Behaviourism. His ingenuity in experimental design and the rigour with which he articulated this discipline in practise was proportional

Hull established a team of researchers at the University of Wisconsin, Madison, later moved *en-bloc* to Yale. The studies recounted in his book "Hypnosis and Suggestibility: An Experimental approach" (1933) addressed many of the key "phenomena" of "hypnosis". His work in the field was eventually stopped due to "complaints" from academicians, supported by…none other than the medical faculty, who in that instance likened hypnotism to an occult art.

The pattern which emerged from the work of Hull's team had two aspects. Firstly, that many supposed phenomena, such as suggested amnesia, are without basis in fact. Secondly, with long term significance, that the phenomenon of suggestion is real, but occurs in both hypnotised and non-hypnotised participants. Most evidently (and objectively measurable) in the effect of unintentional "ideo-motor"

straddled like a colossus. Of course the greatest dabbler in hypnotism in the Nineteenth Century, J.M.Charcot, had established his reputation upon the basis of very solid research in neurology, earning him the soubriquet "Napoleon of The Neurosese". Erickson's patently fantastical claims among a million words of books, papers and interviews almost entirely escaped critical examination (the exceptions being in a colloquium featuring his friend A.M. Weitzenhoffer and part of one chapter in "Against Therapy" by Jeffrey Masson) until I published "Beyond Erickson" in 2005. In the sub-title I chose to refer to him as "The Emperor of Hypnosis". It was the translucence of his robes that I had in mind. Robes that in the minds of his generations of disciples were those of a veritable wizard. A preternatural "phenomenon" unto himself, able to hypnotize by a glance, to conjure hallucinations with a whisper, to distend time and warp space. His actual accounts of such

close scrutiny of Erickson's accounts of dozens of cases that hypnotism was a relatively minor, often indiscernible aspect of his "strategic therapy". His techniques often amounted to hectoring, cajoling, bullying, arm-twisting, blackmailing and otherwise dog-cunningly tricking his patients into actions that would have a direct practical effect upon their circumstances and prospects.

The classic example of this being of his "treating" a lesbian and a gay man, each of whom faced problems in their professional lives as a result of their clandestine inclinations, this being in a less than "open" era. Erickson saw the ultimate criterion of mental health as being married with children. Yet he also saw that the biggest problem facing these clients was their obvious lack of a partner rendering them suspect in the eyes of their employers. His "therapy" consisted of telling each of them that at a certain place and time they would bump into the solution to their

terminology. Pundits waffle on about "hypnosis" this and "hypnosis" that, whether they be referring to a technique, its putative effect, its application, the business it sustains or the lifestyle it may finance. I.e, "Paul McKenna *is in* hypnosis!". As one person recently said to me "I've my house, my car, my truck and my boat and hypnosis paid for all of it, so it must work." The result is a consequent woollying of any discussion of the field. Why would Eskimo's have dozens of words for types of snow ? Because it permits of a refinement in the precision with which one can discuss the topic, so important to them. By the same token, if one cannot distinguish between the art, technique, practise, effect, manipulation, application or business of the hypnotic, but arbitrarily label the whole lot "hypnosis", how can one begin to order clearly ones thinking on the topic? For Erickson, this terminological ploy served to imprint

and the kind of hollow "experts" referred to earlier misinterpreting the more impressive seeming data obtained from research into the electro-physiology and vascular "economics" of the nervous system. This is the "brain imaging" revolution that I have promised to address and we can pause to consider it now.

To start out, we need to realise that the popular media readily confuses two types of study into activity in the brain and that this is largely the fault of the scientists who present it. Science requires a lot of money. If you are a research scientist you earn your keep by obtaining grants. As in any area of grant funded work, publicity is essential. Scientists eagerly court publicity through the popular media via press-releases touting new "discoveries". Long before the research topic is fully mature. This is why many people have noticed over the years that the media first report "scientists say this" and not long later "scientists say

unchallenged opinions and attitudes of the culture they come from, whether they agree or disagree with them, either leaning resulting in equally distorted representations of a topic.

Much of the problem, however, is the fault of scientists themselves, as well as (they protest) those responsible in their employing bodies for dealing with the press. Aside from their enthusiasm for publicity, driven by financial necessity, scientists are by and large extremely poor communicators. People like Stephen Hawking who write best-selling books are unusual. Even those who write well, such as the confusingly similarly named Richard Dawkins have a way of alienating and confusing the people they are trying to "educate", partly because of that condescending attitude itself. If you read text-books written by rank and file authorities who are the real experts in their fields, you find that the level of communication on

that statement. Like people weho give misleading route directions to their locality based on the knowledge of the locality that they have but the visitors they are directing do not. Then, after forty years of this, in an interview, he expressed his dismay at the public's poor grasp of evolution. Well, he had his chance. He blew it. He didn't even recognise his own part in that disaster.

There are many similar pseudo-experts who write about hypnotism. They are an even worse influence. But as I have stated, it is partly due to the comprehension-disconnect between actual experts and the people who write about their work. The topic of studies in neuro-science are a case in point. The most obvious detail being the tendency to confuse electro-physioligical studies and "brain-imaging". Electro-physiological studies often use data gathered from electrodes placed on the scalp. This is one approach, the old Electro EncephaleGram or EEG

and modeling algorithms. These are written by mathematicians and broadly used by researchers the way they would use a microscope without necessarily understanding optical physics or the engineering process used to grind different lenses. Some microscopists are also physicists and optical engineers. Some psychologists are also mathematicians. One psychologist I knew was, strangely, also an expert in optical observation who patented a system for canceling out atmospheric distortions in optical astronomy! By and large, however, most people use their high-end research tools in the manner of a "black box": system. They put data in one end and take what comes out the other and leave it to the, other, experts as to what goes on in between.

This is particularly true in brain imaging. The physics and mathematics involved are abstruse. In some areas involving quantum theory, This isn't anything even

Taylor and Francis, 1998), you find this point is spelled out clearly.

That author cites numerous examples of how studies of the same thing under replicated conditions in different laboratories by different researchers and processing teams yield wildly different results. He provides the resultant images from three studies of working memory, Melliers *et al* (1995), Gabrielli *et al* (1997) and Monoach *et al* (1997) that are entirely different (Papanicolaou, *Fig* 67, p103). Moreover, he reports how George *et al* (1995) locate "sadness" activity in the left and right anterior cingulate gyrus coupled with the left pre-frontal cortex but Lane *et al* (1997) "see" the same thing in the medial pre-frontal cortex, the thalamus, the mid-brain, the anterior temporal cortex, the mid temporal gyrus and another five locations in addition to those! Inconsistency taken to laughable extremes. You might as well take a picture of a brain

victims to study and the process known as function-to-structure deduction developed into cognitive neuro-science.

With the advent of the Electro-Encephalogram (EEG) in 1928 and later Computer Aided Tomography (CAT), Positron Emission Tomography (PET), Magnetic Resonance Imaging (MRI), Functional Magnetic Resonance Imaging (fMRI) and Electro-Magnetic Resonance (EMR) it became possible to correlate behavioural deficits with lesions that were not externally identifiable. They then started to study healthy, un-damaged brains.

The latest step has been to reverse the deduction from Function-to-structure and seek structure-to-function correlations. This is the "bridge too far" where psychologists have come unstuck and their status as scientists again comes into

which causes which without experimental data. As that great British psychologist Richard Gregory said to me, "Sunset always follows sunrise but sunrise does not cause sunset". The rotation of the Earth is a third variable, not in the picture. Yet many so-called "studies" in psychology comprise of nothing whatsoever but correlations. Moreover, it has been noted for decades that roughly 97% of all published papers in psychology journals offer a confirmation of hypothesis, which to anyone schooled in the "hard" scientific method, physicists, chemists, geologists, seems utterly ridiculous. Such unashamed confirmation bias is surely a shameful thing.

At the level of structure-to-function inference, psychology is composed almost entirely of conflicting theories, contradictions and disputes with very few facts being argued about very fiercely. Typically, studies are based on a handful of people and the

in Psychology. So I *do* know what I am writing about.

Psychologists realise that most of what they've discovered for decades has only posed more questions. It is an arena of intense dispute, doubt and debate. We are all, basically, in the same place, lost in the middle of a jungle as dense as the Congo and as big as Australia, looking for clues as to the shape of that forest and a way out of confusion. Even the most advanced tools used are no more up to the challenge than climbing up a tree to get a better view. To map this uncharted mystery requires many people climbing many trees and using ingenuity and deduction to piece together the clues. Using brain-imaging is a help. Its like having the use of a very big periscope instead of climbing trees. It doesn't fundamentally alter the picture. In Psychology, that picture is gradually built up through conducting experiments. Whether you use brain-imaging to measure the results or

reply "Yes". Compared to a non-lying condition their brains may well light up differently. Does that mean that this pattern is a "state" that *causes* them to lie? Clearly, the proposition is preposterous!

Put in everyday terms we can consider how different parts of out brain alter their levels of activity in respect of what we are doing. Driving involves spatial coordination and activity located in the right hemisphere. Discussion entails activity in the left hemisphere. Reading and writing entails some of each, including also visual activity. Of course the actuality is far more complex than such crude distinctions. Different areas of each hemisphere distributed around the whole brain are engaged in combinations. This is what we see when someone who is a responsive hypnotic participant is engaged in that activity: an activation of combinations of cerebral resources appropriate to the behaviour that is

The broad history of research leads us to the orthodox view of hypnotic behaviour found in academic psychology. It originated with the concept of hypnotic behaviour being the product of the participant enacting "cognitive strategies" . "Strategic enactment". Strategies of thought that generate a subjective version of events. The less responsive or "poor" hypnotic participant, lacking the strategies, fails to imagine the effect, such as a "negative hallucination" that is my becoming invisible when I "suggest" it to them. They continue to see and admit that they see me. The good participants on the other hand effectively trick themselves into imagining that they cannot see me. They force me out of their awareness the way a child does the miserable prospect of the impending new school term!   The same goes for such things as amnesia. It is quite commonplace for someone to choose not to remember something. "Hypnosis" doesn't come into it.

of "hypnosis" to explain.

This brings up two fundamental misunderstandings about this "sceptical" as opposed to the "credulous" view of hypnotism. Particularly in relation to the work of Barber and his colleagues, Chavez and Spanos. The use of control participants who are not hypnotised but can produce the same effects as those who are, often provokes a response that Erickson himself raised in an interview: "Because it can be done without hypnosis does not mean it cannot also be done with hypnosis." The whole point of such control replication of hypnotic "phenomena" by non-hypnotised participants is that unless there is something they cannot replicate, then there is no reason even raise the possibility that there might *ALSO* be *another* explanation, ie "hypnosis".

Analogy: The suspect was with his

There is also the fundamental scientific principle of "parsimony". That the man shot her himself explains all the details with the smallest number of facts: he did it. The alternative claims require us to bring in additional explanations of parts of those claims and may not explain all of the facts even then.

This is tied to the ultimate scientific principle: "falsifiability". If you cannot disprove a conjecture then it isn't scientific. Scientifically, you can say that, OK, if the blue dwarf was there and left via the window, he should appear in the CCTV recordings from the building opposite that cover that scene. That is a genuine scientific hypothesis. The "null hypothesis" is that if there was no blue dwarf none will appear in those CCTV recordings. You can test the theory by looking at the CCTV recordings. If the dwarf doesn't appear, then that hypothesis is proven wrong and the null hypothesis is confirmed. But if

Roles are culturally engendered programs of behaviour that govern social interaction . When operating unconsciously as un-considered habits of behaviour and thereby unopposed they constitute a powerful set of tracks directing the conduct of every conventionally adjusted person in everyday life. In extremis, we see how such roles can be characterised by an aspect of intense compulsion, as indeed illustrated by that aforementioned famous work of Stanley Milgram. That study has been followed in the decades since by a large body of similar research. Some of it utterly eye-popping. Take Sheridan and King's repeat of the Milgram study in which participants were enjoined to give *real* electric shocks to visibly distressed puppy dogs! Bickner's study in which it was shown that merely appearing to be an authority figure empowered an individual to have members of the public (who had no idea they were part of an experiment) obey a command to give money to a

by our culture, society or context. This tendency reaching right into the fundamental processes of neuro-physiology, where traditional "feed-back / up" models are being supplanted by a conception of vision in particular that allows for "feed forward / down " .

Against the background of such a broad and far-reaching field of research it becomes increasingly easy to understand the interaction between hypnotist and participant. The hypnotist employs methods, including the manipulation of expectation, context and subsequent recollection of the interaction, which engage multiple subtle aspects of normal behaviour. The good participant is one who is responsive to these influences and in response has what they recall as being a "hypnotic" experience. That including both the objective (compliance with the hypnotists demands) and the subjective (belief that they could not resist, had really experienced ultra

advocating such an acknowledgment on the part of all hypnotists since 1995 .

This brings us down to the basic distinction between "hypnotism" and "hypnosis". Something I said I would explain, earlier. It is a critical matter of semantics upon which debate commonly founders. So you must ensure that you have a total grip on what I say in the next paragraph before going any further.

It is this: we need no longer waste our time looking for a supposed "state" of "hypnosis". All hypnotic behaviour can be explained in terms of normal psychology. *"Hypnosis" doesn't exist.* <u>BUT</u>*, hypnotism, that body of techniques that has been found efficacious in inducing certain behaviour in an appropriate participant, most definitely works!* As I have demonstrated with thousands of volunteers over the past two decades.

the methodology by which that illusion is created. It is analogous to the relationship between stage magic and the illusion of magical occurrences which it creates.

That point about what distinguishes someone who is hypnotised from another who only pretends to be is critical to understandng what hypnotism is. In order for there to be such a thing as hypnotism such a distinction must be possible. To those with no understanding of the social-psychological model it seems that it means no such distinction exists in that account. However, that could not be further from the case. The distinction is very easy to grasp if we think in terms of people watching a movie. Theodore Barber first brought up the analogy between imaginitive engagement with a movie and being hypnotised. This "movie paradigm" firstly explains hypnotic effects as analogous to the effects experienced when a responsaive audience member watches a movie, knows

Implications.

The implications of the new perspective outlined above are many and far-reaching. They are perhaps most explicitly illustrated in the context of stage hypnotism.

The demonstration of hypnotism and, before it, the "Magnetism" of Mesmer *et al*, was from the very outset inextricably entangled with the process of "discovery" and "application" of these "phenomena". This cannot be stressed too highly. Mesmer himself was a showman. His therapy practise was a theatrical undertaking. His successors and those who contradicted his views, paving the way for hypnotism as we know it, such as the Abbe Faria and Baron Du Potet de Sennevoy (an invented title) actually gave regular performances in direct concurrence with their teaching and therapeutic work. James Braid, to whom is attributed the very word "hypnotism"

This duality continued into the Twentieth Century and is exemplified by, again, none other than that "Emperor of hypnosis", Milton Erickson. A man who wrote scathingly of his disgust for stage hypnotism yet who built his reputation as a hypnotist almost solely upon the "demonstrations" that he staged throughout the U.S.A and Mexico. Reading his own accounts of such "lectures" it is apparent that they were nothing of the kind but, as a matter of fact, stage hypnotism masquerading as a pseudo-medical demonstration.

The importance of stage hypnotism in this history is that all the major alleged hypnotic phenomena ultimately derive from things "demonstrated" in a theatrical context. Whilst modern hypnotherapists take great pains to disassociate themselves from stage hypnotism (although there are some who openly conduct both practices) the truth is that the entire fabric of

Let us leave aside anyone who would use stooges. I know of no examples and based upon my extensive experience of audiences it would seem to be a perilous practice to contemplate. Even though one uses entirely genuine volunteers who one honestly has never met before, the accusation that they include stooges is commonplace. To actually use stooges would be to risk at the very least outrage. How would one work several times a week, year in and year out, around the country but also repeatedly in the same places without either recruiting armies of these hypothetical stooges or having them recognised in their serial appearance? Certainly the Nineteenth Century practice of using regular participants or "mediums" was liable to their being stooges. But the environment in which modern stage hypnotists work is so utterly different. The bottom line being, after paying the stooges, in addition to ones legitimate road crew and other

was Barber thinking? What audiences want to see are large and very loud, very visual aberrations of normal conduct, at the very least their friends being attacked by imaginary ants and mosquitoes, but extending to such things as talking Martian, ordering "Pigs Piss" from the bar, searching the audience for "stolen" parts of their anatomy, feigning sexual congress with toy animals, giving birth to others, etc, etc, etc. The kind of behaviour which I have been inducing complete strangers to engage in for the decades.

So how DO we explain this panoply of the "phenomenal" if not by adducing the actual "phenomenon" of "hypnosis".

Again, let us leave aside those factors which would be utterly unreliable as a prop for such proceedings. You cannot expect to turn up at a small venue and expect to reliably discover, time after time

not "hypnosis".

The hypnotic induction indeed plays a part in this. But the mere fact of having successfully conducted the induction is in most cases not sufficient to obtain from the participant anything by way of a substantive or even *interesting* response. The process has to be much broader than that. It entails manipulation of all influences upon the participant, from before we even meet them (the information given in advance publicity), to include the working environment, their friends, the audience, and a plethora of variables impingent upon proceedings from their initiation, *through* the hypnotic induction, and *onwards beyond this*.

There are two things that one learns from the close observation of a few thousand hypnotic participants. Firstly, that the behaviour of participants on close and sustained

viewpoint. For a start, it is worth glancing in passing at its relevance to that recurring theme of compulsion. This, surely, is at the heart of the general thinkers conception of what it is to be hypnotised: blind obedience. Even though pretty much everybody accepts that when a stage hypnotists gets volunteers to behave as though they are viewing the audience through "X-Ray Specs" they don't really see through peoples clothing. How could they? We nonetheless also agree that nobody can get a bunch of strangers to imagine that together without some special ingredient, that being hypnotism. Compliance with indicated routines is the defining characteristic of the situation.

In the Nineteenth Century there were scores, if not hundreds of legal cases hinging upon a nefarious individual compelling another to do their bidding by means of hypnotism. In

Irrespective of the actual social composition of stage hypnotism as a profession. Although I for one describe myself as a "Prole" and see no reason to apologise for the fact that my performances generally cater to "lower class" sensibilities, exhibited as they are by audiences of all classes!

Pause here to consider the two distinct phenomena that we need to address. One is that it is clearly possible to manipulate people. There is nothing controversial about that. It is part of life. Moreover that this manipulation can be formalised into techniques. Call them salesmanship, therapy or hypnotism, among others. The other phenomenon, quite distinct from such normal psychology is the alleged ability to control someone by means of the induction of a supposed "state" of "hypnosis".

In the Twentieth Century the attempt to demonstrate a *bona-fide* "power" of "hypnosis" in this regards was a

century to the kind of pseudo science which Clark Hull castigated in his 1933 book. Any bright school science student could point out that these stunts lacked the very most basic pre-requisite of a scientific experiment, a control condition. Most people who cite these pseudo-experiments as "evidence" for their faith in the "power" of "hypnosis" either do not know or choose to ignore the fact that when Watkins' famous snake-handling stunt was repeated with non-hypnotised control participants, they complied with the command to reach for the venomous reptile as often as those who did so supposedly "under" the "power" of "hypnosis". Watkins' work was trash!

The ultimate illustration of this kind of rubbish and of Watkins' somewhat creepy obsession is found in his paper about supposedly forcing a participant to become hypnotised "against *her* will". I emphasise that it was a female participant to give a

either. For a start, how would he have known that what the secretary "revealed" actually *was* classified information? Even if a third party who knew was asked, would he say "no" and have the deluded professor go on probing with the danger that something really would pop out? Wouldn't it be safer just, like the nurse, to give the nutter what he wanted and say "yes", its real data, "amazing professor, you've done it". Whilst the episode with the "attack" on the officer bears an uncanny resemblance to the kind of scenes which I have hundreds of times created in shows in which no-one was exposed to any actual danger at all. Where the "assault" (on, for example, the man who supposedly stole the volunteers' million pounds lottery winnings) may appear very real to the audience but on close observation (and in video replay) can be seen to be merely a pantomime of a genuine act of aggression. I hasten to add, such outbursts are not directly suggested by me, but

no anxiety. It means exactly what the words say: "They *showed* no fear". It is easy to induce a participant to act as though they are afraid of something. It is easy to induce a participant to act as though they cannot see the hypnotist. It does not mean that in fact they are afraid of that object, or actually do not see the hypnotist (as research outlined earlier confirms). By the same token, it is going to be easy to induce a person to act *as though* they are "cured" in the safe setting of the TV studio. For the time that the "cure" is on display! It does not mean that this "cure" will continue off-stage. In effect, it does not mean that it is in any sense a cure whatsoever! It is merely a transient behaviour. An illusion.

Worse than this arose when Mr McKenna tried to "cure" a woman's fear of heights. They took the poor dear, supposedly now "cured" up in a cherry-picker to do a bungee jump.

"hypnosis" to effect compliance. When Watkins' participant "attacked" his officer, I suspect that something of the same kind was occurring. It was, like the examples cited, an illusion which Watkins eagerly bought because he wanted it to be real.

In any case, the subsequent half century to Watkins' famous stunts saw a plethora of carefully designed experiments on the capacity of "hypnosis" that makes an interesting contrast to concurrent work on the influence of normal social psychology upon behaviour. For, whereas non-hypnotised participants were shown time and again to be liable to exhibit obedience in response to carefully created social situations, the reverse was found for "hypnosis": that it proved quite incapable of producing compliance with even quite trivial "anti-social" tasks. For example, although *without* hypnotism Stanley Milgram could "make" ordinary citizens give what they thought were terrible electric shocks to strangers,

strangers outside the laboratory) are completely forbidden under ethics rules. The scope for experimentation on people or animals is very severely reduced from what it had been in the Twentieth Century, such that very major lines of research established in the past would now be banned from funding and threaten the careers of those in charge.

Part Two.
The Art of The Hypnotist.

Basic Concepts.

There once existed a terminological distinction between "hypnotism" and "hypnosis", now largely eroded. The blurring of the two terms into synonyms of each other is both a product of sloppy thinking and reinforces such sloppy thinking. "Hypnotism" is classically the art or process of inducing "hypnosis". "Hypnosis" is a particular state or condition. Specifically, "hypnosis" refers to a subtle yet ultimately a physiological alteration in the functioning of the Central Nervous System (CNS), the brain.

Let me pause to draw a "line in the sand" here: Anyone who uses "hypnosis" to refer to "hypnotism" or visa versa is not thinking clearly about the topic at all. A woolliness that is shamefully common.

This is especially relevant when we recognise the effect of "hypnotism", a body of certain techniques, but yet

Britannica. This undoubtedly encouraged the popular corruption of the terminology. He wished to blur the distinction between process and result. He was putting his mark on it. Branding it, literally.

In this chapter, every aspect of my technique that I describe is formulated with a view to inducing both the sensation and behaviour that are used to define the presence of a state of "hypnosis". I deny the existence of such a state, arguing that those sensations and behaviours are the characteristics of an *illusion* of hypnosis.

It is a crucial distinction. For anyone who believes there to be such a thing as a "state" of "hypnosis", in which the function of the brain is altered, these techniques will be regarded as inducing that state. The induction of such a state will then constitute being *hypnotised*. Meanwhile, when I use these same techniques, believing as I argue in other places that

had their brain tampered with by the words and images. In an idiotic and dumb sense it is true. But it doesn't take Ludwig Wittgenstein to spot that it is meaningless. Because *everything* that falls upon our senses alters the existing state of our brain and our mind in producing the patterns and states that constitute perception and consciousness. Which means that "hypnosis" if its existence is defined in only those terms, would not be a state that is categorically different to any other.

One can only *meaningfully* claim that "hypnosis" exists as an altered state if one can either identify specific characteristics of that proposed condition or a distinction in the order or category of its definition. The latter would in turn raise questions of the former and so far, no such distinguishing phenomenology has been proven.

You may dispute this. For the

The "Signs of Hypnosis".

This phrase is commonly used to refer to behaviour that indicates that a participant is hypnotised. This illustrates for a start how the word "hypnosis" can be interpreted to apply in either a *strong* sense or its *weak* sense. Either to the supposed "state" of "hypnosis" or to the set of behaviours *associated* with such a state, whether or not it is real. It also illustrates how problematic it is to allow its use in the weak sense whilst objecting to the concept of "hypnosis" in the strong sense. In observance of the ambiguous nature of such a phrase we would therefore do well to put in its place the alternative: "Signs of being hypnotised".

Many of the "signs" reflect a belief in a state of "hypnosis". Many are mutually exclusive or flatly contradict each other. For example, modern writers have no problem allowing that a hypnotised participant may perform

passive look impresses one more with a sense of authenticity. It is simply more distinct from normal behaviour. However, whilst some instances of fidgeting may be indicative of a non-hypnotised participant, some such actions can characterise the totally-hypnotised.

There is no agreement on this in the literature. To the extent that Erickson's participants could be off to the toilet, smoking a cigarette or engaged in conversation whilst he regarded them as nonetheless hypnotised! Indeed, many writers, including Erickson and Estabrooks demonstrated the fact that a hypnotised person might not be spotted among non-hypnotised people in a room!

Being utterly engrossed in a situation is normally characterised by a rising degree of focussed behaviour. A person engrossed in watching a film may wipe their nose spontaneously, unthinkingly. Or in the grip of a

wrist will drop heavily and without resistance or active direction.

Personally, I regard either of these as a positive indicator. Many of my participants display the unimpeded drop, but this may reflect the preceding extensive suggestion of relaxation proceeding into the arms. Many of my participants do exhibit spontaneous catalepsy, but my manoeuvring of the wrist effectively suggests this away in order to establish consistency across a group.

There is one thing which tends not to characterise a successfully hypnotised participant in my experience. That is to say, positively correlating with subsequent failure to enact directives. That is the arm which when released neither stays cataleptically placed nor drops unhindered but is taken away and placed deliberately back in the lap. In rare instances one may also find a participant who deliberately holds up

by some writers is contradicted by the others, not least Erickson and his followers.

Some authors have referred to the retraction of the eyeball and the dilation of the pupil. Considering the dimly lit environment so often recommended, dilation of the pupil is not surprising. Moreover, dilation does in any case occur as a response to heightened attention or interest.

As for retraction of the eyeball, I for one am not in the habit of rolling peoples eye-lids open when they are hypnotised. In any case, it seems that this retraction would follow naturally from an ocular induction as an extension of the raised gaze. As described later.

In principle, the quality of response to any suggested effect may be used as a "sign" of how hypnotised the participant is. However, it also may

One *almost* certain indication of the authenticity of a response in new or "naive" participants is the ideomotor movement, described later.

All or None?

A controversy exists about whether being hypnotised or "hypnosis" is an "all or none" condition or comes in a series of degrees, stages or "phases". This is at its most simplest formulation expressed in the concept of "depth" of "hypnosis". Use of the term "depth" may correspond to the extent to which given behaviours and sensations have been induced. The actual word "depth", however has no meaning once we have discarded the long disqualified conceptualisation of "hypnosis" as a type of sleep. Whether or not we retain the concept of "hypnosis". Indeed, even as a description of the different stages or degrees of normal sleep "depth" has no reference. Sleep is not a swimming pool with various depths, "hypnosis" is not sleep. Instead

"hypnoidal", "cataleptic" and "somnambulistic". In some cases this translates simply as "light", "medium" and "deep" and we are back where we started from.

Some writers are somewhat more specific. Defining "hypnoidal" as more or less "not hypnotised yet but nearly" and "somnambulistic" as the full bill of fayre. Specifically, "somnambulistic" derives from the term for sleep walking and describes the condition in which an outwardly "sleeping" (i.e. "Hypnotised") person can walk, talk and everything else as when awake.

The problem with this is, aside from the now universally acknowledged fact that "hypnosis" is not a form of sleep, that "somnambulating" participants do not necessarily look in any way different from non-hypnotised people. Erickson, Weitzenhoffer and one or two other hypnotists used to demonstrate this by having hypnotised participants in

Ultimately, we should realise that "artificial somnambulism" was the original term applied by Mesmer's pupil the Marquise de Puysegur and his successors to the entire complex that has since been called "hypnosis". "Somnambulism", literally sleep-walking, in practise is used in hypnotism as though it means only "being fully hypnotised".

This leaves us with our old friend "cataleptic". To the layman this surely sounds enticingly suggestive of "paralytic". It has been used in various ways by various hypnotists. Erickson used it to refer to an artificially induced state of balanced muscular tonus. Or "tonic immobility". "Cerea Fluctibiltus" or "Waxy Flexibility" as it was called in the Nineteenth Century. In particular that which develops in the course of certain types of "waking suggestion" that I shall discuss later. In which case the phenomenon is incidental and not suggested.

maintaining a balanced "tonic" activity in some "cataleptic" posture or position, elevation or extension.

To many other hypnotists the term "cataleptic" refers specifically to a suggested rigidity, particularly as demonstrated by suspending a person between two chairs with nothing in between. The so-called "Human Plank", or more sympathetically termed "Human Bridge" effect (Leonidas, 1901).

To F.A,Volgyesi the term meant something else again. In his book "Hypnosis of Man and Animal" he documented his peregrinations among the zoos of Europe leaving a menagerie of stunned swans, elephants, lions, tigers, chimpanzees, storks, flamingos, horses, keeper, director and all in his wake. Even cray-fish and caterpillars were alleged to have fallen under his spell. Yes, caterpillars. And he had the photo to "prove" it!

actually asleep, exhibits a total passivity and looks as though they are having a good snooze!

The kinds of plasticity and other "semi-hypnotic" behaviour described as possibly characteristic of an earlier "phase" of "hypnosis" can anyway be elicited from *non-hypnotised* participants by means of the technique of "waking-suggestion" which I describe later. There is no ambiguity about the fact that this latter category of participant is not hypnotised as no induction is employed prior to achieving the effect. Which rather throws into question any categorisation of the "stages of hypnosis" which cites such phenomena as "signs" of a particular "stage" of "hypnosis".

I challenge anyone to hypnotise a few thousand people and not come to the conclusion that there is a great variety in the character of responses to being hypnotised and that the "stages of hypnosis" described by

Accumulation of one type of change reaches a point at which it abruptly yields to another order of change entirely. Analogous to a kind of critical mass (Weitzenhoffer, 1989).

A quantity of hot water in a jug diminishes in volume as it cools to become cold water, but if its temperature continues to fall its volume abruptly expands as it changes to ice. The expansion is the opposite of the contraction but is engaged by it.

In a similar way, a participant may exhibit a trend of increasing responsiveness to suggestion but when this reaches a certain point a new pattern of behaviour emerges expressed in terms of other criteria.

If this emergent condition was "hypnosis" as conventionally conceived to be hyper-suggestibility, it would be indicated by an acceleration of the increasing

waking-changes that feed the induction, tripping it off, when successful, into a different continuum that is fundamental to truly hypnotic behaviour.

If we were to assume the existence of an altered neurological condition, a "state" of "hypnosis", this critical point would be easily explained as the culmination of the induction. This leaves the question of how the alternative theory, that the hypnotised person is being manipulated by psychological dynamics, explains the emergent qualities charted in the hypothetical third dimension.

Moreover, what may appear in two dimensions to be an abrupt and rapid increase, when seen in the third dimension is revealed to be a gradual increase, away from the initial plane of the previous increase.

In fact, this is not a problem with the social-psychological theory but a

The orthodox perception of "hypnosis" comprising the same processes as waking-suggestion but on an increased level places these things as points on a curve in two dimensions. What I am observing is that Weitzenhoffer's third dimension on the graph allows us to see that the emergence of new behaviours is measured against a scale of processes distinct from those that lead to it.

In the orthodox view the "hypnosis" and non-hypnotic suggestion are degrees of the same thing. Yx in the graph. In this alternative view, the processes at work "hypnotically" are engaged by the processes of suggestion but are fundamentally different: Yw in the graph.

This is why I would prefer not refer to a hypnotist telling his participant to do something as a "hypnotic suggestion". It is not a suggestion at all. Rather, it is a directive or an instruction.

regression are not suggestions but the presentation of cognitive strategies. These cognitive strategies are what facilitate the characteristic aid-to recall of recovered memories that is the object of regression. These cognitive strategies permit this with or without the procedure of inducing "hypnosis". And they bear no relation to true suggestion, as illustrated by, for example, a suggested itch. In the specific instance of age regression, they can also indirectly lead the participant into the creation of false memories.

The answer to whether being hypnotised is an All or None condition, from the perspective of a non-hypnosis interpretation of hypnotic behaviour therefore is not the No that you might expect but Yes and No. There *is* a cognitive change which corresponds to the onset of hypnosis, without which there can be no progress to intra-hypnotic behaviour. In that sense yes, this

Hypnotism is *an* art. Not "art" in the sense of painting and sculpture. But " *an* art" in the sense of cookery or horsemanship. There can never be a table of instructions to cover all the possible steps in a hypnotic session. As in cooking, there can only be a recipe and a list of ingredients. The mediation of these variables is the art of the cook, or of the hypnotist.

It is universally acknowledged that for every hypnotist there is a unique method. The practise of hypnotism depends less on rote learning than on grasping certain basic skills and principles. These are then interpreted via the personal choice of techniques apparent to the hypnotist or, as technically known the *operator* .

Yes, it is possible to pick up a few techniques by rote and then to apply them with some modest success. Hence those newspaper articles in which a reporter becomes a stage hypnotist in an hour. In practise, however, without an understanding of

placed further down.

Perhaps the most crucial of all principles in hypnotic technique is that of FEEDBACK. FEEDBACK occurs in all manner of systems in biology, ecology, physics and behaviour. In essence, it is when a signal as an input is amplified to become an output and the output feeds back as input to repeat the process. Attach a microphone to an amplifier and place it near the speakers to which the amp' is connected. Sound entering the microphone is amplified, output from the speakers only to be picked up again by the microphone as a stronger input and the cycle repeated. This produces the distinctive, loud, high pitched wail of a badly configured public address system.

The hypnotist acts as a human amplifier. Observing a participant and feeding back to them reports of their own behaviour. Behaviour of kinds

sensation and report that in terms of a prediction, this constitutes another sense of PACING. The PACING should ideally be on the verge of the behaviour or sensation becoming apparent to the participant. Thereby giving them the sensation of being guided. In this way, an association is created between what the operator says and what the participant does or feels. This in turn can facilitate LEADING which is when the operator develops a situation that might yield a certain behaviour or sensation by stating that it *is* about to happen. For example, when we can see the participant's eyelids minutely strain and we assert that "Your eyes will now close". If their eyes are definitely going to close such a statement will amount to PACING. If their eyes are *possibly* going to close when we say that and they then *do* close, as a *result* of the statement, that is LEADING. But if they don't close, then, either way, it is a mistake! As an anticipation or PACING of an

It is vital to understand that FEEDBACK is a key aspect of normal human behaviour. Humans and indeed most biological systems cannot function without their senses. Try walking in a perfectly straight line whilst blindfolded. Even if you can, it will only be because of organs in your inner ear providing you with a *sense* of balance and orientation.

The importance of this is that FEEDBACK by the operator can interpose between the participant and their actions. PACING engenders a trust in the operator as a reliable channel for information about aspects of ones actions that one is not generally disposed to monitor oneself (such as blinking or breathing). So that LEADING can influence those things by presenting information that disposes one to particular modifications in those modalities. Think of it as lighthouses and lamp-pirates ("wreckers"). The lighthouses encourage the seafarer to trust lamps as guides in the night

area of PACING and LEADING ocular activity. To PACE blinking precisely is harder than PACING breathing because, as an induction proceeds it becomes irregular whereas breathing tends to become more regular, although different. To PACE blinking precisely requires the operator to notice indications of an impending blink in time to utter the concurrent assertion that the participant is blinking. The operator must strive to reach a condition where few blinks go un-remarked, no blink is mentioned that does not occur and the remark seems to occur with if not actually before the blink.

It *is* possible to apply broad generalities and with groups precise PACING of any individual will not match others. On the other hand, by the same token, generalised PACING of a group will at points coincide precisely with some members of that group. The requirement with such a group is therefore to pace individuals fleetingly by name. The construction

thinking of something else entirely (his example being "last nights game of poker." Marcuse, F.L. 1959). This is true. But only if they have acquired sufficiently practised skill with such aspects of technique as PACING that they no longer have to think about it whilst doing it.

There are ways of helping the process of PACING. One can ask the participant to engage in actions which have predictable subjective effects that one can refer to. For example, staring at a fixed point will result in retinal fatigue and the gradual whiting-out of everything in the field of view. Placing one colour against another can produce the illusion of an aura in a third colour. Related to this exploitation of the given is the skill of UTILISATION. This entails recognising behaviour or perceptions to which the particular participant is prone and then turning them to one's advantage. However, this is one of a number of more advanced techniques which I shall

speech such as casual observations about the participant (" I see you are wearing blue today") or the environment ("I notice we only have three chairs in here") or anything else at all.

Over-arching this entire entry into the process or a foundation for each of the above aspects is the principle of ABSTRACT CONDITIONING. A phrase coined by Welch (1947) this refers to the creation of a SET OF COMPLIANCE. This commences very early in the session. It entails the operator subtly engaging the participant to carry out tasks on his command without drawing attention to their doing so. For example, "Can you bring that chair over here, put it there....". The simplest way to camouflage these statements is to issue them openly under some pretext, such as "tests". Or "...we are short of time so I need you to......" do this that and the other.

The purpose of these directives is to

cooperative with and helpful towards people who we like, trust or respect. In turn, people *tend in general* to like and trust (if not actually respect) others who they perceive as being akin to themselves. The reasons for this run deep and relate to survival and basic primate adaptation to an essentially hostile world. We know more about ourselves than we do about others. Therefore, we *assume* that we can trust others *like us* more than those who are different and un-familiar. This assumption is often shown to be wrong by experience. It is also the basis of racism, xenophobia and some other kinds of prejudice. Nonetheless, it is a tendency which is widely exhibited.

Recognising this, the operator may adopt behaviour, dress, patterns of speech, etc, that is calculated to echo that of the pool of potential participants. At a dinner, they would do well to dress formally. At a university graduation party, it would

of their contrasting postures and actions. The deliberate reflection of the participants postures and actions is calculated to enable them to more readily accept the operator as engaged in a mutual experience. Like the mutual experience of friends sat around a table in a busy bar, surrounded by strangers.

There is, of course, another usage of the term RAPPORT in the phrase "EN-RAPPORT". This refers to the special responsiveness to the operator of a participant whilst hypnotised. It may be simply interpreted as meaning "in-communication". However, earlier generations imparted to this condition various psychic, metaphysical or paranormal significances. Specifically, it was believed that EN-RAPPORT there arose a telepathic relationship between hypnotist and participant. The origin of the term itself is instructive. In the early day's of

The example used earlier of suggested eye-closure and so-called "eye-catalepsy" can be used to illustrate another basic principle, being that of the CHALLENGE.

This exploits a curious psychological tendency that most of us have at some time experienced. The French hypnotist Baudouin called it "THE PRINCIPLE OF REVERSE EFFECT" (Baudouin, C. 1920).

For example, trying to stay awake when tired often sends us to sleep and visa versa. Trying not to need the toilet can hasten the impending prospect. Trying not to think of an elephant.......say no more! The harder you *try,* the harder it becomes.

This comes into play when we wish to emphasise the efficacy of a suggestion. We do this by CHALLENGING the participant to oppose it. To start with, we must of course know when this is applicable

CHALLENGE involves) and also *suggests* it. It also ensures that observers recognise the efficacy of the suggestion which the participant themselves will thus accept as in that sense "objective".

A phenomenon which can be accessed by means of FEEDBACK is the IDEO-MOTOR REFLEX. Ambiguities and confusion surrounding the use of this term are addressed in my book "Beyond Hypnosis".

The concept of the IDEO-MOTOR REFLEX is that expectations or conceptions of actions involving movement actually engage fibres in the muscles that would be involved in the enactment of such actions.

Muscles are composed of bundles of such fibres themselves composed of filaments. It is assumed that the anticipation of a movement engages nervous activation of filaments at a

human communication. The idea was that in that stage of the emergence of language the physical action became neurologically entwined with the act of verbal communication. Given the persistence of most of our primitive neurological processes, from well before such a stage in our evolution had been reached, it would seem a safe assumption that such an association between thought, utterance and action would persist. In evolutionary terms, the individuals who were born with the neurological propensity to such a linkage of action and verbalisation would have an adaptive advantage. Their genetic propensity to this linkage would be more likely to be passed on to future generations than the gene-plan of those who lacked this trait.

What we know also is that there *is* an electro-physiological response in muscles to the thought of using those muscles. This can be detected using an Electro-Myo-Gram or EMG. Such

change of such subtlety that the participant will not only be unaware of it but have no conception of such a thing. This, again, is where FEEDBACK is applied by the operator who reports such changes back to the participant. The participants expectations of response are thus consciously reinforced and being thereby strengthened yield an even greater reflex. Sustained, this cycle ultimately results in a movement. Occurring spontaneously and seeming to the participant to be outside of their volition. The movement has the character of a slight jerk or tiny spasm. To the participant it is accompanied by a clicking sensation. What is actually happening at this point is a topic of some dispute.

Traditionalists insist that this movement, the definitive IDEO-MOTOR REFLEX, is literally a manifestation of the accumulation of unopposed changes in muscle tone. It is certainly very important that the

I personally have experienced this ambiguity quite apart from hearing it reported frequently. Perhaps the most impressive application of these processes is in the arm-levitation often attributed to M.H.Erickson, for example in Hartland's (Waxman, 1989, p91). Although in fact Erickson himself declared that it was pre-dated by Wolberg. I shall describe this in detail later. Whilst I have induced it in many hundreds or perhaps thousands of participants I have only ever experienced it once. This was early in my study of hypnotism when I induced it in myself. The sensation was quite literally, to use a much abused adjective: "awesome". Magical and bizarre. However, I thereafter experienced the sense of ambiguity so often reported and have since never been able to repeat the experience.

My own view is that the small IDEO-MOTOR movements are an authentic physiological phenomenon but that

phenomenon is so well known makes it useful when explaining the IDEO-MOTOR REFLEX to participants. However, it can also prove misleading and one eventually finds some participants who are adamant that this is all that is happening. A bizarre notion when one considers that this implies that, in the case of the arm-levitation, an arm left at rest will of its own accord tend to float upwards irrespective of the presence of any suggestion! Although this seems against the grain of all shared experience, some participants and onlookers are determined to explain "away" unusual, hypnotic or suggested phenomena in terms of the commonplace or usual. Which, as in this case, leads them into making some very odd assertions about what is "usual". Anther, which comes up in relation to the postural-sway discussed later, being that when people stand with their eyes closed for any length of time they are liable to fall over! Yet another such

phrases like "I *see* what you mean" and " *watch* out for bargains" they are likely to have a dominant visual MODALITY for example. Whereas others might say "I *hear* you" or "keep an *ear* to the ground". This is one of those things which are widely accepted and often stated as fact but which have never been adequately tested and should never be stated as a fact.

It is also claimed that such MODALITIES are related to cerebral activity in locations distributed between the left and right hemispheres of the brain. The LATERALISATION of brain function. More often spelled in the American "LATERALIZATION".

Certainly, the left hemisphere in *most* people handles verbal activity whilst *generally* the right hemisphere deals with the spatial and visualisation. That is an anatomical fact. But it is also claimed

DOMINANT MODALITY we can induce an alteration that benefits the hypnotic process.

For example, by asking a person with a visual DOMINANT MODALITY to imagine the *feeling* of a cat sat on their lap and talking about the *sensation* of its weight and the *smoothness* of its fur. The exploitation of a NON-DOMINANT MODALITY in this way might be assumed to have several effects: disorientation, requiring the participant to work harder and alienation. None of which would seem to be beneficial to the hypnotic session.

In this negative we find the value of an awareness of MODALITIES. It is not that it may give us a great advantage but that it may help us avoid certain pit-falls. It is unwise to rattle on about the *heavy-ness* of something to someone who spends most of their time on a computer (in a

result of the participant being hypnotised but given before that is accomplished. These are correctly called PRE-HYPNOTIC SUGGESTIONS. They are a totally different thing, as should already be clear.

WAKING SUGGESTIONS may also be referred to as TEST SUGGESTIONS. They are very useful in evaluating a participants suitability for being hypnotised. Among the earliest people to notice this was Clark Hull. It was following his example in the late Nineteen-Twenties that others began to develop standardised hypnotic susceptibility tests comprising such suggestions on a GRADED SCALE.

The application of WAKING SUGGESTIONS should in itself be GRADED. In the sense of a GRADIENT. From the simple and easy to the complex and demanding. This GRADATION parallels the progress from TRUISM through

and familiar to the elaborate and bizarre. For example, there is a diagram illustrating the process of forcing a non-hypnotised participant onto all-fours by means of suggestion, combining staring and verbalisations!

Some WAKING SUGGESTIONS can UTILISE known physical, physiological or anatomical factors to produce or encourage a response. This is the very tip of the toe-in-the-door, where suggestual content is low but sufficient to start the gradual introduction of more. Examples were discussed by Alexander Cannon in his essay, Some Hypnotic Secrets. For example, asking a participant to stand with one arm and one leg against a wall and Suggesting that they are unable to lift the other leg. This exploits the fact that a normal person *cannot* lift the free leg when in such a position. This reminds me of a gimmick that was popular in my childhood, in the Nineteen-Sixties, which involved holding ones open

usually, gathering of participants) to interlace the fingers of their hands, clasping them shut. The operator suggests that they are locked shut and CHALLENGES the participant to " *Try* to pull them apart, try, *really try* ....". The second form is to ask standing participants to closely interlace their fingers and then turn their hands outwards as high over their heads as they can. They are then given the same CHALLENGE. The third form is to ask the participant to place their palms against each other and suggest adhesion before giving the CHALLENGE.

In the last of these three forms there is no anatomical factor (although there may be a *physiological* or a *neurological* element). However, the other two use a high level of hidden anatomical effect. This is because most people have finger joints that are larger than the bones. When tightly clasped their hands are very hard to pull apart. As Weitzenhoffer

Whether the two main forms of the hand-lock routine will survive the expanding corpulence of the well-fed populations of the world remains to be discovered. I cannot say that I have taken note of how fat-fingers fare in this scenario. Certainly there will need to be greater emphasis upon the squeezing in order to ensure that the joints interlock!

The third form of the routine, in which the hands are flat against each other, entails no such skeletal consideration. However, it is debatable as to whether there is no physiological aspect to it. Given the existence of the Kohnstamm Effect, it is possible that the application of pressure will result in a tendency to continue doing so. As we have noted, it is inevitable that some Smart-Alec will at least put this forward as an attempt to "explain away" the effect of the hands becoming "stuck" together. More on which later.

such routines as depend upon any kind of subterfuge to those which do not. The progression from one of the semi-anatomical HAND-LOCKING routines to the non-anatomical variety is a good example of a low rate of progression or a shallow GRADIENT. When the routines reach the point of becoming free of any physical input they become more purely hypnotic and much more impressive.

In fact, when preparing volunteers as participants for shows I very rarely resort to any anatomical ploys. This is mainly because volunteers who seem unlikely to respond in the absence of such elements would be too demanding of time and attention to raise to the level of a performance. Unless there are only such volunteers available! This raises the aspect of hypnotic technique which has been called SKILL-LEARNING.

SKILL-LEARNING entails taking a

stereotype of the creepy AUTHORITARIAN hypnotist found in popular culture. "You will obey, heh,heh,eh." If it is successful it makes a most powerful impression on both the participant and any observer. But it is a method that is liable to succeed only with very susceptible participants or where there has been a great deal of preparation. The second approach, of engaging the participant in a STRATEGIC ENACTMENT, the carrying-out of some action that indirectly produces a response, is the most reliable. However, it varies most from what many participants expect of a hypnotist and therefore needs some preliminary explanation. The third category, being suggestion indirectly via the operators own actions, is the most demanding, the least reliable, but also potentially the most impressive and certainly the most intellectually rewarding. However, it is also liable to go unnoticed by observers or even participants, the response being

by wires (STRATEGIC ENACTMENT) and meanwhile PACING by altering the rate of my own breathing and the pitch of my voice to match any movements in those fingers (INDIRECT SUGGESTION) and using the same device towards LEADING.

I will look for any change in muscle tone, relating this back to the participant (FEEDBACK in the service of an IDEO-MOTOR SUGGESTION). Intermittently and at the outset, I sprinkle in observations of indisputable fact (TRUISM) and in this case I exploit the positioning of the hands for an anatomical predisposition to move (although that predisposition, to move together, once used, is then overcome and reversed in the suggestion of their moving apart). When the hands are together I can deploy a CHALLENGE.

In short, every hypnotic technique is brought to bear upon the process of

therapists, clinicians and even medic's who assume authority over a topic in which they have very limited expertise. Such writers tend to have only experienced the use of hypnotism in situations where the participant is essentially passive. The very different context of the stage demonstration requires the attainment of an active compliance to which the mere INDUCTION is in no way sufficient. As should become clear.

There is a long established tendency in hypnotism to refer to an operator's style in terms of a dichotomy often labelled as AUTHORITARIAN / PERMISSIVE or sometimes PATERNAL/ MATERNAL. What this means is that some hypnotists adopt a dominant tone or attitude ("You *will* obey, heh,heh,heh.......") whereas others use a gentler and more of an invitational approach ("You will be *able* to do this...."). This is not so much a deliberate

resist, defensively. When one is seeking to reduce resistance in general via various methods it seems foolish to throw the effort away by adopting this oppressive tone that is liable to encourage it.

Application of These and Other Principles: Sequence.

In any account of hypnotic technique there is a stress placed upon establishing RAPPORT. A positive relationship with the participant is usually essential as a basis for eliciting the co-operation necessary for following techniques. RAPPORT is reinforced, as noted, by MIRRORING. Subtle reflection of the participant's behaviour and language by the operator.

Most writers also emphasise the importance of removing any fears that the participant may have about being hypnotised. Such fears are common, being several and

qualities. The other group is of course told that it is indicative of confidence, concentration and high intelligence. Unsurprisingly, in the tests that follow we find that the group given negative attitudes exhibit poor hypnotisability whilst the group given positive attitudes exhibit high hypnotisability!

This experiment has been replicated numerous times and in various guises. A very similar experiment illustrates the role of EXPECTANCIES. The two groups of participants are those addressed by an operator who is scruffy, disordered, and introduced as a novice and the same one wearing a suit, exhibiting a professional air and described as an expert. Although the participants in each group are assigned to be matching in susceptibility to suggestion and although the suggestions to which they are subjected are identical, the group with the novice operator show a poor response whilst that with the

the same singular title.

As a stage hypnotist one must consider the effects of a claim or a statement not only upon the volunteers but upon the audience. From the greatest performer ever one might expect even the most wildly exaggerated and un-realistic expectations to be fulfilled, because, needless to say, "someone", "somewhere" has been rumoured to have done something that no-one possibly could do. An audience of any size will harbour some expectations of what a hypnotist can do that are beyond even the farthest reaches of possibility.

To fuel such expectations may result in even a very good performance being rated as unsatisfactory by certain audience members. It only takes a few such people to influence the attitude of an entire audience and sabotage what would have otherwise been a very successful show. This

expectation that the hypnotist will overwhelm and dominate volunteers in spite of active resistance.

Such expectations must be quelled and any prospect of volunteers resisting forestalled by the simple measure of stating unequivocally that *anyone* can resist being hypnotised if they simply choose to do so, *no matter how "weak-willed" they are!*

At this point it is worth noting that, as I shall discuss shortly, there *are* volunteers who make a fuss of saying that they cannot be hypnotised and yet easily do become hypnotised but that these are *not* those who genuinely believe that they can resist being hypnotised and intend to do so. Such unequivocally resistant individuals, almost always men with a character defect, do not generally state this loudly in advance and will not prove easy participants at all.

Needless to say, even some of these

Of Stage Hypnotism" it presently takes us too far from the matter at hand.

These observations not withstanding there are nonetheless occasions where a participant's responsiveness is actually *increased* by fears and resistance!

There are two quite different processes at work here. The first is that a participant, in being afraid of responding to suggestion thereby acknowledges their implicit belief that they are liable to respond to it and so effectively commits to such a response. This is specifically the case with IDEOMOTOR SUGGESTION to which resistance has a tendency to increase responsiveness once a belief in the likelihood of a response has been instilled. Remember the PRINCIPLE OF REVERSE EFFECT.

The other thing that can happen in the case of a fearful or resistant

reflected in the observed ease with which participants respond when this is part of an intervention in an acute crisis. Particularly in seeking escape from pain on the occasion of an accident. It has been claimed that emergency hypnotism proves almost invariably effective regardless of who the person in need is, as long as their need is acute. Similar results are obtained by hospital nursing staff trained to deploy techniques that are part of the hypnotic repertoire although not declared as hypnotism, to help patients through distressing procedures. I experienced the effectiveness of such a good "bed-side manner" (actually bath-side in my case) in coping with a large open incision when it was first "unpacked" and revealed to me. Discovering part of ones body to resemble something from "Hellraiser" is eased very effectively by carefully chosen words delivered by a well trained and diligent operator. This was a little while before I took up the study of hypnotism for myself.

AUTHORITARIAN assertion that the participant feels themselves beginning to move in a given direction. A PERMISSIVE approach might entail instructing the participant to employ a COGNITIVE STRATEGY to induce a sway. For example, imagining the feeling of a rope pulling them. In either case, the operator will watch for the first sign of any movement and PACE this, increasing the participant's expectations and thus increasing the sway through FEEDBACK.

Although this is all that is necessary to induce a sober person to fall over, some hypnotists employ physical influences. One is to apply pressure to the participant with the hand and ease that pressure in conjunction with verbal suggestion in the direction of the suggested movement, being opposite to the direction of the gradual removal of the hand. Alternatively, one might apply pressure in two opposing

Even with a method that entails zero physical influence upon the participant, it is nonetheless common for them to doubt the influence of suggestion. This is why I consider the application of any physical influence to be counter-productive. It is liable only to enhance the scope for doubt.

Again, I must remark the astonishing frequency with which many otherwise sensible people state the view that if a participant stands with their eyes closed for any time they will fall over!

Obviously, one cannot expect a person to walk a straight-line with their eyes closed. But to simply stand still poses no challenge. Yet, observers, especially, rather than participants, are frequently willing to advance this idea that a person standing with their eyes closed will tend to fall over!

The response that works best is not to argue about this (or burst into

their elbows about a foot apart with their fore-arms extended in parallel and about forty-five degrees from the horizontal. There is plenty of scope for TRUISM in describing the set-up, as the elbows being like pivots allowing the fore-arms freedom of movement. The participant is then asked to memorise the view of the back of their hands so as to be able to "replay" that image in their mind.

This introduces a technique described by Paul Sacerdote as his "sculpture method". This is discussed in the induction section, later.

The process also entails a great deal of TRUISM a it involves the description of the reality of the participant's hands. It then leads well into the introduction of new elements such as the placing of imaginary rings over the fingers. This is helped by actually touching the fingers with a real metal object such as a map pointer or a piece of convenient steel

However, it should also be noted that it does not occur with every participant. The operator must therefore learn to perceive the tell-tale muscular changes that occur when such a spreading of the fingers is *about* to happen. Such comments can then be woven into the verbal stream. Were such comments to be presented where no corresponding sensation occurs the effect would really have the *opposite* and negative impact.

The same clicking quality of IDEOMOTOR movement characterises the major aspect of the suggestion. This results from instructing the participant to imagine that the notional rings are magnetic and attract those on the other hand! The hands then gradually click towards each other. When first noticed by the participant, this can be another of those revelatory moments when a smile spontaneously erupts like sunshine from parting clouds of doubt.

the case of this scenario such counter-example is woven into the suggestion very simply. As the participant's hands come together the operator must forestall any premature close of proceedings by telling the participant that a new and better stage is about to be reached as long as they keep their eyes closed and continue beyond the often surprising contact of finger tips.

That moment of contact is another of those points at which a doubting participant may be inclined to smile at the surprising efficacy of the process. They are instructed to imagine that between their palms as they are sucked together a balloon is being squashed flat. When the hands are as close together as they are going to be the participant is instructed to imagine that the balloon is being inflated. Obviously, this drives the hands apart, confounding the sceptical onlookers futile

of even greater concentration. When the hands are flat together the suggestions obviously move to the closing of the fingers and the creation of a powerful grip.

Long before this stage the operator should have a measure of how good the participant is and can instead choose with the very responsive to bring the hands flat together and with no interlocking. In preparation for this one will suggest that as the balloon deflates the spread of the fingers disappears. The hands come together palm to palm and the operator invites the participant to imagine their hands being locked together in a vice. The suggested pressure is racked up until the participants hands quiver with tension before they are challenged to *try* to "pull" them apart.

The interlocking clasp is much more instructive, especially as it applies to the majority of participants. It

progress to repeating the procedure with the opposite wall becoming "magnetic" it tends to be further away. In spite of a good response to the near wall and in spite of the undoubted fact that all else being equal a participants responsiveness increases over a series of suggestions, there is yet often found a degree of struggle or effort in convincing the participant that the opposite wall really has a grip on them. If I abruptly switch the focus of the imaginary attraction to a much nearer object, such as a piece of furniture swung into place for the purpose, there is an equally abrupt increase in the participant's response! It seems that it is widely found easier to impart imaginary characteristics to that which is near over that which is far!

This example also illustrates the sometimes crucial role of non-verbal aural signals. In this case, by tapping the newly re-positioned furniture

Returning to our moving hands suggestion we reach the stage at which the hands are eventually clasped and the operator must rack up the tension to its maximum, providing such suggestive reassurances as that "it may become uncomfortable but you cannot hurt yourself and you will not break anything". The operator at this stage of this procedure has as great an opportunity as ever can be to pile on the theatrics!

The tension in the voice, the volume, the intensity, the passion, the drama, the pain, the physical exertion! At times I have slid off my chair onto the floor, slapping the table, losing my breath, even (fleetingly) my voice. Bellowing, roaring, shrieking, teeth gritted, veins fit-to-popping! The participant has steel cables wound around the hands and steel bandages down the fore-arms so that the elbows slide together and upwards to the single melded fist which becomes one quivering blood

elements that play a number of bases at once. There is the element of TRUISM in relating other cases where certain principles are apparent, there is PACING in stating to the participant what one might expect them to be thinking, as well as in relating rhythm and stress to those exhibited in their breathing and tensing. There is obviously the induction of a positive EXPECTATION in the fact that the operator is working so hard, so long and with such conviction. There is also a powerful element of MIS-DIRECTION in enjoining the participant to try to *pull* the hands apart. Not only do we not want them to so easily as they could *take* them apart, but in itself the challenge denotes something fundamentally beyond the bounds of normal possibility: one cannot literally "pull" ones hands apart, or catastrophically dis-assemble them that is!

Such initial test or "waking"

no such volunteers. Moreover, even having a good volunteer supposedly "hypnotised" (displaying a positive response to the induction) does not ensure that they will comply with the requirements of a worthwhile demonstration. A point to which I shall return in a little while.

With the low-respondent individuals it is crucial to realise that they can be *trained* to respond better!

The first step in this process is to provide every possible assistance to the active contributions required of each participant. For example, if one is planning to ask them to imagine a heavy weight, prepare this by giving them a real weight to hold beforehand. If one is asking them to imagine something pulling them backwards, first gently push them backwards making it a small task to imagine the same thing happening again. Establish whether they tend to think viscerally, or "imagine" literally (in images) in which case better to

The Test Derived Induction.

Any "waking" suggestion or test suggestion can be developed into an induction where circumstances indicate. For example, when working with a participant who one suspects may be unnerved by the leap of confidence required to face the declared induction head-on. In effect, it is a means of covert hypnotism.

Of course it is important to remember that being hypnotised is most definitely NOT the same as being "in a relaxed state" that so many glib and un-knowledgeable writers so tiresomely assert. Remember that Hilgard & Banyai, (Banyai & Hilgard, 1976) Ludwig & Lyle (1964) and others have demonstrated that an induction may take the very opposite form to relaxation: increasing activity and stress.

Why is it then usual to approach hypnotism through relaxation? For one thing it is easier to work with a

inherent terminus and open to continuation. The induction is the process of inducing this sensation or an experience that meets this criterion. *What* that sensation or experience *is* , the exact flavour of the sensation, is immaterial. It could indeed be excitement, tension, hysteria. It might well be the abstracted frame of mind that Erickson called "In a Brown Study". Or it could simply be relaxation. Moreover, not only is relaxation the easiest of such experiences to induce but as we have noted, it is the most fruitful to work with. But we must always remember that the relaxation is not the purpose of the induction. Rather, it is the purpose of the induction to induce a global and open-ended change, which increasing relaxation just happens to be!

In the chosen instance of the hands-locking it is a simple matter to take the stress engendered through the

(as it was for Erickson, along with almost everything else including a handshake). As such this routine well illustrates the continuity that in fact exists between the two sets of considerations.

Typically, the participant is seated and rests one or both hands on their knees. I prefer that they sit at a table and rest the elbow and fore-arm and non-preferred hand flat upon the stable surface. My choice of the NPH follows the question "Are you right handed?" The answer is more often than not "yes" which gives you a good start to begin with. If you take care to observe who happens to be left-handed before-hand it is possible to avoid any "no". It is sometimes appropriate to throw in the explanation that the NPH of a right-handed person, the left, is controlled by the right hemisphere of the brain which in most people is that which is best adapted to tasks of imagination. This is probably also true of left-handed people in any case but there

the stable-anchored elbows as "natural pivots, allowing your forearm to move freely..." demonstrating this by lifting their wrist between finger and thumb. This is all part of the founding patter that incorporates a great deal of truism.

I proceed by instructing the participant to "mentally detach the arm from the shoulder to the finger tips", in such a way as to avoid any deliberate action. In conducting such instruction I usually employ a metallic pointer to indicate in various motions the things that I am saying.

The participant is instructed to "study your hand and arm..." to "replay" this image in their mind later. This is essentially the same as in the moving hands described above. However, I then use the lecture-pointer to rehearse finger movements by gradually inserting it under individual fingers and groups of fingers whilst telling the participant

least invalidate the entire procedure. For one is seeking to utterly absent volition from the hand, allowing a clean slate upon which alterations are written at the lowest level of muscular arousal. Any movement destroys this so-to-speak meditation of a limb. One certainly does not want a participant to electively start to raise fingers according to a glib interpretation of expectation. Simulators do this.

This cannot be fully understood until one has either experienced the effect or seen it occur. The initial response is almost incredible on first encounter. A sensation of a creak and a tiny motion that is highly distinctive but which I have no intention of describing precisely!

It is, after all, possibly the only and certainly the best measure of a participant's authenticity. Without a familiarity with this movement it is impossible to simulate.

accept as a hand-levitation a voluntary movement of the hand. The emphasis in the retention of the procedure has been on Erickson's argument that it is a tool by which the participant can determine in the rate at which the hand rises the pace at which they accept the suggestion. In his case, this ultimately being the pace at which they accept or not, an induction.

The problem with this emphasis is that it leads almost to the expectation that the movement differ not from any ordinary motion. It certainly fails to emphasise the induction of a subjectively potent sensation of the movement as an involuntary response. This is undoubtedly the hand-levitation procedure's critical importance.

As movements appear it is a straightforward matter to pace them and lead into others, gradually increasing in both tempo and

through an arc (the elbow as a pivot, remember) into a horizontal or even downward motion into the participant's shoulder. At such a stage it can result in the remarkable spectacle of the fingers of the hand becoming splayed, the pressure-absorbing areas such as the nails whitening, as well as the palm appearing for-all-the-world to be compressed against some extraordinary invisible surface!

Whilst Erickson's form of this procedure lead to the hand touching the face as a cue to an induction, I prefer the hand to be forced back against the shoulder leading ultimately to a challenge. In developing the routine in this way I emphasise pressure, tension and stress, piling it onto the affected limb.

This is pursued to the extent that the participant's arm and hand actually quiver and shake with tension. The

dramatic display of the "power of the mind" . The participant knows that they *can* defy the suggestion, yet they *do not* , not due to lack of trying and not for any easily explained reason or motive. They learn that somewhere between "could have" and "did not" the element of choice has been blurred, distorted, masked or obscured by something else which they may have never before experienced.

This also illustrates for us the balance that must exist between aspects of a candidates personality, motives and circumstances if they are to make a good participant. For example, if they are not provoked by the challenge they will make no effort and experience no difficulty. Yet if they are utterly pre-occupied by elective autonomy they may indeed defy the challenge and break the "spell" of the suggestion. When such dual considerations of the participant are balanced in several dimensions,

rapidly. It is rare that a suggested effect takes a long time to appear and then accelerates. Or that it should appear rapidly and then crawl onwards at a snail-pace. Yet it is commonplace for it to appear slowly and then gradually cease altogether. In such situations, it is important not to labour a point but to change tack according to what can best be expected on the basis of what is happening.

There are obviously a vast number of potential variations to this procedure. For example, with participants who rapidly exhibit a strong response I sometimes ask them to open their eyes at some stage, emphasising that they must continue to concentrate and that this can be helped by fixing their attention upon the back of their hand and fingers. Actually being able to see the levitation can act as a powerful feed-back in its own right. This is also useful when one wishes to make it clear that the participant is not

When doing this, it is of course useful to refer to the sensations characteristic of the growing proximity of the hand and face, such as the sensation of exhalations on the back of the hand and the warmth of the hand as it nears the face. Erickson sometimes expedited the procedure as an induction by manually moving the participants' arm, from an initial set of suggested movements to the facial contact, speeding through the middle portion like cueing through a recording, effectively eliding this "empty" phase.

To do this without simply destroying or diluting the effect requires considerable expertise that can only be gained by experience, practise and observation. There are varying degrees of a nudge, to varying distances at varying speeds. In extremis, it is possible to cut swiftly from first awareness of the least response to completion, in one deft, gentle snatching of the wrist between

first place! If, in between such a deft move successfully deployed and its completely erroneous use, one misjudges a participant and finds that the drawn arm flops apathetically, this by no means constitutes a failure. Indeed, the participant may be well "on their way", reflected in a continued focus and absence of reaction to the arm dropping. This can then be re-verbalised as itself an indication of relaxation from which we can proceed accordingly.

My own adaptation of the hand-levitation from preparation to induction takes a somewhat different form. Ideally, the participant has failed to meet the challenge to move the stressed arm and this affords the opportunity to exploit the tension to effect a swift and noticeable relaxation, as described in the earlier adaptation of the hands-locking procedure. Under these conditions we can rapidly effect a dramatic and global spread of relaxation. In no

Once you understand the principles of the induction it can be accomplished by just about any activity whatsoever, limited only by the imagination of the person applying the art. Therefore there are a vast range of induction methods. Here I present only those of possible relevance to private sessions plus those that may be instructive with respect to the principles at work and one that should never be attempted, for reasons that I shall explain, in case you may otherwise encounter it elsewhere.

Most of these are techniques that I have not personally used and are not appropriate for groups or a demonstration. I am not endorsing or approving these techniques, some of which are shunned, for good reason. The purpose of such a survey as this is to illustrate the sheer variety of techniques and also what they have in common. This can be instructive for our understanding of what really

The Rotating Arm or Bunch of Keys Technique.

The participant extends one arm with the palm of the hand upwards. Into this is placed a suitable mass, hence the eponymous bunch of keys. The train of suggestion encourages the arm to gradually rotate, with the growing expectation that when the mass falls from the hand the participant will have become hypnotised.

The Falling Arm Technique.

The participant places one arm in the air and as heaviness is suggested the expectation is induced that when, unsurprisingly, it falls, they will become hypnotised. The fact that everyone can reasonably expect a raised arm to want to descend allows for a play with truisms and yet scope for modulating the sensation of the descent through suggestion that undermines the participant's

This exploits the little known tendency for it to be difficult if not impossible to open ones eyelids when ones eyes are rolled upwards. The technique thereby "convinces" the participant that they are responding to suggestion even when they are not! There is little or no suggestion involved. Rather, if anything, those who accept the interpretation are responding to mis-direction of their interpretive faculties. The "technique" is in effect a "gimmick".

Although I have occasionally found this "eye-roll" useful as a preliminary device, especially for giving resisting candidates a surprising experience to "make 'em think" , it seems to me to have too much of the phoney about it.

One further point that it raises. If "hypnosis" were simply a specific neurological "state", why would such a counterfeit means to "convince" the

progresses they are slipped associated suggestions of a hypnotic kind, in particular directed to eye-closure.

There is another technique which it would be appropriate to consider a variation of Sacerdote's. the participant is simply asked to close their eyes and visualise an object. They are guided through varying aspects of the object. Usefully, a real object that the operator can discuss, describe, evoke, in the realm between recollection and imagination.

Narrative Technique.

This technique, sometimes referred to by such expressions as "guided visualisation", emphasises a narrative progression from one place (analogous to "waking") to another (identified with being hypnotised). Commonly, the imagery used is characterised by a descent or

hypnotised. Being hypnotised is in no sense being lower or underneath the "waking" condition. That said, such terminology can nonetheless be coordinated consistently with suggestions of descending respiration and descending muscular tone (relaxation).

Gibbons' Technique.

One distinct alternative to the imagery of descent is shown by Don Gibbons' concept of "Hyper-Empiria" (Gibbons, 1974). Quite literally, a boosting of the senses. The technique is essentially the same but inclination of the imagery is upward, the suggestions being of increase, growth, power, vitality, clarity and alertness.

Edmonston mentions among other studies into "hyper-alert" hypnotism, Liebert, Rubin & Hilgard (1965) and Kratochvil (1970). We may also add Ludwig & Lyle (1964) and of course the historic study of Hilgard & Bonyai

induction. (McCawley, 1974). Again, sending them to sleep, perhaps, but on their own not liable to achieve anything else. The most whimsical manifestation of this...wishful thinking... is surely Samuel Silber's composition of hypnotic poems (Edmonston, 1986)! Ellicot (Aarons, 1974) refers to using recordings of himself reading poetry as a way of augmenting verbal suggestion and helping the participant to "let go".

Confusion Technique.

There is a version of this technique which entails bombarding the participant with a barrage of conflicting, contradictory, meaningless, incomprehensible and impossible instructions. These either conceal interpolated hypnotic suggestions or gradually give way to such over the course of the procedure. The idea is that the participant is seeking to make sense of this verbiage and the only sense

Erickson's explanation for this was that as the women struggled to make sense of why he was addressing them in this way in front of an audience the only meaning that they could find was that when he counted to twenty they should become hypnotised. Then when he said "Four plus four plus twelve" this added up to twenty and "They went into trance just that quickly".

Actually, there was another, larger thing that all the statements had in common. They were all being uttered by a hypnotist in the context of a demonstration of hypnotism to two women who had gone there especially to be hypnotised. It's all very well for Erickson to put his usual ambitious interpretation on things but in fact, there are two much simpler explanations of what happened. Firstly, that the peculiar way in which the women were addressed was sufficient to communicate the realisation that this was their induction, their ticket to being

(Erickson, 1964).

The paper reports several occasions in which Erickson actually insisted upon non English-speaking participants. Also his application of the method to deaf people. In this connection he refers to a precedent in the use of sign-language and tactile communication published by Alfredo Isasi (Isasi, 1962).

Aarons describes the use of sign-language, modelling (as described later) and physical manipulations with deaf participants by deaf hypnotist James Casey. Aarons also mentions the work with deaf people of one Colonel Joseph H. Ziglinski, of whom he helpfully observes: "Ziglinski has a rich background of sales experience in civilian life..." However, Aarons perceptively describes the key to most such techniques as are described here being that "The participant has no idea what all this [actions to which he has been subjected] means

Weitzenhoffer (1957) a handshake appeared to be used as such by stage hypnotist Ralph Slater.

Erickson's handshake induction has been described in a number of places. In his paper on Pantomime Techniques (Erickson, 1964) mentioned above, Erickson gives a detailed description (p64). In Erickson & Rossi (1981) a detailed account is even illustrated by anatomical diagrams of the hand (p45)

Erickson in fact considered the swiftness or ease with which one could cue the social gesture of the handshake as itself a measure of a "good, responsive" participant (Erickson, 1964, p64).

Simply put, the operator reaches to shake hands with the participant and, whilst maintaining steady eye-contact, applies a series of pressures to their hand in such a way as to

as at this point cataleptic.

Let us consider three aspects of an interpretation of Erickson's handshake not coming directly from him, but from the application of principles outlined by him in other contexts. In terms of Ericksonian principles, several processes are at this point in the procedure occurring or ready to occur.

1) The participant is disoriented by the disruption of a social ritual and automatically searches for a meaning or rationale for this, the context of interaction with a hypnotist providing the answer that they are being hypnotised or otherwise subjected to a suggestion. This very clearly embodies the dynamic principles of Erickson's Confusion technique. Described separately.

2) The unconscious program of the handshake ritual which for Erickson is analogous to a post-hypnotic suggestion is disrupted and opened

those around and becomes an experience that is as-it-were only in the mind of the participant. As we have noted in regards other techniques, this disorientation can be an important adjunct of an hypnotic procedure. In this context, especially, being socially alienating, it evokes introspective abstraction, albeit very fleetingly. Not unlike the sense of alienation of feeling something nasty or "anti-social" smeared in the shakers palm but being unable to mention it in the social context where no-one else is aware of it!

Any of these processes may be vital to the result, yet all are fleeting. Timing is therefore utterly crucial. Exploitation of this moment must take place only exactly as it occurs, neither before nor when it has passed.

One of Erickson's actions would be to draw the hand away in such a fashion that the participant's fingers are tickled out into extension, then to

have found, to a sufficiently susceptible participant almost any action that implies that they are being hypnotised will evoke the appropriate response. It could well be that the hypnotic handshake is simply in that category of effect. Much in keeping with Aarons observations, above. Moreover, Erickson himself implies this by referring to the dynamics of the Confusion Technique as an aspect of the discussion of this method. Erickson's keen evaluation of participants and the expectancy-laden context of his demonstrations was sufficient to account for the apparent ease with which he was able to mediate such dynamics.

Moreover, the criterion of a "hypnotised" participant in Erickson's writings is to a degree very easy on his assessment of his own performance. On occasion, any participant who momentarily pauses for thought is categorised as in a profound "somnambulistic trance". In other words, if a "dodgy handshake"

Millikin's Non-Verbal Technique.

The Millikin Method (Aarons, 1974) makes a perfect contrast to its Ericksonian equivalent, described above. It entails manipulating the participants arms, hands, fingers, even eyelids, in a subtle fashion reminiscent of the Erickson handshake and with aspects of the Erickson confusion technique, discussed later. However, whereas Erickson pretends that it is the precise sequence and character of the movements that induces a response, in this instance Aarons goes on to state that this only a prop for prestige effect: "It does not matter what the operator does - or does not do - so long as the participant expects that this will produce hypnosis. Dr Millikin,s manipulations with the hands and arms are done in a business-like purposeful fashion, thus conveying to the naive subject that this is obviously intended to produce hypnosis." (Aarons, 1974, p81)

Counting Techniques.

One of the more cliché laden methods, used in a great many variations. Not least by the hypnotist-characters in T.V. stories and the cinema! In essence, suggestions are used to instil the expectation that upon counting up to or, more commonly, down from, a certain number the participants eye-lids will grow heavy and close as they drift away, more often "downwards" into relaxation. Rowley (1981) describes this as Flowers' Method.

Rehearsal Technique.

This is another cunning ploy described by Erickson, although doubtless practised earlier by others. The operator instructs the participant that they are going to *rehearse* the induction (by whatever of many means). This is calculated as a way of circumventing anxieties and resistance related to a "real"

the induction on stage! I have had this happen quite a few times and find it very irritating. The main reason being that third-parties, such as the chaperone-participants friends can become alarmed at what they don't understand. In all cases my policy is to go to the individual and, whispering in their ear, to de-hypnotise them.

Clark's Variation.

In this technique, (Aarons, 1974) the operator simulates the suggested behaviour of the participant. The example given being the simulation of a hand levitation. The principal of conveying a suggestion by enacting it is not only reasonable but in a way forms part of normal hypnotic methodology. Is this not what happens when a hypnotist infuses their voice and verbal delivery with a sense of "heaviness" whilst suggesting heaviness, for example?

Tuckey's Technique.

aspect of this dyadic process is that the participant who has hypnotised the hypnotist is presumed to find themselves even more "deeply" hypnotised when that hypnotised hypnotist goes on to hypnotise the already previously hypnotised participant who has hypnotised them! And so on (Morris, 1970).

Lampe's Technique.

Also called the "Finger Method" (Aarons, 1974). The participant is induced to over-breathe briefly in coordination with suggestions of light-headedness. The operator places a finger on the participant's forehead and moves it to and fro with suggestions that by the time it arrives at the bridge of the nose their eyes will have closed. Etc.

Bryan's Technique.

Otherwise known as the "Oriental Pressure Point Method" (Aarons, 1974). Bearing a superficial

withdrawn, the participant being caused to spring backwards. Aside from Bryan's own acknowledgement of the role of expectancy and operator prestige, he specifies one other key factor at work. He calls this "Eye-lid Lag". The principle being that when ones head is thrown back suddenly, ones eye-lids tend to lag behind, causing them to close, confirming the induction. This observation obviously applies equally to other methods that involve the participant being thrown backwards, as mentioned earlier. I am strongly against ever using such a method as this. Not only is it, like many such "methods" a feeble gimmick, but effecting sudden movements of the head carries with it physical hazards, especially for the neck.

The "Telepathy" Technique.

Described by Aarons (1974), this entails assuring the participant that whilst the operator is out of the room he will be hypnotised by telepathic

method of induction, then going out of sight behind the participant ostensively to implement the induction and simply waiting until they have become hypnotised! As a result, again, of expectation. Aarons demonstrated this at a seminar by sitting behind the participant and, in keeping with his irreverent character, perusing a "girlie magazine" (Aarons, 1974).

Venn's Technique.

Which Jonathon Venn himself called his "Spiral Technique". The participant is guided through introspection into the status, function and sensation of various internal organs, working outwards through a spiral (Venn, 1984).

Miller's Technique.

Also called the "Endogenic Method" (Rowley, 1986), this is another method that uses a physiological

Schmeeper!"

Weitzenhoffer (1957) described another technique that employed over-breathing used by stage hypnotist Konradi Leitner.

According to Sargent (1938, 1974) over-breathing causes alkalosis of the blood which corresponds to increased suggestibility. I am not aware of any data in support of this claim.

I strongly advise against any approach that engages actions that have potentially strong physiological effects such as over-breathing. This can lead, for example, to a panic attack. I have never seen that, but I would nonetheless avoid it.

Kroger's Blood-Pressure Technique.

This entails inflating a blood-pressure measuring cuff on the arm of the participant and relating a train of

"Loss of equilibrium combined with a shock to the nervous system. These are the most rapid and most efficient methods of them all. Many therapists have never heard of them, and most of those who have feel uncomfortable using them." (Tebbetts, 1985, p226).

Boyne would grasp one shoulder and one arm of the standing volunteer and yank them forward so that their head would come to rest on his shoulder whilst shouting "Sleep!" He then used his hip to pivot their relaxed weight gently to the floor. Tebbetts asserts that this is exactly what takes place in an evangelical mission service. Except that possession by the Holy Spirit is expected rather than becoming hypnotised and the word "sleep" is not used but some such command as "Heal!" Despite Mr Boyne's status as a hypnotist and the reported efficacy of the method, what I have

cases feigning death, sometimes having a seizure and actually dying! In other cases his victims became fixated upon him (he being the source of the attack) and followed him with their gaze whilst otherwise paralysed.

It does not take much thought to realise that this has nothing to do with what we usually refer to as "hypnotism", being "hypnotised" or "hypnosis". The effect when it was accomplished entailed a peculiar "state" of paralysis coupled with alertness, reported by zoologists as the way in which some species respond to a threat. The occasional death of an animal treated in this way, due to the distress induced as a necessary aspect of the procedure, seems to underline the completely neurological basis of the phenomenon. We might reasonably be alarmed that attempts have reportedly been made to induce the effect in humans.

defence. Indeed, it has been widely taught in the military but as a means of incapacitating someone not hypnotising them! Most often referred to as Whitlow's Induction, it is also reported by Steiner and by Adkin. I am reluctant to describe this technique on the grounds that I would not wish anyone to try it.

Conventionally, writers on this topic point out a hazard called the Herring Reflex. Which, in susceptible individuals, can cause a coronary seizure. Personally, I am far more disturbed by the prospect of the procedure causing brain damage that may be too slight to measure yet will afflict the victim permanently. Because the kind of irresponsible idiots who teach this technique and boast of it see their victims recover consciousness, they think it is safe and fine to do it again.

An illustration can be found in the "comedy" "Crocodile Dundee"

rapport in the manner of being hypnotised.

The likelihood that this practice has been tried many times over the years in many places by many people is illustrated by an acquaintance of mine. He claimed that an occasional prank on sleeping colleagues in the Air Force was to ask them quietly if they wanted to buy the Eiffel Tower and see what answer emerged!

The technique is well known by its associated application to "sleep-learning" or "sleep-suggestion", using an under-the-pillow speaker or similar device to pump information into the supposedly more receptive sleeping brain. It has also figured in fiction, such as "On Her Majesty's Secret Service" (Fleming, 1963). The efficacy of such techniques has never been proven. Hence the fact that they have tended to fall out of fashion.

However, there has been an amount

found that in and of itself is capable of inducing hypnotic behaviour. By this stage the reader should at least be beginning to grasp the failure of understanding implied by the search for such a thing. Hypnotism is induced by communication, not chemistry.

However, there are many drugs that can turn people into somnambulating ciphers, in which capacity they have been exploited criminally, as anyone who reads the newspapers will be aware. The narcotic Rohypnol has become notorious for this.

Wade Davis in a paper, a PHD and books on the topic of the Haitian "Zombie" (Davis, 1985, 1988) speculates that Voodoo priests have a secret formula containing tetrodotoxin (TTX, extracted from the puffer fish) that induces a pseudo-death from which victims only partly recover to an intellectually impaired and amnesic condition. Becoming the very paradigm of a "zombie"

things have been investigated, although with nothing but negative results ever *revealed* . The point remains however, that no matter how superficially the behaviour of a drug-induced state may be to that of a person hypnotised, it is not the same thing. Just as the slurred speech of a drunk is definitely not the same thing as the slurred speech of a stroke victim.

It is also worth remembering that the family of drugs known as "Hypnotics" are called this because they induce sleep and thus are named after Hypnos (as is, for example, Rohypnol). Another reminder of the unfortunate misnomer borne by what we continue to call "hypnotism".

Incidentally, there is some data to indicate that cannabis can increase suggestibility. My suspicion is that the tendency to levity which this substance induces is always counter-productive. It is likely that in a laboratory situation this variable is

theme of the lie-detector. The GSR actually does fluctuate when the participant is asked about embarrassing topics.

The simple application is in inductions where suggestions are linked to either an anticipated fluctuation in the signal induced by the operator or the gradual stabilisation or reduction of the signal encouraging conviction in the associated expectation of eye-closure and becoming hypnotised.

Mechanical and Electronic Techniques.

As with the use of drugs there have been many attempts by hypnotists to devise machines that can hypnotise. As with drugs, it is again a quest that reflects a fundamentally flawed interpretation of the nature of hypnotism.

Even a machine that can turn a

crudest of course being types of spiralling "Hypno-Disc" that are a now a risible cliché used in children's stories ("The Demon Headmaster") and the Bat-Man films (the Penguin's Hypno-Umbrella).

In the Nineteenth Century there were developed various spheres, orbs, carousels, scintillating and refracting mechanisms. All of which could be used as a fascinating focus of attention or the means of disorientation and augmenting the implicit strangeness of suggestion. All reminiscent of the eerie music, coloured lighting and incense used at Mesmer's Paris clinic.

Other devices were electrical and others yet magnetic. Of course, we could even put Mesmer's Bacquet into this category. For although there are those devices which actually did give a shock there were others that, like the Bacquet, had no physical effect whatsoever. One hypnotist, Nielsen, actually had the participant

decided: ...it is a very dangerous tool. He concluded: "I'll continue to put my faith in The Word" (Aarons, 1974).

The Generality of Technique.

It is universally agreed that the many methods are only the skeleton of a technique. The hypnotist develops his or her own technique using one of these as a frame upon which to embody the flesh of their abilities.

It is commonly stated, correctly in my opinion, that there are as many techniques as there are hypnotists In other words that every hypnotist has their own technique. Nonetheless, the sheer breadth of techniques, the various dynamics which they exploit and their relative efficacy reveals fundamental patterns and truths about not only what hypnotists "really" do but why participants "really" respond.

It is also worth noting that there are

served no useful purpose whatsoever!

In this regard, it is worth noting that alongside various practically irrelevant details and ineffectual gadgets, hypnotists have long advocated environmental prerequisites that sometimes reach the level of absurdity. Various writers have stipulated the kind of room, furniture, clothing, decor, temperature and even digestive conditions! One, Milechnin, required a temperature of neither more nor less than 15 degrees Centigrade and that the session took place after the participant had eaten (Milechnin, 1965). Whilst environmental factors are immensely important, such preciousness as to quibble over the pattern of the wall-paper (Taplin, 1912, 1918) must be counted among the ritualistic aspects of a hypnotists technique. There to satisfy the hypnotist's own quirks and foibles rather than fulfilling any practical need.

Suggestions are thus given non-verbally but are augmented by verbalisations that contain elliptic assertions that are interpolated or embedded in emphasis, inflection, simile, analogy and metaphor. These verbalisations relate to both the participants own state and the immediate sensory environment, the office, its fittings, ornaments and bric-a-brac.

The object of this process is not necessarily that the participant close their eyes and exhibit the signs of a classical hypnosis but that they enter a state of openness to suggestion that might be indicated by only subtle external signs. Such as a change in respiration, dilation of the pupils, or a certain glassy look. These things may or may not be accompanied by catalepsies. Otherwise a condition very similar to a daydream. The look of someone who is not listening to a lecture, although according to Erickson, listening in a different or

In essence, the technique is that in which the participant is required to stare at a point or an object somewhat above the normal line of vision. For normal vision tends to occupy a plane somewhat below the horizon and the participant who stares at the raised point can be expected to feel their eyelids grow heavy and want to close. This provides ample scope for pacing and leading in a train of associated verbal suggestion.

That is the essence, but there have been as many variations of this as any other technique. Some operators have described the utility of particular fixation objects such as a crystal ball, a polished sphere, flickering lights (Luys) or, as in the case of Braid, a candle. Others have actually used glass eyes in various settings, in a ring, on a black cloth or set in a black rubber disc (Cook, 1927).

The use of glass eyes obviously

could result in the hypnotist
becoming hypnotised by the
participant!
(Weitzenhoffer, 1957).

Another, equally stereotyped form of
the ocular fixation is that which uses
the pocket fob-watch. It, too, has
appeared many times in popular
culture, progressing gradually from
melodrama through to comedy. The
number of abject idiots posing as
"hypnotists" with a pocket watch
dangling that can today be
discovered plastering the internet is
truly appalling. Centuries after the
Franklyn Commission in Paris, some
progress had slowly been made into
educating the public. Now, thanks to
the any-jackass-can-upload world of
the web, that work has already been
undone and popular culture is again
being flooded with ignorance.

Some Relevant Aspects of Stage Hypnotism.

Many   texts   exist   in   both   the

because, as they are at pains to point out, they themselves do not engage in such practices.

It is a very small step from this to realise that those "Clinical" and "therapeutic" practitioners of hypnotism who do not also present demonstrations do not generally have experience of such behaviour or a good understanding of it.

Whereas such texts generally proceed from a description of hypnotic technique to the glib, unchallenged assertion of its various applications, usually repeated directly from other authors. In "The Art and Secrets of Stage Hypnotism" I outlined the induction of the major hypnotic behaviours as it *really* happens. In the live demonstration. The techniques that in reality form the art of stage hypnotism reveal the nature of the illusion of hypnosis so created. Before we proceed to techniques and procedures applied in a private or small group session

This is evident at once in the acknowledged importance of "deepening".

"Deepening".

The very notion of taking the participant to a "deeper" "level" of "hypnosis" is itself problematic. As we have seen, the hypnotic participant exhibits no signs in relation to which the concept of "deep" has any meaning. They are not asleep and they are not down a ladder. But there is still a sense that a participant can gradually become "more" hypnotised. Therefore, I refer to the "degree of engagement". Like a person who is only half interested at the start of a book but soon cannot put it down, the participant can become more *engaged.*

The classic approach to this has been through the engagement of imaginative processes. The weaving of a narrative that typically is

hypnotism is a continuum starting before and proceeding beyond the successful induction. Surveying a range of writers it becomes apparent that some place the induction early in this continuum and others later. In rare instances, there is no induction at all!

In general, those considerations which apply to induction apply also to "deepening". In essence, that anything which encourages the participant to feel that they are becoming more hypnotised has actually that effect. However, there is a difference to be understood between conveying the sense that they are becoming more hypnotised and actually obtaining from them progressively greater hypnotic responses.

In other words, a series of measures that take the participant from induction to the execution of actions which immediately after induction

who expect to do a lot more than relax and think pretty thoughts often drift out of rapport, lose concentration and drop-out if there is too much of this. It seems actually that they become bored or disenchanted. Moreover, it is also of little interest to an audience to see a group of volunteers engaged in passive imagining.

The narrative is used to establish a scenario into which can be introduced various sensations and physical actions which are consistent with it. For example, at an imagined party, it is suggested that someone attaches helium-filled balloons to the participants wrist, causing it to float up into the air. They are challenged to try to pull it down and cannot do so.

An attack of mosquitoes can set them scratching. At each step, the participant is encouraged to respond more overtly, more vividly, more

responses of given participants to various suggestions are usually noticed by and influence the others, even though they do not see them: stamping on ants, swatting flies, shivering, "driving", "fishing" or playing computer games are among the routines applicable at this early hypnotic stage to a group of seated volunteers. Reactions to suggestions in these routines all have an impact upon others in the group. Moreover, laughter from the audience in this context reinforces the sense of the effect "really happening" and thereby reinforces the tendency towards the rewarded response.

Of course, the reverse process can also happen. If there is very little response to a suggested effect, each of the volunteers is liable to be influenced by the apparent lack of a response from the others. The very same dynamics that must be utilised to produce a cycle of increasing responsiveness can also spiral down

intra-hypnotic equivalent. Whilst the former is composed of very distinct ideomotor steps, the latter is more like a natural act of volition. This indicates the disjuncture that occurs between the ideomotor family of waking-suggestion and hypnotic behaviour. They are not the same thing and although the induction of the one facilitates the induction of the other, they are not stages on a common continuum. This harks back to Weitzenhoffer's illustration of the graph in which the curve appears smooth in two dimensions yet is visibly disjointed when seen in three dimensions.

Any suggestion that ought lead to a movement can be assisted by applying an initial impetus to that movement. Hence "helping" the participants hand to fan a breeze. The suggestion that the volunteers are driving a car can be encouraged by picking up their hands and placing them "on" an imaginary steering wheel. The steam engines pumping

in those later scenarios in which the more inventive members of their cohort "star".

At each step new elements of the repertoire of hypnotic behaviour are introduced. For example, a response to the itchy bugs can then be developed into a response to a cue word which is then repeated, establishing the pattern of behaviour that will later be used in post-hypnotic suggestion.

In a very real sense, the phenomenon of hypnotic behaviour....such as it is......does not arise out of merely being hypnotised but is developed through successive stages. At each step, the participant is told clearly what is expected of them and how to achieve this. This is best illustrated by what happens when we reach the stage at which participants are instructed to open their eyes whilst remaining hypnotised. To most naiive

When preparing the participants to open their eyes for the first time, intra-hypnotically, they are instructed in detail, repeatedly, to look at the operator and follow him with their gaze, ignoring everything else. They are assured that just as they have ignored background sounds already, they will be able to ignore the sights of reality. That it will be like looking down a telescope, or a glass tube, obscuring everything around their focus of attention. In fact, this is a cognitive-strategy and its use here illustrates Chaves concept of Strategic Enactment. Whilst I introduce this in full knowledge of its interpretive background, any hypnotist who is unaware of that background will nonetheless employ similar principles based upon tradition and experience. The fixated glassy-eyed gaze of the somnambulating hypnotic participant is thus induced by the operator as much as it is modelled upon stereotypes and expectation. It is therefore both a real occurrence and

have effectively reached the level that used to be called "somnambulatory". Nonetheless, there are beyond this point a number of further transitions. For example from routines involving purely physical actions to those requiring speech or communication; from hermetically closed routines to those opened out to incorporate others; from routines solely within a performing area to those that require the volunteer to go actually into and interact with an audience.

At any point where the volunteer is expected to do something that incorporates new factors or requires new strategies, their response to those factors and how they should implement those strategies should be explained or implied by the wording of presentation. The careful preparation of the participants for opening their eyes illustrates this.

The stage of eye-opening is also a "make or break" transition for many

In other words, with the operator leaning forward towards them, the participant will focus into this near space whilst most of the environment is outside of that field of focus. They are therefore induced to engage in a visual task that makes the suggested effect...that everything around the hypnotist is distant and out of focus...come about due to simple optical fact.

Indeed, if one is to be pedantic, the fact is that human vision is inherently hierarchical. This means that we have only one small point of focus at the centre of our visual field and everything around it is out of focus to increasing degrees toward the periphery, which we cannot actually see! The latter fact is easily demonstrated: Can you see in 360 degrees? No. Can you see a definite terminus or edge where vision ends? No. Therefore, there is a terminus and we cannot see it.

This to some extent surprises many

out the task with their eyes closed even when told specifically to open them, and others will de-hypnotise. Indeed, even after the eye-opening is separately set up, some participants revert to keeping their eyes closed or narrowed whilst acting out subsequently indicated roles.

This can be because they find it easier to retain the imaginative involvement whilst doing so and they should therefore be allowed to continue to so as long as it does not pose a problem. However, if it has not already been established that they can open their eyes intra-hypnotically, it will be unclear as to whether their continuing to keep them closed is a useful adaptation or due to a misunderstanding. Neither will it be so simple a matter to rectify this and insist that they open their eyes in the eventuality that this is required if one has not already established that they can do so intra-hypnotically. Furthermore, the

down and close your eyes."). However, in the first instance, they have been engaged in no other role or routine to terminate and are already seated, so I indicate that they should close their eyes when I pass my hand over them.

This has several advantages. One being that if the eye-opening causes any participant to lose their concentration, they can be induced to re-close their eyes and possibly recovered into the hypnotic role by the implementation of that gesture. Another facility which this gesture affords is to demonstrate to every participant within a group that they are being attended to as an individual. As such, the gesture is well accompanied by a *sotto-voce* comment of personal approval such as "...very good..." A measure broadly conforming to the confirmed practice of generally verbally rewarding a participant's efforts.

Beyond intra-hypnotic eye-opening

The task can be further broken down into smaller steps. In the case of a provocative topic, such as a snake, the participants can first be invited to visualise seeing it on television, before they open their eyes. The link to visualising it with their eyes open should be logical and consistent, such as that the television show is a video in the home of a snake collector and the visitors open their eyes to find that one of the specimens has escaped!

In the alternative approach, using a topic of visualisation that is less provocative yet links naturally to an action, the same preliminary involves the commencement of the action whilst their eyes are as yet closed. For example, reaching down to pet an imaginary dog before opening their eyes to visualise it at their feet.

It is evident from the alternative approaches to expanding the scope of a suggestion described that by

that they have ceased to be hypnotised. But it generally results in the latter occurring. When they are sufficiently focussed to spontaneously re-close their eyes *in order* to retain the sense of being hypnotised, they generally succeed in so doing.

Other participants yet act *as-though* the procedure is successful. This is an interesting point, given that the successful implementation of this step entails participants acting as-though seeing that which has been proposed. It means that some participants effectively act *as-though they are acting as-though* they see the thing proposed! Nothing more directly challenges yet better highlights the distinction between the behaviour of the "really" hypnotised participant and that of one who is "simulating".

It is possible to understand this by again referring to the analogy of

and twice as real! A simple explanation for this is that it is their subjective interpretation of what is objectively an act of conformity. Conformity to the group and also to the pattern of their behaviour up until then. To fail to act as though they see the spider jeopardises the legitimacy. The predisposition to conformity which this causes is subjectively rationalised. They assume they *must* have seen the spider!

For example, think of several people standing at a pedestrian crossing on a busy road. The safe-to-cross light is not up, but several of the people notice a gap in the traffic and start to cross in spite of this. One person was not paying attention, distracted by something, yet...and this is a very common occurrence...automatically conforms to the judgement of the group by stepping into the road, oblivious of the circumstances. Asked why they crossed at that moment, they are unlikely to say something like "I was spontaneously

crossers. The conformist who had merely stepped in keeping with the group, if asked why they chose to walk in front of a car are unlikely to give a social-psychological interpretation of their actions. They are much more likely to say something like "I thought the crossing light was green". Moreover, whilst they are *liable* to believe this rationalisation, we are certainly in no position to say that they *do not* believe it.

If we return to the participant who was not "really" responding to the suggestion of the spider, but *acting-as-though he was acting-as-though* he saw it, we find that such behaviour is analogous to someone who, on the crossing, was not actually conforming to his cohort by starting to cross prematurely but was *acting-as-though* acting in conformity! He might be a sociology student, a prankster, or someone who reckons its safer to cross in a group, whatever the circumstances

judgement of the group. The experiment has been repeated many *thousands* of times around the world, not least by psychology students. Including myself when I was about seventeen. It's that simple, easy to conduct and reliable in outcome. In fact, this simple experiment basically runs the proverbial cart and horses through the idea of objectivity and witness testimony. These beliefs are dangerous fictions. For the purpose of this discussion, however, it is worth wondering what the "real" participant will say when informed of the reality of the set-up. Will they say something that implies "Oh, what a gullible fool I am, my perceptions conformed mindlessly to the manipulation"? Or are they more likely to say something like "But the answers I gave really *seemed* to be correct"? Moreover, this will indeed be subjectively true! They actually "see" it that way.

What then of a group of actors

fact does *not* equal line "A"! Neither individual actually sees two lines of matching length, both *say* that they do. But one says so because they are *really* "hypnotised" and the other says so because they are *playing the part* of someone who is *really* "hypnotised".

Actually, the use of the Asch experiment for the purposes of illustration is very apt. Conformity and its influence upon cognitive processes and the subjective interpretation of ones own behaviour is in fact one of the key variables in the hypnotic situation. As such, there is indeed a basic analogy between someone who is hypnotised and the participant in the Asch experiment.

Structuring of Major Intra-Hypnotic Routines.

One should first remember that

We have noted how "genuine" or "authentic" behaviour differs from "simulated" or "faked" hypnotic behaviour, that it is a real distinction both subjectively total yet objectively discernable. Therefore, we must remember that for the "strong" participant to realise their desire to have an authentic hypnotic experience certain requirements must be met and success is not guaranteed. But *very broadly speaking*, the participant who successfully manifests major hypnotic behaviour is in essence doing what they want to do!

It is always possible for various factors to result in an entire session completely collapsing or disintegrating at any point from start to finish. Indeed, even *after* the finish. This being due to some factor resulting in an otherwise successful session being retrospectively marred by association. For example, if immediately after a show a trouble-

More importantly, she enthusiastically encouraged her girl-friend to allow me to hypnotise her. With the second Swede I suggested an effect whereby if I post-hypnotically squeezed her wrists together they would become inseparable as though tightly bound by a firm leather strap. This was shown to work smoothly. Some hours later I encountered these women in another part of the venue reclining on sofas. I started talking to the first woman then when the second returned I demonstrated the hypnotic bondage I had set up. What happened then was a brilliant snapshot of the world of ambiguities wrapped up in hypnotism. The First Swede, who had been hypnotised and so enthusiastic about it, assuring me she would sell my act as a rep' now lay back saying (in English) "Its all bullshit" whilst her friend, not hypnotised but obeying the post-hypnotic command to find her wrists bound when placed together was sat in front of her trying to pull them apart

entire hypnotic scenario can never be divorced from social-psychological factors present in the encompassing situation. Whether that be in a therapists office, on stage, in a night-club or even a laboratory. Think of Milgram's experiments on obedience.

Directives are not suggestions.

The utilisation of the major hypnotic behaviour in entertaining or enlightening routines, which make the greatest impression, is in fact one of the easier aspects of a demonstration. The demanding aspects are the phases leading up to this. Phases of which observers may later recall only parts.

With the better participants it is broadly the case that in the advanced stage we only need tell them what to do and they will do it. This is why I find the term "suggestion" highly inappropriate in

suggested role or effect ends. This can be supplemented by specifying a concomitant condition for the enactment of that role or effect. For example, When you hear this music... and ...when the music ceases or when I say [a certain phrase] you will cease to be [those roles in that situation].

Alternatively, a routine may be cued by a conditional factor. Such as concurrently playing music. So that "...when this music plays, you will [the role] and when it ceases you will cease to [the role]."

This has the advantage that at subsequent stages the music can be played and the role recollected without further verbal instruction to accomplish this. However, by the same token, because the music may pop-up elsewhere, after the show and because there is the alleged (though as yet never objectively substantiated) possibility that the

Starting and stopping a routine by use of phrases but also declaring that it stops if the music stops. This has the effect that if for any reason the public-address system stops working the music stops and the participants automatically default to the waiting condition. Useful if the noise of the audience is such that without amplification the termination phrase would not be audible!

The choice of cue or termination phrase may be considered arbitrary. However, there is no reason not to use phrases that express or embody their application, such as "Action" to start and "Cut" to finish.

Another broad guide is that until far into a session, new suggestions should only be dictated during periods of inactivity among participants. In practise, there arises an alternation between phases of inactivity and activity and the dictation of suggests should occur in

difficulty. The simpler are such as "becoming" various stars of the stage such as Elvis, and their supporting performers.

Part Three.
Hypnotism, Fetishm and BDSM.

The Games People Play.

I am inclined to start with a sociological background to the fetish "scene", from Krafft-Ebbing and onwards. That's my way of approaching a topic, building upon the widest possible base. However, I think it is unnecessary in the present context. We need to only consider the general given actualities of this arena or medium of human affairs in order to then cut to the relevant aspects. I should, however, start by setting out my connection with this sphere of activity.

I began hypnotising people in 1990 at the age of 29. In late 92 I started to present demonstrations and in spring of the following year undertook my first professional engagement. I then performed continuously at an increasing frequency over the following years until the boom in stage hypnotism diminished in the latter part on the Nineties, whereafter that rate of performance gradually

general "vanilla" audiences with volunteers from that cohort. Such routines were at that time received with enthusiasm into this "mainstream" context. On the other hand, I also stepped into the role of "fetish hypnotist" actually in such an event several times. As the Nineties progressed, the fever for hypnotism diminished and the taste for outrageous routines with it. It has to be said that this reflects a change that occurred in British culture. Whether the 1997 election of the socially-conservative "new" socialist regime of Tony Blair in 1997 reflected this or was an influence upon it cannot easily be said, there was no doubt an aspect of both things. There was also a synergy resulting by the first decade of the Twenty First Century in a British culture that is simultaneously both swamped with commercialised superficially sexual imagery and yet paradoxically as tightly-laced as Victorian England ever was. The overt pronouncement of "tolerance" today masks a climate

context. Not as straightforward as simply doing a stage act with BDSM routines as the performing environment is very different. Not least because there is no verbal dimension possible, apart from thatrical screaming on my part, whilst dance music continues, demanding a division of the process into the preparation of volunteers off-stage before the recapitulation of purely visual actions on-stage.

Across these three decades as a hypnotist I have engaged in hypnotically lead BDSM scenes, now conducted in private or semi-private settings, including my own studio, the images of some of which are a useful illustration of the procedures involved. In latter years I have witnessed with a kind of dismay and despondency the flourishing of a kind of side-world in the flanks of hypnotism that consists of amateurs and "wannabes" creating a mostly online presence of which two aspects dominate, "street" and "fetish"

committed acts which had been invented and pleading guilty to an entirely imaginary murder of a person who had never existed.

Despondency is what I feel when I consider this situation. After two centuries of gradually rolling back ignorance and superstition surrounding the topic of hypnotism now the internet has empowered ignorance and we are actually going backwards. Most of that education of the public, such as it was, so hard won, has now been washed a way by a tsunami of tosh sweeping through the ether, waves of guff drowning the web.

Regarding "street" hypnotsm, I was practising what now goes by that term over a decade before anyone else or the expression had been invented. I didn't call it that but thought of it as a medium of investigation, principally into a comparison of responses between

even question the responses of paid models who are just putting it on for the money. You only have to study their "work" to recognise this, even though we ain't actually "in the room" where it ought be more obvious. However, I also know this first hand. One of my (*un-paid*) models was one of *their* models. Hypnotism came up as a topic after a non-hypnotic shoot and she spontaneously recounted having taken part in a session for one of the sites that appears most often in search results. I checked that later and she was indeed on there. Her entire "response" she said was faked, she hated every minute which she found degrading but just kept telling herself to think of the money. Anyone with any insight into the topic can see this simply by watching the utterly preposterous session. Whats more, I have also several times met the guy who was the "hypnotist". He has repeatedly been offered viable opportunities to substantiate his alleged abilities in my presence and

the topic are generally wrong. However, it is a also true that many dedicated lifestyle fetishists pronounce views on their sphere that are also either misplaced, contradicted by facts or simply not supported by evidence .

To start with, strictly speaking, a fetish is something which stands in for something else. For example, a figurine carved in wood by a shaman to embody a spirit taken from the tree he made it from. When I was a naiive 29 year old I was told of someone holding a fetish party and, steeped in anthropology, I ruminated with great difficulty on what this must entail. Did it mean people going dressed as water sprites or carrying wooden carvings in offering? But do not lose faith in my understanding of sexual fetishists, I had been one for many years *sans-la-lettre* and within that decade would be running my own fetish events. It was just that, in those days, fetishism was still very much "underground" in my neck of

table.

I am sceptical of Psychoanalytic thinking in general and this in particular. It depends on belief in events that we cannot know to have actually occurred. It also becomes very, very complicated, to attempt to explain things for which obvious Behaviourist explanations are much simpler. The reason being that once the association of arousal and a fetish object begins to form, if that is then used to stimulate masturbation it is automatically reinforced. This creates a circle of narrowing association. The shoe fetishist opts for ever more specific types of shoe, fixating upon and reinforcing this narrowing obsession through increasingly narrow cycles of masturbatory reinforcement. In the academic context, the fetish is described as a "paraphillia" and is considered an illness. Crucially, it is important to note that a true fetish once established is not a matter of

So areas of ambiguity already exist in what we mean by "fetishism", such as between that which is involuntary (a deeply embedded conditioned stimulus response, CSR) and that which is elective (a man asking his wife to put on the lingerie he bought her). Also, therein, between those who feel compelled into areas of sexualised behaviour (they must involve certain accessories in order to function sexually) and those for whom it is an elective matter of taste (to enhance appeal or sensuality or even just for variety). It follows from this that the "fetish scene" encompasses both actual, clinically definable fetishists (exhibiting paraphillias) and people with otherwise "normal" sexual function who engage in that lifestyle as an extension or enhancement of experience or even merely for variety. On the one hand a man who only ever gets sexually aroused when dressed as a French maid at a public fetish club or another who dresses like that now and again for

high quality of proceedings was seriously undermined by security staff who were ogling, giggling and fetching their mates to cop a gander at what customers got up to. Though they did not interfere. On one occasion when I had a young woman bound in a certain posture on a high table, an uninvited friend of the bar-staff dressed in ordinary street-wear came over and asked "Can I bite her arse?". I said "You should ask her boyfriend". He did. The boyfriend said "You should ask her". He did. She yelped "No!". The man went away. Even such a relative interloper understands the rules. I have never witnessed misconduct that would warrant ejection. Though I did once have a "vanilla" who had wheedled his way in literally "thrown" out the front door because he had tried to make a verbal scene disrupting other peoples activity.

Within this realm of activity bondage is the common currency. Even those who have no interest in participating

commonly are all found in the same person, this is not necessarily the case. Some people are excited by being bound but only submit to this on condition that there is no other form of power exchange. For example a young woman on a website who describes her quest to experience bondage that physically enhances sex but specifically without any aspect of power exchange, submission or "any of that grovelling crap". On the other hand those, typically male, who are thrilled to grovel at the feet of their mistress and be humiliated but who in some cases will not accept bondage. Whilst some who like to dominate require their partners bound to experience a sense of complete control, there are others who wish to feel in charge completely without the need for any bondage. Very commonly, those involved in bondage and domination have no interest in pain and will avoid experiencing or giving it the same as anyone else. Whereas very many

emphatic illumination in the fetish setting. That is the difference between an acting through of effects and their actual experience. As I explained previously, the concept of "roles" when reduced to the phrase "role-play" reflects an ignorance of the social-psychological concept to which "role" refers. Roles, as outlined by Ervin Goffman in the Nineteen Fifties are not dramatic characters but unconsciously embedded psychological programmes. The dumb phrase "role-play" when used to interpret "role-enactment" as meaning people "playing-at" being hypnotised actually indicates that the person using the expression in that way hasn't the foggiest notion of what the social-psychological terminology of role governed behaviour refers to.

On the contrary, to experience social role engagement is to experience a real cooercive influence. Theres no "play" or "acting" about it. However, in the fetish setting, adult play in which

realise that an exploration of fantasy does not equate to a glorifcation or endorsement of that fantasised about. This is a critical point which appears to be slipping from the grasp of many in supposedly "liberal" societies.

Similarly, it is possible for one participantant in a scene to adopt the part of somebody hypnotised by the other person and behave as though compelled to obey or experience certain effects. There is nothing wrong with this in that context. We are not talking here about a public display in which that would constitute a "fake" hypnotic show but a private game that is meaningful for both parties. Even if this were enacted on stage, in the context of a fetish event, if there was no pretense that it was real it would remain a legitimate entertainment. If it was a movie, even a pornographic movie or a Hollywood espionage caper, the fact that it wasn't real and was not presented as

Public and Private: Show-Time or Scene-Time?

Another distinction must be drawn between sessions conducted for public events, on stage or in the round, and private sessions conducted among only those invited. On the face of it a straightforward matter but ambigous in the convergence and overlap of these things.

The reason we need to make the distinction is that these situations entail different outcomes, pose different challenges and require different approaches. At first we would assume that a BDSM stage act will be conducted using the same approaches as a vanilla one. To some extent this is true. However, the environment of a fetish event is very different to most vanilla shows. For a start, a stage act can be required to roll concurrently with a continuous dance beat and no PA or sound provision for the performer. In

methodology set out earlier in the present work and then develops that into the performance setting with multiple participsants and an audience.

Aside from the difference in content and context, as already mentioned, other dynamic factors are distinct in the fetish setting. For one, the schedule and presentation constraints can be such that a number of factors involving group interaction (between participants) and arc of development (moving through deepening to action on stage) cannot be transposed into the fetish event setting. To present routines with genuine volunteers in an environment where there is no control over sound and normal speech will be inaudible to everyone present then it is necessary to develop and pre-program everything off-stage in a quieter area with post-hypnotic actions set up to occurr in response to cues that are non-verbal

going further. When we returned to the deafening ensemble, the volunteers, re-hypnotised by cue, essentially replayed the first third of the act from memory. Non-verbal indications (such as pulling an arm out to recall suggested rigidity) and a PA system sufficient to get a few words over the roaring did the rest. By the time we had neared the end of that stage, the audience were sufficiently foused on the action that their bellowing had died down to a loud murmur and the rest of the show could continue as normal.

In the fetish event, however, there may be no PA for the hypnotist at all and the pumping dance music is not going to diminish. So it is absolutely necessary to adapt to this. For example, to cue a post-hypnotic effect it may be appropriate to throw out ones arms whilst yelling a single word and stamping a foot. Then to cancel the participants response, for example their adopting a posture of

interactions in private is of course the time factor. In the private setting it is possible to take much longer to develop the project, more deeply, subtly and with longer term objectives. It is upon this setting that we shall now concentrate.

Abstract Conditioning in The Fetish Scenario:
A Revolutionary Approach.

Everything we have considered regarding hypnotic technique in the general sphere remains true. However, there are unique possibilities for the application of that technique in the fetish context which would be inappropriate in the general sphere. We will come to these in a while. What we should first address is modification of the technique to include approaches that utilise the fetish scenario, particularly the social rules of BDSM, to enhance or potentiate the effects obtainable. Such modifications of technique do have very minor, hinted at versions in

People use the expression "putting the cart before the horse" to indicate when such a rearrangement cannot work. How can you expect a horse to push a cart? That wouldn't work. Instead, we need another analogy. Locomotives are commonly thought of as pulling a train of carriages. But in some cases, the locomotive is placed at the other end of the train and very efficiently pushes it! This is the situation we have in the relationship in the BDSM context between end results and their creation. It is about the reversing of the relationship between voluntary acts of obedience and the induction through hypnotic means of a relinquishing of volition. Now to go into some detail.

As I have explained, abstract conditioning is an important method for establishing the basis for compliance with the hypnotic interaction. Typically, a hypnotist will engage potential participants in various requested actions long

hypnotist will afford individual attention to any one person on *their* terms. Any statement to the effect "do it here" must be deflected. In any case, a person who reacts in that way is unlikely to make a good volunteer.

In the prep-room the process of abstract conditioning develops. "Put your name on these stickers". That's very practical. Even if you are Memo The Memory Man and can remember all their names at the first effort, to do so later, in front of the audience, only invites the accusation (or holler from the crowd) "Oi you know them, they're you're mates". So to put on name tags is obviously a logical demand however you look at it. Hard to decline. Then the hypnotist starts giving more demanding and unexpected orders. These should still be logical, or as someone used to put it "congruent". For example, "Can you move that table and chairs for me to make more space over there". That's not actually a question

unwelcome response. In fact if a foot fetishist was desperate to ask this of a girl in a bar even he normally would not. Social role programming would prevent the words ever coming out. Though he might fantasise about it and get a dizzying headrush at the thought of so breaking the rules. Some extreme cases might actually act on that. They might in consequence get a smack in the face.

On the other hand, this potential volunteer has already agreed to come out back with the hypnotist into a secluded place, implicitly one in which normal rules are within a limited sense relaxed. She has already labeled herself with a name tag (which at another level adduces deeply embedded roles dimly remembered from infancy when you do what teacher says). She has already moved the table and chairs in compliance with a cunningly phrased command. She has already listened to the explanation of how to

indicates a resistance. Or else she complies. Removing her shoes then takes her that significant step further down the path to obedience. It is a winding path that goes all around the garden but winds into an ever smaller area of increasingly diminished alternatives making it ever harder to do much but to follow where the hypnotist leads. To obey. Funny that, this "constricting winding path" or "Hemmingway", when you draw it in a diagram resembles nothing so much as that old cliché of cheap hypno guff, the hypnotic spiral! It is a fitting visual metaphor. Batman's foe The Penguin was onto something with those twirly umbrellas!

If hypnotic techniques are the locomotive of our train the end results are the carriages. We can think of the loco in front of or behind the carriages but we can also describe the train as the carriages in front of or behind the loco! This is the revolution. There are two types of

creates an advantage. The hypnotist can demand compliance with very explicit gestures of obedience or submission in order to develop a much more explicit and graphic order of compliance from the outset. However, this isn't quite as powerful a starting point as it might seem. Simply put, in the fetish context, such a level of explicit submission is expected of those who adopt a submissive role. So the "baseline " is different and relative to that, such actions will carry less weight. It would still be true, however, to say that the hypnotist ordering the participant to perform such actions of ritualised submission at the start would be useful in establishing that they concede this to him in particular. However, useful though this is, it isn't quite the revolution I have referred to. That revolution is the *next* step guided by insight that we have attained once we have understood everything that has preceded this level.

hypnotic compulsion, an added momentum to use our train analogy, may carry them beyond and further than their prior limits but the essence of their behaviour will remain as before. There may be unique interpretations of pre-existing behaviour made possible by the hypnotic scenario. For example if hypnotic bondage replaces the use of physical bonds. Yet the essence, in that case bondage, whether physical or psychological, remains the same.

With this realisation it seems obvious that the catalogue of submissive acts should be utilised at the outset, with various instances being moved forward into the start of proceedings. This means that the principle of the Abstract Conditioning process should be developed into an extensive "softening up" of the participant. Ordering them through a series of graphic and abject expressions of submission, demonstrations of

Applying This Principle.

We start with Abstract Conditioning as always. However, in the fetish context the participant is already dressed to suit a submissive role in proceedings. They are near the start required to perform a series of tasks that, as already considered, involve especially explicit acts of submission.

To a large extent the exact choice of such actions can be left to the individual operator. However, a typical sequence would take the following form.

Submission.

Postures that correspond with "slave poses" and may seem either very obvious to actual "scene players" rather "cheesy" to a general reader.

> Kneeling, head down at the operators feet, hands clasped behind head.

stop. However, facing a wall so that the operator is free to carry on meanwhile elsewhere.

Moving several large items from one place to another and then back again.

Dancing vigorously on the spot whilst a particular piece of high tempo music is played. Hands clasped behind head to signal that this is an act of compliance.

This last item clearly resembles a post-hypnotic act in itself. Indeed, each of these or any other required actions can be linked to a cue and the participant instructed to performer the action whenever that signal is given. Whilst this adds a layer of attentive obedience it also prepares and models the participant for the actual creation of post-hypnotic trigger cues later.

Stress postures and tasks.

nose (hardest) or tongue.

Kneeling with arms outstretched and head forwards with tongue continuously in contact with floor.

These actions, we could call them rituals, all serve multiple functions. At this initial stage they do constitute an enhanced form of Abstract Conditioning as exists in orthodox technique, expanded to utilise the full scope of the BDSM scenario within a context of adult fetish games.

Additionally, these measures, being at an altogether higher level than those minor steps employed covertly in conventional Abstract Conditioning overtly establish a subordinate relationship of the participant to the operator that their adoption they thereby commit to or in the event of their demurral, indicate their unsuitability as candidates.

Furthermore, the effort required to

There is beyond all of these factors an additional dimension embedded covertly in the use of such rituals throughout the scenario, from pre-hypnotic, through hypnotic to post-hypnotic phases. As in the earlier section on general technique I shall use upper case to denote an additional concept, here being the use of demanding, physically and mentally stressful rituals to adduce to the procedure a dimension of ORGANISMIC INVOLVEMENT. The use of rituals was observed to result in such an effect by, among others, William Sargent in his anthropological-psychological study of aspects of world-wide spiritist cults that result in an effect that Westerners tend to think of as "mind control", as set out in his book "The Mind Possessed".

This principle of Organismic Involvement is very important and one that, like certain other factors here, appears stealthily, to a slight extent, in the practice of some

sphere but fit well with the BDSM setting.

Verbal declarations.

The participant is required to state aloud that they are offering their complete submission, will obey as directed and do so with proceeding to become hypnotised and experience a deeper level of obedience. This can also be developed to include the elements added earlier, with repetition of the statement to cue being required and with increasingly elaborate wordings for them to remember and repeat until they can recite them until word-perfect a certain number of times.

Contractual commitment.

In a venture such as we have embarked upon here it is sensible in any case to have participants sign an agreement of consent. However, this, too, can be developed into a form of
Abstract Conditioning, with the

In the case of a hypnotic project mutual understanding would as well be backed up by a clear set of limits agreed in advance in writing. Not least because the very nature of the hypnotic transaction may cast into doubt anything those concerned may have thought or later question that they had agreed to. Moreover, because by doing this some inhibiting fears or doubts may be alleviated, thereby reducing unconscious resistance. There is a third aspect to this which is that of a contractual "dead man switch". If you are unfamiliar with the expression it refers to the switch which a train driver must keep depressed for the engine to move and which if it is released, say if in extremis he indeed becomes a dead man due to a sudden coronary seizure, stops the system safely. A contractual version in the hypnotic context would allow for consent to be automatically withdrawn and sessions terminated if the participant ceases to re-agree at set intervals, steps or degrees in the

that mascot. The little fellow has been a friend ever since and in fact sits on the side of the desk where I am typing!

Using this method enabled me to continue into the surgery with actually fewer disruptions than I think there would have been otherwise. Having a Dead-Man-Switch means having a meta-control. In the hypnotic situation it means the participant can allow themselves to fall deeper into the influence of the hypnotist under the reassuring umbrella created by the assurance of release if necessary.

Openness.

Another reassuring and therefore helpful factor is openness. To never insist upon the project being made a secret. Secrecy implies abuse and I think that openness is in fact the legitimate approach. Moreover, for successes in this undertaking to be

can also contribute to Abstract Conditioning. If we first require the participant to sign a model-release form, such as is used as a standard measure in professional modeling situations, they in doing so sign away all rights to images shot of them, giving the party to whom they sign over those rights complete freedom to use, publish or circulate those images however they wish, without limit of time or circumstance. Such a document, as it is used in photographic studios with professional models is legally binding, entirely standard and can be obtained from photography web-sites. The added dimension in the present context is that the photographic imagery, including video, comprises a record of all the elements already outlined, including verbal declarations of determination to comply, the enactment of rituals of compliance and the amount of effort invested. Even without a model-release, the existence of such a recording serves to amplify the

must not simply tire out the participant or bore them into loss of interest and motivation. That means there is a balance that does have to be struck. Something which the individual operator must evaluate in respect of the particular participant.

Initial Hypnotic Procedures.

Suggestion routines given before an induction, so-called "waking suggestions" or test suggestions are in my way of terming things "pre-hypnotic". However, here I refer to them as the initial part of the actually hypnotic process in contra-distinction to the "softening up" of the preparatory stages outlined above.

I should emphasise again, that the particular BDSM application pf hypnotism that we are considering here warrants the very extensive expansion of that Abstract

in mind the very different starting place. The dominant role of the operator in the BDSM context needs to be taken into account and inform their presentation of every step. They should use every nuance to emphasise the submissive participants subordinate place in the relationship. The old fashioned "you will obey" style has often been described as "authoritarian" as opposed to the more modern request governed delivery being "permissive". The distinction has also been described as Paternal / Maternal or even Masculine / Feminine. Whereas in the general sphere I emphasise avoidance of a direct commanding manner, in the BDSM context it is liable to be accepted by all parties, from the outset, as appropriate. We can, and I do, still employ a less domineering, permissive style of delivery in this context. However, whilst doing so, subtly conveying authority to which the participant has submitted themselves, to be directed this way.

the participant into a tight, clinically white (even if practically dirty) strait jacket. However, we have to consider the practicalities involved. In a straitjacket the participant becomes utterly dependent upon the other party, something which you really cannot appreciate unless you have experienced it. Even left alone with various tools at their disposal, within normal reach, it remains inescapable. But whilst certain procedures such as the various versions of the postural sway are possible in that situation, others are not. No arm levitation method for that one!

In the context of the postural sway, however, the severely restrained participant, still able to stand and indeed fall, experiences the added sense of dependence that comes from the fact that, if the sway goes far, they must rely upon and trust the hypnotist to catch them! Obviously, this element of trust is important. I return again to the matter of

Induction in The BDSM Setting:
The Lap-"Trance".

The use of a straitjacket is something
I will bring up again in relation to
induction and deepening. However,
at this stage it should first be pointed
out that, as before, the techniques
outlined in respect of the general
sphere are broadly applicable as
outlined earlier.

Whilst any of the previously
described induction techniques may
be employed in the BDSM context,
there a few others and modifications
of those approaches which are only
appropriate in this situation.

In general, the eye-fixation induction
remains of most direct and
straightforward utility here as
elsewhere. However, one thing which
I would avoid in the general sphere
becomes appropriate in this context.
Just as I would normally avoid an
authoritarian style of delivery, in the
general sphere I never tell a

tiring to carry out but that a reward came with the participants eye-closure being accompanied by a look of complete surrender.

Now I know that "quack" derives from "quacksilber", a term for mercury, often given as a medicine in times of yore by, er, quacks. But I still want to say the expression "quack" comes from Quackenbos. If you find out more about him, you discover he was indeed a quack. Similarly, I have tirelessly explained whenever the need has arisen that the word "trance" refers to no thing that actually occurs in the realms of the hypnotic, yet I would love to use the word in an invitingly catchy expression for an eye fixation, method that indeed harks back to Qyackenbos, that being "lap-trance". Now I wave my hands about and do declare, I do NOT call this move by such a glib description, but I will understand it if others do pick up the phrase and use it. Allow me to explain what it involves.

quickly and their head is propelled forwards towards your lap by the pressure resulting from their hands clasped at the back.

At that point the operator takes hold of the participants elbows by sliding them off ones knees into cupped hands and they are gradually lowered to the floor. The participant is then hunched forward on their knees with their head upon the floor or else may be lowered onto one side. From a posture of stress they descend comfortably into deep relaxation.

Clearly, the configuration I have just described invites the suggestive phrase for ts description referred to. However, the purpose of that arrangement is practical. It amplifies the physical stresses that encourage eye-closure, creates a gradient rapidly moving from stress to relaxation from that point and places the participant throughout in a position of subordination to the

In this last variation the undercurrents of the situation can be underlined by shackling the participants ankles to the bench using long-chained leg-irons, for example. Care must be taken to ensure that this cannot lead to any physical mishap. If they slide off the bench to either side whilst the procedure unfolds there must be enough slack in any restraints to ensure they are not inappropriately entangled.

In each of these inductions the participants hands remain free and this facilitates progress into deepening suggestion along the lines of any conventional progression of such a procedure. Arm rigidity, unliftable weights, irresistible buoyancy lifting a hand are all straightforward. This is where use of restraints, though a device of potential for under-scoring the encroaching status of submission and nurturing dependence must be

use any of them. Whereas they might take a hacksaw to steel cuffs and saw themselves free, in the jacket its not even possible to pick up the blade or anything with which to cut themselves loose. You may have seen movies in which someone gets one arm over their head to escape. With a real jacket this is impossible because of the strap around the arms at the belly. Nor can sleeves which have worked loose be shifted downwards over the behind to slide out that way, because they pass through loops at the sides. If the sleeves are buckled sufficiently tightly they will allow very little give, confining the hands closely to the sides and there is a method for ensuring this. When the wearer is placed into the jacket they should be instructed to lift their arms high, this causing their hands to find the end of each sleeve, an auxiliary strap at the shoulders then being fastened tight to eliminate any slack before the sleeves are wrapped around the body, to be buckled at the back so

What is so remarkable about the jacket is its elegance of conception. The way in which the arms loop around the body and fasten together means that however hard the wearer may pull, they are always doing so against themselves!

The jacket obviously comes with a body of associations. It is part of our culture, the phrase "straitjacket" being used as a metaphor in many contexts. Whilst cuffs have a connotation of criminality (being used on or by criminals) the jacket carries with it associations of institutional power administered paternalistically but within a duty of care. Cuffs are harsh and oppressive whereas wearing the jacket has been often compared to giving oneself a hug. You can sleep in the jacket, if adjusted responsibly it is comfortable whilst secure, inescapable yet safe.

This is not to say the jacket was not misused in its "hey day".

to enhance responsiveness and suggestibility in response to the operator who is the person in charge of the wearer. This effect arises at a pre-conscious level. It is atavistic, tapping into everyone's deeply buried experience of dependence upon their mother (aside from those who we must pity for not having had a mother or one who cared). It is like being swaddled in fact.

I long ago knew a man who had been a counter-interrogation trainer for the RAF. Military flight crew run the risk of having to eject over enemy territory and if captured may be subjected to sophisticated psychological techniques. Modern nation states are reluctant to use physical torture if they can obtain similar results without thereby incriminating themselves and, some argue, more effectively than by application of pain. As someone whose job was to train air-crew for such an event, my friend, who had retired from the service by the time I

forward can be found. However, it so limits the scope for suggested deepening procedures that at that stage it would be best left off. We can use it again at a later stage for other things.

Where the jacket offers scope for invention is in between these stages, after test suggestions and before deepening, at the induction itself. This has lead me to the invention of a specific Straitjacket Induction. This spans the range of steps from postural sway, through various waking-suggestions not requiring the use of the arms, through the induction, taking us into a deepening procedure that proceeds via removal of the garment.

Before we proceed I should stress that this approach must only be conducted with a participant who has already either previously been in the jacket or has been wearing it now for some time. The reason is that we must establish that they are not liable

low and close to the body for this to be practicable. The other fixation induction outlined using the bench is also possible as are most other inductions although care will have to be taken in advance to figure out how the jacket might interfere. The instance of the bed I have chosen because it is one that leaves the back of the jacket, where the buckles are, easily accessible to the operator whilst placing the participant high enough to actually be able to look up into the seated operators eyes, which they could not if they were on the floor. Unless the operator was also, which might somewhat risk undermining their authoritarian status and is not recommended.

When eye-closure is reached and the participant succumbs to relaxation the deepening commences via the jacket itself. This is done by guiding the participant verbally on a tour of sensations that accompany the jacket. The feeling of the fabric. The pressure at certain points. The sense

We then progress to anticipating removal of the jacket. The pacing and leading must reflect what we have learned up until then about the participants feelings about the jacket. Some actually say they feel comfortable like being in bed. Others are uneasy, though not to the point of needing release. This can be gauged by, for example, asking them once they are first in the jacket to try to struggle out of it. There are those who happily writhe around at length whilst others refuse and this usually indicates some anxiety. Such a response should put you on guard to possibly needing to change tack and remove the jacket before it becomes an issue and disrupts the flow of procedures. That initial struggle is therefore a useful precaution but it serves a further purpose in arming you with insight into how the participant feels about wearing it. This information is then used to feed back to the wearer post induction to first pace and then lead their emotional response from what we

constraint. To utilise the full potential of the situation we can also suggest that as the participant is released from the physical control of the jacket they drift out of that hard sensation into the soft enveloping psychological control of being hypnotised. That being in the jacket and being hypnotised are interconnected such that as one lessons the other increases.

As ever, there are nuances in the way we present things that skirt around actual untruths. In fact, no hypnotism is ever a controlling factor in the concrete physical sense that the jacket embodies. In spite of a zillion assertions to the contrary by people who were either lying or didn't know what they were talking about, there is no such concrete "power" of control due merely to the fact of having undergone a hypnotic induction all by itself. But we don't need to touch upon this. It isn't exactly going to help create a firmer degree of influence that is possible

indeed proceed covertly to the induction and initial deepening as outlined, thus circumventing those doubts some have about whether the key step being successful. That is indeed the main utility of a Test Derived Induction. The jacket induction fits into that pattern and may be regarded as one form it may take in the BDSM context.

The simplest step from there is to de-hypnotise the participant with suggestions to ease re-hypnotising soon afterward, with the jacket removed.

This presents us with an alternative approach to using the jacket in induction. Quite simply, we can hypnotise, de-hypnotise and re-hypnotise the participant a number of times before removing the jacket and then continue to intra-hypnotic deepening with their arms free.

A third approach is to combine these

Re-Induction.

In a general and especially performing context, induction to initial deepening then proceeds into extended deepening without a break. An exception is when we need to use de-hypnotising and re-hypnotising either for practical reasons, such as not all volunteers being present yet, or for dramatic purposes. When one senses that an audience thinks thing are slow, to de-hypnotise volunteers and re-hypnotise them by a gesture makes a strong attention grabbing impact.

By contrast, in the private scenario the next step is very logically de-hypnotising and then re-hypnotising. Firstly because this acts as a "bank" move, saying in practise, "right, you have now been hypnotised, I can now hypnotise you again when I want to". Oh no, do not actually say that! It implies a challenge. Keep that boast until later when the participant has been lead right into the heart of

cue established before de-hypnotising is far preferable. It means that when re-hypnotised by that means, the step of being hypnotised in itself has already been left behind and is no longer open to question. A fait-accompli.

In and of itself, peremptory re-induction by post-hypnotic cue contains fetishistic elements. For the first twenty two years that I hypnotised people I specifically avoided using the familiar finger snapping cue mainly because it has become another cliché but partly because of these fetishistic overtones. However, in the present context that of course makes it appropriate. I have in more recent times occasionally employed finger snapping as a cue in stage performance for a general audience. It can be quite dramatic, partly because it is a cliché and partly its becoming a cliche is because of that. In general, the signal I usually use to indicate re-induction by cue is to

it will be welcome to introduce approaches to enhancing the hypnotic engagement that are specific to the scene at hand. Arm-rigidity, weighted hand, floating hand etc are all calculated to be applicable with a generally relaxed and passive participant in the early hypnotic stages. At this stage, the exciting acts we may seek to engage them in are for later. But there are already many options for BDSM specific deepening suggestions. Many of these can be simply re-configured versions of what we already use in a general sphere. It is really just a matter of taking whats possible and applying some imagination.

For example, instead of suggesting that the participants hand is "glued" to a surface, which we can in itself do, we can proceed from that to the idea that their wrists are bound together firmly by an imaginary strap. They can then be challenged to try to pull them apart and feel the imagined

suggesting that we are applying super-glue to them with one finger to set this up. They are then challenged to try to open their mouth, which they are unable to do until the pre-suggested releasing signal is given.

In all of this we have to bear in mind what is really happening. In reality there is nothing preventing the participant "breaking the spell" and doing that which they are challenged to try to do. They can separate their wrists or ankles, close or open their mouth, for in reality, there is no "hypnosis" stopping them. But on a subjective level they cannot. Because to do so would contravene so many deeply embedded rules, contradict everything they are increasingly finding themselves believing and throw away all the time, work, effort, discomfort, submission and commitment that they have invested so far already! Gradually, they have painted themselves into a corner, under the hypnotists direction, unwittingly

experience then this will clearly be an intra-hypnotic process. Similarly, if development of subjective emotional or physical sensations is intended. Moreover, development of thoughts, ideas, sensations and other effects that have an effect to apply later, post-hypnotically, is also an intra-hypnotic endeavour. The purpose and creation of such effects I shall discuss in due course.

On the other hand, if we are ready to construct active behavioural responses to cues or embedded directives we must proceed to an extra-hypnotic phase. The two things are not, however, exclusive paths. We can switch from extra-hypnotic back to intra-hypnotic simply by re-hypnotising the participant using a rapid re-induction cue.

The creation of such a protocol is therefore a necessary step before de-hypnotising. If we were to start again with a fresh induction it is likely

immediately therefrom, having first reminded her what the cue was and how she would react. For the rest of the evening, whilst hypnotising, deepening, developing new volunteers, I could sit this one to one side and essentially switch her on or off at a snap of my fingers like flicking a switch, to use as befitted unfolding scenes.

I have already touched upon the topic of finger snapping and explained how we should be careful in our choice of the first symbolic actions employed as re-induction cue. As I mentioned, finger-snapping is the commonest associated image of this and I will return to its impact, but at first its use carries unnecessary risks for mis-communication and loss of rapport, "breaking the spell". My own preference, generally, is as mentioned, placing the back of my hand over their eyes. Let us consider this in a little more detail.

at the same time they are at that point hypnotised.

This hints at aspects of basic learning theory or "Pavlovian conditioning" in as much as it amounts to a very simple association of stimulus and response. I shall examine the role of such processes in more detail further on. But at the moment it is more relevant to point out that for the participant the re-hypnotising cue so prepared is actually already experienced and therefore, in a sense, a fait-accompli. They are not being simply told to expect to be hypnotised when something described happens, almost a contention of sorts. They are instead actually hypnotised (already) when actually experiencing the actual gesture, physically, tangibly, incontrovertibly.

The use of the back of the hand has several advantages over the reverse. Firstly, it is actually easier to brush

participant can be locked or unlocked at the operators whim. However, this is a detail of technique we can consider later. At this stage it is best to keep things simple.

As with every aspect of procedure, we have to assess the individual participant's pattern of unfolding responses and do things in a way that suits their profile. After we have de-hypnotised the participant by simply counting up to ten according to our usual manner (leaving aside finger snapping as an instant de-hypnotising cue for later) we then can take different approaches to the first use of re-hypotising, according to the individual. Sometimes we may just do it after a pause and they respond straight away. Sometimes it is best to do it immediately after they open their eyes so as to allow no scope for rumination, doubt that it will work or resistance to develop, with almost no break between being hypnotised and re-hypnotised. A third

relaxation and this is the path we have taken. In order to maximise the participants responsiveness to all other procedures it is advisable to repeat sessions of simply re-induced and developing intra-hypnotic lethargy. The participant should ideally be worked with until they exhibit complete physical surrender, such that they will slump from a chair to the floor if not seated somewhere safe with this anticipated.

It used to be that in stage demonstrations with new volunteers an entire group of them up to my chosen limit of nine at a time would, through a simple induction, end up resembling the proverbial "sack of spuds". At the very least leaning over onto each other in a long floppy domino effect or scattered all around their chairs on the floor, some so "gone" as to resemble part of the carpet. This was typical and measures had to be taken to inhibit that much relaxation, because it actually made inducing activity

something acting upon the participants outside of the situation. In other words, it is fairly certain that the rapid change in participant propensities over only a few years is the result of cultural influences or social change. Critically, a change in either attitudes, motivations or expectancies, Barbers summation of core bases of hypnotic performance which I abbreviate to AME, or some combination of these.

I will bring up this point about cultural influences and AME again, later, in relation to the topic of amnesia. However, for now what is relevant in this aside is that it illustrates that even using a sound technique with a motivated participant, the chances are you may have to work harder to achieve the kind of "flat out" induction response that used to appear at "the drop of a hat" as the saying goes. In shows this actually suits fine, because we do not need volunteers to "go under" in that degree, although the audience finds

non-receiving TV screen (old style cathode), a patterned wall-paper the participant can imagine their gaze wandering over endless repeated motifs upon, drawn into but never resolving the ultimate pattern. The cliché image of the rotating spiral is even an option, as most participants will know at once what they are being asked to imagine and may know how easy it is to concentrate upon that image whilst it remains absorbing through the act of imagining something so simple yet also continually cycling through its rotation. An additional option is to prepare an audio track, of either very repetitive music or sounds, which can be placed on continuously cycled play mode each time the participant is re-hypnotised. The choice of visual or audio fixation pattern is best made in regards the particular participants tendency towards visual or audio modalities. Something identifiable from their choice of vocabulary in normal discourse. Do they say "you see what I mean" or "you hear what I

response is one of the narrow range of effects that a participant can be trained to experience even in spite of resistance, if they are sufficiently responsive to begin with and their responses are carefully developed. I have a graphic video of a participant apparently trying to disregard a re-induction cue and continue talking but in spite of that, instantly flagging, flopping and falling back deeply "under the spell". Her friends sat on either side of her clearly surprised, incredulous and finding it comical.

Repetition is critical to this process. I shall refer later to other ways in which the principles of classical learning theory, what is popularly called Pavlovian conditioning, and Behaviourism are relevant to the hypnotic procedures being outlined. However, it is already obvious that through repeated association of an extreme relaxation with an initiating cue the signal acquires the status of a conditioned Stimulus (CS) and the

before entering into substantive post-hypnotic actions. Moreover, it is generally the case that any subjective suggested sensation such as warmth, cold, emotional or other numinous effects are much more easily elicited intra-hypnotically than post-hypnotically. Overt behaviour, however, whilst also more easily elicited as is any form of compliance, intra-hypnotically, requires that certain limiting factors be addressed, which I shall consider shortly.

Firstly, we need to remember that the goal we are embarked upon is a genuine hypnotic experience and not merely a game between people pretending to be hypnotist and "slave". I am not decrying that scenario as an adult fantasy interaction at all but merely reiterating that it is not what this text is about. What we are seeking is to engage in the creation of subjectively real effects for the hypnotised participant to experience feeling and the hypnotic operator to control. So

Well, we know enough already about the limitations of *real* hypnotism to realise it would not be possible but we can also reveal this by the application of logic. Remember that old chestnut about "don't think of an elephant". In order not to think of an elephant you inevitably have to engage in a mental process that resembles the outline of an elephant. It's like a photo in which the face has been blacked out. The fact of the face being there is made apparent by the blacked out area. Similarly, to become a zombie / robot / empty shell, it would of necessity involve thinking around the definition of whats missing in order to govern the actions appropriate to maintaining that condition, which in and of itself constitutes a mental action incompatible with *being* such a thing, incapable of that mental action.

Now someone will complain to the effect that "ah, but I took [drug X, Y or Z] and believe you me I became a zombie". I expect, that's such a

What you *can* suggest intra-hypnotically is that the participant finds themselves locked into obedience, outwardly *like* a robot. That is not the same thing whatsoever as saying they are a blank slate or I-Pad with nothing going on inside. Moreover, even this courts failure because it means that, once they have been told this, if any little effect, at any point does not automatically occur, the entire shebang is contradicted and they will be likely to lose rapport and de-hypnotise with a sense of none of it having been real or possible thereafter. No, the hypnotic procedure must allow for the fact that not everything can work all the time and acknowledge this. Incorporating it into the flow of events. To attempt to set up a "you will obey like a robot" paradigm flatly goes against this requirement and invites failure. It may work for a short episode but is not worth the risk of throwing away all the other possibilities if it falls through.

status into reposed and active sub-conditions with relaxation canceled away from the active status. I do this using eye-opening within the intra-hypnotic condition. This comes after a phase of deepening that also cancels and then restores relaxation establishing it as something that can be switched on or off.

First the deepening phase gets into progressively more physically active responses. Driving a car just requires two hands on a wheel but going on to various incidents such as changing gears builds up the activity. Starting with initially inert newly hypnotised volunteers we gradually work through such a progression until we have a group of more deeply hypnotised but very lively volunteers, engaged in such things as being steam engines pumping with arms and legs.

There then follows the eye-opening step which I have already described, earlier. Thereafter, it is

One particularly appropriate use of intra-hypnotic time, for which it will be used in repeated sessions as the hypnotic relationship develops, is to cultivate subjective sensations, feelings, emotions, trains of thought, recollection, fears, hopes and expectations. Obviously, a simple deepening routine is an example, getting hot, or feeling cold or having itchy ants invade ones shoe or being irritated by an odour. But in more advanced stages we would be looking at more ambitious things such as generating erotic sensations via talking through imagery and imagined scenarios. Identifying pleasant or unpleasant sensations associated with particular memories or situations. These being then eased away from the creative scaffold that brings them to mind and developed as independent quanta of phenomenological substance, the thing which phenomenologists would try to capture in the act of epoche. In other words, starting with the

Post-Hypnotic Routines.

So far I have sketched the broad context of the fetish scene and attended at some length in considerable detail to techniques that might be used in that setting. I have made little more than hints at scene-specific applications. In part, it would be true to say that, for the general reader this goes into unnecessary detail for theoretical purposes whilst for the actual scene player it risks patronising by spelling out things they could plentifully think up for themselves.

These considerations in mind, I think to complete the arc that rises from a description of context through an apogee of technique requires a descent into some sense of application for completeness sake. Without wishing to offend either category of reader referred to for reasons such as described, I shall sketch in a number of possible BDSM "scenes" using techniques

customarily exhibited in various postures loosely termed "slave positions". The sub' descending head bowed before their master or mistress is a basic conception of the scenario. This obviously lends itself to post-hypnotic pre-programming to occur in response to a cue.

I have already established this as a suite of actions to bring forward, before the induction as a means of enhanced scene-specific abstract conditioning to achieve the "softening up" of the participant and removal of obstacles to the act of surrender to induction. It now becomes the opportunity outlined previously to exercise much the same range of these actions post-hypnotically as before being hypnotised but with the essential goal accomplished of introducing the sensation of subjective compulsion to obey.

One of the postures I mentioned requiring the submissive to adopt

strip troupe the Chippendales. I never told anyone to undress. But they took the opportunity. They also seemed ready to leave the premises naked when told to believe they were fully dressed and about to depart for a "night on the town". On one occasion several young men went round the venue saying goodnight to everyone en-route to the exit, before I stopped them. As policy, in normal engagements I kept this and certain other routines for male volunteers only on account of the cultural context, the implications being different if applied to female participants. Of more direct relevance was the routine inclusion of various BDSM themed routines as an uncontroversial feature of shows with vanilla participants and audiences, applied to both male and female volunteers.

Among such routines one very easily set up at the time (which would not now be the case) was to hypnotically

occasion being when I included a sting in the tail. I had set up a young woman to suck her boy-friends toe whenever I gave the post-hypnotic command to do so. He is seen in photographs leaning back and relishing this. What he didn't know was that when I eventually uttered a further signal she would bite! Which she did.

The most bizarre episode of this kind which I set up occurred late one night on the elegant streets of the English town of Bath. Actually, long after midnight. I had a group pf people with me at a show I presented, a roadie and his friend plus a friend of mine. We diverted into a late bar en-route home from the event. Some people recognised me and wanted to be entertained. It didn't take much to prompt me in those days. So I hypnotised one young man among their number. Then at closing we went to a nearby spot in a peaceful, wide alley, where the steps of an attractive stone fronted shopping

demanding to know how she could get a man to do this! What they weanted to know really was how they might be able to. I had kept the rest of us out of the picture and there were no indications to these women as to what was happening. Hypnotism didn't seem to enter their heads as they simply expressed astonishment that any woman could get a man to do this! It was a comedy of gender. If it had been two men or a woman grovelling to a man their reaction would have been entirely different. What amplified the impact was that she was a very petite young woman, wearing a rather masculine zip jacket that accentuated here diminutive stature and femininity whilst the man at her feet was such a big fellow! They were impressed that she had such a strapping lad so well trained as to do this in public. What manner of extreme devotion this indicated? What an enviable young lady!

Unfortunately, I had not told her not

streets today. It was a different time and even then, the location was practicable for actions that would not have been safe to have conducted in many other places.

Now, I have here recounted examples from ordinary stage-hypnotist presentations in ordinary contexts for a general audience, in an exceptional time when such wild acts were very popular. I have also used cued submission and boot-licking as an immediately understandable routine in the context of fetish events on stage whilst loud music would render other actions less readily comprehensible. However, in neither context in these examples are we addressing what can be accomplished in the private BDSM context between consenting adults of which one or more have agreed to submit themselves to an others enhanced degree of influence. The effects that were routinely possible to demonstrate in the performance context would not be

In "Hypno Crazy" Britain in the early Nineteen-Nineties even blatant bondage routines were accepted by audiences as legitimate content for a hypnotist act. As such I set up routines wherein participants would when a cue was given obey a post-hypnotic command to go face down onto the floor and clutch their akles behind them. In effect a hypnotic hog-tie. Another signal would release them. In between they could be goaded and teased and photographed in their predicament as they struggled often quite vigorously but appeared unable to release themselves from their own grip.

As with the boot-licking routine there were "off stage" encounters in which this also occurred. On one occasion in a bar I met two girls of about twenty who knew of me as a hypnotist. It was a quiet evening and they took the opportunity of trying it for themselves. When it came to closing time I accompanied them around the corner to their car (as I

legged with hands behind head, arms crossed as in a straitkacket.

Again, this variety of routine translates directly into the BDSM context with the added enhancement of the cultivated depth of compulsion that the specialised techniques appropriate to this setting offer. We will look later at strategies to reinforce compliance and these strengthen the participants inability to break their own commitment to the enactment of the effect. When the strategies that I shall yet describe are effective the participant may actually struggle, very genuinely, as they would when making a difficult decision. The conflicts set up between breaking the terms of compliance or maintaining the mental narrative of being unable to do so express themselves in physical effort. The more deeply into the heart of the Hemmingway they have been lead, the more they physically grip their own ankles and pull vigorously without escape.

glamour-cars. So what happened? I found myself pacing up and down doing neither whilst ruminating on options. The tug in each direction is almost physical and hard to resist. They cancel out. This raises the topic of the "double-bind" which I shall discuss later.

I am sat here writing am I not? Yet the pull of the potential alternative is palpable. In the exact similar way that even if a participant in hypnotic bondage finds the situation uncomfortable, perhaps because someone else has arrived who they didn't expect to be there and would prefer not to be humiliated in front of, the momentum invested in the commitment to complete the post-hypnotically triggered task is so real that they cannot simply let go. The intensity of the situation expressed in a really firm grip of their own hands around their own ankles even as they simultaneously try hard as they can to let go. This is, I assure you,

Hemmingway.

The increasing exposure of their situation to others is only one form this might take. We can imagine many situations with the same character of creating a dilemma. Go a little forward, yielding a bit more to control of another or break the continuum and renounce everything they have gone through already? Each step increases that commitment, that psychological, emotional, physical investment, making the next more likely to be accepted also. What if we put them into post-hypnotic bondage just when they were due to watch a favourite TV show, forcing them to remain so throughout? After several times doing this, repeating the conjunction with them hypnotically bound whilst in another room, so they can hear you watching the show they want to see but are denied or denying themselves that possibility. Then one day they are about to go to attend a scheduled appointment and you

you keep playing it. They may be trained to do this in private. Then one time the operator videos them doing it. Later it's shown to others. Later still one time there just happens to be a surprise visitor, perhaps a friend of the participant they didn't know had been invited around. Beyond this there may be a social visit where that person who has already seen the effect is present along with strangers, when that music is played.

Consider a third possibility. One post-hypnotic effect that can easily be set up is to have the participant cross her legs in an enticing manner at a cue. I don't mean suggestively. I mean in the way women often do casually without even knowing it. To men it may be enticing whilst to the woman doing it it means nothing. This makes it very easy to elicit and set up as a post-hypnotically triggered action. It was one of the first I ever practised. I still include it from time to time in "vanilla"

to, Indeed, there will as in most things be habituation, such that excitement caused by being made to miss a TV show pales as it is repeated and the next level then seems to reignite some of the previously experienced excitement, their deeper commitment thereby being rewarded within terms of their own personal motivation.

This leads us into post- hypnotic effects other than overtly enacted responses. We have earlier considered these in the intra-hypnotic context and now we can reflect on their part in the post-hypnotic application.

Advanced Post-Hypnotic Potentialities.

This takes us into a deeper level of post-hypnotic influence. For example, the use of a post-hypnotic cue to trigger a growing urge to commit a particular pre-suggested act which the participate might wish

resist this. However, there is no method by which they positively, definitively can have not committed certain well chosen actions. Therefore, there is no resolution of the possibility of their feeling the urge to comply except by complying. Therefore they are in a dilemma. They can either comply without resistance, in which case the hypnotist has won. Or, attempting to resist, they know that there is no prospect of an end to the mental rumination over whether they will, sooner or later, comply. The fuse may be however long they attempt to keep up the resistence, but it continues to burn. Of course there is a third possibility, they could just shrug it off and forget about it. However, if the end act is linked to a subtly growing sensation, recurrent image or emotional charge, the capacity for the hypnotist to have developed that before hand, intra-hypnotically, linking it to the process triggered by the finger snap or other

contexts so particular that it warrants another book in itself and it would be hard to convey a single example on its own.

In fact, when skillfully created, there is almost no way out of the situation for the participant. If they carry out the act they avoid the sensation but reinforce the expectation that they will comply next time, or else feel what they wish not to, else-wise why comply at once? If they try to resist the sensation they keep thinking about it and so keep it in their thoughts and there will be no end to this except by carrying out the action. If, indeed, they do disregard and forget the signal, then that means they will also forget having not acted upon or responded to it, which means that next time they are back at the bottom of the mountain with a fresh climb ahead of them out of the confining place they find themselves in. There is actually only a very narrow path to escape, which is if

been practised, even before the idea of hypnotism or "hypnosis" ever existed. As practised by cults, manipulators and the basically, *shrewdly* cunning. This is where the use of hypnotism in the context of BDSM, interactions between consenting adults as a part of their personal exploration or lifestyle can reveal and illustrate deep core dynamics long buried within the hypnotic heritage. The "how-to" of these techniques is an initial mapping of that ancient but still uncharted and therefore mysterious territory.

Although I emphasise dynamic social-psychological processes standard learning theory or Pavlovian conditioning is a key element in creating such a scenario. Again, whilst we may talk of these things in such modern terms, theories such as Behaviourism actually describe things that people have long known crudely, roughly, broadly, at a basic,

involving hours of poring over lists of tiny newsprint in order to study the "form" of competing steeds and their riders. This obsessionality was at least partly an expression of genetic factors and was apparent in different ways among his children. The epigenetic factor in the development of the various ways that his many children all grew up to be both successful yet variously twisted and stunted like Bonsai trees was partly accounted for by his way of relating to everyone in terms that were rich in manipulative processes. He didn't sit them down and formally hypnotise them. As far as I can remember! Yet I would argue that everyone subjected to him for any length of time, by which I mean years, was in a dynamic sense manipulated in ways that amounted to being hypnotised. When I studied Milton Erickson, his methods, personal traits and modes of interaction I was always reminded of my father. Funny enough, Erickson actually looked like my father! But that's coincidence. What I would

hypnotically, the process should be repeated several times, in each instance evoking the suggested sensation and associating it with the idea of it coming back when cued, post-hypnotically. This is the basic conditioning. A simple technique is to mentally rehearse compliance by talking the participant through a vivid imagining of their carrying out the response that is being established to occur when triggered. So, if you are going to instruct the participant to, for example, kneel down when a certain word is said, they should be talked through imagining this response. The element of conditioning arises via the repeated conjunction of imagined compliance and the definition of the cue in the mind of the participant. When the post-hypnotic cue is eventually deployed, this SR effect will already pre-dispose the participant to remember and think in term of completing the mentally rehearsed action.

Going beyond this the principle can

introduce the cue word at the onset of the re-occurrence of the suggested effect. Eventually, we simply utter the cue word and allow the participant to re-suggest the effect to themselves by conditioned reflex. If built up sufficiently it becomes a true Conditioned Response (CR), a conditioned reflex. Then we can move on to de-hypnotising the participant and then giving the cue post-hypnotically.

The post-hypnotically triggered subjective sensation is a far more powerful device for eliciting overt post-hypnotic actions than the attempt to set those up on their own will allow. This proceeds by two paths. Firstly, the post-hypnotic subjective sensation can be linked to the intended action. So, for example, if we want a woman to cross her legs every time the cue word is announced, the subjective sensation of a jumpy restlessness in one leg that refuses to stay still, if prepared well, separately as a CR, will start

terms the "positive reinforcement"
The two aspects, positive and
negative reinforcement, together,
governed by the participants
resistance or compliance constitute
"shaping"of their behaviour.

In such an application, the positive
reinforcement need only be one
chosen sensation built up very solidly
and thoroughly in advance of the
other stages outlined. Quite early on,
we can begin to talk the participant
into pleasant suggested sensations,
perhaps most widely applicable, a
sensation of relief and lifting of stress
when something goes well. We then
apply this to their carrying out of any
suggested task, but link it especially
to a task resisted. We train this by
setting tasks there is no reason to
resist but challenge them to resist.

Only after this is established and the
participant experiences suggested
subjective effects such as relief
automatically and therefore has this
"template" established firmly in their

to occur if they try to resist a post-hypnotically indicated action.

More powerful than imagined, suggested effects in some instances will be actual physical sensations. For example, a mildly painful squeezing of an ear lobe, twisting of a finger, tugging on hair. Such sensations can be repeatedly associated with a given cue word until an association is formed and the basis of a negative reinforcement. Particular scenarios can emerge from the application of this principle.

For example, if the BDSM participant is experienced in wearing handcuffs and is aware of the care to be taken to double-lock them to prevent over-tightening, possibly having experienced it, this knowledge can be utilised in the hypnotic situation. Whilst hypnotised handcuffs are applied to the participant and the topic of the dangers of over-tightening raised. They are then

physical dangers of over-tightening. This being the resultant negative reinforcement.

The goal is to instill a pre-conscious association of the actual real experience of over-tightened hand-cuffs with any attempt to resist post-hypnotically cued behaviour, without hand-cuffs needing to be present. We don't want them to think about handcuffs even. We want them simply to have abstracted into an unconscious association the ratcheting up to excess, painful tightness of cuffs with the act of trying to resist cued behaviour.

The reinforcement need not be painful or dangerous, but instead, persistent and nagging. This is where experience of hypnotism converges with Obsessive Compulsive Disorder. Something I intend to write about elsewhere. For the moment, something someone said to me about OCD is instructive. She said having the obsessional urge when

encourage the carrying out of a task whilst being, paradoxically, pleasant. I will name no party but they may realise I am referring to them if they ever read this. If so, I have to declare "I salute you" One was an extremely well-toned fit body-building woman who liked to wear little but an extremely tight, translucent white leotard and high heels. Her husband was also a body-builder who she liked to dress in shiny tights, or for American readers, "pantyhose" and, er, little else.

Now we leave the real couple and imagine how, hypothetically, they might use this technique. Their use of it is hypothetical but the technique itself is very practical and another illustration of the principles outlined above. Supposing the young lady we shall call "Q" wanted to condition her husband, we shall call him "T" such that whenever she said a certain word he would be overcome with an irresistible urge to strip and put on

strokes his legs very lightly but rhythmically and repetitively. Bearing in mind, this is an established couple and he is passively hypnotised, wearing only a pair of the tights she likes him to wear, she might apply friction to generate some very much more powerful pleasant sensations in a particular region! This would be the most powerful reinforcement of all. Short of inserting electrodes into his skull and directly stimulating pleasure zones on his cerebral cortex, there would be nothing stronger.

In conjunction with this she uses intra-hypnotic mental rehearsal and suggestion. She creates, using strategies already outlined, an expectation that, post-hypnotically, when she utters the cue word, T will start to feel this sensual , pleasant, but nagging preoccupation with wearing tights. That when she tells him not to do it, perhaps locking the tights drawer or preventing him in some way, the sensation will become

Above are three examples then. The first of an unpleasant reinforcing conditional association, the second neutral, the third pleasurable.

All three examples are of negative reinforcements, including the pleasurable one. To understand this, consider what would happen if Q uttered to cue word to T then suddenly had to go on a trip and had left him with no tights available, locked away in her closet. The positive expectation of pleasure upon obeying the urge, whilst that is impossible, will become an unpleasant sense of frustration.

A positive reinforcement will need always to be something that occurs only upon obeying a pre-programmed cue. However, it, too, could be pleasurable upon the basis of real, physical sensations, only administered or accessible via obeying a cued action. In this case, even if the participant carries out the

superior, "look snappy about it".
Another is that it is so abrupt.
However, it also contains hazards.
What if others snap their fingers and
the participant mis-attributes the
sound? The same applies to using
the snap for de-hypnotising, only
then it is even more hazardous as it
could mean the complete loss of
everything you have been setting up.

In spite of all this, the finger snap is a
dramatic device if used in a
circumscribed environment such as
when there are no others present.
However, its real application is best
found not in its use as a re-
hypnotising cue but a trigger for other
actions, sensations or responses.
Especially slow developing and
generalised responses.

Beyond this there is another category
of cue, which are those of which the
participant is unaware. These can be
either covert or concealed by a
constructed amnesia. The topic of

LED blinks to indicate we should turn the temperature down, which we do, but without any awareness of doing so.

Similarly, it is possible to construct responses to cues by concentrating upon the response whilst suggesting the cue indirectly. The cue is therefore subsequently associated with the intended response whilst the participant need not notice what the actual specific stimulus is that triggers their response. For example "You will feel this sensation [perhaps its a hand on a thigh] whenever [certain circumstances occur] but will not notice [what that circumstance is]..." whilst a certain, distinctive but obscure piece of music plays softly, one track among many in the background during a session. Then this directive or, indeed, true suggestion, is repeated every time that piece of music comes on whilst they are hypnotised. Over a time an association is formed with something distinctive yet not particularly

other than to emphasise experience. A subtle judgment has always to be made as to the appropriate point at which to step forward. The possible problem with lingering is illustrated again by stage hypnotism. Volunteers can actually become bored with too long a process, lose interest and motivation and therefore fail to continue. Something similar can happen if the participant is not carried forward with sufficient speed as to maintain their interest and at the same time keep them focused on what is happening, averting wandering thoughts.

Wandering thoughts and lapse of focus result in self-awareness or self-evaluation by the participant of their responses. Some people are unable to avoid doing this from the very start. The most obvious example being hypnotists themselves who are conscious of the process presented to them. Some people have a certain kind of analytical, critical outlook, the kind of people who sit through a

Yet all the same, nothing should be rushed. Some things are cumulatively effective, such as abstract conditioning. When these other factors are taken into consideration, the more such "softening up" that the participant is put through early on the better.

When it comes to the induction, although I stress that it does not in and by itself permit all the panoply of effects associated with "hypnosis" it is still a critical stage. If flunked, there will be little scope of further progress, at least on the given occasion. Therefore care, time and patience must be devoted to this critical step. The operator, in respect of this, must be relaxed. Tension or anxiety about this critical step is a major undermining factor. Taking your time is a major basis for such relaxation. An interesting study by Eva Banyai once correlated signs of stress shown by a hypnotist and those of the person thet they were hypnotising. At the point of eve

literally if that's their thing) through unpredicted and arbitrary recapitulation of learned responses, ready to respond whenever that is indicated.

Repetition can also be staged to move into widening social contexts. Whilst I have stated how a particular location for the conduct of hypnotic sessions and creation of responses can acquire a special association with those actions increasing the participants readiness to respond, the effects created are in turn strengthened by being introduced into increasingly wider contexts. I have hinted at this already with the "surprise visitor" principle. The greater extension of this principle is in triggering post-hypnotic behaviour in contexts increasingly far removed from where they were created. Starting with very small, practically covert responses, such as the participant touching their nose when they hear a cue word. T hen
triggering this out of context. First in

Part Four.
Beyond BDSM:
Advanced Dynamic Processes.

WARNING.
ADVANCED AND EXTREME
TECHNIQUES.
THE PROCEDURES I DESCRIBE
BELOW GO BEYOND THE SCOPE
OF THE SAFE, ETHICAL
APPLICATION OF PRACTICES
WHICH HAS BEEN OUR TOPIC.
THESE _MUST NOT_ BE
ATTEMPTED. THEY ARE
INCLUDED FOR THE PURPOSE OF
EXPANDING THEORETICAL
INSIGHT, CONTEXTUALISING
PRECEDING SECTIONS AND AS A
MEANS OF ALERTING POTENTIAL
VICTIMS OF THE ABUSE OF SUCH
TECHNIQUES.

Please refer to "Conclusions" for an
expansion on and validation of this
warning and a review of the basis
upon which this section is written.

As we go forward two things occur
which appear diametrical opposites.
On the one hand, some of the
dynamics and manipulative
strategies I am going to refer to

these things go beyond anything even acceptable between consenting adults. The reasons for my taking this view I shall address in the conclusions section. More immediately it poses the question: what are these observations based upon?

There are essentially five bases for the following theoretical constructs. The first is in the literature on criminal cases involving such processes. The second is the literature on cases of unethical conduct and abuse by hypno-therapists and clinicians. A third basis is my own experience of these things as the victim of their misuse within a family. A fourth base is my subsequent development of personality traits based on these dynamics. The fifth base is my own testing of these theories upon myself. This proved extremely frightening and almost lead to disaster. The application of such techniques upon others is apt for pure realms of sinister fictions (movies, books,

Looking at this work as a theoretical investigation, it can even be said that everything leading up to this section is the preparatory work whilst here we have the "pay off". Although I am not going to go into instructional detail here but reserve myself to generalities, the detail of the instructionally written foregoing sections was essential in elaborating the basis for this part and establishing the practical actualities involved. In bearing this out, I shall start with an effect that forms part of the "lore of hypnosis" yet which as an alleged attribute of a supposed "state of hypnosis" is without basis in fact. Yet I will show how a concrete virtual equivalent can be created using extensions of the dynamic processes already outlined.

Amnesia as a controlling device.

Suggested amnesia would obviously be a powerful tool for rendering a person unaware of the hypnotists

and then..."Bobs your uncle"...suddenly precipitated into a life of sex slavery. All on the strength of a few words and a hand shake. None of these cases sustain the slightest credibility. None of them were ever supported by any impartial witness or material evidence. The use of suggested amnesia was a commonly cited tool of the perpetrator and their alleged victims purportedly suffered all manner of indignities at their hands whilst remembering none of it.

There were vast numbers of these allegations, of which only the "better" ones have come down to us with any degree of exposure and absolutely none of them were even remotely credible. This selectivity in itself creates a distortion. If we are told of only a few remarkable cases that seems so much more believable than if we know that these were a sampling of many thousands. UFO sightings would be more believable if there were not an estimated

Twentieth Century, they were all of the same character.

To a generation of people for whom Trilby, the novel that gave us the arch-villain hypnotist Svengali, was one of the three the most popular publications ever, apart from The Bible, it was even possible to believe in "hypnosis" by telepathy or enchanted letters. We may scoff but really, people today are every bit as gullible and believe equally ridiculous things. The ridiculous aspect of ill-informed beliefs really only appears with hindsight, decades later. At the time, ridiculous ideas, if held widely enough, seem utterly down to Earth. Just a fact of life. UFOs are a case in point. This way in which ideas seem natural and right whatever they are so long as they are widely held is also, as Michel Foucault argued, the basis of bigotry and prejudice. These being two factors which also characterised the surge in hypnotist abuse allegations, as amply illustrated by the pungent odour of

renounce that idea. It is actually a good illustration of a circularity of self-fulfilling expectation.

Joseph Delboeof, a philosopher who conducted controlled experiments with hypnotism long before professional scientists such as Paul Young and Clark Hull, established that volunteers tended to exhibit a pattern of traits of "hypnosis" that differed according to examples of other volunteers they were shown being hypnotised. This has since been demonstrated many times in laboratories and I can attest to it also from extensive experience.

In a culture steeped in hypnotic lore as was that of Europe and America in the 19th and early 20th centuries, the expectation of spontaneous amnesia was widely held as part of that system of beliefs. It in effect meant that people were generally pre-suggested with amnesia as part of their cultural programming. Moreover, in a climate in which the

persuade the hypnotist and observers. This applies to just about every effect that is supposedly accessible simply through inducing "hypnosis". The data doesn't lie. Its all an illusion.

In one classic experiment in the Nineteen Twenties, Clark Hull had people memorise lists of symbols and words. Then they were tested on the decay in the memory over coming weeks. One group was hypnotised and amnesia suggested for an intervening episode of re-training. Yet when their recall performance on following tests was subsequently plotted, the ones who reported no recollection of the re-training did just as well as those who had not been hypnotised and re-trained whilst both did better than those without re-training. It was impossible for the hypnotised participants to fake an accurate decline in their recall curve though they insisted they had no recollection of the re-training.

Lets start with a good old stage hypnotists routine, the invisible man. We tell a group of hypnotised participants that when they open their eyes we are invisible. They still hear us speak (crucial, if we want them to remain under our direction), feel us if we poke them, see the things we move about. But we disappear. Now this is actually a very standard and relatively easy routine in a hypnotic show with good volunteers. Even less good volunteers can be lead into it with care. They act convincingly as though they cannot actually see us. From the observers point of view and that of the less experienced hypnotist it seems valid. Yet there are, as I described in "Beyond Hypnosis", at least three levels of inconstancy present. Firstly, if I pick up a chair and "float" it about they react with amazement. But think about it, they are in a hypnotist show, why would anything out of the ordinary amaze them? They've been hypnotised and should expect weird things to

Beyond this, after the show, I like to pry open whats happened, preferably in front of the audience on mic'. I ask them, did they really see the spider they were apparently so afraid of, what was the invisibility like and did the old dog on the bus really stink of stale urine? The typical account of the experience includes such honest and insight enhancing
remarks as "I didn't actually see it but felt as though it was really there because you said it was and the fact I couldn't see it made it even more convincing". Of the Invisible Man they often explain that they were able to blot me out of their awareness. Kind of masking me. Like a blurred face in a compromising press photograph. Of course some people insist they really did see the spider and explain what it looked like, some are adamant that I was totally invisible to them and, curiously, nearly everyone reports that the old dog really did stink of stale urine. This was both *before* the "old dog", a life-size effigy of Muttley, *really had*

We have to start by bringing up unpleasant memories. Either real ones of a personal nature or of things we do in the sessions, perhaps showing them a real pet Tarantula if they dont like that sort of thing. Imagination will fill in the possibilities here. Objects of emotional colour are best. Not actual objects or events, but the unpleasant aura surrounding such things. This can only be done by starting with such objects or events and then gradually shifting the emphasis to the associated feelings, giving them a code name that is evocative of them, and eventually leaving the triggering recollections themselves out of the process so that the cue word becomes a trigger for the sensation itself.

We then need to develop an automatic recall of that unpleasant emotional sensation in response to an associated cue. This needs to be well-established before it can be utilised when it then can be

blocking device become habitual, reliably triggered by their respective cues, then the next stage becomes possible. We can intra-hypnotically give the participant experiences which we then instruct them they will not remember after being hypnotised, *or else, the unpleasant feeling will fill their thoughts*! If they start to remember, they must employ the blocking device to avert this, or the awful feeling will engulf them.

This is now beyond the scope of anything I would accept that can ethically be attempted. I have already mentioned the timescale of the process and you may wonder, if I say no-one should take this path, why mention it and how do I know it is possible? Well, it is useful to describe because it leads us to insights into other mechanisms and because others have done this, may be doing this and should be detected, as only by the account being given can they be. I know this and can vouch for the

event.

Then there is the way in which people generate their own false memories. I had the experience of a man telling me he could remember the scene depicted on the cover of a book I was reading, later returnng to tell me he had worked out from the dates that he could not have done but must have imagined it. This type of false memory is exceedingly commonplace but what was striking was the mans realisation by deduction that it must have been incorrect. Most people would think that if they seem to remember it, it must have been true! This is the problem. People are ignorant of their own propensities and this leads into deep and dangerous situations.

The deep and dangerous situations resulting from false memory are at their most apparent in the social phenomenon of "False Recovered Memory Syndrome". That this has resulted in a great deal of pain and

experience was very popular in the Nineteenth Century. In that time it became entwined with the mythology of hypnotism. Its most graphic illustration (quite literally, in the authors drawings) being found in "Trilby" by George Du Maurier. The eponymous Trilby O'Farrel is an simple laundry girl but unbeknownst to er, the hypnotist Svengali has created within her another personality. Whilst Trilby cannot sing a note not out of tune her "alter-ego" becomes the most successful opera singer in Europe. However, when Svengali dies, she reverts permanently to the simple songless bird she had been.

In the Twentieth Century the idea of the Multiple Personality Disorder (MPD) developed in the clinical context. It was believed to emerge developmentally as a result of a child creating alternate personas to cope with extreme, stressful, recurrent situations and these "alters" remaining into adulthood.

Disorder (DID).

One of the interesting points to note here before continuing to the relevance of these things to the techniques being outlined is that DID relates very directly to BDSM. Familiar on the "scene" is the idea of the "switcher", someone who goes from dominant to submissive roles. Obviously ones first thought would be that this reflects eclecticism. Moreover, many insist there is no such thing as a switcher but merely those who deny or have yet to accept their true orientation. However, the switching between roles may also correlate with conditions and cognitive set in such a way that the alternate roles are experienced both genuinely and consistently, independent of each other. This resembles DID very clearly.

The very phenomenon of someone entering into the experience of their sexual BDSM role, especially when that is submissive, resembles DID. A

seem to indicate the relevance of ideas about DID. I am most certainly *not* saying they are the same thing, but the parallels are thought-provoking. Whilst fetishists generally deny having been abused as children or any connection between abuse and their sexual identity, the scope for speculation about the role of alternate identity formation expressed sexually as an adaptation to childhood experience is apparent. The relevance of all of these elements to the topic under examination here are profound.

For a start we can reflect on the way in which the creation of alternate personalities has been proposed hypothetically as the basis for hypnotic manipulation. From Trilby this leads us (leaving aside unaccountable other less known texts) to "Hypnotism in Warfare" a chapter in the book "Hypnotism" by George Estabrooks. Estabrooks outlined a strategy for creating a perfect espionage agent. This

Interpellation.

The key element that is elaborated upon in the Jones story whilst previously having been alluded to and subsequently repeated in others is that the alternate personality was based upon a pre-existing childhood model. Allegedly, the hypnotist recovered memories of this alternate set of personality traits and built upon them, developing a character with a name. Whilst I shall omit here any detailed discussion of how these appalling processes would be developed I do have things to say about this matter of a name.

Interpellation is the term used by sociologists to refer to the "calling out to" people and "drawing them into" scenarios that they are thereby induced to "recognise themselves in". Specifically we see this in advertising in which models depict people in terms of those characteristics thought most identifiable with a target audience. The car may be aimed at

with that identity is not merely a reinforcement of the name by association but the whole structure of identification and behaviour which that name refers to.

Even in the Candy Jones story we see a hint of this. To address Candy as Arlene would be to perform an act of interpellation with the intention of drawing out that set of traits which for Arlenes character.

The Double-Bind.

There is something other than coherent alternate personalities and that is the situation experienced by those whose primary identity has been fragmented, conditioned so as to make them susceptible to influence. This introduces the topic of the "double bind". Another idea asociated with Milton Erickson although not actually originating with him.

The concept in its purest form is

will re-emerge.

Erickson, who was a friend of Bateson, reduced the subtlety of the idea to basically a kind of dilemma in which there might well be a right and wrong answer but whichever each choice is happens to be obscured. In this form, Erickson referred to the double-bind a great deal as an aspect of his technique as a therapist and in hypnotism. Erickson described the creation of situations in which the target of his manipulation was posed a dilemma in which either outcome might be what he sought and they, by seeking to avert one chose another which was actually what he intended.

Ericksons use of such a technique of deliberately posed dilemmas touches on other layers at which both this and the true Batesonian version of the double-bind operate. That is in particular with respect to repetition of the scenario in a closed relationship. It has been observed that the correct

The element of the double-bind then arises out of the repeated experience. Learning that when you choose which of two options you prefer you will be given the other. Then wondering which option you should outwardly indicate you prefer given this pattern? Becoming conditioned to outwardly contradict ones own preferences, desires or intentions. Ultimately, being trained to such a degree of conflicting introspection as to actually lose the ability to know with any certainty what ones own true preferences, desires or choices were:

> *My father was truly an exceedingly fucked up twisted asshole who should never have been allowed to go near children let alone spawn the many offspring he did.*

The detail continues:

> *"In my teens I finally learned to spot those twisted mind fucks*

to follow or be guided by anything either parent ever said without going against or disregarding what the other or even the same also said!

Perhaps if an *adult* were trapped in such a scenario for long enough, stressed, deprived of sleep, under-nourished, otherwise subjected to weakening techniques and contnuously posed choices with severe outcomes (electric shocks or not, cold showers or warm, obtaining food or being starved, etc), with 堵 ood-warder / bad-warder�dyads continually misleading, switching and posing double-binds, it might well be feasible to induce that degree of limenal indecision, fragmentation of elective capacity, de-potentiation of initiative and adherence defensvely to misleading beliefs that would render them open to profound manipulation.

The Counter-Weight.

I have mentioned the novel Trilby by

paradox: she falls victim to Svengali's supposedly malign influence and he in his "untermensch" way perpetrates the evil act of turning her into the biggest opera star in Europe. So hypnotism simultaneously embodies both her enslavement and her liberation in the same single scheme.

I don't think this was an intentional irony. We all have to be shaped by something if we are to have any form but shapelessness. Yet the book also does contain what *appear* to be *deliberate* hints at depths of insight into hypnotic techniques that are not made explicit. Some hypnotic details are Victorian nonsense such as people then believed. Whilst other insights cut right to the heart of the real processes at work and I think Du Maurier intended them to be encoded in the text so that they might be recognised by those who were on the "same wavelength".

In particular, Svengali identifies

In this scene is encoded another advanced hypnotic strategy, beyond "hypnosis". The manipulator, having obtained increasing levels of compliance from the victim has pushed them into a situation in which in order to maintain their balance relative to preceding sacrifices and keep their fears at a distance from consciousness they must make some sacrifice which in itself they would rather not and will find painful.

This resembles the scenario explained earlier of easing the participant into a gradually increasing series of sacrifices. However, it differs in that whereas those were passive events, this entails their being directed to a certain self-denying or sacrificial act. Its especial subtlety is in its painfulness being evoked by being forced to cause pain to someone loved. This process I call the "Counter-Weight". To remain balanced in respect of what has already gone before the person targeted must carry out acts that

abused hypnotism to satisfy a lust for control over unwitting clients. In one case, a woman was seeing a hypnotherapist about entirely unrelated issues when he decided to try to make her lose weight. Over a period of sessions he built up the fear that if she did not obey him something terrible would happen to her pet dog. The dilemma he created was so forceful, built up so vividly, that when it turned out that she could not comply with his dieting demands, she cooked the dog in her oven, then suffered a complete psychotic breakdown and was hospitalised. At least, it was diagnosed as a psychotic breakdown. How many psychiatrists would have the insight or intellectual tools with which to correctly interpret her behaviour?

The Power of the Un-Disproveable Belief.

A further level is reached when the operator can convincingly reveal to the victim that they have been lead

be locked in their mind of which they are not conscious, what they are, what their consequences would be if triggered and whether or not disobeying anything they are directed to do to prevent them being triggered really can unleash such self-harming behaviour. If this situation develops, the victim in effect finds they must thereafter comply with every hypnotically encoded instruction for fear of what might happen otherwise. The continual addition of more such experiences reinforcing commitment to this belief, these fears and the pack of prospects that they have been sold. The preservation of their sanity depending upon the only coping mechanism that might balance them, being repression of these things from awareness or in effect a self-generated amnesia.

There is something which takes this principle even further. A few criminal cases have emerged that are bona fide, credible and offer an insight into these issues. The most significant for

recall if Sargent mentioned one of the most graphic illustrations of the controlling power of belief. It comes from Australia, where some native peoples believe that a shaman can so curse someone that, even if they are a thousand miles away, they will die.

Of course they are not causing this to happen by using actual magical forces. But if the victim is sufficiently encoded with the belief that it will happen, fear itself can plausibly bring about their death. Sargent outlines the organismic involvement that I have referred tom, but at a much deeper, more intense and more pervading level. This is especially true of those who have undergone extreme initiation ceremonies, such as boys at their entry into manhood. The agony, physical and psychological which they must endure to become an adult member of the tribe is such as to amount to an investment in their shared beliefs.

they are going to die anyway.

This is an extreme manifestation of principles that malignant forces might apply in other ways.

Beyond This Book

These threads lead of course to another topic beyond the scope the present work and which I intend to address elsewhere. However, it would be inelegant to end for now leaving those threads dangling. We may tie them up as a rounding-out of this section, itself tying up loose ends that lead beyond the original topic. All these threads of course lead into the popularity of suspicions of conspiracies involving so-called "mind control".

Both main players in the Cold War, among others, before and since, have in fact attempted something of the sort. The popular image of this grew out of the Korean War. The

showed how the same process had been used in many settings, from occultism and cults to the religious conversions carried out by Samuel Wesley.

Nonetheless the Korean episode provided the basis for the book which effectively created the modern "mind control" conspiracy hysteria. That was Richard Condon's "The Manchurian Candidate". Entirely a work of fiction, but inspired by the Korean "brainwashing" episode, it introduced the themes of hypnotism, post-hypnotic control and the idea of unwitting dupes of controlling masterminds. It was the inspiration for many other versions, such as the movie Telefon with Charles Bronson as a KGB agent seeking to track down and terminate a rogue mastermind threatening to start WW3 if not paid a ransom.

One of the principle works of fiction in this arena, which inspired other imitations itself, was presented

addressed. The results were disappointing. Gottlieb's conclusion being that hypnotism was of virtually no practical use to serious espionage work.

Not that this ended CIA dabbling with The Art. Far from it. Back again to Project Artichoke. This was a scheme primarily aimed at training up a cadre of CIA hypnotists. MK Ultra, presided over by Gottlieb, may have sought to draw on that art but it mainly consisted of attempts to use drugs, ECT, sensory deprivation and similarly nasty extreme techniques. By the time "The Control of Candy Jones" appeared in 1976 there was plenty of substantiated CIA hypnotism work to make the story seem all too believable. Except to an experienced hypnotist or someone with a thorough knowledge of the academic literature.

To someone with such a knowledge it is immediately apparent that the

In other words, could a scenario like that found in The Control of Candy Jones be realised? Probably yes. Could it be realised by a covert agent posing as a therapist and inducing "hypnosis", as in the book. Most certainly not. How this differs from the "hypnosis" model is in the realisation that (a) merely as a result of inducing supposed "hypnosis" she would not have complied, whereas (b) as a result of being subjected to a long, drawn out and complex setting up of social-psychological variables, someone might perhaps be forced to.

Let's face it, a stage hypnotist works with hundreds or thousands of participants in a year, from all manner of background and profession (including on my watch, heads of major corporations, confidants of the Royal Family and a retired NSA analyst from GCHQ, who declined to volunteer). If by simply inducing "hypnosis" in someone it were possible to obtain such far reaching power over their lives as

found none of them succesful. Whether there was more, such as I have hinted at, we do not know, but assuredly the best way to conceal it would be behind a smokescreen of "hypnosis" guff.

If you want to believe in devious CIA conspiracies, I propose that the widespread picture of "hypnosis" in CIA mind control research is in fact a screen-image concealing the reality of what may have proven possible. The conspiracy consists of no more than sittinmg back and allowing "conspiracy theorists" to spout rubbish and for their audiences to believe it. A screen image that conveniently is repeated and sustained by the very people who would love to unearth the reality and who may well be very critical of what might be revealed, conspiracy theorists themselves. Are those who try to peer beyond the veil really only falling foul of an illusionists mis-direction? Is it the wrong veil?

Conclusions.

As ever, the ultimate point is that "hypnosis" has no reality but many of the effects attributed to it are real and hypnotism is the art of creating them.

In "The Art and Secrets of Stage Hypnotism" I showed how social-psychological dynamics account for hypnotic behaviour without need for adducing "hypnosis" as an explanation. The basic principle being that even hypnotists unaware of what they are actually doing achieve the same results as those with such an insight by staying with the "tried and tested" methods that over centuries have been refined to reflect such unacknowledged yet ever present dynamics.

In the present work the conscious use of such dynamics has been brought forwards into the elaboration of complex manipulative strategies. The context of consensual BDSM exchanges being a social space that

territory. But I draw a line at anyone venturing into the deepest, practicably uncharted regions.

Even between consenting adults there are extreme practices which are so dangerous that only the foolish, the ignorant or the self-destructive go there. Such things are in many countries forbidden by law. Leaving aside the debate about prohibition, the regulation of drugs is an obvious example. Some practices would constitute a form of assault. In the UK, adults engaged in extreme Sado-Masochistic practices within a framework of mutual consent have been imprisoned for doing so. It is not so much that someone is forbidden to choose to undergo a procedure but that the responsibility is upon those they request it from not to accede to their wishes.

Beyond the territory I have charted, what I have broadly outlined are systematic strategies of manipulation that are far outside the scope of

The movie "re-make"of The Manchurian Candidate features brain implants instead of "hypnosis" but the borderline state of irresolvable paranoia and dreadful suspicions that Denzel Washington depicts was one that I was in, immersed in, drowning in at the very time I watched it! As a result of these dark processes but also in the convergence of circumstances as constitutes the other solitary version of these things. I have experienced emergence of these dynamics out of convergent circumstances, over most of my life.

I have also been a victim of their abuse, though to what extent those responsible were aware of what they did remains a total mystery. Most of those responsible are now dead whilst those that are not I am reluctant to communicate with. I knew there was something wrong with my family from my teens onwards. I severed every link with

dynamics, out of every level of that which we have looked at including the "dark" areas, have been part of human interaction since perhaps the dawn of culture. In fact probably emerging with the emergence of culture. Pre-cultural animals, not just primates either, exhibit modes of manipulation and influence in their interactions. The same is true of humans, yet at a level of subtlety facilitated by the evolution of language and the development of an inter-penetration of culture and cognition.

Do not misunderstand me, I am not saying that hypnotism has been around since pre-history. Those who claim as much cite all manner of things that have nothing to do with the specific art of hypnotism. Even the synonymous use of the word "Mesmerism" for hypnotism is misleading, because Franz Mesmer never hypnotised anyone in the sense that people generally mean. Hypnotism emerged out of Mesmer

mis-application or abuse of those most advanced techniques. Meanwhile, I maintain that such dynamics have been exploited, in a haphazard, shrewdly cunning way, revised through trial and error, by cults, political groups and even official agencies.

Moreover, I suspect that these techniques are already known, covertly, in a formalised and systematic way and may have been practised in that manner. That even institutional, possibly laboratory-based attempts may have been made to abuse them. For individuals, cults and political groups to apply or abuse such techniques requires a sustained relationship and participants who are willing for at least the bulk of the time it would take to set up. Attempts at abuse would almost certainly be recognised by participants well before it went too far and the chances are they would sensibly exit the situation, report this

Note About References.

In print editions of written works I make a point of including comprehensive references for anything cited in the text. However, given that the electronic format results in a document that can be read on a device having internet access I have decided to provide the in-text citations but omit the detailed references. Citations can be searched readily from the text. On the other hand, detailed references in this format could be instantly pirated by third-parties for representation as their own work. In accordance with this policy I have provided author citations and where appropriate for reference to a particular text, date. Anyone wishing to assemble a compilation of titles, publications, editors, provenance and publishers to use in their own work will have to do so for themselves.