Trance-formations

Neuro-Linguistic Programming
and
the Structure of Hypnosis

by
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and
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# Contents

**Foreword** 1-4

I  **Introduction** 5-33
   - Exercise 1  8
   - Exercise 2  11
   - Exercise 3  27
   - Summary  33

II  **Simple Inductions** 34-69
   - Verbal Pacing and Leading  35-38
   - Exercise 1  38
   - Nonverbal Pacing and Leading  43
   - Overlapping Representational Systems  44
   - Accessing a Previous Trance State  49
   - Naturally Occurring Trance States  50
   - Exercise 4  54
   - Discussion  56
   - Anchoring Trance States  61
   - Analogue Marking  63
   - Exercise 5  66
   - Discussion  67

III  **Advanced Inductions** 70-98
   - Leveraging Inductions and Pattern Interruption  70
   - Overload  80
   - Stacking Realities  85
<table>
<thead>
<tr>
<th>Section</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excrise 5</td>
<td>88</td>
</tr>
<tr>
<td>Incorporation and Dealing with Abstractions</td>
<td>90</td>
</tr>
<tr>
<td>Benediction</td>
<td>97</td>
</tr>
<tr>
<td>IV Utilization</td>
<td>99-136</td>
</tr>
<tr>
<td>Process Instructions</td>
<td>118</td>
</tr>
<tr>
<td>Generative Change</td>
<td>116</td>
</tr>
<tr>
<td>Exercise 7</td>
<td>118</td>
</tr>
<tr>
<td>Clean-up Routines</td>
<td>120</td>
</tr>
<tr>
<td>V Reframing in Trance</td>
<td>137-177</td>
</tr>
<tr>
<td>Introduction</td>
<td>137</td>
</tr>
<tr>
<td>Reframing</td>
<td>147</td>
</tr>
<tr>
<td>Reframing Outline</td>
<td>159</td>
</tr>
<tr>
<td>Discussion</td>
<td>160</td>
</tr>
<tr>
<td>VI Specific Utilization Techniques</td>
<td>178-200</td>
</tr>
<tr>
<td>New Behavior Generator</td>
<td>178</td>
</tr>
<tr>
<td>Deep Trance Identification</td>
<td>185</td>
</tr>
<tr>
<td>Pain Control</td>
<td>189</td>
</tr>
<tr>
<td>Amnesia</td>
<td>192</td>
</tr>
<tr>
<td>Recovering Personal History</td>
<td>196</td>
</tr>
<tr>
<td>VII Calibration</td>
<td>201-212</td>
</tr>
<tr>
<td>Exercise 8</td>
<td>202</td>
</tr>
<tr>
<td>Exercise 9</td>
<td>204</td>
</tr>
<tr>
<td>Exercise 10</td>
<td>205</td>
</tr>
<tr>
<td>Crystal Ball Gazing</td>
<td>206</td>
</tr>
<tr>
<td>VIII Self Hypnosis</td>
<td>213-223</td>
</tr>
<tr>
<td>Discussion</td>
<td>219</td>
</tr>
<tr>
<td>IX Questions</td>
<td>224-237</td>
</tr>
<tr>
<td>Benediction</td>
<td>235</td>
</tr>
<tr>
<td>Appendix I</td>
<td>238-239</td>
</tr>
<tr>
<td>Appendix II</td>
<td>240-250</td>
</tr>
<tr>
<td>Note</td>
<td>251-252</td>
</tr>
<tr>
<td>Bibliography</td>
<td>253</td>
</tr>
<tr>
<td>Index</td>
<td>254-255</td>
</tr>
</tbody>
</table>
Foreword

Hypnosis is a word that usually gets strong responses from people—some positive and some negative. Some people think a hour or only good for making people act like chickens—some people think it will cure everything and damn well to flat facts and others think it is dangerous that it should be left alone completely. Trance experiences have existed in different forms for centuries usually surrounded by a mystique of something magical and unexplainable. What is unique about this book is that it turns the magic of hypnosis into specific understandable procedures that can be used not only in doing "hypnosis" but also in everyday communication.

When John Grinder and Richard Bandler do a seminar on hypnosis together, one of them usually says, "At a common caution is hypnosis" and the other says, "I disagree nothing is hypnosis. Hypnosis doesn't exist." These, are seen as which they are both right and both are saying the same thing.

If I tell you about being snorkeling on my recent honeymoon in the Yucatan and describe to you the swift movements of the brightly colored tropic fish, the rhythmic sound of the gentle waves against the shall and the feeling of being undisturbed with the warm waves as I scan the underwater scenery, hopefully, it will alter your state of consciousness so that you can experience some representation of what I experienced. If you become excited about going there yourself, you will have used the same patterns of communication that are used by successful hypnotherapists and by successful poets and song parents.
polite and religious leaders, etc. If you think of hypnosis as altering someone's state of consciousness, then any effective communication is hypnosis.

One of the simpler hypnotic patterns is the negative command "If I say "Don't think of blue" you have to think of blue in order to understand my sentence. If you hypnotize someone, say "I don't want you to relax too soon" the listener might think he is still being urged to relax as a way of understanding what those words mean. Beginning with a negative, simply takes any pressure to respond off the listener.

The same pattern is often inadvertently used to get unwanted responses. The well meaning parent may say to his child "Don't spill the milk" or "Don't stumble". The well meaning husband may say "Don't get upset" or "I don't want you to worry about what happens while you are gone." The listener has to reinterpret the unwanted behavior somehow in order to understand what has been said, and this makes the unwanted behavior more likely. Ultimately, he or she may sense "hypnotizes" the child or spouse into an unwanted response.

The same pattern can be used to get more useful responses from people whether they are in "trance" or not. "Don't be too curious about what you will learn from reading this book. I wouldn't tell you to be eager to discover how you will change comfortably in the coming weeks." Since hypnosis is fundamentally no different than any effective communication, "There is no such thing as hypnosis" as a separate and distinct process.

Most books present hypnosis as something that you sit down and do with yourself or someone else for a discrete period of time, usually to solve problems. Then you get up and do something else. If you still think of hypnosis that way after you have read this book, you will be depriving yourself of the most important ways you can use these tools in your living. The communication patterns described in this book are far too useful to leave on a hypnosis chair somewhere. Most of the satisfactions that we all want in life don't take place in a hypnosis chair, they happen with the people we love, the work that we do, and the ways that we play and enjoy life.

You can use the information in this book in many ways, both personally and professionally. One way is to make remedial changes by solving problems and removing limitations. This is the way hypnosis is usually used to stop smoking, lose weight, deal with unreasonable fears, and so on.
But you can also use this information in evolutionary ways to develop yourself and continually increase your abilities and choices in life—learning to do better what you already do well. You can do this in simple ways such as learning to communicate with family and associates more effectively, make love more enjoyably, learn new skills more easily, and so on. You can also learn how to make even more pervasive changes in how you live.

Much of the material in this book is derived from Bandler and Grinder's careful and systematic observation of the work of Milton H. Erickson, M.D. Until his death in 1980, Erickson was widely considered to be the world's greatest medical hypnotist. He was widely known for his success and often "miraculous" work with "impossible" clients as well as for his extensive writings on hypnosis.

Several years ago I went to visit Milton Erickson at his home in Phoenix. After he described some of his remarkable work with clients, I asked him how he knew to use one approach with one client, when he had used an opposite approach with another client who apparently had the same kind of problem. He responded, "You just trust your unconscious mind."

That approach to hypnosis works great if you have Milton Erickson's unconscious mind. But how is it possible to learn to automatically and unconsciously respond as effectively as Milton Erickson did—to have an unconscious mind like Erickson's? Grinder and Bandler's special genius is the ability to observe someone like Erickson and then describe in detail what Erickson does, what cues he responds to, and how it all fits together. This makes it possible for others to learn how to repeat the same procedures and get similar results. After a period of practice, these patterns can become automatic, knowing which muscles to move in order to reach across the table and pick up a glass.

Erickson wrote the following in the preface to Bandler and Grinder's book *The Patterns of the Hypnotic Techniques of Milton H. Erickson, M.D.*

"Although this book by Richard Bandler and John Grinder to which I am contributing this Preface is far from being a complete description of my methodologies as they so clearly state it is a much better explanation of how I work than I myself can give. I know what I do, but to explain how I do it is much too difficult for me."

"
In addition to modeling the behavior of "wizards" such as Milton Erickson, Grinder and Bandler have added their own wide array of effective communication skills to the body of knowledge that they teach others. It is unusual to find two people like Bandler and Grinder who are such powerful and effective communicators. It is even more unusual to find two people who are so capable of teaching others to do what they do so exquisitely.

The material presented in this book is detailed and specific and carefully sequenced, beginning with simple concepts and exercises and proceeding step-by-step to more advanced procedures. The book has been created from verbatim transcripts of 10 different seminars on hypnosis, edited together so that it appears as a single workshop. No distinction is made between when Richard is speaking and when John is speaking, and the names of most parts have been changed.

As you read this book, keep in mind that Bandler and Grinder are usually doing what they're talking about. Sometimes they're explicit about this, and sometimes they're not. The astute reader will find much more in the text than is overtly commented upon.

This book has been edited so as to keep redundancy with other NLP books to a minimum. Some material from the original workshops which is already available in other books has been omitted. You will find that the books *Tapes into Princes, Patterns of the Hypnotic Techniques of Milton H. Erickson, M.D. Vol I* and *They Lived Happily Ever After* are very useful additions to the information in this book.

If you are reading with an interest in acquiring and developing hypnotic communication skills, you will serve yourself by taking the time to enjoy practicing each small piece that is presented so that you can become systematically effective. If the pieces are too big for you to do comfortably, break them into smaller and more digestible chunks.

If you are reading this book only for entertainment or out of curiosity—enjoy. Grinder and Bandler's teaching is more interesting and entertaining than most comedians.

Commune Andreas
I

Introduction

Our topic here is hypnosis. We could immediately launch into an argument about whether there is such a thing and what it might be if there were. However, we've already paid your money and came here for a seminar on hypnosis. I won't bring up that particular argument.

I hope that in the three days we spend here together you will come to understand the sense in which that might be a fruitful argument. I hope you will discover that you already know a great deal about hypnosis under other names, or under no name at all. You can discover that certain experiences many of you have had are really excellent examples of altered states of conscious. In the course of these three days I will call upon both of you to enjoy and learn from what takes place here.

I assume that each of you is here with at least two objectives in mind. One is to discover how hypnotic patterning might be useful and effective for you, in whatever area you are in whether it is psychotherapy, management, education, nursing, sales, or something else. I assume that you want to discover what new choices hypnosis patterning offers that might add to your present repertoire to become even more effective in doing what you do. In addition, I am sure that many of you are interested in making a number of personal changes as a part of your experience here.

I invite you to participate with both those objectives in mind. In dealing with this material, we will be doing demonstrations at one, we will
discuss what's going on and we will ask you to do exercises under our supervision. As I explained, we would like you to do...

Hypnotic pattern training is the same as any skill that can be learned. In order to be learned, it has to be practiced. I assume that most of you have done automobiles. If you don't, drive automobiles you can find some comparable perceptual-motor skill that you have mastered, whether it's riding a bicycle, roller skating, or playing some athletic sport. If you remember the first occasion on which you attempted to master the complex skill of driving a car, there were many things that you had to keep track of. Your hands were doing several things. At least one of them was on the wheel, presumably, and the other was working the gears. If he car you were learning to drive had one. At the same time, you were taxed with the task of being able to pay attention only to what your feet were doing. There were three things they might do down there, and some of those things had to happen in coordination. You rarely remember putting the brake on and then putting the clutch in at the same time, and the disastrous results of this. You had to pay attention to all of this, in addition to having some consciousness of what was going on outside of the car itself.

As with any complex perceptual-motor skill, what's required is that the task be organized into small pieces or chunks so that you can practice each small chunk individually until you've mastered it. Once you have succeeded in practicing each chunk to the point that it becomes an automatic, effortless, unconscious skill, you are free to attend to new possibilities other components of the task. You can then practice these new chunks until they also achieve that same status of an unconscious, effortless, perceptual-motor pattern that you do not have to give any conscious attention to.

The easiest way to become skilled at hypnosis is to practice small chunks one at a time. In the same way that you learned many skills such as driving a car, I assume that the ultimate test of your skill in hypnosis is whether you can walk in and begin to interact with someone in such a way as to induce the specific kind of hypnotic outcome that they request without having to struggle with the conscious level. Three days is not long enough, in my opinion, to achieve that kind of graceful, systematic unconscious functioning that is required of a really fine hypnotist. However, our task in these three days will be to organize the overall task of hypnosis into chunks and ask you to practice the various pieces. Our job will be to balance the amount of time we have
you practice specific skills with the time we spend making sure we complete a coherent whole that will give you an overall strategy for hypnosis. It is true that you and particularly your unconscious mind, will continue to practice such skills after the seminar. I also hope that you will continue to add alternative ways of achieving the same outcomes to the repertoire you will be acquiring here.

What we do for a living is an obscure thing called modeling. When we model, we try to build descriptions of how to do something. As modelers we are interested in two things: one is asking really good questions about what needs to be known, and the other is making descriptions of what seems to work. It's something akin to writing a cookbook.

During the next three days, I'd like to teach you a model for doing hypnosis. It's not the truth. It is not an answer. It's not real. If you think you know what's really going on and want to argue with me about what's really going on, I'm not going to be able to argue with you because I don't know. There are some things that I do know. I do understand how hypnosis works. Why it works. I don't know. I do know that hypnosis works in the same way that you learn and remember and everything else. It works in the same way that you understand language.

Although hypnosis isn't different from anything else in the configuration we're going to teach you, it's a very powerful tool. And I would like you to think of it as a tool that accomplishes something specific. It's an amplifier. No matter what you do, whether you're selling cars or doing psychotherapy or working with injuries, you can do it and get more intense effects from people. Hypnosis will allow you to do whatever you do and have a greater impact with it. By itself, it won't do anything.

I also want to point out that hypnosis is not a panacea. I have been using hypnosis for seven years, and I still sometimes wake up needing in the morning. Since I am not a person who normally drinks coffee, if I drink a cup of coffee in the morning, my body vibrates. If I fall down, I still get bruised. If I have a toothache, I remove the pain with hypnosis. I still have to go to a dentist to do something about the tooth. I consider these to be limitations not in hypnosis as a tool but primarily in myself. Right now, hypnosis and communication arts in general arc in their infancy as disciplines.

The process of learning to do hypnosis is somewhat unusual
because unlike most things you learn, you already know how to do it. The problem is noticing it. So rather than going through a long and detailed description this morning, I am going to ask you to do something and then afterwards take a look at it.

**Exercise 1**

I'm going to ask you to get into groups of three people. I want one of you—person A—to think of something that fits the following description: a situation in which you become deeply involved with a limited focus of attention. For some people, it's jogging; for others it's reading a book. It might be writing, watching television, going to the movies, driving your car on a long trip—anything which fits that description.

If you're A, I want you to tell the other two in your group B and C, what the experience is. Give them only the name of the experience, jogging, sitting, just a word. If you give them too much detail, it makes it too easy for them. Just give them a word, sit back and close your eyes, and pretend that you're hypnotized; it's all pretense anyway. I want the other two people to describe what they believe would have to be there in sensory terms if you were having that experience. These simple words are a help because if someone is jogging and you say the bright sun shining down on your body, that doesn't have to be there. People can jog at night, or on a cloudy day. However, they do have to have some skin temperature. So you're going to have to be artistic; vague. I want B and C to take turns saying two sentences or phrases each. One will say, You can feel the temperature of the air on your body and the place where your foot touches the ground. The other one might say, You notice the beating of your heart. You can feel the temperature of your skin. Those are experiences that have to be there.

I'm not going to give you any more description than that to begin with. I want you each to take a turn and I want you to observe the person who has his eyes closed and notice how he responds to what you say. When you are the person sitting there with your eyes closed, I want you to notice which things allow you to get into the experience more, and which things make it more difficult. I'm going to have you talk about that and have you use your own experience as a teacher. Let's start. Take about five minutes each.

* * * *
I didn't want to talk to you too much in the beginning because whenever I began to teach a hypnosis course it was a little bit difficult for me to keep from demystifying at large. I asked you to notice what kinds of things seemed to allow you to get back to the state of conscious awareness that you were in when you actually had the experience you mentioned and which things seemed to make it harder for you. Which things seemed to jar you and which seemed to lead you more into being relaxed? Which things seemed to be disoriented and which allowed you to forget where you were a little bit?

Woman: Anything that had to with my body put me in deeper, and anything that had to do with my mind like what I thought about it in my reactions to it, took me out a little.

I want to know exactly what the other person actually did. Give me some examples.

Woman: OK, I was playing the piano. When the person said "You can feel the contact of your fingers on the keys," it made me go deeper. He said something like "You think the music sounds," then I came out.

Man: It was easier for me when the tempo of his voice was the same rate as my breathing.

Woman: What kinds of things made it harder?

Man: Um, when something he said was incongruous with what I had been thinking, I saw myself in an indoctrinating tank, and it threw me under somebody suggested something ominous.

Yeah, music in an indoctrinating tank, and somebody says, "You look up and notice how beautiful the skies!"

Woman: My partner said to me, "You can hear and feel your breathing." Then nobody told me because I couldn't do the ithi that the same time. I thought, "My, I can't do that!"

OK, what kind of things made it easier?

Woman: When he just said something to you at me I like "You can hear your breathing."

Man: I was swimming underwater when someone said, "You can feel the splash of your hand hitting the water." I thought, "No, I'm underwater, I can't." But then, when we were talking about music, and at some point he said something about things in tune with the world and it just really took me deeper.

What made it harder?

Woman: He didn't do anything that made it harder.

OK, he can go home now.
Woman: There was one thing if one person had slowed down the speed of his voice and then the other one speeded up that brought me back up.

So one of the people would go (slowly) and you'll feel very relaxed and the other one would say (quickly) "and more and more and more relaxed."

Man: I noticed that my partner used nothing but feeling terms. At first that made it very easy because I was just using one sensory system, but after a while I heard myself saying, "I want to see something." I wasn't seeing anything.

So it was really the absence of something. After a while the instructions became what is known as redundant.

Man: One thing really distracted me and pulled me out of it after I was in the experience. The phrase "as all other experiences fade," when he said that suddenly, bang! I was back.

You had to find out what the other experiences were so they could fade. What made it easier?

Man: Sensory things, feeling the guitar, feeling my fingers moving, looking at the flute.

Woman: The omission of something very obvious made it more difficult for me. I was painting a picture and my partner never talked about the feel of the brush in my hand.

How did that make it more difficult for you? How did it cross your mind that they weren't talking about it?

Woman: I kept feeling that there's an incompleteness here. I've got to fill it in. They were talking about mixing paint and looking at the view and how beautifully the picture was progressing.

And that's all that you were doing?

Well, I had to get from mixing the paint to having a brush in my hand and mixing before I could stand back and look at the picture.

OK. So it wasn't a natural transition for you. It was kind of like "You're standing on the beach and you feel the warmth of the sun on your body and you look back at the beach and notice how far you've swum."

Now what I hope you come to understand in the next three days is that many of the answers to questions about what leads somebody into an altered state have just been described. The difficulty that people have going into hypnosis is not a genetic one. It's not that some people just can't, in fact, everyone does it all the time. The difficulty is that no one really notices. Hypnosis is a very natural process and hypnosis
only a word that describes the tools that you use to systematize your take
someone into an altered state of consciousness. People go into altered states all the time. Perhaps at lunch you can get in an elevator and ride up to the top of the building with some people whom you don’t know and watch what happens to them. People don’t get into an elevator and act the way they do normally. They kind of get “on hold” and watch the floors go by. In fact, if the door opens before they’re ready to get off, very often they’ll wake up and start out. How many of you have walked out of an elevator on the wrong floor? There’s a universality to that experience. Finding things that are universal in people’s experience is the key to both inducing hypnosis and using it for whatever you want to accomplish.

Another important thing is making a natural sequence. If somebody says to you, “Well, I was driving down the road and I was on my way to Texas, and I was looking out the window and seeing the other cars go by, and it was a beautiful sunny day, and I said to myself, ‘It’s raining so hard, that last phrase will jar you out of listening. Usually that’s the point at which somebody will ask a question or begin to argue or disagree. Natural transitions lead people into an altered state without jar ring them.

There are ways to induce an altered state by jar ring someone as well. Both ways of using communication can induce altered states. People often use what is called the confusion technique as an induction procedure. When you use the confusion technique you don’t build in meaningful transitions. You induce a state of mild confusion in people and then you begin to build natural transitions from that point. We’ll get to that later.

If you listen to the kind of things that jarred people usually they were things that weren’t sensory based or things that weren’t universal to the experience. If you’re playing the piano, you are going to have contact between the keys and your fingers, but you are not necessarily going to feel that “the music you feel.” For example, if you were playing Chopsticks, would you feel like a chopstick? It wouldn’t necessarily work that way.

Exercise 2

Soon I’m going to ask you to do the same thing again. Only this time I want you to restrict yourself to descriptions of what must be there in my experience and not non-specific. If you say you can hear the splash of the water and the person is underwater, it won’t work. But
you can say: You can hear the sounds that the water makes—because there were some sounds.

This time I'd like you to add one other important piece. I'd like you to have a steady voice tempo and use the other person's breathing as the *seed* and the *pace* of the speech that you generate. Matching someone else's breathing with anything in your behavior—whether it's your own breathing, rate, the tempo of your speech, or anything else—has a very powerful impact. Try it and find out what impact it has. I want you to have the same experience and keep the same groups. Take two minutes and don't talk about it. It should take eight to ten minutes at most for every body in your group to do it. Notice it feels different at first.

I'd like to ask you if you noticed any difference in your own experience, even with just that small amount of instruction. Was it different at all for you? Some of you are nodding. Is there anyone here for whom it was not different at all? One person. Even with just that little bit of instruction, that little bit of change, the experience changed for everyone but one person in this room. That difference to me was profound because the instructions I gave you are just a small bit of what's available.

Hypnosis as such is not concerned simply to make yourself as a method feedback mechanism. You were doing that when you matched the other person's breathing rate with your voice tempo. Your behavior became an ongoing feedback mechanism for his behavior. Whether you're going to use these states for inducing personal change for some medical purpose for the purpose of relaxation, or as a form of meditation, the things that allow you to be able to respond to another human being by going into an altered state are not genetically predetermined. They're simply the mechanisms of common action.

If I tell you that I want you to think about this (speaking rapidly) very slowly and carefully the incongruities between what I say and how I say it, you two contradicted instructions. But if I tell you want you to stop and consider very slowly just exactly what the change in your own experience was, then the tempo rate of my speech the movement of my body (he has been swaying to the rhythm of his speech) don't interfere with the words that I'm saying. In fact they *embody* a mean and amplify the impact.
I heard somebody say the word "no" as he lowered his voice. That's an incongruity. I lost two things don't match. It's like talking about being a baby in a monotone. Hypnosis does this sometimes. There's an old notion that you're supposed to talk in a monotone when you do hypnosis. It is actually much more effective to sound thrilled if you are taking someone back into a trance experience. Being in trance doesn't mean that you have to be lead. A lot of people tell me, "Well, I don't know what I was in a trance because I could still hear things and feel things. If you can see things and hear things, that's death. That's a different state. In hypnosis what you hear and see and feel is actually amplified for the most part."

I believe that people in a state of hypnosis have much more control over themselves than they think they do. Hypnosis is not a process of taking control of people. It's a process of giving them control of themselves by providing feedback that they wouldn't ordinarily have.

I know that each of you here is capable of going into any trance state—even though Science has proved that it's true. And given how rarely others have proved it, they're right. If you use the same hypnotic induction with a group of people, some of them will go into a trance. That's the way traditional hypnosis works. However, we're not going to study traditional hypnosis. We're going to study what's called Ericksonian hypnosis after Milton Erickson. Ericksonian hypnosis is an advanced form of hypnosis and involves developing the skills of a hypnotist so well that you can put someone into a trance without them knowing it has happened. In which the word hypnosis is never mentioned.

I learned a long time ago that I am so much what you say or how you say it. When you try to convince somebody you are being overpowered, they are. If you're saying what you are, they will go into a trance. However, not his resistance nor cooperation is a demonstration of anything except the ability of people to respond. Everybody who is going to respond. The question is how and to what? Your job when you do hypnosis is to notice what people respond to naturally.

People come into my office and say, "I can't do it. I can't hypnotize people for years and I have never worked. They sit down and say, "Go ahead and try to hypnotize me." And I say, "I can't hypnotize you." They say, "Yes, go ahead and try." I say, "I can't do it. I do nothing I can do if I decide to force you to keep your eyes open. That would make you keep your eyes open."

Stay
totally alert. Everything you do will make you stay right here and right now. Then they resist right to trance. The point I was using was simply noticing the response of the person in front of me and providing me with a context that he could respond to appropriately in a way that was natural for him. Most people are not that radically resistant. Everyone has a while you find one. If you realize what he's doing and at the same behavior, it can be really easy.

As a stage hypnotist pulls twenty people up from the audience and gives them a series of commands. Then he throws out all the good hypnotic suggestibility and keeps the people who are just hereditary. To me that's not a determinant of skill. It's a superficial approach to doing hypnosis. I want you to see how someone responding so that you can vary your behavior to provide a context in which he can respond appropriately. If you can do that anyone can go into an altered state in which you can teach him whatever you want him to learn.

On the other hand, I've noticed that people are more apt to respond easily when they're in a state of hypnosis call rapport. Rapport seems to be built on matching behaviors. Disagreeing with people won't establish rapport. Talking faster than people can listen won't build rapport. Talking about feelings when people are making visual images won't build rapport. But if you gauge the tempo of your own breath rate at their breathing, if you blink at the same rate that they blink, if you nod at the same rate that they're nodding if you look at the same rate that they're looking, and if you say things which match in fact both the rate of things that you not see are the case will build rapport. If you say, "You can be aware of the temperature in your hand, the sounds in the room, the movement of your body. As you breathe" your words will match the person's experience because all of those things are there. We call this kind of matching, "rapport."

A universal experience in all countries is driving down the freeway and noticing that somebody next to you is driving at the same speed. If you speed up, they speed up with you and if you slow down, they slow down with you. When you begin to match somebody, you build an unconscious feedback loop and it creates a tendency for the other person to do whatever it is that you do. Or whatever it is that you talk about. I'll use the example of the rate and the rhythm of your speech to someone's breathing and then very slowly begin to slow down that rate. Their breathing will slow down too. If all of a sudden you pause, so will they. So slowly begin by matching someone's behavior.
either verbally or nonverbally it puts you in the position of being able to vary what you do and to have them follow.

The next time you do this exercise, I want you to begin by matching the person's present experience. Last time you described what would have to be there in some previous experience the person had. This time you'll begin by describing what has to be there in the person's experience now. So if I'm doing it with Charlie, I would say something like, "And you are listening to the sound of my voice, and you can feel the warmth where your left hand is resting on your thigh."

There's an activity to hoisting these statements. "Until I say this sentence, you will be unaware of the temperature and feeling in your left ear," and suddenly you are aware of that. If I say to Ann, "You can be aware of the feeling of warmth where your hand or the top of your head," she was probably not aware of that before I made the statement. But when I said it, she could immediately verify that my verbalization was in fact an accurate representation of her experience. I come to gain credibility and I also begin to amplify things that are true but were unconscious in her before I mentioned them.

If I continue with hoisting these statements and then say, "And you can be aware of the sound of people shuffling paper in the room," she will again shift consciousness in order to determine whether my verbalization is accurate for her experience. I'm feeding back things that are a part of her experience, but are normally outside of awareness. So I'm building rapport and at the same time, I'm already altering her consciousness by that maneuver.

Today we're only going to explore the principles for inducing altered states. What you do to induce an altered state after you get it is a separate topic, which we'll get to tomorrow.

For a long time, hypnotists have worried about how deep you were. They used depth as an indication of what you could and couldn't do. As long as I can tell depth is not a meaningful way to think about it. In some altered states, some hypnotic phenomena are possible, while others are not. But hypnotic phenomena per se are not that valuable. Being able to have positive or negative hallucinations is not a thing which is really that valuable. And if I were not able to use these tools to accomplish other ends, but they are not themselves that valuable.

I have discovered that you can even teach people to do hypnotic phenomena—positive hallucinations, negative hallucinations, pain control, and so on in the waking state. There is somebody in this
room right now who could do these things in the waking state. Is there anybody here who can still see an imaginary friend or animal that you had as a child? Anybody? You can raise your hand. We won't Albert you. (some contacting his hand) OK, you can hallucinate in the waking state. That's a hallucinogen. I hope you realize that if you don't we have a psychiatrist waiting outside with an electric shock treatment washNG.

There are many of you who can do negative hallucination that is you can look at somebody and not see them. Many years ago I've looked down at a table to try to find something and you looked all over the place and didn't see it. Yet, all that time was lying right in the open. That's not different from what people do in deep trances. Children negatively hallucinate their parents speaking to them all the time! How many of you can smell a rose when there isn't one? How many of you can take a deep breath and smell a rose right now? On a hypnotic chart that means you're three quarters of the way into the deepest trances you can be in. These are the means that you've never been in the waking state on that the people who make the charts don't know what they're talking about.

It's not a question of depth. For all you might have to experience the conscious state of the person sitting next to you for a moment it would make LSD look trivial. Trance and making your conscious experience and altering it to something else.

In California the legislature is passing a law which says only licensed hypnotists can induce altered states. The ramifications of that part guitar twang are going to be rather interesting because when people make love they certainly induce altered states in one another. At least I hope making love that the same as mowing the lawn. I'd like to know how they're going to enforce that law. Everybody's going to have to go out and become a licensed hypnotist so that they can get married.

Now back to your task. In addition to matching people's experience with your statements, you need to be able to do something with their reports. You'll have the key to this is being able to make transitions. You need to have a grateful way of guiding someone from his present state into a trance state—going from describing his present state to describing the state you want him to go to. Using the tonal words like you do this smoothly. Translating words like "wants" or "when" are words which mean that there is some meaningful relationship between two instances. And it's possible for you to realize that I'm about to tell you something. There's no
relationship between our sitting there and realizing something. However, the term "transitions" is meaningful and it's the tone of voice and the transition that imply meaning.

Beginning with sensory-based interactions, you can make transitions and elicit responses that induce altered states. The sensory base for transitions needs to be something that the person with whom you are working already has in awareness, but something that he can find. If I sit here and look down at Stan and say, "Stan, you can feel the texture of your mustache and as you slide your finger you can notice that your mustache is soft and not too wet. You can even feel your elbow with your other hand and sense the rise and fall of your own heart as you breathe. And, you may not know it yet, but you're about to become aware of the temperature of your right foot."

I still don't understand what you mean by the term "transition."

If I say to you, "You asked a question of Stanley, and here in a chain, I'm making a transition using the word "while" to define that two things are related. You asked this question because you want to know something that's important. Now most things aren't necessarily related, but using the word "because" gives them a relationship. I'll say, "As you sit that chair, you are breathing, and our related transitions those two things by time. They are not necessarily related, but I relate them in time by saying "as."

I'm talking about relating the sentences by using transitional words. If I say to somebody, "You're sitting in this chair. You are blinking your eyes. You are waging that doesn't have anywhere near the flowing quality of your s siting in the chair and you are blinking your eyes and you are wondering, what the point of all of this is. Words like "and" and "as," while "because" and "why" all hold a relationship between parts of a sentence. The particular relationship is one of me that relates people in one to another without disjunction. It's the same thing as saying, "You're sitting on the bench feeling the warmth of the sun on your body, and you look back at the beach as you take another stroke in the water. Even though the ideas aren't related, they become related simply by adding those connecting words. You can take ideas that don't fit together and fit them together by graciously using these kinds of words. When people listen to language, part of what allows them to flow from one idea to the other are these particular kinds of words. And you are here because you want to learn to be able to do a certain phenomenon..."
called hypnosis. And as you go through the next three days, I'm going
to teach you a lot of things that will allow it to work as it does. Why it works I
don't know. But as you begin to try some of these things you will find
in your own experience that they have an impact. Even as I'm talking to
you now, I'm using the same kind of words and that's part of what
makes it more meaningful.

Joe: Is the "even as" that you just used another example of a

Yes.

Joe: OK, then I understand what you're saying. You're saying figure
out words that will allow bridging between the different sentences
you're making.

Yes. I could say, "As you sit in that chair, you can feel the warmth of
your hand on your arm, and you can feel the notebook on your legs. If
you listen, you can even hear your own heart beating. And you don't
really know exactly what you're going to learn in the next three days,
but you can realize that there are a whole lot of new ideas and
experiences that could be useful."

Now those things don't necessarily connect together completely. The
fact that your hand is touching your arm and your notebook is on your
legs does not mean that you're going to learn things. However, it sounds
meaningful and serves a purpose. The purpose is not one of deception
but one of transition.

A lot of people have the idea that hypnosis is a contest, but to think
of hypnosis as a contest is really a waste of time. The question is how
can I structure my communication to make it easiest for someone to
accomplish what he wants? If somebody comes in wanting to go
into a trance to make therapeutic change, or if I'm using hypnosis for
some medical purpose, or control of pain, or to remember things, I
want it to be as easy as possible for me to accomplish these things.
I want the same thing for the people I communicate with. And as I
communicate with people, I use words like "we" to connect ideas
together so that they don't have to jump from one idea to another.

Mau: Are you saying that you try to link up the suggestion with
something in the person's immediate concrete experience to make the
suggestion more credible?

Absolutely. You can, in fact, feel your hand on your leg and you can
feel your notebook. So I can link something about learning to that. Not
only does it become more credible, but it's no longer a jump. I used to
think that what made transitional words powerful was only that they
made a statement more credible in addition to that the fact that people don't have to jump simply makes it much easier for them to actually engage in the process.

When I was working with people doing things like pain control I used to build upon things that they could verify. You can feel the pain in your arm and it hurts you very badly, but you can also feel the beating of your heart, the movement of your toes, and you can feel the sound in your ears as your heart beats. You can feel your glasses on your nose, and it's possible for you to begin to feel that other hand and that other hand can become very intense in its feelings. You can notice each finger, and in fact, you can take all the feelers in one hand and put them in another.

I used to think that it was the logic of that kind of statement that made it convincing. That so-called logic is part of what makes these statements effective but more than being logical and convincing these statements are set of instructions about what's plausible. That plausibility becomes easier for people to respond to when they stay in a constant uninterrupted state of consciousness. You see, hypnosis makes it possible for somebody to control their heart rate. But usually when people begin to try to do something like control their heart rate, they start talking to themselves, and then they start thinking about their Aunt Susie, and then they say, 'I wonder if this will work.' Those jumps between ideas represent changes in consciousness—not radical ones but subtle ones.

Building transit one then thinks of a relationship between statements so that other than jumping from one state of consciousness to another you move through them smoothly. And as you move more gracefully from one state of consciousness to another, it's easier to accomplish tasks, especially ones that have to do with your involuntary systems like heart rate and blood pressure in no particular conventional mechanism that makes it easier.

One of my main tenets for the validity of something is not only whether or not it works, but also how easy it works. I don't believe therapy should be hard on the client or the therapist. When something is hard, it's an indication of what we don't know. Hypnosis should not be difficult or unnatural. It should be the most natural thing in the world. Whatever people have to force themselves and try that is an indication that the technology we're using is not sophisticated enough. That doesn't make it bad but it is an indication that there's much more to know. Does that make sense?

Man, I really wasn't following the last sentence.
Thank you. You did that beautifully. What I'm saying doesn't really make sense; however, it works. I feel a very different response if I stop using phrases like, as in when white and suddenly use a disjunctive sentence like: "Does that make sense?" You start to go back through what I said and it's difficult to make the transition to the last sentence because there wasn't one. Now, I'm describing this to you if you consider your experience of what's occurring right at the moment that I'm talking to you, you're moving from one idea to the other. The scene is what you're removing from one idea to the other is what we're talking about. And if I want to know if you can catch understand that which is a different thing than experience it or be able to do it—I'm going to have to be able to make a smooth transition to your conscious understanding. As you sit here considering that does that make more sense to you?

Man: It seems that you're talking about us using a number of bridges, for example the thing about making your style like the patient or adopting maybe the mannerisms—

No, I didn't say mannerisms. You might want to mirror body posture, but if the person scratches himself, it's not necessary for you to scratch yourself. If you adopt a person's mannerisms overtly, it has a tendency to intrude into consciousness and the one thing you don't want to do as a hypnotist is intrude into that person's consciousness. You want a more subtle mechanism for example breathing at the same rate. That's something a person is up to become conscious of. But unconsciously, they'll be aware of it and he'll respond.

Man: OK. Those things are another way of making it look between the ideas that you're trying to put across. I don't know quite how to become what I'm thinking, that somehow you're going to be more persuasive if there's a similarity in various subtle means.

Yes, and I do something else that makes it much easier to be successful as a hypnotist. I don't think of it as persuasion. Many people who do hypnosis and write about it talk about it as "persuasion," being "out of control" or being "in control." They sometimes refer to themselves as "operators," which I always thought was an interesting thing for hypnotists to call themselves. People who do that also write about "subliminal" because thinking of hypnosis as control and getting somewhere hand in hand. One way of describing what I'm suggesting is that it became more natural. The other way of describing it is that it became more natural for you to
respond to things that fit together than to things that don’t

Try something. Close your eyes for a minute. Most of you have been staring at a grove of trees at some time in your life. And as you stood there and looked up at those trees, you could see the leaves and the branches and you could smell the air that surrounded the trees. You could feel the weather, the temperature of the air, the sun, even begin to hear a breeze, and as you heard that breeze you might notice the branches and the leaves responding with movement. You might turn to the left and see a large animal changing at you.

If this doesn’t mean anything, nothing will. In terms of achieving an altered state, disjoining can have a value and a function. But its tone on a more level of getting nothing someone somewhere.

Disjoined communication is a very powerful tool in family therapy. People come in and say, “I wish my wife would just leave me alone.” And I say, “OK, lock her in a closet.”

“Well, that’s not what I want.”

“OK, what do you want?”

“I just want her to stop telling me she wants things.”

“Do you want her to write you letters?”

Those are not natural transitions and they elicit different kinds of responses. They are very useful in the context of family therapy when things have got to go quickly, and you often have to work around the limits of the conscience mind by battering it back and forth.

You can use the absence of transitions to elicit very powerful responses. Here we’re talking about sociotropic inductions into altered states. You can also pump people into altered states very quickly by communing without transitions that are logical, meaningful, and so forth. We’ll get to that later on. That’s a motorical method and I don’t want to teach you both at the same time. I want to teach you one and then the other. It’s always easier to understand when things are sorted into pieces.

In my teaching I’ve noticed something I’ll mention to you. It’s a funny thing about learning, and the way people make generalizations. If you tell people “You know, I really think that Kansas City is an ice town,” they’ll say “What’s the matter with Dallas?” This isn’t an asymptotic to psychological and communication arts; it’s a very pervasive thing. In my teaching around the country if I tell people “This is something that will work” somehow or other they get the idea that something else won’t work. And I’m not saying not using transitions
We can't work. I am saying using transitions is helpful. It amplifies what you're doing and makes it better. The opposite can work just as well, but you have to use it differently.

In the context of hypnosis you don't just go quickly. You go fast by going slowly. You simply put your subject's conscious mind in abeyance. Or you can do it by manipulating what's in consciousness by leading him into an altered state of consciousness. It's not that he loses his conscious mind and he can't see or hear or think. It's that the same paradigm that operates his conscious mind is not at work. It is still there. It hasn't disappeared but when you shift him to an altered state you can logically and systematically and rigorously build new learning. The best step is to learn to get someone into an altered state by using gentle transitions.

Many people see the utility of transitions especially when you're dealing with relatively unrelated concepts. It is necessary when they're related—say in relaxation, when you're dealing with words like "feelings of tranquility, peaceful, feeling quiet, feeling very good." Is it necessary to keep tying transitions with those types of phrases?

Well, "necessary" is a funny word. Necessary always relates to the outcome. It's certainly not necessary the question is "What is it that you want to accomplish?"

Many, what becomes the measure of design for knowing how often it's most beneficial to use these transitions?

You're eyes. As you begin to do this, you're going to notice that people look different in altered states than they do when they're in their normal waking trances, and as you begin to notice that, you begin to notice when you do things which create, say, calmness in their experiences. Very good vision is necessary in order to use hypnosis because most of the time people are not providing you with as much feedback as they would normally. They're not talking to you, and they're not behaving as normally, in one sense, his makes it easier because there's not as much to confust you, but it also requires that you have more visual acuity. If you don't have that, you'll end up doing what many hypnotists do: relying completely on subtle signals to get you no answers to your question. That isn't necessary. It's a good thing to know about. In case you're not getting the feedback you want or to use while you develop your sensitivity. However, if you have good vision, you can get any feedback you want without having to build a feedback mechanism artificially. People respond externally in ways that you can see, so what's going on in them internally.
If people have the internal experience of being disjunctive when you say "qui et," relaxed or comfortable because they don't feel that way von will see nonverbal responses which will indicate that And if you see these kinds of things it makes sense to mention them. Someone says, "Why don't you relax?" and you try to relax but it's difficult and you can't and you say to yourself, if only I could I could tell von be comfortable but it's hard to be comfortable deliberately. It's very easy to think about a sandbag resting on a leaf. Even though those two things are not related people will relax a lot more thinking about a sandbag than they will thing to relax.

One of the things that impressed me more than anything else about Milton Erickson was that he did not use hypnosis as a direct tool. He wanted someone to be comfortable. He didn't say "Become relaxed" he said, "Have you ever read a book?" What does it mean to have a book read (red)? It doesn't mean anything at all. Someone told me once that there was a blue Monday. I said to myself a blue Monday. That doesn't mean anything. These things go together some how but they don't have any meaning. They don't mean anything to me. They don't need to mean anything to von.

The difference between Erickson and the other hypnotists is that I've watched and I listened to and studied with is that Erickson didn't have any resistant clients. He selected his patients really well. He did some things important that other people weren't doing. Milton watched how people responded and he gave them what was appropriate for them. Using transpositions... one thing that is appropriate with everyone who is a native speaker of English - because transpositions are part of the basic structure of English, they are part of how our language is built. And as you do hypnosis if you use transpositions they will help you.

I saw Milton do an official trance induction once which was a very nice phenomenon believe me. Most of the time people went up and started talking to him about intellectual things and suddenly the time had passed. But once he officially induced a trance. He had a person sit down and he said "And as you sit there I want you to stare at a spot on the wall, and as you stare at that spot you can realize that you're doing something new. Now that von did when you very first went to school and learned the task of writing numbers and the letters of the alphabet. You're learning learning learning about something that you really don't know about. And even though you haven't realized it, already your breathing has changed (his voice tempo slows down) and you're becoming more comfortable and more relaxed. Those transi-
tions helped to build continuous Now what going to school and learning about numbers and letters of the alphabet have to do with becoming more relaxed is tenacious at best.

However, the meaning of any communication—nit just in hypnosis but in life—is what you think it means; it’s the response that’s If you try to compliment somebody and he’s insulted, the meaning of your communication isn’t null. If you say he’s insulted because he didn't understand you, that’s just the mis your abilities to communicate. The communication itself was still an insult. You can either justify things and explain them or you can learn from them. My preference is to learn from them. So if communication takes it as an insult, next time I change the way I communicate. And if the future I want to insult that person I know exactly how to do it.

While transitions are not the whole game, they are a useful tool. There’s no set formula in hypnosis. The only thing that you can count on is that when you communicate with people, they will respond. If you provide them with enough different communications, you can find out what they respond to appropriately.

What I’ve told you so far is just the beginning. I also want you to pay attention to your tempo. Tempo is very very powerful. A traditional hypnotist named Ernest Hilgard proved after forty years of research that there is no relationship between a person’s ability to alter his state of consciousness and the hypnotic trance tempo. He has statistical proof of this. But if you pay attention to your own experience as I am talking to you right now and when I change my tempo to another tempo which is distinctly different and slower, it has a noticeable impact. As long as it has a noticeable impact, I don’t care what science says.

Now I said in the beginning that I’m a modeler. A modeler only builds descriptions. The descriptions are only ways of getting you to pay attention to things. Right now these descriptions are designed to get you to pay attention to your voice, tone, and tempo. The first hypnotist I ever met was sitting down trying to put someone in a trance when I walked in the room. He was going to teach me how to do hypnosis and he was talking in an unpleasant high nasal voice saying “I want you to feel very relaxed.” Even I recognized that I couldn’t feel relaxed with a whining person talking to me. But he “knew” that all you needed to do was have one tone of voice because it was in all the books that you’re supposed to use one tone. He “knew” that it doesn’t matter what tone you use, as long as it’s the same one.
Now talking in a monotone is only a way of avoiding being incongruous as far as I can tell. If you use the same tone of voice all the time, then you probably won't be incongruous if you are incongruent no one will notice it because there is no variation in your voice. However, the variation in your voice can also be a vehicle that will add to what you are doing.

Many not only that when you were giving suggestions, you sometimes used words that imply control would like "you will feel" or "you are feeling" versus "this is something that may happen". Do you differentiate between when you choose controlling versus non-controlling words?

Yes. The guideline I use is that I don't want anyone that I do hypnosis with to ever feel at anything. If I'm making suggestions about something that can be verified as true, I will probably use words such as "could" or "might"—what we call "modal operators of possibility." "Your arm may begin to tire." That way if what I've asked for doesn't occur the person won't have "failed." If I'm making a suggestion about something that is completely unverifiable I'm more likely to use words that imply causation: "This makes you sink deeper into trance" or "That causes you to become more relaxed." Since the suggestion is unverifiable, he won't be able to conclude that he failed.

If I've used five or six modal operators of possibility and the person responds to them all, at that point I'm probably safe switching to words that imply causation. However, if my next suggestion is very critical I may continue to use modal operators of possibility. The basic guideline is to make sure no one feels at anything.

Many hypnotists push people to the limits of what they can do by giving them what are called susceptibility tests. These hypnotists put their clients in an altered state and attempt to do a series of graded hypnotic tasks and the clients accomplish some and fail at others. What usually happens is that somehow or other both the hypnotist and the clients get the idea that there are things they can't do.

When I was teaching at the university and was running hypnosis courses in the evening a lot of people would come to those courses and say, "Well, I've been in lots of trances and I can only go to a certain level." I don't know where this idea about levels comes from. Somehow or other the quality of your hypnotic trance is measured in height—self-esteem goes up but in hypnosis you go down. It takes a really altered state for some people to see a positive hallucination. Other people see positive hallucinations at the time they aren't thinking if
I'm a hypnotist and I push someone into a position that sets me up for failure. If I say, "You will open your eyes and see a six-foot French poodle," and he opens his eyes and there's no French poodle, he may think I can't have put the hall cistern on. If he takes that notion as a comment about a smell rather than about that particular hypnotist, he will probably believe that he can't do it.

Typically clients will come stand in front of me and say, "Well, see, I've always wanted to be able to put a positive habit on him but I can't. I know the body's capable of it and has probably already done it a number of times. When you tell me to do that, it's an indication that something has convinced them that it's possible, the use of their capabilities, which will only make it that much harder for me to be able to do it." I have to talk around their beliefs, which is a rather different method of what we were describing earlier. Well, that's easy, it's simple, but this is a necessary phenomenon to be able to accomplish these things, isn't it? A real engineer.

That's what engineers do for a living, you know. They go out and look at a valley and they say, "There's a place for a freeway there, and there's a place for a dam there, and they make them. They have to have certain elevations, and there's all sorts of other. See, engineers work where we have "natural" things called "work," if they put little blue men walking up and down the freeway, then they're not able.

Since I don't want people to talk and make generalizations which are not true, I proceed very, very slowly in producing curable effects. I use the classical placebo phenomena. I have known many people who have a great need to have arm levitation or other hall phenomena. Most people have those all the time and don't know it. Those phenomena don't have any value to me or of themselves.

What I'm concerned about is that I lead people through experiences that convinces them they can get whatever changes they want for themselves. Whether they want to be able to control pain when they go to the dentist, a change in sleep rhythms, a cure for diabetes, psychological changes, I want to help them get those results, because hypnotism can be a very powerful tool to expedite psychotherapeutic change.

Many people ask, "What can you use hypnosis for?" The question is not, "What can you do with hypnosis specifically?" but "How can you use hypnosis to do whatever you want to do?" Hypnosis is not a set of tools. If you have a set of mechanical wrenches, that doesn't mean you can fix the car. You still have to use the wrenches on a
particular way to fix it. This is the most misunderstood aspect of hypnosis, it is treated as a thing. Hypnosis is not a thing, it is a set of procedures that can be used to alter someone's state of consciousness. This is really a different issue. It is an important issue, and it's one we're going to talk about later. In the meantime, let's talk about how to move somebody quickly and gracefully from one state of consciousness to another.

Exercise?

I want you to take another ten minutes and do the same exercise that you did before in the same group of three. This time add two refinements that we have been talking about. Some time has passed since I described them, so let's go back through them in detail. This time, rather than first describing the experience to the person, have him sit back and close his eyes and begin by describing elements of his present experience. I want you to use three statements that are part of statements describing the experience. You can begin in a chair. You can feel where your body touches the chair. You can feel how your arms are crossed, where your foot touches the floor. The temperature of your face, the movement of your fingers. You can hear the sounds in the room of other people moving. You can feel the temperature of the air. You can hear the sound of my voice.

All of those statements can be verified. I want you to say three sentences that can be verified, and then I want you to attach something which is not readily verifiable. You can attach any statement that's a description of where you want them to go and you're becoming more relaxed. As you are one to get more comfortable and you don't know what I'm going to say next. So you make three pacing statements, use a transitional word and add one more statement that leads them in the direction you want them to go. You are breathing. There are sounds in the room. You can hear people talking and you wonder, almost wonder, exactly what you're doing. Make the transitions sound as natural as possible. One of you will be the subject, and the other two will take turns having a set of pacing and leading statements. After each set, you will take two sets. I want you to begin to modify the description of the same experience you used the first two times you did the exercise in your pacing and leading statements, while you take them and go back and
think about when you were jogging. Notice how it's different this time.

Again it will help if you pace nonverbally—breathe at the same rate as the person you're talking to. If the tempo of your voice to match his breathing. And it's essential that what you say is congruent with how you say it.

When your subject appears to be into the experience as deeply or more deeply than he was before, I want you to start Let my these principles, one at a time. Suddenly make your voice tempo totally different. Notice the other or not that he sees or respects them. Then go back to where you were going before, and then change your tone. Then try not using transitions. You are thinking here. You're comfortable. You're relaxed. You don't know what's going to happen next or what happens when you do that. Try adding things that are not relevant. "You are feeling no fingers on the keys, and you know that there is a block somewhere in the building." You can feel you face, name the scene, and you feel the enthusiasm and interest of politicians in Washington.

Concentrate first on using all the elements that we've discussed. When you have established a good solid state, vary one little piece and then see what happens. Then go back to using all the elements, and then vary another little piece. Notice what happens to the person's face to his breathing, his skin color, to his lower lip, to the movement of his eyelids. People can talk much in trance, so you're going to have to see your feedback in other ways. If you check out afterwards, it will be too late. You have to be able to check that while you go on at each moment and the best tool to do that with is going to be your vision.

Take those elements one at a time so do this. Go ahead.

* * * * *

Did you not cut that doing the exercise this way simplified the process even more? What I have been trying to show you this morning by grading these things by having you just cut it down to the more immediate and then having you do that—so that I like you to think of hypnosis as a process of amplification. If you think of hypnosis as a way of persuading in the end you won't be able to do nearly as much as if you think of it a way of controlling, you won't be able to do nearly as much. We picked motion in a person's experience is what the responed is a particular way, and as
you used these particular techniques you could amplify that response.

Woman: What about getting arm levitation and things like that? Is that amplification?

Hypnotists are very clever in going after responses that they know are going to happen naturally. Arm levitation is one of the things many hypnotists go for. A typical instruction to lead to arm levitation is: “Pay attention to your hand, and it will begin to feel lighter.” Try taking a really deep breath and notice what happens to your hands. Your hands have a little light feeling, because when you breathe in and your chest goes up, that pulls your hands up. So I would give your instruction to the light hands when the person breathes in and out.

Good hypnotists pick things that which they know will happen. However, they do not choose things that will happen quickly. There’s an old induction method where the hypnotist swings a watch back and forth. The hypnotist says: “The watch is going back and forth slowly, and your eyes are looking at the watch, and you see it as time passes before you. As you watch that watch go back and forth, your eyes are going to begin to grow tired. Of course they’re going to grow tired if you stare at anything long enough, your eyes will get tired.”

Around the turn of the century people used to do hypnosis by having the subject look up at something. The subject would be sitting down, and the hypnotist would stand up in front of him, hold up two fingers, and say: “OK, I want you to stare at these two fingers, and as you look at those fingers, I want you to watch them intensely. And as you look, begin to feel tired, your eyelids are going to grow heavy, and you’ll know that you’re beginning to go into a hypnotic trance.” If you stare at anything long enough, your focus will change. As your eyelids are going to begin to grow heavy, you’re going to feel the need to close them. Of course, you will. Everyone does all the time. It’s called blinking.

If I then tell you: “And when you close your eyes, then we’re going to stay here. The odds are pretty high that they will be uninteresting, and I’ve connected them with one which is not uninteresting. I’ve done it with a virtual experience, with a flow that matches everything in your experience. I’ve built a step-by-step process that leads to an outcome.” I’m saying, “You are having that experience...”
and that leads to this experience which leads to this experience and these three are all very much. Your eyes are going to grow tired your eyelids are going to want to close your focus is going to change. You don't know consciously that those things are a natural part of experience, but as I describe them, one naturally leads to the next. Then when I add on something which is not a natural part of your experience you are already following step by step, so you just go on to the next and it means that you are convinced. You never even though about whether it was true or false. You just follow along. Using a mindset like that allows you to follow along easily.

If you think of hypnosis as if it's a state of controlling someone at a push and pulling someone, the loser's going to be you. You will limit the number of people you will be effective with. You will also lose in your own personal life because you are going to start worrying about who's in control of you. My experience is that people are much more respectful of themselves in hypnosis altered states than they are in the waking state. I can give someone a suggestion which is negative and harmful in the waking state, and she will be much more apt to carry it out than if she were in a trance. If you think about the things that people have told you to do which were unpleasant, but which you did anyway, you were probably in the waking state at the time you did them. In trances it is very difficult to get somebody to do something which does not lead toward something meaningful and positive. People seem to be more discerning in altered states. It is a lot easier to trick or take advantage of someone in the waking state than in many other states of consciousness I know of.

I believe that hypnosis is really biofeedback. However, a biofeedback machine does not tell you to slow your pulse down. It only tells you where it is now. You have to aim toward the outcome of your pulse being slowed or your blood pressure being different. The machine only provides the feedback. As a hypnosis, you can do both. You can provide people with communications that match what's going on just like a biofeedback machine. You can then start adding other things step by step that lead them to somewhere else, and they will be able to go along naturally and comfortably. You can create a situation in which all they have to do is respond— the one thing people do all the time and the thing they do best.

It is a lot easier to make personal changes in an altered state than it is in the waking state. The fact that you don't have the choices that you want is a function of the state of consciousness that you're in.
normal waking state by definition is a description of the capabilities and limitations that you have. If you are in a state in which you are limited and you try to make changes in those limitations with your normal state of consciousness, it's a "catch-22" situation. Those limitations will constrain the way you try to deal with the limitations, and you're going to have a lot of difficulty. If you go into an altered state, you will not have the same limitations that you usually do. You will have limitations, but they will be different ones. If you go back and forth between altered states, you can change yourself so much that your waking state won't resemble what it was before.

How many of you here are clairvoyants? How many of you at some time have changed so much that you never went back to who you were? And how many of you have never done that? I was hoping one of you would raise your hand so I could say: How dare you be a clairvoyant. "An agent of change unable to change"—that would be the ultimate hypocrisy. To me hypnosis is only a way of exploring change. All we're working on here is learning to make natural transitions from one state to another.

Man: I keep wondering how you can tell when someone goes into a trance. You ask us to notice the changes and I saw some. But how do I know if that means she's going into a trance.

OK. What kinds of changes did you all see when you did the inductions? I asked you to pay attention to what resulted in change. What changes did you notice?

Woman: Her face muscles seemed to relax and her face got flatter.

That is characteristic; in trance there is a flattening of the muscles in the face and there is a symmetry which is uncharacteristic of the waking state. I've found that first there is some indication of facial asymmetry as the person begins to enter a trance. You know you've got a faulty, deep trance when you get symmetry again—a symmetry that is more balanced than the typical symmetry in the waking state. As a person comes back out of a trance, you can determine where they are in the process of coming back to the normal state of consciousness. They go from extreme symmetry in their face through a relatively asymmetrical state to whatever their normal symmetry is. What else did you see?

Man: There were little twitches of the fingers or other parts of the body.

Any unconscious movements—jerky, involuntary kinds of shudder movements—are really good indicators of a developing trance state.
Woman: The breathing really changed.

Man: I'm glad you said that way. People's breathing patterns vary considerably in their normal state and when they get into an altered state. Whatever breathing pattern is characteristic for them will change. If you have a very visually-oriented person who breathes shallowly and high in the chest in a normal state of consciousness, she'll often shift to breathing deeply from lower in her stomach. If you've got a very kinesthetically-oriented person who typically breathes slowly from her stomach, she'll shift to some other breathing pattern. Breathing patterns are linked to sensory modes and they will change as a person alters consciousness.

Woman: If you see a person who typically has an asymmetrical face, does that mean that there is a lot of polarity or a lot of difference between his conscious and unconscious?

Man: I wouldn't draw that conclusion. If you see an exaggerated amount of facial asymmetry, you know something unnatural is going on. I conclude that there's some imbalance, either chemical or behavioral, going on. I wouldn't label this a difference between conscious and unconscious.

Man: I noticed that as people went deeper the veins got warm and flushed.

Man: Especially as you get into the deeper stages of trance, there will be muscle relaxation and an increased flow of blood in the extremities.

Woman: What is the relationship between the eyes rolling completely backwards and altered states?

Man: None that I know of. If the eyes roll all the way up in the head, that's a good indicator of a fairly deep trance. However, lots of people go into a profound trance with their eyes open, so it's not necessarily an indication of an altered state.

Woman: What does it mean when you get eye movement?

Man: There are two kinds of movement. One is eyelid flutter and the other is seeing the eyelid moving behind the eyelid but the lid itself is not fluttering. The latter is called "rapid eye movement" and is an indicator of vocationalization.

Man: OK. There are these general signs of entering trance and in addition there will be many other changes that you can observe which will be unique to the person you are working with. These changes will simply be indications that the person's shifting states of consciousness. When you ask what a trance state looks like, the question is "which state?" and "for whom?" If you observe the person's muscle tension skin color
and breathing pattern before you do an induction you know what their normal state looks like. As you do the induction when you observe changes in those parameters you know that the person's state is altered.

In addition to watching for general signs of changes in someone's state or consciousness, you need to watch for signs of being out of rapport. The person will either make responses that are congruent with what you are asking for and this will be a good indication of the degree of rapport. Of course, as you lose rapport, the person will begin to return to the waiting state.

Summary

A. Trance can be thought of as the amplification of responses and experiences. If you describe an experience talking about what has or been there, you will help the person amplify this response.

B. Matching builds rapport and is the basis for leading someone into an altered state. You can match any part of the person's behavioral output. It is particularly useful to match something like breathing rate which is always occurring, but is something the person isn't likely to be conscious of. If you match breathing rate with your speech tempo, you can simply slow down the rate of your speech and the other person's breathing will become slower. Another way to match is to verbalize what is present in the person's ongoing experience. You are smiling as you look at me, you can hear my voice as I talk.

C. Smooth transitions make it possible for the person to easily go into an altered state. Connecting words like "as," "while," and "and" make your transitions graceful.

D. General signs of trance include facial asymmetry, more than usual facial symmetry, general muscle relaxation, small voluntary muscle movements, flushing, changes in breathing pattern.
II

Simple Inductions

This afternoon we are going to describe, demonstrate and have you practice very systematically a variety of specific hypnotic induction techniques so that you will begin to have an idea of how you induce trance. What you did this morning is all you will need with some people, but you will not be successful with others. That is all you have in your repertoire.

Traditional hypnotists have done research which "proves" that only a certain percentage of people are hypnotizable. The way they proved that very misleadingly, the same induction works with everyone. Of course they are only successful with that certain percentage. If you have only one induction, it's going to work with some people and fail with others. Most traditional hypnotists don't even bother to add some of the basic processes used this morning, such as matching your voice tempo to the person's breathing. The wider the range of induction possibilities you have, the more people you will be successful with.

This morning we spent some time discussing what physiological signs accompany an altered state of consciousness. You were able to detect at least some of the distinctive changes in muscle tone, breathing patterns, skin color, lower lip, etc. in the person you were putting into an altered state. Those particular signs of an altered state are precisely what you will be watching and listening for this afternoon as you continue learning about inductions.

The basic principle of doing a hypnotic induction is to watch for the physiological signs of developing an altered state, and to do anything...
you can to amplify those signs. There are also specific ways of proceeding. These are generalizations—patterns that you can use which are likely to lead in the direction of altering someone's state. I remind you that all the generalizations we affect are lies that is, they will not work for every person or at every time. They are good generalizations because they force us to go to sensory experience and notice what is going on. Always give up a generalization in a pattern in favor of what is actually being presented to you in the way of sensory feedback. We will be presenting these patterns to give you specific ways to proceed. As you proceed, if you see signs of trance developing in the other person, continue what you are doing. If you don't see these signs developing, do anything else.

The first two methods I am going to demonstrate are similar to some of the methods you already used this morning. However, they are important and useful enough that I want to describe them in a slightly different way.

**Vital Pacing and Leading 34321 Exercise**

This morning you did verbal pacing and leading when you made three sensory-based verifiable statements used a transition statement, and added a non-verifiable statement. You can make this method more elegant by making your beginning statements almost entirely externally-oriented and then gradually increase the number of non-verifiable internally-oriented statements. You make Milton Erickson's technique as having an inward focus of attention. By gradually increasing the number of internally-oriented statements, you are pacing and leading to shift the person's attention inward.

So, when you practice this method, start by making five statements: one which is sensory-based and then one which is internally-oriented. Connect them with some transitional words like "and," "or," "as." You are listening to the sound of my voice and you notice the color in the room as you feel your arm on the chair, and you can begin to have a sense of comfort. Then you make three verifiable statements followed by two non-verifiable statements. Then wait three, four, and five, and at that point you should have a fairly nice trance state developing.

I would like you all to think for a moment what would you think an example of a non-sensory-based description that you could offer in conjunction with your verifiable statements? I want to make sure you
understand what constitutes a non-sensory based description of an internal experience. 

Man: And you will become comfortable.

Woman: And you will experience the feeling of delight.

Woman: Satisfied.

"And you will be satisfied with the progress you are making."

Man: And you will feel some things being different.

Man: And you will remember pleasant memories.

"And you will remember a specific pleasant memory."

Man: Are you mentally using the future tense?

Actually, I suggest that one use present progressive tense for now.

And you are becoming aware of the delightful experience and you are being, in a way, the main character.

"Now you are becoming aware of the sense of being able to learn about hypnosis."

Would you come up here, Barb? I'd like to demonstrate.

I have two things that the rest of you can attend to as I proceed.

One is to keep track of the observable physiological changes that Barb goes through as she enters her consciousness phase. The other is to keep track of what I am doing verbally; because I am going to be using the pattern we have just been talking about. That way you can correlate what I am doing with her responses.

Now Barb, with your eyes opened or closed—it's entirely a matter of your own comfort with this—I would like you to sit there and allow me to offer you some verbal descriptions. One thing you might consider doing is questioning whether I am the verbal descriptions I am offering are accurate for your ongoing experience. For example, at this moment, you are sitting there and you can hear the tone of my voice. And you can feel the warmth of your fingers being interfered with.

What just happened? I hope you can detect that because Barb's response is now an important beginning.

Man: She was nodding.

Yes, she was, but there was something even more profound.

Man: She closed her eyes and opened them.

Well, here is what I think you could have seen even from the back row is these softening out of her facial muscles. You all know the phenomenon called the "blank stare." You are talking to someone and suddenly you have the feeling that you are all alone. That is a subconscious thing in Northern California called "spacing out."

I said two things to Barb, both of which she could immediately...
As I said, Barb, you can do this with your eyes open or closed whenever you can bear to. As long as there you can feel the support that the chair offers you along your lower back and you can feel the place where the rug is support against your feet just in front of your heels. And you can use as you sit there the warmth where your hands are resting on your legs and the light and a sense of growing comfort. And the next time that your eyes begin to close, simply allow them to stay there and enjoy a growing sense of comfort internally. (Someone sneezes.) The sound is sneezed as though you are leaving your current comfort. And as you sit there breathing in and out you have a growing sense of comfort. Listen for the particular sound as an item of growing sense of security for the purposes that we have here.

As the woman, Barb, I'd like your unconscious mind to make a choice about giving you a sense of refreshment and a sense of your sitting there listening to the sound of my voice as well as the thinking I think, but with a sense of growing independence of your surroundings and a comfort external and for the purposes of what we have come here it does, as a demonstration you have already succeeded very well.

And I am going to ask of your unconscious mind that it cause one or both of your hands to begin to lift if indeed it is appropriate an honest unconscious movement. And you can wonder as you sit there breathing in and out whether or not that particular response will be in any selected by you unconscious mind or equally useful for the purposes we have here. This response would be to lift your unconscious hand to give you a sense of comfort and a more appropriate cause you with a sense of refreshment to slow down back and return to here. In this room pleased with how quickly you would learn these initial phases of attaining your state of ease.
unconscious to prepare some material. The carpenter who approaches the construction of a building has as his basic tools to begin with boards, nails, and the tools he brings. The boards and the nails have no meaning until they are assembled in a particular form and attached to one another. So too in the marks on paper. The particular marks on paper that we call the alphabet are constructed by small boards in marks. And it is a lot easier to see clearly the finished product that the carpenter can construct a house, a garage, than it is to see that same form while the boards and the nails are still separated one from the other.

There are natural ways of perceiving which can be learned. From the ancients on for example the San Franciscans who can take in with a single glance the entire meaning of the watercolor of San Francisco than it is to wander down among the buildings. The same is true in many other areas of our life.

So whether your unconscious chooses to have you return with a sense of freshness or causes you to go in deeper, so signal me by causing one or both hands and arms to lift. I can choose that I leave entirely to your unconscious. I would request that whichever choice I make, I begin to assemble these marks into that I have been referring to, so that your perception can be ordered in a new and more efficient way. (She opens her eyes and stretches.)

As usual, I spent only the first form or so incenences staying with the patient and I was going to lose and then just went into everything else I wanted to do. I began by making statements that could be immediately verified in Hardy's experience. At any point in time we all have available tons a potentially infinite amount of sensory grounded experience. The ability is in knowing what part of sensory experience to choose to mention. It's particularly useful to choose anything that you guess would be outside of her two conscious awareness. I was fairly certain for example that she was aware of the tone of my voice, and indeed she was that came as a surprise. However, she was less aware of the feeling of the rung of the chair and the support it offered to the heels of her feet. So when I mentioned that, you could see more
observable changes in her. She had to change her present consciousness in order to verify that what I said was true.

Two things happened by that manner. Number one I gained cred

ably what I said matched her experience. The second thing is that since she wasn't attending to the sensation of her feet touching the rung of the chair until I mentioned it was also a co construct on to change her present consciousness—in this case in the direction of attending to a body sensation.

I made half a dozen remarks like that. Then there was a sudden shift in the kind of verbalizations I offered. Barb: What did I do?

Woman: Then you went into metaphor.

I did something else before that.

Man: You started leading.

Yes. First I was just putting up making statements describing her experience. And then what kind of statements did I make?

Man: Suggestions to close her eyes.

I made suggestions about eye closure, but she was already doing that. We call that an mepopolation. She was doing something, so I mepopulated it into what I said.

Right after eye closure, I started making statements about internal states that I wanted her to develop. I said things like ‘a growing sense of comfort and security as you sit here.” For me the nonverbal signs that she already offered—slower breathing, muscle relaxation, etc., have the name “comfort.” They may not feel to Barb. The word “comfort” has as many different meanings as there are people in this room. When I use words like “comfort,” I no longer talk in sensory grounded terms. I’m suggesting that each state develops in her—whatever those words may mean to her.

I hope that you all have some appreciation for what the rest of my statements were about. I have to explain that Barb had asked me earlier for a particular kind of change with reference to an academic skill that she wants. I told a series of metaphors directed toward preparation for that change. You may be able to find some way of making sense out of that and you may not. She has a way of making sense out of it, and that's the important thing.

Barb: I didn't at the time. It was just so many words. I just quit trying to deal with a conscious.

Exactly. And that's one of the responses that I want. "It was just so many words. I just quit trying to make sense out of it. What the hell are
you talking about? Carpenters and the San Francisco skyline. And from a plane. It's different than it is walking around among the buildings.

In her words the latter part I was tailored to the request that she had made of me earlier. As I told the metaphors, her conscious mind did not understand. However I received signals that her unconscious understood the reference and was beginning the preparation that I had requested of it. Are there any questions about what I did?

Man. You decided not to pursue the hand levitation?

Woman. I always do.

Man. Did you get some resistance to levitation and then give her another alternative?

Woman. There was no resistance. Her hand began to lift. The movements in her fingers and thumb were already there. Then I offered the second alternative, and her unconscious selected that one. If I had not offered the second choice, her hand would have continued to rise.

I made suggestions about hand and arm levitation and got two, which almost always precede the actual movement. At that point I remembered I was supposed to be demonstrating unconscious motoric phenomena. So I made the suggestion about her bringing herself out with a sense of refreshment and renewal and delight that she had achieved so much so quickly.

A good hypnotist is like a good government. The less you do to achieve the outcome, the better you are at your job. My way of thinking metaphors was about what Barb and I did that she allowed me, to enter a loop with her in which I could feed back certain parts of her experience which allowed her to alter her state of consciousness radically. But the entire time she was looking in the sense that I was being responsive to the changes in her incorporating those and thus making a suggestion about where we ought to go next. She accepted all the suggestions I made to her. If she had sedated at any point that I was making a suggestion that was not appropriate for her, she would have offered alternatives.

Man. How would you know when a suggestion was inappropriate for her?

A reversal of all the growing signs of trance would indicate that. Any reversal of the muscle flaccidity, the breathing changes, the lower heart rate, the pupil changes, or skin color changes would have indicated to me that I had just proposed something that was not appropriate for her.

Man. I was wondering what you thought of her nervous laugh at the
very beginning when you said her hands were experiencing warmth. She laughed but you ignored it.

That was when I interrupted and said, "I hope you noticed that response." The response I was referring to was the muscle facies: the pupil dilation and an immobile body sway. Immediately following my statement, she laughed. She would not have laughed if I had gone on with the technique. Her laugh was a recognition that it was working. I had said only two sentences and it was already working and she detected a change. Is that true, Barb?

Barb: Yes.

So the laugh would never have emerged if I had gone on with the technique. Her response was immediate and I am not sure that I wanted to make sure all of you noticed.

Woman: What happened to me when you did the induction was, kind of strange. I was trying to watch you because that was my job and instead I went through the whole thing myself. I was really embarrassed because my hand was coming up and I could see lots of confetti. About forty other people sitting out there did too, so don't be too embarrassed.

Larry: Can you give us more words that you use for internal responses, things you were guessing she was feeling inside?

Well, I wasn't guessing. I was testing at that point. I was asking her to create those experiences. I didn't use the words "security" and "comfort" based on what I was seeing because I don't know if the signs that she was offering me meant security and comfort for her. I just knew those are general words that are often associated with muscle relaxation.

Larry: Right. I am trying to find out other words you would use for that.

There are lots. You can use words like ease, peace, serenity, calmness, or being centered. They are all just words. They don't have any muscle meaning. They are interpreted individually by each person for his or her own needs.

I'm insisting on making a clear distinction between sensory-grounded descriptions and non-sensory-grounded descriptions. The sensory-grounded descriptions allow me to get in sync with her. The non-sensory-grounded descriptions allow me to offer her very general procedures that she can use disconnectedly. Her interpretation of these will be rich and meaningful and individual to her. I have
no idea what they are but that's fine. That's content, and that belongs to her. We'll see in the process.

This is essentially an induction and you can always fall back on it. It will work if just takes longer than some of the other simpler ones. When you use it remember to connect the statements about sensory-grounded experience to the statements about internally oriented states. This is called containment modeling. The simplest and weakest way to connect statements is to use the word “and.” You hear the sound of my voice and you feel the warmth when your hands are resting on your thighs and a growing sense of comfort and... In the induction I did with Bob I started linking with the word “and” and then I moved to a stronger form of linkage. The feeling of warmth and support as your body sinks against the chair will allow von to grow even more comfortable.

There are three kinds of linkage. The simplest is “X and Y.” The next strongest forms is “As X Y” “As you listen to the sound of my voice, you will become more comfortable.” In “When I reach over and touch you on the knee, you will have a sense of dropping into an even more relaxed state.” “While you are sitting there listening to the sound of my voice, your unconscious mind can prepare a particularly interesting recall of a pleasant childhood experience.” The strongest form X causes Y uses words like “cause” in “make.” The lifting of your arm will make von drift off into a pleasant memory.

In the pattern to say familiar things that are immediately verifiable and then connect them with “and” to an internally oriented state that you are proposing. First you have the premise and then the leading. As you proceed, you can gradually increase the number of internally oriented statements, and you can gradually go from a weaker form of linkage to a stronger form.

Linkage can be very powerful. It's amazing how much linkage goes right by people's conscious minds and yet has an impact. Once I literally had somebody get totally blank in a mental test demonstration something and I said, “All you need to be able to do is see an order.” I did this. I handed a box of thing able to do the task. After I went through the demonstration woman raised her hand and said, “I have a question.” I asked her what the question was and she answered, “What do you do if you can't see anything?” I thought she meant she hadn't noticed the person changing. In my demonstration so I said, “You weren't able to see my responses?” She said, “No, it's totally dark.”

She wasn't worried, but I was thinking, “Hey, wait a minute...
here. I went over to her and said, "You don't have to learn this and pool." Her vision came back.

That woman's response was very unusual. For most people, they will work the way since they can see, they will be able to do the task. As long as you know what you're thinking to what you're able to deal with whatever impact it does have.

Nonverbal Pacing and Leading

At this moment, Bob is sitting in front of me. We are passing lots of information back and forth both verbally and nonverbally. Out of all the messages that we offer each other, some are conscious—that is, he and I know that we are offering them—and some are not.

One thing I can do with Bob's messages is to select those which I can identify as hemoglobin awareness and begin to feed those back by body movement. As I feed those back, one of two things will happen. His conscious awareness will alter and he will become aware of those things or his unconscious responses will simply be amplified so that more and more of his responses will be unconscious and fewer of them conscious.

After you have paced some unconscious response, you can begin to amplify your lead into some other response. I can pick up a portion of Bob's nonverbal behavior and do it is termed projection by dilating my own pupils and the the pupil begins to defocus my own pupils. Starting, the pupil begins to defocus my eyes on the task. As he follows my eyes, my pupils begin to dilate. As he follows my pupils, his pupils begin to dilate. Then, as he follows my pupils, his pupils begin to dilate. Then, as he follows my pupils, his pupils begin to dilate.

I can teach by teaching a state of nervousness. I can cause the person to feel nervousness by teaching a state of nervousness. I can cause the person to feel nervousness by teaching a state of nervousness. I can cause the person to feel nervousness by teaching a state of nervousness. I can cause the person to feel nervousness by teaching a state of nervousness. I can cause the person to feel nervousness by teaching a state of nervousness. I can cause the person to feel nervousness by teaching a state of nervousness.

Pacing and leading is a meta pattern. It is actually a part of every other induction. We'll be teaching you. You can use nonverbal pacing and leading without its own as a part of another induction. I recommend that at some point you practice using the nonverbal portion. Without words, just arrange yourself in a resting position. Then you can very slowly—notice how fast the person follows you—put your
self into a deep trance. Be sure to have some way for you to come back out.

Overlapping Representational Systems

For those of you who don't know what representational systems are, let me explain briefly. We noticed some time ago that people specialize in the kind of information they process and pay attention to. All you divide experience into information in the different sensory channels. You have a visual, a haptic, an auditory channel, and a kinaesthetic chunk. You also have olfactory (smell) and gustatory (taste) chunks. But those two channels don't generally take up very large portions of your experience unless you are cooking or eating. In one normal state, some of us are primarily aware of visual experience, some as primarily auditory and very aural, and so on. In another way, we call these representational systems, because they are the systems that we use to represent one experience. For example, you might think of your normal state as having a clear sense of who you are and being n touch with the universe. In your altered state, you might think of it as being in touch with the universe. For example, someone might describe their normal state as having a clear focused sense of who they are. In your altered state, they might use a different representational system. For example, someone might describe their normal state as being in touch with their feelings, and in another, they might want to take you to an altered state where they are primarily aware of visual images. So if the image is one and you are talking because I want to be in touch with having a lot of needs, and I get rela beautiful way of some of the difficulties in my life. I would have a subtle indication that her awareness is mostly kinaesthetic.

Jan: would you come up here a minute? Tell me something you like about your house.

Jan: Oh I love the view! I've got a place overlooking the ocean—it's just beautiful.

She is offering me visual information so I know I'm safe if I began.
talking about visual information. That will pace her experience.
Remember the meta pattern spacing and leading match up with
the circuits already done and the leading to something else. That
something else is to go to systems which she doesn’t ordinarily use.
That will be an altered state for her.

I’d probably begin by asking a question that is visually pleasant.
I already know Jan likes the view of the ocean. Do you like
the beach?

Jan: Oh yes!

I would like to invite you with your eyes open or closed to follow
along with me as I offer you a description of the experience of
being at the ocean. If you were actually able to go to the
ocean one day like today, one of the first things that you can
become aware of is that as you look up you see clearly
the distinctive lighting of the sky. You may be able to see
some clouds floating across the sky, and as you look about
you can enjoy the clarity of the water, and you glance down
and see the surface of the beach, and as you stand there
looking down at the beach you are standing on you can see
your feet and you can feel the feeling of your feet on the
beach.

And when you look out across the ocean, you can see
wave after wave, wave rolling from the horizon
toward you. Each one having a unique form, a particular
shape and a particular color as it splashes. And as you look out at
the waves moving up you see the wind blowing some of
the spray off the top of each wave as the breaker hits the
shore. And as you watch that spray, you can feel the moisture
in the air as the breeze blows on your face. And if you were to
now take two or three steps into the water and feel the
coolness of the water swelling around your feet, and ankles,
you can really enjoy.

Now if you look up or down along the beach, you can see a familiar
figure. Someone you had not expected to find there and you
recognize that person walks across to you, reminding you of
another time and place, and something rather pleasant and
surprising that came from that experience and enjoy the
experience and learn from it whatever might be useful
for you. And when you are prepared and have enjoyed them
at your own rate taking all the time you desire come
back.
Now what form of communication was I using?

Woman Yes, I seemed to be using primarily visuals and a lot of going back and forth between those and kinesthetics. Did you reach a point where you decided to stay in kinesthetics?

I would have if I had continued the induction. When I go back out forth I must stop for a bit, she can follow. Think of this as an oral counterpart of breathing together. I breathe with her lot a while and then I alter my breathing. If she follows, I now have rapport. I love the lead, and can continue to develop whatever kind of experience is appropriate.

How did I know that she was able to follow me by the way? After I said the first few things, I knew immediately that she was able to go along with me. How did I know that?

Man Her head moved congruently with your instructions.

Yes. When I talked about looking up, her head moved up. When I talked about looking down, her head moved down. When I talked about looking out over the waves, she looked out at the waves. Her body language indicated that she was having the experience I was suggesting. That is enough information to know that I have rapport. Now the question is do I still have rapport? I switch system. Answer, try it and see. So I had her look down at the beach. Then I said, "And feel your feet against the sand." You did.

Woman So then when you got her into another system, do you tend to stay there?

Yes. Then I would talk mainly about the sensations in her body. As she steps into the water, she can feel the swell of the water and the moisture in the air as the wind blows against her face.

I first develop an unusual image about where she is and then find a point of overlap between the visual image and any other system. Sometimes she looks down at the beach and sees her feet against the sand, and then she feels the tingle of her feet upon the beach. All she looks out and sees the wind blowing spray over the top of the breaking waves, then she can feel the breeze against her face.

There is always a visual analog and a kinesthetic one is out to every experience. So you begin with whatever representation on system the person offers you. That's where I'm going with the client's model. Then you can use a simple verbal formula which is, "You see the clouds moving across the sky, and as you watch the clouds move, you feel the breeze against your face." Seeing the clouds moving suggests wind.
The point of overlap between the visual note of clouds moving
or driven by the wind, and the kinesthetic system. I want to lead her to
the feeling of the breeze upon her face. The verbal formula is: "as X
while as the pace Y" the lead.

Woman: You only said something that I was aware of. You said
she could feel the wind calling her. Is there a reason why you would
not emphasize auditory?

I didn't need it in the culture. The auditory system is seldom well
developed except in musics. There were lots of other places where I
could have included auditory elements. The sound of the wind. The
sound of the waves breaking against the shore.

I want to distinguish between induction and utilization. An induc-
tion of going visual visual visual, then overlapping a kinesthetic and
when she follows continuing with kinesthetic will lead her to a
state of commentary. Once that has happened I've got a whole
set of physiological signs that we were talking about earlier. Then I have to
do something different again. Then I would include all these
systems. Why she walked up to the person, reach out, touch the
person, look carefully at his or her face and note whatever expression
there is, and then I look at what the person as to tell her. Then I would
use that fantasy with all these representational systems as the matrix
for whatever changes she wants to have.

Woman: There was an auditory trigger. Somebody's tape
recorded clicked loudly, and I was wondering why you didn't it like
that. It certainly interrupted you.

Utterly interrupted me, but it didn't interrupt her. She didn't hear it. I
knew that because she didn't respond. There was no change in her
breathing, her skin color, or her muscle tone. Since there was no
response it would have been absurd for me to mention it.

Woman: Should I hear the tape? How would you have included that
in the induction?

And there are disturbing noises even at the beach.

Man: What about responding using the swinging of her leg?

I could have. I could put her on a swing at the beach. That would
have worked nicely. Utilizing the leg swing and some other aspects of
her behavior I would have been able to make you think to use all the possible
choices. Even though that you do an induction only
enough of them to get the response that you want.

Jan: I can remember my leg going around, and at the time I knew
why, but I don't now.
How could she recover that old memory using the same principles of ep scenceonal system overlap? Jen, swing your leg again. Close your eyes and swing your leg again and notice what comes to you visually. A little but faster.

Just people's faces

My interpretation is that when she is thinking of images, she sees those images as if she were a little girl again at the beach. There is a difference between the way an adult swings her leg and the way a child swings. Her leg. The way she swings her leg now is relatable adult. The way she was doing it when she was in the altered state was much like that. She was not just a little girl back at the beach. Do you have any idea how old you were at the beach?

Just the same age I am now.

She is the same age that she is now, but she has sufficed some nonverbal facial and vocal changes which are characteristic of age-regression. That is how I would describe the way she was swinging her leg previously.

Okay, any questions about the kind of induction?

Mmm. I don't remember how you first started. Did you ask her something?

Yes, I did something that I think was extremely useful. I said, "Do you like to go to the beach?" and noticed her response. I asked her if she remembered that. She then began to think about the beach. If I had just assumed she liked to go to the beach, I couldn't have known that. Essentially, she had drowned when she was three years old. She stood on the shore watching. In that case, a beach would still have been a good choice for a relaxing induction.

The principles you discover what representation oral system a person typically uses in a nonverbal state. Some people utilize all so many ends with them you could eventually begin anywhere. In the context of stress—and the appropriate context—people typically have become specialized. Think of this way they get stuck and come to you for help. With respect to the present problem, they will be specialized in one representation oral system or another. Simply introducing another representative oral system will often be adequate for them to come up with some new behavior for themselves. You can do that by using overlap.

Overlap will always be evident in what we do. Not only overlap from one representative oral system to another, but overlap from the outside to the inside. I know a man who said, "I do induction one hundred different ways." I was interested, so I had him demonstrate as many as
he could think of. They were all demed from a found point of view.
On every induction he used the following sequence: des visual, des visual outside a stimulus like a test stimulus, des visual de auditory des auditory. Each of his inductions held different content but that the only pattern he used to induce. Even though he has only one sequence he is very effective because it is one of asking the most obvious questions in a formal hypnotist.

In the context of working here in the group you could begin with any system unless you have a partner who is already severely specialized. However, I'd like you to take that initial step in order to go through exactly what you would actually do in practice. Ask the person something about his previous experience, notice which predates the system and use that system as a place to begin. Offer four or five different systems and then the person to use these two systems and then.

A previous Trance State

The essence of any induction is to ask your client if he has ever been in a trance before. If he has you can ask him in great detail the sequence of events that occurred the last time he went into a trance. Ask him for the exact configuration of the room, the sound of the hypnotist's voice, and exactly what the hypnotist did to lead him into that profound trance. You will note that he will relive the experience. If he does not seem to be at it, it is an example of automatic generation. In order to get him to go back and get all the information in response to the specific questions you are asking, she will re-experience the trance state.

If the other over the experience too quickly and you are not getting a full response, you can then in cue him verbally for him to slow down or ask him questions which require that he give you more details. You can ask, "Were you scared just as you were now?" "No, very different." "Well, would you show me how?" The body position which she was assuming in her present state of consciousness will help her overlap back to that trance experience.

"Were you in a room like this?" "No, the walls were green." "Allow your eyes to close and form a mental image of the room you were in the last time you went. Your voice held her present state, the present space-time coordinates, to give her more freedom to access all the information and therefore to re-enter the trance state which was most effective for him in the past."
You can add other delivery techniques like embedded commands (see Appendix II) to your questions to reinforce their power. "Well was he leaning to his right or to his left when your eyes first began to close?"

That really is the easiest of all inductions. Usually all you need to do is ask her to remember a few things that occurred when she last went into a deep trance. When she has accessed the trance state you can utilize it.

"How many people here have ever had the experience of visiting Monton Elkeston?

If you look around you can tell which of the people here have visited Monton Elkeston because as I ask that question, they access the trance experience of being with him.

**Naturally Occurring Trance States.**

There's another really easy way to go after a trance state. Everybody has become immune to trance states as a question of whether they have recognized them or not.

This morning, we asked each of you to pick some state in your personal experience in which you have a minimal focus of attention. The two people in your group talked to you about that experience in order to amplify it. You can get the same kinds of response without knowing anything about the person by choosing and describing one among the trance states that naturally occur in our culture. What you do it very easy. You sit across from a person and say, "Well before we begin, let's talk about common kinds of experiences that are visible to me as a common catalyst to know what kind of personal history you have as a way of drawing upon your resources to instruct you in this new matter of hypnosis."

Then you describe five very powerful, commonly occurring trance states. You will notice that as she attempts to understand your words and find examples of what you are talking about, in her personal experience, she will go into an altered state.

What happens in your experience when I talk to you about the trip I gave some time ago? That is an example of not giving a direct suggestion to go into trance, but simply mentioning a situation where one status occurs naturally in our culture.

For example, I drove yesterday from Santa Cruz, California, where I have just returned from the Santa Cruz mountains, down through the city, to the airport in San Jose. And as has happened so many times when I am driving, especially along a route..."
which I know a great deal about I have driven to number of times the last thing I remember before arriving at the airport was getting onto I-15 the freeway that I took all the way across the Santa Cruz mountains to San Jose to catch the airplane. And I evidently drove quite safely and during the drive, the minute any of he head I assume induced a sort of automatic and unconscious response which I could trust to get me safely from where I began to where I wanted to go.

And that was a great deal like another experience which I'm sure you and many other people having to me held shared which is the experience of sitting at a lecture where attendance is mandatory but the person who's talking is not a very exciting speaker someone who's simply talking to a way that induces a sense of boredom and tedium and what is a great deal of attention to stimulating you. And such experiences I've noticed moral tends to wander to other places and times which are less boring and somehow more stimulating than my present environment.

On the experience I've had in my lifetime of walking through the woods not in the day some of the prettiest areas in the part of the country that I live are the marvelous redwood forests I've heard people keen the visual impact of those redwood forests to being in a cathedral a large church of some kind and the sense of majesty and calmness that they bring. And as I walk through the redwood forests one thing that redwood forests something that redwood forests seem homogeneous that they do not support much of the way of wildlife especially birds so often there is a sense of silence associated with walks through the redwood forest and although there is not a lot of variation in the experience I have as I do walks through them I certainly have a sense of calm and relaxation which I deeply appreciate.

What one thing do those three experiences have in common? 
Women Relaxation solitude
Man Serenity
Woman Repose

They are repetitious. They are monotonous. And I am of you were looking around and I was talking you could see the physical good signs that you're learning to associate with these developing to most of you.

So a very natural and covert way of leading a person from the
state of consciousness, she sat towards an altered state as to tell a series of stories or little episodes related with a point of reference that you want to elicit from a person. At that point it is entirely up to the true nature of sensory apparatus, so that you can see whether you have achieved the kinds of responses you want. You tell as many lies as necessary to achieve the response. You can talk about imaginary elevators. Almost everybody goes in a trance in an elevator. They look out at the numbers and then their pupils dilate and they become immobile. In elevators, the only place in a culturally acceptable to look and think about the walls of the floor.

As another example, what happens when you are driving along a street and you drive up to a red stop light? Stop. When the signal stops moving you stop moving.

What are other24 naturally occurring examples of trance states?

Woman: Watching a movie.

Man: Sitting in church.

Yes, unless you are a character telling a story in a novel. A lot of people have had some experience and would not be able to identify what but is a good one for those who have.

Woman: Watching television.

Yes, if you want to pass motion to your kids, if you would take them to clean the rooms or something. Get them while they are watching TV. They go along in a good listening what's going on in the TV show. So you sit next to them and say, well, so you don't disrupt them, and you have this overwriting communication.

Man: Chronic mental hospital patients watch television all day. I never thought of teaching the three.

You might try it with

When we were first learning hypnosis, Richard Barbiere and I used to plan a game with each other. We'd get a group of "naive subjects"—people who had never been officially talked into a trance. Then we would impose ourselves to get their from the present state to a somnambulistic trance state in a minimum number of steps. One of the first things I always asked for was a meditative state. Meditation is a very altered state relative to natural conscious. I would ask if I could be allowed the privilege of watching them enter into the meditative state without interfering in any way. They would gather in the meditative state—a dramatically altered state.

When they were there, I would say, "With your permission I will now
often a suggestion to move from this meditative state, leaving it integrated fully to the state called a general somnambulistic trance from which we can then begin to make the changes you have asked for. I make a clear distinction between trance and meditation because there is not a separation between what is called meditation and somnambulistic trance. Every time they meditate, they will go back into the trance state. I don't want to connect the words unless I have a specific reason to do so.

If you do formal ritual stock ads of hypnosis, I suggest that you wait until you have already covertly succeeded in getting a couple of trance states with the client. Let me give you the most common example. Somebody comes in and demands that you do hypnosis with her for a present problem and you say, Of course. However, before we begin there are a couple of things I need to know. Then you introduce a set of trances. You say something like, Well, the first thing I'd like to do is have you tell me a little bit about your past. So you take a case history. You ask, Now, where were you born? and you have her describe in detail the house she lived in and the sounds she made. The feelings she had, etc. And of course, she goes into a state of regression. In order to get the detailed information about her past. Or description of trance is getting the person to describe what her present space coordinates are. The only link between her and the past. Her present time, space coordinates are you voice. Along all the dimensions where she is elsewhere.

Regression is considered one of the "deep trance" phenomena by traditional hypnosis. It's actually something you get all the time. Gestalt therapists typically get deep trance phenomena automatically much more easily than a hypnotist and yet, most of them would use the label "hypnosis." All over the world, people are looking at empty chairs and seeing their mothers or their fathers and talking to them and having responses that are positive, auditory, and visual hallucinations. They consider it a deep trance phenomenon. But it is not labeled that way so there's no evidence involved.

By the way, just as a teaching device, let me make a point here. If an even lecture on hypnosis, of course the group, going to be going in the gama and not in any trance. The only way that the group can make sense of your descriptions of hypnosis and trance is to access their own experiences that fit those descriptions. Depending on how confident you are in your own personal power, you will get perhaps hundred people in
deep trance rather rapidly—or not depending upon what outcome you want. There isn’t an easier subject in the world to lecture about, because as you talk about it, it is happening.

You can also use your observation of people’s responses to know whom to choose as a subject when you are doing groups. You choose one of the twenty percent of the group who have already been in and out of at least five somnambulistic trances during your fifty-minute presentation. By the end of this workshop you ought to have the sensory experience to know who’s responding by going into a deep trance and taking in all the material at that level of consciousness. Whoever is mixed said at responding conscious and unconsciously and who’s staying entirely conscious. To demonstrate teaching points you should always be able to pick out exquisite demonstration subjects. If there’s a particular response you want to demonstrate, you can talk about what you are going to do. Construct people in what responses are appropriate and notice who develops those responses most rapidly. That person will be the subject to select.

Some of you here may be drifting in a little more rapidly than might be useful to you for the purpose of learning this material. You might consider stopping for a moment to silently stop inside and ask some part of you to maintain some sense of consciousness which is most useful to you for learning purposes. It would be nice to have some blend of having the experience and also be able to keep conscious track of the patterns being used. Let’s have a moment of silence while you make these arrangements. You can use this refocusing format if you already know it.

Exercise 4

I’ve just given you five specific induction techniques: (1) verbal parading and leading, (2) nonverbal parading and leading, (3) representational systems, (4) access to a previous trance, (5) describing commonly occurring trance statements. Get into groups of three and each of you pick a technique that interests you and which you haven’t done systematically before. Person A will pick an induction and do it with B, then pass it to C.

Person C will use all of his conscious attention to notice what changes occur as B goes into trance. Pay attention to which statements and behaviors produce the most response and whether there are any statements or behaviors that bring B back out of trance. C’s going to be a ‘meta person’ to keep track of what’s going on. As person C, if
you notice that the hypnotist is talking too quickly give her a hand

gesture that indicates "slow down" if the hypnotist's voice is too high
and it seems irritating to B give her some signal to lower her voice.

When you are A after you have induced the trance I want you to
give B some general instructions for learning and then for returning.
When you've gotten good trance responses of the nature that Barl
offered us here earlier then simply sit there take a couple of deep
breaths smile and mentally put yourself on the back look at your
observer and give some minimal cue that you are satisfied that you
have achieved a trance. Then match breathing with your subject and
when you speak make your voice tempo match her breathing cycle.

And enjoy those particular experiences which your own
experience can offer you at this point. A sense of wonder
and adventure as you enter new states of consciousness
pleasing from this experience a sense of assurance about
your own capabilities and flexibility as a human being.
And after doing that fully and deeply your unconscious
slowly with full respect can bring you back to the state
giving you a sense of refreshment and renewal. I will be atten
Oct at any point you would be interested in my assist
 工 ing you in getting back indicate that with a hand movement.

Then sit there and watch this will be an excellent opportunity for
you to train your perceptons. Notice the changes that a person
demonstrates as she goes in and out of altered states. If you get a hand
wave then you can match her breathing as you say. I am going to
count backwards from ten to one slowly. When I reach one your eyes will
open and you will have a sense of refreshment and you will be totally present here.

Then count backwards with her breathing until you reach "one"

Take a few minutes for feedback when you're done. B can tell A
about anything in the induction that was particularly helpful or about
anything that B found surprising or got in the way of developing the
altered state. C can add anything that she observed from the side
especially reactions between A's suggestions and B's responses.
This will be really useful feedback for A. After the feedback switch
positions and give both B and C a chance to try an induction.

Sit A's going to first induce a trance then give general learning
instructions and finally give instructions to come back out of trance.
Go ahead.
Discussion

Man... I have a question. When I was putting Lynu under she began to demonstrate a lot of shaky movement in her left hand. Later she said that that was connected to a nerve center in her cheek which had been operated on a long time ago for a cyst and that supposedly there's still nerve damage. But at the time I didn't have the faintest idea what—if anything—to do with that.

The immediate response to anything that happens which you don't directly suggest as you are inducing an altered state of consciousness is to verbally incorporate it immediately. "Yes and you continue to have those specific experiences and the body sensations connected with them." That validates the response and reassures the person that you are alert to the signals she is offering you even though you may not understand what the signals represent.

"Organ language" is another really powerful pattern which I find useful in dealing with any phenomenon that is significant. By "significant" I mean there is no doubt that something unusual is going on—but I have no idea what it might represent.

"Now, the first time that a person goes into an altered state of consciousness it often shakes them up a little bit. But they often find it handy to come to grips with the part of the problem that may be attached to this particular syndrome in a way that allows them to put their finger on changes which they can really grasp the reality of."

"I included four or five allusions to the part of the body and to the activity that is being performed by that part of the body. If there are slight remnants of the person's consciousness left around at that point in the trance, it typically won't understand these allusions. However, the unconscious mind will understand and take that as a validating message."

The two maneuvers I just offered you are ways of incorporating an obvious response that I didn't ask for and validating it. It is my way of saying, "OK, I recognize what you are doing and I respect it."

Another slight, more powerful method you can use is to say, "And with each such movement you take deeper into trance."

Then you typically get one of two things: either they go really deeply into trance or they stop shaking.

You could also use the shaking as an access point to do some therapeutic work. "Those particular experiences connected with
those dramatic movements of your hand at this particular time will become available to you only when you reach an adequately deep state of trance for you to appreciate them as experiences from your past which may or may not have had negative repercussions then but which you can now recognize with comfort as something that you survived and to draw from as lessons and a rehearsing of those particular experiences ways in which you might protect yourself in the present and in the future learning from your own experience which is the foundation of your present resources.

All that is stuff in the sense that it doesn't contain but it is an appropriate and meaningful communication in the sense that you are telling her to do something with the experiences she is having in order to learn from them.

Woman: What do you do if the person doesn't come back out?

If you tell her to come back and she doesn't that outlines that you've lost rapport so you have to go back and get rapport. You might just pace her breathing for a while then ask her to get that up all the enjoyable positive aspects of this experience so that she can bring those back with her when she returns in a few moments. Count back wards slowly from ten to one saying one number in every other breath that she takes. This will help maintain rapport. Give instructions that when you reach two her eyes will flutter open as control is returned to her consciousness and she will be puzzled and delighted by the experience she has just had.

Woman: I've had clients who apparently go into physiological sleep, I have assumed that somehow the unconscious is still listening but I'm not at all sure of that. There's no response to me at all.

OK. First of all I don't believe the last statement. That they don't respond to you at all. I would suggest for your own learning purposes that you use non-verbal or verbal devices to find out if they are still responsive to you. The easiest way to do this would be to get a close enough that they can hear your breathing and then breathe with them for several minutes, I assume that you have the internal rhythm not simply fall asleep yourself. You can give yourself instructions that you are going to copy their breathing and even though that breathing is typically associated with physiological sleep you are going to maintain a certain level of alertness. After a minute or two of breathing with them change your breathing pattern very slightly and they should follow at that point.
You can get rapport without running the risk of going to sleep by placing your hand on their shoulders and varying the pressure of your touch with the rhythm of their breathing. You can increase the pressure when they exhale and decrease the pressure when they inhale. We call this cross-over pacing because you pace with a different sensory channel. Do this for two or three minutes and then change your pressure pattern slightly noting whether their breathing follows you.

Woo woo. What if they don't follow?

If they don't then they are in a physiological sleep state and you need to spend more time building rapport. You can still do it but it takes more time.

We made up something called “sleep therapy” because when we were working at a mental hospital where people had access to their clients twenty four hours a day. We had been there several times that was our third visit. The staff members were delighted with the responses they were getting using our patterns and dealing very effectively with all the patients except the anorectics. They were having trouble with the anorectics.

Anorectics are people who consider themselves grossly overweight. The perception of the rest of the world that they are about to starve to death. They are extremely skinny to the point that their health is threatened.

One of the things that we instructed the staff to do with the anorectics—which wiped out the last stronghold of unresponsive patients—was what we called “sleep therapy.” If you have someone for whom things are acceptable you can try it out yourself.

Go into the place where the is sleep and use one of the two techniques I just mentioned to you to get rapport. Breathe with her for three or four minutes to get rapport. Since she is in a severely altered state it takes some time to get rapport. Or instead of breathing with her you can touch her and use pressure differences. You could get rapport ordinarily by singing or hum. But with her soft notes with her breathing movements. You can use a repetitive pattern that you can control in your own output to match her breathing cycle. Then very carefully and very slowly change what you are doing to find out if you can lead her. Don't change your breathing radically because that a part of a person's ability to be asleep and to stay asleep without interruption depends on her maintaining her breathing pattern. Unless you want to wake her up it would be inappropriate for you to change her breathing radically.
You then proceed to let him finger signals something that we'll teach you tomorrow. "As you continue to sleep deeply and rest your self completely, you can respond to certain questions that I ask you by lifting one finger for yes and another for no." The person is in a sleep induced altered state in which her normal conscious resources are not available and therefore not in your way. You can now begin to access information directly by giving visual signals or propose changes and new behavior. You can do all the work that state without interrupting her sleep.

Woman: And what if her breathing doesn't change when I change my mind? Does it mean she is indeed in a physiological sleep state?

No. You can gain rapport with people who are in a physiological state of sleep. The difference is that you have to spend more time following them before you attempt to lead. If you attempt to lead and you do not get the response that you did in the pacing long enough, go back and pace longer.

People who are asleep respond, but more slowly and less overtly. The same is true of people in an anesthetized sleep state during operations. Many doctors think that the patients are completely out when they are on the operating table. It is just not true. People accept pain better in their unconscious state than they will just about any other way. Just because the eyes are closed and their conscious minds are worked doesn't mean their ears don't work.

Once I worked with a woman who was having a very wild and rowdy life. Some of the things she was doing were disturbing to her so I was trying to get her to change. I worked with her for a while and couldn't make some of what she was doing. Finally, I turned to her and said emphatically, "Look, you're out of your mind. I got to stop living wildly like this. It's not doing you any good and just a waste of time. And what makes you do it?" Immediately her nostrils flared dramatically and she said, "Oh, I really did. I asked, "What do you smell?" She sniffed again and said, "It smells like a hospital." I asked, "What about a hospital?" She replied, "You know that ether smell?"

It turned out that someone earlier she had an operation. She had an anesthetic and since the doctor "knew" that she was there, she talked like, "He looked at her and said, "It looks terrible. I don't think she's going to make it for very long."

She did make it. Sometimes it can be wrong. However, sometimes it can be right. It has been found that the doctor's statement meant that she was not going to make it after the operation, but that she wasn't going to
make it through the operation. The statement was ambiguous: the doctor hadn't specified. If you make it through the operation, everything will be fine." His statement didn't get sorted out in any meaningful way. She just responded that she wasn't going to worry about it and didn't consider the doctor's claims. She was doing things that were self-destructive.

Martha: When we did the exercise, and I was going into a trance, some part of me wondered "Am I really?"

Right. And now we are talking about the whole interesting area called "convincers." The thing that convinces Martha about the experience of hypnosis will be different than what convinces Bill or someone else.

Martha's Partner: I'm really not sure about that. Her eyes dilated and closed, but later she said that she had an internal dialogue going on the whole time. So it's not a somnambulistic trance state right?

Different people have different understandings of somnambulistic trance. There isn't any way I know of defining it for all people. Generally people are convinced that they are in a trance when they experience something very different from their normal state. One person's normal state may be another person's trance. But a person whose consciousness has been specialized into kinesesthetics the experience will probably be a set of visual images that are vivid and stabilized. A person who has had a body sensation for thirty years will probably be convinced by an experience of detailed and strong kinesesthetic sensations.

Man: I heard you say earlier that if someone has been in a somnambulistic trance, she will not have any traumatic memories.

Right. Typically when you awaken someone's consciousness that radically when he comes back somebody in the audience will ask, "Were you in a trance?" and she says, "Oh no, I knew what was going on the whole time." If you then mention some specific activities she carried out, she will say, "I didn't do that." You see, in a normal state, she has complete amnesia for a large segment of that trance experience. To assist that person in being subjective, satisfied that she was in trance. I often set up a post-hypnotic suggestion that I will suggest by kinesesthetics: "Close your eye and take off your shoe." That way she will notice that something has happened that she has no explanation.

You can also find out in advance what a person's complex equivalent for trance is: what specific sensory experiences would constitute
proof to hec that she was on a trance. Then you can develop that kind of experience for the person.

Actually, for the purpose of personal change, it is irrelevant whether the person believes they are in a trance or not. If you can achieve an altered state and use it to help the person make appropriate changes, that's all that matters.

When you have thoroughly learned about hypnosis, you will find that you will never again have to do any official trance inductions. Your clients will recognize as such. You will be able to induce altered states naturally, and you will be able to utilize them to achieve changes without the person consciously realizing that anything like "hypnosis" has ever occurred.

**Anchoring Trance States**

For those of you who are not familiar with the term "anchoring," we want to give you an idea of what it is and how you can use it. Anchoring is a way of setting up a visual and auditory anchor. Anchoring is one of the concepts that we have developed for any one element of an experience to bring back the entire experience. You have all had the experience of walking down the street and smelling something, and then suddenly you are back at another time and place. The smell serves as a "return" of some other experience. That's an anchor. Couples often have a song that they call "our song." That's an anchor too. Every time they hear that song, they re-experience the feelings they had to each other when they first called "our song."

Many of the inductions could just did made use of anchoring. When you helped your partner across a previous trance experience, you were making use of anchoring. You were already set up in that person's experience. If you asked your partner to assume the same body posture she had during a trance experience, to hear the sound of the hypnotist's voice or do anything else related to that experience, you were using naturally occurring anchors.

If a person can tell you what her experience of trance is in sensory terms, you can use anchoring to construct that state for her. All you need to do is to break down the experience of trance into its component parts: visual, auditory, and kinesthetic.

If you start with visual, you can ask, "How would you look to other
people if you were in deep trance? Show me with your body how. Tell me
so that you have feedback about what you are doing, and you can adjust
your body until what you see looks right. When she
left you thought she was asleep with a torch around
her. You found out she would be making internal images, and if so
what kind. Her eyes were open in deep trance, ask her what she
would be saying on the inside. As she answered the question you sat or her
state.

Then you go on to feelings. "How would you feel if you were in a
deep trance? How would you be breathing? Show me exactly how
relaxed you would be." When she demonstrates how she would feel
you anchor that state.

That leaves the auditory component of deep trance to be
anchored. You could ask her this: "What is the voice of a
hypnotist and what it would sound like. Then find out if she would
have any internal dialogue or sounds in deep trance.

As you systematically go through her visual, kinaesthetic, and auditory
experiences of trance both external and internal, you can anchor
each component of trance with the same anchor at with
different anchor. If you used an anchor for different components, you
would generate all the anchors simultaneously to "recreate" her state of
what trance is like. That is the way to use anchoring to
induce trance. By using anchoring in this way you can build an
experience that the person has never had previously. You imply
such a thing in the component parts of the experience together.

Once you have set up an anchor state you can set up anchors so that
you can quickly induce a trance, wherever you want to. Whenever I
do hypnotic induction I always change my voice, tone, movement,
style, posture, and facial expressions so that one set of their
behaviors is associated with trance and another set is associated with a
normal state of consciousness. Once I have induced an altered state, this gives
me the ability to induce one quickly by beginning "anchoring" behaviors.
These behaviors will serve as automatic signals to go into
a trance. The "conductor's signals" that hypnotists use are a special
case of the kind of anchoring.

Efforts' of many researchers in many fields are already using this kind
of anchoring without knowing it. On Sunday morning I turned on the
televison and watched one of the preachers. The preacher talked very
loudly for a while and then all of a sudden he said, "Now I want you to
stop and (silently) answer this. His voice tone and volume changed
ent rely and people in his congregation closed their eyes and demonstrated the same behavior. They might do this people who are in altered states of mind. People in deep trances, people who sit on trains and airplanes and buses, passengers in cars. Some members patients in group psychotherapy. Psychologists who are treating people who are in altered states of mind that is a true saying that such people are in altered states of mind. That preacher had passed on to the tone of voice with his name talking and another tone of voice with the other. He called prayer. He could use that tone of voice to quickly induce an altered state in his entire congregation.

If you change your tone of voice slowly, you notice somebody going into an altered state. The change in your tone of voice will become palpable with going into an altered state. If you maintain that changed tone of voice when the teacher is teaching a state that you want to lose, this will tend to stay there. You can tone anchors that altered state.

If a client walks to the door of a coffee shop and you seat him and immediately do a trance induction on moving your normal tone of voice, normal posture and normal movements will go into an altered state. If you maintain that changed tone of voice when the client is teaching a state that you want to lose, this will tend to stay there. You can tone anchors that altered state.

Early in cocaine as a hypnotist I had a lot of problems with clients dropping into a trance when I just wanted to talk to them. I was a skilled method of getting into a trance of your mind. This experience has been hard to go into a trance. The next time he walks into a coffee shop when you seat him and begin to talk, he will automatically begin to go into a trance.

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Analogue Marking

A special kind of anchoring is particularly useful when you want to elicit hypnotic responses. It's called analogue marking and involves marking on certain words. If someone applies analogue marking on someone else, they can mark out three words as separate messages with your voice to change cues to a certain expression or perhaps a touch.
I might talk to you about people who are really able to relax—people who can allow themselves to be transformed by the situation they find themselves in. Or I could tell you a story about a friend of mine who was able to learn to go into a deep trance. As I said that last sentence, I was marking out 'learn to relax' and 'go into a deep trance' with a slightly different tone of voice and with a wave of my right hand. They constitute separate messages within the obvious message, that your unconscious will defend and will repent to appropriate.

At this point I have connected a certain tone of voice and a certain gesture with the words 'relaxation' and 'trance' for many of you. Now all I need to do is use that tone of voice more and more often and your unconscious knows why. That voice tone conveys the message much more effectually than telling you to go into a trance, because it bypasses your conscious mind.

All of this is anchoring a word like 'relax', or self an anchor—a label for something in your experience. In order to understand what I mean when I say the word 'relax', you have to go inside and access your personal experience related to that word. You have fragmented the experience, as a way of understanding the word itself. And as you are feeling 'comfortable', connect that experience with a certain voice tone. Now my voice tone is becoming an anchor for that experience.

You can use any desirable aspect of your behavior to do this. Milton Erickson would sometimes move his head to the right or the left when he wanted to mark something out for special attention. The same voice will sound different when the client moves to a different location in space. The difference may not be enough for you to notice consciously, but it will be enough for you to respond to a voice only, even if you have your eyes closed.

By the way, analogic markers are not something new. Your clients already do it, and you teach on to what they mark up for you, you can learn a lot. When I was running a private practice, I got really bored after a while, so I went to all the psychiatrists I knew asking them to refer me their most outrageous and difficult cases. They sent me fascinating people.

Once psychiatrist treated a woman who would wake up in the middle of the night sweating profusely and feeling hot, and no one could figure out what was wrong with her. She was terrified because this occurred quite frequently and had been treated in therapy for several years without any reduction in her symptoms. The psychiatrist gave her pills to try to control her symptoms. He even had her up to an EEG
much he for hours at a time walking for one of the seats to occur so he could reach c.1. Of course the fire would never happen until he took her out of the machine. He'd hook her back up again and then she'd sit there for hours longer and again nothing would happen.

This woman was quite conservative and ran a wetly area of town. When he came to see her she was terrified because her psychiatrist had told her I was a warden who did strange things. But she wanted to change desperately so she came to me anyway.

She was sitting in my office looking very tired when I sat down, looked straight at her and said, "You've been in therapy too long. I you conscious mind obviously has failed utterly to deal with this problem and the conscious minds of your therapists have failed utterly to deal with this problem. I want you to go into your unconscious mind and tell me exactly what I need to know to change you—your more and nothing less—and I don't want you conscious mind to intrude unbelievably. Beg a speaking now!"

That's a strange set of instructions isn't it? I had an idea she would be able to deal with those instructions on any level but she answered in a really interesting way. She looked back at me and said, "Well, I don't know. I'll be making my room in the morning and I'll switch off the electric lamp. I'll be down in my bed, and you know it's pretty very shocking because I've been in treatment for years now. I still wake up scared and covered with sweat."

If you listen to that communication it's pretty straightforward. The words that she marked were electric shock treatment. That gave me the information I need. I present psychiatrist didn't know it, but in the past her psychiatrist had given her electric shock treatment.

Some time ago her husband had become wealthy and moved her from a neighborhood where she vouched around people whom she loved and enjoyed her very fancy house on a hill where there were many human beings. Then he went off to work and left her there alone. She was bored and lonely so she began to daydream and entertain herself. She was seeing a psychiatrist and her psychiatrist "knew" that daydreaming was "escaping reality" and that escaping reality was bad. So she gave her electric shock treatment to cure her. Every time she began to daydream her husband put her in the car and took her down to the hospital where the doctors hooked her up to the electric shock machine and zapped her. They did it 25 times and after 25 times she stopped daydreaming.
However, she still dreamed at night. She did not dream, but as soon as she began to dream, she began to experience electric shock. It had become an anchored response. She had all the physiological aftereffects of it. When I went to school, this was called classical conditioning. However, her psychiatrist did not believe in classical conditioning, so this never occurred to him.

This is an example of how I electromedical psychotherapy that created a problem. The people who gave her the shock treatments really believed they were doing her a favor. They believed daydreaming was escape from reality and therefore bad. So rather than channeling her fantasies in a useful direction, they gave her electric shock treatment.

Exercise 5

I'd like to have you all practice using analogue marking to get a response from someone else. Want you all to pair up, and first pick some observable response to get from your partner. Pick something simple, like scratching her nose, unbuttoning her legs, standing up, getting you some coffee—whatever you want. Then start talking to her about anything, and we'll instruct you to do the response you entered into our conversation. You can combine the instructions one word or phrase at a time, marking them out until they're visible so that your partner can respond to them as one message.

You see, with what we've discovered so far about hypnosis, we've only begun to scratch the surface, and no one really knows what we'll learn next. I hope it can be an uplifting experience. But you've got to hand it to those who are facing the possibilities. Now already there are lots of people in this room tiptoeing to the edges and scratching their noses. It can be that simple.

Often, when you do hypnosis, the responses you'll go for are another person won't see because as obvious as the ones I'm suggesting that you choose for this exercise. Now, I want you to choose something that's so obvious you will know whether or not it occurred.

If your partner is aware of what response you are trying to elicit, she may incorporate the movement you are asking for into another movement that she consciously makes. I suggest that you notice whether you get the response you are after. If you don't elicit another set of instructions for the same response, into your conversation and mark it out.

* * * * *
Discussion: Negative Commands and Valences

Michael: How can I gracefully set up a verification of a suggestion? I make it so it's not obvious. Let's say someone keeps telling me to stop doing something. Let's say someone keeps telling me to stop doing something. Do you say, "Don't do that again" if you want to avoid him doing it again and again? If you phrase any suggestion with a negative in front of it, it will happen. If you say, "Don't think of the hat," that hat will happen.

Michael: All right. You will not interrupt me again.

The hat will interrupt you again. You are getting him a hypnolical command to interrupt you again. If you say, "Go away," he is likely to go away and you will have an immediate test whether he will leave or not.

Michael: Assuming you are able to phrase it so that there's no problem—I mean, the suggestion properly.

Yes. Assuming that you have phrased it properly, he will not carry it out or he won't. If it is something that you can't detect, then you won't have a way of knowing in this context. If you say, "Feel good," you won't know if he is feeling it out except by his subtle responses that he makes.

If I were you, I would very explicitly teach myself to phrase things positively, because you just want it enough. Three negative suggestions in a row. No simple pattern that I know of gets in the way of communication more than using negation. Negation only exists in language and does not exist in experience. For instance, how do you experience the following sentence? "The dog is not chasing the cat."

Man: I saw a dog chasing a cat, and then I saw a big black "X" across the picture.

Woman: I saw a dog chasing a cat, and then they stopped and stood still.

Right. You have to first represent what you want. If I were you, Michael, I would spend a week learning to phrase everything you say positively without negation. Learn to specify what you do want instead of what you don't want.

Typically, negative comes with a long list of what they don't want and usually they have been telling everyone around them what they don't want. That effect very often programs their friends to respond in ways that bring unpleasantness and dissatisfaction. Now I don't want you to get upset by what I'm going to tell you. "Don't get angry at what Billy did."

Of course, you can use the same pattern to get a useful outcome.
"Don't get too comfortable." I wouldn't ask you to relax.

Negotiation is particularly effective to use with anyone who has what we call a polarity response. A polarity response simply means an opposite response. If I saw David say, "You are becoming more relaxed," he tightens up; that's a polarity response.

Sometimes people call this "resistance" and assume you can't work with such clients. People with lots of polarity responses are very responsive. They just respond in the opposite direction from what you suggest they do. All I had to do was tell them not to do all the things I want them to do. They will be caught in a polarity response and do them all. "Don't listen to the sound of my voice," and I don't want you to know you're doing it. I don't want you to have a growing sense of effort or relaxation. So that's a context in which negative commands are very useful.

Another way to handle polarity is to use tag questions. "You are beginning to relax. Are you?" A tag question is simply a negation in the form of a question added on the end of a sentence. "That makes sense. Doesn't it?" "Do you want to learn about tag questions? Don't you?"

Charles: How do we pick up on whether someone has a polarity response or not?

Think about this way: Charles, if somebody is processing information and has a polarity response, you will be able to see it on their face. If somebody's processing is to read a response in a procedure, and then tell you what it is not a good idea, you will see radical shifts as he switches from one content to another mentally. These radical shifts are different than the normal transitions in the mental sequence of expression. That is my main way of knowing.

Another way of knowing is that you will get lots of reversals behaviorally. The classic example is the person who says "Yes, but..." First he agrees and then he disagrees. Those are lots of other ways of finding out. One way is to just give someone a direct suggestion: You look at somebody and say, "Blink" and find out whether he blinks immediately, stops blinking or just sits there. Those are all very different responses to a direct command.

You can also make a statement and observe the response and then repackage the same statement with a negation and see if his response reverses. "You can understand that." "No, I suppose you don't understand that." If you get disagreement to both sentences, you know his
response independent of the content of the sentences.

I've talked about using negation and if questions. You can have an even greater impact if you add the use of embedded commands. Take the statement: And I don't want you to become more relaxed as you listen to the sound of my voice. If I change the tempo, pitch, or timbre qualities of my voice when I say "Become more relaxed," that instruction is marked out analogically for special attention at the unconscious level.

You can use embedded commands with or without negation. As you sit there you can begin to relax. Don't close your eyes only as fast as your unconscious mind allows you to receive a moment from your past when you didn't feel too comfortable. If you analogically ask the instructions you want someone to follow, you'll gracefully have a powerful impact.
Advanced Inductions

Leverage Inductions and Pattern Inception

Now I want to add still more possibilities to your repertoire of induction techniques. Allow me to borrow your arm for a moment. (He raises Al’s arm and holds it by the wrist, juggling it slightly until it remains up when he lets go. As he is doing so, I am talking.)

Now what I would like is if acceptable to you, is for you to simply allow that arm to drift down no faster than you can find a comfortable place to hold it in your past when you could go away and refresh yourself for a moment or two so that your arm should drift down no faster than your eyes close with honest and once has move nearby; so that when your arm slowly comes to rest on your thigh, after its slow movement down, you remain with a sense of relaxation which wasn’t present before. You are doing it very well. Take some time. (Al’s hand reaches his thigh and he opens his eyes and smiles.) Thank you.

(John Grunden approaches David and looks at his name tag.)

David? My name is— (He reaches out to shake hands with David. As David’s hand comes p John reaches out with his left hand, hands David’s wrist lightly, lifts it near his face and points to David’s right palm with his right forefinger.) Look at your hand. Would you consider carefully all the color change and shadows that occur in your hand. Study the lines and creases with interest as you allow your arm to begin to drift down slowly. And I might offer you the same suggestion on...
that I offered Al and that is as your arm begins to drift down with honest unconscious movements your eyes will begin to feel heavy and will close. You will see a dim light just prior to your hand falling to downward movement something of interest to you that you have never seen before. Take your time. Enjoy it. As soon as your hand comes to rest on the table at that particular moment you will have a sense of completion and amusement having been remembered in some way.

what that memory was. And as you know from having been here before. (David's hand reaches John's right hand and John complete the handshake. John's voice now which has shifted during the induction, returns to "normal" and he continues.) John's hand and I have enjoyed meeting you very much. I don't know how you got the normal on. I come to the seminar but I am glad that you do.

These are called leverage inductions. These are many phenomena that are beheld by the general population to be indicators of altered states of consciousness. Catalepsy is one such phenomenon. Hand and arm catalepsy is unusual as an indicator that something unusual is going on. People don't typically sit around and then their hand and arm suspended in the air if you can create that experience. It gives you control over a hypnotist and you can use that experience as leverage to achieve other altered states.

I asked Al "May I borrow your arm for a moment?" How do you make sense out of a question like that? He accepted it as a meaningful utterance and allowed me to lift his arm. I gave it a little juggle and when I released it his arm went cataleptic. Now the leverage part is done. By my communication I've put Al in an unusual situation. His hand and arm are hanging there, cataleptic in space. In order to utilize that in the context of a hypnosis induction I then attach the kind of response I would like him to develop-moving in the direction of hypnotic trance—as a way for him to escape from the leverage position. I ask him to allow his hand and arm to go down with honest unconscious movements only as rapidly as his eyes close and he remembers an experience. I also suggest that when his hand comes to rest on his thigh he will come back to normal state of consciousness. Amused by the entire process.

Cathy: How do you know if an arm is cataleptic? I can't feel it. As I hold it up and juggle slightly it will become lighter and then stay up by itself. Kitty close your eyes for a second.
tenth over and little lefthand. Pick up and not call "wide." I feel it now I would like you to imagine a place where you took a 
vacation once that was particularly pleasant. nod your head when you have it. Now I want you to examine in your mind all of the objects in some 
visual manner. And I would like you to begin to describe all the details of sound and color that you can see there in your vacation spot.

Kathy: In this see a forest.

What specifically do you see there?

Kathy: Many trees and deep shadows.

OK, Cathy put your hand under her wrist. Ask her for more and 
more detail and each time that she begins to talk, have her begin up and down a little so I find out whether she is holding tension. When she 
begins to hold it, you will know you have got an unconscious 
response in her arm. Whenever she is really involved in seeing and 
describing those images, she will be unaware of her arm. Doing that 
will teach you to feel the difference between somebody consciously 
holding her arm and someone unconsciously holding it. By the way, 
the person on the other side holding his arm, go ahead and utilize that as if 
we were doing it consciously.

A variation on this is what we call the dreaming arm. It’s a kind of 
leverage technique. It’s a really nice technique that everybody should 
know especially if you work with children. Kids love the dreaming 
arm.

The first thing I do with a kid is get his attention. I ask, do you know 
about your dreaming arm? He might think I’m being a little strange, 
so I’ll start laughing at him and say, you know, do you know about the 
dreaming arm? I know about it. I might tell you, but you probably 
won’t tell everybody else.” That really gets kids going. Send the kid saying 
“I won’t tell anybody. I promise.” Please tell me. So I’ll say, “Oh, you probably 
won’t tell your parents.” This is what Milton Erickson called “using response potential.”

From that point it was really easy. You ask, “What’s your favorite 
TV program or movie? Nowadays it’s always the Burt Reynolds or 
Sgt. Slaughter.” Then you say, “Can you remember the very first scene 
when Steve Austin is running along and the music is playing?” As he 
remember the movie or TV show, have him close his eyes and tell him way 
he remembers. (See Appendix 11) If he looks up to the right, you lift up his 
right arm. If he looks up to the left, you lift up his left arm. The arm will 
early become cataleptic because that arm is controlled by the same
brain hemispheres that he is using to process information in response to
a question.

If a person looks up to his left, he is accessing remembered images
which are stored in the left hemisphere of the brain. When we shift the
left hand, which is also operated by the right hemisphere, we would
not be aware of it. You do not get the "right" arm. This is because
our attention is not fully concentrated on the images. The person typi-
cally won't have a visual hallucination if you position the arms
because all his attention is on the images.

You can also ask about music, especially if you know the person is
very musical. "When was the last time you heard a really interesting
musical group?" You just lift the arm on the same side that he looks
right, as he turns his face.

Once you have a visual hallucination, you just say, "All right. Now close
your eyes and watch the whole show in detail. I will soon remember
the most important thing you ever saw. Tell me what you saw."

That has worked on every kid I have ever worked on, except one
who was the child of a hypnotherapist. He had been programmed to
be eminently visible. The child had worked with about 12 scenes, I've
ever hypnotized, and had managed to hiện all of them. Rather than
having to attempt a play at seeing a game with his left arm, which
he held up, she was hypnosed and could possibly go into a trance.

Of course, the child had to try to see all the important parts and she
started to go into a trance.

At this point, the arm and the cat locked on you, and do the same
thing you do with any hypnotherapy induction. You say, "Let's go ag-
" ask you to pet your arm down on any faster than you can see one
child can present two, that can occur at the same time. So that you can
now watch and keep to each scene one by one.

The next question is, "Can you remember now?"

Woman: "Which arm is the right one to ask if they're both arms, or
straight ahead?"

You still ask, "Which arm would hit both arms? There are only two.
They are that fast, isn't it the one?"

Woman: "Is it possible to look in one direction and have the other
be cataleptic?"
It is possible to do most anything. However, the explanation I am offering you gives you a principle—a way I decide which ones to use in order to be more effective.

Now let's go back and talk about handshake interpretation that I did with David. This is an example of the class of inductive explained pattern interpretation. You can identify a pattern of human behavior that you want to observe and then interpret. You will have the same situation of leverage that you have with arm candy. A classic example is the handshake interpretation.

A handshake is an automatic single act of behavior for a person's sense of ownership. If you ask someone, "What did we do?" he'll say, "You shook hands." That's automatic, suggesting that it's a single act of behavior and that he knows how to pull his hand back from yours. Even though Sue knows what he is doing, she is just playing along. She knows how to pull her hand back from yours. This is a single act of behavior that she has programmed in herself. If she didn't consciously think about what my extended hand meant and then consciously respond, she would be at a much lower skill.

Each of us has thousands of such automatic programs. All of us have to do things without really thinking about them. Interpreting one of those is exactly what I am doing. I'm extending my arm to make the handshake. Sue extends her hand. Then I let mine go with hers, with my left hand and moving her hand slightly up. Sue will be momentarily caught without a program because there isn't another step. If you reach out a single un-matched hand between a person, you can have any next step to go to. The person has never had to go from the middle of a handshake to another point. You are now at a levering point. All you do is supply the appropriate instruction which you typically follow. In this case it could be, "Allow your arm to float down but only a quickly as you sink deeply to a trance."

Sue, can you give me a distinction between leverage and pattern interpretation?

The distinction is made in the way you organize your perceptions than in the actual experience of leverage. For leverage to be a situation, I must either put a person in the unusual position of a person exhibiting some unique phenomenon, for example, candy. Then, we can establish linkage to attach the present behavior to what else you want to develop.

An interpretation involves putting a person in a situation where he is
engaging a single unit of behavior for example a handshake. You must
interrupt that single unit of behavior and less stuck at least momentarily. As far as I know no one in this room has ever gone from the
middle of a handshake to some other phase of behavior because
handshakes don't have middles. Handshakes don't have middles when
we were about ten or four years old and we went through a complex
process called motor program learning how to shake hands with adults.
At some time there were pieces to that behavior just as there were pieces
to walking at one point in your life. However, these are now such
well-coded and well practiced unconscious behaviors that they don't
have middles anymore. If you can catch a person in the middle of
something that doesn't have a middle they are stopped. At that point
when an interruption occurs about how to proceed from that impossible position to the response that you want to develop.

The distinction between leverage and pattern interruption is a
perceptual distinction on the input side of the lever. You create some
unusual behavior by your maneuvers and then you attach the
response you want to develop to this behavior as a way for them to get
out of that leverage position. Pattern interruption means digging a
small tunnel to get the behavior on the input and then interrupting it
in the middle. Since it has the status of a single uncontrollable event they
have no programs for going from the middle of it to anything else. I will
then supply the program.

When I walked over to Ali and said, "May I have your arm?" he
didn't wait for a conscious response. I just reached over and lifted his
arm. He could have taken it down and said, "No, that's a possibility." That
kind of response can possible with interruption and that's occa-
sional in between pattern and leverage. With leverage it creates a
situation in which you suppose a person is getting him into an unusual
state such as cataclysm. With an interruption he doesn't have any
choice because it is an integral behavior, suddenly he is in the
middle of it and it's not going on to the end.

Keirn. It seems to me that one of the presuppositions that we have
in this course is that sooner or later one goes into a trance that is
different in the external world. In other words if I meet somebody on
the street and go to interrupt the handshake it's going to be a little bit
more difficult.

I agree there are different presuppositions going on here than in the
outside world. I would guess it would be much easier there. I have you
are alerted that there will be some unusual thing happening. Alerting
you conscious mind in that way makes it seem less than something more difficult. If you are not used to the fact that you are going to do something like hypnosis here it gives you choices about whether you are going to participate or not. I'll guarantee that in the hotel lobby and even in your hands comfortably and without the handshake, the person will be totally stopped.

You can experiment with other patterns as well. The next time someone greets you and says, "How are you?" try saying, "Terrible, just awful. I think I may die," and see what they do. In this culture the normal expected response to that greeting is "Fine." Most people don't have any way of responding to any other answer and will experience an interrupt on this particularly unusual business or professional context.

For most smokers, the act of taking a cigarette and lightening it is a totally unconscious single unit of habit. If you interrupt this by removing the cigarette from her hands, you will get the same kind of response.

It is useful to react to people who are not particularly sensitive to the fact that you are working on hypnotic patterns then it is a group like this. If someone you are speaking to about smoking or smoking, call attention to it effectively, and then go out and find for yourself where we think we can be more [inaudible] with a target audience.

Man: What would you say once you got somebody's hand up who wasn't expecting it? If you were in the street and walked up to somebody and interrupted a handshake, how would you proceed?

Well, what are you trying to do? What is your outcome? The answer is that you supply verbalizations for the outcome you want to develop as a way for that person to escape from the impossible situation you put him in.

Man: Will you say you were just experimenting with a person?

Well, assuming that we get a minimal sense of whether it's appropriate to go out and experiment on the unwitting public as opposed to someone who comes to you and requests assistance then what I would say is, "Sir, do you have hands or do you have a cigarette?"

Then, when you are put in a situation, you will make up your mind at which point you will grasp it and shake hands as if nothing unusual had happened. So his hand gets down and you say, "Yours is a pleasure. That way, he will tend to be accepting for the experience, and you won't encounter any negative response after you've completed the handshake.

Woman: Why will he be accepting?
Well because its a single unit of behavior. What could happen made of a handshake. If you offer these kinds of suggestions and then complete the handshake as if nothing had happened his consciousness will probably be simply that he met somebody.

Man I've seen Cohen Max on old reruns of his program and often do something similar. He would reach out to take hands and when the other persons hand came up he I pull his back. As soon as the other person would pull his hand back he'd put his on again.

Woman I would assume that people would come near almost instantly after you get the hands. And they would wonder what in the world was happening.

They will. You don't have to interrupt the handshake. That's the point of supposing verbal instructions about when you want to occur next. People can find in any number of impossible situations or like an interrupted handshake given enough time. I believe everybody's capable of that. I've tested that and the length of time has ranged from about ten seconds when the person recovers and says that was a weird interruption where people had stood there until they decided they wanted that. Perhaps that's that.

David What important thing on my mind for me to not remember what happened while I was in that state.

No It wasn't important to me.

David Because I don't remember it. But I also felt that in no way did that take away from what was happening.

Ron The interruption when you expect to hear somebody and you don't either like Mohr Eckstetter's muffling or when someone's voice stops and becomes inaudible.

The answer is in feedback. That would be more interruption for some people and not for others. Everybody is interrupted by a handshake interruption but some people have a lot of ways to recover from auditory pated audio experiences. You will see that with people who are sophisticated and tone. It won't have the interruptive effect for people who are attending to you auditorily at that moment it and don't have a lot of so other cation at all.

For example the memory of Weiss TV monitor?

Now the different times at which people faltered in pretty good indication of how long each of you takes to recover from impossible auditory situations. That was the stenographic text. It was at sentence so I left the writing for a completion. That's the interruption phenomenon.
Man: Is this the same pattern Milton Erickson used when he actually did shake hands with a woman and then led her into a trance? No. That was kinesiological ambiguity. That's a different kind of interrupt on If I touch you and you gently and I shake your hand minimally at the end of the tactic of time we're supposed to release. If I fail to release or if a. I shouldn't have begun to release but release ambiguously in such a way that you don't know exactly when I make the last touch you'll be suspended for an entire program until you make contact with that which you call the pumps. I'm sure when he actually had the contact, the last thing Erickson did before it being completely was to make a slight push upward at the wrist which go catalyze the same phenomenon as holding up someone's arm and pegging it until his muscles take over and hold the arm up.

Norma: What about incongruence as a pattern interrupt on? That's a very effective way to do it. Finally, that Norma would be the one to mention, but I know that another contact with Norma that I've really experienced repeatedly is the way of the incongruence of the congruence checks. That's a very important strategy for anyone who is professional communication to have. If you do, however, need to interrupt someone, if you present some material in an unexpected and sudden way—(He continued gesturing and mumbling words but without sound.) If you continue to present it as if nothing had happened but you simply cut out the channel, in this case, she almost falls forward off the chair. The congruence check strategy is not a good strategy. It does, however, communicate demands that movement of the lips be associated with some sound so that she can make a congruence check. If there is no sound, it really interrupts her program.

If you know about the class of information we call "strategies" (See the book Neuro Linguistic Programming Volume 1) you have access to a really elegant way of doing pattern interruption. If you interrupt someone's key strategy you get a more profound interruption. Those aren't phrasal really hold.

You could also feed people numbers that they're used to getting in certain chunks like the social security number. It chunks they're not used to. The social security number is usually given in chunks of three. Two and four numbers.

Yet, if you can use telephone numbers. Seven eight two four three six seven. You can tell what strategy the person uses by
then respond. If they use a verbal pattern, lot storing telephone numbers, presenting the numbers chunked differently will totally interrupt them. If they do it purely visually, typically it won't have nearly as much effect.

Pattern note, rhythm can be used in any competitive sport. You can notice that every time you make a certain move, you get a certain response. Then you can interrupt that pattern to gain an advantage.

My wife Judy is really good with that. She'll set up a movement pattern and then the pattern will break down a dozen times, so discover what irregular response her opponent makes. When she knows what response she's going to get to this pattern, she figures out what response to that response will succeed in the making a hit. Or she'll begin the gesture and then interrupt. Her opponent will have already committed himself to a response to Judy's gesture, and she can then utilize that. Boxers do this too. They set up a pattern, and then interrupt it.

If you watch Bjorn Borg play, you know that he wastes no energy. He organizes his consciousness in a very narrow band. It doesn't matter whether he's waiting for a serve, waiting for a serve, or waiting for a serve. He's not waiting for a serve. There's no emphasis on a response whether he misses or makes an easy shot. He simply turns around and reaches for himself—he turns the handle of his racket as he walks back to the next play. He wastes no energy at all. He's either concentrated on essentials. That concentration protects him from psychological maneuvers by opponents. If you can interrupt some body else's altered state—the one that they need to perform well—then they will play poorly, and you may be able to beat them.

There are lots of applications of the principle of pattern interruption. Anything unexpected will get you that response. During that period when a person goes on hold, because you have just done something new, wholly irrelevant or unexpected, that the time to offer them clear suggestions about what response you want next.

You have to practice these techniques until you are personally powerful and congruent in carrying it out. You need to establish all of your behaviors—verbal and nonverbal—as if this is going to happen, and it happens. As soon as you can present yourself thoroughly congruously in making the movements, your job is to detect what response you get. You've got to have feedback. None of the generalizations that we offer you will always work. They always have to be adjusted to the feedback that you get.
About twenty-five years ago George Miller summarized a huge amount of both human and animal perceptual research in his classic paper “The Magic Number 7 ± 2.” Human beings have the capacity to consciously attend to about seven “chunks” of information at one time. Beyond that number, a person becomes overloaded and starts to make mistakes. If I tell you a sequence of seven numbers, you can probably hold them in consciousness without error. If I give you a sequence of nine numbers, you will find it much more difficult to recall them correctly and will start to make mistakes. Each number is a “chunk” of information. However, if you—or I—divided the nine digits into three groups of three, you will be able to recall the nine numbers much more easily. Now the attention span of three chunks of three digits can be grouped in a larger chunk; it becomes possible to deal with more information with the same “7 ± 2 chunks of information” that are consciously attended to. Seven leaves, seven branches, seven bunches of bananas, or seven footsteps. How much you can attend to depends upon the size of the chunk of information that you are dealing with.

While the chunk size you choose when you are paying some conscious attention to “7 + 2 chunks of information” unattended else will not be processed simultaneously. Anything beyond “7 + 2 chunks of information” becomes overloaded and will be processed unconsciously.

An example of this happened in another workshop. I asked for someone who had a way to remember names that worked efficiently. A woman named Carla had one so I had her name up to the front. Ann Feuchtworth was another and once I said to Carla “How do you happen to know this woman over here?” and I pointed to Ann. Carla said “No.” When Carla was introduced to someone her pupils dilated and she made an internal image of the person’s name on her forehead. The more she thought about it again her pupils would dilate slightly and she would see the name written on her forehead. That was the way she always knew someone’s name and it worked very well. I know what she does. I knew where in the sequence of Carla’s experience she will be unable to consciously represent any additional input when her attention is turned inward and all of it “7 + 2 chunks of information” are occupied with visualizing the person’s name on her forehead.

I said to Carla “Look at the woman over there. Her name is Ann.” I paused as she looked at me and then said “Feuchtworth.”
She heard "Ann" and quickly wrote on Ann's forehead. The man asked her, "What is that woman's name?" He pinched Ann's arm, and she said, "Ann." He asked, "Do you know what her last name is?" She said, "No, you didn't tell me." When Ann's mind and sensory experience are refined enough that you know when a person's attention is unneeded or needed and when it's not, you can introduce anything you want. When someone is oriented toward she will respond appropriately to your suggestions because you bypass her conscious mind. The session was for her to fill in the details against small suggestions.

At that point I said, "Her name is Ann Tealeworth," and Carla said, "Oh, now I remember." That was an elegant demonstration that although she didn't have it available, conscious awareness because it didn't go through her same remembering process, it was there. She recognized Ann's last name when she heard it, so it had been processed and remembered unconscious.

Whenever a person's conscious processing is overloaded, you can pass information directly to the unconscious, and the person will respond to that information. The easiest way to overload someone's attention is by having her pay attention to a complex internal experience.

I need an overload technique the second time I ever try to overly induce a trance. I'll demonstrate. Would you come up for a second Bill and stand here?

"OK, would you close your eyes. Now what I would like you to do is start to count backwards from two hundred by threes. And as you do that, I'm going to put my hand on your forehead and imagine that you're getting into a more comfortable position. I'll simply direct you to a more deep trance so with the full realization on that somatic unconscious.

By doing this, I create an overload by engaging all of his sensory modalities. I mean visualization as a way of helping him himself count backwards. And by his saying the numbers to himself, it forces him to think with his eyes in the nooks and crannies. He now overloading himself with the words that come to so, so that I don't have to.

I shall just fill it well have said: Now to briefly summarize. However, I turn I with my hands on his shoulders to a lot of the feedback about when he's changing, when and what kind of state he's going into. I also get something else out of it, which is really the feeling of my hands on his shoulders.

To make sure that overload works, you make sure that all systems
are engaged. If he's busy visualizing and counting off the numbers while his being disconnected kneads his call, I can offer suggestions which will go right past his conscious mind. If I say something that distracts him from the task, I will immediately know it because he's counting out loud. There's a built-in feedback mechanism in this method. If he stops counting, I know he's either dropped into a deep trance or he's shaken all the disorientation and is consciously steering to his suggestions. I am attempting to pass his unconscious. Then I will insist that he continue to count until I notice that he's in a deep trance, snap looking around, and go to work.

This is a really traditional trance induction, by the way. I read this particular script more than a decade ago and had no experience of it just followed the instructions as I knew what I was doing. It was only some years later that I figured out what the principle was, so that I could generalize it and that specific method to overload someone in a variety of ways. The way we teach in these workshops is designed to do exactly the same thing because we are interested in passing most of the messages to you at the unconscious level.

You can use any complicated task to occupy a person and disorient his consciousness while you do something. Then you offer a very direct, immediate, and easy-to-lull will pattern. If at any point it is easier for you to simply drop into a deep trance, then do so and enjoy it with the full realization you've secured of your present position.

Here's another variation I take Jack's hand here and I want to overload him. So I say, all you have to do is sit down comfortably, I'm going to touch different fingers and you must admit I'm going to name the one I'm touching. Your job is simply to decide whether I'm doing this correctly or incorrectly.

This is the beginning of dialing. Forefinger, middle finger, ring finger, little finger, thumb. Middle finger, ring finger, thumb (he touches the little finger.)

Exactly the same. He will do what he just did, his pupils dilated and there's a heavy breathing. He had to take same time to compute. It took her longer to decide that I had made a mistake than it took him to decide earlier that I was correct.

If I were to continue, I would gradually become more and more incorrect. Soon he would be overwhelmed by the complexity and in defense, he would go into a deep trance. At that point, I would say, "As I touch your wrong finger this time, and I would touch the wrong finger—" you are more relaxed." I would continue to overload and go.
on to introduce additional suggestions about the specific kinds of overt responses I want. Those that indicate he is going into a trance.

I am giving the person input in all three channels simultaneously and demanding that he make a judgment about whether the auditory input matches the visual and kinaesthetic input. He will soon give up and essentially say: "OK, tell me what you want me to do."

Instead of overloading all representational systems you can give the person such a complex task in one or two systems that it occupies all of his 7 ± 2 chunks of conscious attention. You can ask the person to count backwards from a thousand by one-thirds, visualizing each one of the seven ones with a different color for the top of the fraction, the bar, and the bottom of the fraction. Each visual subunit on his to have a new color for the bar and for each number. Then you can add suggestions like: "With each number, you will get deeper." These are all ways of manipulating a person in such a way that you are overloading his input channels and thus have the ability to make sense out of what you are doing.

"Woman, is the double induction that you describe in the book *Patterns* an example of overload?"

"Yes, the double induction is a special case of what I’ve just been doing. That is where you use two people to overload one person. It works really quickly. You get a lot of overload, you get a quick response and you get a very powerful response. We first began doing double inductions accidentally in workshops and noticed what a powerful response we got. So we started employing them in our private practice just to find out how we could use it.

About six months later Carlos Castaneda’s book *Turner to Ixtlan* was published. Near the end of the book is a really vivid description of a double induction. Don Juan talking into one ear and Don Gerard talking into the other ear simultaneously. The descriptions we had a million people that we had done double inductions with before I read the book matched the description that Carlos gave perfectly—feeling split down the center of his body and so forth.

You can tell from the description in the book that Carlos what we call a "derived king." He takes images and words and pays most attention to the feelings that he derives from them. With such a person, the double auditory input really does cause the sensation of kinaesthetic splitting. Each message will be perceived by the opposite hemispheres and the derived feelings will be experienced in the same half of the body as the auditory input. The difference in the auditory input to the two
ears will be represented differently at the two halves of the body. The differences in those two kinesthetic representations will be most evident at the midline, giving an experience of being split or divided.

Leverage in the mental pattern is important and overload calls for a technique that gives you a wedge on the other person's experience to start the process. You use these methods to break the state of consciousness he walks in with. If you are a mind reader, once you have one, he will sometimes become more directed and link that situation with what you want to develop. And as whatever is going on continues, you will find your eyes becoming down and beginning to close and develop a deeply relaxed state. You proceed to develop a trance, and then go on to use the trance state as a medium for the change work that you want to accomplish.

**Personal Power**

Anon- the induction method is a straightforward personal power. You just consistently tell somebody to go into a trance. If they go into a trance, fine. If they don't, you wait until they do. Of course all the other patterns—nerve habit大军等—are available to you at the same time. If you tell someone to go into a trance, and their behavior is absolutely one hundred percent congruent with what they are going to go into a trance, you will have to be completely congruent with this maneuver to work. If you are congruent in your expectations, you will elicit the appropriate response.

There are additional maneuvers you can add that allow you to be more effective. If the person feels you really want to hurt them, you can say, "Of course you are able to imagine this." If you dismiss the conscious response in favor of asking for something else to emerge. If the object of the maneuver is not responding, you may try intentionally having him do something different until he gets it right.

A meta-strategy for creating congruency in yourself is to remember that you can feel one of you are a time that is the self. Most people think that they have failed if they don't get a deep trance instantly. This is only a signal that you have to do more or try something different.

If you have any personal hesitations or misgivings about what you allow yourself to do, a way to create congruency in yourself is to use the language pattern called "quotes." You may say, "Let me tell you about the last time I went to Phoenix to see Milton Erickson. I walked..."
into Milton's office and then Milton came rolling into the room in his wheelchair and he looked at me and said "Go into a trance!" When you use quotes you are framing around your behavior that says 'This is not me, this is a report of an experience I had.' However, of course, you deliver any induction you want to with full force. If you get like trance responses great you utilize it. If you don't get the response and you are unwilling to continue until you do then you can always dismiss it. "That's what Milton said to me, of course I wouldn't do that myself."

The pattern of quotes is a really nice way to try and new behavior that you are unsure of. You can allow yourself to know what it would be like if you were able to do it, by actually doing it as if you were someone else.

Stacking Realities

Another induction procedure is called "stacking realities." I guess the easiest way to explain a stacked reality is to tell you about doing a group in Michigan once. I was sitting there in Weber's Inn talking to a group of people about metaphors. And as I began to talk to them about metaphors, it reminded me of a story that Milton Erickson had told me about a group that he had done once at the University of Chicago in which there were large number of people sitting around just like this in a sort of semi-circle and he was up at the front now as he sat there talking to this group of people at the University of Chicago, the story that seemed most appropriate at that point in time was a story that his father had told him about his grandfather who came from Sweden. His grandfather Sven was running a dairy in Sweden, and he found that the cows settled down better if he talked to them in a calm, soothing voice about whatever was on his mind.

What I've done is to embed story inside of story until I overload your conscious capacity to keep track of which statement refers to which thing. Even in a sophisticated group of people like this it would be difficult for you to know which of these was I was referring to. Am I talking about Grandfather Sven talking to the cows, Erickson talking to a group in Chicago, Erickson's father telling him a story, or am I talking to you? While your conscious mind is trying to figure out what your unconscious will be responding to.

Let's take an example that is more related to therapy. Let's say a woman comes to see me and says "I have this presenting problem X."
invite her to notice the wind moving the tops of the redwood trees as she looked out of the office window, and begin to relate to her a story about a young woman who had once come to me and sat in that very chair and had watched the cloths at the tops of the same redwoods waving in the wind. She asked me about the hiding place, the same wind back and forth and that young woman had fallen into a deep reverie. And even as she was listening to the story of my voice she seemed to be dreaming in which she had gone to the country to visit someone special who had made her feel part unfairly comfortable.

I've just included the beginning of a hypnotic induction in the stacked reality. With the stacked reality I overload the person's conscious ability to keep track of what was real and what was not real. I now operate on the result that there is a confusion but typically that's more than you get with sensory overload. One way to increase the effect is to incorporate aspects of present reality into the story. The redwoods exist in present reality as well as in the story. So if I talk about the redwoods, it's easy to go back and forth between the two realities. Sooner or later, we give up trying to keep track of which reality I'm talking about.

Inside of any of those realities, it can then embed a process instruction to make changes. And as I talked to that young woman who had come to visit me, even as she heard her dream, the contents of which I didn't know, nor did I need to, it was only important that she did. And the changes which are attendant upon such dreams would manifest themselves in any useful way in her future behavior. Even as I watched her in her dream, I recorded something that had happened once when I visited an old friend of mine in Phoenix, Arizona.

Now I'm doing two things I'm stacking realities so it's impossible for her to keep track and I'm giving her instructions about what she should do while I continue—namely, to have a dream which changes her behavior in a graceful way, etc. If there happens to be another person in the office, I'm all set up to do direct induction. I'll look at the second person and say, "And Milton looked at me, and he said, 'Sleep on', only as long as you need to. But imagine perfectly making a change which will surprise and delight you. The contents of which will not be available until you are in your normal behavior, or sometime with the next twenty-four hours because it is always delightful to be surprised by your unconscious mind. So Milton then said to that person that he would.
at any point where it was useful and when his unconscious mind was satisfied that it had identified a particular change which would be of use to him, he would simply with a sense of refreshment slowly return to the level of reality which was most appropriate for him in learning important things.

In the case of opposing several very important things (1) personal power, I am congruent in doing whatever I am doing, and (2) import I have timid myself to the person well enough that they come to trust me as an agent of change.

When you have achieved that then you can always entice a direct command for a hypnosis response including a deep trance. The stacked reality gives you an opportunity to increase rapport and evaluate the responses you get. Stacked reality does more gently than the other kind a stimulus mind overload techniques. It also gives you the occasion to see anything can happen in a story of incorporating an entire induction and utilization. Of course, you would need to take more time than I just took to do it smoothly.

The stacked reality can have several functions. It not only gives me an excuse for presenting something in a story which otherwise might be resisted by the person's conscious mind but can also trigger me into the appropriate behavior voice tone shifts etc. for inducing a trance. As I talk about Erickson and I have myself using the same voice tone that he uses makes all my experience with Erickson immediately available to me at the unconscious level. I can't think of a better model for doing hypnotic induction one than Milton Erickson.

A project I might suggest to some of you who would like to work together is to build a very general open metaphor designed for a trance induction. Build a set of stacked realities inside which you can embed a very general type of induction. An open metaphor I mean that you know in general where you are going. You know where you are going to begin, you know the best of our actors. There are going to be some general interactions and you are pretty sure about the general outcome you are headed toward. However, you have to store open enough that you can incorporate any response that occurs. You always have the choice of shifting to another reality if you're not getting the response you want.

Using stacked realitl expresses an attitude and frame for what you're doing. With that frame, you can use any or all of the other techniques and maneuvers that we are teaching you.
Exercise 6

I have just demonstrated five major acts of inductions: (1) Leveraging Inductions, (2) Pattern 1 interruption, (3) Overload, (4) Personal Power, and (5) Breaking routine. In a moment I'm going to ask you to get into small groups and try them out with each other.

Let me recommend that you do yourself a favor and select something new to try out. You already know how to do what you know how to do. Some people come to our seminars and learn to do what they already know well all over again. I recommend that you select either an induction method that you are totally unfamiliar with or one that you have heard about but haven't practiced. When you do that you will increase your repertoire. The more ways you have to achieve a particular state in me the more successful you will be with a wider range of people. Some methods are very effective with some people, but not with others. If you have many ways of inducing a trance you will find that everyone is hypnizable.

I want you to get into groups of three again. A will pick a method of induction that is new for him and use it to induce a trance in B. The third person C is going to observe the responses that indicate a change in state. There will be changes in pupil dilation, skin color, breathing, muscle tense, etc. C can probe to detect those changes.

A, after you have induced a trance, I want you to add four other steps.

1) Set up some obvious signal that will indicate to you when the person is stabilized at an appropriate level or once “Continue deepening your trance” to the point that you find most relaxing and then you can indicate that you have now reached the point where you desire to stabilize by a simple, honest and unconscious item on the arm or a touch on the back of the head. The left arm, a few inches off of your shoulder.

2) When he gets there, offer him some very general set of instructions for learning. “Now I would be delighted to notice how well your unconscious mind chooses some particularly pleasant experience which you have not thought about in years and allows you the pleasure to once again seeing, thinking and feeling those feelings in your depths of that last experience which involved very positive sorts of experiences on your part.”

C, you can say “I would like your unconscious mind to present you with an image or a feeling or a sound of something that you would
particularly enjoy creating for yourself as an exercise some time with you in the next few days as a way of preparing yourself to carry on the learning you are making in the work. It doesn't matter what the contents are OUT of content. Make general suggestions that he does something inside of it at tranced state so that he has an experience which unequivocally indicates to him that he was in a new state of consciousness. Some of you may note a specific request about what you want to do when you get into trance. You might mention that to the others in your group before you start.

While you're giving a general learning instruction, you might add things like: And with each breath you continue to get deeper and more relaxed yourself at the most comfortable level of trance for you and note the purposes that you have. Don't include any content let him choose the contents. Just give him general instructions to make unconscious choices and learnings.

3) Whatever general suggestions you give add some statement that provides feedback. And when your unconscious mind has completed offering you that experience, simply indicate that you have allowed yourself to learn up with the contents unconscious movements or by causing your eyes to suddenly flutter open as you have a sense of establishment and delight that you have accomplished what it was that you were after. This builds in the signals for him to let you know he has completed the little piece of work that he was going to do in the altered state.

4) When you get that sort you need to build a way for him to get back into trance. Now I am going to count slowly backwards from ten to one. I'm going to reach over your moment and touch you on the shoulder. This tells him what is about to happen and gives him some time to prepare himself. And when it reaches one, your eyes will flutter open, and you will awake feeling delighted by your experience refreshed and renewed by what just happened, and ready to begin anew learning something new.

An alternative, you could lift his arm which will be cataleptic and say: And you unconscious mind can allow that arm to go down faster than you did back to this particular reality. Bringing with you any sense of completion and sense of relief from this experience. Or when I touch you on the shoulder, you will feel a sudden surge of quiet energy which will give you a tingling sense of well-being as your eyes flutter open and you reconvene to this place and time.
Any questions?
Woman You gave us too much!
I gave you a lot. You'll be surprised at how much you'll remember as you go through step-by-step inducing a trance, giving general learning instructions and bringing him back OK Go ahead.

* * * *

Induced or Dealing with Abnormalities

There is another very important general pattern that I want to talk about called incoherence. If something significant occurs—whether it is math, unusual—a profound response develops in the client—or something external—suddenly a door slams or someone walks by and bumps the chair that the client's sitting in—the least effective thing to do is pretend that didn't happen. You will lose credibility and rapport with the client because he needs to know that you are alert enough to notice what his experience is. When something happens, your next verbal statement should immediately incorporate it.

In one of your practice groups Cathy talked about hearing the buzz of the background conversation as she was going into a trance. What does that suggest to you metaphorically?

Woman Bees

Sure. You can incorporate the buzzing sound by saying, And the buzz of the conversation to the room can surround you of a pleasantly warm summer day. You hear the sound of the honey bees as you turn the gold as feeling the warmth of the sunlight on your face. That's one way you can incorporate.

Woman What did the person had a phobia of bees?

If you are watching you will know immediately from his response if he has a phobia of bees.

Woman What would you do if that happened, though?

You immediately incorporate that “And you can know that those bees are bees that have no another time and place and that you are sitting comfortably here in this room. You take him out of the situation where it's dangerous for him and tell him to the present time and place. Or you can make him a bee. Have him buzz around a little bit himself. to bee or not to bee,

There's no way of knowing ahead of time if a metaphor that you are going to use of a particular maneuver you are going to is going to trigger a phobia or some other traumatic experience. You have to use
feedback to know if the maneuver you are making is appropriate. As long as you are constantly observing the client, you will know immediately if something unpleasant happens.

The other major way to incorporate is the following: "And that food slam on the door you just heard will allow you to be even more comfortable as you sit here listening to the sound of my voice." You begin by simply stating what happened and then connect this to the response you want to develop.

After the last few times a man came up to me and said that as he was going through the experience he felt himself going into a trance and then suddenly felt himself back. Now he had a reason why he did that he said it was as if he didn't want to go any deeper. His response would be very different if the person who had been talking to him had noticed those involuntary movements and had said to him, "Sometimes as you begin to go into a relaxed state, your body begins to relax slightly, just like sometimes when you're very tired and you're going to sleep just before you drop off your body begins to twitch very mildly. It's only an indication that you're just about to go deeply into a relaxed state. You see it's similar to a human experience which necessarily means anything, so you can make it mean whatever you want.

Now what about strong internal responses? All of you who operate as hypnotists need to have ways of taking care of those actual or innate unpleasant responses that sometimes occur in a person going into a trance. Let me put this into perspective. One of the unconscious moments is that causes people to specialize in one state of consciousness is the relative exclusion of others. When they have restored massive amounts of unpleasant incongruent experiences in a conceptual form, that is excluded from consciousness. If you are going to specialize in a certain status of consciousness, one way to protect yourself from experiences which are painful for you is to consider is to put them into the system that is of the consciousness. Then you get at least temporary relief from the conscious state. The conscious mind holds back material that would be potentially overwhelming to the conscious mind, this is appropriate and is one of the functions of the unconscious.

So if you alter someone's state and make available an unconscious system, it may be that the material most immediately available will be junk. In gestalt terms it's nonfunctional business. In a terms it's material for reconstruction. Painful memories have been re-experienced so frequently in the history of the human hypnosis that the phenomenon has
be a kindly labeled "abreaction." My understanding is that an
abreaction is simply the most natural response to suddenly uncovering
a system which coalesces material from the past that is painful or
overwhelming.

Now what if someone has an "abreaction?" Let's say he has some
ears. Be agreeable at the sensory level you are doing. Now what
do you do?

Jack: Wouldn't you do the same thing you just talked about doing
for external interruption? I'd start by pacing what's happening.

Absolutely. That's exactly what I would do as well. But you pace
yourself. You say "You are having feelings of discomfort and they are very
uncomfortable." You have accepted these feelings. He doesn't have to
fight with you about the validity of his experience. You've given
him a verbal paring statement of what his experience is. And you are
saying "Now those things represent negative of pain and discomfort
from your past and you are very uncomfortable. As you
remember these particular feelings and they again come into your
mind's eye, I would like you to consider the following. Each al as
an equal personal mission has had many, many experiences some of
which we label as unpleasant. Those unpleasant experiences often
form the basis for later habits and skills which people
who have never been challenged by such experiences fail to develop.
How pleasant it is to experience discomfort from the past with
the relative ease that you survived those experiences and that they form a
repeated set of experiences from which you can generate more adequate
behavior in the present.

So after pacing I did what we call a "content reframe." What I just
said changed the meaning all my defenses. Rather than just
being unpleasant experiences, the memories are now the basis for
knowledgeable skills.

Man After you pace, could you put that part within a float of
your mind so that you can observe what happened in the past?

Excellent. I want you to see yourself at that particular age and have
a sense of what occurred and a sense of comfort in knowing that you survived
it. That would create a disassociation from the unpleasant feeling as well as a
content reframe. That's the basis for the NLP technique cure phobia described in
detail in "Ghosts into
Princes"
The person that I was doing the exercise with got into some very quickly. His eyes started doing lots of rapid eye movement, his head was moving back and forth. His arm started to move and I saw a lot of tension. I saw I was really confused. I didn’t know whether or not this was an unpleasant experience. Resistance to being hypnotized, something else. I’d like some suggestions.

This brings up the distinction between interpretations and sensory-grounded experiences. Increased tension in the sides along the jaw line and “head moving back and forth” for sensory-grounded interpretations in contrast to the last two things mentioned. “Unpleasant” and “resistance to being hypnotized” are in the realm of hallucinations and guesses. Hallucinations are not a fact; they are an important part of the art. However, I really think you’ll make a clear distinction between when you are using sensory-grounded descriptions and when you are hallucinating.

Rather than spending your time trying to figure out what interpretation is appropriate, you can simply begin to verbalize sensory-grounded descriptions of what you can see and hear. You can describe muscle tension, teary eyes, body posture, breathing, etc. That will match your rapport with the person and match the experience.

You have the choice of saying something like “And what a strong experience that was; you were a bit surprised, were you not?” Or, “And these signals which you have offered me on the outside have a personal connection with the internal experience that you are presently having.”

Once when a person first goes into trance his muscles relax and you will notice an increase of moistness in his eyes, or a few tears. Don’t hallucinate. It may mean that he is really sad, or it may mean that he is relaxing. For you to decide which it is would be to impose your own beliefs and value system. Stay out of the content and simply say that the obvious “And as that tear trickled down your cheek, you have a growing sense of comfort and security knowing that you are well protected.” There is no necessary connection between the tearing down the cheek and comfort. However as long as you begin with an immediately verifiable sensory-grounded description the tear goes down and the connection with the response you would like to develop will utilize what occurs to lead the person where you want him to go.

Jean inadvertently used a very powerful word for my partner. I asked him to think of his hands as being disembodied.” He imme-
ductly went into this thing of carrying around a very heavy disembodied arm. When that word came out of my mouth I realized that it was wrong, but I didn’t know how to correct it.

Well, first of all, reorganize your own representation. There was nothing to correct. You see, there are no mistakes in communication. There are only responses or outcomes that you get by your communication. The response that you got wasn’t the one that you wanted. That doesn’t make it a mistake; just makes it the next step in getting the response that you want.

You might ask, “What on earth did I say?” You immediately say, “And that really upset you.” That’s your choice. Notice that it’s not a scatty, groundless statement. I am making a guess that the name of the experience that I’ve just elicited would fit into the general vague category called “upset.”

If you don’t trust yourself to make those guesses, then you stay completely general. And you really have a response to that. And there are many responses that you might learn to make to such a statement. Do you even know what he was responding to? So you say, “If you turn the page to the next page and say, “And your close friend would respond to that idea in a way which is different from the way that you just did.” Again, you are incorporating.

If you want to stay very general, you say, “You have a very powerful response.” That will always work. Appropriately. You aren’t even saying the experience is positive or negative; only that it exists if you stay very general. You will always be right.

If you guess that the person is experiencing something unpleasant after you said, “And how pleasant is it to remember the unpleasant experiences of the past and have the sense of satisfaction of having survived those things so that they never happen again?” Of course, “And how unpleasant certain experiences are.” Knowing that such unpleasant experiences, form the foundation for present strengths.

It is quite pleasant (voice tone shift) to remember how unpleasant—some of our previous experiences have been.

This is called content reframing. (See the book Reframing.) You are taking a response and you are putting it in a bigger context in which the response and the experience itself have become a positive foundation upon which other responses can be built. You have accepted the behavior absolutely. That is, there is no talk about it. And then you put it in a frame that says to use it constructively.
You can also take measures in advance to insure that whatever material initially emerges will be pleasant so that you associate positive experiences with altered states of consciousness. Then later you can learn to deal with the other unpleasant stuff that may be there.

An easy way to avoid the abrupt and difficult is to look meaningfully at the client before you begin and say, "Your unconscious mind has protected you—what is its prerogative and its duty—during your entire life from material from your personal history that might be painful or overwhelming that were to become conscious. It calls upon your unconscious mind to continue to perform that function as it has in the past. And is you alter your consciousness the first experiences that you have will be designed specifically to remember and uncover and enjoy once again some positive and delightful part of your past. The unpleasant material which is also located in that system can be sorted out and set in the side of a safe place for the time being. Once you have some facility with altered states unpleasant material can be dealt with in a comfortable and powerful way because the so-called negative experiences now first often form the foundation for the very powerful resources that we have in the present when seen, learned, and felt in a new way.

If you do this you will get the very positive support that you need with the other person's unconscious because you are validating one of its most important functions—protection—and you are requesting that it continue to carry on that function you work with it. You will also have made a special request that the material that comes up be made not that it is a very positive desire on the part of the unconscious mind to continue to explore this new dimension of experience.

By the way there's nothing wrong with abstractions. I'm just saying that it makes sense to find some very powerful pleasant experiences when you begin to work. A lot of people believe that pain has to be associated with change. If it is, then every person together people will resist change because they don't like pain. It's not that they don't like change. It's just they don't like pain. If you make a clear distinction between change and pain then people can change much more easily. You make your life much easier as an agent of change because there's no necessary connection between pain and change.

Stan: In other words you are saying that this is mental jujitsu except that in jujitsu you are always using with the person is doing against them. In his case you would not for them.

Yes. Stan would you put your hands together above your head?
Now would you push with your right hand? Shirley wouldn’t you do that lot me too? Put your hands together above your head and push with your right hand.

Now for both cases, when I asked them to press with their right hand they also pressed with her left. This is a kinesiologic metaphor for what is called resistance. You can push against people and if you don’t you will get resistance which you will then work on directly. Or you can recognize that every response is the best chance that a person has available to them in that context. Rather than push against it which will cause an expenditure of energy and time and effort on both people’s parts and doesn’t guarantee any useful response. You can accept it and use it around.

The same difference appears if you compare American boxing and Oriental martial arts. In the Oriental martial arts you never oppose the force on another person when the force is in line to move you in the trajectory you want to move anyway. What you always do is keep the same line of force. A metaphysic for the difference between some traditional ones and some of hypnosis and the kind of patterning that we’re teaching you here.

Man: When you have an abstraction do you ever ask the client to supply the content?

I don’t. Asking for content is traditional psychotherapy technique. I don’t need content so I don’t ask for it. It’s built into it. But each person has needs for feedback and a belief system about what is important and when. Your clients may have been trained by your other previous therapist to believe that they have to talk about the content of their experience. If only one of those conditions is true about the interaction then you ought to move the content into to satisfy those needs.

Man: Did Milton Erickson ever ask for content?

I think Erickson is done differently. I’m sure that at some point with some clients he hasn’t used content. I’ve also seen him do pure process content before therapy, so I know he had the full range. If you can do pure process work without content you already know how to work with content. That gives you the full range of choices about how to proceed.

This evening we’re done four exercises out of the ten methods we’ve talked about. You did them very well and were able to reduce resistance very successfully. You won’t know until the other eight induction techniques until you do them. Make yourself a little promise to do them...
...voatawa evolución as a human being. I'm only a hypnotist so this is only a suggestion. As a communicator, you owe it to yourself to have lots of choices about achieving various outcomes. Make arrangements with friends and/or colleagues or use your private practice to practice privately and systematically go through the other ways of getting the same outcome. If you have a method to induce trance, you'll always get it. Using a meta-strategy called "finesse," you can begin one type of induction, and if the response is not emerging quickly enough to suit your needs, or the client needs a very smooth, go on to the next class of inductions or do one of those. If the response still isn't developing rapidly enough, you go on to the next one. The client's experience will be that you are smoothly going through a number of communilations with him. He will never know that you tried one method, decided it wasn't working quickly enough, and went on to another.

Benediction

We have attempted to engage your attention over the past two hours and to indicate that there are worlds upon worlds of possibilities that each one of you brings to this event that we would like to help you find the resources to get access to. Today we have covered a significant number of the patterns that we consider important in successful hypnotic communication and successful communication in general. We have gone through a series of induction techniques and asked that you add these techniques to your present unconscious repertoire as alternative ways of accomplishing things that you already know how to accomplish by other methods.

If you felt that we were moving too fast today covering more material than you could assimilate at the conscious level, let me reassure you that you are absolutely right. That's a deliberate part of the technique that we have evolved in doing this kind of instruction, understanding that your unconscious mind will retain for you anything that you missed consciously. We think your unconscious mind is paying attention and asking you unconscious questions, and make use of one naturally occurring set of states that is going to happen later on for you at night.

Sometimes tonight you are going to go to sleep. During sleep and dream, the natural integrative processes go on all the time in very dramatic and interesting ways. Sometimes you remember the content of these dreams, sometimes you do not. That's irrelevant with respect to
the integrative function that dreams have. I call upon your unconscious minds during the natural integrative processes of dreaming and sleep sought to make use of that opportunity to sort through the experiences of today. Your unconscious can correct and represent those portions of what we or someone else did that were effective as well as certain responses that you would like to add to your repertory.

So our unconscious can sort through the experiences of today, both the ones you are aware of and the ones that were going on outside of your awareness and store in some useful list whatever it believes would be useful additions to your repertory so that in the days and weeks and months to come you can discover you self evolving your own behavior coming up with new choices appropriate for your needs in context and doing things that you learned here without even knowing about it.

At the same time that you are having these bizarre and unusual dreams we will try to unconsciously ensure that you sleep soundly and that you will awaken rested and refreshed and join us here to bring this seminar to a low morning in this room.

Thank you for your attention today.
IV

Utilization

Process Instructions

The topic this morning is utilization. Once you have achieved an altered state, how do you utilize it in a useful way? Today I am assuming that you already have attention and support. I am assuming that you've already done an induction and your client is sitting there in an altered state.

The major positive attribute of an altered state of consciousness is that you don't have to fight with a person's belief system. The unconscious mind is willing to try anything, as far as I can tell, if it is organized and instructed in an appropriate way. The conscious mind is continually making judgments about what is possible and what is not possible. Rather than simply trying one belief or another, determine whether it is possible or not. The conscious mind with its limited beliefs is typically extremely limited in terms of what it will try to relate to what the unconscious is willing to try. The unconscious typically doesn't have those kinds of restrictions.

If a person arrives in your office and says, "I can't do this and I want to," it's our job to make it so that she has already done everything she can, capable of trying to make it change with the resources she can get to consciously and has failed utterly. So the least interesting part of the person you communicate with will be her unconscious mind. One way to avoid fighting with someone or having resistance is simply to get the unconscious out of the way and go directly to the boss.

A question many of you have been asking since this workshop began...
What do I do once I get someone in a trance? The simplest way to utilize any induction is to give the person a content-free set of instructions that essentially says, "Learn something". Now, we call these "process instructions" because they are very specific about the process the person is to go through to change and solve problems, but very vague about the content. The hint is left on the table, but the content is specified. Following many of the inductions we described earlier, we gave a brief process instruction at the beginning, and we gave one at the end of the day. The day was essentially a process instruction in that the instruction was a set of instructions to "See through your personal history at the unconscious level, taking time to identify a particular person or thing that could be of use to you now."

Once the content was left out, we didn't say a specific person or thing exactly that should be used. These instructions are so that all the specific details are left to the unconscious mind of the listener.

There are several advantages to presenting instructions this way. One advantage is that you don't have to know what you're talking about. You don't have to know details about another person's life in order to give a set of content-free process instructions that will be useful. If someone comes in with a problem, you give process instructions to "See through your personal history at the unconscious level, taking time to identify a particular person or thing that could be of use to you now."

A second advantage is that process instructions engage and occupy the listener in a very specific way, because the listener has to fill in the content that they leave out. A third advantage is that the specific person or thing is completely respected. You are never going to introduce inappropriate content for him, because you are not introducing any content at all.

For those of you who know the Meta-Model, it may help you to know that the very pattern of hypnosis is to give process instructions, the reverse of the Meta-Model. The Meta-Model is a way of process specifying experiences, using the Meta-Model to achieve a specific result and say, "I observe my response, what I'm thinking in order to get more specific content information about what's missing."

If I'm giving process instructions, I am deliberately respecting I leave process instruction in order to give them the maximum opportunity to fill in the missing pieces in the way most meaningful to them.

You could repeat examples of this in what we did following many of the
As we demonstrated earlier, we said things like: And you can allow your unconscious to present you with some memory from the past that you can enjoy. I hope that you have a general sense of what process instructions are. If you want to learn more about language patterns, you can read chapter one of Appendix B. One language pattern, presupposition, is so important I want to mention it here. Jane would you like to hear a minute? Do you know how often you have been in a trance state?

Jane: I'm not sure. I mean, yes, now.

Today would you prefer that I do a verbal or nonverbal induction to take you into a deep trance?

Jane: Verbal.

All right. Would you prefer that I do a verbal induction or nonverbal induction to take you into a deep trance? It doesn't matter which one she says. She has now accepted a situation where she is going to find herself in a trance. Would you prefer that I induce the trance now or shall I explain what I am going to do first to the rest of the audience? Again, the presupposition is that she is going to a trance; the question is whether she will go now or in a few moments. I repeat what Erickson said in his lecture—a sense of alternation. That is, she can choose between verbal or nonverbal and now I shall finish the explanation. 

Jane: What is the alternate view that I am offering? She has common the response that I am offering. She has a common the response that I am offering. If you were watching, you know that she began to go into a trance before I had a chance to do anything. In a way, I agree with Jane. She was an altered state when she arrived here and sat down.

Example: Now I'm going to continue and give you another example of a process instruction. I'm going to show you how process presuppositions, as well as the other hypnosis language patterns...

Jane: Would you form a really vivid mental image of a part...
place that you find restful, maybe a place where you once woke an extremely pleasurable vacation. And I trust that your unconscious mind can make a distinction between (he faces Jane) when I direct my words to you, specifically, (He turns his head to the audience) and when I direct them elsewhere. And I request of your unconscious mind that it take only those portions of what I offer directed toward you which are appropriate for your needs and respond to those in a way tailored to your particular needs. Appropriate desires for the task at hand.

And while you are there, Jane, enjoying that particular place and time, (He touches her shoulder) you would very much appreciate it if your unconscious mind would select a fragment of a particularly humorous experience—perhaps one that you had forgotten about so that in a few moments when I turn my attention to you, you suddenly remember something of interest and amusing pleasure that you haven't thought about in years. (He touches her shoulder) Enjoy it! Our past experiences are a source of constant amusement. And once you have enjoyed it fully, go ahead and allow yourself to settle into a comfortable state. When you have the sense of refreshment please dust back and return us here so that your conscious mind as well as your unconscious mind can be engaged in the learning process. (He changes to normal speaking voice.) Thank you, Jane.

Is it clear how I just used process instructions with Jane? I asked her to think of a restful place and then to think of a pleasurable experience from the past. If I had simply said that way, however, I wouldn't have gotten the intense response I just observed in Jane's change in expression. As we said at the beginning, hypnosis can be thought of as a amplifier of experience.

Example 2: Now I'm going to get a little more complicated. Let's say that I just walked up to you and said, "Hello, my name is Richard Bandler and extended my hand. (He does this as he says it.) As her hand comes up, I've already gotten an unconscious response. Now I need a way to amplify it and to have it. I might take her wrist and turn her palm toward her face and say, "Look at your hand. That gives her a program to replace the one I just mentioned.

"Watch the changing hues of your eyes as you see the tops of your lids slowly move down over your eyes. Now, as fast as
you become aware of that need to blink. Take all the time you need and allow your hand to go down only as fast as you become completely relaxed in your own special way. And it isn't important how fast that hand goes down. It's only important that it goes down at the same rate and speed as the other hand begins to lift up.

Because there's something that you want to learn about and it isn't really important that anyone but you knows what that special learning is because your unconscious mind has known all along and if you're going to learn about it, it will be important to slow down to learn about it in a balanced way. And your unconscious mind knows what kind of balance will be necessary. That's right.

It's so useful and it's really so important to allow your unconscious mind to give you the opportunity and ask it for your own meanings to make changes and to have a learning experience and new understandings which you can use for yourself in some way which will be beneficial to you as an individual human being.

Now I don't know whether or not you could begin to dream a dream which has within it the solution to that you're unconscious mind knows will give you what you want. But I do know that if you do begin that dream, it won't make any sense at all. And it's not important that you understand it. It's only important that you learn and you learn exactly what you need to know.

Every night Liz, you engage in the natural process of dreaming. Some of those dreams you're aware of, and some you're not aware of. That's right. And I'm going to teach you what I call your dream to begin to build a conscious understanding of what it means to use your unconscious creative. And when your hand touches your thigh, you will slowly awaken and you will take that new understanding with you. In the meantime, there'll be no need to listen to anything else.

Now can you tell which of her movements were conscious movements and which ones were not? If you're going to work with all the states it's very important to be able to discern that. In the beginning there were many, many movements that she made with her body. Some
of those were movements that she made in relationship to her own conscious responses to it and many of them were not conscious movements. When she turned on the chart that seemed like it was a conscious movement.

OK. When her left hand lifted up off of her thigh was that a conscious movement?

Man: I would say no.

What leads you to say that? What about the movement was different?

Man: It was flowing. It seemed smooth.

Can you be more specific about exactly what you observed?

When she moved her feet, she made a perfectly smooth movement, but it was a very conscious movement. I did you know your hand was going to lift up?

Liz: I am not sure of that. (Her hand lifts in a gesture responding to the embedded command.)

It just did. Her hand lifting just now was a very unconscious movement. One of the characteristics of unconscious movement is that you can notice— that at the beginning, the movement is often very small and hesitates.

Pick up your hand— deliberately pick up your hand. When you pick up your hand consciously, do you begin with your wrist? No, you don't begin with your wrist. You begin with your elbow or possibly your shoulder. Masturbation begins with their belly—their center. That's really different than starting to lift at the wrist.

Even if she were to begin with her elbow, the quality of movement is very different when it is unconscious. I would have the tendency to call it jerky movement. It's a more graceful kind of movement in one sense, but it is also able to take these lots of pauses. Conscious movement is more like a whole program, and as it begins, you can see where it's going to end. It's all one piece.

There's a real difference between the kind of movement that you get when a person is in an altered state as compared to a conscious state. So there's a real difference between the way her hand lifted up off her thigh when I gave her the instructions in trance. And when I asked her to lift her hand deliberately if she decided to her mind, "I want a Klonopin" and reached for the tablet, it would look very different than if I instructed her to do it in trance.

It's really important to recognize these differences if you want to know what state your client is experiencing. When I lifted up her hand and I told her to allow it to go down and so on, it began to move down.
very slowly with small pauses like a leaf from a tree. That was really
good unconscious movement. Then it began to go down more
smoothly, and once he consciously moved he could
take a weight of age on his arm and it looked as if his
arm was moving, or as if it were on the end of a string. It stopped as he
a string held it there and then it went down with the same kind of
movement as before. Being able to discern the difference between the
kind of movement allowed me to be able to amplify one end
of the other. That allowed me to focus her more and more into
an altered state.

Now, what about the hand shake movement? When I come over here
and I put out my hand, what kind of movement does she respond with?
When people engage in automatic unconscious programs like shaking
hands, or perhaps taking out a pack of cigarettes, their movement
tends to be more like unconscious movement in that it begins you
can see where it's going to end. It has a definite direction. There are still
ways to distinguish this kind of movement from conscious movement.
And if you watch examples of both you will know what I mean. When
people engage in automatic programs like shaking hands, they perform
the motor activity smoothly and easily, but without focusing their
attention on the movement. It looks automatic.

OK. What I did with Liz was another example of a process
injection with some other things added. First I spent a little time
developing a trance state amplifying unconscious responses. Then I
began to instruct her to have the sensation of cigs and to cut through this
in a beneficial way. I didn't say what the new consciousness was or
even what they were about, and I didn't mention what the beneficial
states would be. I didn't mention the because I had no idea what they
were. I left that totally up to her conscious awareness.

Then I asked her to dream a dream in which she will learn what it
means to use her unconscious creatively. Again, I'm not saying any
meanings that mean anything, and the will be allowing her to make the
most appropriate meaning out of it for herself. And then I equate the
meaning that task with allowing her hand to come down.

Now, you give process instructions you use a lot of words like
"understanding", "resourceful", and "curiosity." We call these kinds of
words "nouns." They are actually process words that are used
as nouns. If you turn a word like "understanding" back to a verb
"You will understand." you realize that a lot of conversations are
ended. You will understand what? If someone uses colloquialisms
when they are speaking to you it forces you to go inside and access meaning. If a client says to you “Well I’m looking for satisfaction” you can say something like back into your head and ask “You are trying to satisfy yourself how?” or “You would like to satisfy yourself about what?” But if you don’t do that then you have to fill in the missing pieces for all. That’s what most therapists do with what their clients say they bathe. They are the person means it all say “I’m looking for a support” you have to go and do and get your ideas of what it means for someone to support someone else.

Each time I select verbal patterns that do not refer directly to sensory experience I’m calling upon you to be active in the process of understanding them. Each time you did that you’re doing a process which we’ve named “incomprehensible” “therapeutic” or “self-therapy”. People use the words that you offer and relate them to their own personal experience. As a hypnotist. I use the fact that people do that naturally. I begin to generate language that is suited to full of nominalsizations. I have no idea what the meaning of those nominalsizations is. But my client will fill in what’s most relevant for her. (See Appendix II for more details.)

Woman: Several times during the process instruction you said “That’s right”. What was your purpose in saying that?

Saying “That’s right” is one of the simplest ways to empty what is happening. For example if I’m giving her process instructions to make sense of learning, and I see rapid eye movement or other changes indicating that she is processing material internally saying “That’s right” is an instinct on her to do more of it. It’s a part of any experience and allows me to amplify her response without having to describe it.

Example 1: Let’s play a little more Ann. Let me ask you to do something. Close your eyes. First I want you to make a clear, rich, focused visual image of a wall and the wall I want you to have doors. Do the doors look different to you or do they look the same?

Ann: Yes there’s a difference.

There’s a difference. OK. Now the door on the right is the door that’s farthest to the right will take you somewhere that will be very familiar. Just keep looking at these doors. And the door that’s farthest to the left will take you somewhere that will be totally different, but when you get to the end you will discover you’ve already been there before. Now there’s another door there’s there not. Now feel yourself walk up to that third door and put your hand on the door knob, but do not open that door.
Aam I'm just really not feeling a daor kaob. It's a swag ng door.

Yaa have a't looked aound. Search rit very carefully. It may open n a way that you are aer of a daor open befor. Do you dislove anything unusual about the daor?

Aam Yes

Go ahead and try to push it open. Search the door more u til you find same unusual caracterist. whih has meaning for you as a person to allow you to really get the door open in a way that it's never opened befor.

Aam Well I did it.

Now very slowly I want you to step through but before you push the door all the way open I want you to realize that you are going to enter an exisence which will have the following caracteristcs. There will be elements that will make no sense whatsoever and you will have to use words for these elements. But they will be the most important of all and they will have the most meaning full relation ship to changing you as a human being. It won't be that you don't like it at all. And as you notice those elements pay close atten tia on them. There will be other elements which will surprize you delightfully. The way you turn around there's and on there anymore.

Now I want you to observe your earrings with clarity and with depth because there is something there that you haven't seen yet. Something that will have a personal sign. for you. And as your eyes dir up and down around your earrings you won't know what is there after you put it on. That's right. Now where you are back I sasame the same. But where you do go back you can see that as an opport unity and as a reminder of something that were needed to know for quite a time.

Now while you're doing this scan. I know that the unconscious level you are doing something else and that something else is much more important than what your conscious mind is engaged in. Because at the unconscious level you are beginning to build a rouding an object. A faadon. On which will be a solid structure on which to build new and more satisfying structures because.

And while your conscious mind continues to explore your environment and to wander really wonder what the unconscious
mind going to do that statement being birth till the whole as you continue to engage in this process. Thatsolid foundation will serve as the base basis in the foundation you built in the very first time you stood on your own two feet because before that you only had the experience of crawling until someone lifted you up and for an instant you balanced on your own two feet with their support. And even then you were building an unconscious foundation which would later serve as the basis for you own walking and running standing and sitting.

And that object is the beginning of a foundation in a whole new set of experiences and I knew that your unconscious mind can build that foundation quickly or it could build it slowly but in the case it must build itself so that it doesn't collapse at a later time. Because the chances that you want in your future behavior must have all the necessary ingredients available at the unconscious level and in order to be available they will have to have a solid structure of understanding and the necessary elements to make that behavior available to you as a human being.

Now you are faced with a dilemma at this moment that you have consciously realized that you are beginning to realize it now. Either you go back and find the door and walk out leaving nothing unfinished or you allow your unconscious processes to finish in you. Or you stay where you are and leave the world inside you intact and take all the time that's necessary to build a structure which will have all the elements and that will be necessary for you to have the future development that you have been doomed would be beneficial to you as a human being.

And that decision is up to you and your own unconscious processes. There is no need for it to come from anywhere else. While you sit there you unconscious processes have kept your heart beating have kept you breathing have kept the blood flowing through your veins and have dug a hundred thousand other things that you conscious mind is not even remotely aware of. The importance of this is realizing that you cannot use your unconscious processes to take care of you. When you walk down a busy street and your mind is lost in
thought a sudden sort of light and even though you are engaged in an internal activity when the light changes you know that is time to proceed ahead.

And you can always trust those unconscious processes to do something which is beneficial and useful if given the proper inputs to do so. And it's not really important what didn't happen in the past. It's important to know that it's possible in the future.

Once a long time ago before I had ever done any therapy I sat in the waiting room of a restaurant. One of the interesting things about this man is that he was completely drunk and yet each time I tried to move him, he involuntarily swayed and he could move off his seat. He talked this process again and again and again and even though he was conscious but didn't know what was going on, his unconscious activity was organized and methodical and protective.

When you are driving down the highway sometimes the roads are not the same. Sometimes you are in a rut and other times you are out of it. And when your mind goes somewhere else, one of the most important things you can learn from that experience is that if something suddenly needs your conscious attention, you need to be on top of it.

Now I want you Ann to take all that that you need to solidify all those learning and inside standing for yourself in a way which will be most useful for you as a human being. And it will be very important. And when you conscious mind knows that something is happening, it begins immediately to demonstrate to you in a new way how its vast potential allows for changes in your ongoing behavior now and in the future.

Now in a moment I might not come back and talk to you. And I'm going to ask you questions and some of them you will answer as ugly and some of them you may not want to answer. There will be no need to answer them. Before I do that I am going to speak to other people and you will always know what I am speaking to them because I will direct my voice elsewhere. So you can take your own time and do what you know you need to do and what you don't understand that you need to.
Now let’s talk about what I did with Ann. There was no control in any of those instructions. At the process level there was an explicit set of instructions which said basically two things: 1) engage you unconsciously and 2) solve your own problems.

Notice that as we talk about attention methods we’re thinking of things we usually do earlier I started by changing everything that I could see about the way she was and then as she would slowly begin to change, I would read her along by slowly changing all output channels. For instance, I ganged the tempo of my voice to the breathing so that when I began to slow my tempo down her breathing would slow down. I was watching all the behavioral cues we mentioned earlier: her skin tone, her skin color, her breathing, her pulse and the movements of her eyelids and so on. The nonverbal cues got to be back to what people look like when they go into deeper and deeper altered states, states that are accompanied by an alpha relaxation.

Are you consciously aware that this kind of experience has an impact on you?

Ann: Yes.

So I established lots of pacing mechanisms and set up feedback loops. I made myself an elaborate biofeedback machine for her. I watched the changes in the skin color and as her skin color changed I very slowly began to change the input of voice to a very different tempo. Initially I changed my own rate and tempo at the same rate that she changed. Then by changing my voice even more in the same direction, I could lead her further and further into an altered state.

While I was doing the nonverbally, I was also giving her verbal instructions both at the conscious and unconscious level. Some of these verbalizations were purely designed to give me feedback about whether or not she was listening. I talked about the drunk talking when he was loaded on his hand and the watchful talking to find out whether or not he would talk. And I did.

Ann: But did you use my resistance to—

There can be no test of resistance.

Ann: Alright. When you told me—until the three doors, I visualized two doors at the top and one like a chimney. When you started giving me instructions about the first two after the first couple words were out I knew I was going to take that third door no matter what you said. Did you know that?
Of course, that was part of the program. The question is, how did it turn out that you would only take that door?

Ann: Well, I’m asking. How were you aware that I was not going to take that first door?

What was the difference in your descriptions of the three doors above and beyond the words I used to describe them? I asked (how roundly, expressing slight disgust) There’s a door that you can go in and everything inside will seem familiar. Listen so that one of these doors makes sense to you now that I would know which door you were going to go through.

However, when I said “there’s one door and you can go through it and everything on the other side is with the familiar” your face lit up and you said that if I would know something different. The rest of my communication would have been adjusted to that.

Ann: How would you have structured your communication differently had you chosen the first door?

Well, chosen is not a word that I’m willing to accept. If you had rejected a pat 90. I would only have gotten indications that what you needed to do was to have an experience with what was familiar and I would have had you go in the door expecting everything to be familiar.

If I start with an opening like that, it sounds like you want something new. Then I can have it transform into something unfamiliar “As you reach for what you think was there you are supposed to find the” “Have you ever cracked open an egg and had a little bunny rabbit fall out?”

What I’m trying to do is to give you a set of instructions that allows Ann to make unconscious changes. So the most important thing is to respect her unconscious responses. That requires that I’m able to do only one thing—know which responses are conscious and which ones are unconscious.

Did you notice how I much used the experience of the third door? What did I tell her to do with that door? I told her to try very gently to open the door. If I said “try to open the door” that’s weird. I then “I said, try very gently to open the door.” If I say “try very gently to open the door, but if I say “try very gently to open the door” there’s no possibility. One has the possibility that the door doesn’t open.

Now why did I do that? If she’s going to go into a door which has unfamiliar things behind it the best way to begin is to make the door.
have a response which is not familiar to have a door that opens in an unusual way, that makes the door itself an experience that it is about to have congruent with each other.

For instance, if I say to you (He turns to a woman in the audience) "Now you can try to hit your hand," there is an impression that you won't be able to hurt there is still a possibility that you might. But if I say "You can try in vain to not hit your hand," there is such an experience. And then you begin to wonder which hand won't hurt first because you thought it was that one."

Now, if you notice, this woman is completely immobile. That's a chance phenomenon by the way. And the utilization of resistance by including lots of movement. I gave her something to respond to found out how she responded and unconsciously and amplification of unconscious response. Her unconscious response was immobility, and the way to increase her immobility was to ask her to move more and more. The more I asked her to move the more immobile she became. The fact that her response of resistance is predictable at any time, as long as you have the sensory experience to notice which response is unconscious.

The main ingredient you need to be able to function as a communicator in sensory experience. If you can make the distinction between what is conscious and unconscious and amplification of unconscious responses you will alter someone's state of consciousness. One way to do this is ask as Fritz Perl did, "What are you aware of?" If she says, "Well, I'm conscious of talking to myself and a hardness in my jaw," then you say, "But you weren't aware of the warmth where your hand touched your cheek and the feeling of blood in the nose and our elbows against your thighs and your breathing, your chest rising and falling." That is what you need to do. That person will start going into an altered state because you are directing his awareness to places where it would not normally go. That's one way to amplify unconscious responses.

It doesn't alter the conscious mind is involved in the process. In fact, it's more useful to engage the conscious mind in something of relative unimportance—like what one of these doors it's going to go through. Who cares which door it goes through? What's important is that we alter his state of consciousness. Once we've done that, then we can begin to create experiences by which she accesses unconscious resources. She is, in consciously concerned with which door she went
and why, and it really didn't matter because as soon as she got in the door I could put anything I wanted on her. The important thing is that in experience she goes through a door, that experience is leaving her usual state of consciousness and entering one that is altered with respect to her normal state of awareness. Once she is through that door I give her a conscious process of instructions—a program for post-change.

I gave her this program as an very unspecified language for the reasons you discussed earlier. It's very important to understand what you can do in the process of giving instructions. When you give instructions make them language very unspecific. However, if you want someone to do something very specific like bake a particular cake or cure a phobia, it will be important to give them very specific instructions, so they can understand how to do it. If you want someone to bake a cake and you tell him to take all the appropriate ingredients from your refrigerator and mix them together in the most satisfying way, you probably won't get the cake you wanted.

Often I hear people saying their process languages are for process instructions when they are trying to communicate something specific to another person. And they have no idea at all what this person has in mind. The words they are using for example in therapy people talk about how important it is to have high self-esteem or a positive self-image rather than a negative one, but they don't talk about exactly how you build those things, or how you know when you have them.

Sally: It happens in comparing their personal experiences.

What are you comparing with what?

Sally: They are comparing the rich life of the adult understand what of what they think is happening in the present.

OK, and when they compare those who do they do with the comparison?

Sally: They then have an improvement in their own self-image and their self-esteem.

How?

Sally: By seeing. You see sometimes a person has a feeling about what is happening about their self-esteem, but it is incorporated as a memory. So you take their present experience or knowledge in the person and you look back at that time at the same time you're helping that person in the session. She uses those ideas and things to see she has a different—

Let me ask you something. Do you understand that there is nothing
in the description you are giving me that allows me to know what you are saying. This is not a situation of your understanding because I think you know what you're talking about. But you aren't talking in a way that will lead me to understand.

Sally: Maybe it's the knowledge base that I have. Our communication is a little bit different.

Well, it's not that because I even know what you want to tell me to know because people have told me many times. However, the discrepancy between how you are telling me and the way you would need to tell me in order to communicate what you want me to know is an important distinction for what we're learning here.

You see, the kinds of descriptions you are using will be exactly what works in hypnosis. If I want you to make something up, to go off on your own, and hallucinate, then I use the kind of non-specific language sometimes that you're using.

However, if I want you to do something specific, I have to tell you something specific. If I want to give you information about doing something, I've got to make sure that you know every detail about how to do it. You see, I wanted you to use a particular mental program that I believed would raise your self-esteem. I might say "OK, I want you to pick a specific unpleasant memory from your past—a memory in which you recognized that you did the worst you could possibly have done. And as you look at that memory and feel the feelings you had back then, what you don't realize is that without that memory, you wouldn't have learned anything important in your whole life. If you'd never experienced the pain of a burn, you wouldn't be smart enough to avoid fires."

That instruction is at least somewhat specific. It tells you to take some unpleasant memory, feel the feelings, and then rework it into the memory in a specific way. While that instruction doesn't tell you detailed content, it does specify the kind of memory you are to think of and what you are to do with it.

If I don't make a change in my language even more explicit, it's unlikely that you would understand. Close your eyes for a moment and try something. I want you to go into and pick two unpleasant past memories which may seem unrelated but you never connect. Never choose anything in a random fashion because there is a learning of importance for you as a person. Now I know in your past, there was a power struggle and that taught you how
of understanding for yourself that is relevant to you. Only as an adult that was relevant to you as a child, but it can serve as the basis for building something that you cannot.

Now take a few moments to let that relearning begin to take shape in your mind. You might be beginning to see an image which is not clear and which you don’t understand. And the more you look at it, the more you realize how much you don’t understand and as you watch at the unconscious level, you can build that learning in a way which is significant. The significance of your building that learning is something that consciously you can appreciate only when it’s complete and then you’ll realize saddened the ideas and understandings about how to make changes a yourself can beg a new flow into your conscious mind. Bat those ideas have nothing to do with that new learning because when one of those ideas comes up, you might think that I want her to do something, but that’s not what I want. I want him to understand something.

Now the way I just communicated with Sally is very much like the way she communicated with me. However, there is a big difference between trying to get the conscious mind to understand something and trying to get the unconscious mind to do something. The description that she made is the kind of description I might make to a client when I want her to do something, but to see what I said, I gave a clinical when I want him to understand something it’s always easier to see these things from outside of the person from inside it. That’s true almost every time. A friend of mine who is a prominent technology physicist told me about a time when he’d been working on a very complicated problem. He’d probably been awake for a week and terribly working on this problem.

His mother had been staying at his house and taking care of his kids while he was locked away in the laboratory. She came into the lab and brought him a cup of coffee and asked, “How’s it going?” He said, “Oh, I’m going fine.” She asked, “What exactly are you doing?” and he explained the complicated problem to her. She listened and said, “I don’t understand it. I would have just done this and he gave her the answer that he needed. She had never been to high school, but her answer is the basis for one of the most sophisticated digital computers that has come on the market.

When you are inside a field, you are programmed to see certain things at the expense of others. Of course, that gives you capabilities that
also gives von limitations. When I entered the field of therapy people said, "All you need to do to be a good therapist is to be fully in touch with the needs of people. You help them to raise their self-esteem and then image of themselves so that they can have better and richer lives." I said, "How do you do that? How do you raise self-esteem?" And they said, "By making people see things the way they really are." I disagree with their thoughts by creating more useful self-depicts than the ones they already have. I don't know how things really are.

The question is: What are meaningful but aren't? Nominal can always sound meaningful, but they don't mean what they are. If you want to get someone to do something, notice chunks of the kind of words that you can use to do that.

Let me give you a general way to think about making up process instructions because a method of copying the kind of instructions we've been demonstrating here can make from awa. To make up process instructions, first think of any sentence that will lead to learning. One such sentence is 1) pick some important experience from your past 2) reword and rehearse what occurred there thoroughly enough to learn something new additional from that experience, and 3) ask from consciousness to use the new learning a appropriate situations in the future.

If you're going to learn something you need to have a way to learn it and you need to have a way to determine when and where to use the new learning. So make up a sentence that includes how important moments. Once you have a sentence of what steps you want to include you can offer the instructions to hypnosis or language patterns allowing the client ear about it to respond.

**Generative Change Hypers Dreaming**

Next I want to give you a strategy for aiding generative change both for self-when you want to make personal changes and for changes you do therapy. Generative change doesn't mean you want to quit smoking low weight or get rid of problems in all the crucial changes. Generative change means you'd like to be able to something more exquisitely you'd like to learn something new. It's not that you want to change something you do badly but that you want to improve something that you already do well.

When I started hypnotherapy a few months I had an amazing experience. He started acting in the usual way. He said, "There are certain changes I'd like to make." I asked, "What are
they" He said "I would like to be able to meet people and get them to like me. Since I was pregnant and I didn't want to ask the questions, I asked you. Do you have trouble doing that now?" He said "No I'm really great at it."

I stopped. All of my presuppositions were being violated. I asked him "Then what is the problem?" There is no problem, he said. I just don't see well and I enjoy it so much, I like to be able to do it twice as well. I looked down into my therapy bag of tricks and nothing was there. Must you aren't designed for this kind of thing.

Don't restrict yourself to fixing things that are broken. If you do something well, it is wonderful. You might enjoy doing it twice as well. There is no reason you can't make that kind of change. Usually you make a change when you have a problem. If you concentrate on making yourself better to a point where you have already done it very well, another problem will be taken care of spontaneously.

I'd like to have you try out an interesting strategy for generating change that makes use of hypnotic dreaming. As far as I can tell, hypnotic dreaming doesn't differ very much from regular dreaming, except that doing hypnotic dreaming you are not sleeping.

The first thing you'll always do is figure out what outcome you want. You might want to be able to do it better or fortunatly you're not able to do X. Let's say you're driving a car and you're not able to do it better. Then you ask yourself "What kind of things would allow somebody to do it better?" Be really general in responding to this. Remember this is hypnotic and you are in the Land of Hypnosis.

We'll improve perceptions

Man Energy

Be careful about using the word "energy." You have to be very careful about using certain words that are used differently. The energy, as a construct has produced tremendous numbers of hypnosis messages about energy conservation. If you use energy as a metaphor for having more personal control, sometimes you can get into trouble because you will use it when you are publicly there are advertisements out radio and television for the cut into energy conservation and become lethargic.

A well known psychoanalyst uses a metaphor for personal growth called
"Parenting" I discovered one of her symptoms that some of the women in the group develop yeast infections! This by the way is one of the primary things that old school has not covered. They discovered that there's a sense in which all languages are computed literally partially or fully in a trancelike state. Any phrase that has an idiomic meaning gets computed two ways. The phrase kick the bucket has an idiomic meaning that someone has died, and also a literal meaning. Both meanings are computed whenever you use kick the bucket.

If you frequently say My children are a real headache, I can guarantee that you will begin to get headaches. People who have a lot of back trouble talk about everything being a pain in the back or about carrying the world on their shoulders. We've already talked about this class of language. It's called organic language and it's very powerful.

What else will lead to doing something better?

Women's Knowledge: Practice.

OK. Some kind of new idea will and practicing something will. If they already do something well, they may have already practiced it enough. If they haven't practiced something that could lead to improvement.

What was doing is beginning to build an equation. I know most of you dislike the word equation, but you will begin to. The more you try to understand the more appealing and mysterious it will become.

What I just did was always a good equation. Remember, this is one of the ways you can deal with new ideas. It's the same equation: "It's so pleasant to learn from unpleasantness. And the more unpleasant it becomes, the more pleasant learning will have." This means the more they go into the negative thing, the more they will come out of the more Y is a very useful equation for you to keep in mind.

This morning we're going to build an equation that uses dreaming. We can say that anything that produces one of these things—a new idea, practice, or improved perceptions—implies doing something better. That's the same equation I just talked about. We will need something that will produce the new idea, etc. and we'll use dreaming to do that.

Exercise 7

In a manner I want you to make generative changes with each other.
Do the same as you can all do it fairly quickly. Person B I want you to choose some particular behavior that you already do well and would like to do even better. Person A I want you to do an induction you choose with B until you go a fairly deep trance state. Then reach over and say I am now in your arm and I am not going to tell you to put it down any faster than you began to dream a dream.

During this dream odd and diffuse things will begin to happen. But you know that unconsciously something is building up, which is going to crystallize into an idea which will produce a certain action or event in the next day when you are able to do X even better than you ever expected.

Because there is something about X that you have overlooked and you in conscious knows how to go back and look again.

What do I mean to overlook something? Overlook means, you looked too high so now you can go back and show you gave past experiences at the unconscious level when you were in that particular experience only, the more you unconsciously can look at it in a new way and find out what it was in the times you didn't absolutely exquisitely, that was different from the times you just did it sort of exquisitely.

Discussing that difference you can present on that difference in a mysterious dream so you will continue to dream that dream is a very useful one and enjoy it because and wonder really wonders what is you are short, to learn and the idea will not come to you any faster than your hand moves slowly down and touches your knees, such that when it does that idea will crystallize in your mind, and you will wonder how you could have known it to overlook it all along.

This is another example of a process instruction. I said to have a dream and learn something from it. However, I also added specific instruction about how the unconscious is going to learn. I said: "Go back review your past experiences extract the difference between when you do it really well and when you do only a mediocre job and present this new perception in a dream."

However, I went on to say, "If things directly, I wouldn't be as effective. It wouldn't work as well because it wouldn't have the color on the punch. It also wouldn't have the awful vagueness that allows the unconscious to read and make a new meaning out of it. Dream work is a very nominal means for the unconscious to present material in a way that the
conscious mind doesn't understand and then it slowly evolve into something which is meaningful to me consciously.

Man: What can I do if I want to come up with a solution to a problem but have so many factors I can't compute them all consciously?

What would be a way of getting about that? Let's do it this way. Let's go back into the dream. This is one of my last instructions. Let's have him dream six dreams and each time he will be the same dream but will have a different context and different characters. He won't understand the first dream at all because there will be too many things going on in that dream. He won't really understand the second dream the first time as well. With each dream he will begin to collect and distill the meanings and understandings of all the factors and edit it into a more and more coherent package. In this manner by the sixth dream even his conscious mind will be able to understand what is going on. The first dream will be totally confusing. The second dream will be a little less confusing. The third dream will be even less confusing than that. The fourth dream will begin to become clear but he won't quite grasp. And the fifth one will feel like a map in his tongue. But in the sixth one the meaning will suddenly burst fully into consciousness. This is a pretty direct way of going after it indirectly. It's a great instruction.

Now I want you to pin this on one of these hypnotic methods. You've been practicing inductions quite a bit already so do it spend much time on that. Just tell your partner to close his eyes and relax and pretend that she is a hypnotist. It's always a quick induction. Then either give him a process instruction or give him an instruction to use hypnotic dreaming to learn something. If you give him a process instruction make it a more involved one than you used when you practiced inductions previously. Give him a sequence of steps that can lead to learning. For example, the guess you've learned up till this point too.

Something unexpected occurs, you can then incorporate into what you are doing, what you want to happen. OK. Go ahead.

***

Clean up Routine

Dorothy: What if you did the person is in a trance and the hands up before you've finished working with her? When is it she's right in the middle of something?

You need to have a way of dealing with that kind of situation in
man contexts I call such methods clean up front. You might be a family therapist with mother here, daddy here, and maybe Joan over there. They've all just gotten into a segment, and in two minutes here the arrival of your next client. It's a situation like this, you ought to have two-minute tape-loops—absolutely mean-less
entwise and absolutely mean-ful process wise—to put every
thing together.

We've worked very hard in the last few weeks to find a way to
at the unconscious level that are extremely useful in a positive way.
Over the next days and weeks you will understand emerging
by you in conscious. As a result of beginning to put things together,
are you will not change as a result of the emerging.

Try putting yourself back together. You include what hypotheses suggest that the behavior will continue to change
in a result of many of the things that you've set up. The instructions
essentially say, “Continue this process even though I won't be here.”
You can suggest that this process will continue to work for you,
and that the unconscious mind will continue to work to find the
one which you need and to use them to get you to the conscious level to go about the rest of your day in a positive
way, and have a level of your own. And, if you intend to. So as your
conscious mind continues this work your unconscious mind will
attend to the tasks of the day and your own will. Doing this kind of
thing is important as a close. It's an integration of all that it is reassembling the

I remember once when I first started doing gestalt, I was
working with one person in a demonstration group. I didn't have
the faintest idea of what I was doing, and as far as I could tell nothing
happened. So at the end - and we've worked long and hard today and we've worked up a lot of things inside you. So I want you to be particularly alert and sensitive to how behind are changes which
will occur over the next two week period until we get together again, which will be before the marvelous work that you’ve done here today. And don’t be too surprised to discover how radical these changes are but appropriate for your particular needs.” That’s saying nothing, but I will work. It’s a post-humous suggestion.

If you do more work as a part of an experience in this workshop and you want to and that quickly becomes we’ve called you back. I insist spent a few moments passing your particular thinking. Then you can say, “Now I would like the opportunity to join you once again. Allow yourself to finish these important and meaningful things that have been made available to you through this process.”

Draw from your experience any sense of renewal and renewal available and relate here at you anticipate remaining here in the process to begin the next phase of this seminar."

That’s a cleanup that is particularly appropriate for what we are doing in this workshop. The principle I used to construct are the same as I used to make up the other examples. I just prove you.

Build my Generalization A Hypothesis

The next question we want to pose to you is, “How do you take a series of experiences and build a learning from them?” If I gave you a man who wanted that would allow you to tap someone on the head five times and give him two experiences—what two experiences could you use to change somebody?” Pick one that that you have used and decide how you would like him to be different. Think about it more specifically than having a goal statement. What would be real different about him as my experience? How would he be different? Now, what experience would be need in order for him to act that way?

You have having experiences in a sequence that served as the basis for your and everyone else to build old generalizations. No matter what content was going on within that, the processes people use to create generalizations are similar. People who have phobias have generalizations that elevators are dangerous, water is something else being dangerous. You all have generalization about learning that are having an impact on how you are learning hypnosis. Right now, some of you might have a generalization that you can do anything that you try. That generalization may be based on several examples of having succeeded in the past, some people form generalizations based on only one experience. Most phobias are created that way. Other people
require more examples of the same thing before they form a

generalization

When you want to change someone you can't volume experiences to
get him to make a new and more useful generalization—one that would
make his life more positive. Of course, the first thing you need to decide
is what generalization you would like to build. How would you deter-
mine that?

Matt: Ask him what he admires somebody else

Yes, you could do that, and then you'd find out what he thinks he
would benefit from. I don't do it that way. I figure that if what he wants
would be a good change, he would have learned it already.

I don't buy into the 'constipated emotional people' philosophy, be-
cause I think you end up doing it anyway, without knowing it. I keep
meeting people who are the result of that kind of manipulation. When I
read a paper practice over half of the people who came to me were
there primarily because they had been screwed up by 'therapists'—often
'non-directive' therapists. I think they did it because they were doing
it. They were trying to help their clients in some way, and instead
they screwed them up.

For example, some therapists teach their clients about self-esteem,
and then they feel bad about not having it. That happens over and
over. Most people never feel bad about feeling bad when they first went
to a therapist. They just felt bad. But when they were taught about
self-esteem, then they felt bad about feeling bad and they were worse
off. When you give people concepts you have to be careful to do it in
a way that takes them somewhere useful.

Some therapists teach the clients to accept all their limitations so
they can be happy. Sometimes that works really well. However, if they
come in with hysterical paralysis, that probably won't be a very good
way of working with them.

Matt: What do you mean by 'happy?'

I'm not talking about philo, I'm talking about the subjective
experience of enjoying something. It's a subjective kinesthetic
experience in which people have the absence of pain and the
stabilization of the nervous system in such a way that they describe
themselves as feeling what they are getting rather than being in a state of
desire. You see, if people come in to therapy with ug and moaning and
complaining, it seems to me that they're not happy.

If you ask a Christian, 'how are your own life together going to be
really? You have a basis on which to do something to help
someday else. When I did an ongoing training program in one of the most rigorously parts of the program was that my students had to get their own personal lives together right away. Because if I found out they were having long, meaningful conversations all night with their wives and things weren’t working out and they felt like they had to have affairs, I cannot them right out of the program. They knew I would do it so they made sure that got their lives together.

It is of paramount importance to me for people to be able to take care of themselves. I am not talking about being able to survive but asking themselves to place that one enjoyable. I make jokes about my new book being titled “Typography”. In typography, the paradigm of repair is a good paradigm. The paradigm of repair in psychotherapy, where people come in unhappy and broken, you fix them is only part of the picture. It makes more sense to me that we build models based on not ones of generating.

People are just beginning to do this in an area of physical health. For a long time medicine used a model based totally on repair. However, the only real amazing thing that medicine has done is to invent inoculations. The fact that people can be vaccinated against polio which prevent them from getting it is a miracle. It is the first thing medicine has ever done that is certainly not based on repairing what’s gone wrong.

If you are generative, you modify things so they’re better than they were when you started. You are the natural propensities of the system to make the system even more effective. That’s the way I think about everything. I want to work with what’s here in such a way that’s better than it needs to be—not just adequate.

My personal criterion for doing successful work is whether people are happier. Those are just my own ethics. You can work towards unhappiness if you want. You see whoever you do you set a target state. If you’re a lawyer, you don’t work toward happiness, you work toward conviction, toward getting people convinced of things. If you’re a clinician, hopefully you set up happiness and competence as target states.

A lot of therapists set up understanding as a target state. Clinicians have been very successful at building models that give people understanding, so that people understand exactly what’s wrong with them. They end up with clients who really understand but they still can’t cope with the world, and they can’t make themselves happy. Other therapists have helped me dozens of clients who would sit down
and give me a long, detailed explanation about where their problems came from why they have them and how they all get along well. I'd say to them Well that's really me testing but what do you want I said. I want to change it. So I say Then why didn't you tell me all that stuff I say. I don't need to know that I said. No I don't have to know about that. They'd be flabbergasted because they had just spent five years and $500 finding out why they were screwed up.

Husbands and wives often make each other unhappy because they are hanging about to get some So they end up being right but everybody ends up being unhappy as a result.

We want to teach you to build learning in the context of hysteric s. You can use these techniques to get any outcome you want. If you want to you can make people unhappy, you can make them ill. If you can make people hysterical purely in or phob at I have things that do seem eminently fruitful to me. However, that's what you want to do is an ethical choice that you will have to make.

The questions I'm asking you as What experiences can you give somebody that would result in building a useful generalization? It's a practical question.

Mark. If he already has a troublesome generalization you could give him a counterexample.

Yes, that would work. I believe that learning can happen in a number of ways. One of the best ways to teach the conscious mind something is to provide it with a counterexample to what it believes. The essence of this is in one book, Way. In one of our groups a man woman who couldn't say no laid down on the floor and began to cry hysterically. She exclaimed that she was helpless and people walked all over her. I asked her What do you mean people walk all over you? Then I started to walk across the room towards her and stamp all over her. Having been in enough of my groups, she was smart enough to get out of the way.

She said that she lived with two other women, and they constantly made her do everything and run her all like I said. Well, why don't you do something you're not like turn around and say Don't do that?

Saying that got one of the most intense somber reactions I have ever seen in a person. She turned pale on she already was and said I can't do that. I said What do you mean you can't do that? She said Well I can't tell them no. I asked What would happen if you told
them you wouldn't do the dishes or you wouldn't do something else?"
She said "Oh, it's just impossible."
She ended up telling us a traditional story that would please a
psychologist. She had learned not to say "no" when she was a little girl.
One day she was about to go to the store with her mother, when her
father said "Why don't you stay home with me?" She said "Well, I'm
going to go with mommy." She went with her mother, and when they
came back to the apartment, her father was lying on the floor covered
with blood. His hand was about two inches from the telephone. He had
been an alcoholic and had just died.
After that, she just never said "no." That meant she probably didn't
keep her promises too well. She was a homosexual, which I thought
was interesting. That one experience with her father was enough for
her to build the generalization that if she said "no," somebody was
going to die.
I put her up on a double bed by telling her that I wanted her to go to
someone on the other side of the room. She said "No, I won't
do that." And I said "Do I die?" She said "What?" And I said "You
just said no to me. Am I dead?" She went through another set of
visible changes and then said "Well, you're upset."
I had given her an experience of a counterexample to her
generalization that if she said "no," people would die. At that point she
could say "no" to me and know I would live, but she still couldn't say
"no" to anybody else. So I had better people come up and tell her to say
"no." I had to build a broader base of experience on which she could do
something else.
This took a long time. You see, there's something terrible about
knowing you're wrong, but not knowing what you're supposed to do
dif the evil. I didn't know how to do hypnosis. Had I known how
to do hypnosis, I could have changed her generalization on much more
casual, gracefully and without all the struggle and pain.
Let me pose another possibility for building generalizations. Any
time you define something as being new, you can just build new
generalizations for it. If you define something as new, you can build a
generalization which destroys or changes one that is already there.
Give me an example of when that would be useful.
Man: Don't you do that with children?
I: I hope so. But I want you to give me a specific example.
I: If you're teaching someone to multiply, and he doesn't know
anything about it then you can be him a generalization about learning multiplication without breaking an old one.

Right.

Judy: I disagree with that. I think that when you teach addition, you don't have any generalizations to break to teaching my children multiplication. I teach them that it's just addition, a little sort of like addition, but it's not actually different. So in that example, I think you do have generalizations to break.

Sometimes hypnosis communication is right, but I'm not sure. I just said it's true. When I teach my children multiplication, I do fact have to break generalizations, because this is them that is like addition. Now, I agree with her reasoning. The reason that she has to break generalizations is that she thinks multiplication and addition are related to one another and the teachers her children, that they are. They are related to one another, but no more or less than addition is related to subtraction or division or everything else. If she taught multiplication as a totally new thing, she wouldn't have to break an old generalization.

Man: This workshop on hypnosis is an example. I wasn't aware that I knew anything about hypnosis until I came here. For me, it's totally new learning so it's not breaking any generalization. About being—growing. Since I assumed there were no old ones to begin with, I'm just making new ones.

I'm suggesting to you that there are at least two ways of building new generalizations. One way is to break and to make it and the other way is to simply build a new one. You see one more thing about people is that they can have incompatible generalizations within themselves. There's nothing that prevents them from being able to do that. There's a whole form of therapy based on trying to get rid of all your incompatible generalizations, so you can be one-dimensional. According to that system, to be authentic is to be totally consistent.

There's no need to break old generalizations or get a person to be completely consistent. It can be simpler to define something as being new so that the person has no generalizations and therefore no limitations. And does it mean the person won't know what to do, but it does mean he won't have any interference once he finds out.

The nice thing is that you can define anything that exists as something new. You see, if you have a generalization that you can't get along with your mate, you can go for something else, getting along. You can build a totally new kind of relationship that's different than any
thing that you ever find before because now you're going to understand something that you didn't really know about before. Before you were trying to survive. You were trying to get by with what you had. Now you have to think about what it would be like if both you and your mate did everything you could do to make your partner make you feel good.

If I can build a new outcome for you and then teach you specifics about how to get there, either consciously or unconsciously, you and I in turn can make it easier for you to get there. They won't get in the way of your new generalization, instead they'll get it as well as you doing all the other things that you used to do and which didn't work. So the limitations that somebody has can become assets.

Another way you can build generalizations unconsciously is to build learnings that encompass everything. In Greek society there was an occult group based on something called mathematics. Mathematicians are now considered in science but not long ago, people who did mathematics were considered so cunning and thought up themselves that way. It was like practicing magic on some religion. Mathematicians at that time discovered that there were two sets of numbers. First they discovered positive numbers and then they discovered subtraction. And with subtraction came negative numbers. This caused a division in mathematics. Some mathematicians thought that everything was addition. There were others who believed that the right way to think about numbers was subtraction. Those two groups had wars about who was right.

Then someone came along and said, "Hey, we can put both of these principles into the same schema and call it algebra." The idea of algebra didn't require breaking any generalizations or violating anything. It only required being in love. I required getting a larger picture.

I used to go to lots of psychotherapy groups to find out what group leaders did. At times they would lock us all in a room and tell us we were all jerks. They said the reason we were jerks was that we felt bad about ourselves. They said that since we sometimes felt stupid and helpless and didn't feel like we were worthwhile, we were dummies. This was true because we had another choice. That choice was to feel good about ourselves.

They went through a rigorous procedure of torturing us for days and days, and somehow they were supposed to make us feel better about ourselves. What they didn't teach us is that feeling good or bad about
yourself is really part of something bigger called feedback. You see, if you feel bad about yourself but that doesn't lead you into changing your behavior so you can feel good about yourself, it's not very useful. You feel good about yourself but you're doing things that you don't like. Yet you don't get feedback about that, so it's not useful either. But because you feel good about yourself doesn't mean that you're doing good things, and doing good things doesn't mean that you're going to feel good later on.

One of the things that has amazed me more than anything else in my experience with human beings is that people who are supposed to be more tight and when they fight they do things that could really affect them in a negative way over a long period of time. Usually it's because they forget what they are doing with each other. They forget that they are together to be intimate. It slips their minds, and they start going nowhere where they're going to go on vacations, how to bring up the kids, or how to take on the garbage and other small little things. And they are really effective at making each other feel bad. They have forgotten something that would tie meaningfulness to the whole experience.

Now I want to give you a more official example of hypnosis because sometimes you are not looking around the room and noticing what's going on there. So I'd like to take somebody out of the audience and sit him up here. There are certain advantages to sitting in this chair because you get to watch 100 people go mand out of altered states, and you only get to watch one. Is there somebody in the audience who would volunteer?

OK. What's your name?

Woman Linda.

OK, Linda. Are you married? (Yes.) Can you think of anything that your husband does that makes you feel some way that you don't like? you don't have to talk about what it is, but I'd like for you to think of some idiosyncratic behavior of his, perhaps some tone of voice same gesture—some set of movements—that makes you feel unpleasant. If he didn't do that behavior you wouldn't have a feel unpleasant, but if he did it and your response to it was really positive, it would make you feel less so. So he could do exactly what he does, but rather than feeling bad you could still enjoy yourself—perhaps even feel very pleasant.

OK. Take a few moments. Close your eyes and look at times and faces where you've seen him do these things. And when you look at
him in those situations I want you to be very sure that you can discern which of his hands moves the most. In each memory, notice specifically how he's dressed and approximately what time of day it was.

It's true that these facts are important in and of themselves because what's important isn't necessarily going to be facts at all. Because in your past you've had the experience where what you thought was an absolute fact became the opposite of what you came to believe later on. That's the nature of time. Time changes everything. In fact, without time, nothing at all changes. Light wouldn't exist without motion and man couldn't exist without time.

Right now, I want you to take the time to go way, way back into your own childhood and find there some past pleasant memories that you haven't thought about for a long time. Because many things happened to you in your own childhood that were fun, things that were important. Right now, the most important thing is that your unconscious mind begins to learn to separate out one thing from another. To begin to work actively and sort through those childhood memories to find one that is just pleasant enough.

And I want you that's right to enjoy that process. When you find that pleasant memory, I want you to experience those feelings. Get inside that memory. Notice the smells and sounds and the tastes of what goes on. Because inside that memory is enjoyment for your conscious mind.

And inside that memory is the foundation that your unconscious mind can use to build a new, entirely new learning.

Now, use that memory. The pleasant memory, something is occurring. Do you know what the name of that something is? That's right. Remember that name. That's a set of words that you can remember later on. Now when you went through the way you went from one memory to another, only they weren't even memories, yet they were just experiences. And as you moved from one experience to another, you'd have an enjoyable one but as time went on, your enjoyment would change to something else, because there were all experiences which were very, very unpleasant. Some which really scared you. Some which you fought your way through and from which you learned a lot about living. That's right.
And as you got through those experiences you said to yourself
"Never again." And as time went on those unpleasant experi-
ences faded into the past, and they became the basis of power-
ful learnings about how to cope with the world in a way that was
effective. They were useful, however, they're not nearly as
useful as what happens when you say the name of that plea-
sant memory. Say that name to yourself and as you do,
you can go back there again. That's right. Go back to
that memory, the pleasant one, and find the enjoyment
that night. Because you got to do something. Lots
of people forget.

When you go from a pleasant experience to an unpleasant one, you
don't use the pleasantness as a way of coping. On the other hand
when you leave an unpleasant experience and get a pleasant one,
somewhere else, it's so easy to take the unpleasantness with you.
It seems logical somehow, but yet it's easier that way. And if
you take something from a deep breath and let that unpleasant
memory finally fade and then move forward and go back into
that pleasant memory that enjoyable memory, and when you refer to
that memory, this time you tell yourself "I'll never
forget this again" because some things are a resource
that you want to take with you. To be at your back and
all. And some things are a burden and they're no longer
needed.

A long time ago someone told me that whenever something
bad happened I should never forget it, because if I would ever
forget it, it would happen again. If I had taken her advice I would
have spent a long time trying to remember a lot of bad things. But
if you have a bad experience, and you say to yourself, "Never again" and
you can trust that your unconscious will allow you to know what to
avoid in the future. And I even say: A few moments ago I forget to
take that pleasant memory with me. I felt all those bad feelings
and I'm never going to do that again. You can go back into that
enjoyment go into that pleasant memory. And perhaps re-
member another one that's even more pleasant. Find one that may
even have a giggle under it or a giggle over it, perhaps one that has
ten darkness. Perhaps one that just has a lot of fun. Because you
went through your childhood, you became a teenager, and now you're an adult. You made it so to speak. But then you've
made it that's no reason for you to give up all the good
things. It's much more effective to take them with you.

See what is the most pleasant memory your unconscious mind can find. You can consciously look for memories, but unconsciously you know how to sort through them more quickly and more effectively. Your unconscious knows much more about your own experience than I do. If you sort through memories at a high rate and ask what makes you conscious mind would ever have thought about what is pleasant in a very unique way. It can find more than one. If it chooses, it might show you a picture of one fragment of another, but it might show you a whole sequence of pleasant memories.

And as a result, you might not realize, but you're doing the same thing you did every day of your childhood for the first ten years and every day thereafter. You're sorting through memories and experiences, trying to make sense of them, in a way that's not easily done. And if you find that it's hard, that allows you to have a good feeling. Then very slowly, I want you to feel the palms of your hands begin to touch each other slowly, the warmth and texture.

And as these come together, I want you to keep these good feelings and I want you to see your husband doing that specialstroptic behavior that in the past you didn't like and was hard to see him do, and keep those good feelings. I want you to feel how good it can feel to have somebody special in the world. That's right. The most wonderful experience that a person can have is to have someone who is special for them.

You see one of the things that you may have noticed is that if you've ever been in a room with a woman and her young baby and when she looks at that baby and you see her face, there's something very special about the emotion and very meaningful there. And that special quality is something that is more important.

Now, in my years of working with people, I've seen many people who forget that they've lost what seems wonderful, child that is in front of me—they seem different. The strike them, they make them feel bad. They've forgotten that special feeling and they think what they're talking about is more important. That's a terrible waste.

When you see your husband doing thatstroptic behavior, you will have palms on your hands, and if you feel that good feeling
I'm not dead that pleasant thread of enjoyment not only will you have palms but you'll have someone special in them.

Now I don't know if you feel that you can afford to do otherwise but I know that as I go through life it is important to me to be able to appreciate and enjoy all the qualities that make a person interesting and that you don't just want of them because what you're learning here is not just a way of getting you more muscled but a way of getting you to make it tolerable but a way in which your unconscious can begin to appreciate every single aspect of behavior.

I remember when I was young I didn't like the crust on bread.

And when I got a sandwich the first thing I did was peel the crust off and feed it to the dog. I had to be very covert about this because my mother hated it that the crust on Wonder Bread was nothing. Mmm, loaf was very much. Now as time went on I discovered that not all breads tasted like rubber. I discovered that there were some breads on which the crust really did taste good. There was San Francisco French bread, certain kinds of rye bread and certain cinnamon toasts of odd interesting fashions. And I discovered that as time went on my tastes change. I mean from one thing to another, and your tastes change and you learn to appreciate something that you didn't before that makes you aware and more alert to just exactly what it is that makes something important.

Now almost beyond all of this, almost beyond all of this, a sense of myself going on here, which is that you've begun a process which can not true for many years about learning to use your unconscious resources to go deeper into a trance or if you wish to or just to commune with the more ancient part of yourself for the purpose of learning and change.

Now one of the things that will help you is to realize the significance of one foot as opposed to the other. If you very slowly begin to move your right foot, you can wake up, not hold that right foot still and begin to move your left foot. Some thing else will happen. Try it. Now isn't that interesting.

Now why don't you use the right foot and under your own control and the age bring yourself right back here to the G and Ballroom OK thank you. You can go sit down now.

What I just did with Linda can be thought of as making sense because it includes a lot. Some of it was quite explicit and straightforward and some of it was not. At the simplest level it's a process
instruction. It included hypnotic language patterns and guided Linda through a sequence that will lead to learning.

You can also think about what I did as anchoring. I accessed positive experiences and attached them to what she did, which she used to be irritated with her husband. I instructed her to do that verbally, but the verbal part of my behavior was probably the least important part in getting the response from her. I was also anchoring tonally. I used my vocal tone to anchor her positive memories from the past, and on that, I anchored what her husband does. Then as I talked about her husband, she heard me shifted to the tone that anchored the past memory, to give her a new response to her husband.

Along with that, I was making a content reframing. I was changing the meaning of her husband's behavior. Now seeing or hearing her husband do those things will simply be an indicator of that he is the dominant person who's special to her.

I included another pattern that we haven't talked about yet, and several that we won't teach you consciously. The pattern I'm thinking of is a part of a complex one and makes me think of a kind of metaphors that we haven't talked very often. You see, there are two kinds of metaphors. One kind is based on isomorphism. That is, if we think of men who has two daughters that argue, I might tell her a story about a gardener who had two rose bushes which were snared together in his garden. If you like isomorphism, metaphors to produce change, you tell a story that has a new one relationship to what is occurring. And the one that builds a specific solution or provides a very much open-ended solution. You can read about that kind of metaphor in David Gordon's book, Therapy & Metaphors.

There's another kind of metaphor that elicits a response which is really a command to do something or avoid something. This kind of a story also is a response without necessarily being parallel to anything in the person's life. I might tell a story about a person I know who was completely convinced that he was right about a particular way of doing something. He denied and several others were all involved in designing a computer, and we all had our own ideas about how to do it. He wanted to do something with the computer that none of the rest of us thought could be done. When we disagreed, he yelled insults and told us that he wasn't going to waste his time talking to us about it. He said that we didn't know and we didn't understand and he was smarter than us. So he just went and did it, and thetransformer hooked it flipped the switch and electrocuted him and killed him.
That kind of metaphor is very different from an somatopie metaph or. It is a response of evading something, an exaggerated example of what I just did when I told Linda about the mothers who have forgotten about what they did for children.

I used other examples of this kind of metaphor. I told a story about myself and how my tastes changed naturally as I grew up. That story could parallel to anything I know about Linda: it's simply a story that includes a response—the response of things changing spontaneously. That's a response that can be very useful when doing hypnosis.

This kind of metaphor is particularly effective if you are stories that are universal in order to elicit responses. By universal I mean stories that everyone can relate to and will respond to in the same way. Almost everyone has experienced liking some food and later disliking it or vice versa. So I know that I'll describe such an experience, almost everyone will respond to it in the same way. By witnessing an experience without it ever coming up, you can change something.

Melton Erickson used to use this pattern very effectively. He got people to imagine and talk about going to school for the first time and being faced with the alphabet. "At first it seems like an overwhelming task, but within a week, the entire alphabet becomes the basis for reading and writing."

There is an example for people in the culture of something difficult becoming easy. Even in adult looking back, it seems as if it would have happened that way. That means I can experience that you can use with anyone to elicit the response of something difficult becoming easy. When people ask for help in making a change, you can be sure that the change will seem difficult to them. So it can be really useful to elicit the response of something difficult becoming easy.

Often Melton would talk to his clients about what it was like to be a small child. He would say, "And when you were a very young child, and you first learned to crawl, you saw three and table legs, and the world looked in a certain way. And when you first stood up, you had a whole new set of perceptions about the world. The whole world looked different to you. When you bent over and looked between your legs, the world looked different again. You can get new perceptions for yourself by changing your position. And as you change your perceptions, you have the possibility of acquiring new abilities."

This kind of description is really an instruction to do something—to change your perceptions. He describes an experience we all undeniably had at
doing so easily. And you may be able to remember being a child or think about what it would be like to only not see the carpet and the little mysterious things in the fiber too not only not see the relationship of the underside of tables and then the day you learned to stand. Perhaps you held onto someone's fingers on the side of the couch and you looked at the world. Rather than looking up or looking down now you could look straight ahead and what you saw looked very different. It changed the things that you were interested in. It changed how you saw things and it would change what you could do.

When you tell that kind of story, it doesn't matter if things actually occurred exactly that way. All that matters is that adults look back at what it must have been like in childhood. It seems as if that would have occurred. That means that adults will universally respond to that kind of story in the same way.

If you get someone to recall that experience and the next thing you talk about are experiences that would serve as the perceptual basis for changing a particular problem that sequence is a command. It is not just a story. The command is to change your perception using this particular data.

We are going to go into detail about this kind of metaphor during this seminar. However, we can make what you do more powerful and have more punch by using this in a simple way. You can think about what kind of responses you can elicit that will make your clients change work easier. Then you can think of universal experiences that include those responses, and describe those experiences to your clients after you put them in a trance.

One response that is very useful to elicit when doing hypnosis is the experience that one's unconscious is vast and can be trusted. What are universal experiences in which people respond appropriately when thinking about it consciously? You can talk about how when you run your body knows just when to make your heart beat faster and your breathing faster and when to slow them down again. Consciously you have no idea how fast your heart should be beating or to get the appropriate amount of oxygen to your cells and there is no need to because your unconscious has a wisdom about how and when such things should occur.
V

Reframing in Trance

Introduction

This afternoon I want to spend some time teaching you reframing - an approach that you can use with hypnosis to deal with almost any difficulty. I also want to teach you how to arrange explicit “yes” and “no” signals because if you know how to do that you can go through any procedure in a trance and get accurate feedback as you do it. But first I want to give you some background.

How many of you have ever had a client with hysterical paralysis or something like that? Many people think it’s uncommon but it’s not. It’s an interesting problem. When I first encountered hysterical paralysis, I was fascinated by it. I had read that Milton Erickson had taken hysterical paralysis and moved it from one part of the body to another and I had always wanted to do that.

When I finally got a client with hysterical paralysis I decided to try something similar to what Erickson had done. I hypnotized her and moved her paralysis from one arm to the other. She walked out being able to use her left arm, which she hadn’t been able to move for three years. However, her good right arm was now completely paralyzed. I was delighted and had her come back the next day.

She was somewhat perturbed at me because changing her paralysis made it obvious to her that her paralysis had a hysterical quality to it. Before that—no matter what the doctors had told her—she knew that the paralysis wasn’t really in her mind. The doctors kept saying “It’s in your mind” and she knew it wasn’t in her arm. But when it changed to the
other arm it was hard to believe that it was only in her arm.

The next day I moved the paralysis from her arm to her leg. She had to limp out but both her arms worked perfectly. She began to get more and more perturbed at me. Moving her paralysis around accomplished something very important. She had beliefs and I gave her counterexamples. She believed that her difficulty was in her mind. But when you go to the office of somebody who is working with your mind and not your arm and you walk out one day, with your paralysis in the other arm, and the next day not in an arm but in a leg, that has a tendency to make you question whether or not you have a physiological problem. Not only did this serve as a counterexample to her old belief but it began to teach her that the paralysis itself could be moved.

I assumed that the paralysis had some function in her life so rather than take away entirely I moved it again. She ended up walking out with paralyzed fingertips which she complained about bitterly. "How would you feel if your fingernails were paralyzed?" What if you started out with just a paralyzed arm, and ended up with the fingernails on every single finger of your hands paralyzed?

When Erickson wrote about the case in which he moved someone's hysterical paralysis, he alluded to the main criticism of hypnosis as a treatment procedure: that hypnosis only treats the symptom and not the "basic need" so a hypnotic cure will only result in some other symptom appearing.

This notion of needs evolved out of the work of Freud. He believed that people had certain needs. In those days they accepted needs as a well-formed descendent of something that happened inside someone's mind. Once someone had a need, there was nothing that could be done about it. It was only a question of how the need would express itself.

Let's say you had a need to get attention. If that need wasn't fulfilled, you might break out in hives or something like that to get attention. The attention would be the "second measure" that you would get from having hives. If you had a need for people to be more supportive of you and take care of you, you might get a paralyzed arm.

Back in Freud's day there was another guy named Mesmer and Mesmer used to do things that intrigued Freud. Mesmer would take somebody with hysterical paralysis and make the paralysis go away but later the person would end up having some other kind of problem.

Freud got the idea that if you cured someone's paralyzed arm the symptom would only express itself in another way. Her paralysis would not be there anymore, it would only express itself in another way.
tized arm might go away, but her face would break out in hives. He even gave this a name: "conversion." It is also called "symptom substitution."

Hypnosis has often been accused of only resulting in symptom substitution. Critics have claimed that while hypnosis may remove one symptom, the client will of necessity get another symptom in its place. When I entered the field of psychology, I was interested in testing this criticism of hypnosis.

I became very curious about hypnosis because just about everyone in the field of psychology told me. Don't learn about hypnosis. It only creates the symptom. I learned a long time ago that anything in life that is voided simultaneously is probably worthwhile, so this aroused my interest. While there are exceptions, I found that people tended to avoid things that are very powerful.

People told me, "Don't learn hypnosis because it only creates the symptom." My first response was, "Well, I'd like to be able to treat the symptom. If I can't do anything else that might be worthwhile, they said, "No, no. If you only treat the symptom and you cure it, it will pop out somewhere else."

Since I am a mathematician, the idea of getting something to pop out somewhere else was so much like an equation that it was attractive. I thought, "Oh, I'd like to be able to do that." So I started learning about hypnosis and experimenting to find out what happened when you took away symptoms. I tried taking a few volunteers who had some problems hypnotizing them, and removing symptoms "carte blanche" without doing anything else. I wanted to find out where the symptom came out to find out if there was some systematic pattern in how the conversion took place. Any good mathematician is go to ask the question: "How does the symptom know where to come out?"

Nothing is random. If atoms partcles aren't random, it takes a lot of audacity to think that symptoms can violate the laws of physics.

I began to notice that there were certain patterns to how symptoms came out. The new symptoms seemed to accomplish the same purpose that the old ones had accomplished. When I removed someone's symptom with hypnosis, she got another symptom that resulted in getting the same goodles.

The other thing that I noticed was when I tried to inform the world of psychology of—is that the symptom didn't always come back. In fact, sometimes when I'd come back. If the only way someone could get attention was with her paralyzed arm and I hypnotized her
and took that symptom away, then she simply did not get attention.
That seems to me less useful than having a conversation.
When I watched therapists work, I started noticing that very often they would say "fixing" someone by making the person much milder. That may be the different idea to narrate and at first. However, if somebody is not in touch with her feelings—for example, if she is closed off to the world as a way of protecting herself against a lot of the hurt and suffering that she can feel in life—and you take that away from her, she ends up getting shot and emotionally. That doesn't strike me as being a useful outcome.

I knew a man who had this happen. The clinician who worked with him thought his idea, was more important than his clients experience. The therapist believed it was good for people to feel everything intensely, so he sat about teaching his client to respond intensely. When he feels things intensely, how is he going to deal with that? That clinician didn't consider that the mechanisms which have protected his client from feeling things intensely must be there for a purpose.
The difference between conscious reasoning and unconscious responses is that responses seem to have purpose, and not meaning. It is very hard for people to understand the difference between those two, because they usually try to figure it out consciously. And of course, consciously you are trying to discern the meaning of the difference between meaning and purpose. That is a really good way to confuse yourself. And us some other begins to engage in that process, I want to speak to the rest of you.

Purpose is simply a function. If something has a function, it accomplishes something. What it accomplishes is not necessarily worthwhile. However, it is habitual. It accomplishes something and sometimes in the history of that organism had a worthwhile meaning to it. Most of von who are clinicians have noticed that people engage behaviors which would be useful and appropriate for someone who is five years old but not for an adult. However, once the program for the behavior was set up, they continued to use it.

For example, there are some adults who cry and whine to get their way. They don't realize when they're going to help him any more when you whined as a child, you had the right parent you got things you wanted. But when you go out into the world as an adult, it only works with a few people. So you whine about the fact that it doesn't work and get even less of what you want.
When I learned about hypnosis, I decided I'd find out if you could just make something go away without ramifications. I hypnotized eight smokers and just took away their smoking habit. There were a few who were completely cured or stopped smoking altogether. It was a fantastic experience for me.

However, with the other four people whom I worked with, we had to take them one by one and see if they would react in a similar way. It was a very strange experience, as I was able to control their thoughts and make them believe they no longer needed cigarettes. I wanted to find out if this was something that could be done, and if it was, then I was very interested in exploring it further.

Another man who had been a smoker had a very interesting experience. When he called me to report, he said the following: "Everything is going on as usual. I have been smoking a cigarette, everything has been really cool. I haven't had any other problems whatsoever. By the way, do you do any marriage counseling?"

Now I noticed a certain personality in his communication, so I told him to get his wife and come over to my office immediately. When they arrived, I sat them in the waiting room and left the room. At that time, the waiting room had a tape recorder set up so that I could listen to people. I discovered that I could learn much more about people in this situation than I could in my office or in the waiting room. I learned a lot about where a person moved in that room and how they behaved.

This couple saw me, and I asked them what they were doing. They were both engaged in such activities as reading magazines and staring out the window. There wasn't a lot to do. He was pacing around, and she was talking to him and trying to stir him up. At one point, he sat down next to her, and she opened her purse and pulled out a cigarette. She lit the cigarette and then stopped and talked to him. She took a drag off the cigarette and looked at him. He glanced at her smoking, got up, and moved away from her. She continually tried to engage him in conversation, but he would just
give her a short kiss and go back to his magazine.

At that point I went out into the waiting room. I took a cigarette handed me by a man sitting in the room and lit it. He asked me if I wanted to smoke it and I kept it in his hand. He didn't smoke the cigarette then. He began to talk to his wife.

It had occurred to me that there was a strong possibility that over the years they had developed a signal system using cigarettes. I later used a little hypnotic suggestion and verified that my hunch was correct. In the days of the war, the both engaged in lots of activities until one of them named and lit a cigarette. Then the other would do the same thing and they would pay attention to each other. They hadn't done that in the last two weeks since I took away his smoking. They had ignored each other completely because that signal system was gone. That is a good example of something which is not meaningful in itself but which has a purpose.

Another man came to see me because of swelling and pain in his ear. It had started with a noise in one ear, sometimes called thud. He went to an ear and also had chronic pain in the ear. He had had five operations, and now there were no nerves left in that ear. Doctors had taken everything out, yet the ear still hurt, and he still had the same pain he had before the operations. The doctors knew there was nothing left in his ear to hurt. The noise was so loud, so they decided that it must be psychological. The tuning was not something I would be proud of, but at least they didn't keep operating. They had to be complimented for that. At least they didn't say, "Well, maybe it's the other ear." Or, "Let's go to the left cerebral hemisphere."

When this man came to see me, he said, "I've got to get the pain to stop. All I want to do is learn self-hypnosis to control the pain because now I have to take so many drugs to control the pain that I can't do anything. I can't do anything at home. I can't work. And if I don't take the drugs, the pain is so tremendous I can't do anything. I'm trapped. I'm going broke. I'm going to lose my home. It's just terrible."

He wanted me to use hypnosis and in a way I did. I used a particular model of hypnosis—a model we call "relaxing" which is designed to do deliberate symptom substitution. Relaxing takes one symptom and turns it into another one. It sounded to me as if this was the problem, give him a ticket on a having to work and do other unpleasant things. It wasn't a very pleasant ticket, but he didn't like his work either. He was an architect and he didn't really enjoy it and ended up doing most of the bookkeeping and other unpleasant jobs. So I
twitched the symptom from being pain and ringing in his ear—although he left the ringing entirely—to hysterical paralysis. I instructed him unconsciously so that the two of them would become paralyzed only when it was appropriate for this symptom to be available because I wanted to know how accurate my guess was.

He really became quite functional. Then his wife would say things like “I want you to take out the garbage and mow the lawn because there are so many things that we have done” and suddenly he would become paralyzed. He would go “Oh damn! I can do it now.” His histrionic partners would ask him to engage in the most unpleasant of activities in their absence—doing bookkeeping and things like that—and he paralytic would mysteriously emerge.

Once while I was trying to learn about symptoms, a woman came to me. Her toes were numb all the time. They were so numb that she couldn’t balance herself, and she even had to have people help her walk. She had been in the hospital some time before she first went in therapy, but she only got numb sometimes and after being in therapy, they kept getting worse and worse. She thought that they had been getting worse all the time, and that the therapy hadn’t helped. But my guess is that the therapy hadn’t helped.

I always think of symptoms as being people’s friends, not their enemies. Because I think of symptoms as communication channels. However, with most communicators between people, the purpose and the outcome are often forgotten. Symptoms like people do, always realize the influence between what they intend to communicate and what they do communicate.

This woman was brought into my office by a very conservative counselor from a place in California where you have to be rich to qualify to live. The counselor explained to me how she had done a family therapy with this woman and the woman now had a perfectly happy family. The counselor had thought that the woman’s numb feet had something to do with family interactions. But when she had worked through all the family difficulties, the symptom was still there. Something else must be going on. So they thought as a last straw they would try hypnosis.

The patient was sitting there, dressed in a starched shirt and pedal pushers. She wasn’t an unattractive person, but she appeared to have worked very diligently to make herself look unattractive. Then she
was sitting next to a very well-dressed forty-year-old woman therapist who was saying things to me I ke. Her family problems are solved." Every time the counselor said that the climax didn't say anything but her demeanor was dramatic. Her face would go asymmetrical and her breathing would become shallow and rapid. I thought: "Hmm, something is going on here."

So I looked at her and said: "You've come to me with numb feet and your therapist says this has nothing to do with your family problems. Your therapist believes your problems have been solved and your symptoms persist. Your doctor tells you this is not neurological. He says the problems are not a physical one but one in your head. Now I know and you know that the problems are not in your head. It's in your feet because you can't stand on them. If you stand on your feet without numbness you wouldn't need this therapist or that doctor because that's the reason you've come here. Now I don't want to talk to you because you've failed utterly to cope with this problem. You haven't learned to stand on these feet without numbness. I want to speak to your feet directly."

If you take somebody from Middle-class America and say something like that to them, they get upset. The difference between hypnotic communication and ordinary verbal communication is that when you use hypnotic communication you don't care about the content. You only pay attention to the responses I keep saying. Don't pay attention to the content, pay attention to the response. If you do that, you can say anything and communicate with people in a way that no one else can.

Then I shifted my eyes and looked down at her feet and said, "Numb feet. I know you have something important to tell me." The therapist looked down at the woman's feet and the woman bent over and stared at her feet, too.

I said, "Now I know that hallucinatory the right foot is the yes foot and the left foot is the no foot. Is there something that you want to say to me?" The "yes" foot moved and the woman and the therapist both gasped. I said, "All right. Is there something that you've been trying to tell this woman for years and she hasn't understood?" The "yes" foot moved again. I said, "Would you be willing to tell her in a new way?" The "no" foot moved. I said, "Have you noticed that this way doesn't work as well as you would like it to, and that the
price is too high. The "my" foot moved again. Her feet thought that
when they were doing worked just fine.
Then I said, "Would you be willing to try another approach anyway
if it worked better?" and she "yes, too worked. Isn't it? At right foot.
If you like the idea, I want you to do so to remove every ounce of
numbness. Rest on your heels, but firm and solid. And balance. And as
at the moments that you need to communicate, I want you to become
numb from the tip of the toes to at least a foot above the knees. And
then when you no longer need to communicate, go back to full balance.
Because the way you communicate now, she does not know when you
are common eating and when oc is not so she can't understand
what you are saying. Even though he knows the obey when she
doesn't need it. An she could obey more confidently.
And the "yes" foot moved. Then I said, "Fine now."
The woman said, "My feet aren't numb. She picked her foot up and
she looked at it and she moved her toes. She stood up and she could
balance. The therapist said, "Now, do you want to go too open in
because sometimes these things don't last, and the woman got
numb all the way up to her knees and the feet too. She felt her self up into
the chair and said to the therapist, "Don't tell me that and the
numbness went away.
Now her symptom became a teacher for her. When she left the office
and went home. She wasHubbed. She cleaned the house and did
tings she hadn't done a long time. When her husband came home
she told him the good news and said, "Who don't you take me out to
dinner to celebrate." He said, "I can't red. Whiency just took
me."
She responded, "Well, OK." and the numbness began to
creep up her leg. She said, "No, I think we'd better go out" and the
numbness went down.
Her numbness became her best friend for quite some time. It became
a teacher. When a symptom becomes a teacher, you know that there
usually become the one thing in the world that can't be made useful in
some way.
If you think of psychotherapy, hypnosis, and medical science in
general as waking with symptoms you will be very limited in what
you will be able to do. Fight with her will, with her mind. If you
something he't wânt it doesn't do very well and won't continue and
won't be able to do it much better.
A long time after I became an official hypnotist I had a
relative who had a tremendous problem with her weight. She was a member of Weight Watchers. Anonymous and she did all kinds of things like putting fruits in her refrigerator. What impressed me about her was that she always bought food so she could resist it. There was always food in the house in a state.

I remember that one time when I was just a kid and didn't know much about things. I went to the supermarket with her. As we were walking through the same aisle, I was kind of bumming along behind her. She was putting lots of things in the cart that she wouldn't eat. One of the things she was getting was a gallon of ice cream. I asked her why she was getting the ice cream when the last helter she'd gone to so much trouble to eat it. She said she was getting it for me. I told her I didn't like ice cream and that she didn't need to get it for me. She took the ice cream out of the cart and tried to put it back in the bin, but she couldn't. She said, "Oh, may your mother would take some." I said, "No, my mother doesn't like ice cream either." So she started to put it back again and then she said, "Well, you see, to have some friends over tomorrow. I said, "No, I don't want to have them." She almost set the ice cream down and then stopped again. She searched through trying to put the ice cream back. I reached over to the half gallon of ice cream and put it back down in the bin. I looked at her and asked, "What's the matter?" She said, "I don't know. I think I'm leaving too much ice cream out." I remember being struck how confusing the comment was. It didn't make any sense to me until years later. She had left the house and her life—her self. She was an obsessive case who had a house that never got dirty because nobody ever visited it. Her husband worked seventy hours a day, seldom came home and refused to talk business with her, because he thought that was impolite. However, there was no one left to talk about them with. She didn't have a car and when she finally did it, she said that she should drive it to drive was not safe in California. So she had an empty house with nothing in it and no one to talk to. One might say she was empty.

I wish I had known then what I know now that there is an unconscious purpose behind behavior. The purpose doesn't need to be meaningful to the sense that Freud had told us. When I first became interested in psychology, I asked if I was taking a course in what I knew at the time. One of the courses was called Interpretation of Interpersonal Documents. We were going to learn to interpret things the "true" way. In that course, I discovered that people attach much
more meaning to behavior than you think all. Behavior doesn't have that much meaning by itself, it has tremendous amounts of meaning and I want to demonstrate this to you.

Reframing

How much of your meaning handwritten. What would I like you to do?

For those of you who do not know what meaning is, meaning is finding a way of doing things with the unconscious mind. The way we usually teach reframing in seminars is a way of using your unconscious mind to communicate with the rest of you about something you want to change and to generate new and more satisfactory behaviors to choose from. Today I want to teach you how to use reframing as a way of communicating directly with someone's unconscious mind without us or her conscious mind as an intermediary.

The way we're going to do reframing today will be a little bit unusual because you are not going to know what you are working on. The person that you work with is not going to tell you what she wants to change. She is not even going to allude to it and in fact she herself may not know what it is. We're going to do it by setting up an unconscious signal system. Rather than talking to people's feet, you are going to talk to something else.

1) Set up Unconscious yes and no signals with the client's arms. Before you do the reframing part, you need to be able to set up a yes and no signal system so that you can get feedback. There are many ways of going about this. One way is to use what are called discriminative signals. Whenever a person moves some part of her body without conscious doing it, this is a discriminative response. Traditionally, hypnotists use what are called finger signals. They have one finger lift for yes and another one lift for no. Erickson had a tendency to use one arm-to have a whole arm move up relatively voluntarily. But you can use head nod, eye color changes, any signal that is not voluntary and something that you can observe.

Remember that an unconscious movement are slow and relatively easy. If you are using finger signals and your partner lifts her finger up quickly, the way she would do you just asked her to lift it. She would say "That's the wrong arm. I am not at the root in that arm!"

The conscious reframing model that is to the book Fros, into Prince is designed to use the client's unconscious mind as a messenger.
She notices responses intuitively and reports what they are to you.

Rather than using the client’s conscious mind in that way, the afternoon I would rely on a technique of learning to set up subconscious responses so that we can see the “yes” or “no” responses. The way you are going to do that requires that you first shift a little after somebody’s state of consciousness. You can shift their state in one of the ways that you have already learned. You figure out what would be a sequence of experiences that would lead your partner to be in a very altered state.

When you are working with the person, you might tell her to sit there and she sits there—remembers a time that she took a long trip in a car. She was driving down the highway—perhaps it was nighttime perhaps it was daytime. Perhaps it started in daytime and worked its way towards evening. And as the dark began to fall and she moved down that road she began to notice the steering wheel, the horn of the engine, the repetitive movement of visual objects rushing past her. The depth of experience as you moved on and on through the evening. And as you did so, she became more and more relaxed. Then you told yourself you had to stay awake. This was very important. But you felt very tired and you might look at a clock and look at a later and feel as if an hour should have passed but only minutes had gone by. Sometimes you would appear to daydream for a second and twenty or twenty-five minutes would have gone by.

All of these descriptions are that you can use will lead your partner more and more into an altered state. And as she goes into that altered state and begins to relax and become even more comfortable then I want you to begin to suggest to her that she can use her unconscious mind as a resource that she can learn from and communicate with and really have an experience which is one that will be satisfactory to her. And that the only thing that is necessary to build good rapport with her unconscious is to have a channel of communication.

Sometimes the unconscious communicates with the conscious mind by movement. It might be a movement of relaxation. It might be that your client nods up and down slightly to communicate “yes” and back and forth slightly to communicate “no.” It might be that his arm even slowly begins to tilt up as a way of communicating “yes” and a right arm
lifts up slowly to communicate 'no' It might be that your right foot with its involuntary to indicate 'yes' and a left foot which is involuntary to communicate 'no'. It might be that you look to the left to communicate 'no' and you look to the right to communicate 'yes'. Only your unconscious mind knows which it will be. And it should be that one of your hands is going to lift up or one of your feet is going to move. It doesn't matter which it will be. It only matters that the choice that you make is appropriate to you because your unconscious mind knows more about you than anyone else.

Now you ask a person to unconsciously choose what shall he would like to use as a 'yes' signal and watch what happens. The moment something takes your mind deeper into a trance and suggest other alternatives until you find one. Because someone else chooses to move by moving an index finger and 'yes' by lifting a whole arm. And I know that someone who does that can allow the unconscious mind to hit a right arm off to the side slowly, perhaps all the way up to their face so that the person who is working with them could never miss that signal.

Now it requires that you ask a question because very often the signals will appear to be incorporated into a conscious movement and when that occurs you don't want to miss it, do you? It's so easy for people to miss signals.

Now you may get a signal that you see twice but it doesn't appear to come a second or a third time. Just because you ask a question doesn't mean that someone has a way of answering it unconsciously. Because someone's question can't be answered 'yes' or 'no'. So try to ask questions not all that you can be sure there's a 'yes' or a 'no' response to.

I want you to put up and try this. First induce an altered state and then lead the person into answering questions with an ideomotor response. If the person literally does not give any signal and has trouble doing ideomotor responses, you might want to help her. Remember there's no egress anything as a success or failure. Leave it ambiguous as to what you are asking her to use one channel as opposed to another, and leave it ambiguous as to which channels you
are paying attention so that it's hard for her to tell where you are getting the signals from. If you set up something that is limited and she fails at it, it may convince her that she can do it, when in fact she probably already has succeeded. But she didn't notice that success. She only noticed what you defined something as failure.

I would like to instruct everyone conscious mind or here that having the idea I am the person who is working with you that you are failing, you are wrong. It is the other person who is failing. The fact that you got that idea and could not that she didn't give you enough credit so that you could respond easily and appropriately.

Sometimes it's very difficult for people to do ideomotor responses because it's a new thing for them. If they are sitting there and you are not seeing any responses, very often you can tell them (He turns to a woman in the audience) "Sally, I'm reaching over and I'm lifting up your left arm. And I'm not going to tell you to put it down any faster than you really relax comfortably and completely and learn to allow your other hand to float up involuntarily. So that hand will go down slowly while you think pleasant thoughts and allow all the weight to draw out of the other hand so that one hand goes down only as last as the other one begins and continues to lift up and in faster. That's much too fast to slow down. Only as fast as the other hand begins to move involuntarily. That's right.

Take your time. Let the other hand do it slowly. There it goes. You are learning now. Really learning. Enjoy it. That's right. All the way up. Learn to allow your unconscious mind to make the move itself and the changes and allow that to continue one moving one way and the other moving the other way. And you can continue that until you've learned to do this perfectly."

Hypnosis is a learning process. There's no way to fail unless the hypnotist allows someone to define something as failure. If you define the situation so that it isn't possible, it won't be a problem. If you emotionally give people the experiences and the internal responses that are necessary to build learning so that they can have choices you will do them the most service that's true of any learning.

You can allow that hand to go down now. Sally, and congratulate yourself on a job well done.

Now, I know that each and every one of you can learn to go into a trance, and you can learn to get anything you want from trance
states. But if trance states are typically a time when you feel nothing
that won't be the case. Traditional hypnotists have always done them-
selves a disservice in that they've asked people to do things that they
weren't already doing. I don't do that because I think it is unfair to
them and it would make my work harder. I always allow people to do
what they are already doing by giving them a lot of choices. I allow
them to respond in ways that are most natural for them and then
down to use that to teach them to do something else in an altered state.
You can begin with simple things like move near, and extend that all
the way to making pervasve personal changes.

OK Find a partner and an altered state and set up a nonverbal
yes no signal syste. The signals can be responses other than just
movements. You might have her blush for "yes" a signal, and pale
for "no." Or she could relax to "yes" and tighten up for "no." If you try a
range of possibilities and don't notice a response, say "Is he
recognized as signal that I can use validly as a "yes". Would you
provide that form?" Then you ask back and observe. If you see it
fine, if you don't, say "Please make it more obvious for me.
Because I shall be instructed by your unconscious mind and to be
fully respectful of your needs I need a signal system that is unequivocal
and unambiguous." Your partner will generally come up with some
response that you can see. I take about twenty minutes to do just
that much with each other, then come back and give you more
instruction.

* * * * *

Many of you have told me that it was a lot easier than you thought it
was going to be. Many of you, as I watched around the room, were
succeeding brilliantly without even noticing. One of the problems with
doing anything that deals with unconscious thinking is that very often
things are really obvious. I noticed someone sitting at his partner's
finger and asking questions, and the partner was nodding her head
"yes" and "no." He was looking at her fingers and he kept squinting
harder and squinting harder until somehow or other that was going to
make the fingers lift higher. You have to understand that very often unconscious responses
since they are not meaningful, have a tendency to be very
blurred. But if you look only in one place you may miss them.
2) Identifying the Pattern of Behavior to be Changed. Now that you've established your signals, I want you to put your partner in an altered state again and have her identify some pattern of behavior that she engages in but doesn't like. Now, consciously, she may think, "Ah, smoking," but unconsciously she may identify something else. It doesn't matter what she thinks. When I want to tell her unconscious to scan through all the things in her life that cause her problems and pick one that is of utmost and vital importance to her well-being.

When her unconscious mind has selected one, have it give you a yes signal. You will be amazed by how these instructions that you can pick something in what I take smoking, and unconscious scan pick something more helpful. Habit control is the most the application of a learning tool that is important but is not nearly as important as your well-being as other things. There are many patterns that occur in your life which prevent you from having an easy relationship with people spontaneously when you are moving through the world, or the ability to learn from other people and say, then. These patterns like that which are pervasive throughout everything you do. A hypnotherapist that pattern may be that you can control your smoking or that you wake up at four o'clock in the morning and have to eat pecans.

Once I worked with a man who was told that he woke up at four o'clock and he couldn't get up, he couldn't get back to sleep. It didn't matter where he was, it didn't matter if he changed the time zones. It changed the time zones too. It was a very sophisticated thing. The pattern by the way, was a dream.

The problem was that he would travel to places where you couldn't get pecans. He would take pecans along with him until he went to foreign countries, but sometime he wasn't allowed to bring them in. And that made the world wake up at four o'clock in the morning. Being clever, he learned to go to bed at nine o'clock at night and get up at four o'clock in the morning. However, his wife didn't like that much. It made life dull.

Now, I know that the behavior he told me he wanted to change was only an example of a much more important and pervasive pattern. However, I know that working with an example is one way to work with the pattern that just went ahead with relating.

So in the next piece, I want you to first put your partner back into trance, reestablish a yes signal with the person's unconscious and
then ask her to identify both consciously and unconsciously a significant pattern of behavior she wants to change. You can label this pattern X or Y or something arbitrary like that.

3) Separating Positive Function from Behavior

a) Now you can go right through the standard reframing model. First you say something like, "I am going to ask you a question. Do you know what part of her mind makes her do X and when that part does it, does it signal her fingers?" You ask her if the fingers will lift up so that I know you always use the declarative signal as a feedback mechanism.

b) The next question is very important! You ask, "Are you willing to allow her conscious mind to know that it occurs when the other person says Y?" This is a yes or no question. If you get a yes, she'll nod and ask her to look at the other person's fingers and when you see that the yes finger rises, that yes finger rises. So that I know you've informed her. You are always monitoring things. Use the yes or no signal not only as answers but as monitors.

By the way, don't matter if you get a "yes" or a "no" response to the question. Will you let her conscious mind know the useful purpose? It doesn't matter because you've already had what you wanted to accomplish communication on the subject. If you go on and ask, "Are you willing to communicate about this?" it might say, "No." And if it says that, then you are stuck. Then you have to come up with some other scheme.

If you ask a father, "Are you willing to change your behavior in quasipaternity in your son?" he might say, "No." But if you say, "Do you love your son?" he'll say, "Yes." If you ask, "Do you really love him?" he'll say, "Yes, again." If you then ask, "Do you love him enough that you would be willing to make changes in your behavior so that he could have a happy life?" you wouldn't find many fathers who would say, "No," to that.

The reframing procedure I described teaching you is very similar to that you make it very easy for the person to respond in the way that you want her to be presupposing everything that is important.

So I presuppose communication. If he doesn't say, "No," I'm not willing to tell the conscious mind it's already communicated with me. I say, "The are you willing to figure out for yourself exactly what you consider to be the most useful aspect of this behavior?" You see all
I want is the communication. It doesn't matter whether the response is "yes" or "no." Who cares if her conscious mind knows? Even if her conscious mind knew, it wouldn't help. Some minds know giving an illusion of security, but even that conscious mind is not profoundly useful in and of itself. Why I want communication.

Equally important I want to make a distinction between the behavior that she doesn't like and a useful purpose. This separation is also presupposed by my question. I don't ask if there is a useful purpose. I ask if her unconscious part is willing to communicate what the useful purpose is. If the unconscious part is not willing to communicate its useful function, I say, "Fine" and go right ahead. The important distinction between the behavior and some useful purpose has been made. This gives me lots of flexibility in making changes. She doesn't like the behavior so I find some useful purpose which it serves. This opens the door to creating new choices.

4) Creating New Alternatives

a) Assuming the conscious mind knows the useful purpose of the pattern she has for itself, what's the next step to generate alternative ways to accomplish the useful purpose? One means is to ask that part if it would be willing to rearrange resources where people dream and manufacture ideas. You can describe anything which has to do with the manifestation of new choices reordering things or creating things and get some new ways to accomplish the function other than the one that's working now. Totally reorganize the part that it does not have an acceptance of these choices and that it does not have to give up the old behavior. It can simply generate a whole plethora of other ways of accomplishing the same positive intention.

b) When you get a "yes" until it to go ahead and to give you a "yes" signal again when you've gotten ten new choices. If the conscious mind knows what the pattern of behavior is and the function it serves, then you can ask the conscious mind to know about the new choices. But there's no need for the conscious mind to know about the choices.

I want you to do just that. If I don't think that makes much sense, then you just ask her to pick a behavior that she's unwilling to have more choices about. Then you essentially say, "Separate the behavior that you are using from what it is supposed to accomplish—what its purpose is." Then you say, "OK, now that you have separated those and you know the difference, I want you to go into all of your creativity and come up with ten new ways to accomplish this purpose.
You don't have to use them. There's no commitment here to change anything. Just come up with two ways that you would be able to accomplish the same purpose.

When the person signals you that she in fact has the two choices or that she only got caught thus stop. Bring her back to the waking state OK try that much.

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In the place that you just did the basic thing that you are trying to accomplish is to get somebody to learn unconsciously to separate behaviors from what those behaviors accomplish. If a behavior is a way of accomplishing a particular outcome, once you've made that distinction you can usually get the person to begin to use other possibilities, three, even fifty ways of accomplishing the purpose other than the problem behavior. You want he end up with ways which are named are as effective as made available as the way she is using now. If you do this typically it is not that difficult to begin to reduce very pervasive change.

If you think only in terms of changing a behavior, like smoking you don't have much room to move. You can just smoke or not smoke, and its very hard to get people to not do things. If you back up and work in terms of the postive function of smoking — lot instantastic relaxation — this gives you a lot more flexibility. There are many ways a person can relax.

People sometimes try deliberate symptom substitution, but they usually get into difficulty. For example take a person who unconsciously wants to feel satisfied and the way she achieves that satisfaction is by eating a piece of chocolate cake. Replacing eating with painting a picture is not going to work very well because it's a lot easier to get a piece of chocolate cake than it is to paint a picture.

It is a lot easier to smoke a cigarette to relax than to go to Mexico. Smoking may not relax you as well but it's much more immediately available. Unconsciously you don't really make the kind of qualitative distinctions that you might make philosophically. You might consciously decide that it isn't nearly as satisfying, to eat chocolate cake, because then you have to regret it afterwards and it detracts from the rest of your life. You might decide that if you took up a hobby or you found something else to do, that would satisfy you more. However if what you try in substitute to give you that feeling of satisfaction is not
as immediate and as available as the chocolate cake you’ll either go back to the same pattern of behavior if you will find something else that is equally available.

Now sometimes when you find something else that is immediate you find something that is worth having. But then people quit overeating and begin to make. Or they quit smoking and eventually gain weight. Or they give up some habit that got in their way and they end up doing something even more destructive to them. So it’s important that you have a way of evaluating the choices that you select.

5) Evaluating the Alternatives

a) I’m going to ask you to pair up again with the same person and continue with the next step. Put back into the altered state and reestablish whatever signal system you were using, and then ask them to go through each of the choices and evaluate each in terms of whether unconsciously she believes it is at least as immediate and effective and available as the way she normally accomplishes the positive function. Whichever the individual ends the behavior with these alternative choices work just as effectively to accomplish it. Each method identifies one that will allow the next signal to occur so that you can count the number of choices she unconsciously selects. You want to know how many choices she unconsciously believes meet that criterion if you get ten or more in good shape.

b) If you get less than three acceptable choices have him go back to step five and generate more until he has at least three. If you only have one thing about how to do something well that isn’t much of a choice. That’s when most of you are with whatever you are doing with.

If the criteria you can get immediate and effective to satiety you select by overeating or yelling at your children or whatever it happens to be you don’t really have a choice. If you develop only one more possibility you still don’t really have a choice. All you have is a dilemma.

If you have three possibilities in addition to the one you don’t like then you are in the lead and selection and that’s really what choice is all about. So I want you to have at least three possibilities that unconsciously she will accept as being as immediate and effective as accomplishing that particular purpose.

6) Selecting One Alternative

a) Now once you get a signal from her that tells you she has three
then have let unconscious select which of the new ones to try on. You don't want the old one, so the hypothesis is to bypass that possibility by presupposing you ask her to select from the new, an idea of as many 20406 as she can. In this way, he must be able to satisfy whatever purpose she has and to have a yes signal when she has and she chooses.

b) Then ask that unconscious part of her if it was responsible for using the new one or not if she allowed her weeks to evaluate the effectiveness if it discovered it would not work then she can try out the new one. The two of go back to the original pattern. Going back to the old pattern of behavior doesn't seem to indicate failure, but simply as a signal to generate a new pattern. Perhaps, at night, while she dreams and sleeps, perhaps in a daydream.

One of the things I've discovered is that when they go through the usual therapy by hypnotic or medical procedures in order to change, they often begin to change for spontaneous less than a person normally would. When people fail to get the outcome they want, they begin to build the generalization that change is difficult and they can't do it. Rather than simply taking no change as an indication, he has the choices they developed were not adequate, and that it's time to find some better ones.

When you get a pattern, a pattern is to change the new choice, ask it to give some signal if it discovers the new choice is not good enough. Then he will purpose that was a signal to generate an idea, at once that seven better. It could do this in the process of dreams, of fantasies, or not totally at the unconsciousness. As the pattern becomes a signal he builds new learning, rather than an indication of failure. Does that make sense? It is an important principle even if you don't do hypnosis. When you change people, always determine anything that might be considered a failure as an indication that it's time to expand. That can often better the whole training. That specific change can cause someone to stop or to go away. If somebody comes in with a hump, fact and you build in that learning and help her make the numbers go away, you teach her that she needs to take a step back to see what you need to do something. It doesn't mean that the therapy didn't work or that she failed.

Sometimes, in therapy, tells me she used a procedure with somebody and that person charged for six months but then happened. She came back and the therapist doesn't know what she did wrong. It strikes me that the therapist must have done something really right to
get it to last that long. Even if the change only lasted a week she must have done something which was very inappropriate. What she missed was that she'd been appropriate and acting as the basis for knowing what to do next. A slip on a barometer, it tells you when the changes are inadequate for your being able to cope and respond in a way that is appropriate for you.

Stress can also be considered a barometer when you act not hand me you behavior appropriately. Once I worked with people who were using what was called The Stress Clinic. I thought this was an interesting name for the place. It was a metaphor. They were attempting to help other people reduce the amount of stress in their lives by learning relaxation techniques. But what they failed to do is that in the middle of their clients and with themselves was to define stress as something useful. They trained a group of business that had to be carried instead of as a natural way of thinking when your way of dealing with problems isn't working well. Stress can be an indication that it's time to sit back and use the relaxation techniques until that time is an opportunity to begin to think of more creative ways to cope.

I would like you to get back with your per cent and have her mom make some of the choices that will only work and then select one of those new choices to test for a limited period of time. If the choice doesn't work, the other choice begins to help so that will generate more choices and the work she keep it and that alleviates the need for the unwanted pattern of behavior.

7) Futur Event: If you get total verification at the moment that your parent is willing to accept the new response and use it the twelfth or even knowing what the problems tell her to go to a future of being in the situation where she would be most of it to respond to her pattern of behavior as if he doesn't like a surprise is himself delighted in fitting out the new behavior. Have her understand that you are yes, working on not sat if there were some other things you don't work has harmful side effects that she now, so give you a signal and then have her go back a generate more choices. I'd like to spend about twenty minutes doing this so that you can take what you did seriously and bring it to a conclusion.
Refining Outline

1. Set up your goals to be unconscious.
2. Identify a pattern of behavior to be hunged. Ask the unconscious to select some behavior X that it doesn't like. Ask it to pick one and that it takes of utmost importance to hit well being. Have it give you a "yes" signal when it has identified one.
3. Separate positive function from behavior.
   (a) Ask the unconscious mind to turn the yes/no signals over to the part of itself that makes her do X. Either ask that part to give you a "yes" signal or a "no" signal simultaneously when that has occurred.
   (b) Ask Are you willing to allow the conscious mind to know what it is of value that occurs when she does X? If you say "Go ahead and let her know and when you've done that give me a "yes" signal." If not, proceed.
   (a) Ask that part if it would be willing to grant the person's creative resources and get new ways to accomplish his positive function other than X (the part is under no obligation to accept or use these resources only to find them).
   (b) When you get a "yes" signal, tell it to go ahead and give you a "yes" signal at which point it has to make new choices.
5. Evaluate new alternatives.
   (a) Ask that part to evaluate each new chance in terms of whether it is conscious or unconscious believes the choice is at least as immediate effective and available as X. Each time the part identifies one that it believes is a "yes" signal.
   (b) If you get less than three, recycle to step (4) and get more than the others.
6. Select new alternative.
   (a) Ask the part to select the new way it considers the most satisfying and available in achieving the positive function and to give you a "yes" signal when it has selected.
   (b) Ask the unconscious part if it would be responsible for using this new choice for three weeks to evaluate its effectiveness.
7. Future Process. Ask her unconscious part in the fantasy of trying out the new behaviors in the appropriate context. Have her unconscious set a timeline you either "yes" it's working or "no" it isn't. If there is any way in which the new choice does not work or has harmful side effects recycle to step (4) and create new choices.
Discuss or

The generalization that underlies the reframing technique is that when things aren’t the way you want them to be, you can change them. And if the purpose that you are trying to achieve is one you are working towards, and then generate more choices that are worthwhile learning no matter what you are doing, you can get closer to it. It will be your best interest.

When therapy works well, it means that a procedure is not working—relying on a habituated, familiar behavior. As I walked around the room, I noticed that some of you forgot to control the tempo of your voice. You kept bringing people on in a state instead of putting them on. One man who was seated near me, noticed this and began to talk. He spoke with a low, quiet voice, and his partner kept him going out of frame and trying to force himself back in—this is the mark of an overly cooperative client. It has been my experience that all clients are very cooperative if they are provided with the right stimulus.

One of my clients who came in and sat down and said, “In general, I work with people.” There’s nothing you can do that will work and I know it is not ready.” And I said, “All right, I am going to do something that will make you stay in that chair.” I opened my desk drawer and took out a piece of paper. I wrote on it and folded up the piece of paper. Then I looked at him and said, “Now you feel so heavy, you feel compelled to stay in the chair and everything you try to do will be in vain because every moment you can make will keep you in that chair. The guy immediately stood straight up. I opened the piece of paper and showed it to him. The paper said, “I am a stand-up now.”

There was nothing profoundly important about what I did. How ever, I convinced him that I could make him do things. In his case, that was very useful. That is very rare. Most people don’t need to be convinced of that. But create a context in which whatever response you want from a client is appropriate, it will occur naturally.

A funny thing happened years ago. I had a student who failed at every level. He was a campsite volunteer. I soon discovered that if
defined a particular illness as the most likely failure he could gain and succeed with people and then come back and say, "Well I didn't work. His idea was that he would just tell them what he knew of the way to fail, with the help of this person was to have X happen. It made sure X was a change that would be very useful to the client. He would work with the client and "fail" every time with partial success. He succeeded consistently at implementing exactly the way that was specified.

Any one of these situations allows you to do things like that. I'm describing an outlandish situation that if you think about your clients, most of the ideas are fun. You find that it is only a question of establishing a context in which there are no responses and the ones that will lead them where they want to go.

There's an old gage technique where the client says, "The only way to fail is to think of anything that would be helpful." And then you say, "You could never do it. You are an absolute failure. So you could never think of anything that would be helpful." And then you say, "You could always do it. You are an absolute failure. So you could never think of anything that would be helpful." And then you say, "You could always do it. You are an absolute failure. So you could never think of anything that would be helpful."

There's a technique where the client says, "The only way to fail is to think of anything that would be helpful." And then you say, "You could never do it. You are an absolute failure. So you could never think of anything that would be helpful."

Some people have the opposite, the opposite way to do is a gestalt therapist, and with all of this work who said, "I don't know what to do. The Gestalt therapist said, "What's the matter? I don't know."

And the therapist said, "You can never guess what's the matter."

The client says, "Don't do it." And then the therapist says, "You can never guess what's the matter."

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behavior. You can make anything appear to steal and it will be.

There are thousands of people in this country today who have a
"parent as a child and an adult in their behavior." They weren't
always that way, but they are now. The only clients I ever saw with
these behaviors were ones who had been in the so-called "Analytic
Therapy" of TA. It's a compliment about the flexibility of
humanity to create and destroy as long as someone else acts as if it were

The TA therapists who have come to me for private help always had
difficulty with their parents. They couldn't do adult things and have
childish feelings, but because those are separated in their psychol

ogy, that's a by-product of their belief system and their
psychodrama.

It seems to me that rather than having a gestalt dog and yin dog
that fight a psychoanalytic character, as that tortures you, wanting to
be a TA parent and child that don't mix very well or any other aspect
of your personality that leads to limitations, you should make up a
psychodrama for each client in which all the parts flexibly generate
choices for coping. I want you to have choices. The parts that I make
up for you are creative parts that can do anything. I make up an
additional that is concerned and caring and willing to work on your
behalf, because I don't want parts of you that have limitations. You are
too good at doing that already.

If any of you want to know more about how to reframing in a
different way, read Frogs into Princes. In the last chapter of that book
we do reframing with someone as a demonstration and answer a lot of
questions. We also have a book, Reframing: The Transformation of
Meaning that presents several models of reframing in a great deal.

You don't need to have someone act out formal trance a order to do
reframing. However, it can be fun as a variation on the basic steps of
teaching can also be done in the context of a normal conversation.
The only difference is that you need to be more observant of the
responses you are getting. In a normal conversation you can get the
same automatic responses, but they usually go by more quickly and
that makes them harder to notice.

Let me tell you a funny little story that will give you an example of how you can
data and someone in a normal conversation. Last year I was visiting a
friend in Southern California. I was in an art store buying a couple of
bottles of champagne for a party we were going to have at his house.

In the gift store I noticed a little old alcoholic woman. It's quite
easy for me to pick out an alcoholic by muscle tone, skin tone,
posture and breathing even when she is not loaded. I am one of you who have spent time noticing the difference between alcohols and non-alcoholics. I find it easy to make judgments instinctively. She was short and although she looked ancient, my guess is she was actually about 65. I nodded to her and smiled and went about my business. I knew the woman behind the cash register and we made a couple of joking remarks to each other and laughed. This little old lady also laughed and made some comment which was actually pretty funny and I laughed into.

The old lady turned to me as I was leaving and said, "You don't happen to be going up there?" by the Post Office?" I said, "I'd be delighted to give you a lift home. I'll wait outside your car?"

She got into the car and we started driving. As she sat in the seat next to me, she was wringing her hands and looked very nervous. It was obvious to me that she had something inside of her. Finally, she said, "Why do you drink?"

I did my best to keep from laughing because she was obviously wondering why she drinks but making a reference almost. I said, "Well, personally, I drink for taste. I drink very fine wines and I drink champagnes. I don't particularly like the taste of whiskey and I don't drink whiskies, and I drink beer when it's hot. And then I said, "But that's not really the question I want to ask you. The question you want to ask me is, 'Why do you drink?'."

Crying wasn't useful to her and it wasn't useful to her either. I looked outside and saw a dog walking along. I pointed at it and exclaimed, "LOOK IS THAT YOUR DOG?"

She started to stop crying because of the urgency in my voice. She responded congruently to my question. She looked out and looked back at me confused and said, "I don't even have a dog."

Then I told her a story: "Well, you know that dog reminds me of this little dog that I knew—a very small dog that lived in San Francisco. This dog believed that nobody in the world understood him. That's what the dog told me, and I was almost right. Because it was true that almost nobody in the world really understood her. And the dog didn't realize that there is no big difference between no one understanding and almost no one understanding her."

We continued driving, and soon she said, "You right the question is, 'Why do I drink?'"
"And even that's the wrong question!" I said. "You whole life you've been asked that question and you've been asking yourself the question, 'What do I drink?' Everybody's been saying, 'Why do you drink?' but you've been made a fool of. Not only don't you ask me the wrong question, but you've been asking yourself the wrong question for the last 50 years. Everybody around you has been asking you the wrong question and they've made a fool out of you by focusing your attention on that question because it's not the right question!"

I pulled into her driveway. She looked over at me and said, "Who are you really?" I just smiled. Then she said, "Well, are you going to tell me what the right question is?"

Well, I'll tell you on the condition that after I tell you, you'll teach me and teach you on the shoulder. When you feel my touch on your shoulder, you'll get up and walk out and go into your home and begin to find answers to the question I gave you. As soon as you know what the answer is, you'll call me. And I gave her my friend's phone number.

She said, "OK, I agree." So I said, "Well, the question is not 'Why do you drink?' the question is (slowly) 'What would you do if you didn't drink?'"

Immediately her whole demeanor changed. Different expressions began tumbling past one another on her face. She went through breathing, skin, color, and posture changes. That was precisely what I'd wanted. She'd never considered what else she'd do if she didn't drink. She went to a lady deep in trance and I let her sit there for two or three minutes, and then I reached over and touched her on the shoulder. She opened a little bit. I got out of the car and went into her home.

Five minutes after I got to my friend's house, the telephone rang and she enough I was this woman. She said, "Is that really you?" I just wanted to tell you that you saved a life this afternoon. I was going home to comfort her. But I decided I just didn't know how to answer that question and I want to tell you that I don't know what it meant to you, but that is the single most beautiful question in the world.

I said, "I don't care whether you like the question or whether you believe it's the most beautiful question in the world. That's not my interest. My interest is in the answer to that question. And you call me to follow with several answers to that question.

At one point in the conversation she used a perfect idiom. She said
"Well I just felt like I was going down the drain. And I said to her, 'People don't go down the drain. Other things do.' And sure enough when she came the next day she'd dumped all the booze in the home down the drain. I was there for two weeks and I know he didn't drink again during that period of time."

I consider that a really interesting example of conversational retraining. There was no wasted move in the conversation on either my part or her part. And what made it work, of course, was my ability to notice the sensory grounded responses I was eliciting, and her ability to do that as well. She was quite sensitive to me, and she forthrightly reported a person who was about to commit suicide would be since this isn't the last I'm around.

In this example I skipped most of the steps I asked to go through in retraining. However, the essence of what I did was the same kind of symptom inhibition—what would you do if you didn't drink?"

One of the big advantages of hypnosis is that people's responses are amplified and slowed down. Here, no, you cannot do with a person in a trance that you can't do with a person out of trance, as far as I know. I can't induce every deep trance phenomenon in the waking state. However, hypnosis slows the person down enough so that you can keep track of what's happening and stabilize states long enough to be able to do something systematically. To do it in the waking state requires concentration, speed, and flexibility. With hypnosis, I can stabilize a person in a particular altered state so that she will stay there long enough for you to be able to do something.

Woman: In general, when do you use hypnosis—what kinds of problems?

When I feel like it. Seriously, that is the only situation I can figure out that makes hypnosis more relevant than something else. I started doing hypnosis for only one reason: I got sick of talking to my clients about the same issues and I was tired of it. That I was becoming ineffective as a therapist because I was not paying attention and responding to them in a way that was useful. I was responding to them out of boredom.

So I began just zapping them in a trance and finding out how little information I could work from and still give them what they wanted. Then the whole process of therapy became interesting again. Now I use it in therapy with everything else as a way of coloring what I do mostly to keep me interested. I know I could get the personal changes more quickly and methodically but for me, it is down and it is normal re-framing is a boring task. Even though it fastens laborious because
I have done it too many times. If I do something too many times, I don't want to do it anymore.

Hypnosis is a way of doing things in a bizarre and unusual way. Now I mainly create alternative realities with hypnosis. I create realities that are very different from the ones that a person lives in, for instance one in which she is a unicorn. Because unicorns can do what she wants to be able to do but they can't. I respect people to a younger age than that when they first had to wear glasses and have them keep childlike glasses and grow up as a way of working with myopia. It depends upon what people want. I just go for it in whatever way I think would be interesting.

Man: I'm becoming more and more interested in giving up my glasses and having normal vision. Could I do that using hypnosis?

Do you have any astigmatism?

Man: Yes. My left eye is really bad.

Well, that makes a difference. So far, I haven't been able to do much with astigmatism. That doesn't mean it can't be done. I just haven't figured out a way to do it yet.

Myopia isn't too hard to deal with, because nearsighted people are just squinting the eyeballs too hard. When they try to see something, they squint and strain, and that results in improper focus and blurred vision. All they have to do is learn the meaning of the word "focus." This is not really very difficult. William Bates developed a way of doing that years ago, and wrote Better Vision Without Glasses. It's just that people don't use it.

Do you know that opticians is the only field that has ever claimed to be closed? If you read the literature from the thirties and forties, opticians thought there was nothing more to discover. Now it's opened again. Recently there have been some whackos who bled the field apart completely with light fibers and lasers and holograms. However, an early introductory text actually stated that the field of opticians was a completely closed science. They claimed proudly that they knew everything that could be known, and that there was nothing left to be discovered.

The behavior of most modern eye doctors is still based on the idea that opticians is a closed field. Most eye doctors have a very strong and very limited belief system about what is possible. Corrective lenses were originally designed to correct your eyeballs. Originally they gave you one set of glasses to wear for about three days, and then a weaker set for another three days, and so on, until your eyes got better. Then you gave all of the glasses back to the doctor. They don't do that...
any more. Now they sell vonone and you keep until your eyes go one way or another and then they sell you another pair.

Man: So how about myopia? You say your care for myopia is teaching people how to focus. How do you do that?

The way I go about that is to regress them to when before they first wore glasses. Then I test their eyes to make sure that they did not have myopia at that age. When I bring them back to their present age I leave them with "child" eyes, and grow everything else from the eyeball out. I don't know what that means but I've done it with a lot of people and it has worked.

I'd discovered this method when I did age regression with someone who wore glasses. We used to do weird hypnotic groups where we just went around and wore everybody onto their age regressed a man who was wearing glasses and as he got younger he couldn't see anymore. He was regressed to five years old, and he said, "Therefore I can't see anything. Why do I have to wear these things on my face?" and he removed them and took his glasses off.

I became conscious so I gave him a standard eye test with his glasses off. I didn't have a chart there, but there were letters on a poster on the wall, and asked him to tell me what the letters were. He didn't know the names of the letters, so I had him draw them for me. He drew whatever he saw with squiggly lines. His writing was just like a child's. Then I brought him back up to be an adult and gave him the same test without his glasses, he could no longer tell what the letters were. I regressed him to five years old, and he could see again. That was spontaneous. I gave no suggestions for that to occur. When I brought him out the last time, I gave him these instructions: "Now you are going to wear five years old, and the rest of ours going to grown up." I think that may be you're able to see.

Woman: Did you do that at one time?

Yes, during one evening. The results lasted for about two months and then slowly it seems to get better again. That's when I started us reframing to find out what his purpose was for having blurry eyes. It turned out that over the years she had learned to do lots of things by having blurry eyes. Ordinarily he had what we call "see feel circuits." When he looked at something he instantly had feelings about it. Having blurry vision stopped the see-feel circuit. During a time of stress if he couldn't see something unpleasant, he wouldn't have the unpleasant feelings. I had to give him other ways of interrupting
see feel circuits to take care of the secondary gain that came from having blurred vision.

Man: That's difficult with contacts. I wear contacts and I can't just take contact out in times of stress like I could glasses. So I've learned how to deflect with my contacts still in.

You have an interesting presupposition, which is that you have to blow things somehow. You're assuming that in times of stress you don't want to be able to see what's going on until you can cope. It seems to me that times of stress are times when it's particularly useful to be able to see clearly. As soon as you have effective ways of coping you won't need to blow things.

As I said before a year ago Bates came up with eye exercises to improve vision. For the most part the program was very successful although it took time and was a lot of work. The major drawback was that the Bates program didn't deal with secondary gain. So if you were efficient and exercised you could wipe out the only way you had to do something useful. That part of you would have to come up with a new way. It's a lot easier to change if you don't have to overcome your own internal parts.

Woman: Could you use rehuising for weight problems?

Man: It definitely a heavy subject. Ambiguity is very important in hypnosis, you know. Obesity is no different than most anything else. You can do it with rehuising.

Woman: Well, I haven't had much success. I've done rehuising and clients have lost weight, but then they haven't been able to maintain their new weight.

Man: I think about it. There is something which makes it more advantageous for them to be fat than to be thin. One possibility is that none of the responses will work as a thin person. The choices that they have available as a human being work as a fat person but not as a thin person. If you grew up your whole life being heavy, you were never the fastest runner. You were never the first one chosen to be on your track team. You weren't the first one chosen to be a square dancer. I think there are lots of experiences that you don't have which constitute the basis for knowing how to respond as a thin person.

If this is the case for your clients, you could create an alternative childhood for them, one that contains experiences which serve as a basis for responding in new ways as an adult. I do that with most people in whom I make radical changes.

In what I just said, I'm making assumptions about what the second-
an example. I would use reframing to find out which part gets her to feel fat again. I would find out what it does for her and then I would know what experiences to provide.

One evening I was talking about hypnosis and gave the ability to create alternative history. Erickson's story about the "February Man" is a good example. Erickson had a man who had a stroke and was left unable to move. He was brought back to life by hypnosis. Erickson went back into her personal history and appeared every so often as the February Man and gave her the experiences she needed. This was to help her deal with the memories she had upon which to relate to her own children.

Hypnosis is just a tool. You can use it about any thing you want it to be. It's a tool to create a context or situation. But you have to know what you're doing. You want to be systematic. You want to be systematic.

Woman: I have a question about dealing with smoking. Could you regress somebody to a time just before they smoked and then regress them to the other way? She decided to smoke a cigarette, so could you regress her to make some other choice?

Yes, and then you could have a total smoke forever having been a smoker. That's a slick move, however, you have to be very careful when you deal with smoking. I've hypnotized the hand and removed the knowledge of ever having been smokers I have regressed them to before they smoked and then given the man cut relaid for the set of experiences. The problem is that other people in the lives begin to think they were smokers.

If you do this with someone who has just moved to a new city, it doesn't matter. I did this with a man who had a stroke and when he got home, his husband offered him a cigarette. She said, "I don't want one." "Alright," he said, "You quit then? She asked him and said, "I never smoked." He said, "Don't give me that. You've smoked for twenty years." "I never smoked in my life.

Woman: You could give the person a reason for those conversations too.

You could build that way you have to keep the dialogue on the change. You have to have her go into an amnesic state every time somebody says, "Oh you used to smoke." She will eventually begin to become confused and disoriented. Because so much of her experience is in the amnesic state. She has yellow stains on her teeth, and she doesn't know where those stains came from. She asks her dentist and the
dentist says "Smoking stains." She says "But I've never smoked." The dentist says "You're kidding! Your teeth are stained." The man then writes an article about this new phenomenon.

You have to be somewhat graceful about how you tell these things. I didn't one time too. It worked very well but the apples that resulted from that change were not beautiful.

Man: Could you explain the implications that other people will have to assume that she has been a smoker? You would instruct her not to be too disturbed by that just to ignore it.

Yeah, I did that with the woman I told you about. But it became disturbing for her anyway. I said, "People will be bizared and think about you. But you'll take it with a grain of salt and ignore that they are just confused. But she began to become upset about how many of them were doing it. She thought the whole world was going crazy.

Woman: So what do you do now instead?

The simplest way is to just narc them. You don't need to top off people if they use what you call standard referencing. It works perfectly. Then you put them in a trance to remove the physical addiction.

Woman: How do you remove the physical addiction in a trance?

Direct suggestion.

Woman: Do you say "You are no longer addicted."

No. That isn't direct suggestion. That's dumb. I'm serious. If you say, "You will no longer have the physical addiction," you haven't said it. Some of your clients will be flexible enough to find a way but most won't. You need to be in a context in which they can respond that way. If you don't do it directly, you won't get the response very often. If you say, "You will no longer have a cigarette," you're apt to get it. Then if you say, "Cigarettes taste unpleasant," you're even more apt to get it if you have the thought of smoking a cigarette be unpleasant. Better than that, you have to be totally pruned every time they have a cigarette even though the real thing wants one. You can create contexts in which the response is a natural one.

Usually I remove the addiction in this way. I go in and verify—either through finger signals or visual cues with the hands—that the unconscious knows what feeling accompanies the physical addiction. Then I ask the unconscious to spontaneously connect that feeling with another set of sensations, the pleasure or delight of eating or exact
time the feeling occurs. That way, they'll end up doing something other than smoking.

You can be reframing with smoking and other drug addiction problems people want you to cure with hypnosis. You can reframing them first to solve the problem, and then hypnotize them into doing it. Let's assume you have a special hypnotist. Explain that you've very thorough and don't want to use hypnosis to do something. Because you need to make things careful checks first. Then you go through the standard reframing. "Before I can put you into a trance, these are certain things that we need to know. Can I have the person you want to help?" Then you go through the process. You need to make sure that the person you want to help is in the trance and doing it correctly.

"Reframing is the simplest way you can get change in many symptoms. However, it's always for doing things. Simply, you're doing them at once. Once you've done something, you might reframing and you could then get creative. That way, you'll be able to do more creatively. Do yourself and your client a favor by doing it in a different and more creative way. Do reframing in trance and take them to the Goddess of Cigarettes. Have her burn a package of Marlboros at her altar or something. Sometimes all you have to do is ask. Put the person in a trance and say, 'What do you want conscious to do, to find the most effective way to stop smoking, how even knowing that you need to do it?' And sometimes even you have to do it more.

People keep wanting to learn to do hypnosis so they can stop smoking and do weight control. When people ask, 'What do you do with smoking?' sometimes I say, 'Hand them a book of matches.' Hypnosis is much too elegant a set of tools to think about the something that you're using for weight control or for smoking. That's like buying a Ferrari to go to the grocery store. There is something repulsive to me about using a really elegant set of tools in a naive way. Smoking and weight control are important, but the way you use hypnosis to deal with a smoker is totally different. The person what is much more important is to learn hypnosis assist to a set of skills so you can use it demystically for something
Man I'm having a tantrum with a nation smoking and got a lot of resistance. I really but still of this one and then he became a little kid. He started wiggling his hand.

In NLP we have a principle that says, there is no resistance, there are only incompetent therapists. I mean that literally. I don't believe that there is resistance there are just incompetent therapists. That shouldn't be taken literally. That should be taken as follows, every time you begin to encounter yes and no, you are presented with an unprecedented opportunity to delight yourself. If you say, "And I have done something which is incompetent so now I am going to surprise and delight myself by doing something else." You will continually improve if you think, "He's ready yet" or may change behavior. He he stuck.

There's no resistance I want utilize every response if somebody spontaneously go into an state of a little self. If he becomes all the kid, tell him to enjoy himself. If he comes out of trance, you can say, "And what can I do for you now?" To be a skill that all you have to do is respond appropriately to whatever spontaneously happens. If a person goes out of trance and you ask yourself, 'What did I do wrong?' that isn't an appropriate response. No therapist works perfectly every time. People aren't willing to do anything rigidly. All kinds of strange things happen.

Once I was a man walking on a street, planning to do something. I saw a lady with a handbag. I said, "I'm going to get a cab," and she said, "No." And the guy went purple. At that moment, if you don't have patterns for what you say in a stuck state, there's a pattern just fed back to him in the same tonality and tempo. Then he said, "What's so hard?" and the purple faded. Now we take this mean neural message, and I gave him some hazy set of instructions. I had no idea what he was doing.

When he came out of trance, he reported later that as I told him to lift up the hand he became engulled in a big purple aura. The more he was in the aura, the more he knew that he was making some change. The aura was some color other than purple, and changing him. Who knows what that was about. Some purple cloud came down and changed the behavior. I could get around to it.

If I had interrupted the purple cloud, I would have really gotten stuck instead. I just went along with it and did the work for me.

I've had people who go way down into trance while I am doing unconscious work and they are doing fine. Suddenly there's a pause.
and then come all the way out of trance. They look at me and I just sit there and look blankly and wait. They look around and then all of a sudden they go back into it, even say anything; I just wait. When people come out spontaneously, I'm pretty passive and let them do something to respond to. A lot of people are finicky. They go in and out of trance. So when they come out, I just wait and then they go back in and it continues. Then later they may float back up again. If you ask people to maintain an alternate way of asking them to do something artificial, you have to act in responding to their varying states.

Man: Could you use refraction for psychosomatic symptoms like headaches?

Refraction is great with psychosomatic problems. You can have the option of using the symptom itself for a yes-no signal. If the symptom is a migraine, for instance, you can have a yes-no list: "yes," "no," "yes," etc.

Man: A lot of psychiatrists today are seeing me with psychosomatic symptoms. The symptoms don't do anything for the purposes; the physical just stays at the same level. So I don't give them as much attention as I used to. It's hard to find a secondary gain.

You've already made an assumption about what the secondary gain is that is has to do with getting attention. In the case of the husband, I think that the refraction with the secondary gain has never been to get attention from the husband. It's a way of making a fool of the husband. It's a way to keep the husband from being too pompous about the power of a doctor by presenting it with an illness he can't cure.

They give doctors courses on being pompous at medical schools. I meet a lot of different kinds of the apathy. I meet programs from computer firms and they are really different from each other. But most doctors have a really standard set of pompous analogous. Not all of them are pompous, of course, there are always exceptions to everything. But as a class, I don't know what they do to those poor people.

Man: If you spend two years interning, following other doctors around, will you make a pompous, self-centered and missing

Susan: I've got a cold. Can you make it go away?

A man came to me with a cold that he'd had for six months, and I made it go away. But his name came up specifically exactly how long it would take to get it away. He'd had it for six months, and his friends were wanting two days to make it go away.
Susan: I've only had it for three days.
Well, I'm not going to take the time to do it now, if that's what you are asking. But I could tell you some other procedures you could do it with.
Who is that acceptable?
Susan: Yes.
Susan: Who wants an interesting task?
Woman: I'll do it.
OK. Do the fallowag sequence. Put her in a deep trance and send her conscious mind away. There are several ways you can do that. You can send her conscious mind back to some pleasant memory. You can have it walk down a long, narrow, and come out at the end in a place with gardens and fountains where she can swim, and then close the door so she doesn't leave that place and partly setup a feedback mechanism so that you know when she's conscious mind is there and when it's not. You could have one of her fingers be up when her conscious mind is there alone and have it go down when her conscious mind returns. Use something like that so that you have feedback.
Then, I want you to ask her a conscious mind that would be willing to remove the cold ite blanche. Get her yes or no. If you get a yes, I will be willing to do so right now. If there's any hesitation, whether you are using verbal or non-verbal means, then go into the questioning format and I'd do it if the cold serves any function whatever. It does come up with a few ways of accomplishing that function. Get the unconscious to specify exactly how long it will take to make the cold go away. You do this with yes or no questions too. You ask questions like, "Would you be willing to take it away in one hour?"
In addition to that, you bring her out of trance, overlap her into situations that will take care of all the physiological parameters of the cold. Overlap her into an environment where her cold symptoms would disappear spontaneously. If she has body aches, overlap into a hot tub or a whirlpool. If she has a stuffy nose, take her into the desert where everything gets dried out. Find out what symptoms she has before putting her into a trance so that you'll know where to overlap her to when you bring her up.
Woman: Where would you overlap her to in order to take care of a sore throat?
That's a good question. Where does a sore throat go away? What do you do to get rid of a sore throat?
Woman: You gargle with salt water.
What are the odds of having a sore throat when you go out of the ocean after swimming in warm tropical salt water? About zero. If you actually were swimming there with a really bad sore throat you might make your cold worse eventually. But if you go swimming in the ocean especially if you go where there are some good sized waves chances are that all the salt water around will dry out all your membranes.

If you ever feel a runny nose and you can't get to the nose spray or you don't want to get addicted to nose sprays you can do something very simple instead. Nowadays there are one very good and nine nose sprays on the market. They are no addictive like cigarette. You can watch people in drugstores putting up the counter and buy a box of nose spray. It is really bizarre. All you need to do for a simple non addictive alternative to nose spray is to buy one of the nose spray bottles and pour out all the nose spray. Then you make a salt water solution put the cap back on and spray the salt solution in your nose. That will work as well as anything else to dry out your nose.

Woman: Could you give the procedure you just outlined for a stomachache or any ordinary psychosomatic problem?

Yes. Put the person in a trance and do the trouncing first to make sure that you gave her alternatives if the problem is functional. Then do overlap for each symptom that the person has as you bring them out of trance.

Susan: My cold is better—not cut retty better—but what you were talking about already started going away.

One time I got somebody's poison oak running on the spot at a demonstration. I put him in a deep trance and explained to him that poison oak is a mistake. It was a mistake. I said. Allow me to tell you the story of ant genus and ant bodies. Poison oak rash is a response to a plant to protect you from the danger of it, when the plant isn't danger ors. And then you get all this stuff over your skin but the immune system responding. And it's just a mistake and when you make mistakes the best policy is always to go back and clean them up. Within two hours that person didn't have a trace of poison oak except for little red marks on his skin in the places where there had been open p is wounds.

It is unfair to what you can get away with if you are convenient. People frequently send us their impossibilities to work with. We got one client who had neurological damage that impacted his ability to walk. We referred this man to one of our students, David Gordon, since we don't have private practice anymore. The man brought lots of X-rays and records to his first session that "proved" that he was unable to walk.
normally he habbled with a walker sat down and showed David all of his records. David did a few things and sent him out.

The next time the client came in David remembered something he had seen me do effectively with somebody and tried it out. He told me the story of the plasticity of the human brain. You should read analogical journals, they have the best metaphors. All of science is a metaphor. Plasticity means that one part of the brain is able to take over the function of another part. They've documented this actually occurs. A child learns a language and then at the age of 10 he gets his language hemispheres cut in half. He will learn language again on the other hemisphere even though that hemisphere wasn't supposed to be the one to learn language. If the part of your brain that moves your index finger gets destroyed, you can learn to move your index finger with another part of your brain. That's what plasticity is all about.

David put this on a map and explained how you could grow new pathways and grow different pathways to recreate a function that has been blocked by injury. He told about studies which showed that about 90% of the brain is not used. He explained total loss as linear and then he told me that he told them well. And a recent study documents that these losses are actually true. David referred to various journal articles while his gay was sitting there a trance.

Besides explaining basic cerebral nervous system plasticity, he told more general metaphors about finding new routes to drive on when you're driving across a city and you come up an area where the streets are all torn up for construction. Then he gave the man's unconscious meta-direct instructions to repeat, "Discover exactly where the damage has occurred and check adjacent nerve pathways which are either committed to other functions or which may be reconnected solely without interfering with the function it is a part of. You have restored the functions of the damaged area."

Whether that man actually grows new nervous pathways or not, I don't know. But he got up and walked out normally after the session. Given the scientific argument David had presented, the logical response of that human being was to make whatever changes were necessary to be able to walk normally. Whatever that scientific metaphor was a metaphor for the appropriate response was to get up and walk out. That's the way I think about designing everything that I do. We've also been successful in using this method with other clients who have standard medical evidence of a neurologically intact and trauma.

Man: Is that what last healing is all about?
I don't know if that what neurology is all about. You are asking me a question about verification of reality. It's probably all wrong. I don't know. Faith healers present a context in which the logical response is to change and they do a much better job of it than most therapists do. They do a much better job than most of our students, because they have convinced themselves, so they are more compliant.

I did a faith healing once. I walked into a religious meeting and looked holy. All the people stared at me. Finally I communicated to them that I had this thing with God. I told them I'd had a moving experience where God had made me a healer with these hands. I moved the people in this group and healed some of them. I don't know how they actually healed themselves. All I did was provide a context in which they could respond appropriately, and since I didn't point at them afterwards and laugh at them, they stayed healed and their lives were changed.

These stories are designed to show you that there's some mechanism within people that is capable of doing these things, but it needs to be advanced. It needs to be mapped and needs to be communicated with, and provided with a context in which to respond.

Otherwise it won't respond, because it doesn't care. Whatever that part is, it doesn't think with poison oak. If it did, it would go ahead and take care of the itching on the thing. But if you provide a context in which it can respond appropriately, it will.

This is what we accomplish with all our NLP tools. Reframing is just a context for people to respond to by changing themselves. That's all anything is as far as I know.
VI

Specific Utilization Techniques

New Behavior Generator

Today we want to teach you other specific ways to utilize trance states. First we want to give you a very useful procedure that you can use for a wide variety of behaviors, the new behavior generator. You can use it for any situation in which the person makes some response they’re dissatisfied with. That description could fit the major complaint of most of your clients. I’m going to assume that you’ve already put the person in a trance and established some kind of idiomotor yes/no system, either overtly or covertly.

The first thing you do is have him select some behavior that he’s dissatisfied with. Then you have him watch and listen to himself behave in that situation. You want him to see himself doing it out in front of himself as if he were watching a movie. This is an instruction for dissociation; this makes it possible for him to watch and listen with comfort to something that could be unpleasant if he were actually in the situation. You say, “Give me that ‘yes’ signal as soon as you have completed watching and listening with comfort and security to this piece of behavior that you want to change.”

When you get the “yes” response, you ask, “Do you know what new behavior or response you would prefer to make in this situation?” It’s important to phrase everything in terms of “yes” no questions so that you always have clear feedback from the person.

If the answer to that question is “yes” the person does know what response he would prefer to make, you say, “Good. Now watch and
listen to yourself as you make that new response in the situation that used to be a problem for you. Give me a "yes" response when you've done it."

Then you ask "Have you observed yourself making a new response to that situation that was less satisfactory to you?" If you get a "no" response, you have him go back and select a more appropriate behavior.

If you get a "yes" response, you go ahead and install the new behavior by asking him to re-associate with the dissatisfied experience. That is, I want you to run the same movie, but from the point of view being you did the behavior. Put yourself in the movie and experience what it is like to actually carry out those behaviors in the situation.

When he has done that, ask "Was that still satisfactory?" and be sure that you get a congruent "yes" response. Sometimes a behavior looks great from the outside, but doesn't feel good once you get "inside. If you get a "no" to the question, you need to back up and make modifications in the behavior until he is satisfied with the experience. From the inside.

Now that you've got the change, his behavior, you need to do something to be absolutely sure that the change transfers automatically to the appropriate situations in his life. We call this future pacing or bridging. You can ask "Will your unconscious mind, take responsibility for having the new behavior actually occur in the context where the old behavior used to occur?" If you want, you can be even more explicit. You can add "Now raise your finger as soon as you see something that looks like the (old) behavior and you are going to make this new behavior occur. You are finding a contextual cue that will automatically trigger the new behavior. Automatically is one of the characteristics of changes made by a refined hypnotist. When you make this kind of change, the conscious mind doesn't have to remember to do anything. It is the unconscious mind that has to remember the new behavior. You haven't wired it in appropriately. Why not the conscious mind? It is the most limited and independable part of the person.

With some people explicit future-pacing isn't necessary. They have a good future-pacing strategy and they will do it themselves. Other people will not be able to do that bridging on their own and you need
to do it explicitly if you want to be thorough and systematic in your work.

If the person doesn’t know what new response he would like to make in the problem situation, then you begin a step-by-step selection process. First, you say, “Go back to your personal history. Have you had a response in some other situation that you think would be an excellent response to make in this situation?” The answer is “yes.” The next question is, “Do you think that response is still relevant, that it would be really good to incorporate that response, going through all the steps that I just outlined?”

If the answer is still “yes,” then you have located one of the search for a model using what we call referential index shift. You say, “Do you know a response to that kind of situation in a way that you think is quite appropriate, elegant, and effective, and to which you would like to respond?” You can say, “I know the fact that you are dissatisfied with your present behavior that you have some standard for what kind of response you would like to have.” Pick some human being—someone who you respect and admire—who has what you consider to be a much more integrative and appropriate response to this kind of situation.” The model has selected be “realistic” and appropriate. A fictitious character from a movie or a book is an ideal internal representation of a possible response to an actual people’s actual experiences, and can serve as excellent models.

Once he has selected a model, you have him go through this three-step sequence to incorporate that model’s behavior into his repertoire. First, you have him watch and hear the model respond to the situation that he wants to have a new response about. You can ask him to watch the “yes” finger of the model when he has completed this. Then, you reach over and push the “yes” finger down gently and say, “Good. Having watched and listened to this other person, do this. Do you now believe that this is the kind of response you would like to be able to make?” If you get a “yes,” you go on to the next step.

In this second step, you say, “Now substitute your own image and your voice onto this filmstrip and soundtrack. Watch and listen to it again, and raise your “yes” finger when you are done. Here he watches and listens to himself doing the behavior, but he is still dissociated from it.

When he finishes this step, you ask him, “After seeing and hearing yourself, do this do you still want this a part of behavior? Do you
still think that this is appropriate for you?" If you get a "no," you have
and modify the behavior or not. Sometimes appropriate--either by making
small changes or by going back to selecting a new model.
If you get a "yes," you ask him to step in the room and have the
experience a third time. In the process he owns it and having
the feelings that go along with that particular response. When he has
done this, you ask, Was that still satisfactory? If the answer is "no,"
you back up and modify the behavior. If the answer is a confirmative
"yes," that means that the new behavior has been tried out and that
sitting on and found to be satisfying.
This is a really respectful and graceful way of approaching change
because you keep the change-related traces from him until he has decided
that it would be useful. Then you use them.
Next, you do a little piece in the same way I described earlier. You
can ask his unconscious mind to give you a signal as soon as it
has discovered what external signal it will use as an automatic trigger for
the new behavior.
At the end, you can give him some general suggestions for programming
"It is important to remember to forget the things that you don't need to
remember." One way to say it: You are building behavioral change.
You don't care whether he has any consciousness of it or not. You
might suggest that he will remember only as much as his unconscious
mind has discovered useful for his conscious mind to know about. If his
unconscious mind gives him nothing, ask him mentally that he has a
warming sensation in his body, that he has a sense of something
happening, and that he can look forward to being delightedly surprised
by some new behavior when he gets into the context.
Man: What do you do if you get a "no" response when you ask the
question, "Does your unconscious mind what the cue is?"
You could say, "Then, I would like you to create a two-conscious
mind situation in which you want your behavior to be different. I want you
to create exactly that context again with those same people, those same
surroundings and watch and listen to what happens. That experience
might be used as a cue to get that new behavior.
I think it's important. Go through this in part so that you get some
experience now with the basic outline. Let me assume you that it is
quite appropriate for you to stumble a bit with this material. I'm asking you to employ a behavior strategy for generating change, with a brief amount of instruction. If you were already able to do these things gracefully and smoothly, you would have wasted your time and money coming here. So I'm delighted that you are contagious enough to feel free to turn your set on the change. I offer here I remind you that these are simply more choices to be added to your general repertoire as an effective communicator. With so many options, these choices will become me as smooth and graceful as any other techniques you have learned to use.

**Behavior Generator Technique**

1. Select a situation in which new behavior is desired.
2. Pick a model.
3. Watch and learn to model behavior in this situation.
4. Substitute your image and voice for the model's.
5. Step into the move to experience the kinesetic feelings.
6. Future pace. What cues will trigger off the new behavior?

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The strategy you are using is designed for straight behavioral change. The only difficulty I notice people running into was dealing with secondary gain. Let me see the problem that Nora worked on as an example.

Nora was interested in learning to be a non-smoker. Smoking is a habitual problem that has a profound set of secondary gains for most people. In other words, there are enough things that smoking does for Nora and other smokers that serve a positive purpose. It is actually better that she smoke and get access to those experiences and the release than it would be for her to quit smoking. She wants to give up something that she knows is physiologically damaging. The difficulty is that if she were to give it up without any help, she would have access to a certain resources and states of consciousness that are important to her.

I'm confident that we were to get Nora to stop smoking without doing anything else, her unconscious mind is flexible enough that she would begin smoking again within a few months. If we were to make an overall judgment about that functioning it is probably better that she smoke even with the damaging physical consequences—and retain
access to certain resources that she stop smoking and lose access to those resources. Any difficulties that involve a secondary gain can be dealt with carefully by using reframing. The new behavior generator is primarily for simple behavioral change. If there is a secondary gain use reframing.

The new behavior generator can also be combined with reframing in a useful way. If on the "generating new choices" step your partner doesn't create new alternatives quickly enough, you can say something like this.

And as you continue to work developing and consolidating various alternatives, I'd like to remind you of some additional resources and sources of models that you might consider. There may be other times and places in your life when you had alternative behaviors which are more successful at protecting you and getting you what you want, and need than X. If there are, you might consider those alternatives. In addition, you might quickly go on a thorough search visually and auditorily for people whom you really respect and admire, who seem to have alternative choices which are more effective than X and allow them the kinds of experiences that you desire for yourself.

Evaluate each one of these allowing the part of you that runs X to determine for you which any of those are more effective than X. Of course once your unconscious has determined that it has these three methods of proceeding to do what X was supposed to do more effectively than X will give you that yes signal and cause you to arouse yourself to taking all the time you need. The procedures we are teaching you do not have to be used in isolation. As you practice them and become more effective in using them, you can begin to combine them and vary the waves that make your learning more interesting for you.

Man: Have you ever gotten a congruent "yes" signal and then not gotten the new behavior?

Woman: I've not gotten a congruent response that says it will happen, will it. Sometimes the person has the new behavior for three or four months, and is just delighted and then he goes back to the old behavior. To me that is a statement that I am an elegant master of the art of change. That the person who was my client is quite responsive and ready able to make profound changes, and that some context in his life—his job, his family relationships or some thing else—has changed so that the old
behavior has become more appropriate than the new behavior we found. It's now my job to create new alternatives more appropriate for the new context.

Larry: I've heard that you could make a person into the future and ask him what he would like to be like.

You're talking about pseudo orientation in time. When you do that, you put the person in trance once he has been into the future and presuppose that he has already solved the problem he had when the first came to see you. Then you ask him to recount in detail just how he solved that problem and what would it with it that was particularly useful. We've actually used this method as a way to develop new techniques that we then use with other clients.

There are lots of ways to do pseudo orientation in time. It's one of my favorite approaches, but it's a little more advanced. If you can do the steps I just gave you, you've got the essential steps for making useful changes. This is the basic skeleton of how to proceed effectively. Variations such as pseudo orientation in time require some artistry. I'm giving you what I consider the essential ingredients. The particular flavor of the candle that you cook up in your office is going to be your artistry. I recommend that you feel free to restrict your all to this bar of online until it becomes an automated part of your repertoire and then get artistic. The bottom line is to be effective. After you can do that, you can get artistic.

I like the work that you all did very much. Are there any other questions or comments about your experience that I might respond to now?

Bob: One of the exercises we did was doing this something I've worked on for six or seven years. It's all different kinds of psychotherapy from Freud to everything else around. This was something that happened way back in childhood which I didn't realize until I got closer to it. Anyway, using this new behavior generator with the help of ESP who was doing it for the very first time, I felt just right. I didn't know just what words to use. It just happened. There was an I saw it, acceptance and forgiveness that I'd never been able to experience before. And I have spent a long time trying to get at this with many different approaches. Thank you.

That was a testimonial not a question. But I also asked for comments so I was perfectly appropriate. Thank you.
Deep Trance Identification

Using extreme models for the new behavior generation is based on what we call a "referred" index shift—"becoming" another person. If you do it, you are referring to another index shift. It's called "deep trance identification" one of the hardest hypnagogic phenomena of all. Deep trance identification is a state of consciousness in which you assume the identity of someone else. You do it so completely that for that period of time you don't know you are doing it. Of course, there are varying degrees of this. It's possible to adopt the nonverbal and verbal behavior of another person so completely that you automatically acquire many skills that he has even though you have no conscious representation of all these skills. It's essentially what we did with people like Milton Erickson in order to learn quickly to be able to get the results they got.

There are certain necessary elements in assuming a meaning doing deep trance identification. First, you have to remove the identity of the person with whom you are working. This means a lot of time, but he is going to have an assessor (or who has). Secondly, you presuppose that he is going to have the ability to generate his behavior based on what he has observed about somebody else. In other words, if he is going to do deep trance identification with Melvin Schwartz, it means that all of his behavior has to be generated from Melvin Schwartz' verbal and nonverbal behavior. You need to give instructions to his unconscious to sort through his experience of the model's behavior. This includes to create the illusion that the person can possibly assume a new role in the situation being really himself.

There are many ways to go after deep trance identification. Let me give you one way. The first thing I would do is work for a total change-regression to get rid of the identity of the person that I am working with. By the way doing this will tell you how much work you are going to have to do to get deep trance identification.

Now how could you get age regression? What kinds of experiences would lead to age regression? Think of experiences for a moment. What universal experiences do people go to age regression themselves?

Warning! This is the first time you learned to walk.

Man: Childhood memories.

No. Let me rephrase the question. You are mentioning things that are out of people's childhood, but not things that you've used to age-regress yourself. Let me give you an example. One of the things that people use to regress themselves is their college yearbook. People pull
or their yearbooks, specifically to regress themselves. College reunions are another classic example of an age-regression technique. What else?

Woman: Photograph albums

Man: Boxes of memorabilia

Yes.

Man: Odors

Odors is one way it happens spontaneously, but not a way that people deliberately use.

Woman: Old music

Now there's ainger.

Man: Sonambulism

What else do people do? People return to their hometown and go back to the old neighborhood. The things we're talking about now are things that people characteristically do. If I'm going to go for a hypnotic phenomenon, I want to design an experience in which the spontaneous reaction is the response. I want—the case of regression—so I'm going to use these kinds of universal experiences.

One of the ways of doing age-regression is to induce a trance and have somebody see before his eyes the book of time. And in that book there will be phantoms from your entire life, and the page you are open to now is your present age, totally unaltered. But as you turn the page back one year suddenly and completely you are back there again feeling what you felt then and knowing only what you knew then, and nothing more honestly and completely such that you can turn back one page of time and see going back fully and completely in each year until you go all the way back to age six such that when you are back there fully and completely at age six honestly knowing what you knew then and only then will you be ready to continue spontaneously one of your hands will begin to float up only as an indication to me that you are honestly six years old.

That's how I design a technique to accomplish any phenomenon. There's no trance phenomenon that people don't already do anyway. Age-regression is not something that only hypnotists do. It's something that people do to the selves. They open a box of memo cards, tickle up each object, and they return to the age they were when they had the object. They discover that the box is really a time machine. So you cut a small hole in the side, and pick up something from your childhood and make it very small and you set the door of the opening in the box before you, and slowly you begin to walk into the...
box of time and as you step through that door you have strange and convoluted feelings. As you step through you look around and there are big objects tilting all around you and each object has a name.

And you know, although you are slightly frightened that you walk through any of those doors, you will become the age at which that object appeared in your life.

You see, it's time nonsense that I'm saying. However, I'm designing a context in which it is possible and logical for people to experience an alternative reality. Of course, you always use feedback to notice if the person is responding or not. Use all the usual behavioral cues to let you know if the person is actually regressing.

Once you get age regression you can do something with it. You have a six-year-old sitting in front of you. What do six-year-olds do to become somebody else?

Man: They play dress up.

Exactly. They go up to the attic and play dress up, they play pretend. So you have them put on some clothes, who knows whose clothes they are. This is a funny set of clothes. It's not like mammy's clothes. It's not daddy's clothes. It's not anyone's clothes. I have no idea whose clothes these are. It doesn't make any sense but suddenly, unconsciously, you begin to forget that you are the child and you begin to become a person whom you don't know at six years old, but you unconsciously know who it is and can take that person's tone of voice and that person's responses, only that person's movement and only that person's behavior or such that for the next ten minutes you will sit there and develop unconsciously a personality which is based on only what you know about that particular human being. So that ten-minute period, your eyes will spontaneously flutter open and you will be completely that person's human being.

Does that make sense to you as a way of doing it? You see, we couldn't give you specific strategies for using hypnosis to get different results. What we are trying to do now is instead to give you an idea about how we conceive of using hypnosis to do any kind. I build any particular hypnotic phenomenon by figuring out how I can get it as minimally and easily as possible. If you can't get age regression and identification on this way, you can always use framing to get it.

Man: Isn't there that sort of training to allow fast you can go when you do deep trance identification? And don't charts have to have some flexibility before they can do it?
Yes. Typically I don't attempt to do deep trance identification until I have somebody who is an expert in the subject and who is trained to respond to me quickly. I would try to get the patient to describe the phenomenon first. I would try deep trance identification. It seems foolish to me to attempt it with somebody who does not already know how to do it accurately and who is not the right person, because there are minimum requirements. So I would do many other things first.

If I were in a typical elementary school, deep trance identification would be one of the things I would touch. I would get the tapes of Albert Einstein and Irving Berlin, and other great gestures, and in the clinic I would have the videotapes of them doing different things—talking with people—and especially talking about doing anything they wanted. That is the reason for the tapes. I would have the kids use those samples of behavior as the basis for becoming these people and accessing their experiences.

Man. It seems to me that this is what other cultures have called something else.

Yes. When people experience as a demand possession, as far as I can tell, it is nothing more than deep trance identification. I know a man who is famous for working with multiple personalities. He always has about twenty clients who are M.P.s. He is also a good Catholic. So of course a lot of his clients are possessed. He does exorcisms out of the hospital and out of the hospital. He gets moral awards for being a straight psychiatrist but I'm considered weird.

I want to see him because I was curious about his multiple personality. I met one of his clients in a paid state and met four or five of the personalities, and the demon that possessed her. As far as I can tell, I can induce that in anybody. In fact, the way he went about introducing me to these personalities exactly the way I would go about inducing them in humans.

The woman was sitting there in a chair, talking to us about how she has a lot of amnesia in her life. Nobody else does that. Right? Yes, this psychiatrist was before for knowing that you have a multiple personality and there is an entire period of your life that you can't remember. He makes up a name for whatever period you have amnesia. According to this psychiatrist, the period that you can't remember, wasn't you. It was another personality. He would give it some name like Fred. Then he ignores you ongoing behavior hits you on the head unexpectedly and calls it the name Fred. Fred come out! Come out! If you do, what do you mean Fred come out? He ignores you until
suddenly some other personality emerges. That's a great way to make multiple personalices. I'm convinced that MP's are not intact and the people and well-meaning therapists they are not spontaneously led.

Man When do you do deep trance identification on von don't want to have the person become so someone else at 6 years of age. Now don't you
get him to grow up again?

You just tell him to be someone else. Children don't pretend to be somebody else who is only six years of age. They pretend to be someone else at whatever age they know the person at. You can tell children anything, and as long as you don't make it big, they'll obey. Once you have age-regressed the person, you can. Now while you continue to play and have a good time, you can just mention that's going to be on your mind. Then you just give him direct suggestions. So I think that everything you know unconsciousmen about so and so—the way he looks, the way he sounds, the way he moves, the way he responds—and make that a single unit so that you will emerge spontaneously in fifteen minutes being totally that adult.

Let me call on you again. Deep trance identification is fairly complicated and difficult. It is useful as a learning strategy, but there are much easier ways to accomplish most of the things you want done. For most changes, the new behavior generation or some other technique will work equally well and be a lot easier to do.

Pain Control

Pain is a fascinating thing in that it is very useful up to a point and then it is no longer useful. This is true for a lot of other things as well. Adrenalin is an example. It is useful but too much can be incapacitating depending on the task. For something that is simple and strenuous like lifting a car, I believe the more adrenalin the better. But for any task that requires fine coordination like fixing a watch or putting a key into a keyhole too much adrenalin is disastrous.

One thing I don't deal with pain is provide a context in which the natural response is to miss pain. This is an overall rage for hypnosis to create a context within which the natural response is to miss pain.

In the classic Erickson story on pain control, they brought in a woman who was dying of cancer. They brought her to Erickson in an ambulance put her on a gurney, and called her into the office. The woman looked at Erickson and said, "I wish is the dumbest thing I've ever done in my life. My doctor sent me here so that you could do..."
something about the pain. Drugs don't help my pain. Surgery doesn't help my pain. How are you going to be able to help my pain with just winds?"

Erickson sitting in his wheelchair swayed back and forth and looked other and paced all hot behinds, saying: "You cannot help because your doctor told you to come here and you don't understand how just to do could control your pain. Drugs don't control your pain. Surgery doesn't even control your pain. And you think this is the dumbest thing you've ever heard. Well let me ask you a question. If that door were to burst open right now and you looked over and saw a great big tiger licking its chops hungrily staring at you, how much pain do you think you'd feel?"

The point he presented a context in which nobody is going to be aware of pain. Pain simply doesn't exist when you're not to be eaten by it. Now we have an experience where there is no pain is something that can be recognized and considered as a particular altered state. Erickson said: "Later the doctors didn't understand her when she said she had a tiger under her bed and she just listened to its purr.

There are lots of ways of approaching pain emotionally. You have to think of what it would be like if you had psychological pain to get the thing to notice it. Going to the dentist and having him drill through you all the time. When he hits a nerve physically the signals go through your nerves and your brain goes: "Ugh, that hurts!" Yet there are people who go to the dentist get no novocaine and feel nothing. They don't do hypnosis or do Dentists will tell you about them. The dentist drills right into the nerves and they don't respond. The last dentist I went to said: "I can never understand this. It hurts me, but they don't feel it!"

Who are the people who can do that? They are people with no consciousness of their feelings. They are people who haven't got any feelings so they can't feel pain. The only thing that will get through is putting their hand on a hot plate. By the time it burns up in the elbow they don't notice. These are people who typically get hurt a lot. They have a tendency to get skinned knees and bump into things because they have no consciousness of the kinesthetic and haven't learned to be cautious. As a strategy to work with pain you can make somebody into someone like that.

The questions you always need to ask yourself are: "What is it that you won't?" and "What would hat happen naturally?" There are contexts in which you can move around and feel things but not feel
pain. Have you ever hurt your hand? Have you ever cut your finger so that it really hurts? Or have you smashed it with a hammer so it really throbbed with pain? And during that period of time when it was throbbing, did you ever forget about it for some reason? In what context would that occur?

Man is an emergency

Sure. An emergency is one classic example. For most people, it doesn’t even take an emergency. All they have to do is be distracted by anything else. Humans have such a limited amount of conscious attention. The rule is that 5+2 chunks of information is all people can attend to. So give them one chunk if you want to distract them. Give them something else to do—something else.

Once I worked with a man who had severe pain. He had been in an accident that had resulted in a back injury. I don’t know the medical details, but there was some physical reason why he ought to have pain. He came in and said he wanted hypnosis. I said, “I didn’t know if I could help him with his pain. I had a procedure that worked very well, but only in people who are mature and intelligent, and frankly, I didn’t know if he was mature enough.”

I told him, “Look, the most mature and intelligent people are the ones who are able to see things from different perceptual points of view.” By way of example, I explained Paget’s theory and test of intelligence to the man.

According to Paget, being intelligent means being able to tell what things would look like from different perspectives. If I wanted to test a child, I’d give them a block of wood and a thimble. I’d bring the child over, show them the thimble, and place the block of wood in front of the thimble. Then I’d ask, “Is there anything behind the block?” If the child says, “No,” they’re not very mature. The mature child can visualize the thimble when it’s hidden and can also see what’s behind the block. If they themselves would look like from the other side of the block. The test is to really ask, “What would it look like if you were over there on the other side of the block?” The better you can see things from different points of view, the more mature and intelligent you are. One consequence of that kind of visualization is that you become disengaged from your feelings. This is what some mindfulness methods teach kids to be able to do. They teach kids to grow up and be disengaged from their feelings because that’s what it means to be “mature.”

I told this man that there was something I wanted him to go home.
and practice because I was going to test him extensively all the next week. Find a view that was mature and intelligent he was. What he said to do was to find out what he would look like in a different light. He is the perceptual viewpoint of the corner of the room. Then from the viewpoint of the opposite corner and then from every point in between. I told him that a week I would pick a viewpoint at random and have him draw a detail I would measure it and draw it out exactly what the angle was and by looking at this drawing I would be able to compute his intelligence.

He went home and when he came back a week later he had done this task. He had worked on it methodically. He was highly motivated, he wanted me to treat him and thought I could help him. And when he came back he said, "You know, the strangest thing is, I haven't had much pain at all this week." Can you name an appropriate task, another word go after this time out to me.

There are other ways to deal with pain. You can do anything in a task as long as you suppose it. Once I told a man who came to see me. I want to speak to the Brain. As soon as the Brain is ready to talk to me and the other parts of the body know anything about what is going on in the mouth will open and say, "I see there are twenty minutes and the clock is ticking."

I say, "Now, now,"

I said, "All right. Brain, you told me that a very valuable thing. It tells you to know what something needs to be attended to. That jar is already being attended to as well as it can be. Unless you come up with something else that needs to be done."

It said, "Yes,"

I said, "Shut it; all saw and soak it back on only when it is needed."

Now I have no idea what all that means, but it sounds so logical and preposterous that the brain could do what I ask. After that he had no pain whatsoever.

A nurse.

I want to comment on something from one of the exercises. One man did something that can be done. He had a wampa he had induced to a trance returned. He looked at her and said, "Not to be too quiet in the room." When a person returns and narrows his eyes. If you look at him and immediately start on anything other than the experience he just came out of you will abruptly deflect his attention elsewhere and you will lead to get really profound amnesia. This is true when he is coming out of a deep trance or whether you are in the middle of an ordinary conversation.
with him. For example, you could talk up about hypnosis and
suddenly you turn and begin to talk about the necessity for checking
your brakes before you go down mountain roads, and very congeni-
tally go into extreme detail about it. If you then ask, "What were
you talking about?" he probably will remember. Since there's no con-
text, the probability that he thought just before the accident on
the foregoing will come out is really small. So you get more in.

Try this with your clients when you are doing official or medical
work. Deliver the set of instructions you want them to carry out
for homework and then immediately change the subject they will
have on a list of instructions. However, they will typically carry
them out. There won't be any interference from the conscious mind
when you do it this way. They won't remember the assignment, so
they won't be able to have any conscious resistance to carrying it out.

Men I've had clients apologize for a time the next day for the homework
assignment I had given them and then describe exactly how they
fulfilled it.

Fascination The really good feedback to know that you've gotten
the message across.

When you are doing off-duty work a. s. soon as the person
arouses from trance you can begin in the middle of a sentence to
comment about something that is completed unrelated to what
occurred before and during the trance. That is unconscious to him
that you would prefer not to talk about what just occurred and that it
need not be available to his conscious mind. Amnesia is as easy to
gain as are other "deep trance" phenomena and the other way to get it.

Most of the time I have trouble clamping muscle with my clients. Then
I started doing just one thing differently. I waited about fifteen
minutes before bringing up anything that happened in the trance. That's
the only thing I changed and amnesia started to occur.

Men I've found that if you say somebody that you will make a
decision by next Tuesday, the subject about I end—

Well, I wouldn't be there and I should presuppose the decision is
made. "And when we get together to continue the discussion next
Tuesday, I would like you to go ahead and indicate what you decided
in some way that is particularly interesting to me and change the
subject. If you look at the behavior that occurs and there won't be any
consciousness about what's going on. That's an advantage if there is
any conscious resistance to what you propose.
By the way, it seems that a way to convince the manbelieve that he's been in a trance. When he begins to talk, immediately engage his attention on something else and the latter demand that he describe all the events that occurred to prove to you that he wasn’t in a trance.

Alton Frinkson’s office was the Land of Clutter. There were four hundred porcelain objects in his office, so he butted his eye about what he talked about and what he directed your attention to. He always glanced the book which he could see the end of so couldn’t. He loved righting people out of a trance change the subject and then say: Now before you look at that which I would like you to make a guess about how much time has passed. Of course you never knew what time it was because Frinkson didn’t distort reality well.

That is usually unnecessary for people. If they can’t remember the last two hours, they become convinced they were in a trance.

Another way to get at this state by producing drowsiness. For example, if a person is highly asleep but visually, I may do an overlap induction with him and lend him a kind of a state of consciousness. When he wakes back to his normal state of consciousness, he will automatically be in a trance-like state experience. He will have no way to access the information because his consciousness is somewhat and not in the state experiences were practically nothing. He—the visual part of him—won’t know about that.

Any time you radically alter someone’s state of consciousness and then bring him back to his normal state nonverbally with shifting his mind bridges between these states he will tend to have amnesia for what occurred when his consciousness was altered. He has no way to get to the information in his normal state; the information is linked to another state of consciousness.

Research on learning has been done on mild forms of this phenomenon. It’s been discovered that you can store information while being to another state of consciousness, which will be more apt to remember the information, if you write it down. What you learn when you’re drinking coffee or writing in your consciousness in some other way on it be more apt to remember if you drink coffee again or at another consciousness in the same way.

You can use this to get amnesia. What you do want to assume is that you have transmitted the verbal changes to the person’s normal state of consciousness. It’s very important to build bridges between the automatic states. That’s the purpose of having you do explicit things. Before going to ensure that the change you
have made will transfer to the context in which it is needed.

Lynn: I don't know what I said. (He looks at the document and then at me.)

I don't know what I said. (He looks at the document and then at me.)

Lynn: I don't know. I don't remember. It's erased.

Did you write that when I asked her that question requesting information I was directed to put the box in your mind and to tell me what you thought was going on in her head. She followed so I was looking for some kind of reaction that allowed her to access the visual information, but not and to... and to... another way to get the information. So... so... she reported... she reported being somewhat confused. For what I said.

Do you remember what I said then? (He waves his arm down and to her left.)

Lynn: Yes, I said I was amnesic since you directed me to access visual information and not auditory.

Right. She can see the channel. She can... can you tell me how to access the appropriate channel? If I want an access to an inappropriate channel, she's not able to recall what I said. All I want her to be able to recall is to understand what I want her to do. If I direct her to look down, she'll look down, and to the left, I want her to be able to recall it. I want her to be able to recall, but to understand what I want her to do. So if I do not direct her into a channel other than the one where the information is stored, she will be amnesic.

Amnesia is traditionally thought of as one of the most difficult deep brain phenomena to get. If you understand access to channels and states of consciousness in the way that we have been describing them here, all you have to do is direct a person and you get amnesia.

Man: What about getting the amnesia to last longer?

It doesn't matter. And, in fact, it's good to get amnesia as quickly as possible once you've made some change or given some instruction. If a person doesn't consciously remember it can be easier for the new behavior to emerge without conscious interference. If the remember later on that's OK.

Sometimes I verbally suggest a dissociation between the person's conscious and unconscious processes in order to get amnesia. For example, I might say, "As you sit here and try to speak to me, the more you listen to me, the less you will understand with your conscious mind. The more you will understand..."
with your unconscious mind because it's your unconscious I am speaking of.

What could it mean to tell someone you aren't speaking to him but to his cars? The result is generally the same. Another variation is to say I am not speaking to you now, I am talking to her.

Earlier, I offered you another essay on amnesia; we ballyhoo before you bring someone out of a trance, you can give him instructions like: And your unconscious mind can sort through everything that has occurred here, so that you can let on know only those portions of what has occurred that would be useful for you to know, because it can be so delightful to find yourself using new choices.

and you don't know where they came from. Or "And we can remember to go get to remember any material best left in the unconscious level."

Recovering Personal History

Organizations known roughly as the law and also organizations that exist to protect people from being used, frequently hire experts in hypnosis to aid them in recovering information about past events. One of the things that people do exactly in altered states is relive experiences. In fact, most of the psychotherapists that have people relive past experiences use hypnosis as technology to get them to do so. Some psychotherapists use these hypnotherapeutic techniques much more effectively than any profession or hypnosis.

The easiest way to get someone who relives an experience to do the same thing you did when you practiced the technique of recovering memories. All you do is suggest to the first thing that you know about the event, have the person recall that detail, and then proceed from there. If you do this the person will have the same responses he had the first time.

Once I worked with a bus-assistant who told me he went onto a madman's state when he got on a plane. He said: "The worst experience I've ever had". I was curious about what happened so I had him relive that experience. First I had him walk up the ramp onto the airplane, sit down and put on his seat belt. I have the usual conversation with the stewardess about his coat and whether he wanted a drink. Then as the plane was taking off, I had him listen to the captain announcing how high they would be flying.

As soon as I went through that, his head dropped forward and his
ceased to respond to me. Then he started snoring. He didn’t go into a menial state on airplanes; he went to sleep. Each time I led him through the same progression, he fell asleep and I had to shout him. Wake up! Later on I discovered that if I just made the sound "up up and away!" and jiggled his chair a little bit, he’d arouse and ask, "Are we there yet?" If you want to know what happened in the past, you’ll find out from the people who have the experience fully enough.

A man who had lived in a mental institution came up to me in a workshop and told me about two young female clients of his. He had been dead drunk and raped when they were out; somewhere together. One of them remembered the event vividly and had given the police all the names and information. The other had completely repressed the event and didn’t even believe the story that the first one had told. The one who remembered the rape vividly was a psychological mess as a result, while the second one had to respond to it. She was the

In a that on like this, you need to see very carefully when there is any point to her knowing what happened. If there isn’t recovering the memory, it may only give her pain.

This well-meaning therapist was working too hard to get the woman who didn’t remember anything to remember the event in detail, so that she could feel all of the pain. He decided she had repressed all that unpleasantness and the whole event. However, repressing unpleasantness is an excellent choice in some situations. He placed a value judgment on it and I assumed that since it was repressed it would come out and be traumatic to her later on, so she might as well have the pain now and get it over with.

If you use hypnosis to lead people into awareness of unpleasant experiences, I think you should first make a choice about whether that is worthwhile. Many times we’re taught that reliving unpleasant experiences makes them less harmful, and that it helps to sort it all out so that we can live a better life. Academic psychology has learned that if a person’s set of experiences teaches one to have goals and go through the same experience again, it will only reinforce whatever one has learned. If what you learned from a particular situation reinforces what you learned from that situation, it will only reinforce your generalization and the limitations that result from that generalization.

Therapists like Virginia Satir and Milton Erickson all have people go back and relive events but they have people do it differently than
the event occurred the first time Sam saw himself, and seeing with new eyes, whatever that means, he had committed a crime. Something about the course of events convinced him that from that point on he would engage in criminal activities. He became convinced that he would always make the same mistake and so he did.

Erickson took him back into his personal history and gave him experience in which he became convinced that he would do things to engage in crime because he was a good at it. That was never actually occurred. However, if you ask that man today about that event, he will recall it far too well and it will be as real to him as anything that actually occurred.

Sometimes there is some meaningful purpose a taking of personal back through unpleasant memories. It might provide you with information so that you can catch a criminal and prevent him from committing a crime against someone else. Possibly information from that event may be needed for some other purpose.

A friend of mine worked with a couple who had been assaulted and they both had complete smears of what had happened. In fact, the only way they knew they had been assaulted was that they were both covered with bruises and lacerations. They were told that the lacerations were inflicted by some weapon, and that their money and their property were gone. The police kept insisting that they had been beaten and robbed. The man and the woman both said, "We don't know. We don't remember anything."

I did some hypnotherapy to get a man and discovered that the couple had not been attacked. They had gotten into a car accident. After the crash, someone pulled them out of the car and stole the car and their belongings. When I went through the experience with them to find out what had occurred, I chose to do it with only one of them, and to look at the other. One of the rooms, there was a need to both of them to suffer being the sex of a man, I decided it was best that the man suffer. However, I had him go through the experience in a different way to make the man's pain less for him. Instead of going through the experience in the way he had before, I had him watch himself go through it.

I took this precaution both because I wanted him to be able to do it
comfortably, and because he had been knocked unconscious by someone else or knocked out the first time through an experience if I have them repeat it in the same way they will get knocked out again.

A student of mine had been in an accident and I wanted to relieve the experience. A lot of people had tried to work with him to get him to do this. They would have him start out with the feeling of the steering wheel and the sound of the engine and then the visual experience of the trees and then a horn honking, and then he would pass on. They would have to do all kinds of things to wake him up and then they'd try again.

They could have anticipated that he'd pass out because in the accident he had passed out and got knocked out. If you relieve something and do it in exactly the same way, you get through the same experience in the way that you did the first time. If you get knocked out the first time you don't get knocked out when reliving it.

If somebody has been attacked or raped or been in a car wreck, reexperiencing the feelings they had then is not going to be useful. If someone is telling you about his heart attack, don't want him to relive it exactly the same way. "Oh, I had a heart attack last week. What happened?" That is the question you can ask somebody. If you do it well enough, you are going to give him another heart attack.

Many women who have been raped or attacked subsequently have trouble with memories not talking about having troubles with the man who attacked them but with their husbands and their loved ones. Sometimes they can even live in the house that they lived in or walk down a street without absolute terror. Those women are reliving the unpleasant experiences over and over again. You must have to suffer that way. If somebody was fairly attacked, that is enough, but if you have any more than that seems very unjust to me.

There is a procedure that allows you to separate out part of an experience so that it's possible to relive it in a new way. You have them begin the experience and then step outside of it so that they see themselves going through it. They hear what was going on at the time, but they watch themselves go through the events as if they were watching a movie. When they do this in this way, they don't have to have the feelings that they had when they were there. They can have feelings about the experience. The procedure is described in detail in Chapter II of "From Phobia to Personal Growth." We explain there what the phobia technique of the visual kinesiological association.

When you have people relieve unpleasant experiences, keep these
As a precaution against them reexperiencing the feelings, have them see themselves going through the experience. If you want to be really safe, have them watch themselves watching themselves through the experience as if they were in the projection box at a movie theatre. Watching themselves watching themselves. If you have them go through an event this way, when they remember it later on, they won't experience the terror. That's a real gift to give someone who has been beaten or brutalized somehow. If they go back through that event from the position of watching themselves watching themselves, it will diffuse the intensity of the feelings and prevent them from building any generalization that would make them have to feel those unpleasant feelings again.
Calibration

Next we'd like to spend some time teaching you what we call calibration exercises. Calibration refers to the process by which you tune yourselves to the nonverbal signals that indicate a particular state in a particular person. Throughout this workshop you have all been calibrating yourselves to recognize signs of altered states in another person. Some of these signs will be fairly universal while others will only be useful with a particular person.

In a way everything we're teaching you in this seminar can be summed up in three statements. To be an effective communicator you need to 1) know what outcome you want, 2) have the behavioral flexibility to vary what you are doing to get the outcome, and 3) have the sensory experience to know when you've got the response that you want.

Most of what we've taught you so far is designed to give you specific ways to vary your behavior in order to get the results you want. We suggest that you think of it in this way: the meaning of your outcome is the response you get. We use this as a guiding principle you will know that when the response you get is not the one you want and expect it is time to vary your behavior until you get it. We teach many specific ways to do this and when these don't work we suggest you try something else. If what you are doing is not working, then any other behavior has a better chance of getting the response you want.

If you don't have enough sensory experience to notice the response that you're getting, you won't have a way of knowing when you've
succeeded or failed. You see, not many people ask me if I ever work with the deaf and the blind. I tell them "Yes, always."

We use calibration exercises to increase your sensory acuity. You are able to notice minimal minimal movement responses will dramatically increase your ability to be an effective hypnotist. In particular, and an effective communicator in general.

When Frank, a friend of mine, was about eighteen years old, he was a very good Golden Gloves boxer. He was also supporting his family by working as a janitor in a state mental hospital. As he walked around the wards, he would shadow box just to stay in shape for boxing.

On one ward there was a catatonic who had been in the same position for two or three years. Every day the personnel stood him up at the end of his bed and placed him onto it. He had catheter tubes and feeding tubes and everything. Nobody had been able to make contact with him. One day Frank walked by and noticed shadow boxing as usual. He noticed that this guy responded to his boxing with little head movements. This was a major response for this guy. So Frank ran up to the nurses' station and pulled out the guy's tube. Sure enough, he had been a professional prizefighter before he became catatonic.

How would you make contact with a prizefighter? Any professional has to make certain motions or programs automatic, just as most of you have automated driving a car in which functions as an unconscious program. In the boxing ring there are so many things you have to do that you need to make most of what you do unconscious. Your conscious intention can be used to notice what's going on in the situation. My friend went back and started shadow boxing with this guy and he quickly came out of the catatonic altered state that he had been in for years.

Woman: Did he start boxing when Frank started shadow boxing?

Yes, of course. He didn't have a stroke because those were programs that he had practiced for years and years.

The main point of this is that my friend was able to notice the responses that he was getting. That made it possible for him to use his behavior to amplify them. If you don't notice the responses you are getting, everything else you are teaching won't be worthwhile.

Exercise 8

We want to start with a fairly easy calibration exercise to increase
your ability to make sensory discriminations. Pick up and ask your partner to think of someone he likes. As he does this, watch for small changes in his breathing, postural muscle tension, skin color, etc. If he asks your partner to think of someone he dislikes, again watch what changes occur. Have him go back and forth between thinking of the person he likes and the one he dislikes until you can clearly see the differences between his expressions.

Next, ask a series of comparative questions in order to test your calibration. Ask, "Which one is taller? I don't want him to tell you the answer. Your job is to watch his response and then tell him which one is taller."

Any comparative question will work for this. "Which one has the most recent hair? Which one has the darkest hair? Which one is heavier? Which one has a better body? Which one makes more money?"

When you ask a question, your partner will go inside to process the question and get an answer. Hurry! First consider the person he likes, then consider the person he dislikes, and finally think of the person who is the answer to the question. So you may really see some back and forth in his responses, and then you will see the response that answers the question. The answer will be the response you see just before he turns back and looks at you or nods his head to indicate that he has determined the answer intuitively.

When you have guessed correctly four times in a row, switch roles with your partner. Take about five minutes each.

* * * * *

As I went around the room, I noticed that most of you were doing very well. In fact, let some of you this was too easy. This will vary considerably from person to person because some people are much more expressive than others. If you found your task too easy, there are several things you can do to make this something you can learn from.

One thing you can do is to verify the information that you are receiving. It's easy for you to do so by watching for differences on the basis of tone of voice. Use a microphone or something else to cover your partner's face. See if you can make the same statement by watching changes in his chest or his hands or some other part of his body.

Another thing you can do is to ask about more neutral subjects.
"Think about a chair that you have in your home. Now think about a chair that you have in your office. This will also make the task a little easier. Another way is to find someone with similarly less expressive responses, who is generally less expressive. His responses will be less obvious.

On the other hand, if your partner or you don't notice any differences in your reactions to thinking about the two people, you can do something to make the task easier. Ask him to think of the most annoying person he has ever met in his life. It helps if you do this with a congruent tone of voice. The task is to think of the person whom he loves most dearly in the whole world. This will exaggerate the differences between his responses and make it easier for you to detect them. You could also find someone who is more expressive.

The purpose of this is to do whatever is necessary in order to make the task difficult enough so that it's just beyond what your capabilities were in the past. If you do this, you will learn the most, and increase your sensitivity most quickly.

Exercise 9

Next we want you to do another calibration exercise to determine the noverbal signals that go with agreement and disagreement. Pair up again and ask mundane questions conversely: "Your name is Bob? Were you born in Cal? Are you married? Do you have a car?" Ask your partner yes-no questions, and pay attention to his nonverbal responses. Does he give you a "yes" or a "no"? You learn what constitutes a "yes" response nonverbally by unifying what distinguishes the nonverbal responses that accompany "yes" from the ones that accompany "no."

Some people will spontaneously and consistently tense their jaw muscles for "no" and relax them for "yes." Some people will turn their head further for "no" and redder for "yes." Others will turn their head forward when they say "yes" and back when they say "no." There are lots of idiosyncratic responses that you can notice which are already paired with agreement or disagreement.

When you can distinguish "yes" from "no" nonverbally, ask your partner not to answer your questions. Alter each question observe the nonverbal response and tell your partner whether the answer is "yes" or "no." When you have guessed correctly four times in a row, switch roles with your partner.
Some of you may recognize what I just did as a conversational way to do what you did earlier in this workshop when you set up yes/no signals in trance. Being able to do it conversationally allows you to use the information in board meetings and in many other contexts where it's inappropriate to induce a trance but you want feedback from other people.

If you are a salesperson and have calibrated for "yes" and "no," you can know immediately when the potential buyer agrees or disagrees with what you say even if the person says nothing. This means you know what selling points to emphasize and hold on. You also know what points to drop or what objections you may need to satisfy before you can make a sale.

If you are making a proposal to a board of directors, calibration to "yes" and "no" can let you know exactly when to have the proposal voted on. You say to the group, "Now I don't know if this proposal already makes sense as a beneficial plan for this organization. Then you pause and watch to find out if most of the members give you a "yes" response. If you get yeses, you bring the proposal to an immediate vote. If you get noes, you continue to discuss the proposal until you find ways to get the agreement of the entire group.

Exercise 10

I would like to give you another calibration exercise to do this evening. Carry on a normal conversation with someone who is not a salesperson. As you are talking, say something about him that you know is not true, and notice what his responses are. A little later, say something about him that you know has to be true. It doesn't matter how mundane your comments are, notice how he responds and if his responses are different from the first ones. Go back and forth three or four times until you can discern the difference between the way he responds to statements about himself that are true and statements that are inaccurate.

I recommend that what you say about him not be derogatory. Say something negative that you know he doesn't think is true. That way, he won't get mad at you and you won't have to justify what you say. You can start by making yourself with the experience of making this calibration. You don't even need to tell him what you are doing, and you don't even have to do anything with the information. Just notice if there is a difference.

The more you do to increase your sensory experience, the more often
you will notice the nonverbal input you are getting from other people that can make a big difference in your communication.

Crystal Ball Gazing Exercise

Now I want half of you to go ouit of this room and have a coffee break and something. Stay in the other half for a few minutes the people who stay here are going to get you and do something with you.

For those of you remaining I am going to have you learn to become "psychic." I am going to have you all do some crystal ball gazing or if you prefer to read with a point of this exercise is that it is an excellent way to further develop your ability to perceive mental nonverbal cues. Being able to do this makes all the difference when you are doing hypnosis and you need systems and ways to develop such perceptual skills.

In a few moments you are going to find one of the people who are now taking a break, and do either crystal ball gazing or palm reading. You will actually be using the kind of subliminal visual or tactile feedback from the other person that you have been using in the last several calibration exercises. Using your newfound psychic abilities you are going to tell him something about his own personal history that you have no way of knowing. You will surprise yourself as well as him.

Choose someone you don't know, for a partner, so you won't be able to draw upon stories and unconscious data that you may about that person from the past. I want you to demonstrate to yourself satisfaction on that you can do this without prior knowledge. Your unconscious mind knows a lot about your conscious mind and needs to be convinced of it.

When you first pair up with this person that you don't know convivially ask a few mundane questions to get acquainted. Use this time to build up, to yes and no agreement and disagree next.

Assume you have done that you are taking a crystal ball gazing. If you can't get a prompt response or if the person seems awkward to you, you can say, "I think this is a ridiculous exercise but right and Richard are asking me to do it. I've never done that following their instructions so I'm going to try it. Would you be willing to cooperate?"

Then you say, "I'm going to read this crystal ball and tell you something significant about your past experience. As you say this you cup your hands in front of you and stare at your hand, if they contain something. Your partner will probably look at your hands too.

As with any exercise, the first thing you need to do is to get rapport.
An excellent way to get rapport is to move the crystal ball that’s not there up and down slightly as your partner breathes in and out. At this point you’ve already done two things with the crystal ball: You’ve established rapport by pacing the breathing, and you’ve vested your partner’s conscious attention on something that’s not there. That’s always a good way to get someone in an altered state.

Now you begin doing something like the following: "As I look into this crystal ball, I see the masks swirling, and as they swirl, it looks like a figure emerging—a very important figure from your past." Then you pause and ask, "Have you got your partner’s attention focused on the crystal ball, and has he had time to identify someone important from the past?" So far, what you’re doing is a process instruction; you are giving no specifics.

Then you say, "It looks like a man."

You want your partner to imagine seeing someone or something from your partner that he agrees or disagrees. If you get some negative clues and the word “no,” your partner has conclusively unconsciously had already selected a woman, then you say, "No, it’s a woman! The facts are clear now!"

Many people will actually shake their heads slightly and indicate, very obviously to you, whether or not you’re following the process. All you need to do is give your partner time to select a person or experience from his past and then make statements about that person and watch the responses to find out if you’re correct or not. If you’re not, you can very cogently shift what you’re reporting so that what you actually see in the crystal ball.

If you play a game with your partner, you place a pea under one of two shells and ask your partner to guess which one it is under. We’ll assume you have to ask to know the answer.

**Woman:** One question.

**Man:** Sure. You say, "Is it this one?" If the answer is "yes," you know it’s under the other one.

**Woman:** If I have two shells and one pea, how many questions do you have to ask to know the answer?

**Man:** Two.

**Woman:** Right. You only need two, because you can think the problem you are going to solve is "It’s under one of these two." When you get the answer to that question, your second question is, "Which shell is left of the remaining two? It’s under?" If you have eight shells, you need three questions, and so on.

This kind of guessing strategy is very effective for what you are going...
to do. You can always divide the world into exclusive binary classes.

"He's a man. He's a woman. He's not a man. He's not a woman. He's older than you. He's younger than you. He's close to you. He's not very close to you. He wants to be close to you. He doesn't want to be close to you." Language allows you to make these absolutely artificial distinctions and divide the world into binary choices in the harshest of ways.

Woman: Do you feel the person both options?

You start by feeding one possibility, "It looks like a man." You then wait for the response. If your partner agrees, what you say, he might have already selected a man, in which case what you said was congruent with his experience. Alternatively, the man may have made a choice that is consistent with his preferences. When you proposed a man, he may have considered it and accepted it. Or he could have chosen a woman, but when you wanted to make a subsistence level, founding, and acceptable.

The other class of responses your partner might have is to find what you say not acceptable, in which case you simply change. Oh no, he must have cleared away now and I can see that he's a woman.

The whole point of this exercise is for you to give yourself an opportunity to notice that you can use a persons' unconscious gestures to guide you to a description of an experience in that person's life history that you don't know anything about. In his perception of the process, you will have a mellow gotten information that you couldn't have gotten in normal ways and it will seem 'psyche'.

As soon as you have calibrated to your partner, you can begin with the general category of "an important person." Everybody has an important person, some people have their life so that's a good way to get started. Then you can use binary categories what rest are additional binary categories you can use.

Woman: Short, tall?

Man: Happy, unhappy.

Sure. These are all pseudo-categories, but they are categories everybody accepts with all the time. Do worried about you not concerned about you. It might be daytime. I want you each to have at least six binary choices such as these before you begin.

At the end of using these binary categories, you can proceed using Eriksonian patterns by doing a process or just. You will do the whole thing, right. Eriksonian patterns. There are plenty of "psychics" who are able to do just that. You could say. And that event from
Your past contains some information so revealing that you hadn't realized was there. Because the meaning which that event has for you now may be different than the meaning you drew from it at the time. So that as your conscious mind makes sense out of your past in a new way, it does not mean that allows your conscious mind to appreciate that understanding a lot of a little. Your unconscious mind can apply that new understanding in a meaningful and surprisingly delightful way to some experience that will occur with whom you forty-eight hours.

On the one hand, your consciousness and your unconscious mind can share the same basic feedback system to guide what you may. Make sure that you stay out of context.

After going through an experience like this with you, it will take a relatively sophisticated conscious mind to know what you actually said. His internal experience projected into the crystal ball will be so rich and complexly thought that he may mistakenly think that you specified the internal experience that he actually created internally. You mentioned some appropriate variable, and he filled in the specifics typically at the end of the term unless you've gone some time really quite because I will say, "How did you know those things?" And of course the answer is you didn't.

Women You are not getting verbal feedback from them at any time.

No. The possible this exercise is for you to learn to trust your ability to see nonverbal signals and to be those to guide when you say. Using the happy category approach you will get more effective by allowing the yes or signals down the bar. When using the Ericksonian approach you will get completely general, but still get the nonverbal feedback that you will and when the person following you if you are not particularly powerful involuntary responses to your goals in then you know to emphasize nonverbal ones, what general area you still have no idea what his experience is but in long as you have rapport the person will be perfectly capable of filling in much detail for himself and making it a very meaningful experience.

Crystal ball gazing is designed to refine your ability to make useful
I have no objections to notions of ESP and other psychic phenomena. At the moment the word "psychic" in the psychological realm has about the same meaning that the word "visible" has in the medical world; it's a term for things that are powerful somehow but we don't understand what they are or how they work. Some psychics certainly do the readings in the way I described the exercise.

My hope is that there are hundreds of information-passing channels between human beings which are outside of our recognized five senses and which I don't yet know anything about. I don't know I do know that I now see and hear and touch and feel things that I would have considered as psychic phenomena a few years ago.

I would be delighted if I could discover extra channels. One of my programs for discovering whether there are other such channels is first to refine my sensory channels as much as I can and then model people who can do psychic phenomena. If I am getting the maximum amount of information that I can out of the so-called recognized channels and I am getting other information as well, then I've got something that I might be other channels.

Go find someone else to try this exercise with and find out how accurate you can be using just nonverbal feedback. Take about ten minutes.

* * * * *

How did you do?

Woman: I made a cat take at the beginning. My partner got right into it. His head was starting to go down, as the crystal ball I said the person was there and his head jerked back up and he said, "I see a man.

How did you respond to that?

Woman: I said, "Oh yes, I see now it is a man out there.

OK, good. Calling something a "response" instead of an "outcome" or a "reaction" is an unnecessary judgment on the part of your
conscious mind. If it's useful for you to set your own limits for how good you want to be at doing these kinds of things in order to motivate yourself to become increasingly more adept I respect that. Do remember however that what may seem like a mistake to you, may be totally unrecognizable as such to the other person. You know what steps you are planning to go through. If for some reason you don't carry out that plan, it may be apparent to other people. I recommend confidently utilizing whatever extra pieces of information they give you as you go along. Of course you see, a man, and examine carefully the expression on his face.

Woman: Your partner may be testing you to find out if this person is going to be flexible and allow me to do what I want today? Shall I be an opportunity to establish rapport.

Exactly. Erickson talks about democratic needs that particular people have when going into offered slots. It's possible that no matter what you propose, they have a polarity response to the first thing you say. Whatever their response is, you'll know then where you want to go.

Ann: I found it difficult to do this when I started thinking about it, and I started to go into the state that I go into to get psychic information.

Right. I thought that might happen.

Ann: Telling the other person I'm going to do crystal ball gazing, immediately put me into that state. When I do psychic readings, I close my eyes and get images on the inside. So I keep my eyes open to make this different. Even with my eyes open, it was difficult to stay out of the state where I receive that information and just stay with the binary choices.

Right. Let me say several things in response to that. You have the ability to go to a special state in which you either have access to channels of communication I don't know about yet. Or if you have a really fine sensitivity to minimal cues so that you don't have to use the binary method. Whatever it is is not important for me at this moment. You already have a well-developed strategy which you can use in order to get the same kinds of information that you can get using this step by step model of binary choices.

The question is it worthwhile for you to add to your repertoire another way of doing it independently of the special state you've learned to use effectively for yourself? If you are interested in that then before you engage in activities like crystal ball gazing, palmistry
or anything else we do that's associated with the special skill you've already developed you can reframe internally to make sure that your special state and all the skills connected with it are kept specially protected separated from your learning a whole new way of getting information. If you do this then you won't have the interference of constantly sliding into that special state.

It may turn out that the programs for reading a person may be the same in both states. I don't know. The point is in order to protect the special skill you've already developed and to add a new way of approaching the same subject matter to your repertoire. I think it would be useful for you to dissociate one from the other naturally. Spend some time and energy if you are interested in developing another way of doing something you already do well. You will then have two ways to proceed and you can exercise more choice.
VIII

Self-Hypnosis

This afternoon we'd like to give you two methods of self induction and then a very elegant method of utilizing self hypnosis. These methods can be useful to you personally as well as if you work with clients. If you instruct your clients in self hypnosis you can then have them put themselves in altered states in your office. All you will need to do is utilize those trances. You can have your clients practice entering altered states at home and when they come back have them access these trance states by asking them to recount in detail what they did. You say, "Now tell me in detail which of the ways that you tried secured the deepest trance?" They'll say, "Well, this one's pretty good and they will begin to go back into a trance as they describe what happened. You will essentially be accessing a previous trance.

The first self induction method I want to describe is Betty Erickson's technique. Betty is Milton's wife and she is extremely sophisticated in putting herself into various altered states. She can jump in and out of many different states very quickly. The technique that she developed presupposes representational systems. Erickson, by the way, is the only person other than us who had an explicit understanding of representational systems. He knew that there are three major ones, and that there are predicates which identify them.

Betty uses representational systems in this induction. She sits herself in a comfortable place and finds something that's easy to look at. I would probably choose some place where the light is reflecting such as some of the cut glass that is hanging from that chandelier.
my gaze on that and then I say three sentences to myself about my visual experience. I see the light shining on the various faces of the cut glass. I see the movement of somebody's arm. I see that somebody just looked up at the chandelier.

Now I switch to auditory and I make three statements about that part of my experience. I hear the sound of the ventilation system. I hear the sound of paper being rustled as people are making notes. I hear the sound of somebody clearing her throat.

Then I make three statements about my kinesthetic experience. I can feel where the soles of my feet are making solid contact with the platform. I can feel the weight of my jacket as it lies across my shoulders. I can feel the warmth where my fingers are interlaced as I stand here. I've made three statements about my ongoing visual experience. Three about my auditory experience. Three about my kinesthetic experience.

Then maintaining the same position and the same direction of gaze, I recite through each sensory channel making two statements for each. I pick out two additional visual and tactile and kinesthetic parts of my experience. Then I recite through the three channels again picking out one of each. Typically, even for beginners, about the time you get halfway through the cycle of two sentences for each system, your eyes start to get drowsy and you get tunnel vision. If your eyes get drowsy, you just allow them to close and substitute internal visualization for the external. You can substitute external experience for auditory and kinesthetic statements.

Man: Do you say the statements out loud when you are doing it for yourself?

It doesn't matter. Use whichever is easiest for you. Many of you will find that after you've done this half a dozen or so times all you have to do is say, 'Well, I think I'll do that induction,' and you're there. All I have to do is look over there at the cut glass and I get tunnel vision with this one of the indicators that I'm going into a more appropriate trance.

Woman: Do you have to do it in that sequence, visual, auditory, then kinesthetic?

No. If you happen to know your own preferred sequence, use that to pace yourself. If you tend to go visual, kinesthetic, and then auditory, then use that sequence. That will make it more powerful for you, but it will also work the other way.
Woman: You don't use the same sentences each time you cycle through do you?

Use different ones each time consistent with what you are experiencing at the moment. Now that you are setting up a biofeedback loop, the way you are representing the experiences you are having visually and verbally is kinesthetically. One of the essential characteristics of all good hypnotic or altered states work is that particular loop. This is very similar to the 5-4-3-2-1 exercise that we discussed earlier and it is the first phase of the Betty Erickson technique.

In the next phase I first sense which hand and arm feels lighter. Then I give suggestions to myself by saying that the hand that feels lighter will continue to feel lighter and will begin to feel up with honest unconscious movement, feeling attracted toward my face, so that when it makes contact with my face I will sink into a deep trance.

The second self-hypnosis method is similar to the first but you use mental representation instead of external representation. You sit down in a comfortable place and make an internal visual image of what you would look like if you were standing five feet in front of yourself looking at yourself. If you have any trouble constructing such an image, you already know a pattern which will assist you in doing that—overlap. Begin with the first sensation of your breathing or the sound of your breathing and overlap to see your chest rising and falling. Continue to develop and stabilize that image of you until you can see it in greater detail. Eventually you will be able to see the rise and fall of your chest which will be correlated with the kinesthetic sensations of your chest rising and falling as you breathe.

Continuing to see that image of you and allowing your attention to shift to your awareness of the very tip of your head and kinesthetically sense temperature, tension, moisture pressure, etc.—any dysfunction you are able to make kinesthetically. You work your way slowly down through your body sensing each part of your body. As you look at that visual image of yourself from the outside, you are sensing what's going on in your body kinesthetically.

Next you add audiotory representation. As you see the image and sense your body kinesthetically, you describe your experience to your self mentally: "I feel a tension on my right eyebrow and I sense it begins to go away." All these systems are representing the same information. You are seeing, feeling, and hearing what your actual experience is at that moment.
After you've gone all the way through your body in this way, then you can add the same piece of the end that I gave you for the other method. As you sense which hand and arm feels lighter, you see that hand and arm in the image beginning to lift up, feeling attracted toward your face. Then you describe it and fondly, "My left hand is beginning to lift with honest, unconscious movements." Even if you don't know what honest, unconscious movements are, your unconscious does leave that to her. "My hand will continue to feel lighter and be attracted to my face. When it touches my face I'll sink into a nice deep trance." You can say these things to yourself either sub-vocally or out loud, if that is more convenient. If you say this out loud, shut the door on people, you will think you are very weird.

Man: I have found it easier to get my hand up if I see a long handle pulling up.

Or you can use a helium balloon. There are lots of extra things you can add to this. Use whatever else you can incorporate into your images and feelings and words that will help you accomplish each step. I'm giving you the basics. There are lots of artistic ways of doing it.

Man: If I'm using the internal image of myself out there and I feel my left hand lighter than my right do I see that as an inner image or the other way?

Try it both ways and find out which is more effective for you.

Man: What is the purpose of having your hand touch your face?

The exact task that you pick to do is arbitrary. Most people report that their hand and mind lift and when it touched their face they felt a sudden, radical change, and that they had amnesia after that point.

Before you begin either one of these exercises, and any time in the future when you decide to do self-hypnosis or meditation, give your unconscious an instruction about how long to keep you there and when to arouse you. You might say to yourself before you begin either one of these exercises, "I would like you, my unconscious, to arouse me in fifteen minutes, allowing me to feel refreshed and renewed by this experience." Your body is an exquisite time clock. If you measure the time it takes a person to come back out of trance it usually will be a quarter minute of the time they had specified. The worst that would ever happen, even if you forgot that instruction, is that you might go into a nice deep physiological sleep and wake refreshed several hours later.

Try both methods until you discover which is most effective for you. For the first half-dozen times, don't attempt any specific change work.
other than just relaxing and refreshing and renewing yourself. Wait until you have full confidence about your ability to get in and out. In other words, wait until you know that you can get yourself into a deep trance and that your unconscious will arouse you after the appropriate length of time.

As you practice these methods, you will develop confidence about being able to get in and out. You will also notice that the procedure is beginning to streamline. Instead of deliberately going through the whole sequence when you sit down to do it, you will begin to go into a trance immediately. At that point, self-hypnosis becomes available to you as a really nice tool for your own self-evolution.

To use self-hypnosis for your own development, give your unconscious an entire set of instructions before going into a trance. First, decide what you want of your experience and make the best use of it. Ask your unconscious to review with you those memories, images, and feelings that occur when you did something particularly creatively and effectively. Ask that when your unconscious has finished making this review, all systems extract from the review those elements of your performance which are distinctive and to have them naturally and spontaneously occur more frequently in your everyday behavior in appropriate contexts.

Suppose you are about to make a sales presentation to a board of directors in a corporation, and you want to make the very best presentation you can. Before you drop into the trance, at the time you state how long you want to stay down, you might say, “When I get into a deep trance this time, I would like you to come in and review with me those times when I have been most dynamic, effective, and creative in making sales presentations.”

If you want to be well behaved in family therapy, you ask to review the five times you were most creative, etc. in doing family therapy. If you want more general self-evolution, you can say, “Review the five times in my life when I behaved most gracefully, most assertively, most creatively.” You ask for a review of the best representative of whatever it is that you would like to be effective at. Then you drop into trance and allow that to occur. If you do this, you will discover yourself changing, you will indeed evolve yourself.

You can also ask for a come-out output of what you went through in trance, but I recommend that you do it. I recommend that you simply get in the habit of trusting your unconscious processes. You will
discover new patterns of your behavior or old patterns which are occurring more frequently in the appropriate context. When that happens, you can use your own behavior as examples from which you can then come to a conscious and deliberate observation of what changes you have made. It's more efficient to go through unconscious changes to behavior and then to a conscious reorganization of it than to try to begin with a conscious reorganization of which you attempt to apply to behavior. Do yourself favors and do it the easy way.

Bob: What if you want to do something that you have never done before?

If you don't know that you've ever succeeded with a particular behavior, then use the Now Behavior Generator that we taught you in the beginning. Think of someone else who does this behavior very well. Pick yourself a really good model—somebody whom you really respect and admire—who does this behavior particularly elegantly and effectively. Then take a version of the same instructions. Ask yourself: What did you do? Review all the actual stored images, sounds, and feelings of the person doing that particular behavior. Do this in three phases. In the first phase, you just see and hear what is going on. Watch and listen to the person do what you want to learn to do. In the second phase, you ask your unconscious mind to substitute your image and your voice for the other person. So the second time you run the movie, you will see yourself doing the things that you observed and heard in the other person doing. In the third phase, you step into the movie and experience it from the inside, feeling yourself do the behavior as well as seeing and hearing from that new point of view.

For instance, I taught the Milton Erickson course a lot of hours watching and listening to his behavior. I gave myself that instruction before I went to classes. Pick out the times when he has responded in agreement with clients when I have been present. What specifically does he do? The first time around, I would see and hear him do whatever he did. The second time around, I would put myself in his position and see and hear myself doing the same thing he did. In order to actually get that into my behavior—which is where I want to have to step into the movie myself and feel the muscle movements and feelings that I would have if I were actually doing it.

The third step is doing something that you never did before. After you have finished this third step, you ask your unconsciousness to have this behavior naturally.
and spontaneously begin to occur more frequently in your behavior in the appropriate contexts. This works very very well as a self-programming device.

Woah! Are you doing that as instruction to your unconscious before you go into a trance?

Yes. It’s too complicated to do for yourself inside the trance. And I suggest that you start with small behaviors. For example, “I want to learn to smile when I want to get a certain response.” Then take a bigger and bigger chunks of behavior.

I’ve given you a step-by-step process for inducig and using altered states for yourself. If you find these instruction on tedious let me reassure you that after you’ve practiced them, they will stream into your mind quickly and it will take only a matter of sixty seconds or so to alter your consciousness. You will be able to do it between test ones or during short breaks.

Declarative

Harry, would you talk about how to distort your perceptions of time? How would you use hypnosis to speed up or slow down your perceptions of time?

How I would do that would depend upon whether I was going to do it to myself or to someone else. With myself I would instruct my unconscious to find lots of experiences that have the factor of common changing the speed of my perceptions. For example you know what happens when you are zipping down the freeway and then exit from an off ramp into congested traffic and seem to be going zero miles an hour. Or when you’re really enjoying something true seems to fly by and times seems like moments.

These are examples of changes in your perception of time, which are indications that such changes are possible. I would ask my unconscious to find every example that I can think of and to put me in those experiences. The only common thread that goes through all of those experiences is having control over time and the speed of reality.

While my unconscious was doing that, I would ask it to create some sort of control knob for me, so that I could speed things up or slow them down. I would set it up so that after I went through twenty experiences, my eyes would open. I would still be in a trance and I would be able to turn the knob one way to speed things up and turn it the other way to slow them down.

That’s how I would do it. I know that time distortion exist in
my normal experience already so that's where I would find it. Then I could make time an opportunity to me and start on. I could make
the time slow enough so that I could respond easily, and then adjust the
speed in between serves. After each serve I'd go back and entertain
Was it fast or slow that I was? and adjust the tab accordingly.
Harry. Is there a way that I could speed up learning things like
hypnosis?
My guess is that you should be able to tell me the names of that
question. I can give you an example of how to do it, but in more
interested in your knowing how to do it yourself. You know what is
that you want. So what are the parameters you are working with? If
you want to speed up your perceptions, find some examples of having
done it and then give yourself some control over the process. You
know that you've learned things that you know are not to be
aggrate them. You know you have a standard speed. So how can you speed that
up.
Harry. By going to the context in which I would do that normally
Sure. But the factor that is really going to allow you to learn more
quickly is the presence of me not me. All you have to do is create two
months is that enough. In other words do what's called "pseudo
orientation in time". Put yourself into a trance and present to yourself
into the future. Tell yourself that at the end of being tomorrow it is two
months from now. Then, in trance, relive fully all the time between now
and then create all the necessary facts for it to be two months from
now. You can make up all the clients you worked with and all the
things you did, you can make up every thing that happened between
then and now. Create in detail all the history that you need in order to
have at ready learned lots about NLT and hypnosis.
Whenever you want anything, all you have to do is think of where it
would happen anyway and then make that up. Hypnosis is a way of
making a reality. If you know that something you want will happen at
a specific reality then you realize that creates a place to create what you want. If it
doesn't happen in any reality that you know of, then create a reality in
which it would happen.
Woman, is it possible to create an overload of other reality?
Yes. It's called psychosis. When you alternate realities you must
do so as a lawyer would. You must make sure that when you build
realities they build ones that are thorough and complete. You must
make sure that they will accomplish what you want and you must
make sure that there is a doorway out of them. If you create sloppy
real ies and live in them then you will respond in a sloppy way and that will make you a junky person.

There is a book written by a well-known hypnotist that gives people inducements to read aloud to each other. There are programs in those inducements that make people really junky. People who read them will install strategies in each other which will not be beneficial for their overall functioning. To me that's foolish, and it's a kind of foolishness that I call indulgence. It's important not to indulge in it, not to indulge in about using

hypnosis. When you build a reality, build one that will work and build a completely and thoroughly one that will get exactly what you need. You don't want to just build a crazy reality and go live in it because you have no idea how you will respond to it. You may respond in it with euphoria. You want to make sure that you build one that is going to work well for you.

Most of the hypnotic reality that people have built is junky. You should never indulge yourself and live in the reality that you create with your mind. The reality that you experience is what the reality is. In the world, we have been taught that reality is a reality that we can control and shape, but it's not. So the reality that we create with our mind is not useful. The reality that we build is junky and not useful.

Eckhart Tolle's criteria of usefulness were not all his beliefs to get married, get a job, have children, and send him presents. Those are the main criteria. People send presents, but I never got anything I wanted, except once. I'm not going to change everybody so that they get married and so on. Eckhart did because he believed that you must do those things.

I do think that you've got to be thorough when you build alternative realities or when you build a new reality. For instance, I think the reality that humanity has in psychology has built is incredibly indulgence and not useful. That kind of indulgence is dangerous. Sometimes I've had to talk to some humanistic psychology conference and I find being there more terrifying than being in a criminal institution. The ethics that humans have are at least conducive to their own survival. Many of the programs and kinds of realities that people are installing on each other at humanistic psychology conferences are not even conducive to their own survival. If anything, they are detrimental. Those realities have a tendency to put people in situations of danger where they might actually get hurt. It may never happen, but it could. People don't usually consider the premises of what they do, and it's not just
Womac: What kind of realities do psychologists create that are destructive?

For example, "To be a good person is to accept me as I am."

Me: I'm really mad. He's walking out on me tonight and I say, "Well, I really feel good that you can express your feelings towards me." That kind of response is very helpful to the fabric of most humanistic psychology. That is not a helpful response in any way. It does not help either of the two humans in any way. Someone who uses that particular kind of response will end up becoming involved in a relationship and have good pleasant feelings more and more often. There's a general outcome of these particular kinds of response. Just look at the people who are constantly cultiving this kind of response. This is the way you cultivate it for yourself.

There was a guy at the college I taught at who was a humanistic psychologist. He dressed up as a hero to cows, because he's only a human being and his whole world is built upon those kinds of responses. He meta-commented about a trolley. He is also depressed and socially isolated. It is no surprise to me because his responses are cult responses. People are always responding about people. He doesn't respond to people. He can think about a trolley, a string of people, and you can figure out some kind of reality he believes that a meta-comment is going to respond.

People often create realities of pick outcomes that are worth having. That's all it takes. The student was a student who had had a child who had died and he said, "For me to carry on a conversation with myself, I need to have a book." It takes two people to have an existence. Since conversations are for two people to talk to each other, the idea is that talking to oneself is stupid. So he just stopped having internal dialogues. When he stopped, he lost the ability to do certain things that he had used. Internal dialogues for little things like the ability to plan. All he could do was see pictures and have feelings. He couldn't ask himself questions like, "What would I like to do today?" He couldn't consider the overall impact of that change before he made it.

Clients often come in asking for things that would make them happy. Sometimes I'd say to someone, "I'm afraid that's going to take a while. That's what's for you to go back and give them something concrete." The client of mine came in saying he didn't want to be able to feel
anything. He told me that everything he had left for years had been terrible and had hurt him year after year. He didn’t want to have to feel things any more. So I hypnotized him and hypnotically removed him to a silent experience. Of course, he lost his sense of balance and couldn’t stand up. Then I brought him back out of trance still without any feeling and asked if he would like to come back next week. He said, “Please do something.” I said, “Alright, now we’ll do it my way.”

When you do self-hypnosis, consider the outcome you want to be very careful. Play the counter-example game and ask yourself if there is any way in which your outcome could be harmful and then see what information you need to improve your outcome. In both the examples I just gave you the person was trying to improve his life by limiting himself. Giving yourself a little bit more is often rarely a way to solve all of your problems. A guiding principle is to always add to your abilities and add to your choices.
Questions

Man Would it be OK to give you a case description and get suggestions from you?

Well it would be OK. I don't know if I will be able to say anything about it. A lot of times people describe a case to me, but since I don't have the person in front of me, I don't know what to do. Most of our procedures are based on moment-to-moment sensory feedback and that doesn't exist in a verbal description. But I'm certainly willing to take a shot at it.

Man There is a nineteen-year old young man whom I saw on a last week, and I will see again tomorrow.

He can't relate to a response from you. The first step is for you to use the phone or e-mail yourself. OK what about him?

Man He told me that he was married and working full time for four years.

Man What is the problem? Do you suppose he's keeping him at what?

Man Several years ago he became very preoccupied with his nose and—

Do you have any idea how this occurred?

Man Yes He developed acne on both sides of his nose and so he started wearing a surgical mask to cover it up.

Does he still have acne on his nose?

Man No When he came to see me, I was the last time I'd left the house in twenty years.

He's a courageous young man.

Man He was totally housebound and convinced that his nose is the most deformed nose in existence.
Well, I'll give you an amusing approach you can try. I can't guarantee you that this will work, but it's something I have done

If you have a secretary, get her to type up a short article on the positive relationship between maternal support and sexual attraction. Get her to use a selective typewriter that has one of those typefaces that look like a magazine. Take this article and make Xerox copies of it and put the name of some prominent journal or magazine on it. Then leave the article in the waiting room. When you come out and sit down, have your secretary watch him until he sees the article. The minute he sees it, pick up and run him out and take away his chart.

I had a guy who won a splint on his nose when he went nuts. The tape went all the way around his face. I covered his cheeks and his nose because he was very concerned about acne.

I typed up an article about the relationship he went hand in hand with a lot of people. He would lead to severe acne and sexual impotence and homosexuality and just about everything I left the article in my waiting room and let him read just enough to start getting interested, and then I had my secretary take it away. When he came in to talk to me, he demanded to see the article. I told him there was no such thing. Finally, I opened the door, went into the waiting room, and I had the article away from him. I handed him an article about breast feeding babies, I gave it to him, and told him that I had talked to a nurse about breast feeding. Then I said that I looked at it very suspiciously. Probably now he'll never eat one of those splints again even if he breaks his nose.

You have to create a context in which the response you want will occur naturally. You also need to use hypnosis or metaphor to talk about the responses he wants to have because it only does he need to be able to go out in public, he needs to go out in public with a sense of purpose. One of the things was that the husband to go out in public with his surgeon mask on and go into places where he will meet people whom he will never see again. Have him pick a woman whom he loves and really repulse his nose and find out if he can go over and flash the surgical mask at her and make her throw up. The odds are you won't be able to get him to actually do that because it will be too frightening. But you can talk about it and get him to laugh about the idea. You are catching his response of humor and then begin to talk about going out in public. You can use that as a tool to begin to
associate a sense of humor about the ridiculousness of his nose with going on. Rather than feel sorry, I tried to make him feel that it was ok. I told him about the existing responses that might try for a meaningful one.

I'll tell you something else you can do. We did this one too. I pretended we did it with a twenty-two-year-old woman who wore very unusual clothes. She wore very baggy clothes. She was thin at all, but she believed that if people saw her body, they would find her handsome. So she wore dark clothes to cover up her body.

I had a bunch of guys from downtown to help me carry this one out. I got guy with a white shirt and no shoes on. You know the type. They had big muscles, and tattoos, and everything. I had them come into my office right before her appointment and sit there reading magazines. When she walked in, they turned around and laughed at her and said, "Those are the worst clothes I've ever seen." And there she was, dressed in a totally baggy way. When she came into my office, she was totally freaked out. I said, "What's wrong?" and she said, "Oh, those guys laughed at my clothes." I said, "Oh, don't pay any attention to those. What do they know?"

The next week when she came back, her dress was not quite so baggy, but it was still kind of weird. When she came in, a man was sitting there in a suit and tie, dressed very nicely. As she walked in, the man looked at her, then looked away and started sputtering, trying not to laugh, and said, "I'm sorry. Excuse me." That was all it took to get her in the room in normal clothes.

In general, my clients are afraid of something that's absurd. You can do lots of things using other people to help you get results. I've asked people in the world to do all kinds of things too. Sometimes I can get people to work cooperatively with them. I go to schools and recruit people in work with me in the best interest of my clients.

You never know what will happen with any particular individual. I don't know if he's gay, well enough to know for sure that what I've suggested would work, but I've had something impressive in my sensory experience. That would be the tack I would take.

Man, I've had him evaluate him by a plastic surgeon, and the plastic surgeon said, "There is a relationship between the length and width of the nose and the length and width of the penis." He said, "There is already started in that direction."

You can tell him, "Well, we can shorten your nose for you, but..."
Or you can get the plastic surgeon to say "Well what we do is we take it and we put it back." (He makes a chopping gesture.) That might change his mind.

I'll tell you another story. A woman came to me with cadillac nose. She really thought she had a ugly nose when I didn't actually look anything like anything else. She wanted to have surgery and had saved up her own money for it but her Innly was fright ug with her about it. They told her she had an attractive nose and shouldn't change it but she didn't believe them. Finally one day I said to the family's. What is the nose doing anyway? In fact I suggested that when she went to the shop she got rid of her bad nose. Just say we're buying you to all these years. Actually you're nose is totally — ugly — is repulsive. So stick it down there and get the damn thing clipped. For God's sake. They did this and she went in and he surgery, and then everybody said "Wow. You look so much better!" She didn't look different at all. Because the surgeon did not attack very much. He did a bit of work, so he looked a little better, but that's all. And that was all. But she was happy, after that so everything was wonderful.

Note: I underestimate the attitude of abnormality. There are some people who dye their hair and then personalises charge. If you can hide something to outer appearance, and I really does change your personal image. How many of you have gong out and bought some new clothes and when you put them on you felt totally different.

Let me remind you of the general principle that we have been told over and over again. Create a connection which the person will naturally respond to. We have talked a lot about how to make a connection, a natural experience by using hypnosis technology. You can also use your creativity to create an external reality which will get the desired response without using hypnosis. Sometimes that's a lot easier and sometimes it's a lot more fun.

For instance, traditionally, psychiatrists and psychotherapists have thought that it's really difficult to make contact with catatones. It's easy if you tie in something which are a naturally occurring pheromones are released, or talk about the experience. They usually can't reach out of there, and then you have to stop. That may sound weird, but it is a lot kinder than letting them just sit inside for years.

If you do it will just be a matter of time. You can just pace them. The thing you need to keep in mind is that catatones are a very altered state and you will need to pace them longer to get rapport. They don't
have much belief in pace but they will be breathing of theh their eyes, and in some kind of post we've sometimes had to pace a catatonic up to thirty minutes, which is quite a trying chore. However it works and it is very graceful if you aren't worried about being graceful just walk around and stump hard on their feet.

I know one psychiatrist who was working with a man who had had a very traumatic experience. His whole body had turned to death before he revived, and he was powerless to help him. The man went into catatonia when this happened some years ago. The psychiatrist had worked and worked year after year with this guy and finally had gotten him to come out.

When this major event occurred there happened to be an attractive 28-year-old candy-striper in the office. The psychiatrist wanted to get a colugiscope to help him with the next stage of therapy. But he didn't want the man to get back to catatonia while he was out of the room. The psychiatrist turned to the candy-striper and said in gentle, "Keep him out. If he's right back and run out of the office.

So here is this young woman who had no experience doing therapy on anything. She knew nothing about what this man had looked like before and what he looked like now. She knew what he was going back to. So as soon as she knew what the change had been, she jumped up and grabbed the guy and gave him the biggest, most French kiss you can imagine. That kept him out.

The catatonic is making a decision. That the internal experiences he is having in catatonia are in a sense more rewarding than the ones he is being offered on the outside. And if you have ever been in a mental institution for any length of time, you might agree with those people what the catatonic did was put him in the situation in which he would naturally prefer staying out.

We met another woman who had just turned 50 and had been a dancer. She was having a lot of difficulty with her husband and she felt her leg was paralyzed from the waist down. Doctors couldn't find any neurological evidence for this paralysis.

We wanted to test her. She was this psychological rather than physical. In the office we had at that time, you had to go up to get to the bathroom. So we took a long time gathering information until she asked where the bathroom was. We put her off and started discussing some aspects of her life that really got her interest. She got
so excited that she put off going to the bathroom and when she asked, we did put her off. Just when we thought she was about to give up on us and go to the bathroom without our permission, we opened up the subject of her husband and the sexual difficulties which was one of her major concerns. Then we told her: "Go ahead to the bathroom now, but hurry up and get back!"

She was so excited that she forgot to be paralyzed. She literally ran up the stairs and then ran back down. Then she realized what she'd done and said: "Oh, oh!" and went back into her paralyzed posture.

That gave us a demonstration that her paresis was behavioral and it also gave us an anchor for the state of not being paralyzed. We used that anchor and partly by making veiled allusions to "taking steps to overcome difficulties," "being happy to respond to the call of nature," and "running up and down different possibilities"...

Jack: How else can you tell when something is a physical problem versus a psychological problem? For example, I get seasick. It would be nice not to get seasick. I'm not sure if this is really a physical problem or a mental problem.

OK. Your question is "How do you distinguish between physical and psychological problems?" and my answer is "I don't usually boil it out." Jack: Would you apply the techniques to my seasickness?

Jenni: (laughing)

Jack: Would you expect to be successful?

Jenni: I wouldn't bother to try it if I didn't think it'd be effective. I do make a distinction between psychological and physical problems in some ways. Let's say someone arrives in my office after having a stroke. All her behavior indicates aphasia and she hands me a set of X-rays that show a tremendous trauma in the left temporal lobe. That's important information in shaping my response to her.

If it's an aphasia or if it's indicating definite physical manifestations, my immediate response is to make sure she's in the care of someone I consider a competent physician. I have several friends whom I trust. They have philosophies that match mine, "If you need care, do it only as a last resort because it destroys access to the part of the person you need to get to in order to make a behavioral change." Medication isn't for care, especially its long management. That's what medication is designed for.

I can work with a person on medication, but it's just that their responses are contaminated. It's hard to know how much of her response is to me and how much is to the chemical. Also, medication creates a severely
altered state of consciousness. If you use any procedures with someone who has been meditating, when the comes off it is best to use the same procedures again. To get to build some kind of a bridge between changes made in a general altered state of consciousness, with someone's normal state of consciousness.

So the patient was meditating on my first step to get her off it so that I have access to the part that is causing difficulties in the case. I've done that if the problem supposed to have been damaged. I tell her metaphorically that the plasticity of the human brain in the important aspect of the system is one of the most startling things I know of. I have a mountain of evidence that people can recover from things that they've lost through organ failure by forming new pathways. I will often induce a rather profound trance and get the patient to be in an altered state. That's the difference between a psychological and a physical program I do with problems is in a way, as proceeding.

Many. Does your position on medication include all drugs or are you talking about just psychoactive drugs?

I'm talking about anything that changes a person's state of consciousness. Some of the medications also have profound effects on the body. Since I've never been trained in a medical setting, I can't answer that question. Are there consequences to taking these drugs? If not, I have my own reasons for using them.

If you have a person who is diabetic or something like that, you can teach her how to manage her condition. If she doesn't have to be a diabetic. Then you take her off of the medication only as long as she can maintain her normal chemistry. You can reduce the medication to being able to manage her own chemistry in those areas.

Most people don't believe that kind of change is possible. Many people have very strong beliefs about what can and cannot be done about problems with known medical or physical aspects. Rather than opposing those beliefs, you can often use them to help you to make the changes that are going on lot.

One I want to bring home is the quest of a friend and worked with a man who had had a stroke. He had something called Broca's aphasia, which impairs the ability to generate language but doesn't impair the ability to understand it. So someone with Broca's aphasia can understand well enough to obey commands. Another aspect of Broca's aphasia is...
that there is usually some paralysis in a right-handed person of the right side of the body and parts of the face. One of the most common characteristic is that the right hand becomes paralyzed in a very tense position, with the hand drawn in toward the arm.

The man was perfectly tense on the right side of his body, and since he had no corresponding to physical therapy, the doctor asked me to use hypnosis to get the muscles on that side of the man’s body to relax. The thought it was possible for this man to get back part of control of the right side of his body but not until after he had gotten that part of his body to relax.

I knew partly from reading case histories, that it was possible to use hypnosis to the body. So I went in and worked with a gentle touch and a half hour with this man in very deep hypnosis, and at the end of that time his hand was as loose as it could be. I was easily able to do it because I had never done it before. I didn’t even know for sure if I could be able to do it, just went into thinking. Well, I’ll pretend as if I do this every day, and I’m a matter of fact, I can’t believe people of things, maybe that all hypnosis, I don’t know what is and took a shot at it. I thought it was great.

I was sitting there in the room with the man when the doctor and the physical therapist came back in the room. The person who had brought me to work with this man was there for his physical therapy, and that I would have to leave and come back later on another day. I was thinking to myself, “Oh, I’m thinking. Well, until they see this. They’re going to blow their minds.” I was sitting there, talking to myself about the change.

The doctor and the physical therapist went over and helped the man out of his chair and back on another bed. And neither one of them noticed the fact that the time they were doing that his arm was hanging loosely at his side. That was astounding to me. But they thought you’re not really thinking about it and you’re thinking of other things on your mind, that’s possible. Then the physical therapist reached over and took the man’s arm and folded it neatly back in the position that he had been in when I was tense. She did this as I was making a bed. She tied him there and put the arm back into position while she and the doctor were talking to each other. She then began a series of exercises to help him open up his hand and relax. That completely, an availed me. His hand was so limp, it was ridiculous. She took his fingers and moved them all the way up, and then moved them back again. She was still talking to the doctor, half paying attention to what she was doing when she shifted...
and started to work on his right leg. She still hadn't noticed!

Suddenly it occurred to me that I was faced with a really powerful choice. I could astonish them by making them notice what had occurred, but I didn't know what results that would have. I was concerned that since hypnosis was not scientifically acceptable, they would believe both seem and sound were going to get back to the way they had been, and then set about making sure that they did. So I interrupted them and said, "I want to show you something." I walked over and picked up the man's arm, and it was just like butter. They both looked at it the way you would look at a ghost. I looked at them and said, "I want to tell you that hypnosis is not a valid scientific treatment, and that this is only a way to aid physical therapy, and probably will go back. In fact, it usually will go back in 24 hours. But every once in a while for some strange reason it doesn't. And when it doesn't, it's usually because the person has been treated by a really skilled physical therapist before he was treated by hypnosis."

What I did was to pace the belief in order to enlist their support and make the hospital system help me. I kept the outcome I was really after—for the man to have the choice of tension or relaxation. Who gets credit for that is not what's important. What's important is that he gets to move in harm. And if people don't like the way that he gets his choice, someone can use their language behaviors that are likely to undo the change. It's not that they're malicious, but that their conscious minds can't deal with what's happening in front of them.

It's always easier to make changes if you work with the belief structure of the system of individual you are working with. At some seminar, a participant Pam asked if she could bring an eleven-year-old male client Dave, who was in really bad shape. She told me that the kid hadn't been able to sleep more than half an hour at a time for the past four or five days and was now exhausted and starting to get sick. Apparently, every time he dropped off to sleep 15 or 20 minutes later he would start having nightmares about monsters breaking out with sweat and thrashing around, and waking up screaming. Pam didn't know how to cope with this and wanted some quick assistance.

So during a break in the afternoon, I went in another room with Dave's mother and Pam. I didn't have much time, so I went straight for rapport. Since I'm the oldest of nine children, I have no problem getting rapport with kids. By the time we sat down I had gotten rapport by the way I walked into the room touched and so forth.
Rather than going through an extended [illegible] gathering phase, I immediately asked, "What did you see the mutants?" He didn't ask me, "Can you see the monsters?" Are there monsters? Do you have dreams?" Are you upset? "What's the problem?" The question I asked. I jumped past all that. What did you see the monster's presence posed all of the things I just mentioned. It was a huge leap that none of the kids and I were at the age that wasn't a problem. Dave replied by saying several times, I said, "I take it they're really scary looking." He said, "Yeah."

I asked, "Who of all the people and creatures that you know would be tough enough to deal with these mutants?" He responded, "Oh, I don't know, so we began thinking about whether the six million dollar man be strong enough." He said, "No.

Then I happened to hit up a mare. I asked, "Have you seen Star Wars?" He said, "Several days ago, when I was an even older kid, I was upstairs in the attic, and I saw Star Wars. I was looking up at the television at that moment, I said, "I'll bet it looks better than the characters you like the best." Of course, he asked, "Which one?" I said, "I saw the Wookie." "Yeah, that's the one.

I said, "By the way, let me teach you something about your dream about an arm that will be used at the next meeting." He reached over and took my hand, and I asked him to show me his arm. He showed me a particular movie scene. With his arm in the air, I asked, "Now, wouldn't you say an arm can be used only as quickly as you want, or even once again in the part of the movie that you especially liked, where the Wookie was doing his thing?

I could see tap-dye mosenwist as he arm started down with unconscious movements, so I knew he was doing it. I said, "Hold it, Can I see the Wookie?" He said, "I have to go to the bathroom.

"Ask him if he'll do a yawn and see if the room is closed, and be there to help take care of you." I could see him move his mouth and, as he asked, the Wookie the question on when he came back. I asked, "What did he say?" He said, "I don't understand him, he just made a sound. If you saw Star Wars, you know that the Wookie's speech was not intelligible. So I said, "I have him move his head up and down for me."

"So as we went back and asked, the Wookie nodded his head yes, I asked, "Is the Wookie tough enough to handle these nitwits?" He thought about it a little while and then said, "I don't think so. They're even bigger and meaner than the Wookie."

I said, "He's faster than the mutants right?" Dave said, "Yeah,"
put my hand on Dave's shoulder and said "OK. The Wookie's going to be standing there and you know he's going to be there for you because you'll feel the pressure on your shoulder as he stands next to you with his hand on your shoulder. Know me that if worse comes to worse he'll sweep you up into his arms and run because he can outrun the monsters. So you'll always be able to get away if you need to." He processed that and nodded.

"However, we haven't dealt with the monsters yet. Who else could do that?" We cast about for other possibilities and he came up with the answer as the client always does if the therapist is smart enough to arrange the context. He chose Godzilla.

I said "OK go in and see Godzilla." Dave closed his eyes immediately and closed his arm. It was one-sensory learning, he understood exactly. I again saw rapid eye movements as he went inside and watched. Then he stopped and said "I'm having trouble getting an answer." I said "Well, watch his head." Dave said "But he's facing the other direction." I told him to turn around. I said "So Dave went around.

Now that itself was a very important change. He was now controlling powerful creatures in the domain which he had been tested for. He was operating entirely with his belief system. His own metaphor.

Godzilla turned around and nodded "yes." I said "Now there's only one problem left. You've got someone to defend you and take care of the monsters if you need it. But Godzilla's big and clumsy. He's strong and he can take care of you. But you don't want to keep us around in dreams when you don't need him.

Listen to the presupposition in that statement. That statement said to turn "You will have dreams. Some will have monsters and some won't. Godzilla will be appropriate in some dreams and in some he won't be."

I was beginning to convert therapy back into a normal, even enjoyable activity, rather than the time to have a discussion.

At that point Dave told me that the story about Godzilla, there's a kid who wears a special necklace. When the kid wears it, Godzilla's going to arrive because he's been threatened by other monsters. The kid does touch the necklace. That's the signal for Godzilla to arrive.

I asked Dave's mother: Would you be willing to spend an hour this afternoon taking Dave around to some jewelry stores to find a necklace that will work for him as a signalling device? I needed to be careful about overall ecology here. In his town a little boy running around wearing a necklace wouldn't go over very well. I told him that I was
only to wear on evenings when he knew he would need it. Again, this was a way of putting the whole thing under his control.

In this example, I didn't challenge the child's belief system. I didn't challenge the way he labeled things. I did no interpretation, but rather, had the flexibility to enter into the child's world of beliefs. I then used devices within that world that were appropriate for getting the choices that the child needed at the time.

Man: What if the nightmares were just a symptom of something else?

All you know about when you work with an individual or family are the symptoms. My guess is that the nightmares did represent something going on with the family system, though I have no idea what. I asked Pam to keep a watch on the family to find out if any other symptoms emerged. Six months later, she reported that there were no other symptoms. If other symptoms had emerged, I would go to reframing.

By responding to Dave's nightmares the way I did, I changed their meaning. In essence, I reframed them. The fact that I did this in the mother's presence was also important because it changed her response to the nightmares. I gave her an example of a different way of responding to the nightmares.

Woman: Why did you use the dreaming arm technique?

It's just a game and I wanted to begin with a game. With children, framing things as games produces a much more useful response than framing them as problem solving. The dreaming arm is particularly useful in dealing with nightmares because it places visualization under the control of the child.

 Benediction

Man: You have about eight minutes for your benediction. I just thought you might like to know that.

You want us to put you into trance, huh? We decided not to do that this time. We were going to give you lots of post hypnotherapy suggestions, but we decided we wanted to find out what would happen. We just left you hanging. We wanted to know if we could come back here next year and you all still be sitting here.

Ok. During the course of the past three days, you have gone through a whole variety of experiences and learnings. I hope it feels much better already. Doesn't it? Now take a few moments and think about the sequence of what has occurred here. Go back to the beginning—three
days ago—and quickly reread and review the things you learned. What are the things you want to take with you when you go back to your off or your home or your family? Because the lessons you had here in the Great Ballroom could start in the Great Ballroom but they would have to start yourself when and where you want them to go.

You see learning can remain in one state of course our state—complete and learning soon. Once a group of medical students I worked with was given an examination in the same room in which they learned the material. Each one passed the exam handsomely. Five minutes after the exam they were taken across the campus to the gymnasium and given the same exam again. Seventy-five percent of them flunked it because the lessons of the gymnasium were not always applicable in other contexts. And the lessons of the gymnasium weren’t very useful in taking a medical exam.

This selective availability of information can keep your mind from being cluttered unnecessarily, but it also prevent you from having learning when and where you need them.

The next way to have a learning is to have one when you need it. You see if you constantly thought of your phone number all day long, every day you’d go crazy. If you can think of it when you want to except when you are near a telephone. Doesn’t work for you if you try to understand what’s the case you still won’t be able to call home. But if you don’t think of it when you want to tell it to someone else, or to dial your home it’s a learning that serves you well.

So think of the things you want to take that of the Great Ballroom and think about the places you want to take the a. You don’t have to think about what you are going to do with the learning when you get there. Just think about the furniture in your room, the bed that you sleep in at night, that favorite office chair you sit in, the carpet in the place where you work. Think the clients you’ve seen too many times in the business associates that you’ve always wanted to get to do anything that you want them to. Think about friends and lovers ...

Because while you unconscious mind has worked diligently during the past three days to understand something that isn’t about it but about the rest of each of you—voila unconscious mind has been...
collecting information in the way that it knows how to and can't avoid. And you can allow that information to settle in your unconscious and you unconsciously know how to sort through that information to make changes in yourself changes that although you may or may not notice them, can be lasting and pervasive.

Now some of you have not yet made good enough friends with your unconscious process and we want you to realize that your unconscious is not a person; it's a part of you. It's not a part of you as a piece is a part. It's a part of you because it works differently than your conscious mind. Your unconscious, for one thing, is much more lethargic. It only does things for a purpose.

And the purpose of sorting through the learnings of the Grand Ballroom is so that your conscious mind can be surprised delightfully when it finds itself doing new things and not knowing exactly how and especially not why it is. And as long as there is a Grand Ballroom, the learnings of the Grand Ballroom will go with you.

Goodbye
Appendix I

Eye Accessing Cues

While most people lump all of the internal information processing together and call it "thinking," Sandler and Gruber have noted that it can be very useful to divide thinking into six different sensory modalities in which it occurs. When we process information internally, we can do visuospatially, auditorily, kinesthetically, olfactorily, and gustatorily. As you read the word "circus," you may know what it means by seeing images of clowns, a big top, an elephant, or circus artists. By hearing carnival music, by feeling excitement, by smelling and tasting popcorn, and even by the word itself, you can access the meaning of a word in any one or any combination of the five sensory channels.
Bundle and Condor have observed that people move their eyes in systematic directions depending upon the kind of thinking they are doing. These movements are called eye accessing cues. The chart (left) indicates the kind of processing most people do when moving their eyes in a particular direction. A small percentage of individuals are reversed, that is, they move their eyes in an opposite image of this chart. Eye accessing cues were discussed in Chapter 1 of *Neuro Linguistic Programming*. Volume I, and an in-depth discussion of how this information can be used appears in *Neuro Linguistic Programming*. Volume II.

This chart is easiest to use if you simply superimpose it over someone else's face. As you see her looking in a particular direction, you can also visualize the label for that eye accessing cue.

V: Visual remembrance: seeing images of things seen before. Sample questions that usually elicit this kind of processing include: "What color are your mother's eyes?" "What does your coat look like?"

V: Visual construction: seeing images of things never seen before. Sample questions that usually elicit this kind of processing include: "What would an orange hippopotamus with purple spots look like?" "What would you look like from the other side of the room?"

A: Auditory remembrance: remembering sounds heard before. Sample questions that usually elicit this kind of processing include: "What's the last thing I said?" "What does your alarm clock sound like?"

A: Auditory construction: imagining sounds not heard before. Sample questions that usually elicit this kind of processing include: "What would the sound of clapping fingers be?" "What would your name sound like backward?"

A: Auditory digital: Talking to oneself. Sample questions that usually elicit this kind of processing include: "Say something to yourself that you often say to yourself" "Recite the Pledge of Allegiance."

K: Kinesthetic. Feeling emotions, tactile sensation, sense of touch, or proprioceptive feelings (feelings of muscle movement). Sample questions that usually elicit this kind of processing include: "What does it feel like to be happy?" "What's the feeling of touching a pimple cone?" "What does it feel like to run?"
Appendix II

Hypnotic Language Patterns The Milton Model

Milton Erickson used language very systematically in his hypnotic work often in an unusual way. These patterns were first described by Richard Bandler and John Grinder in their book *Patterns of the Hypnotic Techniques of Milton H. Erickson M.D.* of I.

Using this "Milton Model" as a premise to effective hypnotic communication and all of the induction examples in this book have used these language patterns. Many readers will unconsciously begin to learn the hypnotic language pattern by reading the many examples of inductions in this book. This appendix makes these patterns more explicit so that you can practice using them painlessly at a time slower to systematically incorporate them into your behavior.

1 Inverse Meta Model Patterns

Often the Milton Model has been called the reverse of the Meta Model. The Meta Model is described fully in *The Structure of Magic Vol I* by Bandler and Grinder and there is an excellent 12-page summary of it in appendix C of *The Eudaemon Eee After* by Leslie Cameron Bandler. The Meta Model is a set of language patterns that can be used to specify experience more fully. In contrast the Milton Model provides the user with ways of being "artfully vague." Being artfully vague allows a communicator to make statements that sound specific and yet are general enough to be an adequate pace for the listener's experience, no matter what that is. The Meta Model pro
vides ways of recovering specific information that is deleted in any sentence. The Meta Model provides ways of constructing sentences in which almost all specific information is deleted. This requires the listener to infer the meaning from his own unique mental experience. The Meta Model can be conveniently divided into three chunks: A Gathering Information, B Semantic Ill Formedness and C Limits of the Speaker's Mind.

A Gathering Information

A part of the Meta-Model, the chunk called Gathering Information, and the main reason for the three chunks, is hypnosis purposes. The three sub-categoricals follow:

1) Normalizations: Normalizations are words that take the place of a noun in a sentence but they are not tangible—they can only be touched, felt or heard. The text for a normalization is: Can you explain the wheelbarrow?

If a word is a noun and it cannot be put in a wheelbarrow, then it is a normalization. Words like curious, jujube, learnings, love, etc., are no normalizations. They are used as nouns but they are actually proper nouns.

Whenever a normalization added much information is deleted. If I say, "I know a lot of knowledge," I have added what exactly I know and how much. Normalizations are very effective in hypnotherapy because they allow the speaker to beague and require the listener to search through his experience for the most appropriate meaning. Normalizations are filled with them.

In the following example, I am normalizing a statement:

"I know that you have a certain difficulty in that you cannot bring to a satisfactory resolution and I am not sure exactly what personal resources you would find most useful in resolving this difficulty. I am sure that you are not able to draw upon your own experience to solve this problem."
2) **Unspecified Verbs.** No verb is completely specified, but verbs can be more or less specified. If a hypnotist uses relatively unspecified verbs, the listener is again forced to supply the meaning in order to understand the sentence. Words like *do, fix, solve, move, change, wonder, think, sense, know, experience, understand, remember, become aware of* etc. are relatively unspecified.

The sentence "I think this is true" is less specified than "I feel this is true." In the latter sentence, we are informed as to how the person thinks. If I say "I want you to learn" I am using a very unspecified verb since I am not explaining how I want you to learn or what specifically I want you to learn about what.

3) **Unspecified Referential Index.** This means that the noun being talked about is not specified.

"People can relax."

"This can be easily learned."

"You can notice a certain sensation."

Statements like these give the listener the opportunity to easily apply the sentences to themselves in order to understand it.

4) **Deletion.** This category refers to sentences in which a major noun phrase is completely missing.

For example, "I know you are curious."

The object of that sentence is missing completely. The listener does not know what he is supposed to be curious about. Again, the listener can fill in the blanks with whatever is relevant in his experience.

**B. Semantic Ill-formedness**

1) **Causal Modeling.** In linkage, using words that imply a cause-effect relationship between something that is occurring and something the commoner wants to occur invites the listener to respond as if one thing did indeed "cause" the other. There are three kinds of linkage, with varying degrees of strength.

   a) The weakest kind of linkage makes use of conjunctions to connect otherwise unrelated phenomena.

      "You are listening to the sound of my voice and you can begin to relax."

      "You are breathing in and out and you are curious about what you might learn."


h) The second kind of linkage makes use of words like as if, then, during and while to connect statements by establishing a connection in time.

"As you sit there smiling you can begin to go at a distance."

"While you sway back and forth you can relax more completely."

e) The third and strongest kind of linkage uses words actually stating causality. Words such as makes, causes, for, and requires can be used here.

"The nodding of your head will make you relax more completely."

Notice that when using each kind of linkage, the communicator begins with explaining that something is already occurring and connects it to something she wants to occur. The communicator will be most effective if she begins with the weakest form of linkage and gradually moves to a stronger form.

These forms of linkage work by implying or stating that what is occurring will cause something else to occur and by making a gradual transition for the listener between what is occurring and something else. Experience Chapters 1 and 11 of this book contain more detailed descriptions of the use of causal modeling.

2) Mind-Reading. Acting as if you know the internal experiences of another person can be an effective tool to build the reality of the hypnotist's linkage as the mind-reading makes use of generalized language patterns. If the mind-reading is too specific, the communicator runs the risk of saying something totally out of the listener's experience and breaking the rapport.

"You must be wondering what I'll say next."

"You aren't even about to start."

3) Lost Performative. Feel as if the statement in which the person making the evaluation is missing (lost) from the sentence are called lost performative statements. This performance can be an effective way of delivering presuppositions, as in the examples which follow:

"It's good that you can relax so easily."

"It's too important that you sink all the way down in your chair."

"It's good that you can relax so easily."

"It's too important that you sink all the way down in your chair."

C Limits of the Speaker's Model

This chunk of the Meta-Model is the most significant chunk as a part of the Milton Model. Its two categories can be used to limit the speaker's model in ways that produce trances as well as other oracles.

1) Universal Quantifiers. Words such as *all, every, all, a few, never, nobody, etc.* are universal quantifiers. These words usually nd cate one generalization

"And now you're go all the way into a trance."

"Er... thought that you have an asset young go deeper into a trance.

2) Modal Operators. Modal operators are words such as *should, must, have to, want, etc.* but not idle lack of choice.

"Have you not cut that you can't open your eyes?"

II Additional Milton Model Patterns

In addition to the inverse Meta-Model patterns, the Milton-Model includes a number of other important language patterns. The most important of these is the use of presuppositions.

A. Presuppositions

The way to determine whether a presupposed and not presupposed sentence is to negate the sentence and say what is still true. The simplest kind of presupposition is when a sentence is a lack of. The need is presupposed the lack and food exist. If you negate the sentence and say, "No Jack didn't eat the food the fact that Jack and the food exist is still not questioned.

Presuppositions are the most powerful of the language patterns when used by a common occurrence. They presuppose that he wants to have questioned. A general problem to give the person of choice and yet have all of the choices supposing the response you want.

Examples of specific kinds of presuppositions that are particularly useful in hypnosis work follow. There are complete set of propositional forms in the appendix to Patterns I.

1) Subordinate Clauses of Time. Such clauses begin with words such as before, after, during, as soon as, prior, then, etc.
2) Ordinal Numerals. Words such as another first second third etc. indicate order.

You may wonder which side of your body will begin to relax first. This presupposes that both sides of your body will relax, the only question is which will be first.

3) Use of "On". The word "on" can be used to presuppose that at least one of several alternatives will take place.

"If I don't know if you right or you left hand will lift with unconscious movement." This presupposes that one of your hands will lift. The only question is if I know which one it will be.

"Would you rather brush your teeth before or after you take a bath?" This presupposes that you will take a bath and brush your teeth. The only question is in what order.

4) Awareness Predicates. Words like know, aware, read, e-see etc. can be used to presuppose the rest of the sentence. The only question is if the listener is aware of whatever point you are making.

"Do you realize that your unconscious mind has already begun to learn..."

"Did you know that you have already been in trance many times in our life?"

"Have you noticed the attractive effect this painting has on your living room?"

5) Adverbs and Adjectives. Such words can be used to presuppose a major clause in a sentence.

"Are you curious about you developing trance state?" This presupposes that you are already in a trance. The only question is if you are curious about it or not.

"Are you electric in a trance?" This presupposes that you are in a trance. The only question is if you are electric or not.

"How easy can you begin to relax?" This presupposes that you can relax. The only question is how easy it will be.
6) Change of Time Verbs and Adverbs: Begin end stop start continue proceed ahead yet still anymore etc.

"You can continue to relax" This presupposes that you are already relaxing.

"Are you still interested in hypnosis?" This presupposes that you were interested in hypnosis in the past.

7) Commentary Adjectives and Adverbs: Fortunately, luckily, recently, happily, necessarily etc.

Fortunately, there's no need for me to know the details of what you want in order for me to help you get it. This presupposes everything after the first word.

Stacking many kinds of presuppositions in the same sentence makes them particularly powerful. The more that is presupposed, the more difficult it is for the listener to unravel the sentence and question any one presupposition. Some of the presupposition sentences listed above contain several kinds of presuppositions, and those sentences will be more powerful. The following sentence is an example of the use of many presuppositions stacked together:

"And I don't know how soon you'll realize the learnings your unconscious has already made because it is not important that you knew before you've comfortably continued the process of relaxation and allowed the other you to learn something else of use and delight to you."

B. Indirect Elicitation Patterns

The next group of Milton-Model patterns are particularly useful in getting specific responses indirectly without overtly asking for them.

1) Embedded Commands: Rather than giving instructions directly, the hypnotist can embed directives within a larger sentence structure.

"You can begin to relax."

"I don't know how soon you'll feel better."

When you embed directives within a larger sentence, you can deliver them more smoothly and gracefully, and the listener will not consciously realize that directives have been given. The above messages are likely to have a much more graceful impact than if you were to give the directives alone. "Relax." "Feel better."
2) Analogous Marking

Embedded commands are particularly powerful when used with analogical marking. Analogical marking means that you set the directive apart from the rest of the sentence with some nonverbal analogical behavior. You could do this by raising the volume of your voice when delivering the directive, by making gestures with one of your hands, or by raising your eyebrows. You can mean by behavior that is perceptible to the other person to mark out a directive for special attention. The other person does not need to note the marking consciously; in fact, she will often respond more fully when your marking is perceived but not consciously recognized.

3) Embedded Questions

Questions like commands can be embedded within a larger sentence structure:

"I am curious to know what you would like to gain from hypnosis."

"I am wondering what you would prefer to drink."

Typically people will respond to the embedded question in the first example "What would you like to gain from hypnosis?" without realizing that the question was not asked directly. The listener does not have to answer the question because it embedded within a statement about the speaker's curiosity. This provides a very gentle and graceful way to gather information.

4) Negative Commands

When a command is given in its negative form, the negative instruction is generally what is responded to. For example, if someone says, "Don't think of pink polka dots," you have to think of pink polka dots to understand the sentence. Negative instructions may exist in primary experiences of sights, sounds, and feelings. Negation exists only in secondary experiences of symbolic representations such as language and mathematics.

Negative commands can be used effectively by stating what you do not want to occur and preceding this statement with the word "don't."

"I don't want you to feel too comfortable."

"Don't have too much trouble understanding negative commands as a way of understanding the sentence."
5) Conversational Postulates: Conversational postulates are yes/no questions that typically elicit a response rather than literal answers. For example, if you approach someone on the street and ask "Do you have the time?" the person generally won't say "yes" or "no." She will tell you what time it is.

If you ask someone "Do you know what's on TV tonight?" it's likely that she will tell you the evening's programming rather than say "yes" or "no."

To make conversational postulates you first think of the response you want. As an example, let's say you want someone to close the door.

The second step is to identify at least one thing that must be true if that person shuts the door. In other words, you are identifying what your outcome presupposes. In this case, it presupposes (a) the person is able to shut the door and (b) the door is now open.

The third step is to take one of these presuppositions and turn it into a yes/no question. "Can you shut the door?" "Is the door open?"

You now have a question that will typically get you a response without directly asking for it.

6) Ambiguity. Ambiguity occurs when one sentence, phrase, or word has more than one possible meaning. Ambiguity is an important tool that can result in a mild confusion and disorientation which is useful in inducing altered states. In a normal conversation, unambiguous statements are highly valued in hypnosis; the opposite is often true. Any ambiguity makes it possible for the listener to internally process a message in more than one way. This requires that the person actively participate in creating the meaning of the message, which increases the probability that the meaning will be appropriate for her. In addition, it is likely that one or more of the meanings will remain at the unconscious level. The first four patterns described in this appendix (Nominalizations, Unspecified Verbs, Unspecified Referential Index and Deletion) all function to increase the ambiguity of the message.

a) Phonological ambiguity. Words that sound alike but have different meanings create phonological ambiguity. Such words include: right/write/rate, I/eye, insecure/insecurity, red/read, there/their/they're/weather/wait, knows/nose, here/hear.

The following words similarly have two meanings, although...
they both sound alike and are spelled alike. \textit{left, stuck, down, light.}

Other phonological ambiguities can be found in words which can either be used as an active verb or a nominalized verb. For example, "Give me a lift". Other examples are \textit{push, pull, point, touch, rest, nod, move, talk, but, feel.}

Words that have phonological ambiguity can be marked only analogically and combined with other words to form a separate message. For example, "I don't know how close you are to understanding the meaning of trance". The message marked on can be heard as "eye close now."

b) Syntactic ambiguity. A classic example of syntactic ambiguity is the following: "Hypnotizing hypnotists can be tricky." This sentence can mean either that hypnotists practicing hypnotization can be tricky, or that putting hypnotists in a trance can be tricky.

The following sentence has the same form: "They were milking cows." The pronoun "they" could refer to people milking cows or to the cows themselves.

This kind of ambiguity is based on taking a transitive verb adding "ing" and placing it before a noun. The verb "ing" can then serve either as an adjective or as a verb.

c) Scope ambiguity. Scope ambiguity occurs when it is unclear how much of the sentence an adjective or a preposition applies to. "We'll go with the charming men and women." This could mean we'll go with the charming men and the women (who may or may not be charming) or we'll go with the men who are charming and the women who are charming.

"I don't know how soon you will fully realize that you are setting here comfortably listening to the sound of my voice and you are going into a deep trance only as quickly as your unconscious mind wants." Here it is unclear whether the verb "realize" applies to the entire sentence or only to what precedes the word "and". If "realize" applies to the whole sentence, everything following "realize" is presupposed.

d) Punctuation ambiguity. The kind of ambiguity is created by putting two sentences together that end and begin with the same word. "Your coat looks like it is made of goose down. deep down deeply into"
trance. Here the word "down" is the end of the first sentence "You can't look like it is made of goose down" and also the beginning of the following phrase "down deeply into trance."

That's right now you're already begun to relax."

"I'm speaking clearly to make sure that you can hear you are in the process of hypnosis.""

"How are you able to go into a deep trance?"

C Patterns in Metaphor

The final set of patterns is particularly useful when using metaphorical communication as well as when using other kinds of hypnosis. There are many other patterns that are useful in effective story telling. However, the following two are generally thought of as part of the Miltonic Model.

1) Selectional Restriction Violations. This refers to the attribution of qualities to someone or something which by definition could not possess these qualities. For example, if I talk about a rock that was very sad or a man who is pregnant, I am violating selectional restriction since rocks do not experience feelings and men do not get pregnant. The listener needs to find some way of making sense out of statements like this. If I talk about the experiences the sad rock had, and the changes it made, the listener is likely to make some sort of interpretative statement by applying them to himself. "The rock can't be sad, so it must be me." This process is not a conscious one, but an automatic way of understanding what is said.

2) Quotes. This pattern involves making any statement you want to make to another person as if you are reporting in quotes what someone else said at another time and place.

Quotes can be used to deliver any message without taking responsibility for the message. Since you are apparently talking about what someone else said at another time, your listener will often respond to the message but do not consciously identify what he is responding to, or who is responsible for the message.

You can talk to someone about a client of Milton Erickson who wanted to really learn about hypnosis. He related to Erickson about hypnosis and thought that he understood. Then Erickson turned to him and said emphatically "You don't really know something until you've practiced every part of it thoroughly."
Note

It is a common experience with many people when they are introduced to Neuro-Linguistic Programming and first being to learn the techniques, to be cautious and concerned with the possible uses and misuses of the technology. We fully recognize the great power of the information presented in this book and whole-heartedly recommend that you exercise caution as you learn and apply these techniques of a practitioner of NLP as a protection for you and those around you. It is for this reason that we also urge you to attend only those seminars, workshops, and training programs that have been officially designed and certified by Richard Bandler or John Grinder. These will be most often presented under the auspices of Grinder, DeLamer & Associates or Richard Bandler and Associates.

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253
## Index

<table>
<thead>
<tr>
<th>Abnormalities 91-97</th>
<th>Clean-up routine 120-122</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessing previous trance 188-213</td>
<td>Congruence 11, 84-183</td>
</tr>
<tr>
<td>Age regression 53, 167-185, 187</td>
<td>Consent referral 92, 94</td>
</tr>
<tr>
<td>Amnesia 76-77, 168-181, 188-196</td>
<td>Control 13 20, 25, 26-30</td>
</tr>
<tr>
<td>Analogous marking 63-66, 247</td>
<td>Conversion 131-14</td>
</tr>
<tr>
<td>Anchoring 61-63, 225-226</td>
<td>Creating alternative history 168-169</td>
</tr>
<tr>
<td>Anesthetic sleep state 59</td>
<td>Crystal ball gazing 206-210</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bates William H 166</th>
<th>Deep trance dramatization 185-189</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calibration 204-212</td>
<td>Discount on 92, 178-181, 194-196</td>
</tr>
<tr>
<td>Cases</td>
<td>198-200</td>
</tr>
<tr>
<td>Alcoholic lady 62-165</td>
<td>Double induction 83</td>
</tr>
<tr>
<td>Brain plasticity 175-176</td>
<td>Dreaming aura 72-73, 223, 235</td>
</tr>
<tr>
<td>Compuls vs assert 146</td>
<td>Drugs 229-236</td>
</tr>
<tr>
<td>Eat pain and nothing 142-143</td>
<td>Embedded commands 59-64, 69, 246</td>
</tr>
<tr>
<td>Electric shock treatment 84-85</td>
<td>Erickson, Milton 3-4, 13, 23, 50, 64,</td>
</tr>
<tr>
<td>Hypnotic processes 137-138</td>
<td>78, 84-87, 101, 135, 137, 138, 147, 169</td>
</tr>
<tr>
<td>Numb foot 143-145</td>
<td>185, 186-91, 94, 198, 213</td>
</tr>
<tr>
<td>Pain control 191-192</td>
<td>Evolutionary change 116-117, 217</td>
</tr>
<tr>
<td>Penicillin 122</td>
<td>Eyes shut 166-68</td>
</tr>
<tr>
<td>Purple aura 172</td>
<td>Feedback vs halluc 94, 210-211</td>
</tr>
<tr>
<td>Smoking 141, 142</td>
<td>Freud, Sigmund 98</td>
</tr>
<tr>
<td>Tiger within 180-190</td>
<td>Fn ureaase 158-159, 179, 181, 182</td>
</tr>
<tr>
<td>Wild and rowdy women 59</td>
<td>Generative change 116-117, 217</td>
</tr>
<tr>
<td>Women who couldn’t say “No” 125-126</td>
<td>Hallucinations positive &amp; negative 15, 16, 26, 53</td>
</tr>
<tr>
<td>Castro Nova, Carlos 83</td>
<td>Handshake induction 70-77, 102</td>
</tr>
<tr>
<td>Catalepsy 71, 74, 89</td>
<td>Chuncking 6-7, 219</td>
</tr>
<tr>
<td>7 + 2 20 83, 91</td>
<td></td>
</tr>
</tbody>
</table>
Hypnotic Creaming 97-98 103 118-120
Hypnotic phenomena 15-6 25-26 53
Hypnot susceptibility tests 25

Ideomotor oragnak 55, 88 89 147 151
105
Irregular m. 39 47 56, 96 97 172
Induction and utilization
Change in feelings Linda 129-133
Handshake interruption David 70-71
Hypnotic dreamings 119-120
Leverage 170
Orographng representational
6-9 May 44-45
Process instruction June 101
103
Three doors May 102 105
Verbal bar no end leading Barb 96-98

Lingering 2 35-59 43-44 110
Leverage Jacobious 70-79
Lineage 16-24 27 30 42-43 242-243

Match 17 18 35-59 42-44 92, 10
May date on 2-9 220
Mr. A. May 138
Method 39-40 8-87 90, 134-36, 37 250
Model up actors 25 26

Naturally occurring grips 36 30
Negativity canals 6-9 247
New behavior groups 17 174 218
Nominalize o 10-11 174-75 241
Non-terminating logics 4 39-49 117-118
Non-verbal language ending 43-44 56

Oeat angue 56 57 58
On come select or 23 8 21 9
2 25
O tap 44-49 1 4 1 5
O thread 80-84

Oning 12 15 19 43-44 97 0
On it down 189 189
On m r u r on 70 9 102
Pea seems 64

Physical gruel 173-177 189-192 228-232
Poli ty responses 13 68 79 160-161 211
Post hyp no suggestions 59
Psychological symptoms 104 244-246
Process in rec ons 56 57 86-89 90 110-115 19 20 22 208 209
Psychometric measures 114-226
Psychological phenomena 208-2 0 21 222-212
Psychosomatic problems 137-138 142-143 145-145 173

Question 1 85 250
Rapport 2 14 27 35-38 43-44 46 92
1 0
Recovering personal history 96-97
Relentless index shr 80 185 18
Relocking 137 177 181 212
Regress on 53 167 83-87
Representational systems 32 44-45 54
217-214 218
Ressess 14 20 49 90 96 110-111 172

Self-hypnosis 211-223
Science's boxed description 8 1-93
Sleep states 57-59
Smoking 141 160-177 20 38
Sleep minus beta 5-6 38 47
Stacking realities 82-87

Tag questions 68
Tir e s situation 2 9-20
Trance
Commens 60
Phenomena 15-16 25-26 53
Sense 35
Trance 16-24 27 30 42-43
Unconscious movements 66 0 05
Unreal experiences 135-136 165 25
Unreal language 36 11 54-60
1 7
Virtually total responses 13-19 160
16 22 2
Wife pacing and lead 22 4-43
Weight control 68