

The background is a solid red color with several white, wavy, concentric lines that curve from the top left towards the bottom right, creating a sense of movement and depth.

Shane Hill

The Mind
Whisperer

The Mind Whisperer
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Dedication

The following people have been integral to the writing and development of this project and I would like to thank them all:

My parents, for not sending me away to a boy's home as they often threatened;

The pig, who taught me to fly like an eagle;

All the girls I've known before;

Every student who attended one of my workshops and thought that the manual would make a really good book;

And

Mistress Dee, The mysterious Peter X, Lyndon Brown and of course Emilie

EROTIC HYPNOSIS Sensual Trance and Beyond

Techniques for Multiple Contexts
(Therapy, Entertainment, and Adult Recreation)

Note: this manual was originally designed to accompany a program of lessons, taught in a workshop environment. While you will get a lot from the book, it is always better to have the experience of the class where each of these techniques can be demonstrated and experienced.

Erotic hypnosis is a series of techniques for mentally influencing or the persuasion of a

willing subject, (usually the submissive or slave;) an agreed upon mind control using hypnosis to affect another person's sexuality or to alter the sexual perceptions of the subject and to enhance their sexual experiences.

--Wikipedia

Some professional hypnotists are going to hate this book for two reasons:

First, it doesn't say enough. I have left out many important things due to timing and publication issues, and because this book is for entertainment. The second reason they are going to hate it is because I give away too much. The astute reader will see things and discover techniques that are long held and closely guarded secrets that many hypnotists do not want the run of the mill Joe Public to know.

So be astute dear reader...be astute.

From the author

INTRODUCTION

My initial problem with creating this course is that I am from a therapeutic background. Although I have done a lot of stage shows, the idea of creating a situation for a client that is erotic or sexual in nature has always bothered me.

That was until a couple of my clients approached me about helping them to create some erotic hypnosis scenarios for use in their love lives. These particular clients were each members of the BDSM lifestyle, and it seemed that the whole idea of hypnosis in an erotic setting was a real turn on for them. As self-identified submissives, being totally controlled by their partner sparked their imagination. So I developed this course with two goals in mind. First, to help the submissive achieve that goal, that desire to totally let go of that last vestige of control in a safe, sane and consensual environment.

Second, this book will enable Masters, Mistresses, Owners, Dominants (and whoever else is interested enough to buy this book) to understand how the process of hypnosis works and take people (submissives or anyone else) on that mental journey.

Most submissives who have been in the lifestyle for a time will do virtually everything their Master, Owner, or Mistress asks of them; there seemed little point in hypnotizing somebody to do something that they would already do anyway.

Then I received a series of very telling and eye opening communications from a submissive who described in very elegantly and in great detail how she felt about the idea of erotic hypnosis. For her it was the ultimate letting go; the final way to release her inhibitions and to give over control. The idea of literally having no control actually turned her on more than anything else she could imagine.

Next I had several Masters, Dominants and professional Mistresses each ask me to teach them how to create the hypnotic state. I also discovered that many professional dominatrixes had received phone calls from clients asking if they knew hypnosis; thus this course was created.

One very important thing to consider as you read this book is this. To appreciate the subtleties involved in erotic hypnosis we must go beyond what is normally considered the “hypnotic state.”

To do this we must fully understand hypnosis, so I would recommend that anyone truly interested in making a career as a professional erotic hypnotist attend a course—whether it be mine or one at a registered hypnotherapy school.

For the non-professional however, this book will teach you how to hypnotize someone and how to create a sexually charged hypnotic state in your partner. As a happy side effect of their training you will also be able to help your partner quit smoking, gain self-confidence, lose weight and perhaps even forge a new direction in their life.

While I don't suggest you start counselling your partner or anyone else without the full and appropriate training, this book will teach you a lot about how the human mind works. But even if you *never* help anyone else, I feel confident that it will have an effect on you as a person, and your growth in the world.

Similar to hypnosis used in therapy situations it can reduce inhibitions and increase arousal. The most common goals of erotic hypnosis are the placement of **trigger words** or **anchors** in the subject's mind, in the same way post-hypnotic suggestions are given in stage hypnosis or therapy. The idea is to cause your partner to feel a specific emotion or to react in a certain way, such as freezing, or playing a particular role like slut or pet, when the **anchor is fired** or the **trigger word** spoken.

While fun and games are great motivators, there are other aspects that are equally important.

Erotic hypnosis can and should include suggestions for improved sexual health. The caring hypnotic partner may employ these techniques to overcome apprehension about such areas as past experiences that the subject really wants to get over or let go of. Perhaps there is a desire to try such things as anal stimulation or fellatio, but fear, inhibitions or guilt have stood in the way. Erotic hypnosis and NLP techniques have been used to increase sensuality, improve libido, and to help many people get over self-

image blocks such as weight issues and breast size.

A good hypnotist can experiment with *Dream Walking* or *Hypnotic Fantasy*. Here the subject is placed in a trance and taken through an imaginary sexual experience. This is usually something the subject may have always wanted to experience, but has never been able to, because of fear or safety issues.

Depending upon the of the skill of the hypnotist and the depth of the trance, the subject's experience can range from mildly erotic to being as real as any they have had in their lives.

Erotic hypnosis is mainly used within the dominance and submission relationship as a form of erotic game play or total power exchange; with the submissive willingly surrendering their will to the dominant partner in exchange for sexual pleasure and the emotional bond.

PTF

Another use for the hypnotic state in the erotic world is *Personality Transformation Fantasy* or *PTF*. The Submissive often fantasizes about being someone who can freely enjoy the sexual pleasures they imagine or read about.

Thus as *someone else* they are freed from responsibilities or inhibitions and become the person they are transformed into.

Sexually submissive transformations can include almost anything we might think of including the slave, the "bimbo," "slut," and stripper. You can also use characters or concepts from TV and movies that the subject might want to become or be transformed into.

The possibilities are endless; once you get a handle on the how and the why, I'm almost certain that you will create your own uses and methods for erotic hypnosis. The key, as with anything, is to have fun, be creative, and enjoy the learning experience.

Then, of course, there is you. The techniques in this book will help you gain more mastery over life, and increase your confidence, for two reasons. First, you will be able to apply the self-hypnosis or auto suggestion systems to yourself. And second, you will actually be controlling people, guiding what they think and feel, being the director of their experiences, and there is nothing more powerful than that...

SOME FACTS

Be confident. Hypnosis is about belief. Your subject should have full confidence in you as a hypnotist, and they should believe that you can hypnotize them.

When first starting out with your subject, do not act as if you are experimenting on them, or using them to gauge your learning or effectiveness.

Be confident. **Assume** that if you use the techniques correctly then the subject will become hypnotized no matter what. Treat it as a matter of course, and they will to.

A good technique to employ on your subject is to prepare a week or so ahead. Tell them you are going to learn hypnosis for their benefit, and that after you have you will be back to place them in a trance. Wait about a week, or even two, and then say, “Ok, I’ve learned the first part; I’m now going to hypnotize you.”

Do not say, “Let’s try this and see how it goes,” or “can I please try to put you in a trance?” You must give the illusion that you can do it, that you’re an expert at it and that it will work.

Remember hypnosis is about belief. Something I learned very early on in performing my stage shows is that if the audience doesn’t believe you, then even the best techniques in the world won’t help you. An audience sees my posters up at least three weeks before a show or reads the advertising; they assume that I must be able to hypnotize them, because otherwise I wouldn’t have the posters with my picture on them. This creates the belief (we call this Pre-framing) that I can do what I claim, and half the work is already done. A person who believes that you can hypnotize them is already half hypnotized.

Next, contrary to popular belief, **you can’t hurt anyone with hypnosis**. Aside from the 1950’s Svengali movies, nobody ever actually got hurt from being hypnotized. Keep this in mind; it will give you an extra level of confidence as you apply these techniques.

Yes, once a person, subject or submissive is in trance they can get hurt. You need to take extra care with what you get them to do; they might bang into a chair or drop something, and there is the very famous case of a man who walked through a glass sliding door. But, in truth, he might have done so whether he was hypnotised or not—they are hard to see in the dark in unfamiliar places.

The process itself is very relaxing, calming and even therapeutic. It is not harmful or dangerous in any way; you cannot make a person do something they truly do not want to do.

Hypnosis is not mystical, magical voodoo or some strange magnetic power that emanates from the hypnotist. Hypnosis is pure science. It uses neuro-linguistics, psychology, suggestion and other scientific principles to create a state of extreme focus within the subject.

Everybody can be hypnotized because they already are. We each spend most of our day in some form of mild hypnotic trance. From watching television to driving, to playing video games or looking at an attractive member of the opposite sex, all these and many more things keep us in some state of trance, even if only for a moment. A good hypnotist utilizes this fact and extends that already existing trance state.

Now that you have the basics, let’s look at the steps needed to actually place your subject

into a deep trance. Keep in mind that to create that ultimate state of hypnosis, and include the arousal or sexual state, we will be going places that a normal hypnosis class or book would be reluctant to go.

KEYS TO A GOOD INDUCTION

Let me rephrase that, this chapter should read keys to a *successful* induction. As stated earlier, it's really not that hard to get someone into the state of trance once you understand what's really occurring in the mind of the subject.

You are actually taking something that is a perfectly natural process, such as when we focus on a good book or movie, and you are using that natural state to cause the deeper hypnotic state. The mind is already prone to 'zone out' under certain conditions. All that the hypnotist is doing, at a basic level, is using this natural tendency of the mind, to create an enhanced state of hyper focus.

Then once the mind is in this state, where it is more accepting of certain suggestions, the hypnotist is feeding his own suggestions into the subconscious, using terms and phrases that the mind will accept as correct or true, or that the mind has no objection to reacting to. In fact the subconscious may even feel obligated to follow the suggestions if they are stated in the right way.

While all this sounds simple enough, there is an art and a science to it that can take many years of practice to perfect. However, contrary to popular opinion, there is still a lot you can do even at the beginning stages of your training, and with practice, experience and a lot of study, anyone can become a good hypnotist.

However, that said, there are certain things that must be done in order to fully create the state of hypnotic trance in a subject.

First, the subject must believe that you can hypnotize them; this is no different than

going to a movie and believing that you are going to enjoy it, or going to a restaurant that has been recommended by friends. If you believe something, then that belief flavours how you react to it. If you have twenty friends tell you that a certain eatery sucks, then you won't go and eat there. And if you believe that Joe can't hypnotize you, then why would you even bother to allow Joe to try?

Creating the belief in your subject is the first key to successfully hypnotizing them. You must create a situation where they have, at the very least, confidence that you are able to cause "something" to happen. This is why we use **convincers**; they are designed to convince the subject that you are a hypnotist, and that they can be hypnotized.

Later we will examine a series of well-known and effective convincers, but for the moment let's look at how they work.

Suppose that you are in a situation where you are called upon to show your amazing skills as a hypnotist. You offer to demonstrate, and a volunteer steps forward. You stand them up straight, say a few words and then tell them that they won't be able to open their eyes. And suddenly they can't. They try harder but still they can't open their eyes. Is it magic or did you hypnotize them? Either way, they are now convinced that you can do what you claimed.

And you have secured some very important information: first, this person was willing to volunteer, and second, they will follow orders and are suggestible.

Having created the belief that you are indeed capable of hypnotizing people, the next step is inducing a trance. The subject now has confidence that if they sit in the chair and listen to you, stare into your eyes or watch the watch, they will become hypnotized. So now you actually hypnotize them; as stated before, you are simply using the natural tendency of the human mind to zone out to create the first stage of hypnosis or the hypnotic trance state. This is called the induction. There are several good ones in this book, including a few of my own design, which have been developed over many years of working with clients and stage performances. Years of experience have shown me ways of moving from the testing stage into the induction stage in a smooth even flow.

There are rapid inductions, instant inductions and normal inductions, all of which use the normal natural stages that a mind will go through, either in the shock state, the normal sleeping state or focusing state.

A note here is important. The sciences of psychology and hypnosis have come a long way in the last few decades. Almost no hypnotist today will take out an old fob watch and use it to induce trance; as you practice the various inductions one very important thing will happen: you are going to discover your own ways of inducing trance. It may be word based, where you use hypnotic statements; it may be voice based, using the tenor and cadence of your voice, or it may involve other fixation methods. It may even be a blend of these, based on your personality, natural gifts and talents, which you

develop as you learn the process.

I think I can safely assume that you have some natural talent or desire in the area of hypnosis or mind control. Otherwise you wouldn't be reading this book.

Not too many years ago, hypnosis was about the supposed power of the hypnotist; today it is about the power of the subject. Those old 1950's suspense movies have a lot to answer for; they created the illusion that hypnotists had some mysterious occult power. Today we know that it is actually the subject allowing themselves to be hypnotized. Understanding this simple fact alone can make you a better and more effective hypnotist.

The next key to a great induction is ***wording***, or ***language patterns***. This is possibly the hardest part of the process for the novice hypnotist, and I suggest you study NLP or listen very carefully to virtually every word you say during the induction. In fact, I highly recommend that you record your first few practice inductions and play them back, very carefully listening for the effect it might have on your subject.

Often when we speak we are full of contradictions, misplaced words and sentences that don't make sense. In normal conversation, we are very forgiving, and in the rush to be heard we let most of these slip past our awareness. In the hypnotic state however, the mind of the subject becomes incredibly focused on every word you say.

If you say something confusing or untrue, the subject may question this in their mind, and not listen to your next statement, or snap out of trance altogether, and you will lose them.

THE NEXT KEY IS THE DEEPENER.

Having successfully taken the subject into trance, you will want to proceed into a deeper state of hypnosis, the state where you are able to make suggestions that the subconscious will act on. To go to this level we use deepeners.

There are several in the book that will enable you to take your subject to the somnambulistic state. Deepeners are going to be especially important for your erotic hypnosis to work.

Taking the subject to this state, and to a place they enjoy and fully experience the effects, will require you to have a clear understanding of how deepeners work on the psyche.

All this means nothing, however, unless you know and understand what your subject expects from the hypnotic sessions, especially with older, more educated people. Many people will already have some idea of what they think hypnosis is; if you do something in the induction stage or the deepening stage that conflicts with this idea, again you are likely to lose them.

The greatly respected Gerald K describes it this way, "There are The Four Mental Attitudes that the hypnotist must take into account when designing his or her suggestions. When an individual is in hypnosis and hears a suggestion they will take one of four mental attitudes about that suggestion. The mental attitude the subject takes will determine whether the suggestion is accepted or rejected. The subject has no alternative but to choose one of the following states of mind:

"I like that suggestion. I know it's going to work for me!"

"I don't know; it sounds a little uncomfortable to me. It just doesn't fit me."

"I'm neutral about it. I don't care if I get it or don't get it."

"I like that suggestion. I hope it works!"

"The only mental attitude that will cause the suggestion to be accepted is #1. Any other will cause the suggestion to be rejected and there will be no change. In short the process must make sense to the subject".

This is why a safety talk is so important. It's called a safety talk **not** because it details all the dangers of hypnosis but because it makes it safe for you to hypnotize the subject. It is designed as a safety or explanation talk.

Stage hypnotists have been using it for years and we each develop our own style of delivering it. The point, as far as the audience is concerned, is that you are showing and explaining that hypnosis is safe and can be a lot of fun. While this is true, there is another level of work going on, and that is that the hypnotist is mentally preparing his audience to accept that whatever he says is hypnosis actually is hypnosis.

For example, in my talk I use a phrase very similar to one above, "hypnosis has come a long way in the last few year; I won't be using a watch to hypnotize anyone here tonight."

If anyone in the audience had actually been expecting me to wave a watch about, now they aren't. Also, I haven't told them what I will do, or how I'm going to induce the

state. Therefore anything I say and do could, as far as they are concerned, be hypnosis as long as it looks and feels like I'm doing something that could hypnotize them, and is congruent and makes sense. Even though they may not fully understand the process, they will assume that I do understand it, because I am, after all, the hypnotist.

Thus it will be with you, when you have that first subject in the chair; if they believe you can do it, and any expectations of what it might look like or feel like to be hypnotized are vague, you already have them in a state of belief, so they are in a state of hypnosis. Mild as it might be, they are already hypnotized.

CONVINCERS: TESTING THE SUBJECTS SUGGESTIBILITY

The process that follows was discussed in the last section.

Belief: creating beliefs about hypnosis, or working with the subject's existing beliefs about hypnosis.

Convincing: convincing the subject that a) you are a capable hypnotist, and b) that they can be hypnotised.

Induction: putting the subject into the hypnotic state.

Deepener: making that hypnotic state into a full workable trance, where the subject will suspend rationale and do what you ask them.

Now let's break that up into usable parts.

In the highly technical world of hypnotherapy, convincers are sometimes referred to as **suggestibility tests**. They are used to test the suggestibility level of subjects. However, for the purpose of this book, we will treat them as both tests of suggestibility and as techniques for convincing a subject that you can hypnotize them.

Convincers work on multiple levels. First, they convince the subject that you are able to hypnotize them and that they can be placed under the influence of your words or techniques.

Second, and more importantly, a well delivered convincer enables you to directly place commands in the subject's mind that they must follow. A good convincer puts you in command of the situation and gets the subject following your orders from the outset, without them being aware that you are doing this. It becomes perfectly natural for them to do as you command. Understanding this is going to be a great assistance later when we discuss *covert* or *hidden hypnosis tactics*, because a good convincer can actually hypnotize someone.

Convincers also have a certain wow factor that I enjoy. Anyone watching you do convincers on someone will assume that you are exhibiting some sort of '*power of influence*' and actually hypnotizing the subject. Many times the subject themselves will laugh awkwardly or feel amazed that you were able to manipulate or influence them in such a way.

My personal convincers involve a fair bit of advanced NLP and covert hypnosis strategy and have taken me years to perfect. I'll alleviate the pain of you learning them by trial and error, and give you the standard convincers used by hypnotists, then my reworking of them, and then we will examine them in the erotic context.

Finally, *never ever* refer to convincers *as* convincers; act as if they are part of the hypnotic process. In fact, if you treat these convincers as if they were a natural part of how you hypnotize a subject, that is what they will become, rather than just convincing, you will actually be hypnotizing your subject as you convince them.

WITH PRACTISE YOU WILL BE ABLE TO TELL WHEN THE SUBJECT HAS REACHED COMPLIANCE, AS SOON AS YOU GET THAT COMPLIANCE, MOVE STRAIGHT INTO AN INDUCTION.

EYES WIDE SHUT

Eyes Shut or Eyes Locked

As far as I know, there are two old and very popular convincers; these are ***the hands locked together*** and ***the eyes locked shut*** convincers. Basically, in this example you are convincing the subject that they cannot open their eyes, until you give them permission to do so. Many hypnotherapist use this technique as a test of the subjects suggestibility, and that is exactly what it is.

On stage, if the chosen subject does not do as instructed, I proceed no further with them, moving on instead to the next subject. As a rule, I will use three convincers before I am convinced that a subject will not go into trance. That said, however, I have often found that the first subject will see the others behaving correctly and then start to fall into the trance state themselves.

Unlike stage work though, when hypnotizing the individual, whatever happens is going to be correct. This also works in therapy. Even if they do open their eyes, I will be able to use this as part of the process. I will explain this in greater depth later.

Finally, even though I am presenting the convincers in a particular order and detailing what lays behind them, you don't have to do them in any specific order, in fact you don't even need to do all of them. Depending on your experience and the willingness of your subject, you only ever need to do one or two convincers, the theory being that the more you know and understand about them, the more fun they can be and the more effective you will be as a hypnotist.

THE OLD METHOD

(Place your right thumb slightly above the bridge of the subject's nose and apply slight pressure) about where the third eye is supposed to be.

Say the following...

I'm going to count from five down to one. As I do, your eyelids will lock so tightly closed that the more you try to open them, the tighter they're locking closed.

Five, your eyes are pressing down tightly.

Four, pressing down and sealing shut.

Three, sealing as if they are glued.

Two, they're locked shut. The more you try to open them, the tighter they're locking closed.

One, Okay, try to open your eyelids now, and find them locking tighter and tighter. That's fine. You can stop trying now. Just relax and go deeper.

THE NEW METHOD

I cannot stress enough that as a hypnotist, every word you say is of the utmost importance. You must carefully structure what you are saying to make sense within the mind of the subject. Your wording must be structured to bypass the **critical reasoning factor** of your subject. Simply stating, “When I count to five, your eyes will be locked shut,” will only work after a person is fully hypnotized, or not at all. You must convince them, hence the name of this process.

Here is an advanced way of doing the eyes shut test that takes into account all we have learned thus far:

Have the subject sit down. Make sure that the atmosphere of the room is right for hypnosis. If you're at a party and get called upon to demonstrate, either decline politely or change something. Get the host to lower the lights or put on some meditation music—anything that changes the atmosphere of the room, making it more seductive or hypnotic.

Once the subject is seated, you will sit facing them. As they sit, tell them to sit up with their back straight, hands on their lap. This is a **direct command**, in reality there is no real reason they need to be in this position. You are saying this to get them to obey your commands, to make it normal for them to do as you instruct, so deliver these instructions in a firm, friendly, almost casual tone.

If standing, use a firm yet pleasant voice and say something to the effect of “Now stand here, feet together, hands by your side and look, stare, straight ahead”.

Don't say, “Please stand here. Now, would you please place your hands at your side, or whatever is comfortable?”

This is not a direct command. You must get the subject used to the idea, through your language, that you are commanding them. You never make this obvious; it's just the way it is, you are the expert and they must follow your directions to be hypnotized and enjoy the experience.

Although it is never actually stated this way, you make it so through actions and your

positive and commanding presence. In reality, it doesn't matter if the subject sits, stands or lies down; it's about them following your orders and directions.

Once you have them in a comfortable place, reach across and start gently tapping the forehead just above and between the eyes, where the third eye is found. This should be an unperceivable gentle tapping almost a caress. As you do this, simply say:

"Now close those eyes. Just let them close."

This should be a gentle, yet no-nonsense tone, as if you've done it a thousand times, as if you fully expect those eyes to close as you command it.

The astute reader will notice that we did not say, "Now let your eyes close." There is a very important reason for this, as every single word in this testing convincer has been very carefully put in place for maximum effect.

Using the statement **those eyes** creates **disassociation** in the mind of the subject, where one might resist closing his or her eyes. There is less resistance in allowing another far away set of eyes to close. It's almost like imagining somebody else letting their eyes shut down, tight, heavy and relaxed.

The second part is also important; **just let them** close takes away responsibility and control from the subject. In one sense you are saying, "don't control it, don't make them close, just let them close in response to me and what I'm doing."

Again, this instantly (in most cases) dissociates the subject, and they assume on a subconscious level that you, the hypnotist are somehow making their eyes close. They are convincing themselves that you are hypnotizing them.

Now continue gently tapping the forehead of the subject and say:

As I do this, you notice how easy it is to concentrate and focus. You notice that you can concentrate more easily, think a bit more clearly, focus. As you focus on my voice just roll your eyes up, as if you could see my finger through your skull; in fact, imagine that you can.

And as you continue to focus and concentrate on my voice and these directions, you will notice a very strange thing. In a moment, when I count down to five, you will be unable to open your eyes. It will be as if they are stuck shut, as if your eyelids are glued down, tightly shut. In fact, the harder you try to open them, the more tightly they will stick together, shut tightly. Try as you might, you can't open them. The more you try, the more tightly closed shut they become. It may be that they have relaxed so much that you just don't want to open them, that you can't be bothered. They feel so heavy and relaxed and comfortable that you just don't want to open them; that they are just kind of drifting off to sleep. You may notice that they are so relaxed, heavy and comfortable that they just don't want to open, so by the time I count to five just let

them go. They become so heavy, so relaxed, so tightly stuck down, that you can't open them; that you won't open them.

Five

Eyes still turned upward, looking up, focusing, concentrating on my voice and my suggestions.

Four

Those eyes complexly closed. So tight, so relaxed, heavy and restful, that you can't open them. They just don't want to open. The harder you try to, the more tightly shut they become. The muscle working against you, locking them down as you let go.

Three

Down, deeper and deeper; relaxing more and letting go with each breath, with each number down. It's almost as if the muscles of the eyes and around the eyes act independently of you, shutting down, locking tighter and tighter, heavier and more relaxed.

Two

You will try, but you can't open them. Try harder, but they shut down even tighter. The harder you try, the more they will refuse to open.

One

Locked so tightly now, that even as you attempt to open them, they shut tighter. Try, but you can't open them.

Wait a moment then:

Ok, 1, 2, 3. You can open them, open your eyes now.

It is not hard to see how this breaks down into the hypnotic effect, how the hypnotist is directing the thought processes of the subject. For example, there is a disconnection created that separates the eyelids from the person, almost implying that they, by themselves, don't want to open them.

“Or it may be that they have relaxed so much that you just don't want to open them, that you can't be bothered.”

Here you are also giving the subject more than one option, either they will be stuck down by force, or they will be so relaxed that they simply won't want to open. This also causes slight confusion within the subject. This is a controlled confusion and done for a purpose. When the mind is confused it will tend to go back to the last thing it understood, the last thing it was **not** confused about.

You will notice that immediately before and after each of these confusing statements there was something that the mind of the subject could understand, the direct order that the eyes won't open. ***"You will try but you can't open them."***

We also discovered the **"as if"** effect here, this is a way of allowing the subject to give themselves permission to follow the commands, as with the line, *"as if* the eyelids are glued down."

It was simply snuck in, in such a way that it bypassed the critical part of the mind, the part of the mind that says, "Wait a minute, there's no real glue here, my eyes aren't stuck down at all."

I came across this effect in the early days of my stage work. I would have a volunteer become Elvis Presley. The audiences loved seeing their mates acting out the role, however, every now and then, somebody would not do it; they wouldn't follow the suggestion.

I finally figured out that it was the way I was **giving the suggestion**. Instead of saying ***"you will be Elvis,"*** I changed the line to ***"it will be as if you have become Elvis."***

It's safer for the subject, as it allows the **pretend part of the mind** to activate and be "as if." There is little to no argument with the statement. Instead of the rational part of the mind saying, "Ok I'm not Elvis, Elvis is dead. I can't suddenly turn into Elvis. This is bullshit."

It instead reasons, "Ok I can pretend to be Elvis. That's Ok; I'm just acting out a role."

You will also notice that toward the end of the test the hypnotist says "so by the time I count to five, just let them go. They become so heavy, so relaxed, so tightly stuck down, that you can't open them; that you won't open them." This is a subtle way of slipping in the command that they won't be able to open them. It's actually a hidden instruction not to open their eyes; you are telling the subject that they won't do it.

There is no need for you to remember this eyes wide shut routine verbatim. In fact, of the thousand or more times I've done it, I'm certain it has never been the same twice. What is important is that you understand the principals involved.

These are...

The True Purpose of the Testing Phase

Getting the Subject to Comply With Your Commands

The Disconnecting or Disassociation of the Person from the Eyes

Ways of Hiding Commands

Providing More Than One Reason for an Effect to Work

The As If Effect

Allowing the Subject to Be Ok With Your Suggestions

These suggestibility tests, or convincers, can be an art form in themselves. Practise them, and after a while you may even surprise yourself at how changing a few simple words and structuring your speech into patterns can have a profound effect on anyone listening.

Later, in the advanced section, you are going to learn a much more powerful **language set** that creates instant hypnosis, with the eyes wide shut convincer. It will go in the first part as follows:

As I do this, you will probably notice how easy you can concentrate and focus. You might notice that parts of you are already beginning to relax, that you can concentrate more easily, think just a bit more clearly, relax just a little more deeply. Focus on my voice, and as you focus on my voice you find yourself relaxing even more deeply. Just let your eyes roll up; as if you could see my finger through your skull, in fact imagine that you can.

The changes are subtle, yet the effect is powerful and will help you lead the subject from the testing stage through to the induction stage in one clean movement.

We will now look at another convincer or suggestibility test, adding more principles to the ones we have just learned.

SPINNING HANDS

In this convincer, we will be applying some of the things we have already learned, and I

will be introducing a few new concepts.

Have the subject sit, and you stand behind them, leaning forward to speak directly (yet softly) into their ear.

This time I'm going behind you to raise your hands.

Reach around and bring the subject's hands up to about chest level. This is the **anchoring stage**, which I will explain later.

Now start moving them around each other.

This is a rolling motion. Start spinning their hands around each other showing them how you want them to move their hands.

Now, as I release your hands, continue the motion of your own accord.

Release their hands.

Just let them go. It's as if they are doing it all by themselves. Moving, spinning, turning. Moving, spinning, turning. Even faster now. Moving, spinning, turning. That's good.

As your hands are turning, I want you to think about your heart. Your heart beats automatically in response to the needs of your body. In the same way, your hands are turning automatically, so that the more you try to stop the motion, the faster they turn.

I'm going to touch your forehead. The instant I do, your hands spin in the opposite direction."

Touch or just gently tap the subject's forehead.

Back the other way, moving, spinning, and turning. And as they're turning, you're going much deeper in sleep. This time, as I touch your forehead, your left arm drops limply down to your side; your right arm continues the movement.

Touch their forehead.

Left arm drops; right arm continues, and as it's moving you're going deeper and deeper into hypnosis. This time when I touch your forehead, your right arm drops limply down. You go much deeper.

Touch their forehead.

Drop it down and go deeper. That's fine.

This is a **kinetic testing procedure** or convincer. It causes a contact with the body, the emotions and feelings of the subject. You may have already guessed, however, that there is a lot more going on here than is first seen.

When we think about it, there is no real reason to mention anything at all about the

subject's heart rate. Yet by doing so, you are causing a mental shift to the internal state: the subject thinks about his or her body, feels it and becomes aware of it. Then while they are in that awareness you are able to draw them toward thinking that the body is relaxing. And they will "**feel**" whatever you tell them to feel.

It is as if effect is delivered very subtly at this line, "Just let them go. It's as if they are doing it all by themselves."

You are in effect saying, "I want you to pretend that your hands are spinning of their own volition."

You are also creating other important anchors; the touch to the forehead is a beautiful unexpected anchor. By using it, you are effectively telling the subject that touching the forehead means they will obey you. In erotic hypnosis this is very important. Later, when you want to cause a specific effect via a touch to the forehead, they will be pre-programmed to perceive that touch on the forehead as the anchor to obey you. In other words, they know that when you touch the forehead *something* is going to happen, and you will have told them *what* is going to happen.

So you are setting up all the mental procedures you need for induction and post hypnotic suggestion stages in the experience.

HEAVY LIGHT HANDS

The following is one of my personal favourites. I use it during my stage show because it is fun, and it allows me to bring an entire audience on the journey. I don't have to judge reactions, or choose who is compliant; the audience does this themselves, then they willingly walk on stage and become part of the show.

That said, it is also a well-known and effective one-on-one test as well. In fact, it was originally a suggestibility test for a single subject, which I adapted for my stage show. It also a good place to learn our next couple of hypnotic principles, the ***out breath*** and ***wording***.

Have the subject sit facing you.

Have them close their eyes.

Pre-talk (or set the subject up) as follows:

Don't worry, I'm not hypnotising you just yet. This is a test of our imagination, our ability to visualise and believe. And the more you visualise, the more effective this will be. The more you believe and follow my suggestions, the more fun we will have with

this and the more real it will feel.

Now reach out and take both the subject's hands (anchoring) and raise them to just below shoulder level, saying the following:

Now as you relax, (Let go of the subject's hands) I want you to imagine and believe that on the back of your left hand I'm placing a book. It's a very heavy book, an encyclopaedia. And even as you begin to believe that, your arm becomes heavy, the weight of the book begins to feel very heavy. Your shoulder is aware of the weight of the book, and now your elbow and the back of the hand feel that weight. It's heavy, uncomfortable and tiring.

Now on your left hand, (gently touch the back of the left hand, so they know what you're referring to, and to further anchor the hands.) I am tying a balloon; the balloon is full of lighter than air gas, so it floats upward at the end of a string. Upwards... gently taking the left hand with it. Rising, lifting... upwards, while the right hand becomes heavier, more fatigued, tired, heavier and heavier, being taken down by the weight of the book, as the left hand becomes lighter, raised up by the balloon. The right hand is heavy, the left hand is being elevated, taken upward by the gentle lifting of the balloon.

Now continue in this fashion switching from the left hand to the right hand, reinforcing the heaviness and lightness of each hand, directing the hands up or down, heavier and lighter.

Now let's look at the hypnotic effects and examine what is really occurring during this test.

THE OUT BREATH

You will notice three dots ... at places during the convincer; these denote that you, the hypnotist, should wait until the subject is **breathing out** before delivering the next line.

This is a highly effective therapy technique that creates a state of relaxation for the subject. It does so using the natural physiological tendencies of the human body, when we breathe out, we are more relaxed than when we breathe in; it's a natural thing.

Try this experiment on your friends and subjects, sit them down stare at them and say:

Ok take a deep breath in for me. Now hold that breath, and in a moment I want you to just let the air out, in a sigh, just let it go... now let it go... And feel your shoulders relax and get heavy as you do this.

They will actually feel the shoulders relax and get heavy. This is a great way to begin any induction. More on this later; for now simply practise delivering your lines in a way that matches your important statements with the subject's outward breathing.

WORDING OR LANGUAGE

As I have stated, and will many times again, every word you say is important. Hypnosis is 80% language. During any test or induction, part of your task will be to choose words that are descriptive, exciting or different than your normal language.

Do not fall into the trap of using plain and simple wording; during the test you will notice the words **raise, rise, lift, and elevate**. These are more descriptive ways of saying the same thing, allowing you the option of repeating a suggestion without appearing to be a parrot.

One of the golden rules of hypnosis and post hypnotic suggestions is to **repeat each suggestion at least three times**, more if you can. Rather than repeating the same thing over and over again, use different and elegant language. You will find it more creative, and a side effect of this is that the subject will focus more on what you're saying. More importantly, during the intermediate and advanced stages of this work, you are going to learn a very important fact:

THAT EVERY WORD YOU SAY HAS AN EFFECT ON THE PERSON HEARING IT.

This will become your mainstay as a hypnotist. I cannot emphasize this enough.

There is a part of the mind that is hard-wired to enjoy stories. As children, we enjoyed and looked forward to hearing stories, and the best stories are descriptive and exciting. Stories automatically place us in trance. So the more **story like** your tests, inductions and suggestions are, the more easily and readily they are accepted by the subconscious of your subject.

THE FALLING TEST

Let's recap. We have learned that language is important, and that due to physiology, some phrases are more hypnotic if delivered as the subject breathes out. We have learned that directing the thoughts inward and "feeling" is powerful and we have learned that storytelling is more effective than "**hey you, sleep**". (*Later I will show you how to make this effective as well.*)

The **falling test** is possibly the most famous of all the inductions and testing stages. You will have seen it in movies, on stage and in documentaries concerning our craft. Once again, however, there is a lot more going on than first meets the eye. We are going to use this convincer to examine the **principle of anchoring**.

Anchoring is a subtly powerful and effect way of controlling virtually anyone, even without hypnosis. It is, however, extremely powerful when combined with hypnotic suggestions or hypnotic language patterns.

A few things you need to know first,

A principle is more powerful than a technique, you can learn techniques until you are blue in the face and still not get it. Learn the principle behind it, and you will be able to create your own techniques. And that is gold.

Anchoring is a way of changing state. A state is what a person feels or experiences in a given situation. When a man puts on his police uniform to go to work, his state changes from the weekend slob drinking beer with his mates, to a figure of authority and determination. When a woman puts on perfume and lingerie, she changes state from a housewife to a seductive temptress. When we change clothing we change state because clothing anchors that state.

Almost anything that comes into physical contact with our body can create an anchor of some type. Jewellery might make us feel more attractive, we actually **feel** it. A firm hand shake makes us feel confident either about ourselves or the person delivering it, and it can determine who is in charge. When we are sad a cuddle makes us feel better, or it can release emotions, bringing us to tears.

In the **falling test** we are going to place anchors within the subject. This must be subtle. A technique I developed some years ago is to tense the forearms and not the fingers. By doing this the tension of the hands and fingers changes just outside the conscious perception of the subject.

Stand your subject in the middle of the room. Stand behind them and direct them to look up at the wall, at the point where the wall meets the ceiling. Point at the place where you

want them to look, and as you do this, place your other hand briefly on their shoulder.

Ok, stand with your feet together, hands by your side and stare at the wall for me; just that point where the wall meets the ceiling, just focus your attention on that point... good.

Do not anchor yet. Move behind them. Place a hand on each shoulder.

Ok, good, now focus.

Move the fingers to lightly rest on the temples of the subject, as if just adjusting the head to look upward in the right direction.

Good, that's fine.

Let the fingers move away and back to the shoulders.

Now in a moment I'm going to place my fingers on your temples, at the side of your head, and we are going to use your imagination, possibly the most powerful thing you have,(now place your fingertips at the temples) and you are going to imagine that in each of my fingertips is a powerful magnet,(start a gentle drawing back motion as if you almost want to pull them back) a very powerful magnet, and in your temples are magnets, very powerful magnets, and you will feel a powerful attraction drawing you back. This magnetic attraction will be so powerful that it will draw you back. Don't worry, I won't let you fall. It will draw you backward so powerfully, and you will feel it, as if powerful magnets in my fingers and in your temples are drawing you backward, backward. The more you fight it, the stronger this magnetic force becomes... taking you back. A very powerful force, a magnet force, drawing you back.

Your subject will teeter backward, ready to fall into your arms, don't let them fall; this would be impolite.

Now, the most powerful anchor, as the subject falls back and you catch them at the shoulders say:

Don't worry you're safe.

Squeeze their shoulders, making it appear that you are helping them regain their footing. You have just inserted a powerful and virtually permanent anchor that in your presence, the subject is safe. If you have done this correctly each time you touch or make contact with the subject's shoulders, they will feel safe and secure, and may even have the *sense* that you will stop them from falling.

You can extend the script as much as is suitable for your subject. The idea is to tell them they are falling backwards, due to both imaginary magnets and hypnotic influence. Several things occur here; at certain key words you will ever so slightly tense the forearms creating an almost unperceivable change in the tension of the fingers against the forehead.

Those key words are setting up the anchor, which you will fire later. The key words are up to you; for me, they relate to any words that I might want to use later such as **“you will,” “don’t worry, I will catch you,”** or **“you will feel it.”** Essentially, any wording or language I intend to use later to get a reaction from the subject during hypnosis, where it is reasonable for me to touch the subject’s shoulders or temples again, is an anchor. Statements such as **“you will feel”** could, in the right context, be taken as direct commands, and thus are appropriate for enhancing your anchors.

In the intermediate and advanced sections we will discuss anchors more fully; for the moment this should give you an understanding of how they work, and how they can be applied.

HAND LEVITATION SUGGESTIBILITY TEST

The hand levitation is often used as a subtle way of moving into hypnotic induction because it is easy for the subject to experience. In one sense the subject is in control, and this can provide the hypnotist with many clues as to how the subject is progressing. It also provides us with many opportunities to incorporate or practice a number of advanced techniques, including concentrated attention or absorption, along with repetitive and monotonous stimulation.

Hand Levitation is also a good stepping off point for Post-Hypnotic Suggestions which we will examine later.

The participant, while seated in this manoeuvre, looks at his resting hand and concentrates on the idea that it will rise upward into the air a considerable distance without his deliberately lifting it. The phenomenon consists of the subjectively convincing experience of the hand rising upward against the direction of gravity without conscious voluntary action.

MAGNETIC FINGERS TEST

In the next convincer we will apply all we have learned and discover a new and very powerful application. We call it the **resistance effect** or the **try effect**, (differing schools or books on hypnosis will have different names for it,) yet the **principle** is the same.

Have the subject sit again facing you; have them interlock their fingers, extending the two pointer fingers apart. Nine times out of ten the subject will look down and focus on their fingers. This is what you want. If they don't, tell them to ***“look down and focus on your fingers and try to keep them apart.”***

Say the following:

Your fingers contain powerful magnets... and even as you begin to believe that your fingers are drawn together by the magnet, powerful magnets draw your fingers closer and closer together, more and more powerfully. Try to resist if you must, but the magnets are too powerful, drawing these fingers closer and closer. Try to stop them, but the more you try, the more powerful the magnetic attraction becomes. Closer and closer, more and more powerfully.

Continue until the fingers touch.

Here we have learned to use the **try principle**. There are certain things that the human mind is hard wired to do. One of them we learned as a child and carried with us through most of the rest of our lives, and that is ***to fail when we try.***

Having the subject try to resist something reinforces the fact that it will work. There is a whole science behind this **psychology of failure** that I will detail to some degree in the

advanced section. In effect, you are creating a **single bind** within the subject that the harder they try to resist, the more they will fail.

Another interesting thing is that this convincer is a good starting point to introduce the WOW factor or instant hypnosis techniques. Later we are going to revisit this suggestibility test as an induction, a way of creating instant hypnosis that is so simple, yet so effective that you will be surprised.

THE HAND GRASPING TEST

This suggestibility test is known by a few different names: hands locked, interlocking fingers and a few a couple others. The hands are closed together, fingers interlaced and the subject is unable to get his or her hands apart.

In the early days of my journey into hypnosis, this was a difficult test for me to do, possibly because it was the first test I ever did on anyone, and it failed. For a long time afterwards, I shied away from using it. Later, as I became more confident and creative, and I understood what was happening, I became very good at inducing the effect. I no longer need to avoid it, and in fact, it has become a powerful tool in my hypnosis arsenal.

The point is, don't give up; persevere. Hypnosis is about confidence. If you are confident as a hypnotist then your subject will believe in you; apply the underlying principles and you will be successful.

Once again sit your subject down facing you. Have them raise their arms to about chest height, and interlock their fingers. Now take their hands in yours and say the following:

Just imagine that right now your hands are becoming stuck fast , glued together, tighter and tighter, (squeeze their hand as you say this to demonstrate how tight they are becoming, and of course to install your anchor for later use.)

Those fingers are becoming glued tight, locked together so tightly that you won't be able to open them. Squeeze them now tighter and tighter, so tight that the knuckles turn white. Now I'm placing glue all over them, so that they are locked even tighter, sealed, and you won't be able to open them. It's as if I'm pouring industrial strength super glue all over them, and on top of that I'm sealing them in cement, quick drying cement that won't allow you to get your hands apart. It's too tight. You squeeze your fingers so tight, so hard that it will be impossible for you to separate your hands. The harder you try, the stronger the glue and cement becomes, sealing those hands tighter, until I tell you it's OK to let them apart. Glued tightly now, keep squeezing them together tighter and tighter, so when I count to three, you will try to get your hands

apart, but you won't be able to. The glue will become stronger and tighter, sticking your hands together. The more you struggle, the tighter and more solidly stuck your hands will become... 1, 2, 3, try now, but you won't be able to get them apart.

By now you should recognise the anchoring stages, the command stages and many of the other subtleties in this convincer. Beyond this all I can say is practise and be creative.

CHC TESTING

CHC stands for *Covert Hypnotic Command*. Before we leave the subject of convincers and tests, I want to introduce you to a very powerful technique for testing a subject

without their conscious awareness.

Most hypnotic states occur naturally and outside our awareness. If you've ever watched somebody deeply intent on a television show you will see them nodding in agreement with the points of a show, or throwing their hands up and getting upset when they disagree with something in the show. Or during a movie they will glaze over and lean forward as if to get closer to the screen and more into the plot. These physical reactions are unconscious; they don't know that they are doing them.

Another example of this is this friend of ours (*we all know this guy*) who always picks up stray cigarette lighters and places them in his pocket, regardless of whose they are. Indeed he already has four others there. He isn't stealing them; he is performing unconscious physical reactions. He is in a mild state of hypnotic trance, and is partially unaware of what he is doing.

In fact, most of the time we are in a light trance state and the body is following along with whatever seems like reasonable suggestions. Next time you want to test a person for suggestibility and you don't want them to be aware of the test, apply the principles you have learned above and start telling them a story, a story that involves a physical reaction, like the itch story.

"You know what I hate? I hate it when you get those undefined tingles that turn into an itch. The kind of itch that niggles at your skins until you can't help but scratch it. It's always at a different place on your body. It just starts out of nowhere, and the next thing you know, you're scratching, and that scratching feels really good because it relieves the itch."

In your own words, you are creating a story, a compelling story about the sensation of itching. Anyone hearing it will feel that itch and scratch. It may be brief, almost a throw away action.

Also try this, simply state that you are thirsty and could do with a drink. The first person who says "**yeah, me too,**" is possibly susceptible to hypnosis. (Or really thirsty as well.)

By now you should have a clear idea of what's involved, and how to do the suggestibility tests and convincers. There are many more that I will detail in the later sections of this book. For the moment, remember you are looking for compliance, and convincing the subject that hypnosis is possible for them. You have learned some skills that lay behind the techniques, and opened up the principles of hypnosis. In the meantime, practise and enjoy.

WAKING HYPNOSIS

There is a lot of conjecture as to whether or not the state of being wide awake and **waking hypnosis or covert hypnosis** is possible. It's not the kind of thing we can actually do research on, as it is somewhat vague in its nature and relies for the most part on anecdotal evidence. That anecdotal evidence however is remarkably strong and very compelling.

Dave Elman tells the story of how his son hated dentists, and more specifically, needles. Elman went through an elaborate ruse involving a delivery of a magic medicine that stopped the pain of needles. His son acted and behaved as if the medicine were real. This worked in much the same way you would expect it to work with a hypnotised subject who had been given the post hypnotic suggestion that the medicine would take away the pain of a needle.

Creating this effect on a child who trusts you as a parent is one thing, but it is not proof. Noted stage Hypnotist and Mentalist Derren Brown performs an effect where he tells a medical student that by simply stroking the side of his jaw three times, he will induce a

tooth ache; I've seen complete anaesthesia created with the same process.

And I'm sure we have all, in our joking youth, convinced a room full of people that there is a bad smell in the air. If you haven't, you should try it. Walk into a room, screw up your nose, sniff the air and exclaim, "***My god... what's that terrible smell?***" Other people will smell it too, or believe they can, based partly on the power of your acting, partly on the fact that they weren't expecting it and have no ***conscious evidence*** to the contrary, and partly because you are ***inducing olfactory hallucination***.

Another example would be to find someone really well dressed who has clearly spent hours getting ready, and ask them to, "***turn around, Ok, turn around the other way. Ok, I know what's wrong with that now ;***" and then simply walk away. It's a cruel trick, but a very good demonstration of the power of suggestion, as they will spend the rest of the day worrying about what's wrong. Even when several people check for them and tell them everything is Ok, they will still get three or four more people to double check.

So what has this to do with erotic hypnosis? Actually quite a lot. With a little practise and some thought, you can induce states in a subject simply by saying something in the right way. Language is a very powerful thing. If we look at our example of telling someone that something was wrong with their clothes, we are actually creating a situation where that person has ***substituted*** your critical analysis for their own. In fact, this can be so powerful if done properly, that the subject will feel uneasy right up until they change their clothes altogether.

Another example of the power of this substitution of one's own critical analysis for that of another is arriving at the dentist's office, bent over in a screaming ball of pain, only to have the pain begin fading away as you walk up to the receptionist's desk.

The Dominant/submissive relationship is already predisposed to this type of effect. For example, did you know that it is now a proven fact that some seventy per cent of people, vanilla or otherwise, will react to an authority figure in a certain predictable way. We all have auditory hallucinations that a good hypnotist can utilise. Ask ten people if they have ever heard their name called when there was no one around; at least five will say they have.

The technique is now being taught to doctors in emergency rooms. An accident victim arrives all busted up, and while lying down, catches the words "nothing serious, he'll survive." Having heard this, the patient's condition starts picking up immediately, showing signs of improvement, simply because we, as humans, have a ***pre frame*** about things said by authority figures.

On the dark side of this is the Nuremburg defence, where many of the Nazis said in their own defence, "I was just following orders." And it turns out they were just following orders, to the point where did things that, had you asked them before the war, they would have claimed they would never do.

The effective hypnotist uses a technique called the authority shift which, if performed effectively, can create instant compliance and hypnosis and here's how to do it.

Let's assume your partner has a problem; the problem itself is not as important as the technique I am going to teach here. It is, as always, the principle that is important. To keep it simple and explain the technique I will use the gag response. During any medical examination that involves the throat, when the uvula is touched, it causes a natural gagging response.

Now you could spend weeks of practise and training, or you could place your subject in a trance state, and include as part of your script something that goes along these lines:

“Now I’m giving you a pencil. Whenever you’re holding this pencil, you will easily be able to override your natural gag response. Your gag response is perfectly natural; its nature’s way of protecting you, but it can be easily controlled and overridden, just as breathing is natural, yet you can hold your breath. Controlling that natural response, because breathing is something you don’t think about, you just do naturally. So as you hold this pencil and as you feel it in your hand, you won’t gag. It’s easy and effective ...you will find you can’t gag as long as you’re holding this pencil. That’s all there is to it, just hold onto the pencil and you will actually enjoy it.”

Notice that we didn't try to deny that there is a gagging response. We used it, making it part of our other natural responses. Although short (and it should really be part of your larger scripting,) it uses an authority shift, along with other techniques I will explain later in this book. Make it your own, add to it, bend it, utilize it, and above all, enjoy it.

INDUCTIONS

It is now time to move on to the most exciting stage of hypnosis: the art of actually getting your subject into state. I don't care what anyone says, there are few things more rewarding than achieving your first true, deep hypnosis; having the subject return to the waking state and say, "hey that was really cool. Do it again."

As we examine each of these inductions I will be exploring the actual art of hypnosis as well. So make sure you read all of it, study each section, and learn as you learn.

Many of these inductions can be done straight out of the convincer stage. I have always felt a little uneasy about hypnotists who separate the stages: doing a test then breaking into normal conversation, and then starting all over again with the hypnosis stage. If you have experience and practise this will work, however I have always found it more productive to keep the flow going and move from one state naturally into the next.

For example, let's assume I am doing the eyes wide shut test where the person can't open their eyes. For just the briefest moment I let them try, then I reach over, gently tilt their head forward as if to help them sleep, and without missing a beat I start one of the inductions.

That's good. Now just relax and let go. Let that relaxation in the eyes begin to spread throughout the entire body, into the muscles of the face, relaxing the cheeks ... All those tiny muscles in the forehead, and even those around the mouth and just above the eye brows. Spreading behind the ears, relaxing deeply, each muscle letting go, relaxing deeper and more soundly.

Wherever possible you should try to create this natural flow.

Some more facts

Hypnosis is not sleep. If your subject falls asleep and starts snoring, you have done something wrong. In therapy, hypnosis is used to learn, to create new patterns of thought and new ways of doing things; removing old habits and replacing them with good new habits.

Learning is active; we must be consciously involved in the process of learning. The mind needs to pay attention and absorb the information. This is also true of erotic hypnosis. For your commands to be effective, be they direct, hidden or post hypnotic, the subject must be awake and aware of those suggestions.

Yes, even though it appears at first that you are directing the subject toward sleep, by using language such as "sleep deep now," you are actually directing them toward a state of hypnotic sleep, not normal sleep.

Hypnosis is a state of **ultra-awareness**, where the subject is focused only on you, the hypnotist, and is aware of what you're suggesting and compliant to those suggestions. To create this state, we use various inductions. Different inductions will more readily apply

to different situations; realistically however, you could use any induction in any situation.

WATCH THE WATCH

This is possibly the best known of all hypnotic inductions; even today with advances in psychology and language patterns, it is still an old favourite. The method we are using is actually called **the fixation method**, so technically it could be a watch, a pen, a ring or any other object that the subject becomes fixated on. You could even have the subject stare at a point on the wall, just above eye level.

Another well-known variation of this is the hypnotic spiral. Although slightly different, the principle method is the same; the subject becomes intently focused on the hypnotic spiral. If it is spinning, we employ a different technique known as a **reality shift**, which I will detail later.

In workshops I teach these inductions first, as parts are self-working, making it easier for the beginning hypnotist.

When the human mind becomes fixated on something, such as a TV show, a book, a hypnotic spinning disk or some activity, it tends to block out everything else. This filtering process can be used to create the hypnotic state, because the subject is already half way there.

Get the subject comfortable, sitting in a chair or lying down. Keep in mind that later you may ask them to do certain things, so think ahead on this one.

Have your subject direct their gaze at the **fixation object**, (watch, pen etc.) and not shift their focus.

Now say the following:

“Now just focus on this pen for me, Stare at it. (Hold the pen or whatever it is just above the eyes so that the subject must strain the eyes ever so slightly to look at it, this causes eye fatigue.) ***Fix your eyes on it. Now take a deep breath. Hold it for a moment, now let it go just release the air from your lungs ...and feel that relaxation in the shoulders...*** (They should actually feel relaxed in the shoulders as they drop with the outward breath.) ***Now just keep breathing deeply. Listening to the sound of my voice... now you will find that those eyelids are starting to get heavy. Very heavy and relaxed. Almost as if they have heavy weights attached to them, and the more you focus on the pen, the more your eyelids get heavy. Tired, very heavy and tired, almost as if they are drawn down by those weights, of their own volition. Heavy, very tired and heavy. You may even find that you begin to blink.*** (If they do blink, say this line immediately after.) ***As you blink, it becomes harder to keep them open, and they feel like something is pulling them down, shutting down ... like heavy curtains in a dark room. Sleepy, relaxed and just closing down... heavier and heavier, as if they wanted to slowly close, all by themselves, because they are so heavy and tired, and they just want to relax. The effort of keeping them open become too much, in fact all you can think about right now is how good it will feel to just let them close and release the pressure of trying to keep them open. They’re getting drowsier and sleepier and heavier. And you have a feeling as if they are... slowly closing, slowly closing, getting drowsier and more tired, and when they finally do close... you know how good you’ll feel. Drowsy, wonderfully relaxed... those eyes heavy now, pulling down, deeper, down, slowly closing. It’s getting harder and harder to see, as the lids shut down, heavy... and deeply relaxed, just as when you sleep, when you’re ready for a deep sleep. And you feel good... don’t you? As you relax even deeper... it is very difficult, very hard to keep the eyes open. Now feel that very soon they will close tightly... almost tightly closing, just closing now, tightly closing.***

Your eyes are tightly closed. You feel good. You feel comfortable; wonderfully relaxed and able to focus on that relaxation, directing every part of your body to be deeply soundly relaxed. You’re now relaxed all over, and it’s Ok to just let yourself drift and enjoy this comfortable relaxed state. You are safe and free, nobody is

expecting anything of you. It's safe to relax and let go... just drift deeper and deeper down into relaxation. You may find that your head will get heavier; drop forward some, (or sink back into the chair) as the relaxation moves outward, into every muscle of the body, the neck, and outward, through the muscles of the face... and you just let yourself drift in an easy, calm, relaxed state, deeper now, deeper and sounder into deep sleep.

Remember from the convincer section that the three dots... mean that you should time what you're saying, so that the sentence after the dots is spoken **as** the subject is breathing out. Don't worry if you don't get this right every time, as long as the majority of times you are saying the important sentence on the out breath.

You will also notice a lot of dissociation in the scripting:

“those eyes,” “heavier and heavier as if they wanted to slowly close, all by themselves because they are so heavy and tired and they just want to relax”,

The implication being that the eyes are able to operate independently of the subject, that the eyes are getting heavy and relaxing all by themselves.

The first line is a direct command **“Now just focus on this pen for me, stare at it.** Even though it is delivered in a gentle, even friendly tone, it will be received as a command to follow all further instructions.

We have also introduced and expanded on a few new and interesting concepts that you can apply to all your hypnosis. First, as you re read the script you will notice that the hypnotist is giving permission to the subject to relax and let go, making it OK to release.

We are also expanding on the implied story telling principle.

They have a feeling like something is pulling them down, shutting down ... like heavy curtains in a dark room, sleepy relaxed and just closing down... heavier and heavier as if they wanted to slowly close, all by themselves because they are so heavy and tired and they just want to relax.

This is called **layering**, where several ideas are given to the subject at the same time. Where more than one meaning can be taken from a statement, the subject's unconscious mind doesn't know which to react to or follow, and you are describing a dark room, which implies sleep.

This might be a good time to mention...

MILTON ERICKSON

Milton Erickson was one of the greatest influences on modern hypnotherapy. His innovations were so profound that there is a method which bears his name. I suggest that if you want to study hypnosis beyond the pages of this book, you make a study of him and his work. In the short form however, Erickson had a particular way of inducing the

state of hypnosis, using captivating stories and metaphor. As we progress through the inductions in this book you will be given powerful examples of this technique.

The first principle is that something *implied* is going to be more powerful than something *directly stated*. In the negative sense, telling someone they are messy or untidy is less effective than telling them a story about another person who is messy and getting them to agree that this is a bad thing. In a similar way *implying sleep* is going to be more effective than saying *you will sleep now*.

You can intensify any induction by observing your subject's reactions, and timing suggestions very closely with them. For example, the remark, "**Occasionally, they are going to blink,**" during a test or induction might be made immediately after you notice the subject blink.

HAND TO FACE METHOD

Somewhat advanced in appearance, yet still using the basic principles, is the hand to face method.

Have your subject sit in a chair and get as comfortable as possible, arms resting on the arms of the chair. Now here's the clever bit, you are going to **train** your subject to enter the state of hypnosis, without them being fully aware that any training is going on. This could be considered the first way of introducing a trigger into your hypnotic work. We have dealt briefly with anchors, so now let's look at triggers.

To my way of thinking, and for clarity, an anchor is any touch that causes emotional or state change, while a trigger is any sound that causes a state or makes the subject do something or perform an action. Hence you will notice a lot of stage hypnotists say, "**And when I snap my fingers.**" This causes the sound of the snap to become a trigger to obey the hypnotist.

The best known example of this is Pavlov's dogs; when they heard the sound of the bell, they began salivating, expecting food. Now I'm not saying your subject is a dog, unless they want to be (see advanced section.) The trigger could be any reasonable sound, a section of music, the phone, your voice, or anything else that is appropriate to the goal or commands you have in mind.

THE INDUCTION

In just a moment, when I ask you to, I am going to have you bring one of your hands up in front of your eyes, just like this.

Demonstrate the hand position: palm of the hand facing in towards their face, with fingers pointing upward pressed lightly together. The important part here is the fact that you are showing them what you want them to do. This pre-frames or trains them, in a sense to follow your commands.

Now just let those eyes close and listen to my voice... (Wait for them to breathe out) in a moment I will snap my fingers, and when I do, you are going to try to open your eyes, and pick a spot on your hand. You might find it difficult to open the eyes, and then hard to keep them open, which is only natural since you have been relaxing so comfortably. I am going to want you to try to open your eyes, and with a little effort you will be able to get them open. It will be hard, but you can open them. Now, the one thing that you must accomplish is to remain totally relaxed. I want you to stay completely relaxed. Even with your eyes open, you will be completely, deeply relaxed and with your hand in this position. Remaining relaxed, and at ease, just let your hand move, up in front of your face (with the fingers pointed upward, and pressed together) Just like I showed you before.

Now, (snap your fingers) ***attempt to open your eyes, and pick one spot on your hand,***

and begin to concentrate on it. Focus.

(Wait for them to open their eyes, repeating that even though it is difficult they can do it.)

Now in a moment I'm going to snap my fingers again. At that sound, and as you concentrate on that one spot on your hand and one spot only, your fingers are going to spread apart. They will just gently and softly spread apart ... separate. When you hear the sound of my fingers snapping you will not have to make them spread, they will just do it themselves. They will relax and just drift apart ... in a natural way... but do not try to stop them ... concentrate, and allow things to take place.

(Snap)

Feel them spreading apart now. Just as they relax and find a natural position, they're automatically separating now ... I wonder if it is beginning to feel as though there was a string tied to each finger pulling them apart, Separating, further, and further.

Once their fingers have separated, proceed in the following way:

Now, do not let it disturb you that the drowsy, heavy feeling in your eyes is becoming stronger now that your fingers have spread apart. In fact, you will probably notice that as your fingers spread apart, your eyes became really focused and intent on what you were doing, so now when I snap my fingers again, they will close, shutting down, deeply closed.

(Snap)

It is a very normal, natural sensation. They close, and now as I to count from 10 down to 1 that heavy, drowsy feeling will continue to grow stronger.

From here you will flow into your deepening technique.

Let's have a look at a few of the things we learned and applied in this induction.

Primarily, you are training or conditioning the subject to obey you when you snap your fingers. You did this in stages. Stage one you introduced the idea, by demonstrating what you wanted them to do. This feel safe and easy and the subject offers no resistance because it appears to be part of the process.

I use finger snapping because it is almost expected of a hypnotist. That's not to say that with a little creative rewording you couldn't use a bell or some other sound.

In some of my larger, more adult shows, I have a routine called instant orgasm, where everyone on stage has the most intense orgasm they have ever experienced. If you are watching the show, you will believe that the effect is created through the medium of a glass of water. This, however, is a bit of a ruse. The glass of water is used to disguise the fact that I have conditioned the volunteers to react to a certain sound.

In stage two, you are repeating the process and making it perfectly Ok and natural to follow suggestions associated with a sound, as in the example, “the snap of the fingers.”

When you hear the sound of my fingers snapping, you will not have to make them spread, they will just do it themselves

Finally in stage three you have issued a direct command. “So now when I snap my fingers again, they will close, shutting down, deeply closed.”

If you have played your part as the hypnotist well, from now on they will expect that if you tell them to do something and snap your fingers, they will be compelled to follow the command.

I have also introduced a few more very powerful language patterns. These are the **try technique** and the **wondering language patterns**. More details on these and how they affect the mind of your subject later; right now I want to deal with the **assumption pattern**.

As you re-read the above induction you will notice there are a lot of assumptions being made by the hypnotist. The induction seems to assume that the subject is already in some type of trance, there is no progressive relaxation building to a point where the body and eyes are relaxed; we seem to just go straight into it. Almost the first thing you say to the subject is that they are going to have trouble opening their eyes.

Assumption is a powerful thing. If you assume that it is a natural, expected part of the process, and behave as if it is a natural, expected part of the process, your subject will assume that you know what you doing and assume things are going as planned. Furthermore, you will have lead into this induction straight out of a convincer or test, one flowing naturally into the other. For example if you used the eyes wide shut convincer, the subject’s eyes will already be relaxed, and the subject’s mind will easily connect your assumptions to the reality that they are going into hypnosis.

PROGRESSIVE RELAXATION INDUCTION

As you discover more about hypnosis, practise language patterns and gain experience, you are going to develop your own style. You will find your own ways of speaking and inducing the state. One of the first things you are likely to do is create your own progressive relaxation induction, partly because it's easy. All the subject does is sit or lay back and listen. And it's a very good way for you to practise.

I am going to detail one of my PRI's and the working behind it, as this is a very good way to learn to **pre-frame** your subject for the erotic content you will introduce later. What this means is that you are going to subtly introduce ideas and concepts during the hypnotic induction that relate to what you want to achieve as a goal for the session.

For example, in my clinical work, a client may be dealing with stress issues or self-discipline problems. My induction, indeed even the convincer or testing stage, takes this into account. During the process, I will begin inserting ideas that relate to the larger script I'm going to introduce later.

For example, I may say in the induction ***and notice that the stress is drifting away as you relax deeper.***

Or in the case of self-discipline, I may casually say, ***and because you know you can relax and achieve this goal, the goal of relaxing...deeply.***

These are almost throw-away lines from my point of view, but remember that everything you say goes into the subconscious at some level.

A good example of how you might alter and adapt your induction is smoking. If a client comes into my office to give up smoking, I use a normal induction (after the test and before the deepener,) and all three contain references that I want the client to understand at the hypnotic level. Phrases such as ***you don't need any help to relax; you are able to do this all by yourself.*** The implication becomes apparent later during the scripting part, when I say ***and you don't need any help to let go of smoking you can do it all by***

yourself.

So we are going to examine the PRI and later you will adapt it to the erotic hypnosis work you intend to do with **your** subject.

There will be two versions of this induction the vanilla and the erotic.

THE VANILLA VERSION

Have your subject sit or lay down comfortably.

Once they have settled commence as follows:

Ok, just relax and close those eyes, just let them close... now listen to my voice, paying attention to what I'm saying. Focus on my words, and as you do, you may feel parts of your body beginning to relax. I'm not sure which parts, but I do know that parts of you will relax very deeply as I talk.

I want you to focus now on your breathing... you will notice that your breathing has changed now, it's become the type of breathing you have when you are deeply relaxing, ...and ready for sleep... the kind of sleep that's healing ... just become aware of it, and as you focus on your breathing ...as you pay attention to it, I wonder if you notice you are relaxing. In fact, does focusing on your breathing help you to relax even more deeply, soundly relaxing now?

That's good, you're doing really well... now just focus on the sounds around us... the sounds in this room, the sound of the traffic outside. Become aware of those sounds. In your imagination, can you control those sounds ...can you make them louder as you focus on them more, can you make them more clear? Can you notice them more... and I'm just wondering if, as you use your imagination to make them increase in volume... does that help you to relax even more... more deeply, soundly...

And because you are controlling your awareness of those sounds can you make them quieter...softer? Can you... you use your imagination to make those sounds ...far away... soft and quiet? And I'm wondering does this make you relax even more... more deeply, soundly relaxed...

You notice now that all the muscles in your head are letting go and relaxing deeply, from the forehead... those muscles above the eyebrows all the way down the face, the cheek bones...even those tiny little muscles around the mouth are letting go and relaxing deeply, letting go of tension, anxiety and just relaxing deeply. You might notice a feeling of heaviness now spreading down from the face, into the neck and shoulders. Down deeper and deeper, more and more relaxed, each breath that you take, going deeper and deeper, more soundly relaxed.

As your body and mind accept this relaxation, allowing it to happen...to occur naturally, letting go of those feelings of stress and worry, fear, anxiety and relaxing

even more deeply ...soundly, as you relax even more deeply, heavier than you have ever been. Because it's comfortable for you, your subconscious mind already knows how to do this, and as you relax and focus, and listen, letting go of stress and worry and letting yourself more fully relax and listen to my words, and with each of my words you go deeper and sounder,...deeper ... sounder.

Each breath helping you to relax more and more deeply, soundly, as that relaxation and heaviness seeps down into the arms, like a liquid, flowing down heavy... through the tops of the arms ...the elbows into the wrists and the hands heavy and relaxed ... even to the very fingertips.

And flowing now... through the entire body, making you more and more relaxed... heavier, more serene, calmer and tranquil... the whole body seems to relax and grow heavier and heavier. You can feel the weight of your torso... the chest and tummy getting so heavy now... so heavy that you just don't want to move... just relax and rest. And its ok to rest, because right now you are free to rest and relax... no one is expecting anything of you... all your troubles can just drift away... this is your time of freedom and space; a time and place when you can relax and let go of any and all fears, anxieties and worries... nothing concerns you now... in fact, all you can think about is how comfortable you are and how nice it would be to just... drift down ... into a deep sleep... deeply, soundly asleep.

Feel how heavy those legs are as they rest there... just like heavy lead weights... the thighs taking in that liquid flow of deep relaxation... through the calves and all the way down to the tips of the toes... heavy, deeply, soundly relaxed.

It's ok to relax and let your worries go... it feels good to relax and the more deeply you relax the better it feels, just that feeling of being so heavy and relaxed that nothing else matters, does it?

So relax deeply now ... deeply and soundly, and go deeper... deeper with each word I say... with each sound that you hear... deeper, sounder...And relax.

THE EROTIC VERSION

The PRI for Erotic Hypnosis

The following induction is virtually the same as the one above. It is a progressive relaxation induction; however this time we have adapted it ever so slightly to incorporate many of the principles we have learned thus far. We will also be implementing the idea of erotic control into the subjects mind.

A word of warning, make sure you have the subject's full agreement when doing this.

Some of these techniques and principles are very powerful, and can be used without the induction on unsuspecting members of the public if applied in a particular way.

In our craft this is forbidden.

PROGRESSIVE RELAXATION INDUCTION (Erotic Version)

Ok, just relax and close those eyes, just letting them close... now listen to my voice, paying attention to everything I'm saying. Just focus on my words... and the sound of my voice, and as you do... you may feel parts of your body beginning to relax and let go... I'm not sure which part will relax first, but I do know that a part of you will relax... very deeply as I talk. Just let your mind find that part, the part that is relaxing now... and you know it's good to relax don't you? In fact, every time you accept one of my suggestions as you are accepting them now, you will find that you relax even more, and your body will feel more relaxation, comfort and serenity, simply because you have accepted my suggestion to relax the body; and that is a good feeling isn't it? It's a superb way to feel.

So now I want you to focus on your breathing... just become aware of it. And as you become more aware of it, you will notice that your breathing has changed now, it's become the type of breathing you have when you are deeply relaxed ...and ready for sleep... the kind of sleep that is healing ... energizing... just become aware of it, and as you focus on your breathing ...as you pay attention to it, I wonder if you notice you are relaxing even more. In fact, does focusing on your breathing help you to relax even more deeply, soundly? Relaxing now, even more deeply and soundly...

As you let your subconsciousness show you how easily you can submit yourself to deep relaxation, how easy it is to let the stress go, and accept relaxation...as you do this... you may find yourself surrendering fear as well, and you will find your mind and body accepting comfort. If you want this perfect, pleasurable sensation, and if you want it to grow ...to increase... all you have to do is take another deep, deep breath,...focus on my voice... and as you exhale, let your subconscious mind shift those worries into that breath, so that as you exhale, any fears will simply leave with that breath and melt away, leaving you heavy... more deeply relaxed, soundly relaxed.

You are perfectly safe and comfortable now, free and relaxed...no one is expecting anything of you,, and so when you're ready, just let your consciousness yield, letting go releasing all those things that hold you back from the pleasure , comfort , relaxation you deserve and can allow yourself to feel.

You deserve, and naturally you want these feelings. Perhaps there is part of you that even needs these sensations... it perfectly natural and normal to want to feel good ...it is perfectly normal to receive pleasure, so that the more you relax and let go, the more

powerful those positive feelings, that pleasure, can become. And because this is what you want, what you have always wanted... it's very easy to submit to those feelings. It becomes easier and easier to submit ...to give in, to those amazing feelings, so they can grow and grow inside you, isn't that right? Yes.

That's good, you're doing really well... now just focus on the sounds around us... paying attention to them... the sounds in this room... the sound of the traffic outside. Become aware of those sounds. In your imagination can you control those sounds? Can you make them louder as you focus on them more? Can you make them clearer? Can you notice them more? And I'm just wondering if, as you use your imagination to make them increase in volume; does that help you to relax even more... more deeply, soundly?

And as you do this, as you focus on those sounds, all the thoughts, the worries, the stress, that make you resist those feelings of pleasure and joy can just melt away, as your subconsciousness helps you release them. And because you are controlling your awareness of those sounds, can you now make them quieter...softer... can you? You use your imagination to make those sounds ...far away... soft and quiet. And I'm wondering does this make you relax even more... more deeply, soundly relaxed...so that you can enjoy all those positive feelings you asked for, and the more you surrender those resistances, the more room there will be inside you for pleasure, comfort and relaxation, which everyone wants.

So as you surrender yourself, to those feelings of pleasure and comfort and relaxation... as you let go to that feeling of deep heaviness, you notice now that all the muscles in your head are letting go and relaxing deeply... moving down from the forehead. Those muscles above the eyebrows all the way down the face, the cheek bones...even those tiny little muscles around the mouth are letting go and relaxing deeply... letting go of tension anxiety and just relaxing deeply, you might notice a feeling of heaviness now spreading down from the face into the neck and shoulders.

It's perfectly natural to want those feelings of pleasure... and for feelings of tranquillity and serenity to get stronger. It's perfectly normal and natural to enjoy those feelings more deeply, so that the more you relax and let go, the more your conscious mind surrenders, and the more your subconscious opens itself. And as your mind opens to these feelings and sensations, the more you yourself are open to them, to those deep pleasing feelings... go deeper now, down deeper and sounder, more and more relaxed, each breath that you take going deeper and deeper, more soundly relaxed. Creating more and more pleasure

As your body and mind accept this relaxation and comfort, allowing it to just happen very naturally, because it is natural isn't it, to feel good and comfortable and relaxed? Your subconscious can accept the freedom, of letting go, letting go of feelings of stress and worry, fear and anxiety, and relax even more deeply ...soundly,

and there is nothing for you to do now, there is no stress. No worry; nothing for you to do. No one is expecting anything of you. This is your time to just let go and surrender to the relaxation; your time to surrender to those wonderful feelings that are growing in you now. And you don't even have to help your conscious mind to focus on my words, anymore they just drift into your mind, all you have to do is...just let my words...my voice travel down with you into deep sound relaxation... relax and enjoy the sensations of relief, relaxation, and comfort, and the pleasure this gives you as you relax even more deeply... just allow it to occur all by itself... becoming heavier than you have ever been before. It's comfortable for you, your subconscious mind can do all this, and as you relax and focus, and listen, each word brings you relaxation and pleasure... letting go of stress and worry and letting yourself more fully relax and listen to my words... with each of my words you go deeper and sounder...deeper ... sounder .

Each breath helps you to relax more and more deeply... soundly, as that relaxation and heaviness seeps down into the arms, like a liquid, flowing down heavy... through the tops of the arms...the elbows into the wrists and the hands heavy and relaxed ... even to the very fingertips. As you let my words into your mind, you can learn to surrender the stress inside you, and free yourself to enjoy relaxation, so if you want this, which would only be natural...then let yourself ... let yourself allow it to happen... let yourself surrender to those feelings of relaxation, pleasure and tranquillity.

And that pleasure flowing now... through the entire body making you more and more relaxed... heavier, more serene, calmer and tranquil... the whole body seems to relax and grow heavier and heavier. You can feel the weight of your torso... the chest and tummy getting so heavy now... so heavy that you just don't want to move... just relax and rest. And its ok to rest, because right now, you are free to rest and relax... free to feel as good as you want ...no one is expecting anything of you... all your troubles can just drift away. This is your time of freedom and space, a time and place when you can relax and let go of any and all fears, anxieties and worries...a time when you can fully experience any pleasurable sensation you want, or desire ... nothing concerns you now. In fact, all you can think about is how comfortable you are and how nice it would be to just... drift down ...how good you feel, drifting into a deep sleep... deeply soundly asleep.

You might find your subconscious wanting to help your conscious mind surrender, to me, this has always been a very natural thing, a better way of thinking... so that all those negative thoughts that get in the way of your relaxation just drift away, far away, letting your subconscious surrender your thoughts, so that you can be filled... with deep relaxation, which is what you truly desire, very deeply ...don't you?

Feel how heavy those legs are as they rest there... just like heavy lead weights... the

thighs taking in that liquid flow of deep relaxation... through the calves and all the way down to the tips of the toes... heavy, deeply, soundly relaxed.

And you already know my words are helping you to relax and let go, don't you? Some people find the idea of hypnosis... just as you are experiencing it right now... overwhelming, appealing. It's as if every word I have said, or will say... takes you deeper and deeper into relaxation and creates deeper more intense feelings of pleasure ...pleasure, and takes you further into trance... it is true that my words and my voice have a profoundly relaxing effect on you, because you allow them to, you allow my words to affect you deeply so that as my words relax you. You find that you can easily accept any suggestion I give you as true.

And it's ok to relax and let your worries go... it feels good to relax, and the more deeply you relax, the better it feels, just that feeling of being so heavy and relaxed that nothing else matters does it? And you want to relax and feel good don't you? It's a truly wonderful thing, to let go... to surrender and relax, and this is true isn't it?

So relax deeply now ... deeply and soundly, and go deeper... deeper with each word I say... with each sound that you hear... deeper, sounder.

You already know each time you accept one of my suggestions it helps you to feel good and relax, don't you? Just like you're doing now; that each suggestion I give you... helps you to surrender to those feelings, just as you are now. That my suggestions make you feel good... just as you do now. And you are allowing yourself to let go... and accept, to take in my words... my voice and suggestions become more natural. Almost instinctive, existing somewhere just outside your conscious awareness. And you just naturally accept my suggestions... you accept and invite that comfort... relaxation... and pleasure more deeply each time.

And relax deeply now, more deeply than ever before.

By now you should be fully onto the idea that there is a lot more going on here than one might expect; that each word you say is carefully considered to affect the subject in a particular way.

That said, there is no need to learn the script verbatim, it is the principles that are important.

The first idea is that you are guiding the subject through and into a relaxed state one body part at a time; therefore it is important to mention each body part. This draws the attention to that part of the body and your subject follows the command or suggestion to relax that section of the body.

A good tip is to move up or down the body, starting at the head or the feet. Don't jump around; this can get confusing for the subject.

You will also notice new language patterns. There are a few you will be able to work out easily enough, but here are the important ones, and the principles that you will want to apply to all of your hypnosis work.

THE DOUBLE BINDING SENTENCE

The human head is an amazing thing; it contains a big meaty brain and an even more enormous mind. That mind is so clever that it can relate to more than one thing at a time; it can draw meaning from the smallest of clues.

Most psychic phenomena are based on this fact, that you are aware of more than you realise that you are aware of. More on this in the advanced section.

As you read the script above you may have noticed it contains very carefully constructed sentences that the mind of your subject can draw two meanings from.

“The sounds in this room, the sound of the traffic outside, become aware of those

sounds, in your imagination can you control those sounds ...can you make them louder?”

The hypnotist is actually saying two distinct things here, and the subject's subconscious will believe and react to both of them. At first you are stating ***become aware of those sounds in your imagination***. This is an instruction to use the imagination to notice the sounds, to pay attention to them. Yet at the same time the hypnotist is asking “***in your imagination can you control those sounds ...can you make them louder***”

The link is the ***in your imagination***, it creates a state where both parts of the sentence are received as one. Both meanings have influence on the subject.

I have placed a few of these double speak commands within the script. One is primarily designed to introduce the erotic hypnosis concept:

You might find your subconscious wanting to help your conscious mind surrender, to me; this has always been a very natural process, a better way of thinking...

The idea is to make this statement sound perfectly natural. Whereas in reality you are giving two distinct and different commands slipping the covert command in under the conscious radar of the subject.

The two statements are:

You might find your subconscious wanting to help your conscious mind surrender to me

And

To me this has always been a very natural process, a better way of thinking...

About the only thing you will need to practise is the way you deliver the language pattern; there should be the slightest and unnoticed of pauses. There are a few of them hidden in the induction. A good exercise will be to find them.

THE INSTANT YES SET TAG

This is possibly the oldest sales trick on the market. If you can get your customer agreeing with you a number of times, he or she is likely to agree with you later, even if the thing you are asking them to agree with makes no logical sense.

Normally a yes set takes three times or points of agreement. Then the fourth is the hook. Here are a couple of examples:

Expert sales guy: Nice day.

Unsuspecting customer: Yes.

Expert sales guy: I see your looking at fridges.

Unsuspecting customer: Yes, I am.

Expert sales guy: I guess you're looking for a new fridge.

Unsuspecting customer: Actually, yes, the old one is kaput.

Expert sales guy: So I guess you'd like to see our new range.

Unsuspecting customer: Ok, yes.

The idea is that the subject ***falls into a pattern*** of saying yes and agreeing with the sales man.

There is a faster, more effective way of achieving this yes set; we call it **tagging**. Simply by placing a tag such as ***isn't it, won't you*** or ***aren't they*** at the end of the statement, a state of agreement is created within the subject.

So you might say something like:

And you feel those muscles relax, don't you?

It's better to relax isn't it?

You find yourself agreeing with me, don't you?

It's a simple, yet highly effective technique, which we will use a lot in this next version of the induction.

The subtle changes above make this a very powerful script. Don't expect to get it right the first time. Read it many times before you use it, there are many refinements within the wording that suggest things to your subject on multiple layers. You will be able to see most of them because you have read this whole book and followed the learning steps and can now see between the lines.

That said, here are some of the less obvious layers.

Ok just relax and close those eyes, just letting them close... now listen to my voice, paying attention to everything I'm saying, focus on my words...

In this part we have gone from dissociation through to a direct command. In one sense the subject will dissociate themselves from the command ***now listen to my voice*** and obey it, because they don't see it as a command.

And as you do you may feel parts of your body beginning to relax and let go. I'm not sure which part will relax first, but I do know that a part of you will relax.

This causes the subject to begin looking for a part of the body that has relaxed. It is actually a command to find a part that has relaxed.

Very deeply as I talk, and it's good to relax, ***isn't it?***

This phrase is a tag. It creates a sense of agreement. It makes whatever you are saying seem true and reasonable. After all, who would reasonably disagree that relaxation is a

good thing?

In fact, every time you accept one of my suggestions **as you are now**, your mind will be even more unaware that these suggestions exist, and your body will feel more relaxation, comfort and serenity, simply because you have accepted it; and that's a good feeling isn't it? It's a better way to feel.

You have probably already figured out that this next statement reinforces the yes set and creates more agreement. You are also reinforcing the fact that the subject is accepting your suggestions. **"As you are now,"** is applying the assumption that the subject is agreeing with you and doing as you ask; after all, what else have they got to do while relaxing? So, in effect, the very fact that they are allowing you to hypnotise them means that they are also reacting to your suggestions.

So now I want you to focus on your breathing... just become aware of it. And as you become more aware of it, you will notice that your breathing has changed now.

This draws the subject's attention to the breathing. From this point on, you will be able to control where the subject's attention is directed. As they focus on their breathing, they will notice a change (*this happens every time you pay attention to your breathing, there is actually nothing hypnotic about it. It is a neurological response.*) The subject, however, will believe that the process of hypnosis and you, the hypnotist, have caused this change. So from this point on, if you direct them to be aware of something, they will subconsciously expect some change in feelings or emotions, or some physical change.

It's become the type of breathing you have when you are deeply relaxing and ready for sleep... the kind of sleep that is healing ... re-energizing.

Now you are connecting the breathing to a purpose, you are telling the subject what those sensations mean.

Just become aware of it. And as you focus on your breathing ...as you pay attention to it, I wonder if you notice you are relaxing even more. In fact, does focusing on your breathing help you to relax even more deeply, soundly relaxing now, even more deeply and soundly, as you let your subconscious show you how easily you can surrender your stress?

DIRECTED COMPLIANCE AND ASSUMPTION

Let it go and accept relaxation, you may find yourself naturally wanting to surrender worry as well, and accept comfort; if you do, if you want this wonderful feeling, all you need to do is take another deep, deep breath...

This is a very powerful hypnotic command. It contains many layers; all stacked in such a way that the subject will find it almost irresistible, and find that they are subconsciously becoming compliant. And you are making it Ok to surrender to you, because surrendering to you is good, comfortable, relaxing, and even wonderful. Surrendering to you creates feelings of pleasure and happiness. In the advanced section we are going to open this up even more with a very powerful script.

If you do, if you want this wonderful feeling, all you need to do is take another deep breath.

Who wouldn't want this wonderful feeling? Yet as you reread the statement carefully you will notice you are asking ***if you want to surrender*** because surrender now means all those good feelings.

The two things are gradually becoming intermingled in the mind of the subject; surrendering means letting go, letting go means I can relax and feel good, so to feel good I must surrender. As you study in the advanced section you will learn many ways of creating this dual state, even methods of achieving it without the need for hypnosis.

And as you exhale, let your subconscious soothe your worries into that breath, so that as you exhale, those worries will simply escape with the breath and be gone, leaving you relaxed and comfortable.

In fact, your subconscious knows everything that goes on around you.

This is another way of applying the **you already know principle**.

And so when you're ready,

Strangely, you will notice that the subject is instantly ready once you apply this statement along with more disassociation. You are now separating the subconscious from the conscious, making it a 'thing'; a 'thing' that at advanced levels, the subject has no control over. This reinforces the idea that because the subconscious is a 'thing' it can be controlled by outside forces, in this case the hypnotist.

It can help your consciousness surrender all those things that hold you away from the pleasure, comfort and relaxation you deserve to feel.

More reinforcement:

You deserve, and quite naturally want these feelings. It's perfectly natural to want to

feel good ...to accept pleasure, so that the more you relax and let go, the more powerful those positive feelings, that pleasure, can become. And because this is what you want anyway, it's very easy to surrender to those good feelings, so they can grow and grow inside you, isn't that right? Yes.

You are connecting pleasure, relaxation and compliance. They are becoming one idea, the idea that following the suggestions of the hypnotist is actually pleasurable; perhaps later this will grow into the idea that obeying the hypnotist is natural and pleasurable.

That's good, you're doing really well... now just focus on the sounds around us... the sounds in this room, the sound of the traffic outside. Become aware of those sounds, in your imagination can you control those sounds? Can you make them louder as you focus on them more? Can you make them clearer? Can you notice them more? And I'm just wondering if, as you use your imagination to make them increase in volume; does that help you to relax even more... more deeply soundly?

And as you do this, all the thoughts, the worries, the stress, that make you resist those feelings of pleasure and joy can just melt away, as your subconsciousness helps you release them.

The hypnotist is now introducing a second level or layer: that resistance to the suggestions is bad and will cause stress, and nobody wants stress, ***do they?***

Resisting relaxation and pleasure is the same as resisting the suggestions, because those suggestions are to relax and feel good. Later any suggestion will make the subject feel relaxed and wonderful; the idea of following your suggestions has become intermingled with pleasure.

And because you are controlling your awareness of those sounds, can you now make them quieter...softer... can you? You use your imagination to make those sounds ... far away... soft and quiet. And I'm wondering does this make you relax even more... more deeply soundly relaxed?

So that you can enjoy all those positive feelings you asked for, and the more you surrender those resistances, the more room there will be inside you for pleasure, comfort and relaxation, which everyone wants.

Did the subject ask for those feelings, I really don't remember, but the statement sounds very reasonable, so it must be Ok to feel good, to follow these suggestions, to relax, to think, "Yes, perhaps I did ask for them. Actually I'm going ask for them again, and again, and again."

So as you surrender to yourself, you notice now that all the muscles in your head are letting go and relaxing deeply, from the forehead... those muscles above the eyebrows all the way down the face, the cheek bones...even those tiny little muscles around the mouth are letting go and relaxing deeply... letting go of tension and anxiety, and just

relaxing deeply. You might notice a feeling of heaviness now, spreading down from the face into the neck and shoulders.

It's perfectly natural to want those feelings of pleasure... to be calm and without conscious thought, allow those feelings to get stronger, enjoy them more, so that the more you relax and let go, the more your conscious mind surrenders, and the more your subconscious opens itself, and you, to those pleasing feelings.

The third layer has now been introduced, that without conscious thought, there is no need to think about the process. Later we will discuss a very powerful technique called the hidden observer, which partly incorporates the idea of responding without conscious thought, yet in reverse.

For the rest of this script, instead of re-doing the entire script, I will highlight (in italics) the important parts. By now, you should be able to work out the layers as they occur during the spoken script.

As your body and mind ***accept this comfort, allowing it to happen...*** to occur naturally, your ***subconscious can accept*** the release, letting go of feelings of stress and worry, fear and anxiety, and relax even more deeply ...soundly.

Through the tops of the arms, the elbows into the wrists and the hands, heavy and relaxed ...even to the very fingertips... ***As you let my words into your mind, you can learn to surrender*** the stress inside you, and ***free yourself*** to enjoy relaxation, so ***if you'd like that***, which would only be natural, then let yourself take a deep, deep breath, ...

with your breath, taking it away, so that letting out that deep, deep breath lets you relax; ***see how easy this is?***

... In fact all you can think about is how comfortable you are, and how nice it would be to just... drift down ... into a deep sleep... deeply, soundly asleep...

You might find your subconscious wanting to help your conscious surrender, to me, this has always been a very natural process...

Deep, deep breath, and when you exhale, ***let your subconscious surrender your thinking***, so that you can be filled with deep relaxation, which is what you want anyway, isn't it?

And you already know my words are helping you to relax and let go, don't you? Some people find the idea of hypnosis... where you are now... overwhelming, irresistible; it's as if every word I have said, or will say, gives you deeper and deeper relaxation and pleasure, and takes you further into trance, so that you find you can easily accept any suggestions I give you as true.

So relaxed that ***nothing else matters, does it?*** And you want to relax and feel good

don't you? It's a truly wonderful thing, to let go, to surrender and relax, **and this is true, isn't it?**

Knowing that every time you accept one of my suggestions, it helps you to relax, just like you're doing now; that my suggestions help you to surrender, just like now, that my suggestions make you feel good, just as you do now. ***The power of all my suggestions grows,*** and the pleasure grows, and you're allowing yourself to let go and accept, ***to take in my words, my voice and my suggestions becomes more natural, a good thing to do.***

Almost instinctive, existing just outside your control. So you ***just naturally choose to accept my suggestions,*** to accept and invite that comfort, relaxation and pleasure more deeply each time.

And relax deeply now, more deeply than ever before...

The key to delivering any script with power is to understand how the mind receives information.

Our minds go through many processes when dealing with information. There is a lot around us that we are not aware of. While this subject could be a book in itself, the basics are:

DELETION, DISTORTION AND GENERALIZATION

The mind will delete information that it deems unimportant or of no value to us. It will distort information in a way that helps us understand it, and it will generalize information, or match it to things we already know and understand.

Imagine that mentally you are trying to fit a square peg in a round hole, your imagination will: a) remove the peg; b) change the shape of either the hole or the peg; or c) you will convince yourself that the whole exercise is stupid and has no real value for you.

As a hypnotist, this is very important information.

DAVE ELMAN

What you are about to read is not the original Elman induction; it is my version of it. There were problems with the original version. By today's standards, the Elman Induction is actually slow and fairly cumbersome. The Elman induction became popular when it was developed. Way back then, we didn't know as much about the human mind as we do now, and it was faster than the progressive relaxation induction.

If you are into history you can find the original version and much information about it online. As far as learning hypnosis goes, I recommend at least reading it.

Modern inductions scripts are much faster and more reliable, and can successfully hypnotize almost anyone.

Although the Elman induction is slow by today's stage hypnotist standards, it has the advantage of being easy to learn. And it will teach you a lot about the process and intricacies of hypnosis.

Every hypnotist should, in my opinion, gain some rudimentary knowledge of the Elman technique, as it is the basis for many of the scripts we use today. Not only that, but it has the advantage of allowing you to recognize when someone is in trance, and how they behave when they are hypnotized.

As you grow in experience and knowledge, you will eventually start creating your own inductions. Each will be based on a variation of all the inductions you know, and all the psychology you have incorporated and found to work.

To learn the basics, the Elman induction is probably the best.

DAVE ELMAN INDUCTION

Once again, create a flow from the testing or convincing stage into the induction. Here we will assume that the subject is sitting and has just experienced the hands locked or finger grasping convincer...

That's excellent, now you can release your fingers and hands. Your hands can relax and come apart now. I am going to show you how to go into trance... how to relax your body and your mind... in a way that you will really enjoy....

I set up expectation behaviour by pre-framing the subject.

Are you left or right handed? (It doesn't matter; here we will assume the subject has said they are right handed) ***Ok, I want you to take the right hand and make a fist for me.***

Good, now make that the tightest, strongest fist that you can. Make it so tight and so hard that not even air can get in there; really tight. Tighter and tighter, so tight, so

locked shut, that even the atoms begin to compress and the knuckles turn white.

Ok, just let those go, now release it and relax the hand.

Now you did that, and I asked you to do it, but you chose to control the muscles of your hand and make it tight. You were in charge of the tension and the muscles of the hand. I might have suggested it, but you did it, you controlled through choice everything that your hand did. So it stands to reason that if you can make your hand tense, that you can also do it in the other direction, that you can make it just as relaxed; that if you can control the tension, that you can mentally control the relaxation.

So I want you to do that for me now, as far as you went toward extreme tension, go the other way and make that hand relaxed. Use your mind to make that hand as relaxed as you can.

Make it so relaxed that in a moment I could pick up your hand and it would drop down again when I let go, like a rag doll, with no effort, and you wouldn't help me because there would be absolutely no tension in the hand at all.

(Demonstrate by lifting your own hand at the wrist, with your other hand and let it drop.)

So do that for me now. Relax the whole hand, from the finger tips through the palm, even up to the elbow and to the shoulder.

(When you think they have got it, take the wrist of their hand and gently lift it then let go and let it drop back down.)

If they have relaxed the hand, tell them that's good and continue; if not, you will know because the hand won't drop back down, tell them that's Ok, and continue:

Isn't it amazing about humans that we can easily create tension like we did a moment ago, but when I asked you to relax... you found it more difficult? You are in control of your tension...but not your relaxation...interesting, isn't it?

And then move on.

Ok, I'm going to show you something I can do. I can do this with my eyes. I can close them...make them so relaxed that they just don't want to open... (Demonstrate this by closing your eyes,) and I give them a little test, (raise your eyebrows as if trying to open your eyes,) but they won't open, and I stop testing them, and I can just let go of the relaxation, and open my eyes again. Easy done.

Now I want you to do that for me, just close your eyes and make them relaxed, very relaxed and heavy... and when you think you're there, just give them a little test.

Wait for them to start to move their eyebrows, and immediately say:

Ok, stop testing. Now in a moment, I'm going to count to three, and when I reach

three, you will take in a deep breath, open your eyes, and then as you exhale, just let them close again, only this time when they close they will be twice as heavy as they are now, twice as relaxed, twice as comfortable.

Heavy and relaxed 1...2...3.

As they open their eyes, stare straight at the subject. Raise your hands and lower them as they breathe out.

Ok, now twice as heavy, deeper and more relaxed, twice as relaxed as you were. Deeper and deeper, going down now, twice as comfortable. Ok, that's very good. You are doing really well. Now I'm going to count to three. Once again you will open your eyes on the count of three, and even though it may be a little harder to open them, as you breath out, as you release that breath... just close them again, and this time you will be ten times more relaxed... ten times heavier. Those eyes will be heavier than ever before. Ten times more comfortable, and deeply relaxed. Ok 1...2...3.

Do the same as before, raise your hand and let it become the timing for them to close their eyes again.

Good, deeper now ten times heavier. Ten times more relaxed.

Good, now I'm going to count to three again, and same as before, and even though you will struggle this time, open the eyes again. And as you breathe out, just let them close down heavy and deeply relaxed. This time they will be fifty, even a hundred times more relaxed, heavier and comfortable. In fact, all you will be able to think about is how good it feels to let them go; deeply, heavily relaxed, so at the count of three breathe in... Open the eyes...and as you breathe out... they become 50 times heavier, fifty times more relaxed, and they shut down deeper, heavier than ever before.

1...2...3...

Go deeper now, deeper and sounder; more and more relaxed. And as you're in control of the relaxation, just make it move outward from the eyes now, into the muscles of the face. Take it and control it, outward to your entire body... and once you start the process of deep relaxation, once you move it, throughout your body, no power on earth can stop you from going into trance. And you don't have to do anything... it will just happen... as long as you follow my instructions, you will go into trance easily and quickly....

From here continue in a normal PRI fashion, relaxing the whole body of the subject.

You have just learned several new skills and language patterns that can be incorporated into your hypnosis work.

The skill of fractionation, or rapid straining, is where repeating an action several times trains the subject to respond. In this case, repeating the “eyes closed and getting

heavier” three times in a sense trained the subject to relax each time they closed their eyes. There are many names for this psychological process, but generally you are creating state of **Fractionation** or **Incremental Hypnosis**, where the process is broken up into easy to handle chunks, thus more easily accepted by the rational part of the mind.

This is going to be very important later when we discuss the art of **pre-framing** properly.

We have also learned how important it is to repeat suggestions, the more you can input a suggestion, the more effective it will be. The astute student will also notice the very clever way we managed to repeat the counting down from three processes, thus creating a trigger for later on.

We have also incorporated many of the principles we discussed earlier and a few new ones.

Inevitability Capability is an advanced version of the assumption principle, although this time it is more powerful, as we have hidden a direct command within another statement.

Into the muscles of the face, take it and control it, outward to your entire body... and once you start the process of deep relaxation, once you move it throughout your body, no power on earth can stop you going into trance, and you don't have to do anything... it will just happen... as long as you follow my instructions you will go into trance easily and quickly.

Realistically, this is a pretty big assumption, that no power on earth will stop you, yet at the same time it's going to be easy. In fact, we are creating a sense of the inevitable within the subject **as long as you follow my instructions you will go into trance easily and quickly.**

The remainder of the inductions in this section are basically standard fare. I believe that you now have enough information and insight to expand on them yourself and adjust them to your style. I repeat again, practise and use each of them at least once to get a feel for it. I have often found that after years of avoiding particular inductions, simply because I didn't like them, once I've adapted it and made it my own, or combined parts of it with other inductions, that they are all effective in some way.

NONVERBAL TECHNIQUES

Before we move to these however, let's learn some more stuff.

The next two inductions involve the use of the *Unconscious Behaviour* of your subject. These are often good indicators of Hypnotic Suggestibility.

In NLP, there is a lot of talk about building rapport, and I'm almost positive I will write a book on this one day. Part of attaining good rapport with your subject is the pacing or mirroring of the subject's behaviour. Standard NLP and sales courses will talk about this in great detail, however in the field of hypnosis, and especially erotic hypnosis, we are going to do this outside of our subject's own consciousness or conscious awareness.

For example, by subtly, almost imperceptibly matching the subject's breathing pattern, facial expressions, body and face touches, you will have mirrored a part of them that is not in their conscious awareness. The trick here is to be aware of what is within their awareness. Mirroring a person's seated position or the way they cross their legs is something they are most likely aware or conscious of. While their breathing, or how often they scratch their face during the day, eye contact, arm or leg crossing, foot or hand movements, slips past their awareness, and goes mostly unnoticed. It is these unnoticed behaviours that you, as a hypnotist, will notice and begin to mirror.

Mirroring and pacing is effective only to the degree that it remains out of the subject's consciousness, however. Nonverbal Shifts are indicative of many subjective qualities, when properly performed.

NONVERBAL INDUCTION

The subject is seated in a chair and instructed to hold both arms out in front of him, and upward so that the hands are above eye level. They should be parallel, the hands being about two feet apart. The hypnotist now moves back and forth in front of the subject from one side to the other, making a small postural change in the subject's right arm first, then over to the other side to make a similar change in the left arm.

First the right arm is bent at the elbow so that the hand comes a bit inward and downward (the right elbow simultaneously extending more outward). The hypnotist then moves over to the left side and repeats the movement of the subject's left arm in the same way. After each movement, he pauses a few seconds and observes the posture. This permits him to both observe the subject's reaction, and to allow time for adjustment to the new change in posture.

Once again, he moves to the subject's right side and adjusts the right arm again slightly downward. This is then matched in a few seconds with a similar adjustment to the left arm. The postural adjustments of the arms and hands are constantly transmitting the message of "inward and downward," inward into one's self, and downward toward a more unconscious level of awareness.

Finally, when the hands are almost together and are barely above the lap the hypnotist grasps both of them firmly by the wrist and forcibly lowers them rapidly all the way down. At this point the subject's eyes will usually close and his head slump forward on his chest. If this does not happen, the hypnotist can pull the eyelids down, and by a push on the back of the head, administer this final forceful suggestion which implies, "Go inward and downward, close your eyes and enter a deep relaxed, hypnotic state!"

No words have been spoken, but the induction has been accomplished by the series of progressively spaced changes in posture. To remove the hypnotic state which has been achieved, the hypnotist simply reverses the movements. First, he lifts up the head. Then he lifts up both arms to the position they held just prior to the forcible lowering of them. Next, one arm and hand at a time the movements are reversed. The movements are now outward and upward, "Come up out of yourself and back into the conscious state," is the message. Finally, the arms are back in their original position; the subject's eyes are fully open, and the head is up.

ANOTHER NON-VERBAL INDUCTION

This is another classic it has been used by hypnotists all over the world for more years than I can count. It is particularly effective when language is a barrier; rather than calling in an interpreter try, this method.

Start as follows "I would like you to simply allow things to take place. Do not try to make anything happen, but do not try to stop things from taking place. Is this agreeable to you?"

Take the subject's hand as if you were going to be shaking hands. Have the subject's arm stretched straight out. With the subject looking directly into your eyes, begin slowly raising and lowering the arm about three to four inches each way. Keep your eyes fixed on the subject's eyes.

As the subject begins to blink their eyes, interrupt your up and down movement of the

arm, and begin pushing the arm down slightly.

Return to the up and down movements of the arm until the client blinks again. Once again, when the subject blinks their eyes, push the arm down slightly.

You will discover that within a few movements, the eyes will close completely. Drop their arm to their side.

GIL BOYNE

The Gil Boyne induction is another good one to practise with. It combines many elements from other inductions. It is primarily a progressive relation induction with various language patterns and some kinetic techniques. And as it is a classic, I am presenting it here in its original form. Later I will revisit this induction, as it is particularly good for adapting to erotic work.

THE GIL BOYNE INDUCTION

You are about to enjoy a very pleasant and very beneficial experience.

Now stretch out on your back, with your legs separated, so that no parts of your calves or thighs are touching. Keep your feet separated at least 8 to 10 inches; arms extended loosely and limply alongside your body, palms facing downward and fingers limply outstretched.

Once we begin, you can help by remaining quiet and passive. Our first goal is for you to become unaware of your body. You can best achieve that goal by avoiding movement.

The first thing that I want you to do is to fix your eyes at a spot on the ceiling

overhead. Pick out an imaginary spot, and stare at that spot without moving a muscle.

Now, take a deep breath and fill up your lungs. Exhale slowly. Sleep now.

Now, take a second and even deeper breath. Take in all the air that your lungs can hold. Exhale slowly. Sleep now.

Now, let your eyelids close down. Now, your eyelids are closed down. Please leave them closed down until I ask you to open them again. You will always be able to open your eyes, unless I give you a direct command and tell you that your eyelids are locked closed. And I don't intend to do that. Hypnosis is a state of mind, not a state of eyelids.

Now, I want you to mentally picture and imagine that you are looking at the muscles in the tips of the toes of your left foot. In your imagination, follow those muscles as they move back into the ball of the foot. Back into the arch, and all the way back into the heel. Now, turn all those muscles loose. Let them grow limp and lazy, just like a handful of loose rubber bands.

Now, as the muscles begin to relax, just let your mind relax, too. Let your mind drift where it will. Let your mind drift off to pleasant scenes in your imagination.

And now, let the relaxation move on up, into the ankle now. From the ankle, all the way up to the left knee. The calf muscles begin to grow loose and limp—heavy, and so relaxed.

All of your tensions are fading away. You're relaxing more with each easy breath that you take. Begin breathing more deeply, now, just as you breathe each night, when you are deep and sound in slumber. Just imagine that you can see your breath as a white mist, coming from your nostrils. Each and every time that you exhale this white mist, you are freeing yourself of tension, and going deeper, deeper into drowsy relaxation.

Now, from the knee, all the way to the left hip, the long thigh muscles are turning loose, easing off, and just relaxing now. Now, as those muscles relax, just let go a little more, and gently, calmly, easily, drift on over, into a pleasant state of easy relaxation.

Now let the wave of relaxation that started from the toes of your left foot just a few seconds ago—let it move over now into the toes of the right foot, back into the arch, and all the way back to the heel. Turn all of those muscles loose, and go deeper and deeper into relaxation.

Into the ankle, the muscles let go. From the ankle, all the way up to the right knee. The calf muscles are turning loose and letting go.

You're relaxing more with each easy breath that you take, with each sound that you hear. Each sound carries you deeper, deeper and sounder in sleep.

From the knee, all the way up to the right hip. The long thigh muscles grow limp and lazy. Now, as those muscles relax, just go all the way down, deeper and deeper in

drowsy slumber.

Turn them all loose and go deeper in sleep.

Now, the wave of relaxation moves on up, into the stomach now, into the solar plexus, the centre of nervous energy. Each muscle and nerve lets loose the tensions, relaxing. You're drifting down, deeper and deeper in sleep. Down, deeper in slumber.

Up through the ribs, the muscles relax. Into the broad muscles of the chest. The muscles of the chest grow limp and loose, and so relaxed. All of your tensions are fading away.

You're relaxing now, more with each easy beat of your heart, and going deeper in drowsy slumber.

Into the neck, the muscles let go. All around the neck, the muscles relax, just as they relax each night when you are deep and sound in sleep. Turn them all loose, and go deeper and deeper in slumber. Now let the relaxation start down your back. From the base of the skull to the base of the spine. Each muscle and nerve along the spine lets loose the tension, relaxing, you're drifting down. Deeper and deeper in sleep. Down deeper in drowsy slumber.

And the wave of relaxation spreads out into the broad muscles of the back. All across the small of the back. All across the back of the shoulders. Turn loose every muscle and every nerve in the back, and go deeper and deeper in sleep.

Into the shoulder, the muscles let go. From the shoulders, down to the elbows of both arms. The upper arm muscles are turning loose, easing off, and just relaxing now.

From the elbows, down to the wrists on both arms, the forearm muscles grow limp and lazy.

From the wrists to the fingertips of hands, each muscle and nerve lets loose the tensions, relaxing; you're drifting down. Deeper and deeper in sleep.

Into the jaws, the muscles relax. The jaws are parting slightly, teeth not quite touching. All around the mouth, the muscles let go.

Up through the nose, each nerve gives way. All around the eyes, the muscles are heavy, and so relaxed. Even your eyebrows are relaxing now. Across the forehead, the muscles smooth out. Across the top of the skull. Down the back of the neck. Down through the temples, back around the ears, all of the muscles are loose, and lazy—just like a handful of loose rubber bands.

And you may feel now, a pleasant tingling sensation in the tips of your toes, or in your fingertips -- a pleasant tingling sensation, growing stronger and stronger now, as your entire body is being bathed in the pleasant glow of complete and utter relaxation.

Now you are completely relaxed. Each muscle and nerve in your body is loose and limp and relaxed, and you feel good.

TWO-FINGER TECHNIQUE

For the moment, rest your arms limply on your thighs, just like this (demonstrate position to subject). ***Now I want you to look out here at my hand. In a moment I'm going to bring my hand up in front of your eyes like this.*** (Demonstrate bringing index and middle finger of right hand, in a pointing V position, to a position just above their

eyebrows.) ***When I do, I'll pass my hand down in front of your eyes. Keep your eyes fixed on my fingers. As I pass my hand down, let your eyelids close down.*** (Bring your hand straight down, one finger moving down over each eye.)

(Move fingers to a pointing V position just above eyebrows so they have to look up at an angle to see fingertips.) ***All right, now fix your eyes on my fingers. Now I'm passing my hand down in front of your eyes, and as I do, let your eyelids close down.*** (Move hand straight down, one finger moving down over each eye.)

Now your eyelids are closed down. I want you to relax every tiny muscle, and nerve in and around your eyelids. I want you to relax them so much that they wouldn't work even if you wanted them to.

Now, when you know that you've relaxed them so much that they wouldn't work even if you wanted them to, test them...stop testing. (If they open their eyes, tell them to relax them again, this time more completely and test again. If they don't open their eyes, pause three seconds and continue.)

All right, that's fine. Now, stop trying and just relax and go deeper now. Now I'm going to raise your hand. I will do it by grasping your right thumb in my fingers like this. (Grasp their thumb between your thumb and index finger – make sure you grasp the correct thumb.) ***As I lift your hand, just let it hang limply in my fingers.*** (Optional: slightly rock arm back and forth.) ***Then, when I drop it, let it drop like a wet, limp rag. When your hand touches your body, as it drops, send a wave of relaxation from the top of your head all the way down to the tips of your toes. This will double your present level of relaxation.***

That's it, let it hang limply. That's good. Now, when I drop it, let it drop as if all the energy has left it. Now send a wave of relaxation from the top of your head to the tip of your toes. (Drop hand.) ***That's good.***

Now, we'll do that again with the left hand. Now I'm going to pick up your left hand, and as I take your thumb, just let it hang limply. (Optional: slightly rock arm back and forth) ***That's good; now you're getting the idea. When I drop it, let it drop like a wet, limp rag. When it touches your body, send another wave or relaxation from the top of your head to the tips of your toes and double your present level of relaxation.*** (Drop hand) ***That's good.***

Now your body is relaxed, and I'm going to show you how to relax your mind. Listen very carefully. The next time I touch your forehead, I want you to begin counting from one hundred backward in this way: One hundred, deeper asleep. Ninety-nine, deeper asleep. Ninety-eight, deeper asleep, and so on. After counting just a few numbers, by the time you reach ninety-seven, or ninety-six, or maybe, at the most, ninety-five, you will find those numbers disappearing. You will find your mind has become so relaxed that you'll just relax them out of your mind.

All right, get ready now, three, two, one. (Tap subject on forehead.) **Begin counting.** (Listen to them count down. Based upon the rate of speed, you may say the following statement.) **Good, slow them down now.** (After each count, say one of the following,) **good/fine.** (After the count of ninety-seven say,) **Start relaxing them out of your mind.** (After several more counts, based on how the subject is performing, say :) **Let them relax out of your mind right now.** (After another count) **Let them fade away completely.** (After subject has stopped counting, continue with,) **That's fine, you've relaxed your body; you've relaxed your mind; you've gone into a much deeper state of hypnosis.**

By now you will have noticed a lot of reoccurring themes and ideas in each of the inductions. Those principles should remain consistent in all good inductions. Even when examining newer inductions, these tried and true techniques are still found. So we will now look at a few different ways of doing inductions.

CONFUSION

There are many ideas about what exactly constitutes the hypnotic state. Some say it is a focused attention, other schools of thought explain it as a state of confusion, a state where the mind doesn't know what to do next so it shuts down or drifts off, to avoid any further confusion.

The basic message to this induction is the **conscious forgetting**, and the **subconscious knowing**. We are effectively taking the conscious mind in one direction, and the subconscious mind in another direction. There is some argument as to what this confusion technique really is. Are we capturing the subconscious mind's attention, and making it focus on something while dismissing the conscious attention? Is this really confusion or are we creating a state of mental fatigue?

All arguments aside the following is a powerful induction and well worth the time to study.

THE BASIC CONFUSION INDUCTION

For this induction you will want to adjust your speech. Speak slowly and rhythmically. Have the subject sit or lay in a relaxed position, with their eyes closed.

Just close your eyelids and let your mind drift where it will.

You are aware of everything, and yet you are not aware. You are listening with your subconscious mind, while your conscious mind is far away, and not listening. Your conscious mind is far away, and not listening. Your subconscious mind is awake, and listening, and hearing everything, while your conscious mind remains very relaxed and peaceful. You can relax peacefully because your subconscious mind is taking charge, and when this happens, you close your eyes and let your subconscious do all the listening. Your subconscious mind knows, and because your subconscious mind knows, your conscious mind does not need to know, and can stay asleep, and not mind while your subconscious mind stays wide awake.

You have much potential in your subconscious mind which you don't have in your conscious mind. You can remember everything that has happened with your subconscious mind, but you cannot remember everything with your conscious mind. You can forget so easily, and with forgetting certain things you can remember other things. Remembering what you need to remember, and forgetting what you can forget. It does not matter if you forget, you need not remember. Your subconscious mind remembers everything that you need to know and you can let your subconscious mind listen and remember while your conscious mind sleeps and forgets. Keep your eyes closed, and listen with your subconscious mind, and when you're listening very, very carefully, your head can nod "yes."

As you continue to listen to me, with your subconscious mind, your conscious mind sleeps deeper and deeper, and deeper, and deeper. Let your conscious mind stay deeply asleep, and let your subconscious mind listen to me.

ASSOCIATION INDUCTION

You can close your eyes now... and begin breathing deeply and slowly... Before you let go completely, and go into a deep hypnotic state, just let yourself listen carefully to everything I say to you ...

It's going to happen automatically ... So you don't need to think about that now ... And you will have no conscious control over what happens.

The muscles in and around your eyes will relax all by themselves as you continue breathing ... Easily and freely.

Without thinking about it, you will soon enter a deep, peaceful, hypnotic trance, without any effort... There is nothing important for your conscious mind to do.

There is nothing really important except the activities of your subconscious mind ... And that can be just as automatic as dreaming ... And you know how easily you can forget your dreams when you awaken.

You are responding very well. Without noticing it, you have already altered your rate of breathing ... You are breathing much more easily and freely ... And you are revealing signs that indicate you are beginning to drift into a hypnotic trance ...

You can really enjoy relaxing more and more, and your subconscious mind will listen to each word I say ... And it keeps becoming less important for you to consciously listen to my voice...Your subconscious mind can hear even if I whisper.

You are continuing to drift into a more detached state as you examine privately in your own mind ... secrets, feelings, sensations, and behaviour you didn't know you had. At the same time, letting go completely... Your own mind is solving that problem ... At your own pace ... Just as rapidly as it feels you are ready ...

You continue becoming more relaxed and comfortable as you sit there with your eyes closed... As you experience that deepening comfort you don't have to move, or talk, or let anything bother you... Your own inner mind can respond automatically to everything I tell you ... and you will be pleasantly surprised with your continuous progress...

You are getting much closer to a deep hypnotic trance ... And you are beginning to

realize that you don't care whether or not you are going into a deep trance...

Being in this peaceful state enables you to experience the comfort of the hypnotic trance... Being hypnotized is always a very enjoyable, very pleasant, calm, peaceful, completely relaxing experience... It seems natural ... to include hypnosis in your future.

Every time I hypnotize you, it keeps becoming more enjoyable, and you continue experiencing more benefits ... So you will really enjoy having me hypnotize you.

You will always enjoy the sensations ... of comfort ... of peacefulness ... of calmness ... And all the other sensations that come automatically from this wonderful experience. You will be really happy that you decided to have me hypnotize you ...as you continue experiencing progressive understanding on your part.

You are learning something about yourself ... You are developing your own techniques of therapy ... Without knowing you are developing them ...You can have it as a surprise sooner or later ... a very pleasant surprise ...

Imagine yourself in a place you like very much ... By a lake, or by the ocean ... Perhaps you are floating gently on a sailboat on a peaceful lake ... On a warm, summer day ... You are continuing to relax even more now ... And you continue becoming more comfortable. This is your own world that you like very much.

You are going to find that any time you want to spend a few minutes by yourself, relaxing, and feeling very comfortable and serene, you can automatically go back to this feeling you're experiencing now... You can put yourself into this world anytime you like ... There are times when you will want this serene feeling ... And it is yours whenever you want it.

Continue enjoying this pleasant experience as your subconscious mind is receiving everything I tell you ... And you will be pleased by the way you automatically respond to everything I say.

If you read the association induction carefully you will be able to see how this can be easily adapted to erotic work. It will not be hard at all to convert or adjust those subtle phrasings to have the subject enter an aroused hypnotic state.

ARM-DROP

Your subject is asked to raise an arm so that the hand is slightly above the head, and then the subject is given suggestions. There are a number of aspects of this induction which we have examined before, and they are used to make this a very powerful and effective induction.

First, the subject's arm is sneakily placed in such a position that eventually enough physical fatigue will set in that they won't be able to hold it up anyway.

That natural fatigue is matched to suggestions such as *going "down" into a heavier and heavier "deeper state of relaxation."* The harder the individual keeps fighting to hold their arm up, the more difficult it becomes.

We spoke before of implied information, and how something that is implied or indirectly stated can often be more powerful than a direct statement or command. The more your subject is consciously committed to the proposition implied by the statement that, "***You will not go into a deep state of relaxation until the arm is all the way down.***" This **implies**, by default that, "***You will go into such a state when the arm comes all the way down.***"

ARM DROP INDUCTION

Have subject raise arm so that hand is slightly above head, and begin as follows:

Stare at one of your fingers, either the index or the middle finger. You may continue to look at it, or, if you wish, close your eyes and visualize it in your mind's eye. As you fixate your gaze on it you will notice that the other fingers tend to fade out of focus, and that your entire arm begins to feel heavier and heavier. The longer you concentrate on that finger, the heavier and heavier your arm becomes. But you will not go into a deep state of relaxation until the arm has come all the way down. Keep concentrating on that finger while the arm gets heavier and heavier and heavier. (When downward movement become apparent, say,) Notice that as the arm is getting heavier, it is slowly coming down, down, down. But you will not relax into a deep and profound state of relaxation until the arm is all the way down. Going down, down, down, deeper, deeper, and deeper.

Continue with deepening suggestions; the suggestions must be timed with the actual movement of the subjects arm.

Let's continue in this same vein, creating a link between what is happening to the subject their feelings and thoughts, and tying these into the actual process of hypnosis. This induction, which can also be used as a deepening technique, requires that you pay special attention to your subject's reactions and responses, ***pacing your suggestions to the responses of your subject.***

ARM LEVITATION INDUCTION

I'm going to count from one up to twenty. As I do, a light, easy, pleasant feeling moves into your right hand and into your right arm. As I continue counting, that feeling grows stronger and stronger. Soon you'll feel the first slight movement of your fingers, a twitching of the muscles. (At this point, grasp the subject's arm and demonstrate how it will move as you continue with the following suggestions.) Then your hand begins to lift. Your arm begins to lift. It continues moving, lifting, and rising until it comes to rest upon your body.

Now when you feel the movement in your hand and in your arm, don't try to resist. You could resist if you chose to, but that is not why you are here. Just let your subconscious mind do its perfect work. All right, now we are ready to begin.

Number One - The first light, easy sensation moves into the fingertips of your right hand.

Number Two - The feeling is spreading around beneath the fingernails.

Number Three - It is moving up to the first joint of the fingers.

Number Four - Spreading to the large knuckle across the back of the hand.

Number Five - The first slight movements begin to start taking place; slight movements of the fingers, a twitching of the muscles.

Number Six - The light sensation spreads all across the back of your hand.

Number Seven - Spreading over and into your thumb.

Number Eight - Moving now all through the palm of your hand.

Number Nine - The light sensation spreads up and into your wrist. Think of your left hand now. You'll see by comparison, your left hand is beginning to feel very, very heavy.

While on Number Ten, your right hand grows lighter and lighter with each number I count; just as light as a feather floating in the breeze, and even lighter. As light as a

gas-filled balloon. Just as a gas-filled balloon will rise and float towards the ceiling, in the same way, by the time I reach the count of twenty, your right hand is moving, lifting, rising and floating.

Number Eleven - The light sensation has moved beyond your wrist now, spreading into your forearm.

Number Twelve, Thirteen - Once again, think of your left hand. Your left hand has grown so heavy; it feels as though it were made of marble or stone.

Number Fourteen - That light sensation is spreading up toward your elbow.

Now on Fifteen - From the fingertips all the way up to the elbow your hand has grown light, light and free. It's beginning to lift. It's moving, lifting, rising and floating.

(At this point, if the hand is not moving, gently lift the hand to get it started.)

All right, sixteen - Now your arm is moving and lifting and rising. And as your arm is lifting, you're going deeper and deeper into hypnosis.

Seventeen - Your hand continues moving, lifting and rising now.

Eighteen - Moving, lifting, rising, and floating. Now your eyelids lock tightly closed. Your eyelids lock so tightly closed at that point, the more you try to open them the tighter they're locking closed.

Nineteen - Your hand is getting still lighter...Moving, lifting, rising, and floating.

Twenty - and at the same time, your eyelids are locked so tightly closed, the more you try to open your eyelids, the tighter they are locking closed.

That's fine, stop trying and go deeper into trance.

RAPID HYPNOSIS

Being able to perform **rapid** or **instant hypnosis** is possibly the coolest thing in the world. It does, however, take a bag full of confidence and a lot of know-how. And rather

than give you the years of study required, I will give you a few pointers that will increase the speed with which you place someone in trance.

First, always set up the subject for future sessions. There are examples of this through the inductions, by giving the suggestion, ***“that you will fall deeper and more quickly more easily into trance each time I hypnotise you.”*** You are creating a state of readiness, and each time you work with this subject, he or she will become easier to place into trance.

Here are some inductions for you to practise that are quite fast.

SPEED INDUCTION

Begin with the subject sitting in a straight back chair.

Are you ready to go into a hypnotic sleep? (Subject responds with 'yes;' this is an example of implied agreement or readiness.)

Close your eyes and take in a few deep breaths and relax with each breath that you take. I am now picking up your right hand. (Pick up subjects hand as if you were going to shake hands.)

In just a moment, I am going to have you open your eyes and look at me. I will then count from three down to one. On the count of one your eyes will close again and your whole body will feel loose and limp. You will quickly enter a hypnotic sleep. Do you understand? (Wait for a nod or a yes signal.)

Now, I want you to open your eyes and try to keep them open until I reach the number one.

Three, your eyes are feeling heavy, try to hold them open.

Two, almost there, on the count of one they may close and feel wonderful.

One, eyes closing, and sleep.

At the moment that their eyes close, firmly pull the right arm in a downward movement, reaching around and cradle the head forward as if placing them in a position of sleep. Deliver the command ***sleep***, and whatever you do, DON'T STOP TALKING. Go immediately into a deepening.

RAPID INDUCTION TWO

I would like you to now take in three deep, easy breaths. As you exhale each time, I would like you to relax the muscles in and around your eyes.

By the third breath you will have relaxed the muscles in and around the eyes to the point that the eyes no longer want to open.

Now, take in three deep, easy breaths, and relax the eye muscles totally as you exhale.
(Allow the subject to take in three breaths, and then proceed.)

Good, you have now relaxed the eyes to the point that they no longer want to open. I would like you to now relax the eyes to the point that they will not open. Once you have relaxed them, make sure that they will not open. And sleep now.

At the moment that the eyes begin to shut down firmly, reach around and cradle the head forward as if placing them in a position of sleep. Deliver the command **sleep**, and whatever you do, DON'T STOP TALKING. Go immediately into a deepening.

Sounds simple, and it is, ***with experience***, but don't let that stop you from having a go at it.

MOUNTAIN TRIP INDUCTION

Depending on your subject's needs and your personal taste, you may want to experiment with more descriptive inductions.

Continue inhaling deeply and exhaling slowly, about five or six times ... each time you exhale, your whole body keeps relaxing more. You continue feeling more calm, more peaceful and more at ease.

As you continue relaxing, I want you to use your imagination. Imagine yourself lying on the grass in a soft, green meadow. The sun is shining gently, and there is an easy breeze blowing over your body ... you continue feeling more comfortable and at ease.

Beautiful flowers are blooming all around you ... you can see the flowers moving gently in the breeze ... notice the wonderful fragrance of the flowers.

Now, in your mind I want you to stand up ... look to the north and see the beautiful mountain at the end of this meadow ... let's take a trip up that mountain ... you look around and notice an easy flowing stream to the right of you ... you are walking over to the stream, and you bend over and put your hand in the water. You notice the water is pure, clean, cool and refreshing. Listen to the gentle flow of the rapids.

Since the stream seems to come from the mountains, let's follow the stream up into the mountains ... as we walk along, following the stream, we come to a pond at the head of the stream ... you bend over and put your hand into the water and you notice it is nice and warm ... since at this level of your mind you are an excellent swimmer, we decide

to get in the water and swim for a brief time ... you can feel the warm water surrounding your body as you quietly move through the water ... it feels so refreshing and so enjoyable, but it's time to get out now and continue moving up the mountain ... as we climb, you can hear the birds chirping ... you smell the pine trees ... once in a while you can still see the meadow in small openings between the trees ... we're halfway up the mountain now ... we notice a fallen tree over on the left and we decide to stop and rest ... the meadow below is in full view from here ... the scene is really beautiful ... now it's time to continue on up the mountain ... you can imagine how beautiful it will be to be at the top, to be able to look down into the meadow below.

The breeze is blowing gently, and you can notice the smell of small cedar trees as we are nearing the top of the mountain ... just a few more steps and we will be at the top ... we finally made it ... you can see the deep canyon on the other side ... and from this side you can see the meadow below.

Just ahead, you notice a sign there on top of the mountain ... you walk over to it and you notice that it says, "Speak the questions you want answered most into the canyon below, and you will see the answer written in the sky above."

You are deciding the most important question that you want to speak into the canyon below ... as soon as you make that decision, you ask the question and then look to the sky above for your answer ... (Pause for a minute or two for subject to receive answer.)

Now it's time to go back down the mountain and return to the meadow ... you can notice the sun beginning to set on the hills on the left ... we still have plenty of time to get down before it gets dark, but we need to be on our way down.

As we're going down, we notice a few deer off in the forest ... we're halfway down now ... we pause for a few minutes and sit on the fallen tree again ... we can see the beautiful sunset as it is forming ... now we continue moving on down ... you can hear the birds chirping ... now we come to the pond, and we can see the reflection of the sunset on the surface of the water ... we continue on, following the beautiful, refreshing stream ... now we're back in the meadow, and you lie down in the comfortable grass again ... you can smell the fragrance of the flowers ... and now you are ready to receive some additional suggestions I will be giving you before you awaken from the hypnotic state.

MISDIRECTION OF THE IMAGINATION INDUCTION

There will be occasions when your subject is just not into it. In normal life, this means no go; in the M's or D's relationship however, the rules are somewhat different. That said, if your subject is truly not in the mood, that may affect the success of your hypnosis. In that case, this induction is good, as it misdirects the purpose of the exercise; it "appears" to be a test of the imagination.

Have subject sit and relax, hands on knees, body relaxed and passive.

Just sit and relax Do you have a good imagination? (If subject responds "Yes," continue. If the subject responds "No," simply state that they are too hard on themselves and continue.) ***In other words, can you close your eyes and imagine a scene, visualize a scene and see it in front of your eyes?*** (Once again, continue on "Yes", deal with "No.") ***Good. Let's test your imagination in a few ways. I'll describe what I want you to visualize and then after you close your eyes and you visualize it, I'll ask you a few questions about what you see.***

(The following is a sample scene and questions. If the subject doesn't drive, use something that the subject is familiar with.) ***Do you drive a car?*** (If "Yes", continue, if "no," find another topic) ***Alright, close your eyelids down and imagine you're standing in front of your car. Now when you see it very clearly, just nod your head*** (Wait for nod.) ***Fine, now you're looking at your car, what colour is it?*** (Wait for response.) ***Good. Open the door of the car and get in behind the wheel. Now look straight ahead. Is the speedometer in the centre or to your right or to your left?*** (Wait for response.) ***Is the speedometer circular, semi-circular, horizontal or vertical?*** (Wait for response.) ***Alright, what colour is the needle that indicates the speed on the speedometer?*** (Wait for response.)

Alright, fine. Open your eyes. Could you see all that clearly? (Wait for response.) ***Now let's test your imagination in another way. We learned a couple of things about your imagination right then. This time when you close your eyelids right down, imagine you're at a swimming place, a beach, a pool, a lake or at the ocean. Close your eyelids down.***

Now I want you to imagine that you're at a swimming place. When you see the scene clearly in your mind's eye, nod your head. (Wait for head to nod.) ***Alright, fine. Now look around you at this place and tell me what you see.*** (Wait for description.) ***Do you see any people there?*** (If "Yes", say the following: "Pick out one of the persons and describe them to me," if "No", have subject describe some item that he saw at scene.)

(This section is the actual misdirection) ***That's very good, open your eyes. Could you***

see all that clearly as a mental picture? That showed that you have a good imagination to create, because in that instance I asked you something where you had to create the scenes in the picture. Now we'll go to the other extreme and find out how well you can imagine a simple, single object. This time, when you close your eyelids down, imagine that you're looking at a full moon.

Close your eyelids down. Now then I want you to imagine that you are either seated outside or in a car, or at the beach, or maybe looking out your bedroom window. Its night time and you're looking up at a full moon. To help you to see the full moon, I want you to now to roll your eyeballs back up, with your eyelids remaining closed down. Roll your eyeballs backup in your head as if you could see the full moon right up here, (Touch subject's forehead lightly.) back up in the centre of your forehead.

(Pick up the pace slightly and read this section as one flowing sentence.) *Roll your eyeballs way back up in your head, and as you do, your eyelids lock tightly closed. The more you try to open them, the tighter they are locking close. Try now to open your eyelids; they're locking tighter and tighter. Now stop trying, just relax and sleep. Let a good and pleasant feeling now come all over your body. Let every muscle and nerve in your body go limp and loose. Breathe easily and deeply and send a wave of deep relaxation from the top of your head to the top of your toes.*

FOREST AND STREAM INDUCTION

As you near the end of this induction, you will notice that it could also be used in other contexts than just erotic hypnosis; for example, if your subject is experiencing self-image issues. For this induction it is helpful to have background ambient music sounds of birds and other forest noises, playing ever so softly. However do not start the music until indicated.

Proceed as follows:

Get yourself in just as comfortable a position as you can.

Now close your eyes and inhale deeply, and hold it for three or four seconds and then exhale slowly ... (Pause as subject does this. Don't forget that those **three dots** mean that

you should be timing the next phrase to your subject's outward breath.)

Again breathe in deeply and exhale slowly ... keep doing that 5 or 6 more times.

As you inhale, you bring more oxygen into your body, and as you exhale it causes your body to keep relaxing more and more. (Pause and observe.)

Now you can continue breathing easily and freely, and can feel yourself becoming more calm and peaceful.

You are revealing signs that indicate you are moving into a very deep, peaceful state of relaxation ... as I continue talking to you, you can keep relaxing more peacefully... not caring how deeply you relax, just happy to continue becoming more calm, more peaceful, and more at ease ... continuing to breathe easily and freely.

Your subconscious mind will always be aware of what I'm saying to you, so it keeps becoming less and less important for you to consciously listen to my voice... Your subconscious mind, and all levels of your inner mind, can hear and receive everything I tell you, and your conscious mind can relax completely.

You are continuing to experience perfect peace of mind, and can feel yourself moving into the situation I describe to you ... it's going to happen automatically, and you don't even need to think about it consciously.

(Start background tape of birds and water. Pause about 30 seconds after starting background sounds.)

Now I want you to imagine yourself lying in a comfortable position near a stream of fresh, clear water, in a beautiful forest on a perfect summer day... There is a warm, gentle breeze, and the air is fresh and clean, the sound of the peaceful stream is very relaxing.

It keeps becoming less important for you to consciously listen to my voice because your subconscious mind and all levels of your inner mind are hearing and receiving everything I say.

In your mind, you are enjoying the beauty of nature, as the sunlight shines through the trees and you listen to the gentle flow of water and the birds singing cheerfully... You are lying there; comfortably relaxing ... it is so peaceful that you continue feeling more relaxed than ever before in your entire life... As you continue enjoying this peaceful, pleasant experience, a soothing drowsiness is coming over your whole body, from the top of your head to the bottom of your feet.

You continue feeling calmer, more relaxed and more secure... And now, as you lie there with your eyes closed, you are so relaxed and comfortable and happy that you continue moving into a more peaceful, more detached state... It may seem like you are drifting into a state of sleep.

There may be times when it seems like my voice is a long distance away ... and there may be times, when I'm talking to you, that you will not be consciously aware of my voice, and that's okay, because your subconscious mind is still receiving every word I say, and is making true everything I tell you.

From now on you will be influenced only by positive thoughts, ideas and feelings... The following thoughts come to you ... I am calm, secure, and relaxed ... I am comfortable and at ease ... I am in control of myself at all times ... I am responsible for my body, and will always treat my body well ... my mind enables me to be relaxed and calm as I go about the activities of my daily life.

Your subconscious mind and all levels of your inner mind can now review and examine what has caused any problems you may have, and can assess that information and work out a solution that is pleasing to you.

And you will be pleased to notice yourself improving more each day, and you can be sure it is permanent and lasting .

When your inner mind understands what has caused that problem, and realizes that it is okay for you to get rid of that problem, one of the fingers on your right hand will lift up towards the ceiling and will remain up until I tell it to go back down.

OBJECT DROP INDUCTIONS

This is one of my favourite inductions simply because it is fun, and has a physical element to it that signals the subject to go into trance. It can be done with just about anything from a pen or pencil to a coin.

Ask the subject to get a pen, pencil or coin and hold it out in front of the body between the thumb and index finger. Tell them to grip it in a secure way.

Now close your eyes and think of that (pen, pencil or coin) between the thumb and index finger of your right hand ... Now breathe in deeply and exhale slowly five times ... Each time you inhale, you bring more oxygen into your lungs. It passes from your lungs into your heart, and your heart pumps it into your circulatory system. It moves through your whole body, and each time you exhale you keep relaxing, becoming calmer and more peaceful.

That relaxation is moving through your whole body, and through your right shoulder, down your arm and into your hand and fingers ... soon the fingers on your right hand will become so relaxed that the (pen, pencil or coin) will slip from your hand and drop to the floor.

As you hear the (pens, pencil or coin) dropping to the floor, it may seem a little humorous at first, but it will cause you to continue relaxing even more ... you'll enjoy the feelings of relaxation that are coming over your whole body.

Other sounds and noises are fading away and you are listening only to my voice... That relaxation is continuing to move through your whole body. You are relaxing from the top of your head to the tip of your toes...

You are continuing to relax and feel more at ease. You are sensing, feeling and imagining peacefulness, comfort, and calmness all through your system ... You are relaxing in a way that is just right for you.

Now take your left thumb and press it tightly against the index finger on your left hand ... You will notice the rest of your body relaxing even more now, and soon the thumb and finger on your left hand will relax and your finger and thumb will begin to move apart ... As the finger and thumb on your left hand relax, the finger and thumb holding the pen continue relaxing and the pen will soon slip from your hand and drop

to the floor...

When the (pen or pencil, coin) drops from your fingers, you will move into an even deeper hypnotic state, and you will keep your eyes closed until I ask you to open them.

DIRECT GAZE METHOD

This process is the Direct Gaze Induction Technique. This is one of the most powerful techniques in any hypnotist's arsenal, however it is also the most difficult to use because you have to have flawless self-assurance. If you show any doubt, hesitation, or fear, it will reflect in your eyes; your subject will read it and it can obstruct their response.

“I want you to fix your eyes right here.” Take the index finger of your right hand and bring it up under your right eye. When you're looking the subject in the eye, it is important for you not to blink. Narrow your eyes slightly, enough to keep your eyeballs from drying out. Time your counting in response to what you see happening in the subject's eyes. If you don't see any response, stretch out the suggestions. (Ex. Five -- eyelids heavy, droopy, drowsy and sleepy, your eyelids feel so heavy. Four -- your heavy lids begin to feel as though they're getting ready to close. Three -- the very next time) The moment you see the subject beginning to blink, pick up the tempo and say, ***“And now they begin closing, closing ...”***

Now I want you to look right here. Don't take your eyes from mine. Don't move or speak or nod your head or say "uh-huh" unless I ask you to. I know that you hear and understand me just as you know it. If you follow my simple instructions, there is nothing in this world that can keep you from entering into a very deep and pleasant state of hypnosis, and doing it in just a fraction of a second. Now, take a deep breath and fill up your lungs. (Take a deep breath and take your right hand and move it in an upward motion in the air.) ***Now exhale.*** (Bring hand down as they exhale.) ***That's fine. Now a second and deeper breath.*** (Bring hand up.) ***Exhale.*** (Bring hand down.) ***Relax. Now a third deep breath.*** (Bring hand up.) ***Exhale.*** (Bring hand down.)

(Note: The following sections are for performing therapy)

(Raise your hand up over their head, about three feet in front of them, two feet above their head, pointing finger.) ***And now, I'm going to count from five down to one. As I do, your eyelids grow heavy, droopy, drowsy and sleepy. By the time I reach the count of one, they close right down and you go deep in hypnotic slumber; deeper than ever before. All right, Five*** (Start moving finger down.) ***Eyelids heavy, droopy, drowsy and sleepy. Four*** (Moving finger down.) ***Those heavy lids feel ready to close. Three*** (Moving finger down.) ***The next time you blink that is hypnosis coming on you then. Two*** (Moving finger down.) ***They begin closing, closing, closing, closing, closing, closing, closing, closing them, close them, close them.***

They're closing, closing, closing, closing... One.

Place a hand behind subject's head at the base of their skull. Grasp subject's left arm at elbow. With a sudden forward pulling movement of the right hand, say, ***“Sleep now.”***

DEEPENERS

Going Deeper

We have examined several things thus far about the idea and process of convincing and testing, and we have learned the principles of inducing the state of hypnosis. At a very basic level, you should now be able to hypnotise a willing subject.

Somebody who wants to be hypnotised will be highly affected by the techniques and principles as you apply them. You won't be able to walk down the street and snap people into trance; however a willing subject should slip easily and comfortably into state.

There are hundreds of inductions available in books and on the internet; and given the information here you should soon be designing your own. Remember it is the principle behind the techniques that is important.

So let's take a look at deepeners.

The idea behind the deepener is to take the level of trance to a stage where you can create effects, have the subject taking on roles or causing behaviour changes in the subject, such as removing bad habits, fears, limitations, or allowing a fantasy to take over. More on this later. For the moment we are going to get the subject into a deep state of hypnotic awareness.

Believe it or not, the deepener is actually the easiest part. At the same time, it is

probably the most important. It is the easiest part because the subject is already in a state of hypnosis, and it is the most important because you need the subject as deep as possible if you are going to perform certain actions.

All deepeners work on the same principle, that of going deeper. You are bringing the subject down deeper. This is usually a visual kinetic combination of language that causes the subject to visualise a downward motion or sense.

You can use anything that creates this sense: a stair case, an elevator, a waterfall, ski slopes or anything else that the subject can relate to. The idea is to go **down**... the human mind is preprogramed or hardwired to respond emotionally or psychologically to certain words such as **up** or **down**. So using words like **drop, down, lower** or **deep** can create a sense of relaxation and deepening.

STAIRCASE METHOD

In a moment I'm going to relax you more completely. I'm going to take you deeper than you have ever been before, so just imagine for me now a staircase, with seven steps leading down. And because you are creating this staircase with the wonderful power of your imagination, it can look and feel any way you want it to. There might be pictures on the wall. Carpet making each step soft and deep, but on one side... is a banister with a railing that is strong and supportive, and will guide you on your journey down into deeper hypnotic sleep.

And you know that when we reach the bottom, you will be twice as relaxed as you are now, twice as comfortable ...serene ...and calm, and deeply soundly asleep.

Let's begin going down ...deeper and deeper down.

From this point on, try to time the counting with the exhale of the subject, so that the next number comes as they breathe out.

Seven...

Going down now, deeper and deeper. This is where every muscle relaxes and lets go of the last of tension, the last of anxiety...each muscle relaxes so... deeply...becoming heavier and heavier, and there is a part of your mind that can quickly scan over your whole body... and if it finds any place that hasn't fully relaxed yet, it relaxes now... deeply... going down now deeper and deeper to ...

Six...

Now that the body is fully relaxed ... this gives permission for the mind to relax... all negative thoughts just drift away... far away. It's like waking up on a beautiful morning, high in the mountains, looking out over the valley, and seeing other mountains in the distance... and just noticing the clouds that have gathered there in the night... and as you watch them, as the first warmth of the day comes in, as the first

morning breeze catches those clouds, they begin to break up, fade away, just like mist. They're taken away on the breeze, far off toward the horizon... far... far away... out of mind ...out of sight; out of your awareness... that's how fear is leaving you now. It's just breaking up and dispersing. That's how anxiety is leaving you now...just fading away, like a mist... that's how tension is leaving you now...it's just being taken away, out of mind ...out of sight... far away from your awareness... as we go deeper now, deeper and deeper down to...

Five... deeper now, deeper and more soundly relaxed, each breath taking you deeper and deeper down now to...

Four ... Deeply relaxed now ... every sound you hear making you go deeper down... now deeper down now to...

Three... so relaxed now... deeply, deeply relaxed, down to...

Two... and this is where the minds can separate... the conscious mind can have its own thoughts, its own journey; think about whatever it wants to. It doesn't matter; you will simply let those thoughts drift through your mind and away. You don't need to pay any attention to them at all. The subconscious mind is come to the fore now. Listening... learning, being aware of my suggestions as we go deeper and deeper now, down further and further down to...

One... and sleep... deep ...deeply, deeply asleep now ... deep in hypnotic sleep...

RELAXATION DEEPENER

Turn loose now, relax. Let a good, pleasant feeling come all across your body. Let every muscle and every nerve grow so loose and so limp and so relaxed. Arms limp

now, just like a rag doll. That's good.

Now, send a pleasant wave of relaxation over your entire body, from the top of your head to the tips of your toes. Just let every muscle and nerve grow loose and limp and relaxed. You are feeling more relaxed with each easy breath that you take.

Droopy, drowsy and sleepy. So calm and so relaxed. You're relaxing more with each easy beat of your heart ... with each easy breath that you take ... with each sound that you hear.

ANOTHER RELAXATION DEEENER

Your arms are loose and limp, just like a rag doll. As I raise your hand, just let the entire weight hang limply in my fingers. And when I drop it, send a wave of relaxation all across your body. As you feel your hand touch your body, send that wave of relaxation from the top of your head all the way down to the very tips of your toes.

And as you do, you find that you double your previous level of relaxation.

Now, once again, with the other hand. (Repeat with other hand.)

ADDITIONAL NOTES ON DEEPENING

Once a subject is in trance and you are about to employ a deepener there are several techniques that can be applied, the subject's mind is to say the least quite pliable and almost anything that makes sense as a deepener can be used as one.

For example we spoke earlier about the body's natural physiological response to exhaling... and how we automatically relaxes as we exhale, you can use this natural effect as part of your deepener by saying.., "Each time you exhale, you will automatically sink deeper."

Another technique is to use natural hallucinations. Which imply any type of downward or deepening sensation (remember implication can sometimes be more powerful than direct suggestions or commands) you can have the subject visualise walking down steps, sailing and each gentle rock of the boat taking you deeper and deeper down, going through a tunnel or down a passage.

By Combining a downward count with these visualisations you are making the effect much more powerful, going down an elevator, starting at the tenth floor and going down deeper into relaxation with each floor deeper now nine...deeper. Eight... going down deeper and deeper with each floor

On occasions I have used silence as deepener... in this you might suggest, "Until I again speak to you again or touch you on the shoulder, you will continue to go deeper and deeper relaxed. In fact you will ignore my voice." Until I touch your shoulder or speak directly to you until then you will become more and more relaxed each breath, each moment going deeper and deeper becoming more relaxed than ever before" it is not advisable to leave the subject longer than 5 minutes, some subjects tend to come out of hypnosis or lapse into a normal sleep.

Using ideo-motor suggestions as deepeners...Eye catalepsy, the tighter your eyes close the deeper you go. Arm catalepsy, by the time your arm rests on the chair you will be complexly relaxed. As your hand drops you will go deeper or the stiffer and more rigid that arm becomes the deeper into hypnosis you go.

Using ideo-sensory suggestions, such as sensations affecting the senses, sound, touch, smell and taste heat or cold is a good example, just become aware of the temperature of the room focus on it, feeling warm now, very comfortable, and warm and relaxed and as you focus on the temperature of the pleasant air on your skin you drift own deeper and soundly into relaxation and rest,

Pyramiding is the technique of using another induction as a deepener after you initial induction continue into another one, and treat it as a deepener

Indirect suggestions this is a favourite for stage hypnotists and for demonstrations while your subject is hypnotized, start talking to another person or someone in the audience. Explaining what is happening and what is going to happen. Your subject indirectly receives the suggestions.

the Mind Read or feedback technique Perceptions or feelings which the subject becomes aware of are fed back to him. And used as deepeners. You will notice now that you become aware of the sound of traffic outside, or just feel the weight of your body, and go deeper now

The Placebo Effect telling the subject that a Pill, some mysterious drink or doing a certain thing, like rapid blinking or tapping his finger will cause him to go deeper. If the idea somehow makes sense to the subject his or her heightened sense of belief can make this very effective,

Using Compounding Suggestions This is something that you should be doing through the whole process of hypnosis but is very effective as a deepener Suggest that every move they make and every suggestion you give sends them deeper into relaxation

Post-Hypnotic Suggestions responding to a trigger word or sound, going deeper each time you hear me snap my fingers, or the tick of the clock, this is especially important for waking suggestions you are effectively re-hypnotising the subject each time you have them respond.

Finally the most powerful of all...simply telling them that its working Bringing to their attention that they are responding in the correct way, that they are doing really well, the effect is working and that they are going deeper.

You should now have a basic yet clear understanding of hypnosis; a working model of the steps needed to place somebody in trance. We will now deal with a few of the intricacies of the art.

WAKING THE SUBJECT UP

As you progress and study hypnosis beyond the pages of this book, you will discover just as many ways of waking someone up or bringing them out of state as there are of placing them in trance.

The most popular and safest method is to count up from five to one. Remember that in many inductions we counted down to induce the trance, so to reverse it count back wards

I use the following wake up both onstage and in my clinical work.

Ok, that's very good. You have done extremely well. In a moment I'm going to count back from five to one, when I reach one, and not before, you will open your eyes and return to full awareness. You will open your eyes and feel refreshed and very relaxed, just as if you've had eight hours of really deep refreshing sleep; full of energy.

Five, just become aware of your feet. Feel that energy moving up through the ankles into the legs through the knees, up into the hips, the stomach, and the chest; feeling good and wonderful now.

Four, all the muscles of the face, that's good, now just become aware of where you are, the chair you're sitting in.

Three, the temperature of the room, the sounds around us, the sound of my voice, and

just let all your internal rates return to normal, fully aware, blood pressure coming out of sleep into wakefulness, heart rate coming back up to that which is good for you.

Two, breaking through to the surface now, feeling good, feeling refreshed and wonderful, and wide awake now.

One and open your eyes and re-join us here in the land of the awake.

THE POST HYPNOTIC STAGE

So you have tested and convinced a willing subject that you can hypnotise them, you have induced trance and then deepened that trance. They are before you deeply hypnotised, so what do you do now?

There are two options. You can perform trance state work or use post hypnotic suggestions.

Trance state work is getting the subject to believe things while still hypnotised. They will perform certain actions and act in particular ways while still in trance, whereas a post hypnotic suggestion will take hold after the subject wakes up.

For example the difference between the two might work something like this:

The subject is laying down on your hypnotic couch, and you suggest that a feeling is coming over her, a warm sensual feeling that begins in the pit of the tummy and grows like a warm liquid spreading through the body, this sensation becomes stronger and stronger, causing you to focus all your attention on it, on that warm feeling...and because you are focusing on it, it gets stronger and feels better, nicer, more intense. Focusing on this sensation makes it stronger, and the stronger it gets the better it feels, and the better it feels, the more you find yourself focusing on it, and the more you focus on it the more pleasurable it becomes... it spreads throughout your body, as you focus on it, it moves ... flows like a warm liquid, down from the tummy up into the chest. From the shoulders down into the legs so that it fills your whole body with warm liquid pleasure...

The subject simply experiences these sensations and revels in the immense pleasure you are creating.

A post hypnotic command would sound like this:

In a moment I'm going to count up from five...five to one. When I reach one, and not before, you will be wide awake and fully alert, back to normal, feeling refreshed, energised and wonderful. And I'm going to show you an outfit, and this will be the most beautiful outfit you have ever seen. And when you see this costume you will think it's lovely and you will see yourself in it. You'll be excited and imagine how nice and sexy you will feel wearing it, in fact this is the very outfit you have been looking for, for a long time, and finally you've found it, and it's very nice.

Your imagination will run wild with all the possibilities as you see yourself wearing it. The compulsion to try it on will be wonderful and exciting and you will feel such a strong desire to possess it, to own it, to wear it, that you will want to put it on, to feel it on your body, to experience it, because you know you will look great in it, feel great in it and be very desirable while you have it on. And you want to feel desirable ...don't you? Yes, so at the count of one you will open your eyes, be fully aware and awake, feeling wonderful.

Then start your count out.

An important thing to keep in mind while using any post hypnotic suggestion is that it must make sense. The suggestion must be delivered in a believable fashion to the subject. Even if it is not exactly true, it must sound true. For example, you would not say, "when I wake you up, you will walk over, put this on and get horny."

Next, reinforce each suggestion as much as you are able without sounding nonsensical. Three times is a good gauge, you can either repeat the suggestion, or rephrase it three different ways, or a combination of the two. Never give a suggestion just once; restate it, drill it into the subconscious.

SIGNS OF TRANCE

How to tell if it's all working

How do you know if you're having an effect, getting the subject to trance out? There are several physical signs of trance that can be observed in all subjects. Of importance to you is the fact that a few of these signs cannot be simulated or faked by the subject, which is a boon for your average stage hypnotist.

By knowing what to look for and being aware that the subject has no idea what these signs are, thus he or she cannot fake them. It is the same with the one on one session. Your subject will show at least one of these hypnotic signals. You will actually be looking for more than one. You also need to be aware that you may not be aware of some of them until after the session. For example body warmth.

Body temperature

Many subjects experience a distinct change in body temperature, which they can't tell you about until after the experience. They are unlikely to interrupt you in the middle of the session and say they feel really warm.

After the session, some subjects may tell you that they felt cold, while others will feel a sensation of warmth. This is attributed to the lower pulse rate and extreme relaxation of the subject.

There are a few signs that you can spot during the session, which will alert you to the fact that your subject is going under.

R. E. M.

Virtually all subjects in trance exhibit a 'fluttering of eyelids'. The subject is actually in R. E. M. state, (Rapid Eye Movement.) There is also eye movement or access; ask the subject to visualise or imagine something such as a tall tree, and you may see the eyes move under the lids as they look up. Even though they are only imagining it, the eyes will respond and follow the psychodynamic suggestion.

Reddening Of The Eyes

At any time, especially as you are doing the testing or convincer stage, just casually observe the subject's eyes. There can often be a slight reddening around the edges. This is due to the relaxation of the muscles in the eyes which allows more blood to flow through the veins.

Lacrimation

As they enter trance, some subjects will have a slight 'tearing of the eyes.' This is due to the muscles surrounding the tear ducts relaxing.

Rolling back of the eyes

Entering trance will cause many subjects to roll their eyes back in their head. Simulating actual sleep, it can appear as if the subject is looking up, through the top of the head.

Finally, the most popular cue for the budding hypnotist is ***The Hypnotic Swallow***, usually occurring just as the subject goes into the first level of the hypnotic state. Look for it, as it is a definite clue that the subject is going under. The muscles of the throat relax causing the need to swallow. And as the throat muscles are the hardest to relax, this is a very good sign that your subject is dropping into state.

Experience is a key factor here, as you practise on many people or get better at inducing the same subject, you will see that subject's own little idiosyncratic cues. We all have them.

RECOGNISING DEPTH AND EXTENT OF TRANCE

HYPNOIDAL (LIGHT) TRANCE

The first clue that you can even get to light trance is the amount of rapport you have with the subject. They must have a sense of safety, be comfortable in your presence and definitely trust you. Parents and school teachers are very familiar with this level of trance; it is not that different from daydreaming. The subject appears to be in a state a little deeper than normal resting or relaxation. You will notice such things as a fluttering of the eyelids, an inability or apparent laziness about opening the eyes, breathing will be deep and slow. There will be a noticeable physical relaxation and muscular lethargy.

On the surface, your subject will look asleep. Nevertheless, they will still be able to sit up and not fall out of the chair, and they will respond to questions and suggestions. Another way of recognising this trance is that, after you have worked with a subject two or three sessions, they can sometimes enter this level of trance almost as soon as a

session begins.

MEDIUM TRANCE

This depth of trance can occur during or just after your deepener, when the subject has entered the true hypnotic state. That's not to say that the previous level wasn't a true state, it's just that most of your "work" is done at this level.

Your subject will still be aware of his or her surroundings, but is no longer compelled to respond. There may be hesitation in answering questions, or a sense of being too tired to actually do anything. It is here that we use the pinch test or other tests to determine how deep the subject is. To get anything out of the client now, you need to use your scripts or employ post hypnotic stages.

DEEP TRANCE (SOMNAMBULISM)

Sometimes called "sleep," self-awareness is gone. Even as you have the subject open their eyes, they are completely tranced out.

PLENARY TRANCE (STUPOROUS)

This depth of trance is rare in the normal practice of hypnosis. The breathing and heart rate can drop off substantially as the mind and body disengage from conscious thought. Your subject loses awareness of time, body, and the external world.

EFFECTS

Various people report different effects during hypnosis. From the point of view of the hypnotist, almost anything that is experienced can be considered correct. From the subject's point of view, there are some common experiences. The most common of these are:

Time distortion

Where the subject loses a real sense of time, a session may appear to have gone on for about an hour, whereas it only lasted for ten or fifteen minutes. The reverse can also occur, the subject opens their eyes and says "hey what happened that only took about five minutes, the subject is surprised when you show them your clock and more than an hour has past.

TESTING DURING HYPNOSIS

On occasion, it will be important to test that your subject is actually in a state of hypnosis. On stage this is done through compliance techniques, by progressively giving the subjects more things to do or believe in. At first I might say that you hear a sound or feel an itch. That's easy, nothing embarrassing about that. Then I may give them something a little harder to do such as going fishing, driving an imaginary car or some other skit that involves more movement, stronger acting out or emersion in the belief.

Therapy is a different kettle of fish. I need to know how deep my subject is, how far out of the conscious mind they are, the way the body is feeling and what their emotions are, so that I can talk directly to their subconscious.

There are various ways I can test this. I can use pain, by telling the subject that they won't feel a pinch, or I can test for full relaxation by lifting their hand and watching it drop limply and fully relaxed back down to the couch or chair.

The relaxation and pinch tests are the two best, as sticking a needle into someone is risky at best, and I don't have a steriliser in my office.

The subject is relaxed you have just finished your deepener and you want to be sure that they are hypnotised, so that you can begin giving suggestions

THE PINCH TEST

Say the following

Just resting now, deeply relaxed and very comfortable. In a moment, I'm going to gently pinch the skin on your forearm. I will gently pull the skin up and give it a gentle but firm squeeze. (Place finger firmly on the arm so that the subject knows where to expect the pinch)

As I do this you will feel no discomfort, no pain, just an awareness that I'm doing it. (Start a gentle pinch.) In fact, it's like a gentle massage (Squeeze harder.) and a stretching of the skin. You may even find it pleasurable. There will be no discomfort at all, (Squeeze really hard) just the sensation of pressure as I test your level and deepness of relaxation and sleep. (Squeeze hard enough to wake them if they are faking or not hypnotised.) So just now taking the skin and gently squeezing, (slowly release the pinch) that's good you are deeply relaxed and that is fine... (Let go of the subject's arm altogether.) Going deeper now as I let go of the arm, resting, falling back, deeper and deeper, heavier and heavier.

A very important phrase is “*as I test your level and deepness of relaxation and sleep*” this subconsciously places the onus on the subject to *pass the test*, and of course the main idea of the test is that you are telling the subject that your squeeze will be gentle while actually squeezing them hard. A mainstay of hypnosis techniques is the *altering of perception* as only a truly hypnotised individual will mentally “*read*” soft as hard, black as white, and so on.

THE RAG DOLL TEST

Say as follows:

Relaxed now, deeply, calmly and completely relaxed. So relaxed that when I lift your hand in a moment it will be heavy like a lead weight, like the arm of a rag doll. When I lift it, you won't help me at all. In fact, you are so relaxed now that you don't want to help me. It will take far too much effort to use any energy at all, you are that relaxed... your whole body, like your arm, is heavy limp, leaden, and when I release your arm it will drop back down with gravity, it will just flop down like a rag doll's arm, and as it drops you will go deeper and deeper into sleep.

Now lift the subject's arm and after a second or two just drop it.

It should drop straight back down as you would expect. If it doesn't, if there is any hesitation, then they haven't relaxed all the muscles in their arm or are possibly anxious about the process.

In both cases, the pinch test or rag doll test, whatever happens is correct. If there is still some nervous tension or anxiety, simply continue on, “*that's good relaxing deeper now,*” adding more reassuring and deepening phrases as you go.

DETECTING PROBLEMATIC BEHAVIOUR IN A SUBJECT

This book has not really been about hypnotherapy, or any therapy for that matter, it's about entertainment; however nothing spoils entertainment like snags and hitches. So here are some pointers I've learned over the years from therapy that might help you enjoy the process more, and give you a few strategies if you come across an area that makes you unsure, or if things don't appear to be going the way you think they should.

Something I learned a long time ago was to observe a subject's behaviour. While in trance state, there are models of behaviour that you might expect, and those that you don't expect. The ones you don't expect are usually a good indication that something is up.

One example would be if you are doing an age regression experience. Whether you are doing it for therapy, as in discovering the cause of a problem, or for enjoyment, as in revisiting earlier exciting experiences for anchoring, the subject's response is going to be important. You could reasonably expect a certain amount of playfulness and curiosity, if instead you get an outburst of temper, something might be up.

If during hypnotic age play, your subject becomes overly dependent on you, then again, something is up. Small amounts of these behaviours are perfectly Ok, but if your subject is exhibiting behaviour that would make you wonder about a real child, then you need to change tack or stop the play altogether and talk the situation through.

If you have built a good rapport with a subject and know them very well, these things should never occur. Because after all, the whole idea is to have fun. However let's look at a possible scenario that should cause you some concern, even though this may never actually happen. You are trying gloved anaesthesia on your subject. (This is an effect where a hand is made numb, then through hypnotic process and suggestion that numbness is transferred to another part of the body, such as the tooth during a toothache or the temple for a headache.)

The expected reaction is numbness and high insensitivity to pain. Perhaps during needle play or similar, the hand is numbed through hypnotism. That numbness is transferred to the place where the needle is to go in. That area is now able to deal with the pain (or perceived pain) of the needle. Your subject shows this effect, but also seems to shut down on an emotional level. There is that extra sense there, a feeling or distinct impression that for the subject this shutting down has somehow included the emotions, that somewhere deep inside, perhaps subconsciously, the subject has used the process to shut down painful emotions. Nothing was said about "disassociation", or emotional numbing, yet the subject's behaviour seems odd to you.

While this will be extremely rare, I have no doubt that you will recognise it when you see it. So watch and observe how your subject behaves and acts, be in touch with their

feelings and emotions, and you will easily be able to detect anything untoward.

ANCHORING

DEALING WITH AND ACTIVATING EMOTIONS

We all have emotions; they are how we feel things. We feel them in our bodies as tingles or sensations such as hot spots, muscular tension, even pain. Emotions are cognitive which means they occur in the brain, but are felt in the body. They are thoughts, yet they are felt as physical sensations, and this makes them very useful in both hypnotherapy and in erotic hypnosis.

When we associate with people and whenever we experience a pleasurable event, such as orgasm, we feel emotions. Even thinking about certain people that we like or don't like, even imaginary people such as actors can fire off our emotions. By using anchoring techniques, you will be able to lock the positive emotions associated with good or desirable people or happy events to you.

Every time the anchor is activated, your subject will feel positive emotions that they associate with whoever their favourite person is, or relive those emotions felt when they recall a favourite or exciting event.

Anchoring by itself is a very powerful technique for change. By adding the hypnotic state into the process, it is made even more powerful and solves one of the problems that therapists have with basic NLP or cognitive anchoring, which is time. While powerful, anchoring can wear off after some time. However by placing the subject in deep hypnosis, any anchors you apply can last for a very long time.

From the point of view of the erotic hypnotist, a very useful fact about emotional or sexual arousal is that there is a goal at stake somewhere. Our emotions cause us to want or not want. We are compelled to take some form of action to satisfy those emotions or desires. Once we have achieved that goal or satisfied that desire, we then have a whole new set of emotions about owning it.

Emotions often lead to coping activities. The erotic hypnotist must remember that we move away from negative emotions and strive toward positive or happy emotions, so keep this in mind when using anchoring techniques.

Each anchor you apply to your subject will have a result on their actions. When we feel something, we respond to that feeling. Sometimes this can be an immediate response. More often it is purely subconscious, and you may not see it straight away. Even if you can't see it, there will be some internal change to your subject's state of mind.

This doesn't mean that negative emotions are not useful, especially for the master or dominant in controlling the slave or submissive. Where there has been a negative feeling anchored by the hypnotist / master, the slave's response can be anything from vigorous justification of the slave's actions, to pleading apologies and other 'making up' activities.

Another reason we will use anchors is to aid the subject in controlling or being in charge of their own emotions. When we avoid or repress unwanted emotions, it is sometimes a sad fact of human nature that we will displace those emotions onto something else, often something or someone who doesn't really deserve that displacement. We act out our frustration in other ways. An employee pissed off with the boss at work may bring his troubles home to his wife.

Emotions are part of your submissive's attitude or mood. Our mood during the day might best be described as a more lasting emotional state. Each day, your mood affects your judgment and how you deal with other people and situations.

Another important reason we use anchoring is to deal with reactions. As stated earlier, hypnotism is not dangerous in and of itself. That said, however, sometimes the trance state can bring up suppressed memories or darker emotions and feelings that need to be dealt with. Anchors allow the hypnotist to deal with any negative reactions in hypnosis

in a calm and reassuring manner, thus instilling confidence in the subject.

So managing emotions, both our own and your submissive's gives you greater personal control. In any situation where you feel your emotions may have let you down, such as when anger or fear made you lose an argument or made you say or do the wrong thing. Anchors can be highly useful. Always remember that the person who achieves their goal is often the person who has greatest emotional control.

ANCHORING THE "EROTIC" STATE

This exercise applies the process of anchoring, and the conditions for creating a good and effective anchor, either in yourself for better emotional control, or in a subject. We call this first state the "**resource anchor**." A resource state is the state, emotion, feeling or sense you want to recreate, e.g. happiness, relaxation, or confidence. A resource state is a time in the past where you felt that emotion or sense of confidence, which you can access now in the present. Let's say you have a really important job interview, and you are nervous. Yet you know that in the past you have been confident. It doesn't have to be confidence at a job interview, just a time in the past where you felt self-assured. The theory is that by accessing that past state, you can carry it with you now into the present job interview, thus feeling confident right now.

Accessing the resource state is best practiced in a location where you can be focused and undisturbed.

Step 1

When working on yourself for better emotional control, choose **a resource state** you would like to experience more often such as self-confidence, lack of fear or being full of energy. Identify at least three specific times in your life that you fully experienced that state. When working with a subject, chose the state that you want them to feel and experience, such as high sexual arousal, actual orgasm or that high point in subspace. The idea is to get them to mentally revisit the experience as closely as they can.

Step 2

Have your subject fully relive the experience. Have them take a deep breath, hold it for a second or two, then exhale. As they exhale, tell them to close their eyes and relax, Have them go back in time mentally to the best and most intense time they can recall about the experience of that state. See the experience through their eyes. Ask them where they were when this occurred. Even if they can't or won't tell you, it's OK; they can keep it

in their own mind, but see where they were. Have them look around and bring in other details (sub modalities,) hear through your own ears, and feel the sensations in your body.

Imagine your subject chooses to go back to their first really intense orgasm, reliving all the tension, nervous anxiety and pleasure of the experience. Your task is to guide them in fully remembering and experiencing the event again. Talk them through it; ask about smells, sights and sounds. Make it as real for them as you can. Secondly, you will be taking a mental inventory of the cognitive and behavioural patterns, both obvious and subtle, such as wry smiles creased eye brows, pursed lips etc., associated with the relived experience and your subject's internal state.

You are helping them to listen to any sounds or words associated with the original experience. You are guiding them to look through the mind's eye at scenes and details of objects and events which make up that original experience.

Get in touch with the sensations, both emotional and tactile, such as any smells or tastes related to the experience. Notice their body posture, breathing, etc.

Once you have finished guiding your subject through the experience, almost reliving it, and you have noted their reactions, facial expressions, body shifts and so forth, stop them from thinking of the experience. Totally distract them, shaking off the state. Start asking distracting questions like what they had for lunch, or tell them not to think of a blue elephant knitting a green jumper. The idea is to totally step the mind away from the experience. Humour is a good way to do this.

Step 3

Select a unique anchor. Identify some part of the upper body that is easy for you to touch, but which is not usually touched during daily interactions. For female slaves or submissives with long hair, a good place to anchor is the line where the hair ends and just caresses the back or the back of the neck. The first two knuckles of her hands, the knuckle of her ring finger, the ear lobe, or the skin in between her pointer finger and thumb can provide areas of unique stimuli that will not usually be "contaminated" by more random contact.

Places that are not good for anchoring are places where we either touch ourselves regularly during the day without realizing it, such as the palms, or areas which get touched almost every time we interact with the world. The shoulders and even your cheeks are often touched by yourself or others in the natural course of daily activity. Therefore they do not usually make a unique enough point for an effective and lasting anchor.

Step 4

Begin to again to access the original experience. Watching your subject very carefully,

look for that point where they are fully re-experiencing the state and are at the highpoint of the experience. As you feel that the state is about to reach its maximum intensity, firmly touch or squeeze the part of the body that you have chosen as your anchor. Adjust the pressure of your touch or the tightness of your squeeze to match the degree of intensity of the feeling of the state.

After you have done this for a few seconds, as the subject is really getting into the state, stop them thinking of the experience and shake off the state again. Distract the subject with some silly or humorous comment. Remember the idea here is to make them momentarily forget about the state.

Step 5

Repeat 'Step 4' several times, each time enhancing the experience of the resource state by amplifying any sub modalities each time you install the anchor. For example, the first time you go through the process you might ask the subject to focus on colour or movement; the second time ask them to focus their attention on brightness, and really concentrate on any sounds such as breathing or outside noises. As you perform the anchor each time, you will be talking the subject through anything associated with the state. Include as many modalities as your subject mentioned in step one: sight, sound, feeling, movement, smell and taste.

Step 6

Testing the anchor. Have your subject clear their mind, relaxing for thirty seconds to a minute, and chat about something completely disconnected from the subject at hand. As they chat, simply reach out, touching or squeezing your subject's anchor location. The associated experience of the original state should arise spontaneously without any conscious effort.

You might want to continue repeating steps 4 and 5 over a few days, in a similar fashion to **Pavlov** or **operant conditioning**, until you have easy access to your subject's resource state.

Once fully induced, which can happen after only the first session, all you need to do is identify some of those situations where you would like to have your subject feel those feelings and be in that state.

If you are doing the process while your subject is in a light trance state, ask them to imagine being in various situations or places. As you describe each situation, touch your subject at the anchor point. This will help create automatic associations to each situation you make them visualize.

You may also wish to establish anchors for your subject for other states or experiences such as relaxation, creativity, motivation and so on.

In a way, the pattern of this process is that embodied by all biofeedback; a certain state, sometimes referred to as the resource state, is chosen and identified. As the individual accesses that state, he is given feedback for it by way of your stimulus, in this case the tightness of the grip or the pressure of the touch. More advanced versions can utilize the tone of your voice, or intensity or colour of a light, or by pure visualizations alone. The point here is that after a while, the feedback stimulus and the target state become associated in the mind of the subject. The stimulus becomes an anchor for the state.

EXTINGUISHING AN ANCHOR

A common question is, "How long does an anchor last?" This depends on how many of the conditions for anchoring it meets. An anchor made of an intense response, a unique stimulus, a well-timed association and which has been appropriately contextualized can last a very long time. According to Pavlov, some of the conditioned reflexes of his dogs were only extinguished with the death of the animal.

This is especially true with negative anchors such as phobias. If a child is scared half to death by a spider or has a very bad experience at the dentist, those fears can stay with them most of their lives, even long after they have forgotten the original experience. Positive anchors, if placed correctly, can last just as long however. Sometimes it is useful to have a way of changing or "extinguishing" an anchor. NLP provides a number of ways to have more choices about automatic anchors.

If you ever want to reprogram or "get rid of" any anchors you have established, all you need to do is "collapse" the anchor with some other anchor or experience. For example, you could squeeze your slave's wrist at the same time you fire off some other anchor. Remember, though, that when you fire off the anchor you wish to reprogram, it will influence any ongoing experience, so that when you are reprogramming yourself be sure to pick anchors, states or experiences that are of equal intensity and strength to the one you are changing.

If you wish to strengthen an anchor, make sure you pick a stimulus that you can keep fairly autonomous, and that won't be accidentally fired off and integrated with others.

AROUSAL SUGGESTIONS

Think about a long night in front of a roaring fire, the two of you lying on a soft blanket, just holding each other. You smell her hair, you feel its softness. She caresses your arms, feeling their strength, their protection. You feel the heat of the fire, see the flickering shadows dance on the wall, and hear the cracking as another log finds its place in the hearth. Now you listen to your partner's breathing, focus on it, become aware of every breath, almost sensing the beat of a heart. What else can you feel?

These are all sub modalities and are very important in creating truly amazing hypnotic effects and post hypnotic commands.

A sub-modality is a part of visualization, an experience or memory that we tend to leave out in normal conversation. By inserting them into your hypnotic work, you can create amazing effects and experiences for your subjects.

Normally they are considered an exclusive part of NLP therapy and practice, yet I started incorporating them into my work with weight loss and anxiety clients to great effect, and have been using them ever since. I've found them to be a poignant and effective addition to my work, and since using them, my ratio of results in hypnotherapy has increased dramatically. While I lay no claims to inventing them, I have become very adept at using them.

Sub modalities are:

Size, taste, smell, distance, sound, clarity or anything else you can think of that helps the subject visualize, imagine, and feel or experience what you are telling them or want them to experience. It could be something as subtle as the temperature of the air in a room, the colour of skin or the texture of the walls.

For example, in smoking, the therapist might use the smell of stale cigarettes to enhance the power of his or her suggestions. That smell is then connected to clothing, the breath, and the hair, all of this making for a very bad experience.

Advertisers have been implementing sub modalities for years. Observe commercials from the mindset of a hypnotist and you will make some interesting discoveries. For example, how far away or close a product is placed or imaged can and does have a significant effect on how we feel about it.

Another good example is phobia work. Anyone with a phobia of snakes or spiders will tell you that they are only afraid of snakes and spiders when they are in close proximity. We know that spiders are all over the place, that in fact, your average back yard can have thousands of them. Yet as long as they are far away, they don't inspire any fear in the phobia sufferer

I describe sub modalities to my clients and students as this: we all know when something is moving, but how fast is it moving? Is it moving toward or away from you? Does it get bigger as it gets closer, smaller as it moves far away? Can you still see this thing clearly as it moves far, far away? What happens when it moves really close and blocks out the rest of your vision? What colour is it? If it's close can you smell it? Feel the texture of the surface? All this, and you might not even know what the object is...

In the erotic context you might want to use the smell of your subject's favourite aftershave or perfume, the soft feel of clothing, the tight, hot feeling of leather. The heat of passion (temperature as a sub modality) all these describe things in a way that helps the subject visualize and experience the suggestions you are giving.

For example, let's look at a standard hypnotic script for self-development and then we will re-examine it in the context of the erotic. Again, this and similar scripts can be found online and in many hypnosis books, it is what you do with it to make it your own that is important.

After a suitable Induction...

taking yourself deeper and deeper into your internal self ... finding that place ... deep inside ... where there is peace ... and calm ... and tranquillity ... and you can be very inquisitive about this place ... you know that this is your safe place, your place of tranquilly and safety. Your special place... and because you are creating this place with the incredible power of your imagination, it can look and feel any way you want it

to...there can be nothing here that you don't want... nothing you fear or dislike has any power to manifest here... and you can bring anything you do want here... you can make it be here. All you have to do is make it so.

And you become aware of something now ... something that you have only been partly aware of till now ... you are becoming aware that this place ... deep inside... has been here for a long ... long ... time ... it's almost as if this place has always been here... there is a sense of recognition... just in the back of your awareness... just waiting for you to discover it.

As we arrive here, we are greeted by the firm ground beneath our feet...firm ...solid... safe... and as we arrive here, we are greeted by the most vibrant colours, the colours of the sky and the flowers: blues, greens, yellows and some colours that we don't recognise. But they are beautiful and they are ours...off in the distance, we can hear a bird or insect going about its business. We have arrived here on the most beautiful of days, not too hot, not too cool. The weather is perfect... light perfumes floating on the air, feeling a gentle breeze on your skin.

Because this is your place, created by your imagination, I'm only going to place one or two things here, in this place... and as you look around yourself ... taking in the tranquillity of the scene ... being aware that this place has just the right kind of light for your needs ... you notice a small babbling brook ...a gentle stream... just flowing... ebbing away... moving through your place... You don't know or even care where it comes from... or where it goes...you are only concerned with it while it passes through your garden.

While a powerful script, the above writing is a standard one used by hypnotherapists to build self-esteem and alter self-image. Now let's look at the same script adjusted to make a subject more comfortable with their own internal sexuality. To save time, we will only deal with the first few parts of this script. A good exercise would be to take the above script and completely rewrite it for your needs.

After your Induction:

Starting to go on that inner journey ... taking yourself deeper and deeper into your innermost self ... finding that place ... deep inside ... where there is peace ... and calm ... and tranquillity ... and you can be curious about this place ... you know that this is your safe place, your place of tranquilly and safety. Your special place... and because you are creating this place with the incredible power of your imagination, it can look and feel any way you want it to...there can be nothing here that you don't want... nothing you fear or dislike has any power to manifest here... and you can bring anything you do want here... you can make it be here. All you have to do is make it so.

And you become aware of something now ... something that you have only been partly aware of till now ... you are becoming aware that this place ... deep inside ... has been here for a long ... long ... time ... it's almost as if this place has always been here... there is a sense of recognition... just in the back of your awareness... just waiting for you to discover it.

As we arrive here, we are greeted by the firm ground beneath our feet...firm ...solid... safe... and as we arrive here, we are greeted by the most vibrant colours, the colours of the sky and the flowers: blues, greens yellows and some colours that we don't recognise... but they are beautiful and they are ours...off in the distance we can hear a bird or insect going about its business, and we have arrived here on the most beautiful of days... not too hot, not too cool. The weather is perfect... light perfumes floating on the air, feeling a gentle breeze on your skin.

Because this is your place, created by your imagination, I'm only going to place one or two things here, in this place... and as you look around yourself ... taking in the tranquillity of the scene ... being aware that this place is just perfect for all your needs... just take a few moments ... to explore...to feel...to sense... you will make yourself so at ease with this place ... that you will want to come back here...to this safe place. Your place... time... and time again.

You become aware... that somewhere in this place... deep in the garden... there is a small babbling brook... a gentle stream, just flowing, ebbing away, and moving through your garden... You don't know or even care where it comes from, or where it goes...you are only concerned with it while it passes through your garden.

The water seems to swell and ebb... in time with each breath... You know that flowing water is the breath of the life... that each breath is the life force of the cosmos within you ... a liquid flow a feeling of warmth... and (sexual) energy...and you know that this sensation was already there inside you... even when you stirred this morning ...that it is the flow of life, the essence of our very being... you can easily remember when it first began to grow.

How that liquid became heated, hot like lava and built... until somehow... It ignited, it became a spark of energy like flowing electricity, that spark became part of you from that moment.... it became ...and continues as a nervous eager energy.

I'm sure you have the idea that this is partly metaphoric, allowing the subject's imagination to do most of the work. By not directly stating that it is **sexual heat** and energy, the subject's imagination can and will fill in the blanks.

PTF SCRIPTING

Creating a personal transformation fantasy for your partner is best done with post hypnotic suggestion. The process enables the subject to fully immerse themselves in the role of another character, this may be a character that is able to do things that the subject finds too difficult to do, because of shyness self-image or guilt.

For example you might want to your subject to play at being a stripper, however due to self-perception issues (perhaps she is a little overweight,) the subject just can't bring herself to take on the role; she is embarrassed and feels awkward. And if she can't believe the role, it's going to be less than real and not enjoyable for either of you. Perhaps the idea of the Lolita character sounds like fun, or a porn star, yet your partner hesitates and simply can't find it in herself to play the role; then creating a PTF may be the answer.

Creating a PTF uses concepts from NLP modelling, lucid dreaming and Erickson hypnosis, all woven together to create a believable active scenario for the subject. The following example uses the porn star scenario. After you have studied it, get creative

adapting the principles to your own needs and make it your own.

After your induction:

Just relaxing now, deeper and deeper. Now I'm going to arrange for you to do something that you have always wanted to do, to become an erotic movie star; an adult entertainer who has appeared in many movies, with me as your co-star. Did you know there are many triple x stars who only work with their partners? Yes, you did know this didn't you? And you have always wanted to see and feel what it would be like to be in the adult entertainment industry. Well now you are, and you have been for some time.

You have been working in the adult film industry for many years and you are a well-known star. You direct, write and act in your own movies, because you are one of the most creative directors in the industry.

Many years ago when you first started, and you can remember this, you were shy and unsure, yet today, you are confident self-assured and creative, always coming up with new ideas and scenarios for your films, a true star.

Every sense you have tells you are good at what you do, and you enjoy what you do. Your mind is your creative sexual organ.

This brief example script creates believability, back story and purpose.

SAMPLE SCRIPTS IDEAS

Most of us come to the art of hypnosis through movies or stage shows and later become aware of the more therapeutic uses for hypnosis. hypnosis can be used to help your partner overcome fears, personal issues and bad habits, like nail biting or destructive behaviour such as overeating, and it has proven to be highly effective in areas of self-development, building self-confidence and esteem, one area that is of particular interest to the erotic hypnotist is guilt. We all have it at some stage, people who are new to alternative lifestyles may have personal conflicts, even go through levels of self-torture when dealing with what they want, and what society, family values and friends tell them is right.

You let go of all fear-based emotions such as blame, jealousy, guilt, anger and possessiveness. These negative emotions are now part of your past and you use them only as building blocks for a more positive future. You are independent and self-responsible and you fully realize that you are unlimited in your ability to create your own reality.

The following scripts should be used while the subject is in state, they are guides only, and from them you should be able to generate your own ideas and concepts. Mix and match them taking the parts you like and using them in all scripts is also a good idea.

STRESS REDUCTION

During this time deep relaxation... you are going to feel physically stronger and fitter in every way. And when you return to full wakefulness... You will discover that from this

day forward you are able to feel more alert... more wide awake... more energetic. Old energies and ways of feeling... thinking and being are returning and growing stronger each day...

You will discover that you become much less easily tired... much less easily fatigued... by the normal worries of the day... the things that used to bother and concern you, no longer do... each day you will become much less easily discouraged... much less easily depressed. Every day...

Every day you will become so deeply interested in whatever you are doing... in whatever is going on around you... that your mind will become completely distracted away from yourself... distracted away from your problems, your worries and concerns... you can even feel those fears fading now as I speak...

You will no longer think nearly so much about yourself... you will find that you no longer dwell nearly so much upon yourself and your difficulties... your problems or fears and you will become much less conscious of yourself... much less preoccupied with yourself... and with your own feelings. Every day...

And you will quickly discover.. that as you do this... as you practise this new way of being and thinking.. that as a result of this... new way of being... your nerves become stronger and steadier... and that your mind becomes calmer and clearer... more composed... more placid... more tranquil.

You will become much less easily worried... much less easily agitated... much less easily fearful and apprehensive... much less easily upset.

Every day, and each hour in that day You will discover that you are able to think more clearly... and you will be able to concentrate more easily. You will be able to give up your whole undivided attention to whatever you are doing... to the complete exclusion of everything else.

As a result of this... and because of this new way of thinking... as you practise it,, each day each hour as it becomes the way you are,, ... your memory will improve rapidly ... and you will be able to see things in their true perspective... without magnifying your difficulties... without ever allowing them to get out of proportion. Every day... you will become emotionally much calmer... much more settled... much less easily disturbed. Every day...

And as you practise this,, each day,, each hour in the day and as you become it... each minute within those hours ... you will become... and you will remain... more and more completely relaxed... each day and less tense each day... each hour every minute... and you will find that you can do this both mentally and physically.... And as you become... and as you remain... more relaxed... and less tense each day...

So...as you take on these new ways of thinking... And being... as you grow into this new you.. you will easily and quickly discover that you have much more confidence in yourself... more confidence in your ability to do... not only what you have... to do each day... but more confidence in your ability to do whatever you ought to be able to do... without fear of failure... without fear of consequences.... Without unnecessary anxiety... without uneasiness.

And Because of this... every day... you will feel more and more independent... more able to 'stick up for yourself'... to stand upon your own feet... to hold your own... no matter how difficult or trying things may be. ...

BODY IMAGE SUGGESTIONS

From now on starting this very moment, as this moment becomes a minute as the minutes become the hours of a day,, and as those hours form each full day...,of the rest of your life... you have a positive image of your body.

Whether your body is exactly where you would like it to be or not at this particular moment in time, doesn't matter... whenever you look at yourself or think of your body image you will do it in a positive manner. Looking at your body in a positive manner will help you to feel good about yourself and to continue to progress towards the body image that you really want. Thinking the right way about your body will help you get the body you want, and the more you think those correct thoughts the faster you move and grow toward your true body image.

You no longer think bad thoughts or say negative things about your body. Your body is your temple. It is your sacred private property. You own it and you want the best for it. So from now on you think only positive thoughts and have positive feelings toward your body. You are happy, confident, and progressing towards making yourself the best you that you can be. Each moment...each minute...each day... and you are going to find this surprisingly easy... much easier than you thought... it will be so easy to think in this new way, that you will wonder why you didn't just do it before,, so easy and so effective... that you will want to do it all the time it will become perfectly natural for you to think positive thoughts about yourself and how you look, ... feeling positive thoughts makes you feel good and confident and unafraid, and these are good feelings and its better to have good feelings ...isn't it, and the more you think and feel positive the better you feel and the better results you see... and the better results make you feel good... and those good feelings make you want to think even more positive thoughts,,

let us go a little way into the future... just now... to a time and place where these positive thoughts have worked for you,, where your thinking has created a new you.

Where it is good to feel pleasant and wonderful thoughts, Visualize yourself right now standing right in front of you... facing yourself ... visualize your body looking and feeling exactly as you would like to ... you have attained all of your goals already.... Imagine yourself wearing, the exact type clothing you would love to wear ... the exact style ... size... and colour ...see the smile on your face...feel that sense of success and satisfaction that you have,, for achieving your goal.. and you fully become aware now, ***that this person standing in front of you ... is you. You are this person ... this person is in you and you are in this person*** ... Feel good about yourself ... see yourself in front of you as the “goal” you ... and you know it’s perfectly natural to feel good right now... it’s good to have and to hold this sense of pleasure about how you feel and look... and its good and natural to give pleasure with your body and to receive pleasure with your body... and you have always know that this is true.. Haven’t you...

SEXUAL ENHANCEMENT

You are on a journey and you realize that on any journey ... every step that you take is very important ... even more important than the destination
During this time deep relaxation... you are going to feel physically more sensual and erotic in every way. Your whole body and mind are going to become a sensual template, a template upon which you can write your wants and needs even your deepest desires...

Each part, each section of your body is becoming aware of... being filled with new sensations and desires. Your sense of smell is becoming enhanced... supercharged... your sense of smell is becoming a powerful sexual stimulus,, each smell, each aroma, is touching your senses... your smell, and charging it with new sexual vitality and energy... your sense of smell is acting like a sexual organ, when you smell a flower... when you smell your partners after shave,, or the scent of his body, near you,, you become charged with new excitement, your mind becomes full of ideas and possibilities...

Your sense of touch is enhanced... everything you touch or feel makes you excited,, it’s as if your skin has now become your prime sensual and sexual organ, it longs, desires those senses. When you feel your partners skin against yours, or the feel of soft cloths on your body, you become aroused,, excited.. your mind will begin to be full of ideas and possibilities,,, in fact your mind even now is searching out new ideas, new places new senses smells and touches for you to experience,, your imagination is working finding creating new scenarios for you to be in,,

And you know deep inside yourself, that this is true...and in a sense has always been true,, you have always known this, and it is something you have always wanted...even asked for and now,, now you can have it and experience it...now.. It is you.

Even as you are listening to me,, your senses are becoming enhanced, each nerve each

fibre of your being is charged,, filled,, with new energy and dynamics a sexual sensual energy.. your sight is enhanced,, you see colours more vibrantly,, more brilliantly and your sense of vision is now your greatest sexual organ, each time you look at your partner, that sight will fill you full of sexual desire,, even looking at him\her from a distance will set your mind racing with new ideas new places... your imagination is even now seeking out new ways to fulfil your desires..

GUILT

Ask yourself am I dealing with false or true guilt? It is important to realize that you may be dealing with false guilt. It may be that you are too critical of yourself or that someone else has caused you to feel badly when there is no basis for it.

Do you have anything to apologize for? No you don't, do you, this feeling of guilt and displacement lies within your conscious mind... and you can let it go. You can simply release it, because it is not true, it is a feeling based on past experiences...things you have heard...other people's opinions,, and fears or worries about what they may think of you,, and what they think of you is unimportant,, what they decide is right or wrong is in most cases, completely wrong, and misguided, even when they mean well,, they are most often wrong

If someone is accusing and blaming you falsely you can work through the questions in your mind weigh the evidence about whether you have done something hurtful or wrong.

In the end , none can judge you except you,,
as we progress through these sessions you are learning to Accept yourself as a human being with fragility... faults ...dreams and desires just like everybody else is... in fact you are finding it easier and easier to let go and move beyond the guilt-trip.

No one is perfect. In fact many of the people you have listened to in the past could very well have their own problems and simply be reflecting onto you,, to make themselves feel better and you don't need that,, there is no need for you to accept that of or from yourself. No one can claim to be the best wife, housekeeper, dresser, professional or business woman, mother, single parent or most well-educated. Everybody feels bad about something, that's a normal part of being human.. From now on you will grow in understanding about your worth, your flaws and strengths. You will see things as they truly are, there is no longer any need to blow things out of proportion, no need to make things ,,or feelings bigger than they are ,,bigger than they need to be...

You keep your mind like calm water. You remain cantered at all times; this means to be physically relaxed, emotionally calm, mentally focused and alert. You are confident and secure about everything. You maintain a calm mind and you think only positive

thoughts. You no longer worry about things you cannot change. You are confident and secure, mentally at peace.

Every day... you will feel a greater feeling of personal well-being... A greater feeling of personal safety... and security... than you have felt for a long, long time. And because all these things will begin to happen... exactly as I tell you they will happen... more and more rapidly... powerfully... ... you will feel much happier... much more contented... much more optimistic in every way. You will consequently become much more able to rely upon... to depend upon... yourself... your own efforts... your own judgment... your own opinions. You will feel much less need... to have to rely upon... or to depend upon... other people. Their values or views about what is right or wrong...

THE HIDDEN OBSERVER

Anytime you have a subject who seems to feel that they can't be hypnotised because they know too much about the process or techniques of hypnosis, or feels that's they are too analytical to be placed in trance, you can use the hidden observer technique.

At any place in your induction where it seems suitable add the following lines,

“I have always found it amazing about hypnosis and the process of going into trance, that we are able to watch ourselves, move deeply into that state, of deep relaxation, it as if we can observe ourselves,, like the hidden observer, dropping deeply into trance,, we can go into hypnosis and observe ourselves going down,, we can be curious about the process, watch it happen and allow it to happen, observing it and being part of it at the same time... this is one of the wonderful things about hypnosis, that we can be curious about the process and be part of the process, wonder at it, examine it, try to understand it, and as part of that understanding, as part of that examination and observance of the process we become part of the process and go deeper and more soundly into hypnosis,, perhaps even deeper than someone who does not observe, deeper and deeper down the more we observe and understand the deeper this allows us to go...”

A FEW MYTHS ABOUT HYPNOSIS

Hypnotists have mysterious powers.

We have discussed this throughout the book, and the short answer is no. Franz Anton Mesmer, from whose name we get the word “mesmerism,” came up with the idea that he was manipulating his subjects with a mysterious power he called “animal magnetism.” This sounds more like an aftershave than a wicked power. However it has become fairly

obvious nowadays that any "power" resides in the person being hypnotized, and not the person doing the hypnotising. This is one reason that self-hypnosis (autosuggestion) is so effective.

The hypnotist employs various techniques and natural psychology to initiate particular mental states, though it is the hypnotized person who produces the state. Modern research shows that being hypnotised or being able to enter the state of hypnosis has virtually nothing to do with who hypnotizes a subject or what method they use.

That said, there are people who are better at using particular techniques than others. The hypnotist's real job is to lead and accommodate the subject into hypnotising themselves. So there are good and bad hypnotists, just as there are good and bad chefs, mechanics or pilots.

Myth: You won't remember anything.

Memory is a weird thing, given a normal healthy well-adjusted person. We never actually forget. Most people remember everything that happened while they were hypnotized. A few people do forget simply because they weren't thinking about it or didn't pay attention and others will "forget" if given post hypnotic suggestions "not to remember." Even then, however, the memory is not actually gone, and can easily be recovered simply by suggesting that they remember. And in most cases even suggestions to forget will wear off at some later time and the subject will recall all of what occurred.

Memories are always in the mind; given the right style of suggestion, the memory or consciousness of an event can be placed aside for a while, somewhere that the conscious mind doesn't have ready access to it. The usual experience, though, is that your subject will remember what went on. So perhaps good bit of advice here is to keep this in mind when getting your subject to do things.

A BIG BUNCH OF SAFETY STUFF

What if they don't wake up?

Don't worry they will. The first thing to realise is that technically, being hypnotised is not being asleep, so there is nothing to wake up from. The subject is merely concentrating to the point where they become unaware of what's going on around them, an altered state.

If perchance someone does refuse to wake up, just leave them. They will eventually fall into normal sleep and wake up normally. Never panic and slap them out of it, you'll likely give them a heart attack.

Another good technique is to simply tell them that if they don't wake up something will happen, like we are all going off to the best party ever and if you stay here asleep you'll

miss out. In my clinic I have just once said to a tranced client that, ***“its ok for you to stay here relaxing and deep asleep. In fact, stay as long as you want. It’s only ten dollars per minute to keep enjoying this time.”*** The client opened his eyes immediately after that.

So remember you can’t get "stuck" in hypnosis, much in the same way your subject can’t get "jammed" awake or "trapped" in sleep.

A PERSON CAN BE MADE TO DO ANYTHING UNDER HYPNOSIS

There is a lot of argument over this one. Things like the Manchurian candidate and bushy eye browed Svengali types making beautiful young women perform twisted and lurid acts, have given us the distinct impression that perhaps given the right conditions, we might be made to perform all manner of evil. The truth however is far from legend. The undeniable truth is, that while hypnotized, your subject is not only fully alert and aware, but in full control as well! Your subject is, in a sense, agreeing to be hypnotised. Given the training in this book or in various hypnotherapy courses and programs, it is impossible to make your subject do anything that they don’t want to do, or wouldn’t secretly do anyway. If a suggestion is ever given that they don’t agree with, or which goes against their moral or ethical code, your subject simply won’t follow it.

That said, there are ways that this may not be true, that we might be able to make someone do things they wouldn’t normally do, this however we be the subject of another book.

Well I hope you enjoyed exploring this small journey into the world of erotic and covert hypnosis, as much as I enjoyed writing it

My final advice...practise and enjoy...

LOUDER THAN A WHISPER

Bonus section

A small sample of what is to come in the advanced and intermediate erotic hypnosis books

LANGUAGE

CHANGING YOUR INNER DIALOGUE FOR SUCCESS

COVERT HYPNOTIC LANGUAGE PATTERNS FOR EVERYDAY USE

Contrary to popular opinion it is possible to make people think in a certain way to feel good about helping you joining you in your quest or even putting effort into projects that they might not even have considered under normal circumstances

Cult leaders do it, thing we remember most about Hitler and other charismatic political leaders was their seeming supernatural ability to excite and inspire a nation.

Successful public speakers and motivators are able to develop it as a trait, advertising companies have mastered the art of making us feel believe things or even take certain actions, sometimes over and above common sense.

This book will show you some of the most advanced techniques for getting people to agree with you, to think that your ideas are good, in fact that your ideas are better than average. These methods can be adapted for getting people into trance state easily and quickly

While none of these techniques are particularly hard or difficult to learn very few people are aware of them, each of us may know one or two that we use almost randomly as we

walk through life, using them ad hock, discovering them by accident. Perhaps you figured that if you could get people to smile they were more inclined to agree with you and to go along with your way of thinking, on the negative side many people discover early in life that various types of emotional blackmail get things to go their way. The problem being that even though these people may get what they want, it is temporary and people eventually feel bad about helping them.

Some of these techniques are so simple and easy to apply that you will probably wonder why you didn't think of them yourself, others will take some explaining of the psychology or understanding of human behaviour that creates them and makes them so effective. They will all take practice along with a readjustment of how you have been communicating and thinking.

There is no guarantee that these patterns will work one hundred percent of the time, you must take each situation as it comes, mixing and matching, working on every aspect of your communication from timing to tone to the order and choice of words you use.

How did this book come about?

Firstly as a stage hypnotist I started using these techniques in my show and found that many people would become hypnotized to various levels before being invited on stage to be part of the show.

Actually on many occasions people in the audience would fall under during the middle of the show. Other hypnotists began asking me what I was doing.

About the same time I had several therapy clients who for various reasons needed better communication skills. More effective way of getting their point across or developing relationships, some of these clients were business people others were individuals or couples, I started teaching privately almost in secret how to apply these techniques, the results for those clients where astounding, people started suggesting I write this book.

Others, usually my corporate sales or hypnotherapist friends and one acquaintance who was simply a manipulating son of a ... suggested strongly that I not write this book. The fear being that I would be giving away too many secrets. Ill express to you, the reader, and the phrase that I told each of them.

With Great Power Comes Great Responsibility

We communicate on many levels whether we realize it or not, words affect us emotionally.

Interpersonal communication where we talk to ourselves, intrapersonal communication where we talk to others either individually or in groups, the words we use in both these situations can change the entire feel and meaning of our message.

When we chat away to ourselves we are often talking ourselves out of really good ideas, as a hypnotherapist and counsellor I have helped many clients and friends readjust their internal dialogue.

Getting those people to be more positive, make better life choices and create action in their lives. Simply by changing the way they speak to themselves.

As part of the process and so that they fully understood what I was talking about I would give small examples, examples of how words effect emotions and how a simple sentence can deeply affect us. These small examples proved so effective and fascinating that people kept asking for more.

On stage as both a hypnotist who does charity shows and as a mentalist my job is to screw with people's minds. From making you think a certain thing on cue to reading what you are most likely thinking. Once again not only is this fun for the audience and for me as an entertainer but people keep asking me how I do what I do.

This book is the first step in the culmination of some thirty plus years, not only of research but actually applying these techniques and helping others apply them... Some of these techniques may appear hypnotic, almost magical in their effectiveness others will take many hours of practice.

Using them properly and adapting them to your life, communicating style and needs will not only be fun, it will increase your possibilities make you a better communicator and give you an advantage in most situations

Are these all my ideas?

No, these techniques are not new, much of this work is based on the work of many incredibly gifted fore runners in NLP communications hypnotherapy and other fields such as psychology. Luminaries such as Robert Dilts, Richard Bandler and of course Milton Erickson, all I did was apply them, use them and later adapt and create my own techniques something you to will be able to do as you practice them,

How to use this book and the techniques

You can read the whole book through once, or the recommended several times, to get a handle on the techniques then choose one or two techniques and get out there and practice, practice, practice.

Where ever possible I will explain the psychology behind a technique, what the effect on the mind and emotions is. Along with different examples of how they might be used in business, personal relationship even in some case its therapeutic use, perhaps even how I utilize these techniques on stage during a performance. Because the more you understand the easier it will be to apply them

Thus giving you enough information to adapt each to your specific needs

THE SOUP

As you work through this book you will discover that many techniques are not designed to be used alone. You can mix and match them as you go, a simple ten minute conversation can involve numerous applications all working together to make somebody feel or behave differently

KNOW YOUR OUTCOME

You must know what it is that you want achieve, when applying any of these techniques. Have a goal in mind and work toward it. Many people already know a smattering of these techniques and we all know a salesman who uses them. Most of us however stumble through conversations not really knowing what to say next, let alone what the result might be. This is one reason why so many men are shocked or caught off guard when their wives or partners have issues. And want to “talk”

Delivery

We communicate on five main channels

VOICE

BODY LANGUAGE

TONE

TIMING OR PACE OF WORDS

CHOICE OF WORDS

Many of these techniques will employ more than one of these principles or channels, this is where practice comes in, developing your own pace and style of speaking or using the skills as you learn them. Don't expect to get it right straight away, work at it, be willing to adapt and not get stuck in one way of doing things

As you apply these techniques you are going to have a direct effect on a person's state of being, mostly you will affect whether they feel...

Good or bad about something

Their self-image

What they believe

Their memory

What they do next

In some cases the actual functioning of the brain

Plus a whole lot more

Rather than detail all these now and the process of soup I will now get to the techniques, explaining as we progress through the book. Remember practice them, enjoy them, many of them will be directed at you and how you can communicate more effectively with your inner self. Only use them for good, creating positive change in a person has more rewards, getting them to do more for you than any other method. If you can bring a smile to one person each day and help to improve their life you will be doing what we call creating memories

Keep in mind that at the end of time, all you or anybody else will be is, a memory, that's all you can leave behind, those memories are far more powerful and meaningful than any riches you may be fortunate enough to leave as a legacy. So therefore if you are actually going through life creating those memories, then why not create the very best ones.

TAGGING

I Was Wondering Technique

Let's start with the basics; this technique is a good place to begin the technique gives you power in any conversational situation because it removes the pressure from the speaker and the listener.

We can soften any negative statement by applying it. Hide a direct command in a sentence that starts with it (we call this front tagging) and it provides you with an escape clause when speaking your mind and find that the other party starts disagreeing with you.

Keep in mind that the first rule of any communication process is not what you say; it's what the other person hears. What is heard determines the nature of your message.

I WAS WONDERING.

For example in my clinical work I might ask or state to a client that

'I was wondering if you are ready to give up smoking today',

Or

'I was wondering if you will give up smoking today'.

At this stage two very important things have occurred firstly I've issued a CHC or hidden command it's designed as a normal statement.

“Give up smoking today”

Secondly I haven't issued it as a command because as far as the listener is concerned 'I was just wondering'.

This technique can be used when asking a husband to mow the lawn or a wife to clean the house (not that you don't) these are just examples

I was just wondering if you will mow the lawn today

Or we can soften the statement by saying

I was just wondering if you will be able to mow the lawn today

As we learn more of these techniques we are going to use our soup and combine or mix many techniques showing you how to deliver this more effectively

Another example I use in my clinical hypnotherapy work is as a client enters the office I might state

I was wondering if you are finding it easier to relax now

Again I will not use this technique by itself I will soup it combining it with my knowledge of the client mixing it with several other techniques. This is done in a natural conversational way that is comfortable and relaxing for the client and makes my job a lot easier.

We will return to these examples throughout the book showing you how to adapt them creating a language soup that truly affects peoples

In the dating situation you might use the phrase "I was just wondering what you were doing next Friday" or "I was just wondering what you are drinking"

Placing a tag at the beginning of a statement changes it into something else entirely. Next time you are in a heated debate with a loved one (as it is with our loved ones that most heated debates occur) instead of reacting to your emotions and scream

"Listen here you misdiagnosed piece of renal crap shut up so I can speak"

Instead say something to the effect of,

I was just wondering if there is a better way we can handle this

Another example from therapy is how many weight lose clinics will apply this simple front tag to motivating their clients.

Rather than saying

Ok let's lose some weight

Many are now asking

I was wondering what the best way for you to get to your ideal weight might be?

This works on many levels it appeals to the inner nature of the client and gets them involved they become part of the process; it also reframes the situation it is now not about losing extra weight it is now about gaining an ideal weight.

This is a reframe or a reversal and by the end of this book you are going to fall in love with them, they are one of the most powerful techniques for altering what you are saying into something that is heard

Finally there are right and wrong ways to use this technique it will take a little practice and you must feel or read each situation as it occurs, for example in the dating situation it might not be correct to say “I was wondering if I could buy you a drink” as you will learn as we progress through the techniques this statement is closed and may result in a negative response such as

“No you can’t buy me a drink”

Whereas asking

‘I was wondering what you are drinking‘

Implies an answer of either coke or the preferred alcoholic beverage, you may be asking for a completely different reason.

Similarly while

“I was wondering if you would go out with me on Friday”

Is more powerful than

“Will you go out with me on Friday?”

It can still get a negative response as opposed to

“I was wondering what you are doing on Friday”

This should cause the listener to respond with, whatever it is they have planned for Friday night or a statement that alerts you to the fact that they may be available on Friday such as

“I really don’t know I have nothing planned”

The point of this short and direct lesson is to alert you to the fact that, placing certain tags at the front of your statements will alter the feel of and reaction to the statement, as you move through these pages you will discover many more

SHUT UP

There is nothing worse than being labelled as a manipulator, even if you were trying to manipulate someone into doing the right thing, the word manipulation has a bad rap

people don't like to feel that they were coerced into action either positive or negative, this first technique offers you an "out" in the early days of applying these techniques and because more and more people are becoming aware of them you may find the occasional person accusing you of using some sort of mystical influence, here you can always answer with "no not at all I was just wondering that's all"

In the erotic induction process you might use the statement

"I was just wondering if you can recall your strongest most powerful orgasm"

"I was just wondering if you can learn to let go of those inhibitions that were holding you back"

I was just wondering what it feels like to let go"

Each of these and others we will discuss can be gently worked into both the testing or convincing stages and the induction.

THE 'MAYBE' TECHNIQUE

As described in the I was wondering technique, the maybe technique provides you with an "out" in this case you're not making a statement that could be argued with you are asking a question that requires some type of answer.

Maybe you will learn to use these techniques. Maybe you will combine these first two techniques into applications that will help you to communicate more effectively

Maybe you'll clean your room today

In the therapy situation I might use statements like

Maybe you'll learn to relax today

Maybe you'll learn to listen to your wife more

Maybe you'll be able to be more relaxed around this issue with your husband

And the classic

'Maybe you'll dream up new ways of being successful tonight'

The maybe technique is an internalizing technique; it is very difficult for a person to hear such a statement without looking inside themselves and wondering whether or not the statement may be true.

Naturally there are different levels of this, some statements might not be right for everyone, the better you know a person the more likely you are to adapt your speech and create sentences that affect them.

YOU PROBABLY ALREADY KNOW THIS

You probably already know how effective these techniques are and you are probably already thinking of ways to use them in your daily life

Now that you have a few “outs” and have seen how they can affect a person’s state or mind set, it’s time to practice a statement that actually causes a change in what the person is thinking or feeling.

Like any good hypnotherapist I have a really comfortable chair in my office

During therapy sessions as a client sits in the chair I will say something like

You probably already know how comfortable these chairs are

Or during my stage show s volunteers are coming on stage for the induction I will casually state

You probably already know that great shows involve many volunteers

Or

You probably already know that you’re going to get up on stage tonight and be the star of the show...

You probably already know how easy it is to relax and let go of your tension

And later

You probably already know how good it feels to relax

Such statements are delivered so casually they bypass the normal restrictions of the conscious mind and the volunteers actually feel that yes they do know at some level just how nice it feels to relax. Those who just casually thought about getting up on stage now believe or feel that they were thinking about it all night.

Parents can use this effectively to get kids to clean their rooms

You probably already know how much better it is to have a clean and organized room, how much more fun it is,

In relationship counselling I might turn to the husband and say

You probably already know how much easier it is to listen to your wife and let her get things off her chest, deal with her feelings and just air things,

what happened here is that the important statement has been hidden in a larger statement this helps it to bypass the conscious reasoning and sneak in, the husband will believe that he does know this even if he has never actually had the experience,

A good example of how effective this can be is the wheelchair incidents. Over the years I’ve had many clients who are restricted to wheel chairs for various reasons. (Notice I said restricted to, we will look a reframing a bit later on)

Several felt that because they were in this situation they had trouble meeting members of the opposite sex, actually meeting and chatting weren't the problem it was developing a relationship. Thus the following sentence was constructed for them

You probably already know how much fun a wheel chair can be

One client even used it to pick up girls, he would begin normal light hearted chatting then once it developed to the stage where he was going to ask for a date, yet felt that for various reasons the lady in question would start coming up with excuses, he would actually say that sentence

You probably already know how much fun a wheel chair can be

And resistance to him and he's chair dropped Steve ended up getting a lot more dates began feeling better about himself and eventually married

Now is a good time to mention softening. As a mother you might feel inclined to use this technique on your children by stating

'You probably already know that if you don't clean your room your father is going to flail the skin from your body and sell you into slavery'.

As a therapist using these techniques one might be inclined to say

'You probably already know that you are going to die a horrible painful death if you don't stop smoking'

Or

'You probably already know that if you don't listen to your wife she is going to have an affair with the guy who cleans the pool'.

Or 'you probably already know that being restricted to a wheel chair is not the end of the world'.

You get the idea, these are all negative statements, and even if they are meant to be positive they will come across as negative and have a result that is totally opposite to what you wanted

Think about what you're saying construct each phrasing carefully, know what it is you want to achieve, know your outcome

'You probably already know how much easier you will breathe and take in air once you give up smoking'

'You probably already know how much more pleasant things are when you listen to your wife's needs'

'You no doubt already know how much better you'll feel when you get to your ideal weight'

I'll give you an example of just how powerful this technique can be in therapy I had a client many years ago who had a problem with drinking, he considered himself an alcoholic and had tried various STEP programs to no avail.

It turns out he wanted to stop drinking, yet not give up other parts of his life. Most of these programs involved giving up virtually everything connected to the drinking.

After talking for an hour or so I constructed a sentence, simply one line, a virtual throw away statement that rewired his brain on so many levels that he was able to rethink and start the process of taking control of his drinking

He took personal authority over his habits and reported to me later that he had perhaps never actually been an alcoholic, he just needed to be more aware of himself his own limitations and have more control in his life, and the sentence was this

“Well Peter, you probably already know, what it feels like when your body is sending you signals, that it's had enough to drink and it's time to stop”.

From this point on Peter found it easy to listen for those signals he became aware of them, they had always been there Steve simply hadn't been aware of them or had chosen not to listen to them.

Delivered at just the right time in the conversation, in just the right way this simple sentence managed to have a positive effect on the rest of Steve's sessions with me and his life. As a therapist you probably already know when the best time to deliver these statements is, don't you

What the 'you already know' statement does is, it changes the minds inherent need to reject information that it doesn't feel good about, causing the listener to look inside and check whether or not they do already know this, this mental act of looking inside may only last a second or two but it has the effect of tuning into the sensations coming from the body and connecting them to the statement just heard.

We can tag doubtful or unsure statements with this technique making them project into the mind of the listener more effectively

You can trust me

I won't cheat on you

My plans for this business will work

Time will heal this

Are all statements that if delivered straight might cause the listener to feel worried or concerned about something, even if they are unsure exactly what those worries are.

Now listen to them again with the you already know tag

You probably already know from experience that I won't cheat on you

You probably already know that my plans for this business will work

You already know that you can trust me

You know that time will heal this

Even just by reading these lines you can almost feel the difference in the approach and delivery of each of these statements, the tag turns things that are unsure in nature into believable statements even when they might not be one hundred per cent accurate they will feel as if they are.

We all love to hate compliments

Here's a simple experiment you can do at home,

Next time your partner comes out all dressed up from twelve hours of getting ready and putting on her makeup, if she is female or if he is male a five minute clothes throw session.

Change your compliments using the tags we have learned instead of saying

You look really nice today

Say something like

You know what that outfit does for me

It's a reframe or reversal of the complement normally if you say you look nice you will get a response like

OHHH this old thing

Or I can never feel good about how I look

Reframing it with this tag still delivers the complement yet now there is no arguing, it's about what the dress does for you not how it makes them feel and look it's about how it looks to you and makes you feel.

She will spend the rest of the night feeling that she has had a complement and feeling good about herself.

I've had occasion to train sales people in many of the techniques used in this book, many have successfully adapted the statement tag for example

You probably already know how this computer will increase your effectiveness at work.

Or

You probably already know how much better games look on this graphics card

Let's assume that your partner is suspicious that you may be cheating or be spending too

much time checking out the opposition and to reassure them you say

“You have nothing to worry about”

Chances are they will immediately think that they do have something to worry about

As opposed to the statement

You know you have nothing to worry about

This simple tag at the front of the statement can change the whole feeling of that statement we can make it even more powerful by reversing it

You know it makes me feel more secure in us, when you worry like that

This what we call an ‘ambiguous statement’ or phrase it can mean many things on many levels we will talk about them more later, for the moment though, unless you stupidly deliver it in a tone of sarcasm, it will rewrite your partners internal feelings about the whole situation, it effectively redirects the concerns away from you having a roving eyes to how it makes her feel.

Just as a personal note; if you are checking out other women with the intention of finding a new partner don’t waste your time or your present partners, do both of you a favour, move on

Another therapeutic situation might be weight loss, where statements like

You probably already know how much healthier you feel when you are your idea weight

Is very powerful creating a mindset that leads to the client being happier about making choices that will result in weight loss,

In the dating scene

This is a brilliant technique practice have fun with it, always lean toward the positive in what you’re saying and you probably already know that this will work for you

On a deep level you probably already know how effective these techniques can be, here you are adding a definite command to look inside to examine your feelings about whatever is being said as you.

Using the technique you will soon develop your own style of pacing and delivering them, even perhaps to the point where it becomes natural for you to speak and construct your sentences or statements of intent in new ways, on a deep level you already knew this didn’t you.

The part of the statement that works is the

‘On a deep level’ tag at the front

This directs the listener to things that are already known and even if the statement might

not be strictly 100% true it will be connected to something that is true for the listener.

DON'T TOO QUICKLY TECHNIQUE.

Over the years that I've been practicing therapy with people, I've taught many of them how to readjust their internal dialogue, it seems that we are constantly talking ourselves out of what are really good ideas, like starting a business going back to school, developing better relationships and so on.

We actually talk ourselves out of these good ideas, our internal dialogue cheats us, lets us down directing out attention away from the possibilities and into failure or at the very least staying exactly where we are.

I give my clients exercises in rewriting this internal dialogue by having them practice NOT using certain words one of those words is

TRY

We should never try we just do or don't do something

Trying is not succeeding it is attempting and attempting is exactly what it is an attempt.

How often have you been driving along alone in your thoughts and said I should really try that, I should try to start that business I've always dreamed about

I will try to be better to my husband

I will try to listen to the wife more

I will try to go back to school

Each of these statements sounds positive on the surface yet they are attempts at something, attempts that in most cases never move beyond the initial thought process the actual doing may never happen.

Have you ever thrown party, called friends to invite them and some of those friends use the line 'Ok I'll try to make it'

We soon discovered that those are the very people who did not turn up at all.

Have you ever been to a business meeting and said here's a new way we could do this or here's a method we should implement?

Management has replied "Oh we tried that and it didn't work".

When you know full well they didn't.

In couples counselling I often pull many people up when they use the expression such as "I'll try that" or "I'll try to be more open".

The word 'try' when attached to any sentence or statement of intent causes the subconscious mind to believe that you have already done it

If you have done it or attempted it in the past and you failed then why should you do it again, why try again with something that you know (believe) will fail.

I teach my clients to be aware of when they are using the word try both internally and in general conversation, and to listen to others using it, you will be surprised at how often we use it in casual conversation and allow this simple word to redirect our thoughts, feelings and emotions. Once we feel something we are inclined to act on those feelings, and try makes us feel there is little point in pursuing a certain line of action.

There are twelve basic words that have these negative emotional effects on us. I teach clients how to not use them or to realign and reframe that internal dialogue into something more powerful and positive.

The word try however for the moment has another effect that we can use constructively to create change in a person cause them to feel something different and in many cases to act differently.

THE TRY EFFECT

Ask a person to try something and they are unlikely to succeed, this doesn't mean sentences like "try to drink this coffee" will have this effect. Chances are they will drink the coffee and make a fool of your new found mind powers

What it means is a reversal of the natural way we have been trained almost since birth to respond to certain words as in

"Try not to feel better about that"

The old phrase don't think of a hippopotamus is more powerful when delivered with a try

As in

Try not to think of a hippopotamus

Try not to feel happy about this

Try not to agree with me

I've used the following line in weight lose sessions to great effect

Try not to eat more than you can next meal

It's a reverse positive

The brain or mind of the client expects the therapist say something like

Try to eat less next meal

Yet as we have discovered the mind will see this eating less as a failed attempt and may be inclined to eat more, so by reversing it

“Try not to eat more” we are asking them to try and eat less but in reverse.

This effect also comes from the principle that about 90 per cent of the time people ‘speak’ the opposite of what they ‘mean’

You may have had the experience of a person saying ‘you can trust me’ only to discover later, that this was the first person to break your trust.

Imagine the person who says ‘I don’t like gossip’ then starts an inclement round of telling you all the local news, gossiping, or the person who says ‘I’m going to start a business one day’ and never does.

Whenever a person says something like this and you believe they are speaking in the opposite, reverse it and create a mind altering sentence that propels them toward their true goals, this is great news for therapists who want to help clients to move forward.

‘I’ll try to listen to my wife more’

Becomes

‘Try to avoid not listening to her’

Powerful stuff, if mixed with the next technique can lead not only to change in others but massive changes in yourself just by realigning your own internal dialogue.

In my stage show I use the concept very effectively, I ask the audience to interlock their fingers leaving the two pointer fingers extended, then have them imagine that the fingertips contain very powerful magnets, which are even now drawing those fingers closer and closer together in fact the harder you try to keep them apart the more powerful that magnetic attraction becomes try harder to keep them apart and notice how they are drawn together until they touch

This psychological illusion relies on a scary fact about human nature, as soon as the mind hears the word “try” it believes that failure is eminent, that the fingers will touch, because they will fail to keep them apart.

As I stated at the beginning of this book, words are incredibly powerful. Even the simplest of phrases has an emotional effect on virtually everyone who hears it; from now on you should be intrinsically aware of this and speak carefully and with intent.

TIME

If you can screw with a person’s time line you can alter the way they perceive things, the way they feel about things and the actions they will take concerning those things.

For example we showed how someone who tries to attend your party might not actually attend or are less likely to

So next time this situation occurs do something like this

Don't arrive before seven that's when we open the keg,

Altering time gives a sense of subconscious urgency to a statement and often the need to complete some action.

For example a friend of mine kept leaving messages for a particular business associate and for whatever reason that person failed to return his calls. After a bit of coaching we came up with the following message

'Hi John its Fred just checking in about that contract but please don't call me back before 7 tonight as I'm not available till then

Cheers'

Fred

At 7:01 pm that night John was on the phone for some reason he felt it necessary even urgent to call back.

We can screw with time in other ways, for example getting the kids to clean their room a mother might say

'Don't clean your rooms before 3 o'clock'

Because they simply want to stir the fat most kids will start cleaning their rooms straight away, naughty aren't they?

Here we are combining the techniques of reverse thinking, time and the try technique all combined into a clever soup that causes people to rethink what they were thinking or even not thinking about a certain thing, then to act on it and act quickly.

Creating sense of urgency is an important and highly effective technique then reverse that sense of urgency makes it doubly powerful.

In therapy I have used such statements to great effect

'Well let's not give up smoking too quickly let's get the body used to it'

Or

'Today is not a good day for you to let go of smoking'

'You don't want to lose weight too fast it can damage your health'.

Don't clean your room too fast take your time

Altering someone's perception of time is an effective way of reconstructing our sentences to have a greater effect on those listening

THE CHAPTER AFTER THE LAST ONE

If somebody thinks or feels that something is their own idea or made the discovery

themselves or joined the dots they are more likely to go along with it.

In therapy the idea was first written about by Carl Rogers as a process of self-discovery or self-healing, where the client would talk and the therapist would listen allowing the client to reach their own conclusions just by asking key questions

‘I don’t know what to feel about this’

Ok what if you did know

‘Well I’d be sad about it or angry’

If we construct our sentences in such a way it allows the listener to fill in the gaps

For example the wife who wants her lawn mowed might say

Do we need the lawn mowed yet?

Can you imagine situations where you will use these techniques?

What have we learned thus far, we know that we must firstly know our outcome don’t start talking or using these techniques unless you know what the end result for you is, in fact it is better to know the end result for all parties in a conversation work toward win-win situations,

We have learned that you really need to shut up, even if you have the best of intentions in mind somebody is going to get upset if they believe that you are employing any kind of technique to influence them.

Imagine what would happen if somebody stopped you mid conversation and started accusing you of using some sort of hypnotic mind trap, then started blaming you for everything that ever went wrong in their life, it has happened.

And even though religious groups such as fundamentalist movements and even some new age groups use these techniques all the time they frown upon them, deny they use them, and even in some cases say they are the work of the devil.

We have also learned that words have a definite effect on a person’s state, it is after all how we communicate, you cannot have an experience in the world and share that experience with me, without using words, the words you chose can help me imagine the experience, feel the terror, share your fun or even taste the food.

THE ‘CAN YOU IMAGINE’ TECHNIQUE

Asking someone to imagine almost anything actually gets them to imagine that experience or relate the information to something they already know and understand,

Imagine that you’ve been sky diving and you are trying to relate that experience to a friend who has never jumped out of a perfectly good plane.

At first you might think it's difficult to convert that emotion, that exhilaration yet as you talk and describe the experience your friend seems to understand what you talking about. This is because your friend has been in high places and is extrapolating your story to his own experience and along with you imagining what it would be like.

Asking someone to imagine something is a very powerful technique when done in the right way. During therapy I might ask a couple to imagine what it would be like if a particular problem did not exist or have any influence on their lives.

A classic example is the husband who kept leaving the cap off the tooth paste I asked the wife it was actually important, she said it wasn't it just annoyed her because that's not the way her family had done it.

I then asked if she knew or could imagine anyone who wasn't annoyed by it. She did have a friend who this type of thing didn't seem to bother, I then asked her to imagine what it would be like if she felt the same way about it as her friend,

Moments later that problem didn't exist for her, because by imagining it, she had to bring it into her own awareness, to feel it and wonder what it might be like.

A few of my younger friends spend some time and resources downloading dating manuals from the internet, these manuals by suspiciously named NLP and mind seduction experts, claimed to be able to get the reader more dates more romance even causing women to fall in love with you or become hopelessly attached to the idea of you.

Most of them are a simply reworking of the techniques in this book, the remainder where descriptions of various ways to get your target girl to imagine what it would be like to date you.

So if you are thinking of getting one of these manuals let me save you some time or money

Get someone to imagine the best date, night out or fun time they have ever had then connect that happy memory to you

There you are how easy was that?

Just try not to imagine all the dates you can now get with this technique

Whether it be for dating, self-improvement, motivation or counselling the imagination is one of our most powerful resources, if a person imagines themselves failing at some task the imagination will win every time, so getting them to imagine themselves succeeding is the way to go.

On stage I might use the following phrase "can you imagine a time when you were so relaxed, so comfortable that you just drifted off into a deep relaxing sleep".

The phrase is said as part of a larger induction and not really listened to, volunteers are

still wondering when I'm going to start hypnotizing them, well guess what I just did.

Often I find myself in situations where people who know what I do, will ask for advice about various problems, perhaps phobias or concerns, at other times they will want to test my supposed hypnotic powers. I meet challenges in a specific way but problems are much easier issue.

First I might ask them to imagine what it would be like if they didn't have that fear, say spiders for example, this is after I check that it is actually a problem and not a simple respect for the fact that they are nasty things that can sneak up on you, but a real life altering fear, like not being able to walk into a room without checking that there are no spiders,

Then I tell them that I'm not going to hypnotize them, probably because we are in the middle of a party or at a restaurant, but I am going to get them to relax for a moment, just deeply enough that I can access the subconscious

I give them a little talk I've developed on this and then I hypnotize them

One of the first things I will say is

'Just imagine that you are hypnotized, even though you're not actually hypnotised, yet, I want you to imagine or pretend that you are'

To pretend or imagine something, at least a part of you must know what that is like and you will become hypnotized

Be aware I'm not giving away my whole technique here just the imagining part, however the astute reader will notice that the word 'yet' is a specific type of single bind that implies that the subject will become hypnotised, it's just a question of when and how, you are creating an assumption within the subconscious mind.

Ask a child to imagine that they might be a princess or a cowboy and they will have no trouble at all, and then ask them to imagine picking up their cloths, job done.

Ask the boss to imagine his business making more sales then ask him to imagine listening to your new ideas, job done,

THE ASKING FOR ADVICE TECHNIQUE

Research shows us that people tend to like you more if they do you a favour not the other way around, we are taught from early child hood that we should be sharing, caring and do favours for people and they will like us.

What we forget is that others have this same programming, they feel that if they are caring and share with us or do us favours that we will like them more, and everybody wants to be liked.

A very good friend of mine had racked up an extraordinary amount of fines. As a young

carefree spirit he had avoided paying those fines through a combination of laziness along with being too busy chatting up girls to pay any heed to the impending doom of a fines collector banging on the door, most of us know this bad feeling so he asked me what to do

I suggested he go to the finance company and ask for help. Take the 'what should I do' approach 'you are the experts can you help me', it worked. By dealing with the guy behind the counter as a friend and asking for his help my friend had appealed to that need we all have to be liked

Most people will virtually bend over backwards to do things for you if they believe that you need their help, that it was them that you turned to in your time of need. And all it takes is a simple readjustment of your language,

Yes there are people who relish the power given them in some positions they wrongly feel that they have been given the power of life and death over you, and if you ask them for help they will do everything they can to screw you over, move on ask somebody else for help

Next time you have a problem with large company find out who your contact is and ask for their assistance, tell them that you are lost, don't know what to do, and ask for their advice on what to do. You might even say that they were recommended by someone else, that they are the person to see

Most people will go in at some level of attack or accusation that the company is up to no good or ripping off their customers, the person you speak to on the phone will most likely have been dealing with this attitude all week. If you are polite friendly and actually treating them like they know their job and may actually be able to assist you, not only will they be pleasantly surprised they will go out of their way to help you.

On another occasion I had placed an advertisement in a magazine, at the time I was lead into the ad by a very good and forceful salesman who actively railroaded me into saying yes to the ad,

He actually asked for my help 'because' his magazine did not have a hypnotherapist and they needed one to advertise.

At the time I was stone cold broke and quite honestly unable to pay the extraordinarily large fee, basically I felt that I'd been ripped off

So I reversed the process after many avoided phone calls and not wanting to deal with the matter because I was angry, I decided to at least have a go at what I'd been preaching to my clients, next time they rang demanding money I asked for help

The ad was wrong it did not say I was a hypnotherapist it just said weight loss and my phone number, 'can you help me out what should I do, nobody will call and if they do

they will call under the impression that I'm a diet company, I am defiantly going to lose clients through this so I need your help can you work this out for me.

The ad was rewritten and I got the next three instalments for free I did not blame the person ringing and shifted the fault to either the printer or somebody else down the line, I even treated the person on the phone as if they owned the company.

As parents it might be advisable to ask children to help rather than 'clean your room'

Say this

I need your help with some important stuff and it would help me out if you can clean your room

Treating people like they are experts and asking for their help is an over looked technique that has a power all its own, it builds instant rapport and will solve more issues than you might imagine. Use it

When I first started my radio show, all I had was an idea and a vague hope that I could get it on air, I walked into a radio station which in itself is unusual, and normally they would deal with people through phone or emails.

Standing at the reception desk I said something like the following

'I was just wondering if you could help me you'd be the people to talk to, how do I get a radio show on air, who do I see what should I do'.

Because the show was unusual in its format I would have found it very difficult to describe the concept in written form, to 'sell' it I needed to pitch it, transfer my excitement and passion for the idea in words

The receptionist called a station program manager and he asked what have you got, the rest is history.

Footnote even as I was writing this chapter I applied the technique, by asking people for help, rather than just reading the chapter and telling me what they thought, I said I need you help with this, the result was that even those people who would normally have avoided even the slightest interest in a project that involved reading anything, helped me out by reading the chapter even my laziest of friends rushed to help me by reading the entire manuscript.

BECAUSE

My mother used to ask us some ridiculous things as kids, things like

Clean your room, water the garden, be nice to your sister along with a host of others

Like any kid I would ask why

Just because that's why, was her answer

Had my mother read this book or others like it, she would have known she was only a few words away from an influencing technique that is now famous in psychological circles. The because technique

Like the previous examples this technique is so powerful when used correctly that what your saying doesn't necessarily have to be true,

I'm not condoning lying what we mean here is that it doesn't have to be relevant to the present situation

The following experiment has been performed in universities all over the world, an office photo copier is organized to be fully booked out people are lined up waiting to use the copier, then another person tries to jump the line, normally this is considered bad form. However when someone says can I jump the line or get ahead of you, because I'm late, or because my mother is on the phone, the whole dynamic is changed, using the word because creates a plausible reason within the mind of the listener.

“just sit in the chair because it will help you to relax’ is not true, a certain chair will not make you relax any more effectively than any other chair, yet the sentence seems to make sense.

A PERSON MIGHT

We spoke before about tags and how the most important tag you can use is the person's name. It creates focus and virtually forces the attention of the mind to what comes next, since early childhood we have been indirectly programmed to respond to our names.

A sentence or statement can still have power if your name is not directly at the beginning depending on the way a statement is formed, and of course depending on what you want your message to be.

The a person might tag can be placed in front of a name to give it more internal power, giving the statement a slight authority shift,

‘A person might John, take the lessons of today and be able to let go of the past’

In therapy this is a powerful technique especially when attached to a deep meaningful metaphor about healing the pains we still carry with us from past experiences,

‘A person might Mary be able to let go of the anger and listen to another's point of view’

We could even shorten this

‘A person might Mary be able to see this from another point of view’

Like some of our other tags this also provides you with an out in some situations, you are not saying that Mary can do this you are simply stating that someone might be able to.

In most cases however this tag in a statement will cause an authority shift ‘if someone

else can then perhaps I can to’.

In therapy I will use a CHC in the second part of the statement in the example of weight lose I might say something to the effect of

‘A person might Sarah find a reason to make losing weight actually seem like fun’

When delivered correctly in a casual almost throw away manner this is a very powerful statement, the hidden command was

‘You will find a reason to make losing weight fun’

It was hidden in the rest of the statement and is able to slip in past the conscious reasoning, or that part of the mind that rejects the idea of losing weight as being fun, in fact in most cases we naturally believe that losing weight is not fun at all.

However we now have a sense that or believe that some other person has found it fun and there is no reason to think that you couldn’t as well.

This is a powerful tag and like others you should practice it once the opportunity arises or a situation occurs where you feel that it is suitable.

CAN YOU IMAGINE SITUATIONS WHERE YOU WILL USE THESE TECHNIQUES?

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Fin

