HYPNOSATSANG:
THE STUTTGART SESSION
WHAT IS HYPNOSATSANG?

सत्संग - SANSKRIT
SAT = TRUE
SANGA = COMPANY

SATSAHNG IS A SANJSKRIT WORD THAT MEANS "GATHERING TOGETHER FOR THE TRUTH" OR, MORE SIMPLY, "BEING WITH THE TRUTH" REGARDING EFFORTS TO UNDERSTAND OUR NATURE. AN ENQUIRY INTO WHAT IS GOOD, TRUE OR REAL.

IN HYPNOSATSANG WE GATHER, LISTEN, QUESTION, EXPERIMENT, EXPERIENCE, REFLECT, DISCUSS AND ASSIMILATE IDEAS IN THE LIGHT OF OUR EXPERIENCE, AND WHAT APPEARS TO BE GOOD, TRUE AND REAL ABOUT HYPNOSIS.
HYPNOSIS WILL NOT BE SUBSUMED, YET CONSUMES EVERYTHING IN ITS PATH.

— HypnoSatsang
“THE SYNTACTICAL NATURE OF REALITY, THE REAL SECRET OF MAGIC, IS THAT THE WORLD IS MADE OF WORDS, AND IF YOU KNOW THE WORDS THAT THE WORLD IS MADE OF, YOU CAN MAKE OF IT WHATEVER YOU WISH.”

— Terence McKenna
WHY ARE YOU DOING HYPNOSIS?

WHAT ARE YOUR GOALS WITH HYPNOSIS?

SPECIFICALLY, WHAT WOULD YOU LIKE TO ACHIEVE?

BY WHEN?

HOW WOULD YOU KNOW YOU HAD ACHIEVED IT?

WHAT DO YOU NEED TO MAKE THAT HAPPEN?

WHAT IS THE NEXT STEP?

WHAT HELP DO YOU NEED?
WHAT ARE YOU DOING WHEN HYPNOTISING?

WHAT DO YOU THINK YOU ARE DOING?
HOW DO YOU THINK IT WORKS?
HOW DO YOU EXPLAIN IT TO OTHERS?
WHAT AMAZES YOU ABOUT IT?
WHAT FASCINATES YOU ABOUT IT?
ARE YOU AN OPERATOR OR FACILITATOR?
PLAY WITH THE IDEA THAT REALITY IS THE COMMON MIND WE CO-CREATE.

— Enrique Enriquez
HYPNOSATSANG: SUGGESTION - THE HEART OF HYPNOTISM
Bernheim was the first to explicitly state that ALL hypnotic phenomena can be produced by suggestion in the absence of hypnosis. Known for his dictum, “There is no hypnosis; there is only suggestion”, yet he still maintained that hypnosis was a specific condition of enhanced suggestibility brought about by non-voluntary ideo-dynamic action of appropriate suggestions.
CLARK HULL

“ALL BEHAVIORS SEEN IN HYPNOSIS CAN ALSO BE OBTAINED WITHOUT HYPNOSIS. “

• Clark Hull (1884-1952) released the landmark text, ‘Hypnosis and Suggestibility’ in 1933. This was the first major book to compile the results of laboratory experiments in hypnosis, and the first to apply the techniques and standards of modern experimental psychology. One of the first things learned through his research was this:

• “The only thing which characterizes hypnosis as such and which gives any justification for calling it a "state" is its generalized hypersuggestibility. That is, an increase in suggestibility takes place upon entering the hypnotic trance. The difference between the hypnotic and normal state is therefore quantitative rather than qualitative. No phenomenon whatever can be produced in hypnosis that cannot be produced to lesser degrees by suggestions given in the normal waking condition. The essence of hypnosis lies in the fact of change in suggestibility.”

• These data suggest that suggestion, rather than hypnosis, is the fundamental phenomenon on which we should focus.
In 1969 Barber went further still and demonstrated that all of the observed effects of hypnosis, including the increase in suggestibility that was observed following a hypnotic induction, could be duplicated by non-hypnotic procedures, to the same degree.

His ‘Barber Suggestibility Scale’ included a measure of subjective or experiential response to suggestion, as well as a measure of behavioural response. Thus, Barber was able to demonstrate that the subjective responses to suggestion did not depend on the induction of a hypnotic trance.
HILGARD’S OWN RESEARCH SHOWS THAT A PERSON WHO RESPONDS TO SIX OF THE TWELVE SUGGESTIONS CONTAINED IN A TYPICAL HYPNOTIC SUGGESTIBILITY SCALE IS LIKELY TO RESPOND TO FIVE OF THEM EVEN WITHOUT THE INDUCTION OF HYPNOSIS.

— Prof. Irving Kirsch
THE WORK OF YOUNG AND COOPER IN 1972 SHOWED 75% OF THE SUBJECTS WHO EXPECTED AMNESIA EXPERIENCED IT, WHEREAS NONE OF THOSE WHO DID NOT EXPECT AMNESIA EXPERIENCED IT.

THIS SUGGESTS THAT EXPECTANCY IS A KEY FACTOR IN MAKING PEOPLE RESPOND TO SUGGESTION.
WHAT MADE HYPNOSIS INTERESTING IS SEEMingly STRANGE RESPONSES TO SUGGESTIONS SUCH AS ANALGESIA, AMNESIA, AGE REGRESSION, NONVOLITIONAL MOVEMENTS, AND POSITIVE AND NEGATIVE HALLUCINATIONS.

WE NOW KNOW THESE RESPONSES DO NOT REQUIRE HYPNOSIS FOR THEIR PRODUCTION, THEREFORE THE FOCUS OF INVESTIGATION SHOULD BE ON THE BROADER TOPIC OF SUGGESTION AND ITS EFFECTS.

UNDERSTANDING SUGGESTION GIVES US A CLEARER UNDERSTANDING OF HYPNOSIS, AND ALSO PLACEBO, COMPLIANCE AND INTERROGATIVE YIELDING.
THE CLASSIC SUGGESTION EFFECT

The subjective experience of automaticity or involuntariness accompanying responses to suggestion is known as the classic suggestion effect.

Behavioural compliance would not be experienced as a successful hypnotic response. It would feel like a ‘doing’, rather than a ‘happening’.

The experience of automaticity or nonvolition is normally part of the communicated suggestion. It is also a cultural suggestion with regard to hypnosis.

Accepting a suggestion therefore, means coming to expect that the suggested event will occur automatically.
Etymology of the word Suggestion.

[FROM ANGLO-FRENCH AND OLD FRENCH SUGGESTIOUN, HINT, TEMPTATION, FROM LATIN SUGGESTIONEM NOMINATIVE SUGGESTIO, AN ADDITION, INTIMATION, NOUN OF ACTION FROM SUGGESTUS, PAST PARTICIPLE OF sugerere BRING UP, BRING UNDER, LAY BENEATH, FURNISH, AFFORD, SUPPLY, PROMPT FROM SUB + GERERE, BRING, CARRY, LATIN IS FROM HEAP UP, BUILD, BRING FORWARD AN IDEA.]

- HypnoSatsang
WHAT IS A SUGGESTION?

A SUGGESTION IS A COMMUNICATION INDICATING THAT AN INDIVIDUAL WILL EXPERIENCE A PARTICULAR RESPONSE. IT DIFFERS FROM AN INSTRUCTION OR A COMMAND IN THAT THE RESPONSE IS TO OCCUR NONVOLITIONALLY, RATHER THAN BE EMITTED INTENTIONALLY.
A SUGGESTION IS A PARTICULAR TYPE OF STIMULUS. IT IS A STIMULUS THAT CONVEYS INFORMATION THAT A NONVOLITIONAL RESPONSE WILL OCCUR.

— Prof. Irving Kirsch
HYPNOTIC SUGGESTIONS ARE TRANSLATED INTO BEHAVIOUR WHEN THE PERSON BEING HYPNOTISED ENGAGES IN TWO FUNDAMENTAL COGNITIVE PROCESSES, NAMELY, (A) SUSTAINING AND ELABORATING UPON SUGGESTED IDEAS AND (B) DISREGARDING OTHER DISTRACTING INTERNAL AND EXTERNAL STIMULUS INTRUSIONS. HYPNOTIC BEHAVIOURS ARE IDENTICAL TO OTHER COMPLEX SOCIAL BEHAVIOURS ARISING FROM ABILITY, EXPECTANCY, ATTRIBUTION AND BELIEF. THEY ARE CHARACTERISED BY NONVOLITIONAL RESPONSES.

— Spanos and Barber (1969; 1974)
WHAT DOES A GOOD SUBJECT SEEM TO KNOW AND DO?

- Understands hypnosis is an active, collaborative effort.
- Is engaged, participates, uses their imagination.
- Open to becoming absorbed in processes, ideas and suggestions.
- Is open to experimenting with different response strategies.
- Is indifferent about other passing thoughts and feelings.
- Notices changes in ongoing experience and indulges in them.
- Attributes the effect to the hypnotist, or the process.
- Can be at ease even when experiencing nonvolitional responses.
INCREASE EXPECTANCY
CREATING SELF-FULFILLING HAPPENINGS

• Assumptions - What expectations are your assumptions about hypnosis, yourself, your service, your show, your subject creating? How can you best communicate with assumptions? e.g In a short while from now...

• Expectations of others affect behaviour - How does your subject or your audience think you think of them, what do they think you expect of them? e.g Please remain quiet for this part. Do we have a deal, OK?

• Presuppositions - What can you presuppose to be true? How is that communicated? e.g You have all the resources you need.

• Placebo suggestions - How will the experience be experienced, what will it’s secondary effect be? e.g After being hypnotised most people feel...

• Time - Bind happenings in with time expectations. Be specific or as vague as necessary regarding what, where and when. e.g When your hand touches your head...

• Reputation expectations - Get people to follow through with phrases like ‘You are the kind of person who... You’ve already impressed me with your ability to....I liked the fact that you...

• Use embedded commands - Repeat key phrases and messages, sow seeds, germinate later. Pepper. Punctuate. e.g How will you feel when you leave here today and quit smoking forever?

• Pace and lead - This is the key language skill to master.
ENHANCING HYPNOTIC SUGGESTIBILITY
THE SOCIO-COGNITIVE WAY.

• Responding to hypnosis depends more on the abilities, attitudes, anticipations and expectancies of the subject than it does the skill of the hypnotist. So attend to the following:

• Develop rapport and a therapeutic alliance.

• Understand the subject’s motives and agenda, plans, wishes, expectancies.

• Identify personal connotations that hypnosis has, including conflict and ambivalence about experiencing it.

• Dispel myths and misconceptions and create positive treatment expectancies and response sets.

• Assess subject’s stream of awareness and internal dialogue during hypnosis.

• Assist the subject in how to interpret suggestions and to adopt lenient criteria for passing suggestions.

• Motivate involvement in hypnosis and encourage the use of the imagination and attention to sense alterations in experiences and responses.

• Devise suggestions and hypnotic communications that are tailored to the subject’s dynamics that minimise resistance and increase perceived control during hypnosis.
VARIABLES THAT MEDIATE SUGGESTION UPTAKE

BE PERMISSIVE. PRESENT AND RESPECT CHOICES, OFTEN IN THE FORM OF DOUBLE-BINDS, SO THAT EITHER CHOICE PROMOTES IMPROVEMENT.

ENCOURAGE SUCCESS BY BEGINNING WITH EASY TASKS THAT THE CLIENT IS ALMOST CERTAIN TO ACCOMPLISH.

DEFINE TASKS SO THAT FAILURE IS IMPOSSIBLE.

EVALUATE PERFORMANCES AT ANY LEVEL AS INDICATIONS OF SUCCESS.

STRUCTURE EXPECTATIONS SO THAT EVEN SMALL IMPROVEMENTS ARE SEEN AS SIGNIFICANT BEGINNINGS.

BE ALERT TO RANDOM FLUCTUATIONS AND CAPITILIZE ON THOSE THAT OCCUR IN A DESIRED DIRECTION.

PREPARE CLIENTS FOR SET-BACKS BY LABELLING THEM IN ADVANCE AS INEVITABLE, TEMPORARY, AND USEFUL LEARNING OPPORTUNITIES.

THESE PRACTICES, WHICH HAVE EVOLVED FROM CLINICAL AND EXPERIMENTAL HYPNOSIS, CAN BE USED TO MAXIMIZE EXPECTANCY EFFECTS IN NON-HYPNOTIC PSYCHOTHERAPY AS WELL.
HYPNOSATSANG: THE SET PIECE - MAKING THE MICRO MACRO
MAGIC INVOLVES BENDING VARIOUS BOUNDARIES THAT CONCERN OUR SENSE OF THE PHYSICAL WORLD, AND ALSO OUR SOCIAL, EMOTIONAL AND IMAGINATIVE WORLDS

— Aaron Alexander
FOR THE CLOSEST THING TO REAL MAGIC
AIM TO MEET ALEXANDER’S THREE RULES

• It feels right. It causes astonishment, mystery and fascination.

• It works right. Demonstrations, methods and explanations are consistent.

• It sits right. It does not use false or patronising explanations. It avoids narrow tropes and explanations.
• Magic is a process that allows to seemingly break or bend the rules of the universe in slight but significant ways.

• People don’t operate on the hard rules of the universe.

• We operate on rules we build over time, influenced by our personal histories, idiosyncratic cultures and genetic libraries.

• Our chief adaptation is a brain and body that seems to have a duty to actively obscure the idea that it makes mistakes or has any limitations whatsoever.

• This is on fact our greatest gift. It allows us to imagine, pretend, innovate, intuit, wonder, collaborate and believe in a way that literally brings things from the world into the mind, and the mind into the world.

• In a very real sense we actively construct and inhabit our own reality and the rules that we expect our world to follow.

• If this process of defining reality is influenced or altered, we experience it the same as if the laws of nature themselves were bent.

• Our method should open people up to the idea of experiencing something impossible, where they feel safe in feeling the excitement and discomfort involved in being led to the edge of the known world.
“An engineer of experience would need only to be able to alter or upset the counter-intuitively tenuous hold that people have on familiar reality. Consciously taking a role in the process means that the small perceptions, meanings, contexts and narratives that make up the ostensibly stable world in which one lives day-to-day become the tools and building blocks to build another world entirely.

— Aaron Alexander
THE SUMMONING OF POWERS
PRESENCE, SUGGESTION AND CAUTION

• Keep effect and intrigue at a level where the audience feel it and respond to it but feel they sensed it for themselves.

• Imply what you want them to believe in a way that is unintentional.

• Create presence and meaning through subtlety and implication.

• Behave like you believe in it with an understanding of how.

• Be a guide into a realm of wonder that shines through, now and again, if circumstances are right.
REFRAME YOUR RETICENCE
ETHICAL SUBTERFUGE

• Am I fooling them? You are doing what you are purporting to do; using suggestion to affect their ongoing experience. This will likely lead them to associate their experience with you, your process, or their own special skills.

• Am I being dishonest? No. You are doing what you are purporting to do. The fact that you have knowledge of body mechanics, quirks of perception, social-psychological and cognitive-behavioural strategies, and utilise these things to increase chances of a satisfying demonstration, is what you do.

• Isn’t it a bit silly? It is fun, it is collaborative, it is playful, it is disarming, it is contagious, it can be massively profound. Silly is an aesthetic choice.

• What if it doesn’t work? Most times it does. Sometimes it doesn’t. So what? The objective result will almost always be achieved. That can be satisfying and provide evidence of it ‘working.’ Your interest is the subjective experience. If that isn’t achieved to your satisfaction, it goes unnoticed. If nothing happens at all, now you know. Either provide more training, get new people or do something else.
• **Physiological Method** - *Place finger on top of their head a couple of inches back from their natural hairline.* ‘Close your eyes, and roll them back as if you were trying to look up at this spot where my finger is. Keep your eyes on that spot, however you imagine it is fine, and as you continue to look at it, imagine your eyes are stuck and there is nothing you can do to open them. Look at that spot and try to open them. Now stop trying and relax.’

• **Elman Method** - ‘Close your eyes for me. Allow the muscles in and around the eyes to relax. Now I would like you to pretend and imagine, that every muscle in and around the eye is so completely relaxed, that if you were to hold onto that relaxation, they just wouldn’t work. That’s it, let every muscle nerve and fibre in and around your eyes be so relaxed, they just won’t work, and when they feel that relaxed, test them. Good now stop testing.’

• **Adapted Elman Handshake Method** - ‘Please look here right underneath my eye. Keep your eyes on that spot. I am going to shake your hand three times. The first time your eyes will begin to feel tired, the second time, they will feel heavier still and the third time your eyes will close. Look, that’s it, I shake your hand once, and you can notice your eyes, just keep them on that spot, that’s it, the second time heavier still, that’s right, and the their time eyes close now, so heavy now, they are just too heavy to open, heavy as if shut, locked, stuck. When you really feel that, test them, try and open your eyes and fond they feel so relaxed, so heavy, they just won’t work.’

• **Cobra-fixation Method** - Move your fingertips in an inverted T shape. Left, right, left, up, down, left, right left... I’d like you to begin by fixing your eyes on the tip of my finger. Don’t close your eyes yet. As you follow my finger your eyes are going to want to close, just try to keep them there, that’s it, heavier and heavier and any time it is easier, your eyes will close, automatically. That’s it, relaxed, so relaxed, the even the effort it would take to try to open them seems to be too much effort to bother making. When you are certain they are that relaxed, that heavy, try and open them and find you cannot.'
THE JUMPING PULSE

ODE TO BILL CUSHMANN

• Make a tight fist, as tight as you can and look at it, concentrate on it, how it looks, how it feels.

• Notice how even though I said as tight as you can, you can squeeze a bit more, dig your nails in, grip with your thumb, you may even feel the skin stretching on the back of your hand.

• Now everyone knows we have a pulse in our wrist and a pulse in our thumb. Any nurse will tell you not take a pulse with your thumb in case you get a false reading.

• So now I would like you to keep that fist as a fist, but let go of the tension, so it looks like a fist to me but, you can feel it relax.

• Now I would like you to imagine you could feel a pulse in the palm of your hand. And when you feel it, let me know. Almost as if you were holding something and could feel it’s pulse, expanding and contracting. Excellent.

• Now in a moment I am going to click my fingers and you will feel that pulse in your index finger, so concentrate on your index finger and feel it now.

• Now in a moment I will click again and it will be as if it jumps to your little finger, you will feel it there.

• Now I will click again and it will come back to your palm. Keep it there.

• Now I would like you to keep it there as consciously you make a guess about where it might jump to next. When I click which finger ill it jump to. Now keep it in the palm and wait until I click.

• Did you guess correctly.
  *Yes
  **No

• *Excellent this shows us your conscious and unconscious minds are perfectly synchronised and you are ready to be hypnotised.

• **Excellent your unconscious has already assumed more responsibility and you are ready to be hypnotised.
Fingers - Can you put your hands out in front of you. Clasp them together, palms together, thumbs crossed on top. Now bend your elbows, like you are making a desperate prayer. Put your first fingers up an inch apart. Now look at the gap between them, because in a moment they will touch, just like magnets being pulled together, they are already moving, look, the closer they get the stronger that force becomes. When they touch, allow your eyes to close, only as quickly as you are ready to begin / relax / go into hypnosis / make the necessary changes... Now take a nice slow deep breath, then breathe out as you open your eyes. Excellent that shows me you can concentrate.

Hands - Now, in a moment I will ask you to concentrate just like you did on your fingers, only this time I want you to really use your imagination, so in a moment I will ask you to close your eyes. I’ll ask you to place your hands out in front of you like this, to close your eyes and imagine you have two powerful magnets strapped to the palms of your hands, pulling them together. When they touch, your head can simply fall forward as you relax. OK, so place your hands out in front of you; look at the space between those hands, get a clear picture of your hands stuck out there; now close your eyes and imagine you have two powerful magnets strapped to the palms of your hands, pulling them together. They are already starting to go; imagine that magnetic force is getting stronger; the closer they get the stronger it becomes. I know it is difficult to tell exactly when they are going to touch, but I can assure you they are going to touch, just like when as a child playing with magnets you felt that magnetic attraction, pulling those hands together. Now let your hands drop down as your head drops forward onto your chest and relax. Excellent. Now open your eyes. You have a powerful imagination.

Foot - Take a step forward for me. Easy right. Now take another step, and look down at your foot, concentrate on that spot where your big toe is and imagine your foot is stuck to the floor. Imagine there is nothing you can do about it an try and lift it. Notice how difficult that is, it is stuck, try in vain to lift it as it becomes more and more stuck. Now when I click my fingers you can of course unstick it.
HYPNOTIC GLUE
FIST / HAND / CHAIR

• **Fist** - Make a fist, squeeze tight, feel your nails digging into your palm, your thumb tightening and the skin stretching on the back of your hand. As you do imagine your whole hand is becoming stuck in that position, as if it is covered in superglue and is setting into place. Imagine that and that as it locks into position, there is nothing you can do about it, it will not open. Continue to imagine that and try and open it.

• **Hand** - Place your hand on the table, push it into the table and as you do imagine it is becoming stuck to the table. Imagine that, imagine it is stuck as if superglued, and imagine that table is superglued to the floor, so that lifting that hand would be as difficult as lifting that entire table. Continue to imagine that and try and lift it.

• **Chair** - OK, sit comfortably back in the chair, have your feet out in front of you flat on the floor. Clasp your hands together like this and look at the tip of my finger. As you look right here, you can relax and imagine you can become so relaxed as you look, that if you hold onto that relaxation, you just won’t be able to stand up as if stuck to the chair. Imagine that, becoming so heavy in that chair, so relaxed, as if your back stuck to the chair, as if your feet are stuck to the floor, just for a time imagine you cannot get up, it is just too much effort to bother making and then try to stand up and find you are stuck fast.
POSTURAL SWAY
IF YOU FALL I WILL CATCH YOU

• Place your feet together for me. Put your hands by your sides and keep them there. Tip your head back and look up at that light. Keep your eyes on it. In a moment I will move my hand toward you like this and you will notice that it will begin moving your body backwards and then forwards. Don’t worry I won’t let you fall and hurt yourself. If you fall I will catch you. Tune into to any sensations there now.

• As I move my hand concentrate there, you can feel that right. Good backwards, then forwards.

• Now close your eyes and that movement will increase. Backwards, backwards and forwards. Feel that movement increasing.
HYPNOSATSANG:
INDUCTION - THE HYPNOTIC FLOURISH
CERTAIN PEOPLE PREFER PARTICULAR INDUCTIONS. IN STUDIES SOME EXPRESSED STRONG PREFERENCES FOR A TRADITIONAL RELAXATION INDUCTION, OTHER PEOPLE PREFERRED A SENSORY AWARENESS INDUCTION THAT FOCUSED ON SUBTLE CHANGES IN BODY SENSATIONS AND IMAGINATIVE EXPERIENCES, AND STILL OTHER PEOPLE PREFERRED AN INDUCTION COMPOSED OF SUGGESTIONS FOR POSITIVE EXPERIENCES, ENJOYMENT, ENERGY AND INNER STRENGTH. ALTHOUGH THERE WERE DEFINITE DIFFERENCES AMONG STUDENTS IN TERMS OF THEIR PREFERENCES AND SATISFACTION, THERE WERE NO DIFFERENCES ACROSS THE INDUCTIONS IN TERMS OF HOW THEY FARED ON A SUBSEQUENT TEST OF SUGGESTIBILITY.

— Lynn, Kirsch and Rhue 1996
RITUAL
THE SACRED ACT

• Induction is a ritual.

• Ritual is a sacred action.

• Ritualisation of daily life adds sharpness to experience.

• Rituals begin with a delineation of a space.

• The space is empty. We begin in silence.

• Actions, speech, interpretations, empathic reflections, a relationship, dramatic or artistic activity adorn the space.

• All these are adornments upon emptiness.

• Space is room to grow.
INDUCTIONS
VARIABLES WORTH CONSIDERING

Although no particular induction is better than another in terms of how the subject will fare on a subsequent test of suggestibility, it is worth considering your subject’s unique attitudes, preferences, abilities and expectations as well as their condition. Some of these variables might have an impact on how well they respond to the task you are presenting them with. Often the pre-hypnosis discussion will yield useful information that will help The Hypnotist in refining their induction for best effect without necessarily changing it altogether. Be sensitive to the following variables and flex your approach accordingly:

• Attitude. What is the subject’s attitude? Do they think their role is to challenge, participate, or be entirely passive?
• Preferences. Have they expressed a preference for relaxation? Do they fear giving up control?
• Abilities. Do they have the ability to think, visualise, fantasise and absorb themselves
• Expectations. What do they expect? Have they experienced hypnosis before?
• Condition. Does their condition prime them for or prevent them from doing certain things?
ANT’S PREFERRED INDUCTION IN THERAPY

• I am going to show you what we are going to do then I am going to do it. In a moment I am going to borrow your arm. Is that OK with you?

• I will reach over and pick up that hand, and lift it up like this. As it lifts to about here, you can allow your eyes to close. As I push it down, your eyes will open and you can just relax. As I pull your arm up, your eyes will close, as I push it down, your eyes will open and you will relax even more.

• Is that OK with you? So can I borrow your arm?

• As I lift it up you can allow your eyes to close. As the arm goes down your eyes will open. That’s right, the arm lifts and your eyes will close. I push it down and your eyes will open as you relax even more.

• This time as the wrist lifts and the eyes close, feel that wrist getting stiffer. Feel the forearm muscle tightening. Feel your elbow stiffening. Feel that bicep stiffening... into the shoulder. Every muscle and fibre... stiffer and stiffer as it hangs on that wire.

• Each word that I say and every breath that you take will take you deeper and deeper into hypnosis.
GROUP JACQUIN POWER LIFT
FOR SMALL GROUPS

• OK I am going to come up to each of you in turn and hypnotise you. I am going to show you what we are going to do then I am going to do it. In a moment I am going to borrow your arm. I will reach over and pick up that hand, and lift it up like this. As it lifts to about here, you can allow your eyes to close. As I push it down, your eyes will open and you can just relax. As I pull your arm up, your eyes will close, as I push it down, your eyes will open and you will relax even more. Don’t go into a deep trance until I get to you!

• (Person 1) Is that OK with you? So can I borrow your arm? As I lift it up you can allow your eyes to close. As the arm goes down your eyes will open. That’s right, the arm lifts and your eyes will close. I push it down and your eyes will open as you relax even more. This time as the wrist lifts and the eyes close, feel that wrist getting stiffer. Feel the forearm muscle tightening. Feel your elbow stiffening. Feel that bicep stiffening... into the shoulder. Every muscle and fibre... stiffer and stiffer as it hangs on that wire. Each word that I say and every breath that you take will take you deeper and deeper into hypnosis as I speak to the rest of the group.

• (Person 2) Now, I lift it up, allow your eyes to close, I push it down, your eyes open, good. I lift it up and your eyes close, feel that arm hanging there, feel the wrist getting stiffer as it just hangs there now. Go deeper and deeper into this feeling as I speak to the rest of the group.

• (Person 3) I lift it up. Oh, that’s gone already, feel that arm locking into place as you go deeper and deeper. You are doing wonderfully.
EYE FIXATION REINDUCTION
SECOND SESSION PROTOCOL

- You now have a better understanding of what it is like to be hypnotised, you are not asleep, you can hear what is being said and it is always easier the second time, knowing you do have thoughts going through your mind, and this is just fine. So we are going to get into this again.

- So please can you put your feet on the floor, place your hands in your lap or arms on the arms of the chair, wherever you feel more comfortable.

- And then I would like you to look up at the picture on the wall behind me. Focus in on the top left corner of the picture frame or if it is easier on the corner of the border, whatever is sharper. Don’t close your eyes yet.

- As you look at that point, I want you to begin breathing in for a count of about 7 and then out, even more slowly, for a count of about 11. It doesn't have to be 7 or 11 seconds, just that kind of ratio. In for 7 and out for 11, that’s it.

  As you breathe in that way, just pretend and imagine you are breathing in good feelings and letting go of any tension, breathing in good feelings and letting go of any doubt.

- Now the next time you exhale I’d like you repeat the word relax four times, just in your mind and the fourth time to allow your eyes to close, only as quickly as you are ready to go inside and make these changes.
THE HANDSHAKE
BANDLER STYLE

• Look at your hand. Look at the lines. Look at one spot.

• As that hand moves towards your face, your eyes will begin to change focus, and as you notice your eyes...

• Close your eyes and sleep.
GROUP HANDSHAKE INDUCTION INTO LAUGHTER

• Put your and out in front of you as if you were about to shake my hand, then lift it up like this, up above your eyeliner, about 12 inches away from your face and look at your hand.

• Look at your hand, look at the lines, look at one spot.

• As you look at it, that hand will begin moving toward your face, just like your hand is a magnet and your head is a powerful magnet.

• As it gets closer you are going to enjoy a growing sense of well-being, an unusual sense of well-being, in fact this is going to start to seem funny to you.

• It may put a smile on your face, that’s right, that smile turns into a grin and that grin turns into a laughter and when your hand touches your head, or you just feel ready, allow your eyes to close, only as quickly as...
THE TRIPLE HANDSHAKE INDUCTION
ELMAN STYLE

• Look here right underneath my eye.

• I am going to shake your hand three times. The first time your eyes will begin to feel heavy, just keep them on that spot. The second time, they will get heavier still, just try to keep them there and the third time your eyes will close and you will go into hypnosis.

• So I shake your hand once, that’s right. I shake a second time, that’s it, heavier still, just try to keep them there, and third time, take a deep breath, eyes closed now.

• Sleep.
The truth is, you just do not need to live with these kind of problems. There is no need for counselling or analysis. It is just an opportunity to change patterns of behaviour. And we all have such patterns. They are not who you are. They are just something picked up along the way.

Even as I am saying this, I’m guessing there is a part of you hearing these words, that has almost sat up with attention.

If you recognise that part of you responding, please put your hand in the air like this...

Now if that part is willing to find a voice right now, I’d like it to move that hand.
SKYPE INDUCTION
IDEOKEYBOARD

• Place your hand on the keyboard, so that the fingertip of your middle finger is on a particular key.

• This key can represent “yes”. It doesn’t have to be ‘y’.

• Please press that key for me consciously.

• Now what is useful to me, is to establish a line of communication, so your unconscious can be respected and understood.

• So if it is willing, I’d like your unconscious to move that finger and press that key. Do not press it consciously, you will feel it press or twitch, all by itself.

• If that is a signal from the unconscious, I’d like it to press that again.
• A few significant differences appeared on 13 response measures. Traditional inductions were more effective in producing a feeling of relaxation, verbal inhibition and calmness and hallucinated sound.

• On the other hand, alert hypnosis produced greater effect on these variables: discomfort and spontaneous movement, edginess, movement, and feelings of alertness. Interestingly, alert inductions were significantly associated with reports of joyful dreams and active participation.

• Focusing while walking down a long office corridor to a difficult meeting could be preparation for self-hypnotic suggestions to be a good listener or an assertive speaker. Gentle, slow, repetitive romantic touching could be an active, arousing induction for suggestions of pleasure and better sexual performance. Stretching and warm up exercises for athletes can be an induction that facilitate the use of suggestions for increased endurance in a workout or increased concentration in a competition. The suggestions can come from the athlete or a coach. In the case report, sitting up right, gazing at a point on the floor and breathing deeply set the stage for Lynn’s suggestions of control and presence in a long examination.
“BE ARTFULLY VAGUE ABOUT WHAT, WHEN, WHERE, HOW AND SOMETIMES WHO.

— HypnoSatsang"
HYPNOSATSANG: IMPROMPTU - ANYTIME. ANYWHERE.
Etymology of the word impromptu.

[FRENCH, FROM LATIN IN PRōMPTū, AT HAND: IN, IN; SEE IN-2 + PRōMPTū, ABLATIVE OF PRōMPTUS, READINESS, FROM PAST PARTICIPLE OF PRōMERE, TO BRING FORTH.]

— HypnoSatsang
When you introduce yourself as a Hypnotist, or if people learn that you can hypnotise, very often they will ask if you can hypnotise them. They will often ask if you can do it right there and then.

- Experience - Give them an experience there and then.
- Demonstrate - Show people what you do rather than tell.
- Entertain - Provide close-up demonstrations to entertain.
- Guerrilla - Get free things. Meet more people. Have more fun.
THE APPROACH

OPENER

• Smile.

• Be your best self. Have open body language. Be enthusiastic.

• Make eye contact. Speak to the group. Acknowledge The Alpha.

• Compliment. Introduction. Question.

• It should introduce you. It should explain what you are offering the participants. It should elicit a response.

• Hi, you guys look like fun. I am performing here this evening; I am a hypnotist. Are you up for playing some mind games? Excellent, I want as many of you involved as possible.’
BASIC IMPROMPTU RECIPE
THE A-Z - SEE RIP BOOK FOR DETAILS

• Approach - Compliment. Introduction. Question.

• Set-up - Pre-hypnosis discussion.

• Set-Piece - Magnetic Fingers & Hands or Light Heavy Arms or Jacquin Fingerlock.

• Induction - Hand-to-eye fixation or Handshake or Armotion.

• Deepen - Links, loops, chains, bombs.

• Routines - Arm levitation into laughter into stuck into name stuck, into name amnesia. Hot and bugs. Statue into money. HypnoTheft. Post-hypnotics.

• Wake-up!
HYPNOSATSANG: THE KASHMIR TECHNIQUES
THE ROOT OF ALL DESIRES IS THE ONE DESIRE: TO COME HOME, TO BE AT PEACE. THERE MAY BE A MOMENT IN LIFE WHEN OUR COMPENSATORY ACTIVITIES, THE ACCUMULATION OF MONEY, LEARNING AND OBJECTS, LEAVES US FEELING DEEPLY APATHETIC. THIS CAN MOTIVATE US TOWARDS THE SEARCH FOR OUR REAL NATURE BEYOND APPEARANCES. WE MAY FIND OURSELVES ASKING, WHY AM I HERE? WHAT IS LIFE? WHO AM I? SOONER OR LATER ANY INTELLIGENT PERSON ASKS THESE QUESTIONS.

— Jean Klein
YOU CAN'T FIND TRUE PEACE?
SO DON'T TRY TO SEARCH FOR IT.
GIVE UP. WHAT IS LEFT?

— HypnoSatsang Haiku
THE CONVENTIONAL VIEW

DUALITY

• From the conventional point of view, experience consists of two essential elements: 1. A subject/self - the body/mind - and 2. An object - things, others and the world - the objects of experience - by an act of knowing, feeling or perceiving.

• In other words the body/mind is thought to be aware and ‘things, others and world’ are what ‘I’ am aware of.

• We feel that our self is inside our body, and everyone and everything is outside, separate to us.

• In being so closely associated with the body, we feel the limits of the body, such as we are born, we age and ultimately we will die.
DON'T SPEAK FROM THE PAST. YOU HAVE NOT ARRIVED AT NOW. IN LOVE WITH OLD GHOSTS.

— HypnoSatsang Haiku
WHAT DO WE KNOW ABOUT OUR ‘SELF’ FOR CERTAIN?

USE EXPERIENCE AS THE TEST OF REALITY

• Firstly we know for sure that ‘I am’. We have a ‘sense of being’. We may not know what I am but we know that I am. This is self-evident.

• To assert with certainty ‘I am’ we must know or be aware that I am. It is known through direct experience. Self-evident.

• What knows or is aware I am? Obviously it is the I that I am that knows that I am. It knows itself by being itself.

• It knows it is present and aware. It knows this by itself, through itself. It knows itself directly. Self-aware.

• So, our direct experience is that ‘I’ am present, conscious and aware. For this reason our self, this sense of being, can be called awareness or consciousness, meaning the presence of that which is conscious or aware.
"INQUIRE "WHO AM I?" UNCEASINGLY, KEEP NOTHING. SIMPLY KEEP QUIET."

— HypnoSatsang Haiku
TO BEGIN, UNDERSTAND THAT OUR QUEST IN THIS EXERCISE IS TO HAVE A SEARCH FOR YOU. I MEAN QUITE LITERALLY THE ONE YOU KNOW YOURSELF TO BE. THE ONE YOU REFER TO AS “I”. I AM, I AM HERE, I HAVE, I KNOW, I FEEL, I GO, I WILL...

IF YOU UNDERSTAND WHO I AM REFERRING TO SAY “I”? Now ask yourself “WHO AM I?” AND LET THAT QUESTION SETTLE.

CLOSE YOUR EYES IF IT HELPS. TRY NOT TO GO TO MEMORY. TRY NOT TO CREATE WITH THE IMAGINATION. SEE WHAT COMES UP?

— HypnoSatsang
DON'T KNOW HOW TO LIVE?
DOES THE SUN KNOW HOW TO SHINE?
YOU ARE LIFE ITSELF.

— HypnoSatsang Haiku
KASHMIR TECHNIQUE
AM I MY NAME?

• You come with a name.

• In fact you didn't come with a name. A name was given to you. It was written in ink somewhere, signed agreed, possibly decide upon before your birth, possibly days after, rubber stamped. You can imagine your name was inscribed on a name tag on a bracelet or necklace, hung around your wrist or neck.

• It’s easy to forget this name was given to you and that whoever you are you are not your name.

• You could have had a different name, you could change it, you could change it to Prince or like Prince, to an unpronounceable Hindu symbol, so that your name could never be uttered again. You would still be you, present, conscious, aware.

• You could be hypnotised to forget your name and any of us could get old and impaired and do the same, yet, even then you would be you!

• So in our quest to identify the one you know yourself to be, you can remove the name tag. Reach and take it off. You are not your name.

• Already you may feel a little lighter.
WHAT YOU ARE SEARCHING FOR IS ONLY THAT WHICH CAN NEVER NOT BE HERE.

— HypnoSatsang
A common belief is ‘I am the body.’ Or ‘I am located inside the body.’

Again come to your sense of being, that present and aware and conscious being. If you had to locate that sense of being, where would you point? Point there now. Do you point at your chest, your heart, your head, maybe you feel you are located behind your eyes. There is no real consensus amongst people. It is a strange question. You can be asked to point at anything or anyone and do it easily. Point to you? Use one fingertip. Point there now!

So while you are with that sense of location, how do you sense that, if it had a shape a size a colour, how do you imagine that sense of being symbolically? Make a note of that. No need to embellish it, just note what comes to mind and where.

Now if you shaved your hair off would that sense of being be affected, would it move, get smaller? No. You are not your hair. Equally you are not your hand or your arm or your back. You could lose or break these things and remain intact. You cannot be found there as an object.

You know your hair, your hand, your head. Does your hair, hand or head know you?

What is true is ‘I am aware of the body.’ Remain as that which is aware of the body.
DOUBLE EDGED MESSAGE. 'I' WILL GET CUT EITHER WAY. GOOD RED HEALTHY BLOOD.

— HypnoSatsang Haiku
• Next place to look is often the mind. You know what you think right. Is some aspect of who you are related to your thoughts? But what is that thinking. Do you know what you were thinking at this time yesterday? Could you ever know that. It’s gone. What about 3 weeks ago? Do you know what you will be thinking three thoughts from now? How involved are you in any thought? Have you ever had a conscious thought? Could you choose a spontaneous thought?

• The mind IS a thought. It does not HAVE a thought.

• The thought ‘I have had a great idea’ is a thought. It is the clown that takes the bowl at the end of someone else's act!

• Someone once said ‘Half the time you think you are thinking you are listening’. And that is very much an under statement. You don’t so much think as experience thoughts. You can be aware of them but are not involved in thinking them.

• And you might notice your mind is made of thoughts. And you might see patterns in them called thinking. I am logical, I am rational, I am a perfectionist. Forget trying to train or tame your thoughts and feelings.

• This is not about maintaining an attitude of the mind. It is about seeing clearly what is already the case irrespective of what the mind says about it. See clearly that all problems are for thinking, not for your self. We - the one that is aware of all situations or the one in which all situations appear - are not in the situation. The situation is observed in our self.

• For that one there is never a problem, just as there is never a problem for the space of a room in which activities are taking place. The space is inherently free of the activities and their outcome.

• However, even at a more relative level, another very simple way of seeing that the apparent entity has no control over thoughts or choices, is to recognise that if we had any such control we would always entertain happy, peaceful and loving thoughts, irrespective of our circumstances.

• Thinking has divided experience into parts “me” and “not me.” The problem is always for the “me” part. In the absence of this division of experience into two parts there is just the intimacy of experiencing - seeing, hearing, touching, thinking, feeling.

• All reasons, destinies, purposes and plans and outcomes are for the thought-made self.

• Happiness is our knowing of our being that sits shining quietly in the background of all experience, freedom at the heart of all experience.
NO BIRD IN A BIRD.
NO ONE READING THESE WORDS.
NO WAY TO USE THEM.

— HypnoSatsang Haiku
KASHMIR TECHNIQUE
TRY TO TAKE A STEP TOWARD YOURSELF

• For example as you read this notice the object you read it on. Then become aware of another object calling out for your attention. Turn your attention toward that. Now turn your attention to a sensation in the body. Now close your eyes and turn your attention toward a thought or image in your mind. You have no difficulty with this, just as you have no difficulty hearing these words, it is effortless.

• Now, try to turn your attention towards your self, towards the aware presence that knows these feelings and objects of the mind and world. Try to do that, try to turn your attention towards whatever it is that is aware of these sensations and which is not itself a sensation. You may be inclined to turn your attention toward a sensation around the eyes or the head, but notice the eyes and head are also sensations, objects of which you are aware.

• Try again to turn toward whatever it is that is aware of these sensations and which is itself not a sensation.

• In which direction do we turn? Notice that any direction in which we turn is already toward some object more or less subtle.

• If we take our attention from such objects and try to turn it toward whatever it is that knows or experience that object we are always frustrated. Every direction turns out to be the wrong direction. It is like standing up and trying to take a step towards ones body. Every step is the wrong direction - and yet no step takes us further away.

• At some point you may experience a spontaneous collapse of the attempt to find oneself as an a object in the body or mind. In this collapse the seeking mind comes briefly to an end and in that moment- it is in fact a timeless moment- our self glimpses itself as it is, pure aware presence, without any objective qualities, unconditioned by any of the beliefs or feelings that thought superimposes on it.

• Although this is a transparent or non-objective experience that does not come in the form of thought , feeling perception, when the mind and body reappear they are pervaded. A new kind of knowing which is at once intimate and familiar and at the same time comes from an unknown direction.
SIMPLY ATTENTION.
NO TENSION. NO INTENTION.
JUST REMAIN AT EASE.

— HypnoSatsang Haiku
KASHMIR TECHNIQUE

EXAMINING THE SENSE OF BEING

• Think of a pleasant childhood memory. Be there in the first person. Notice that sense of being is present.

• Now go to a future event, you would love to have happen. Be there. Notice that same sense of being.

• Be present, now. That same sense of being is experiencing this now.

• In the absence of that sense of being could you experience this.

• Could you experience any of those events without it?

• Connect with that sense of being. Notice you cannot, not be connected to it.

• See if you can find an edge to that sense of being? See if you can find a centre?

• Does that sense of being have an age?

• Notice it’s spaciousness. Is it any different from space?
LOVE IS A COLLAPSE. DISSOLUTION OF ‘I’NESS, INTO UNION.

— HypnoSatsang Haiku
STAY IN TOUCH.

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