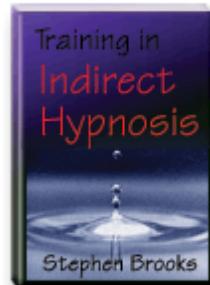


Training In Indirect Hypnosis

Video Transcript and Commentary

The University Of Sussex UK 1990

Stephen Brooks



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The DVD Version

This eBook is a transcript of the famous video recording made at the University of Sussex in England in 1990. A DVD of the entire one hour therapy demonstration complete with an ongoing commentary by the Stephen Brooks is planned for 2006 and is available from www.stephenbrooks.co.uk. The DVD has been digitally restored from the original Sussex University masters and extras include optional French subtitles, recent interviews with the author, and comments and observations from some of Europe's senior medical experts on hypnosis.

Introduction

Despite the advances that have been made in the field of clinical hypnosis over recent years many people are still unaware of the vast array of therapeutic skills that lie behind the process of indirect hypnotic induction. This transcript makes specific the innovative, and often complex, techniques of its author Steve Brooks. The transcript of the hypnosis session is interspersed with a commentary by the author.

The commentary throws light on many of the complex hypnotic language patterns used and expands on the techniques and principles introduced in this book. To avoid repetition, the author has deliberately avoided commenting on what has already been written in the main text of this book, preferring to comment on the more subtle dynamics of the session and what at first seems to be a magical form of therapy but when explained, is seen as the result of many years of perfecting the art of Indirect Hypnosis.

Not only does the author demonstrate the induction of Indirect Hypnosis he also evokes many of the classical hypnotic phenomena in an indirect and informal manner. Phenomena include arm elevation, arm catalepsy, anaesthesia, age regression, dissociation, hallucination, eye catalepsy and post hypnotic suggestion. For a full list see below.

The indirect hypnotic suggestion is so informal in nature that the reader may, at first, not realise everything that is happening. However subsequent re-viewing of the transcript and its commentary will reveal many new ideas and indirect hypnotic interventions.

For any student of Indirect Hypnosis this transcript represents a unique record of a spontaneous hypnotic therapy session. The author works intuitively calling upon his many resources gained through experience of Indirect Hypnosis. The approach is conversational in nature as is the commentary. Wherever possible the author has attempted to avoid the use of jargon preferring to describe the techniques and language skills in everyday terms. It is hoped that this transcript will be the source of inspiration for many people wishing to develop their skills in the field of Indirect Hypnosis and covert influence.

In the past, traditional hypnosis has been authoritarian in nature with the hypnotist giving commands or orders to the person. This approach limited its application in many contexts and often created resistance to trance and limited success with people. Indirect Hypnosis is entirely different and this new form of hypnosis whereby the hypnotist applies indirect suggestion covertly and in a very conversational manner allows the hypnotist to by-pass the normal conscious resistance to hypnotic commands often experienced by the person.

Steve Brooks credits Milton H Erickson as his early mentor and inspiration for his Indirect Hypnosis approach and although Brooks still includes much of Erickson's style in his work readers will see in this book how Brooks has developed this into his own innovative style. As this approach is so indirect, hypnosis can be employed in areas and contexts where hypnosis would previously been inappropriate. Through the hundreds of teaching courses presented by Brooks

during the 1980's and 90's, Indirect Hypnosis became widely used throughout the United Kingdom, France, Belgium, Ireland and Spain in many non-traditional contexts such as business, politics, sales, advertising, education, social skills and social dynamics training. His work was and continues to have a major influence on how hypnosis is practiced within the health and caring professions in Europe such as social services, nursing, counselling, psychology as well as the more traditional contexts of medicine and dentistry.

The subject of this hypnosis demonstration is Avril. She has no experience or knowledge of hypnosis and has volunteered out of curiosity. The session was held in the TV studios of the University of Sussex in England in 1990 and the transcript made from the original video recordings. As the session progresses Brooks teaches Avril to experience hypnotic trance and hypnotic phenomena. At the same time he also instructs the reader in the art of Indirect Hypnosis. His running commentary on what he is doing follows his personal teaching style whereby he comments to his audience while demonstrating covert hypnotic skills with volunteers – possibly one of the most powerful and enriching ways of learning Indirect Hypnosis.

Hypnotic Phenomena evoked indirectly during this session

One of the author's main aims during this session was to demonstrate how Indirect Hypnosis can be used to evoke all of the classic hypnotic phenomena in an indirect and conversational manner. The advantages of such an indirect approach being that the subject does not realise how and when they are being hypnotised and so do not consciously resist or overtly monitor what they are experiencing *or* what the hypnotist is doing. In other words, as long as there is rapport, they just go along with what the hypnotist is saying and doing and to their astonishment, are able to experience all kinds of hypnotic phenomena without knowing how they are doing it.

The following is a list of some of the classic hypnotic phenomena evoked indirectly by implication during this session:

1. Accessing Emotions.
2. Accessing Relaxed State.
3. Age Progression.
4. Age Regression.
5. Inducing Confusion with Ambiguity.
6. Creating Amnesia.
7. Anchoring States.
8. Arm Anaesthesia.
9. Arm Catalepsy.
10. Arm Levitation.
11. Associating Psychological Change with Trance.
12. Auditory Hallucinations.
13. Conscious – Unconscious Dissociation.
14. Conscious - Unconscious Left Arm Levitation.
15. Deepening Processes.
16. Time Distortion.
17. Hypnotic Metaphors.

18. Dissociated Visual Experiences.
19. Visual Hallucinations.
20. Double Dissociated Visual Hallucinations.
21. Early Learning Set with Age Progression.
22. Everyday Association.
23. Eye Catalepsy.
24. Finger Catalepsy.
25. Frustrating Trance Techniques.
26. Inability to Lift an Arm.
27. Kinaesthetic Hallucinations.
28. Evoking Minimal Cues.
29. Setting up Post Hypnotic Cues.
30. Double Dissociation / Conscious & Unconscious Double Binds.
31. Post-Hypnotic Suggestions.
32. Prescribing a Relapse.
33. Pseudo Orientation in Time.
34. Re-entry into Trance with Post Hypnotic Cues.
35. Rehearsing Visual Hallucinations.
36. Teaching the person Self Hypnosis.
37. Time Distortion.
38. Pain Transfer.
39. Pain Reduction.
40. Utilization of Tension.
41. Visual Illusion of Dissociated Hand.

Students of human interaction of any kind and within any context will gain considerable benefits from repeated study of this eBook and are encouraged to return time and time again to discover new insights, ideas and previously hidden gems of wisdom surfacing through the work as experience develops. This text continues to be a major teaching resource for students of hypnosis with an almost legendary status as a classic in the field.

Stephen Brooks

Stephen has a lifetime's experience of using indirect hypnosis with severe problems and difficult patients. Inspired and encouraged by top American Psychiatrist Milton H Erickson, he was the first person to introduce Ericksonian Hypnosis into the UK in the mid 1970's. Since then, his own innovative indirect therapy techniques have had a major influence on the health professions both in the UK and Europe and have changed forever the perception of hypnosis and how it should be used within therapy.

He was founder of British Hypnosis Research (1979) and the British Society of Clinical and Medical Ericksonian Hypnosis (1995), both major training bodies for the caring professions. His two-year Diploma courses became the standard training for thousands of health professionals and over a period of 15 years he taught indirect hypnosis courses in over 27 major British hospitals. His Diploma courses also became the standard training for hypnotherapy associations and organisations in France, Belgium, Spain and Ireland. In 1991 he was awarded special acclaim when archive recordings of his work were preserved in the British National Sound Archives.

He specialised in innovative approaches to Indirect Hypnosis with an emphasis on demonstrations with real patients during his training courses, something that many trainers are still afraid to do. A common thread in Stephen's work is his humour, compassion and creative approach to therapy and his deep respect for the unique needs of the patient. He treats problems by spontaneously doing what is often most unexpected but always most appropriate for the patient at the time, quickly tailoring each therapy session to the patient. His enthusiasm is highly contagious and he has the great quality of being able to teach his complex refined skills in a dynamic and simple to learn form.

In the mid 1990's, at the height of his UK career, he decided to retire and settle in the mountain rainforests of Northern Thailand where he studied trance healing with monks and shamans for several years. Although retired he sometimes runs courses in exotic tropical locations in Thailand.

For further information about Indirect Hypnosis publications please visit: <http://www.indirect-hypnosis.com>

For further information about Stephen Brooks [click here](#)

Training In Indirect Hypnosis

BROOKS: Hi there Avril.

SUBJECT: Hello.

BROOKS: Well now, we met briefly the other evening and one thing I do know about you is that you are very curious about hypnosis.

I always start using indirect suggestion as soon as possible when working with people. Hypnotic time is valuable and there is no point in idle chatter unless it's hypnotic. By saying that there is only 'one thing' that I know about her I am suggesting that she should tell me more. I am also reinforcing her curiosity about hypnosis by pointing it out. The subject has no previous experience of hypnosis but is curious about it. But she does not know that my intention is to hypnotise here indirectly, but she will soon discover that her reality starts to change inexplicably.

BROOKS: ...about the experience of hypnosis and about how people go into a nice comfortable hypnotic state and how this often just happens all by itself.

In addition to suggesting that hypnosis is comfortable and 'just happens all by itself' I am emphasising these suggestions by altering the pitch and tonality of my voice so that they stand out from the rest of the communication. I also use my eyes and expressions to place additional emphasis on these secondary messages.

BROOKS: First of all, before you start to, really learn something new for yourself. I wonder can you just tell me how you feel at this moment.

Here I am suggesting that she can learn something new when she has finished talking about how she feels - the act of talking about her feelings brings her closer to the new learnings. By asking her to describe her feelings at 'this moment' I am also suggesting that the feelings will change. A moment only lasts for moment. I did this because I could see that she was nervous.

SUBJECT: Slightly nervous.

BROOKS: Slightly, only slightly nervous?

SUBJECT: Yes actually.

BROOKS: You don't feel incredibly nervous?

SUBJECT: No, no.

BROOKS: Only slightly nervous.

Now this is quite complex. When she says that she is only slightly nervous it gives me the chance to introduce humour. The humour helps her relax. By suggesting that I expected her to feel more nervous I am indirectly praising her on her ability to relax and implying that I am possibly more nervous than her. This is my way of matching her feelings about the experience. It brings us closer together because we share the same feelings. After all, we are both in a TV Studio, live on camera in front of film crew.

I also want her to feel positively motivated about the session so I want her to agree with everything I say. So every question has a positive answer. Even when she answers 'no, no' she is still agreeing with me.

SUBJECT: I'm a fairly relaxed person.

BROOKS: Oh well that's good. But I can tell you now it's important to have a little bit of nervousness somewhere. Because you can only do good work if you have some good materials to work with so a little bit of nervousness is rather a nice asset.

Here I am focusing her attention on the 'little bit of nervousness somewhere'. By doing this I am limiting her nervousness even more. I am also praising her for having a little bit of nervousness in the same way that I praised her for being relaxed. She feels both nervous and relaxed. I want to match both of her experiences so that she feels that I understand her and that it's ok to feel this way.

SUBJECT: There is a bit there, don't worry

BROOKS: Where about is it?

I want to limit her nervousness even more so I ask her to tell me where it is. By identifying exactly where it is she will know when it has disappeared. I am also directing her attention inwards as she tries to identify the feeling. This is one of the first stages of hypnotic trance.

SUBJECT: I don't know, around here sort of...

BROOKS: In the chest here?

SUBJECT: Mmm.

We both know where her nervousness is and I check to see if there is any anywhere else.

BROOKS: Yeah, anywhere else?

SUBJECT: The hands I suppose are a bit tense but... no it's alright.

BROOKS: Ok.

(Subject takes a deep breath)

I had noticed her holding onto the chair but before I could say anything she took a deep breath. I time my breathing to match her exhalation so that she starts to feel that I am more and more a part of her experience, simply because I am breathing in the same way. It also makes her aware of how much attention I am giving her.

BROOKS: Feel a bit better?

SUBJECT: Yes.

Here I am praising her again for being able to relax.

BROOKS: Isn't it interesting... when you take a breath like that, you didn't have to think about it?

SUBJECT: No

Here again, I am giving her the chance to say no but still agree with me. This is important, because people want to feel that they have some independence and if they find themselves saying yes all of the time they start to feel manipulated.

BROOKS: Somehow your body knew that it had to take a breath in order for you to relax and... how are those hands, feel now?

SUBJECT: Mmm not too bad.

I am now placing more emphasis on the ability of her unconscious mind to help her achieve trance. I normally use the term unconscious mind when teaching hypnosis but will call it the subconscious mind if I think that the person feels more comfortable with this term. I am also implying that because she has taken the breath her hands will feel different.

There is no actual cause and effect relationship here at present but I am suggesting that her breathing and the feelings in her hands are somehow related. I am doing this because I want her to start noticing how one physiological change can initiate another.

By doing this we can make the trance self-generating. For example later I tell her that as she breathes out she can go deeper into trance. This makes her on-going breathing a trance deepening process. All I have to do is watch and comment on the process.

I also deliberately offer her a grammatically ill-formed question; 'how are those hands, feel now?' This is another way of emphasising certain suggestions, deliberately miss-pronouncing words is another, as is deliberately missing words out. Each time I deliberately make a mistake she corrects it inside her head. She completes the statement, puts in the missing words or re-pronounces them correctly and so emphasises them to herself.

BROOKS: Which hand do you think feels the most tense at this moment?

SUBJECT: That one I think. (Indicating her right hand)

It is impossible for both hands to feel the same. Some people may not be able to tell the difference at this stage however usually they can be persuaded that one

hand feels different from the other. By asking 'which hand' I am suggesting that one hand feels less tense. I am slowly relaxing her more and more by a process of elimination.

BROOKS: You're right.... (pause) hand feels more tense than your left, so your left hand is left there feeling more relaxed than your right which is tense here. Is that right?

SUBJECT: Mmm.

BROOKS: Ok. So you'd be surprised if this right hand was left feeling more relaxed than your left.

SUBJECT: Mmm (laughs)

Here I use confusion to disorientate her from her present reality and to get her to start doubting her organised conscious understanding of the situation. When a person is confused they want to get out of the confusion. If they can't resolve the confusion with the information at a conscious level they search for it at an unconscious level.

There are two kinds of confusion techniques here. The first utilises a pause to imply one meaning and then offers a secondary meaning when the statement is completed. The second uses ambiguity by mixing up the meaning of left and right. This also primes her for the multiple communications that follows.

BROOKS: Mmm... nice to just smile when it's unexpected, have a little laugh or a smile. Do you enjoy humour?

SUBJECT: Yes.

Once again I introduce the idea that her unconscious mind can give her something positive without her consciously deciding to make it happen. By drawing her attention to the spontaneous smile I am also suggesting that other things can happen spontaneously. By asking her if she enjoys humour, I am getting her to agree with me and acknowledge that she enjoys her present situation. I know she enjoys humour, because she has just smiled, so I use this as a way of ratifying the positive aspect of her experience at this time. Notice that I am not taking any risks, I am just utilising what she gives me and feeding it back covertly to persuade her to take the next step.

BROOKS: Mmm so do I, now I think humour is very important in therapy and in hypnosis. A lot of people think hypnosis is something quite serious, I find that that it's something you can utilize humour with, I like the idea of utilising the natural resources to laugh and, enjoy this experience. I find that very important.

I am telling her that laughing is a natural part of the hypnotic induction and therefore she must be going into a trance. I also give her an ambiguous suggestion which is at the same time an observation and a command: 'I like the idea of utilising the natural resources to laugh and, enjoy this experience'.

BROOKS: Now people often ask me what happens when you, go into a trance, and I say to them well when you, go into a nice comfortable hypnotic state, all kinds of changes happen to your body... to the muscles in your body, in your face, breathing changes, blink reflex changes.... and a little smile comes all by itself.

SUBJECT: (laughs)

BROOKS: It's almost like there is a part of you that knows what I'm talking about.

Here is another grammatically ill formed statement, which is also emphasised with a voice tonality change. I also point out all the physiological changes that I can see developing in her at this time. It is rather charming how her unconscious mind picks up my two-level communication and gives her a smile, which I immediately include on my list of physiological changes that accompany trance.

When I mention the part that knows what I'm talking about I am referring to the unconscious. This is my informal way of introducing her to the concept of the unconscious.

BROOKS: Now, you know people communicate on many, many levels. People communicate with language and also with non-verbal communication. I'd like to include as part of the non-verbal communication changes in tonality, changes in the tempo of a voice, pitch of a voice. You know you can say things in so many different ways. I can say to you; "I wonder what it feels like to, go into a trance?" and you can take that in many different ways.

SUBJECT: Mmm.

A number of things are happening here. Firstly I am giving her a truism, and this helps develop an acceptance for what follows. Secondly I am actually telling her about the very technique I'm using. I thought this would be a fun thing to do because I love playing with words. As I explain the principle behind the two-level communication I am actually communicating on two levels. She doesn't know whether I am giving an example of the technique or whether I'm actually using it on her. Thirdly, if she chooses to pay attention to my explanation she will possibly spend the rest of the session listening for the two-level communications thereby emphasising them for herself. If she remains unaware of them they will influence her behaviour anyway at an unconscious level without her conscious awareness. She is in a non-verbal double bind – which means that she has no choice to be affected by what I am doing, but does not know that she has no choice and does not know that the affects are the result of her not having a choice.

BROOKS: You can think of it as a question. You can think of it as something else that you can respond to...

It appears as if I'm giving her a choice here but whichever way she thinks about it I am really only suggesting one thing - that she responds.

.... but you don't have to think that you're thinking about it because that change in tonality that occurs as I say that statement can in fact register at a different level.

Are you aware that you pick things up consciously and also sub-consciously as you go through life?

SUBJECT: Yes I think so.

Here I am telling her not to think about thinking because she can pick up my communication at an unconscious level. I am reinforcing the double bind by telling her not to do something I have just told her to do. If she takes me literally and doesn't bother thinking about what I have said, then it will influence her unconsciously, if she makes an effort to try not to think about it, the more she tries not to think about it, the more she will have to think about it in order to not think about it.

BROOKS: Mmm... it's a bit like you can walk down the street, you see a smile on a face of a stranger and you register that smile but you don't think about it consciously, it just happens to pass you by, it may be another time, another day, in another place you remember that smile on that face. Maybe you see somebody that looks like that person and you're reminded of that person that smiled to you, because you picked that information up without even considering that you were picking it up consciously.

Here I decided to give her some serial suggestions embedded within an analogy overlapping descriptions of a universal experience. It is a truism that describes a naturally occurring unconscious learning process common to everyone; the shifting between external stimuli (smile on a face) and storage of information at an unconscious level and how a similar external trigger or anchor can evoke previous associations.

I want to encourage this shifting between external and internal awareness. It is this transition from outside sensory experience to inside sensory experience that is the essence of hypnotic trance. I am simultaneously describing this shifting experience and evoking it. In order to make sense of the analogy she has to shift her awareness from my words (external auditory stimulus) to her memory of the same or similar learning recognition situations (internal experience) thinking in pictures, sounds and feelings. I am also telling her that she doesn't have to pay attention to me consciously - she will receive my communication regardless.

BROOKS: Now with hypnosis what I do is talk to both parts of you, that is, your conscious mind and your sub-conscious mind. And you know that the interesting thing is that you don't even have to listen.

SUBJECT: Mmm.

I am now overtly commenting on the process I am using. I can do this now because I have primed her. Again she can choose to pay attention to the process or just let it happen. I also reinforce the suggestion that she need not pay attention. In fact I suggest that she become absorbed in thinking about how 'interesting' it is, not having to listen. You should never tell a person to 'not listen'. That's a command, and they will either resist and listen to you or they will try to obey and by trying to not listen find it impossible simply because they first have to listen so that they know what not to listen to.

It is better to give them something else to listen to, think or do. This then takes away the effort of trying. This is why I suggest she get 'interested' in thinking about the process of not having to listen. If she gets interested in the concept she will be having internal experiences of thinking and not listening to me (external).

BROOKS: You know at school you're taught to concentrate and you mustn't daydream. You're told that you should have your attention focused all the time on the teacher. Well here I'd like to encourage you to let your mind wander.

SUBJECT: All right.

I gave her another analogy (external) to evoke possible memories (internal) and I give her permission to daydream. I say permission because the analogy is framed within the context of school. I am suggesting that she can break the rules of learning. It's also a new concept that can disassociate her from her normal frame of reference related to learning.

BROOKS: Mmm.... do you ever let your mind wander sometimes?

SUBJECT: Yes.

BROOKS: Yes. What do you wonder about when you wander?

Here I want to associate the experience of wondering with the process of mind wandering. I want to make wondering contingent upon wandering. The nominalization 'wonder' has no boundaries. It implies discovery, awe, magic, exploration and a whole chain of open-ended associations. These kind of nominalizations break through conscious barriers and rigid learning sets. The more she wonders the better. Wondering can only be done internally.

SUBJECT: Well I lead quite a hectic life so I don't have too long to sort of think.

When I do relax.... I don't know.

I like to read books or I think of things I suppose.... and books...

BROOKS: Mmm.

SUBJECT: ...as I watch television in the afternoons, that's when we're closed.

BROOKS: Mmm.

SUBJECT: And... I don't know... far away places. I would like to travel.

BROOKS: Do you ever travel in your mind?

Here she gives a brief list of trigger-response cues that trigger wondering; books, television, travel. All are trance inducing and involve a shifting from external to internal reality and I latch onto one and expand upon it - focusing on her internal experience with the question 'do you ever travel in your mind?' Of course, at this point in time I know that she must travel in her mind because she has just made a future orientated statement based on her wish to travel, and as I discover this as based on a past memory of travel. This is why I latched on to this particular trance inducing leisure activity.

SUBJECT: Mmm sometimes.

BROOKS: Where do you like to go?

SUBJECT: Well I think back to holidays we've had...

"We" being her and her husband.

BROOKS: Mmm.

SUBJECT: Do you mean a specific place?

BROOKS: Do you have somewhere in mind?

I keep her internal by asking 'somewhere in mind?'

SUBJECT: Um, I think Turkey was my favourite place.

BROOKS: Mmm.

A simple mmm will suffice here to reinforce her internal absorption. I don't want to distract her with words. The tonality of the mmm is meant to evoke wondering. I use mmm a lot as it implies understanding, curiosity, agreement, interest, a question – depending on the tonality you use when saying it.

SUBJECT: I think about that because we're thinking of going back there this year so...

BROOKS: Yes, what stands out in your mind about Turkey... what's the memory that comes to mind most easily.

I keep emphasising the "mind" aspect of her on-going experience and suggest "most easily" implying that all memories will be easy to recall but that one will be easier than others. This is much better than saying "Try remembering something" or "Can you remember", as these imply doubt.

SUBJECT: Umm, lying by the swimming pool. (Laughs)

BROOKS: Yeah!

She laughs as she remembers something and I match her with the tonality of my "yeah" It's important to pace your subject as closely as possible during the induction. Stay with her at all times until she develops her own totally subjective experiences. Even then pace her as closely as possible. If she comes out of trance for a second you come out too - just long enough to guide her back in again. When I am using hypnosis I go into an altered state too. But my state is one of heightened concentration.

SUBJECT: What everybody does on holiday I suppose.

BROOKS: And what is it you like about lying by the swimming pool?

I want her to get into the experience.

SUBJECT: That there was nobody else around, except the person I was with obviously.

BROOKS: Umm.

SUBJECT: It was absolutely deserted.

BROOKS: And so you felt.... (pause) ?

I still want to get her more into the experience.

SUBJECT: It was lovely.

BROOKS: Yeah. It's nice to have that feeling, yet there was one person there you could communicate to whenever you wanted to and they could communicate to you but you could just be in your own little world.

SUBJECT: Well yes. We go on holiday really not to have to talk to anyone because we do it all year round.

Here I attempt to parallel the current hypnotic situation with her scenario. Her and her partner on holiday and her and I in the hypnotic situation, equals, no one else around, deserted, lovely (her communication) two people communicating, 'be in your own little world' (my suggestion). I want to blur the distinction between her memory and her current experience. This way she can more easily associate with the holiday experience and it's associated feelings. She doesn't recognise I'm doing this. In fact she takes me literally and answers on a conscious level. Hypnosis is matter of negotiation between the hypnotist and the conscious and unconscious mind of the subject.

BROOKS: Yes. How nice to have that peace and comfort and relaxation.

SUBJECT: We really like to be on our own but it is rare in a holiday resort so it was lovely to find this part where there was nobody there

BROOKS: And how do you feel, what does your body feel like when you're in a place like that?

SUBJECT: Totally relaxed.

Good we're getting there now. Next I want to draw her attention to how her body is responding to the holiday memories.

BROOKS: Have you noticed how your breathing has changed as you have been talking about this?

SUBJECT: Has it?

BROOKS: Mmm, how has your breathing changed, slowed down?

She hasn't noticed how her breathing has slowed down so I give her some hints by asking her "how has your breathing slowed down" – the important word here is "how" as she will now have to think about the "how" rather than the "has". It would have been more compounding had she noticed on her own without my hints. She does notice the nervousness though. This is her anticipation of going into a deeper trance. I say deeper because she has already been in and out of a light trance several times as we have been talking and without being aware of it.

It's good to have some nervousness in a subject. It makes them believe something will happen. The worse kind of subject is the totally relaxed 'now do your stuff on me' kind of subject. They are relaxed because they believe nothing will happen. It doesn't mean they can't be hypnotised it means you have to be more indirect or call it something other than hypnosis. This is quite ethical if your outcome is to help the person. A chiropractor manipulates bones so why not manipulate concepts, it doesn't hurt so much either. So if possible, discover any anticipation and utilize the tension.

BROOKS: Notice you keep a little bit of nervousness there still a little bit? And you're probably quite.... yes?

SUBJECT: My hands are still gripping I think.

BROOKS: Yeah. Well, keep a real firm hold of that chair.

SUBJECT: (Laughs)

Here I utilise the tension. Never tell a subject to try and relax. The effort of trying to relax causes anxiety. Tell them to try to become even more tense they will then either tire themselves out or make the process so conscious that they shift the tension from unconsciously initiated tension to consciously chosen tension. They might then be in a position to also decide to let go of the tension. The humour also helps her relax by making her laugh. I like people to laugh themselves into hypnosis. It's also more fun for me.

BROOKS: And whatever you do don't let go until your sub-conscious mind knows that you can, go all the way into a nice deep comfortable hypnotic state. Don't let go....

SUBJECT: (laughs)

BROOKS: ...until, you find that happening all by itself.

This is a dependent suggestion where letting go is contingent upon the conscious mind 'knowing' that she can enter a deep comfortable state. This places more emphasis on her unconscious processes. It also gives her a way of knowing when to expect to go deeper. Here, letting go of tension equals a deeper state. If she is making an effort to hold onto the tension sooner or later she will have to let go. She is in a double bind again and doesn't know it.

Somebody asked me the other day. "Ok so these changes occur to you when you go into trance; changes in muscle tension in your face, alteration in your respiration, blinking...."

SUBJECT: Mmm.

BROOKS: "What actually happens"?

I said, "you know I don't really know quite what happens when, you go into a trance, but something I've noticed is that, your awareness or your attention seems to shift from external things to internal things".

I want to point out the physiological changes characteristic of going into trance. One of the best ways of doing this is Erickson's 'My Friend John Technique' where the hypnotist describes an imaginary friend and what happened to them as they went into trance. Here I am recounting a question session with one of my students. It allows me to place emphasis on certain suggestions and give suggestions to shift her attention from external to internal reality while telling her a story. She thinks I am just telling her a story, but really I am hypnotising her.

You can see me sitting here talking to you but you could probably also imagine me sitting in front of the front door of your house. You could superimpose your front door of where you live behind me and see two images simultaneously. One's outside and one's inside and hypnosis seems to involve a shifting from external reality to an internal reality.

Now I'm very curious about those feelings you are having in your eyes right at this moment.

The shifting from external to internal reality and overloading of indirect suggestions has triggered acceleration in the blink response. By pointing this out I indirectly suggest an association between blinking and going into a trance. This can result in one of two responses in the subject. Either the blinking will increase or it will stop altogether. Increased blink reflex is unconsciously generated or indirectly

consciously generated through consciously trying to stop it. The increase compounds the ensuing trance. Consciously controlled termination of the blinking usually demonstrates a temporary unwillingness to enter trance at this stage if this is the case the hypnotist has two choices here, either he can retrace his steps and hold off until the subject feels ready or he can utilize the lack of blink reflex suggesting that the subject blink less and less. The subject can resist and yield simultaneously. Either way the blink response compounds the ensuing trance as long as the hypnotist implies an association between the two.

SUBJECT: Yes. (Blinking)

BROOKS: You notice how you're blinking?

SUBJECT: Yes. (Laughs)

BROOKS: And that's not something you do everyday, blinking in that special way.

I reinforce the association between blinking and the ensuing trance.

But don't close your eyes and go into a deep trance until your subconscious mind knows that it can happen all by itself. You understand that?

SUBJECT: Mmm.

BROOKS: Mmm. OK you just wait and hold on. Ok. You don't want too much of a good thing all at once.

SUBJECT: No.

When you see a desirable response in a subject, frustrate it, it then makes it more compelling. The harder she tries to delay an on-going unconscious response the more difficult it will be to prevent it from occurring. She can choose to take my suggestion to resist going into trance thereby making it more compelling or she can choose to resist my suggestion to resist and so go into trance.

Because of her apprehension I decided to use an authoritarian approach. I am overtly provoking her and hoping to evoke resistance to my suggestion to resist, yet I am doing it in a humorous way to blur the congruity between my verbal and non-verbal communication. It can create 'therapeutic confusion' as she's relying on me for her frames of reference. In order to maintain the frames of reference she has to narrow her attention even further - she's relying on me totally for direction as I juggle with her sense of logic.

BROOKS: You know the best kind of presents, I think, you can give to someone are the one's with a lot of wrapping paper. Because you have to unwrap them nice and slowly, and as you unwrap them so the excitement builds, you become more and more interested and curious about what's inside that present.

I think of myself as someone who gives presents to people an awful lot, often they don't know they're getting it.... Mmm, every now and then have a little glimpse or some idea of what the present might be.

Here I am giving a metaphor that parallels her on-going experience. It paces her present reality (sic) and suggests what is to follow. Present reality = something new being discovered a bit at a time. What follows = excitement and curiosity about ensuing trance experience. The word present implies a pleasant surprise. It can also mean 'present moment.'

SUBJECT: I can close my eyes if I want to?

BROOKS: But not until it happens by itself.

You notice however how the harder you try to keep them open the more difficult it becomes. They almost want to close.

I continue to frustrate her response despite her wanting permission to close her eyes.

Now when you hear a word, you don't pay attention to the individual letters, when you hear a statement you don't pay attention to the individual words.

You can take the word like now, and there is an N, there is an O, and there is a W and of course there is a W in the word NOW. The word backwards means WON. Now won, won now.

There is a W in the word now. There can be a won in the word now and a W in the word now.

Now this is really complex because not only am I inducing confusion to get her into a trance. I am also setting up a number of things for later. I am also again reinforcing her ability to listen to me on different levels (unconsciously) with a truism. I chose the word 'now' because I intend using this as a trigger word to evoke trance in the future. I break it down into individual letters because I want to suggest a 'W' (double you), as I want her to hallucinate seeing her self later. So I am suggesting that there can be two of her - a double you, yet at the same time only one of her.

This is why I emphasise that associated with the word ~now' can be the word 'won' (one of her) and a 'W' (two of her). When setting up hypnotic phenomena like hallucinations it's best to spend time in priming and indirectly suggesting that it will happen.

How do you make sense of something like that?

SUBJECT: I've really never thought about it.

BROOKS: You've really never thought about that in the same way that you've never paid attention to the individual words in a sentence yet the subconscious mind listens for every word, every syllable, every letter but you don't have to pay any attention to those details, you can just enjoy being in Turkey.

SUBJECT: Mmm.

She's never thought about it, of course she hasn't - she has to go on an internal search to answer the question I then use her response to compound the suggestion with repetition. You should always use every opportunity to use repetition - in enforces the suggestion, however don't do it directly.

BROOKS: Yes, you noticed how you keep going there every moment; you just close your eyes you go back to Turkey. That's it. A nice feeling. That's it. Now that's right.

Now.... Now those alterations in your body can develop in their own way in their own time. I'd like you to carry on holding on to the chair with those hands. Just holding on to the chair with those hands, keeping that grip on that chair.

I pick up on her blink reflex and I encourage it by suggesting going back to Turkey. Having frustrated the response to close the eyes and dissociate her with confusion she can't resist eye closure any longer. As she's still holding on to the chair I decide to capitalise on the previous association between holding on and not going into trance until her unconscious decides. I am frustrating the response still further.

Now I can tell you that the muscles in your face have smoothed out really very well. The respiration has changed, breathing, pulse is slowing down, I can see the alteration in your pulse in your neck and this alteration in your physiology parallels the experience of going into a nice hypnotic state but you don't have to try to do anything. You really don't have to try to do anything Avril because your subconscious mind can let that happen.

Here I point out the physiological changes that I can see and make trance contingent upon the continuation of these changes.

Now how do you feel at this moment? I'd like you to share that with me. How do you feel right now?

SUBJECT: Warm.

BROOKS: Warm. Mmm, do you feel warm more on one side of your body than the other or maybe the top half compared to the bottom half, or all over.

SUBJECT: All over.

BROOKS: All over and is that how you feel if you re in Turkey? Nice and warm?

SUBJECT: Yes.

BROOKS: Mmm... yes. Nice place to be. That smile tells me an awful lot about your experience. You find this a little bit humorous as well?

SUBJECT: Mmm...

BROOKS: Mmm... what do you find humorous about it? Please tell me.

SUBJECT: Just comfortable.

BROOKS: Just comfortable.

SUBJECT: Very comfortable.

BROOKS: Very comfortable. Now I wonder where you can be even more comfortable.

Trainees often ask me; "Why do you ask a subject to share her experience just as she is going into trance - surely this brings her out?" Well firstly I don't mind if she comes out because I like to frustrate the response and secondly she will give me information about her subjective experience. So far I have been utilizing only what I have been able to see. Now I'm getting inside information. Also to share her experience she has to go on an internal search once again, especially when I ask her to identify where she feels warm.

I can talk to you. As I talk to you I can also talk to "you," only when I talk to "you" is there any need for you to listen.

Because when I'm talking to you, you don't need to pay any attention. Just let your mind wander, become absorbed in your own thoughts.

Here I am separating my communication to the conscious and the unconscious more directly with a change of voice loci. When I lean to my left I am talking to her unconscious and when I am leaning to my right I am talking to her conscious mind. As long as I am consistent she will be able to unconsciously respond to the separate communications. I'm actually telling her to not listen consciously. I want her conscious mind to be in Turkey while I have a private chat with her unconscious. I don't want 'her' (conscious mind) interfering with her autonomous processes

You're breathing out, each time you breathe out so you can go nice and comfortably deeper into this hypnotic state without any effort on your part.

This makes trance depth contingent upon her breathing. Dependent suggestions should always utilize an on-going behaviour that is important for the subject. Breathing is pretty important so we use it. Also breathing out is more conducive to going deeper than breathing in.

Now, those hands can experience something very special for themselves. Now you are nice and upright in this chair. Upright in this chair. A nice comfortable position.

You know in this country we call a lift a lift. In the states they call a lift an elevator. But in the states they call an elevator an elevator and they think that we call an elevator a lift. It doesn't matter what you call it, the same thing applies. That movement. It's nice to have a little bit of movement in your life.

Do you like to have movement in your life?

SUBJECT: Yes.

Here I am priming her for the experience of an arm levitation and catalepsy with a metaphor. The metaphor isn't relevant at the present moment, she will have to wait in unconscious anticipation to discover its relevance.

BROOKS: Yes and isn't it interesting in just attempting, and trying to respond to a question like "do you have a little movement in your life"? It's difficult to actually answer. Difficult to put a little movement in your life at this moment. That stillness, do you notice that?

Yes but you can nod your head can you not? That's right. You can nod your head.

I capitalize on the difficulty in responding to my question whilst limiting her movement to head nods. By saying 'but you can nod your head can you not? (Nod) I am implying that she can't move anything else. I am also using repetition (not/nod) and giving her a difficult to resist negative tag suggestion (can you 'not') By putting in the 'not' for her it reduces any temptation she had to say no. However she's in a double bind because even if she shakes her head she's agreeing that her movements are limited to head movements.

Tell me, as you breathe, notice how your hands feel different from each other. Which hand feels maybe the heaviest, the lightest, warmest, maybe one hand feels it's holding on and the other hand feel more relaxed. Tell me at this moment. How does your left hand feel compared to your right hand?

SUBJECT: It's lighter.

I'm making her response to the double bind presupposition about her hands contingent upon her breathing. I give her very open-ended suggestions which imply there must be a difference between her hands. It also gives her the chance

to explore her unconscious potential. If a hand wants to feel light, it can. If it wants to be heavy it will be.

BROOKS: Your left hand feels lighter than your right. Mmm... so you are left there with a light feeling. Mmm.. and isn't that interesting. Notice those feelings in that hand and this moment now. In that left hand. Notice what's happening to that left hand. It happens all by itself and you're not even thinking about the heaviness in your right hand as that movement in your left hand occurs all by itself. Now I wonder whether that left hand will lift at the wrist or the elbow. You can wonder how that will happen.

Will it be the fingers that lift up before the wrist or will it be the wrist that lifts before the elbow or will it be at the shoulders that, that arm lifts up into the air.

Mmm... do you feel that? That's it just let it relax. Now you're going to have difficulty keeping it down. Almost as if there is a nice relaxing blast of air pushing it up just letting it hover nicely and as that starts to happen more and more now Avril, just allow yourself to go deeper and deeper into hypnosis but you don't have to do anything with that arm, that can just happen all by itself.

Mmm... that's right, now normally you can open your eyes whenever you wish.

As soon as she says that her left hand is lighter I decide to go for an arm elevation. This wasn't a good idea because earlier I had suggested a lack of movement apart from the head. However as her light left arm had presented itself spontaneously I decided to encourage it with open-ended suggestions. As soon as I saw that she seemed to be trying to respond consciously. I changed course and distracted her away from any possible failure at arm levitation and quickly suggested eye catalepsy.

Maybe you'd like to learn something now as you try to open your eyes, you can try to open your eyes. That's it that's interesting, the harder you try, the tighter shut they become and the tighter shut they become the deeper and deeper and deeper you can go into nice hypnotic state. That's right just deeper and deeper that's it. Mmm... that's it, that's it, that's it.

I tell her to learn something interesting as she tries to open her eyes. Normally she can open her eyes so what can she possibly learn this time? I then compound the suggestion with a group of stacked dependent suggestions trying = learning = trying harder = tighter shut = deeper trance.

Now you can enjoy being in Turkey and your subconscious mind can understand everything I say without you having to listen.

Your subconscious mind has already demonstrated how that left hand can lift and get light by itself. How your right hand can feel that heaviness and how those eyes have difficulty in opening. Your subconscious mind knows more about you than you do.

Here I re-cap by saying her multiple experience of hypnotic phenomena proves her unconscious is more able to control her subconscious functions than she is.

Mmm.... and as I talk to you so, you can just allow yourself to go deeper and deeper and you can be in this special place. You can be by the swimming pool, how does it feel to be by the swimming pool? Letting your mind wander, you can have a dream, you can have a dream and in your dreams you can go anywhere you choose and my voice can become part of that dream. The sound of my voice be part of that experience of dreaming. Become part of the sound, the wind, part of the sound of your own breathing sound. This becomes part of your experience as you go deeper and deeper comfortably into a nice hypnotic state. You don't have to do anything, you don't even have to think about it, you don't have to pay any attention to how you're going deeper. That's right, that's right.

Notice how I hitchhike her going deeper onto my continuing to talk to her. I am going to do a lot of talking and she's going to go deeper. I find it useful to use a lot of presupposition when inducing trance. The subject gets her confidence from the hypnotist. If the hypnotist presupposes trance will occur he is demonstrating confidence in his ability as a hypnotist and hers as a subject.

Even the phrase "just allow yourself to go deeper and deeper" is a presupposition that she can go deeper subject to her giving herself permission. I re-evoked the swimming pool because she has already suggested that this is her favourite place. I want to associate deeper trance with her favourite place.

I give her a dream analogy about mind wandering and the analogy parallels her current experiences. The analogy and reality don't have to match exactly, in fact the analogy is there to parallel the basic elements of the current experience yet lead her towards including more and more of the trance elements inherent within the analogy as part of her present reality.

I want her to include external elements of dreaming in her present reality. Inherent with the dreaming experience is amnesia, distorted perception, time distortion and all of the various classic hypnotic phenomena. What better way of training her in these experiences than reminding her that she does it in her sleep every night.

I anchor the sound of my voice into her present on-going dreaming experience so that I become part of it. I don't want to lose her somewhere in never-never land so I include my voice. By making it part of her breathing she will keep me with her wherever she goes in her experience.

Firstly I tell her not to think about how she's going deeper. I don't say "if" she's going deeper I say "how" again a presupposition. It also conserves psychological

energy for the work to come and stops her trying consciously to do something she's better experienced at doing unconsciously.

Mmmmm.... Mmm, and you know you can experience a change, an alteration in time. You could be enjoying yourself watching a good film and time seems to pass so quickly. You are not even aware that the time has flown by.

It seems like just a few moments have passed and you feel so comfortable watching the film yet also you could be doing something you don't like and time seems to really drag. You know those kinds of experiences? Mmm... How do you do that? How do you alter time? How do you make a long time happen in just a few seconds? You know you can dream, you can dream of a whole series of events that spans over hours and you put all of those moments into just a fraction of a second of dream time. In real world time I could give you just ten, twenty seconds, yet in hypnotic time you can experience a whole lifetimes experience of doing things, achieving things for yourself and that just happens automatically.

Here I give her another analogy to induce time distortion. Time distortion is a natural everyday occurrence.

By asking her how she does it I am evoking the psychological processes involved. She can't answer consciously so she has to search and thereby evoke the processes.

The question "how do you make a long time happen in just a few seconds" is a double entendre. The words "in just a few seconds" can have a different meaning depending on context. When the contextual framework is loose the meaning can become blurred. At the conscious level the subject interprets the words within the framework of the time distortion analogy. At an unconscious level the unconscious will not interpret but save the information for future reference. If the context were to change or expand to include other contexts then the unconscious would apply these stored learnings appropriately. For example within the current framework the question will probably be taken literally i.e. "How do you contract a long duration of time into a short period of time."

However, because the framework is loose, and loosening up with every minute, (sic) the contextual boundaries are becoming blurred. Unconsciously the question can also be taken as meaning "you can experience a long duration of time in just a few seconds time" (very soon). Double entendres are an important part of my psychotherapy with persons and whenever possible I will use contexts that are parts of the persons life experience and preferably ones that are compelling for the person: interests, symptoms etc.

By embedding this analogy in to the dream analogy I can expand the possibilities, and because the dream analogy refers to her current experience I am implying that almost anything is possible.

Also in a hypnotic state you can bring about alterations and sensations in different parts of your body. In your hands, your arms, your legs, your face, you know a hand can easily lose sensations and you don't have to even know how it's happening.

I am now extending the possibilities to include alterations in her kinaesthetic and tactile experience. I remind her of the other experiences with her hands to compound the suggestion.

You may have had the experience of lying in bed and realising that you have been sleeping on an arm and that arm is numb and heavy sort of a wooden-like feeling almost as if it doesn't belong to you. You know what I'm talking about do you not? You notice a little of this at this moment?

SUBJECT: Yes.

I'm attempting to induce three kinds of phenomena here; anaesthesia, disassociation and an illusion of heaviness. They can exist simultaneously or independently. By attempting all three I increase my chance of achieving at least one. Notice that I say, "attempting", you can't guarantee hypnotic phenomena you can only hope to evoke it. By using a combination of suggestions you can get close to guaranteeing it but it's never predictable. When I ask her whether she experiences some of the anaesthesia "at this moment" I am not making a random guess. I check it out first. Earlier she had stated that her left arm felt lighter than her right. This of course also means that her right arm feels heavier than her left. So I know she has some heaviness in the right arm. Secondly she has had the experience of an induced heaviness and catalepsy in the eyelids. So these sensations are familiar to her. She has also responded well to all of my suggestions so far so we both have expectations of success. I also check it out with the question "you know what I'm talking about do you not?" To answer the question she has to have had the experience, so again it is familiar.

By tagging the "do you not" on the end of the question she feels more compelled to answer positively. Finally I limit the "little bit of numbness" to the moment. A moment only lasts for a moment. It leaves the future open for possibilities. If I choose to suggest that the arm will return to normal then it will or if I emphasise the numbness then she will follow with the appropriate response. What I do not know is whether the sensations (or lack of them) existed before I made the suggestion or whether they were evoked by the suggestion.

BROOKS: Yes and which arm is that in? That arm, yes. Mmmm... almost a temptation to move it to get rid of that numbness yet the harder you try to get rid of that numbness the more numb it becomes. I don't know whether that numb sensation can spread down from the shoulder all the way down to the tips of the fingers or from the fingers upwards. You can be curious about how that numbness develops in its own way, maybe a tingling, maybe a pins and needles type feeling or just total lack of sensation in that arm as if it doesn't belong to you.

SUBJECT: My neck is aching.

BROOKS: Your neck is aching. Mmmm... now which side of your neck aches? The left side of your neck aches and the right side of your neck feels comfortable.

SUBJECT: Mmm...

BROOKS: I'd like your subconscious mind to make the right side of your neck ache. Will it ache more towards the front or to the back I wonder? Just wait and discover how your subconscious mind makes the right side of your neck ache. Let me know when you notice that ache in the right side of your neck. Meanwhile that arm can get heavy in its own way. Now normally you could lift that arm could you not?

SUBJECT: Mmm..

Some people think that I am blessed with good subjects. Maybe it's because I recognise problems as a blessing in disguise. Her neck hurts. I remember a time when I would have thought to myself "oh no another difficult subject". There really is no such thing as a difficult subject, there are only opportunities for learning. As soon as she announces that her neck aches I immediately limit the ache to one side of her neck with a presupposition. This reduces the potential problem by 50%. I start reframing the problem by telling her that if one side of her neck aches then the other must be comfortable. She has to agree and this helps build acceptance for my other suggestions. I then shock her with a direct suggestion for the right side of her neck to ache. This shocks her because it's the last thing she expects to hear. On the conscious level I am actually asking her problem to get worse. I am also not addressing her at all, I am talking directly to her unconscious. By cutting across her in this way I am telling her that she has no choice in the matter - her neck is going to ache on the right hand side. Her only participation in this is to let me know when she feels it aching. I then immediately change back to the numb arm. I do this for two reasons. Firstly, because I want her to have amnesia at the conscious level for the preceding suggestions regarding her neck so that she doesn't sabotage the process by trying consciously, and secondly, because I believe that people perform hypnotic tasks better if they have a number to do simultaneously.

The unconscious mind can control your balance whilst letting you read a newspaper whilst chewing gum whilst having a conversation whilst walking down the street. You can only do these things well simultaneously because you don't do them consciously. Because hypnotic tasks can only be done unconsciously give your subjects several to do simultaneously. The conscious mind has to hand over responsibility to the unconscious.

I finish with the question "now normally you could lift that arm could you not?" Of course this implies that now she can't.

BROOKS: Notice that heaviness now maybe almost as if it's tied down to the arm of the chair as if it's stuck down to the arm of the chair. The harder you try to lift it the heavier it becomes. You can

really try and move the muscles in your shoulders, try hard to lift that arm. That's it. You were not trying hard enough. Really try hard. That's it. It's so difficult and isn't that a strange sensation to have? And you can wonder what else you can achieve in this special hypnotic state. You are doing very, very well Avril, learning on many levels.

Hypnotic induction is a matter of negotiation however there comes a time when you can become more direct. I will use a combination of indirect and direct suggestion with subjects. I tend to use direct suggestions only if I have a good trance and a responsive subject. Here I'm actually challenging her in what appears to be a very direct way. The indirect aspect is my 100% confidence in her not being able to lift her arm and the utilization of the law of reversed effort (the harder you try the more difficult it is). I use her success here to compound future hypnotic experiences and congratulate her. Everyone likes acknowledgment for their efforts so congratulate your subjects both in and out of trance. I'm congratulating her on her ability to trust her unconscious and her willingness to learn that she can't do things that she would normally be able to do.

And what's happened to your neck now?

SUBJECT: I don't know.

BROOKS: You don't know? Have you got an ache on the right side yet?

SUBJECT: A bit.

BROOKS: It's starting to happen. And what's happening to the left side?

SUBJECT: Feels a bit better.

BROOKS: Feels a bit better. How interesting that as we shift the ache from the left to the right so the left feels a little bit better, you are left with that comfortable feeling and right here I have control over that ache. You know I can make that ache, ache on the right side or I can take it away because I made it happen. And so I can help you feel even more comfortable but not until all of the ache has shifted from the left to the right.

That can just happen in it's own time.

If you want to take away pain don't try and remove it. Firstly it's there for a reason and secondly it will respond better to negotiation. By asking her ache to appear in the right side of her neck I am actually asking it to move from the left to the right. As soon as the subject realizes that the pain can move she also realizes that it can disappear. She has the experience of comfort developing in the left side of her neck where the ache used to be. She also believes that I created the ache on the right so she can believe that it will go if I tell it to. Because I haven't the right to remove the pain I leave it up to her unconscious. If her unconscious wants me to remove it, it will shift it all to the right. If it wants her to keep the pain then she will and if it wants to remove it itself then it will do it without telling anyone. I prefer the unconscious to do the work because I'm lazy.

I also include a little confusion regarding left and right just to reduce any conscious involvement.

Now how does your right arm feel now?

SUBJECT: All right.

BROOKS: All right?

SUBJECT: Mmm...

BROOKS: What do you think you can or cannot do with it?

SUBJECT: I can't lift it.

Now we're back to the arm. Remember to keep bouncing your subjects around; it loosens up their frames of reference.

I ask her what she can or cannot do with her arm because I'm not sure whether the heaviness is still there. If I had asked her "what can you do?" She would look for all the positives. If I had asked her "what can't you do?" She would look for the negatives. So I ask her what she can and cannot do, this way she has to consider both. As I said earlier, hypnotic phenomena can be unpredictable unless conditioned through repetition. But then it wouldn't be spontaneous and so much fun to evoke.

BROOKS: You can't lift it. You not only cannot lift it, you can't release that grip you have on the chair. Notice how those fingers are just stuck in that position, that rigidity in those fingers on the right hand.

I quickly utilize the success with the arm to evoke catalepsy in the fingers. I did this because I recognised the rigidity earlier related to my suggestions to grip onto the chair. I don't like to take too many risks so I prefer to hitchhike suggestions and then imply that I created them.

Now in a few moments I'm going to ask you to open your eyes and look at that right hand, so just move your head so that you are in a position to look at that right hand. That's it,

To further compound her success I want her to have a visual representation of anaesthesia. What better way than to see the hand as if it were someone else's. By asking her to prepare herself by repositioning her head, I am implying that she is about to do something special. To be able to reposition her head to so that it is in the correct position she has to hallucinate seeing her right hand with her eyes closed in order to gauge the best position for her head. She is mentally rehearsing the task before I give it to her. This will increase its success.

Now you can try to open your eyes and look at that right hand.

I asked her to "try" and look at her hand because I thought that there was a chance that she might not be able to open her eyes. If she had been unable to open her eyes then I would have pretended that this was the response I wanted to evoke.

That's it.

Now look at that right hand and you can be most curious about whose hand that is. You can look at that hand and wonder if it's yours but have a different feeling or you can think it's someone else's but know that it's yours without knowing that it is. How does it feel to look at that hand?

SUBJECT: It looks strange.

By asking her to be curious I'm not telling her that it's not her hand but I'm implying that she will not know. I want her to have doubts - so I give her a complicated suggestion requesting disassociation. This could be classed as a form of Double Disassociation Double Bind (Rossi/Erickson).

BROOKS: It looks strange. You know it can look even stranger and in a moment I'm going to lift that arm in a certain way and whatever you do, don't take your eyes off that hand.

You're going to find it difficult and as I lift that arm, I'd like you to notice something happening now.

You may remember that earlier I was priming her for a right arm catalepsy by telling her about being upright in the chair. Well here I evoke the catalepsy and one response after another which rapidly moves from phenomena to phenomena. By telling her not to take her eyes off her hand I am compounding her belief that something important is going to happen. I tell her that she will find it difficult but because I don't specify what will be difficult she has to wait with anticipation thus increasing her responsiveness. I make noticing something happening to her contingent upon me lifting her hand in a certain way. I am actually lifting her arm in a rigid way and slowly giving responsibility for maintaining the rigidity to the subject. By alternately releasing and then holding her arm I can feel her catalepsy developing. Once it has developed enough to support the arm by itself I give the wrist a number of conflicting pushes in opposing directions This seems to confuse the conscious mind and 'fix' the arm in a cataleptic position. Because I am giving the arm conflicting messages it gives up trying to respond and becomes immobile

Notice that rigidity in that arm now. Now that hand feels almost as if there is a sort of iron bar inserted down the middle of that arm. Just that staying there in that position. But that hand can be limp or be just stuck there in that position. That's it, that's it. Now how interesting to have that rigidity in your arm yet that limp feeling in your hand now you can move your hand.

SUBJECT: Mmm.

BROOKS: But then as you move your hand, notice a certain rigidity developing in your fingers.

SUBJECT: Mmm.

BROOKS: And how does that happen all by itself?

Now there isn't anything particularly subtle about this. It's very direct but effective in this case. It may not be as effective with another subject or at another time. I decided to use the iron bar as visual conceptual reinforcement but as I was giving the suggestion I noticed that she was moving her hand so I immediately used it to reinforce the rigidity in the arm. As her attention shifted from the hand to the arm I used the opportunity to encourage the catalepsy I saw developing in the fingers.

You can be curious about what it feels to bend those fingers but not able to demonstrate it to yourself and then notice what happens to your eyelids now. That's right, and you really can't put that arm down.

This is such an exciting part of the session because so many phenomena are happening at once. As she tries to bend her fingers I noticed a drooping of the eyelids so I utilized the opportunity to trigger an eye closure with the word 'now'. I then went straight back to reinforcing the catalepsy in the arms.

You can't move the left arm, you can't move the right arm. You can really try hard to lower that right arm. The harder you try the more difficult it becomes, almost as if there are strings just holding it up here, holding it up, lifting it up, that's it, lifting.

Once again I give her a couple of examples of what her unconscious has achieved - just to compound future phenomena and maintain positive expectation. I also use the law of reversed effort. I decided to give her some hallucinated strings to hold up the arm because I thought that the iron bar might have been a little heavy. It also meant that the strings could pull the arm up into that 'upright' position.

And as you are upright get that feeling, that's it and that hand can slowly move towards your face very slowly but don't go all the way back into the past until that hand touches your face.

I am now using the arm elevation as an age regression but I frustrate her expectation of regressing 'all the way back' until her hand touches her face.

This achieves three things. Firstly it gives her the choice of how far back and at what speed to regress and secondly it makes regression contingent upon an ongoing behaviour (movement of the hand towards her face). Lastly it frustrates an exciting possibility (regression) and so makes it more compelling. The frustration compels the arm to continue to levitate and the levitation makes the regression more inevitable.

That's it. That's it all the way back through time. A calendar's pages changing, turning back, going back through time very quickly all the way back to some early memory when you were a little child and a little child first learns to touch her face and explore her face. Explore the feelings in that face now. Just

learn what it feels like to have a face. Mmm.. really learn something from exploring that face and you can feel that hand touching your face, you may even not be aware that it's your hand.

I included the calendar's pages turning back as a visual component (her kinaesthetic was tied up with the hand moving and her auditory with the sound of my voice). By telling her that she may not be aware that it's her hand touching her face I am merely capitalising on the earlier hand disassociation (associated with anaesthesia) and reminding her of a universal learning experience that young children have, that of discovering their face and hands.

She regresses and I utilise the hand touching the face as part of the regressed experience. You should never hesitate to use whatever is happening.

Interesting sensation to have. How does it feel as a little girl to have that hand just gently touching your face? Is it a nice feeling? Do you know whose hand it is? You don't know, you can think you know but you really don't know. That's right, well, it's nice to feel that safe, comfortable, secure feeling as a child just exploring and learning something about yourself.

I told her that she was safe and secure in case that she found that a dissociated hand touching her face was disconcerting.

Tell me where do you think that you are as a child now?

SUBJECT: In the cot.

I ask her where do think that you are 'as a child' now because I didn't want her to respond as an adult. When subjects are in trance they often respond literally to questions. By framing the question in the tense of the child (past yet present) I reduce the risk of her answering as an adult and possibly slipping out of the regressed state. When she answered that she was in the cot I thought that she might feel trapped so I suggested the possibility of being out of the cot. However she preferred being in the cot. The sense of freedom being out of the cot was something I felt, yet was not part of her reality. I shouldn't have projected my own assumption into the situation.

BROOKS: In the cot. And you can look out of the cot and wonder what it's like to have the freedom to be outside this cot. Mmm... you like to get out and play or do you want to stay in the cot?

SUBJECT: Stay here.

BROOKS: Stay in the cot. What are you wearing?

SUBJECT: Blue.

BROOKS: You are wearing blue.

SUBJECT: Mmm.

BROOKS: Mmm, seemed to surprise you. Mmm.

SUBJECT: Mmm.

BROOKS: And you really didn't know you'd be wearing blue.

SUBJECT: Mmm.

It's nice that she sees herself wearing blue. It ratifies the experience because in reality she is wearing grey, and as she is a female she may have expected to see herself wearing pink.

BROOKS: Now let's move ahead in time a little way maybe a few years being a slightly older child. Tell me as your hand lowers down, slowly as it lowers become that child at a slightly older age. What's happening now? Mmm.. what is this experience about? Do you know how old you are at this moment?

SUBJECT: No.

BROOKS: You really don't know. What's happening? You don't know. Ok, let your subconscious mind give you some images, shapes, colours, experiences. Mmm, there's some feelings there as well. You notice those feelings? That's it just hold on to those feelings. Where do you feel those feelings Avril, where do you feel them?

SUBJECT: Music - my ears.

BROOKS: Your ears, you can hear with your ears?

SUBJECT: Mmm.

BROOKS: And you can hear with your ears here. And what's the music that you hear?

SUBJECT: It's a radio.

BROOKS: A radio?

SUBJECT: Mmm.

BROOKS: Well just listen to this radio and tell me what happens next.

Here I use the hand lowering as an age regression technique. Whenever possible use an ongoing behaviour and hitchhike the behaviour you wish to occur onto the on-going behaviour. She had an experience that I mis-interpreted as being a possibly bad experience; I was wrong. However I checked it out because it is important to utilize an abreaction if it occurs.

An abreaction is a reliving of past trauma often triggered by an association of memories. If you are doing therapy and you get an abreaction you should let your person go all the way through it even though it may be quite dramatic. To stop it halfway through may repress it further and make it harder to access later. In this case I didn't want an abreaction as I was demonstrating hypnosis not therapy, but I was prepared to utilize it if it had occurred.

Because she seems to be having difficulty holding onto the memory I suggest shapes, colours, experiences and feelings. I am suggesting some of the sub modalities of her sensory experience for her to pay attention to. Sometimes subjects need a little prompting. When she seemed to respond to feelings I told her to hold onto them - to locate them. Feelings are usually tied to sets of images and sounds. I really doesn't matter which comes first - feelings, sounds or images. Grab the first one, encourage it and usually the other senses will follow. In this case the feeling led to auditory and then visual.

I play around with the words hear, here and ear simply to repeat the word hear. Indirect repetition will usually increase the response. I say, "let's listen" so as to include myself as part of the experience. If I am a disassociated voice outside of the experience she will not be so involved or associated with the memory.

SUBJECT: I don't know.

BROOKS: You don't know. Mmm.. And where are you listening to the radio?

SUBJECT: Front room at home.

BROOKS: In the front room at home.

SUBJECT: Mmm.

BROOKS: Anybody with you?

SUBJECT: My father.

BROOKS: Your father.

SUBJECT: Mmm.

BROOKS: And what are you doing in addition to listening to the radio, are you are playing?

SUBJECT: Sitting on the settee.

BROOKS: Sitting on the settee. Are you feeling happy or sad? Are you happy? Is it a nice feeling you have?

SUBJECT: Mmm.

I am still having to prompt her a little and I'm still checking out possible abreaactions.

BROOKS: And what's your father doing?

SUBJECT: Reading a newspaper.

BROOKS: Reading a newspaper that's a nice thought to have. OK. Hmm. Mmm.. Now throughout your life you've done a number of different things, you've had a number of different interests; activities you've enjoyed and you know those activities that you've enjoyed. It's sometimes as easy to forget things. You know you can be in conversation, and half way through the conversation you forget what you were talking about. You've had that experience have you not? Or you go off at a tangent and you loose thread of the conversation and you really can't remember what you were talking about.

Now this may seem unrelated however I am suggesting voluntary amnesia. Not that I want her to forget her pleasant memories or experiences but I want her to have the choice. If these memories have been amnesic yet pleasant there may be a reason why they have remained amnesic. So I give her the choice. Now she has remembered them I am letting her know that she also knows how to forget.

Now, you know from your own experience that there are some times when you can't open your eyes and there are some times when you can and you can wonder what the difference is. How do your eyes feel at this moment?

SUBJECT: They're not too tight.

I am checking out her eyes because in a moment I want to her to hallucinate herself at a younger age and with her eyes open.

BROOKS: They're not too tight? Well that's wonderful. Now you can know what you look like. You know what you look like do you not?

SUBJECT: Mmm.

BROOKS: And you know what a chair looks like. I'd like you to look at yourself on that settee listening to that radio. Can you describe what you look like now?

SUBJECT: I had a jumper and skirt on.

BROOKS: Mmm.

SUBJECT: Straight hair.

BROOKS: Mmm.

SUBJECT: Brown.

First of all I have her rehearse the hallucination. This compounds it in her mind. Because she has the experience of seeing it with her eyes closed (which is often easier) She will expect to see it with her eyes open. Notice also how she is disassociated from the image because she describes it in the past tense. Earlier I talked of the "double you" in the word "now". I am now attempting to induce the "double you" experience. The experience of being two people simultaneously.

BROOKS: Brown. OK in a moment, I'd like you to learn something of importance to yourself. At the moment, just as soon as your subconscious mind is ready, I'd like you to discover that your eyes open all by themselves and when that happens, you look in front of you and you see yourself sitting there. I don't know whether you will see yourself as a child, as a teenager, as an adult.

I don't know what you will be wearing when you see yourself just as soon as you open your eyes whether it will be a certain age when you were a young child, or at an age when you were a teenager or as an adult that you can see yourself and when you see yourself, learn something new about yourself that you never knew before but I don't want you to do that until your subconscious mind is ready to give you that image, to give that experience so real in such detail that you really see yourself and believe in every way that you are there almost like a twin sister sitting there in front of you. See yourself in every detail there in front of you. That's right. Just look at yourself now. Look at yourself up and down and learn something.

I use repetition here and am quite emphatic about exactly what I want her to see and believe. I can do this directly because I have built up rapport based on truisms. Everything I have suggested has happened so she has a high expectancy.

How does it feel?

SUBJECT: I was a lot thinner.

BROOKS: How old is she there? How old are you?

SUBJECT: Fourteen.

Now she has partly associated with the younger self. What is interesting is that she has not associated fully because her statement implies an awareness of the adult self which an associated 14 year old would not have. She is experiencing being two people simultaneously, which is exactly what I want.

BROOKS: You are fourteen here, and there. Now I wonder what it's like for a fourteen year old to look at a woman like yourself. You can be

the you here looking at the you there. Look from over here at the you there. What do you think that you think of her?

Now that I have both of her here I am suggesting that she step into her younger self and look into the future at her older self through the eyes of the younger self. This can be quite a dramatic learning experience for her because it requires a shift in her perspective. She may well learn things about herself that she has either never acknowledged or realised. Of course she may not learn anything.

BROOKS: You know this here is how you are going to become. Is there anything that you want to change about the you here in this chair?

I am giving her the opportunity to do something therapeutic for herself. I am very careful about specifying which "her" I am talking to or about. Lack of precision on the part of the hypnotist at this point could result in a very confused subject, which although appropriate in some contexts would not be appropriate here.

SUBJECT: I'd like to be thinner stay the same weight I think.

She makes two interesting statements here, as she looks at her older self. Her first statement about her being thinner seems to have a future orientation and requires an awareness of the belief systems of both older and younger self. Her second statement seems to be oriented to the on-going present experience of maintaining the weight of the younger self and does not necessarily require awareness of the beliefs and criteria of the older self. The first statement is about loss of weight whilst the second is about the maintenance of lack of weight. Therapeutically the second approach may be more compelling for her than the first. However we should use both. She has given me both perspectives so I will feed them back to her therapeutically. I will have her discover how she can lose weight by going into the future. I will then have her look back at how she managed to maintain her success. Persons often establish their beliefs about themselves at different points in time and access to these beliefs, for the purpose of change can be hindered or helped by the degree of awareness (or disassociation) between the selves at different times.

BROOKS: Like to be thinner?

SUBJECT: (Nods)

BROOKS: Deeper. Mmm fine. Now your eyes can close, that's it as you go deeper and...

As her eyes close so she re-orientates with her older self. You may remember that the disassociation between the younger and older self was made contingent upon her opening her eyes. Now she has closed her eyes she is ready for the first part of my therapeutic intervention with the older self. For this I ask her to go deeper into trance so that she has access to the resources required for the process. I do this by making going deeper contingent upon the ongoing experience of eye closure.

BROOKS: And how can you find yourself feeling thinner? How is that going to happen? It's not going to happen in a matter of seconds. But let's do some travelling in time.

I often ask persons impossible questions. However they only seem impossible to the conscious mind. By asking her how she can find herself thinner I am initiating an inner search of her unconscious resources. I then give her a truism; "it's not going to happen in a matter of seconds" which I will later contradict. I give her this pacing truism to put the therapy into perspective. I don't want her to come out of trance later believing that she has lost weight when really she hasn't. However I will want her to discover how "in a matter of seconds" she can discover she can lose weight.

BROOKS: In a few moments I'm going to give you a task but I am not going to tell you what it is until I give it to you.

This is a semantically confusing suggestion to make, however it is given in all seriousness. Obviously she will not know what the task is until I tell her. What I am suggesting here is that she frustrates what she may anticipate as the task until I give her a signal to carry it out.

But you know how you can change time you can experience 3, 4, 5, 6 months of time happening in just a few seconds of real world time.

And you're going to learn from this and I'm not going to tell you the task until it's time to do it.

You may remember that earlier I was priming her for this with suggestions about time distortion. Any hypnotic phenomena is more likely to occur if you prime it well in advance. I like to leave about twenty minutes between any priming and the more direct evocation of the phenomena, almost as if the priming suggestions were post hypnotic suggestions.

You may notice that I have already given her part of the task yet have just told her that I haven't given it to her. This is because I didn't want her to confuse the process of the task with the content of the task.

I'm going to give you twenty seconds of real world time, and I'm going to time that, twenty seconds of real world time and in that twenty seconds I want you to experience 6 months of future time.

Are you ready?

SUBJECT: Mmm.

I now give the second part of the process, which frustrates her even more.

BROOKS: OK now I want you to experience the next six months of your life and discover everything you needed to do, everything that

you had to do and did successfully to lose weight - now. (Pause
- 20 seconds)

I now give her the content of the task and I give it to her in a very direct emphatic way. By almost spelling out every word I am stressing the importance of the task. Because I have frustrated the task a number of times she should feel more compelled to carry it out.

BROOKS: OK are you finished? OK now just look back over the last six months and look back at all of the steps you needed to take in order to lose that weight, that you wanted to lose the first time you saw me.

Notice how you broke those things down into easy to handle steps.

Here is the second part of the therapy. She's looking back now instead of forward. She's developing a second perspective on how to lose weight. This perspective is based on the first yet presupposes that she has lost weight. To do this she has to disassociate from the present self and become the future self. I am helping her install a future belief about herself six months in the future. Because this belief is associated with a future date it will hopefully act as a motivator. It's her unconscious carrot on a string, compelling her towards success.

And how much weight have you lost over this six months since the time that we first met, how many pounds do you think you've lost?

SUBJECT: About a stone.

BROOKS: About a stone? And that's some achievement.

SUBJECT: Mmm.

BROOKS: And look back and notice how you did it in those easy to manage steps.

Notice how I put myself into the future with her. I am asking her to look back six months to the time when we first met when in reality we have only known each other for a few hours.

And just take a look at yourself now in the mirror and notice how you look. Do you want to put a little bit more weight back on?

SUBJECT: (Shakes head)

BROOKS: You're happy with this amount of weight loss.

SUBJECT: It's a start.

BROOKS: It's a start? One stone is a start? I'm going to suggest that with your success that you ought to have a little relapse. You know I don't know whether it'll be in a few weeks or a month that you could relapse and put on maybe half a pound or so before you get back on course again. And then maybe you have another little relapse a month or so after that before you get back on course again, and for your subconscious mind to give you as many relapses as are healthy for you. For you to lose weight successfully but to maintain your optimum health for your own well being.

Sometimes persons expect too much from themselves. In this case I felt that she might benefit from relapsing a few times because too much weight loss might be unhealthy for her.

Persons often relapse anyway so why not suggest that it can happen, then if they do relapse they see it as part of the success of therapy rather than as failure.

For you to lose weight successfully but to maintain your optimum health for your own well being.

OK now let's travel back through time to the present moment with me, back to the present moment with me. Mmm, have you got the feelings back in that arm yet?

It's always important to re-orientate your persons to the present time frame. The last thing any hypnotist wants is a disorientated person walking around the streets. I use repetition to reinforce this suggestion. There's a presupposition in my question about the feelings in the arm. You must always be very confident whenever you give any form of hypnotic suggestion. There should be no doubt in the person's mind that you believe, fully, that the feelings will return to the arm.

SUBJECT: Mmm.

BROOKS: Wonderful and what about the right hand?

SUBJECT: Mmm.

BROOKS: Does that feel fine? Yes

SUBJECT: It still aches that one.

BROOKS: That still aches? Maybe you could keep a little of that ache for a while after you come out of hypnosis as part of your education.

Some persons may show concern if the physiological changes that occur during trance continue after trance has been terminated. I always reassure my persons by either giving a post hypnotic suggestion for the continuation of a physiological change after trance has been terminated or by reframing the condition after the person has come out of trance. Of course, maintaining a physiological change that was initiated during trance is another way of ratifying the trance experience.

Now I can ask you to come out of hypnosis in any number of ways I can use all kinds of sound, I don't have to use my voice and you can find yourself going back into a trance very quickly in a way that is very surprising and humorous for you.

Here I am priming her. I am preparing her for the trigger that indicates the termination of trance. I eliminate the sound of my voice and I include in an open ended way other alternatives. I link this to a post hypnotic suggestion that she can find herself going back into trance very quickly. I add that the experience of re-entering trance can be surprising and humorous. This in itself is a second post hypnotic suggestion that I've hitch hiked on the first one. So here we see a pattern. Firstly she awaits the trigger or the signal that indicates that she can come out of trance, this signal not only triggers the termination of trance but then triggers a post hypnotic suggestion that she can re-enter trance. Re-entering trance is in itself a trigger for the experience of humour and surprise.

So prepare yourself for coming out of trance in a moment. One, two, three (clicks fingers)

Hi there. Well how are you?

SUBJECT: Fine.

BROOKS: Feeling fine. What does it feel like to go into a trance now?

Here I carry out the post-hypnotic suggestions as promised. The trigger word to re-enter trance is the word "now". Very early in the session I had used the word now a number of times to induce hypnosis. It now acts as a post hypnotic cue.

You can try and open your eyes and this time the harder you try the more difficult it becomes. Just try to open those eyes now the more tightly shut they become. The harder you try, the more tighter shut they become. Really try, you're not trying hard enough...

It's always important to ratify the trance in the persons mind. They need to have the experience of knowing that they were in hypnosis. They also need to have the experience of some form of hypnotic phenomena; this could be hand levitation, catalepsy, amnesia or just responding to a post hypnotic cue. Here I give her the experience of catalepsy of the eyelids. Here she discovers that she has re-entered trance and is experiencing the hypnotic phenomena. When a person responds to a post hypnotic suggestion they actually re-enter the same depth of trance that they had experienced earlier when the suggestion was originally given. When the person responds in this way it is quite easy to evoke further hypnotic phenomena utilizing this second trance experience initiated by the post hypnotic suggestion or the carrying out of a post hypnotic act. In this case I wanted to demonstrate to her that her unconscious mind had control.

...that's it a real effort. Really put all of your effort into it and then when you don't expect it (clicks fingers)

SUBJECT: (Laughs)

I want to put her into and take her out of trance a number of times, this not only reinforces the post hypnotic cue to re-enter trance it also ratifies the whole experience and is educational for the person.

BROOKS: Hi there. Mmm, what do you like to do with yourself in your spare time Avril?

SUBJECT: Well we usually sleep.

BROOKS: You sleep in your spare time.

SUBJECT: Yes because the rest of the time we're working very hard so...

BROOKS: So sometimes you need a...

SUBJECT: I'm not at all energetic which I should be.

BROOKS: You need time to relax and just let go sometimes. It's nice just to let yourself go... now...

Here I immediately change the subject and ask her an irrelevant question about her spare time. Often students ask me why I do this. I find that by changing the topic of conversation after trance has been terminated it helps ensure some form of amnesia for at least part and sometimes all of the trance experience. In this case I wanted to use this strategy and also create a context in which the post hypnotic cue to re-enter trance would come as a surprise once again.

That's right, that's right. Just deeper and deeper relaxed and you have the wonderful way of relaxing and altering your breathing and did you know that you can go into a trance, you can go into a nice comfortable relaxed state any time you wish. You know how to do that? All you have to do is to think of that word now,

As she's once again in a trance I can give her more post hypnotic suggestions. Here I give her a post-hypnotic suggestion to re-enter trance whenever she wishes. I am in fact teaching her self-hypnosis.

and that happens for just one person, that happens for you. It also happens for the double you, both of you, the double you can go back into a hypnotic state just by hearing the sound of my voice say that word... now.

To guarantee that she will be fully associated when she re-enters trance on her own at any time in the future I include the "double you" statement. The last thing I

want is for her to practice self-hypnosis and discover that she disorients and dissociates into two different people. It is very important to remember to undo any suggestions that you suggest during trance if they could perhaps be detrimental in the future. As I am teaching her self-hypnosis here it is important that when she re-enters the trance on her own she doesn't experience a reoccurrence of hypnotic phenomena that could be disorientating or harmful in any way.

So any time whenever you want just a few moments to yourself just to relax yourself at work, just to take a little time to yourself all you have to do is hear my voice saying... now, and just by hearing my voice saying now so your eyes can just close and both of you can just go into a nice comfortable hypnotic state.

Here I use repetition to compound her ability to practice self-hypnosis.

The two you's that happen when you hear the word now. And to get yourself out of this nice comfortable hypnotic state all you have to do is to hear this (clicks fingers)

Hi there.

SUBJECT: (Laughs)

Here I'm asking her to hallucinate the sound of my fingers clicking. In future hypnotic contexts if she practices self-hypnosis on her own I won't actually be there to click my fingers. It's now important for her to learn to hallucinate the sound of my fingers clicking and in addition to this to hallucinate the sound of my voice saying the word "now".

BROOKS: What keeps happening to you?

SUBJECT: I don't know.

BROOKS: How does it feel when that happens?

SUBJECT: It feels nice.

BROOKS: It feels nice. I'm glad it feels nice.

SUBJECT: Mmm.

BROOKS: Interesting how it seems to happen all by itself, it's not something that you make happen, it seems to just happen to you.

SUBJECT: Mmm.

Here I reinforce the fact that the response she is experiencing is occurring at an unconscious level. For her to practice self-hypnosis in the future it is important for her to trust her unconscious mind more and more.

BROOKS: You know the feeling? Yes. I'd like you just to hear me saying the word.... now. That's right. Almost don't believe that it works. How nice to have that skill at your disposal any time that you want it. You know that's going to help you lose weight as well, but you don't even need to know how because your sub conscious mind knows for you. Just taking that little time for yourself is going to alter the way you eat so that you lose weight effectively.

Once again I induce trance with the word "now". I add that by going into trance she will be helping herself lose weight. It's important to realise that the experience of going into trance is not in itself a way to lose weight. However in this context, because losing weight is bound within the therapeutic framework of this session, the re-entry into trance at a later date should re-instate all of the therapeutic hypnotic suggestions and therapeutic processes that occurred.

I'm very keen to hear from you in the future about how successful you are at losing weight and then to bring yourself out of this trance all you have to do is hear (clicks fingers). Mmm how about that? I'd like you just to listen and hear that word. This time hear it to yourself. That's it. That's it. Shifting, shifting the experience from outside now so that it's...now inside of you, now inside of you.

That's it you're doing very, very well. Now inside of you. Now I wonder if you can hear the sound of my fingers clicking inside your head and bring yourself out of this hypnotic state in that way.

I want to be one hundred percent certain that she's able to practice this technique so I get her to go in and out of trance a number of times. I am also shifting the trigger to enter and the trigger to come out of trance from her external reality to her internal reality. I want her to be able to hear those words and hear the sound of my fingers clicking inside her head without me being there.

Yes, yeah you did very well. Very very, well. What do you keep shaking your head for?

SUBJECT: I don't understand it.

BROOKS: You don't understand it?

SUBJECT: No.

BROOKS: You know there are a lot of things in life that you won't need to understand because they're going to happen all by themselves. How nice to lose weight...

SUBJECT: (Laughs)

...to give yourself those few moments in time without knowing how you have to do it, it just happens all by itself. That's a nice thing to have.

Once again I reinforce her unconscious minds ability to control the situation.

Do you know what I mean by giving people presents now? I like to give people presents like that.

SUBJECT: Thank you.

BROOKS: That's a present you're never going to lose, it's always going to be part of you.

SUBJECT: Mmm.

BROOKS: Like tying a shoelace.

SUBJECT: Mmm.

BROOKS: All those things you take for granted, it's just going to become part of your everyday life. Once more OK. Now hear the word....

She hallucinates the word now.

... ah you're doing it already.

SUBJECT: (Laughs)

BROOKS: Hear the word.

SUBJECT: I don't understand.

BROOKS: I'd like you just to discover that you can try and open your eyes and find it difficult until you hear the sound of that click. Just try first. Notice that?

By having her experience the inability to open her eyes until she hallucinates the sound of my fingers clicking I am really ratifying the whole experience and her ability to utilise these learning for herself.

SUBJECT: Mmm.

BROOKS: And you know how to bring yourself out? (Pause) That's it. Well you've done very well.

You know what I do for a living? I push snowballs down hills. What I do I get a handful of snow and I...

Here I finish with a metaphor. Taking a small handful of snow, rolling it down a hill, watching it get bigger, watching it grow. I aim to help every person that I see grow

and develop in this way. This was one of Milton Erickson's metaphors, and as a mark of respect to him I decided to finish the session with one of his metaphors. That brief moment in time when the person and hypnotist are together is such an important moment that the hypnotist should put their whole being into helping that person. The results of therapy are not just the immediate responses that occur. The results of therapy will be noticed throughout the person's life and long, long after the person and hypnotist have parted company.

THE END

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