

Transcript: Pub Hypnosis I

Hand Stick, Glass Stick, Forcefield

| Transcript | Notes |
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| <p>J: Can I ask you, do you feel that you are in a hypnotic trance right now?</p> | <p>This question was asked to frame the 'no-trance' thing, but it also seeds the idea of hypnosis and trance.</p> |
| <p>M: No</p> | |
| <p>J: Are you right or left handed?</p> | <p><i>Witchdoctoring</i> and testing response quality.</p> |
| <p>M: Right (gesturing with right hand)</p> | <p>A keen <i>green flag</i> response (no hesitation).</p> |
| <p>J: I need you to just place your right hand flat on the table... and you can pop your left hand out of the way, down on the leg.</p> | <p>Setting up the position for the hand stick and <i>witchdoctoring</i>.</p> |
| <p>What I'd like for you to do... is just pick a point on your hand that you can look at... you can allow your focus to become fully absorbed... and as you continue to look at that point... I'd like you to be aware that you can see your hand... and you can feel your hand... on the table... and you can feel the table just pushing up on your hand... and the sounds around you as you continue to look at that point... and become fully absorbed... and as you do that... as you feel that table pushing into your hand... I'd like you to just imagine... there's a powerful glue spreading between your hand and the top of the table... a very powerful glue.</p> | <p>I begin by setting up eye fixation as an entry point for engendering <i>hypnotic focus</i>.</p> |
| <p>In fact as that glue sets it starts to spread into your hand... your</p> | <p>I start pacing experience across VAK channels.</p> |
| | <p>Suggesting <i>absorption</i> to encourage <i>hypnotic focus</i>.</p> |
| | <p>Opening <i>loop 1</i> through the <i>imagination</i> entry point.</p> |
| | <p>Continuing to lead the imagination to <i>locking and</i></p> |

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| <p>hand starts to... lock and stick... continue to look... and as you imagine that... as you imagine that now... what's more stuck, your fingers or your palm?</p> <p>M: Fingers</p> <p>J: Fingers... your fingers are more stuck. Notice how your fingers can stick more... lock more fully... all the way through... (touching fingers to reinforce) and as that happens... go ahead try and lift one of those fingers, even two of those fingers find your palm sticks even more as you try and lift your fingers your palm sticks even more... you try and lift those fingers... what's more stuck now your fingers or your palm?</p> <p>M: Palm's stuck</p> <p>J: Palm's stuck as well... O.K... here's the interesting thing, what I want you to do is try and lift that hand... find it just sticks (click fingers) more fully, locks (click fingers) more fully... sticks (...?...) to the table... the harder you try and lift it the more it just sticks (click)... locks (click)...</p> <p>...really try, really try, you're a strong guy you can really try and lift that... really try and lift that, find it sticks more...</p> <p>...what's that like?... as it sticks now!</p> <p>M: It's... Strange</p> <p>J: Strange... it's strange... notice that strange continue... Are you in a trance or anything?</p> | <p><i>sticking.</i></p> <p>Covert segway from imagination to reality, using the <i>binding question</i>.</p> <p>This <i>reality report</i> is a <i>green flag</i>.</p> <p><i>Pacing the reality report.</i></p> <p>"Notice" = <i>awareness word</i>.</p> <p>Amplify sticking verbally and non verbally (<i>pantomiming</i>).</p> <p>The <i>divide and conquer</i> pattern.</p> <p>"Palm sticks even more" = <i>presupposition</i> that it is already stuck.</p> <p>Repeat <i>binding question</i>.</p> <p><i>Reality report and green flag.</i></p> <p><i>Pacing the reality report.</i></p> <p>'Try' pattern to imply difficulty.</p> <p><i>Using clicks</i> to create moments of amplification and intensification.</p> <p>The 'strong guy' <i>hard challenge</i> incorporating the 'try' pattern and tonally <i>pantomiming</i> struggle.</p> <p>Eliciting <i>reality report</i> with a leading question incorporating an embedded command.</p> <p><i>Reality report, green flag, commitment and consistency.</i></p> <p><i>Pacing the reported reality and eliciting clean feedback.</i></p> |
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| <p>M: No</p> <p>J: No... you're completely awake and that's stuck... fully... the harder you try... what happens when you try? (question tonality)</p> <p>M: It sticks more...</p> <p>J: That's the interesting thing. Now in a moment, but not yet, I am going to touch you on the back of the hand... when I do, you'll find your hand becomes free, and will move easily... but something else interesting is going to happen – you won't know what that is yet...</p> <p>...I'm just going to touch you on the back of the hand (touch)... and you can feel that loosening off... freeing... just (participant starts to move hand)... that's right... coming fully back to... reality...</p> <p>...but the interesting thing is when I did that (miming touch)... your hand became unstuck but your pint glass... and this is a weird thing... actually became stuck to the table (I look at M with absolute conviction – he looks at me and nods).</p> <p>What I'd like you to do, is very gently so I don't want you to spill any is (I move back and move the ashtray away, setting a little 'stage' for the pint glass)... go ahead just... take hold of that glass and then just... try and lift that and find now that sticks to the table... you try and lift that (point)... It sticks (point) to the table (there is a slight jerk as</p> | <p><i>Pacing</i> “no”, ‘and’ linkage for phenomenon reinforcement.</p> <p><i>Leading</i> ‘try’ question to elicit reality report.</p> <p>This is a massive <i>green flag</i> that he is totally in the experience.</p> <p>Because I have my big <i>green flag</i>, I am going to segway into some different effects.</p> <p>I begin to pre-engineer the next loop (“in a moment but not yet”), but leave it hanging to engender <i>anticipation</i> and <i>curiosity</i> (“won't know what that is yet...”).</p> <p>We now free the hand as per the <i>pre-engineering</i>.</p> <p>This is a <i>retrospective transition</i> (<i>retro-engineering</i>) – I am retrospectively linking the release of the hand with the sticking of the glass.</p> <p>M's nod is a <i>green flag</i>.</p> <p>“very gently” - I want to set up a gentle escalation of effort, in order to give his neurophysiology time to adapt to the <i>new loop</i> and generate the appropriate ideomotor effects. (Otherwise he may yank at the glass, and it may go flying – ruining the effect and endangering the participant, spectators and me!)</p> <p>Paying attention to feedback.</p> |
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Marcus tries to lift it and it sticks – this is my cue to up my challenge)

...in fact the harder you try (click) the more it sticks... the harder you try (click) the more that glass just sticks to the table... you might find that you can slide it but you can't un-stick it... like its magnetised (pantomiming struggle with my voice tone) fully and powerfully to the table.

Really you can try and as you try, the harder you try the more your fingers will start to stick and lock to the glass, your fingers sticking and locking... try and undo your fingers and find that you can't... it's completely locked... stuck... fully... solid... now.

Now your fingers are going to stay locked... and I'm just gonna touch you on the wrist, you'll find... stop trying, because I don't want this (gesturing to glass) to fly up or anything... the glass will unstuck... your fingers are still stuck to the glass but you can lift the glass (M lifts it)...

...and that's your pint?

M: Mmm (nodding)

J: What is it?

M: Er... Fosters

J: Fosters... you like fosters?
(statement tonality)

M: Yeh, it's alright

J: The interesting thing is, when you go to take a sip of that, you'll

Reinforcing phenomena with the 'try' pattern.

Use of clicks to create moments (pantomiming).

"un-stick it" = embedded command.

Pantomiming.

A divide and conquer pattern, used to transfer stuckness to the fingers.

Observing safety considerations as we unstick the glass.

Pacing

Pacing

Curiosity framing.

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| <p>be unable to do so... because a force-field is going to keep that away from your lips... and the closer that glass gets to your mouth... the stronger that force-field will push the glass away... go ahead and try and you'll see that that is just what happens.</p> <p>(The participant lifts the glass almost to his mouth and starts to laugh when it will go no further)</p> <p>J: That's right... try and... try... what's that like when you try?</p> <p>M: (Laughing and shaking his head) I can't do it.</p> <p>J: In fact this time try and you'll find it gets even stronger... really pushes the glass away... when you try... that's right just... try... (pantomiming effort with my tonality)</p> <p>It tastes good that Fosters so you can try you can really try</p> <p>M: (laughing) I can't</p> <p>J: What's happening now, what's happening?</p> <p>M: It's just, I can't do it.</p> <p>J: I can't do it</p> <p>M: It's all (gestures towards face)</p> <p>J: Are you in trance...</p> <p>M: No (shaking head)</p> <p>J: ...at the moment (M is shaking head) ...so it's just like... being fully awake...</p> | <p>Force field suggestion, "keep that away" is a <i>positive suggestion</i> (rather than negative, e.g. "cannot drink it").</p> <p>Laughter = <i>green flag</i>.</p> <p>Implying difficulty with 'try' and eliciting <i>reality report</i>.</p> <p><i>Green flags!</i></p> <p>Enhancing the phenomenon.</p> <p><i>Pantomiming!</i></p> <p><i>Escalating challenge.</i></p> <p><i>Green flag.</i></p> <p>Eliciting <i>reality report</i> for <i>commitment and consistency</i>.</p> <p><i>Pacing and reaffirming</i> reported reality.</p> <p>I am reaffirming and reinforcing 'non-trance' <i>frame</i>.</p> |
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M: Yeh

J: Just regular... I'm going to touch you on the back of the hand, the hand will be yours... you'll be free from any suggestions other than anything that is useful to you. And I touch you on the back of the hand now... and move your hand... and you could even take a sip of your drink if you want... go ahead and take a sip of your drink (M drinks).

Closing 'forcefield' loop and returning full control to the participant.

Transcript: Therapies Fare

Business Card Stick, Hand to Head Stick, Foot Stick

| Transcript | Notes |
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| <p>J: ...you probably get really absorbed in what you are doing</p> | <p>The participant has told me that she is an artist, I am utilising this to get her to 'buy in' to the process.</p> |
| <p>A: Yeh (nodding strongly)</p> | |
| <p>J: ...when you concentrate... and everything... on it... and it uses that same kind of absorption... is that how you describe it?</p> | <p>I am likening what we are about to do with something she already has experience of – then I elicit her language for the experience.</p> |
| <p>A: Yeh, focus (participant gestures to a specific place when she says "focus")</p> | <p>Paying attention to the 'cognitive landscape.'</p> |
| <p>J: Focus (I gesture to the same place that participant gestured to)... that's exactly it... focus... I am going to use focus, just to give you a little bit of an experience, it's not hypnosis... it's just a... (can't transcribe due to poor sound)</p> | <p>Non-verbally <i>pacing</i> a non verbal <i>reality report</i>.</p> <p>Utilising the <i>neuro-handle</i> ("focus") provided via the <i>reality report</i>.</p> <p>Setting the '<i>not-hypnosis</i>' frame.</p> |
| <p>...I need you to put your feet a little bit closer together (gesturing – participant responds and puts her feet together)... are you left handed or right handed?</p> | <p><i>Building and flag testing for compliance</i></p> <p><i>Witchdoctoring</i>.</p> |
| <p>A: Right.</p> | |
| <p>J: I'm going to borrow your hand for just a second (taking it as I say the words)</p> | <p>Taking control, and monitoring that she gives it willingly (<i>green flag</i>).</p> |
| <p>(I set up the hand and arm with the card in it... I cannot transcribe the words here but they are just simple directions...)</p> | |

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| <p>J: now you know that focus? (command tonality)</p> <p>A: Yep</p> <p>J: When you have that focus... I'd like you to just focus on the very centre... the very centre of that 'X' there... you don't need to say anything... you can just allow yourself to focus completely on it... as if you are becoming fully absorbed... as you look at that you can allow your <i>focus there (embedded command)</i> ... and feel your fingers gripping the card you can hear the sounds around you... the sound of my voice... as you continue to focus on that point you feel your fingers gripping the card... you don't need to pay attention to your breathing... and how comfortable that is... just the sound of my voice as you continue to <i>look</i> at the centre of that card, feel those fingers gripping the card...</p> <p>...as you repeat – inside your mind only – the words “I am going to drop this... I am going to drop this” over and over on a loop... as you <i>repeat those words</i> you continue to focus on that and as you do, you can feel those fingers gripping the card... continues to repeat those words...</p> <p>...go ahead and try and drop it and find your finger locked and stuck... you try and drop and your fingers lock and stick even more...</p> <p>...really try and find the more you try the more they lock and stick solidly to the card... try and drop it... you find that they lock and</p> | <p>Re-harnessing the “focus” <i>neuro-handle</i>.</p> <p>This is a <i>green flag</i> ‘yep’</p> <p>Utilising “focus” <i>neuro-handle</i> to set up the first loop.</p> <p>“you don't need to say anything” is as much about switching off internal dialogue as it is external talking.</p> <p>“Become fully absorbed” is used to encourage <i>hypnotic focus</i> – focus on current experience, without analysis.</p> <p>VAK overlapping</p> <p>“Feel your fingers gripping the card” <i>paces</i> the fact that they are holding the card, and <i>leads</i> because ‘gripping’ has a connotation of holding tightly.</p> <p>I set to fill the participants internal dialogue with my content. I am setting them up for the <i>confusion</i> inducing ‘180’ (they are expecting that I am going to try and make them drop it, then I ‘180’ with the opposite suggestion).</p> <p>Here's the confusion-inducing ‘180’, backed up by clear positive suggestions for locking and sticking (<i>belt and braces</i>).</p> |
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stick even more.

What's that like as they lock and stick?

A: (Laughs)

It's a weird thing, isn't it? It's a weird thing you just continue to focus they lock and stick... Can you *feel that* locked stuckness going through your wrist, through your elbow, even up all the way into your shoulder, all the way into your shoulder (touches all the way), to the point where it's just become solid (gesturing the length of the arm) like setting in plaster, solid (???)

You can go ahead you can try and bend your elbow and find it just gets solid and becomes more solid, the more... try and bend that and find it just becomes more solid... stiffer and more solid... more stiff and rigid... really do try, because you're strong you can try and bend that... it gets stiffer... it just gets stiffer and stiffer (with clicks) when you try and bend that... what is that like for you?

A: I don't know

J: 'cause it's a weird thing

A: Weird, yeh (nodding head)

J: I'm going to take away this (gesturing to the card)... what about that other arm, what's that like you can move that one easily.

A: Yeh

J: So its quite different, because

Leading question.

Laughter = *green flag.*

"weird thing" = *curiosity framing*

The '*feel that*' ambiguity.

Expanding the scope of the phenomenon.

Leading *ambiguous touches.*

The '*Setting in plaster*' metaphor.

'*Try*' pattern to imply difficulty.

The '*You're strong*' challenge.

Use of clicks to create moments of amplification.

Eliciting *reality report.*

Because she's unsure, I tell her!
And *curiosity frame* it!

She *buys in* to my frame.

Contrast convincer!

Green flag 'yeh' – still got *buy in!*

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| <p>this one is rigid and solid (gesturing to cataleptic arm), I'm just going to borrow, the card from you just for a moment, your arms still... that arm is still there, isn't it? (Command tonality).</p> <p>A: Yes</p> <p>J: What's it like?</p> <p>A: It doesn't hurt... it's just stuck.</p> <p>J: It's just stuck...</p> <p>A: like plaster</p> <p>J: just stuck there, like it's plaster...</p> <p>A: Yeh</p> <p>J: O.K., and as it is stuck just like plaster, I'm just going to take your wrist and your elbow (taking each as I say), and you can feel this just loosen off (gently waggling arm to loosen the elbow)... loosen off... loosen off (repeated as I loosen arm and place her hand on her head)... So it is stuck... like plaster...</p> <p>A: Yeh</p> <p>J: ...feel that sticking all the way through...</p> <p>A: Yeh</p> <p>J: ...your elbow again... through your shoulder again (reinforcing suggestions with touches)... just sticking fully in place... as your fingers stick down, your palm sticks down, your elbow (touch), your shoulder (touch), you feel that</p> | <p><i>Narrating</i> as I take the card to keep her in the moment.</p> <p>'Your arms still' <i>linguistic ambiguity</i>.</p> <p><i>Green flag</i>.</p> <p>Eliciting <i>reality report</i>.</p> <p>Confirming <i>new reality</i> + evoking <i>commitment and consistency</i>.</p> <p><i>Pacing</i> her reported reality.</p> <p>She gives me back the metaphor that I gave her earlier. I use it.</p> <p><i>Green flag</i>.</p> <p><i>Narrating the action</i> as I take the wrist and elbow.</p> <p>Loosening the arm with both linguistic and physical suggestion.</p> <p>Loosening off' is set as the cause of sticking to the head. I use the plaster <i>metaphor</i> again, because I know that it took before (it has become a <i>neuro-handle</i>).</p> <p>Reinforcing the phenomena.</p> <p>Each congruent "Yeh" validates the experience for the participant, and is a flag that she is still fully in process.</p> <p>We solidify the arm and structure thoroughly.</p> |
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| <p>now...</p> <p>A: Yeh</p> <p>J: What's more stuck your fingers or your palm...? ...as you feel that sticking</p> <p>A: My palm</p> <p>J: Your palm... go ahead, as your palms more stuck, and your elbow locks and your shoulder locks (touches to reinforce)... go ahead try and lift that and find your fingers stick more and your elbow locks more...</p> <p>A: (smiling) Oh god, yeh!</p> <p>J: That's right, it just sticks and locks...</p> <p>A: Yeh</p> <p>J: In fact the harder you try the more it just sticks and locks all the way through, it's solid it just becomes more and more difficult, more and more difficult, really try...</p> <p>A: It's a strain (?) (She is managing to lift it a little)</p> <p>J: You can lift it but it is like a strain.</p> <p>A: Yeh</p> <p>J: It's just like a strain, it's a weird thing... OK now feel this in a moment when I am going to touch you on the back of the hand in a moment your hand will return to normal only as quickly as your feet stick solidly into the ground... your legs will stick</p> | <p><i>Binding pattern</i> with tagged <i>leading question</i> presupposing sticking.</p> <p><i>Green flag</i> for buy-in.</p> <p>Challenge with reinforcement and the 'try' pattern.</p> <p><i>Divide and conquer</i> pattern.</p> <p>Excellent <i>green flag</i>.</p> <p>"Sticks and locks" = <i>belt and braces</i></p> <p>'Try' pattern, implying difficulty.</p> <p>I switch to 'difficult to lift' rather than 'stuck' because her hand lifts off her head slightly (therefore cannot be stuck) – I am <i> pacing</i> that she is lifting it and <i> leading</i> that it is difficult.</p> <p>This is why <i> belt and braces</i> is important – I suspect she is responding to 'locking', but not 'sticking'.</p> <p>I <i> pace</i> that she is lifting it and that it is a "like a strain" (her <i> neuro-handle</i>).</p> <p>She confirms this reality (if I didn't do this, she may say afterwards that it wasn't really working, but I now have <i> commitment</i> driving the</p> |
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| <p>(touching hand) your hands return to normal only as quickly as your feet are actually... (???)</p> <p>...it's like they are stuck into the ground... you can imagine that... in fact... as your feet are stuck you can imagine that... because you have a powerful imagination you can tell exactly what that's like...</p> <p>A: They do feel stuck... I feel like I'm leaning...</p> <p>J: You feel like your leaning forwards... what's more stuck, your left or your right foot?</p> <p>A: My... right</p> <p>J: Your right foot's more stuck... notice as your right foot is more...</p> <p>A: My toes are stuck more</p> <p>J: You can feel your toes?</p> <p>A: Yeh, like really stuck</p> <p>J: Yeh... they are! If you try and step with that, right foot, (her knee bends and her heel lifts, but the toes stay stuck) you'll find the left one sticks even more...</p> <p>A: Yes</p> <p>J: ...and they both stick even more as you try and step... isn't that a weird thing?</p> <p>A: Yeh</p> <p>J: That's not usual, is it?</p> | <p><i>consistency principle</i>)</p> <p>A <i>pre-engineered loop change!</i> The new <i>loop</i> is for 'stuck feet'.</p> <p>"Stuck <i>into</i> the ground" is stronger than "stuck to"</p> <p>I reintroduce the 'imagination frame' and 'flatter' her over her imagination (because I wasn't hitting as strongly as I like to with the previous stick).</p> <p>I get a <i>reality report, commitment and consistency</i> and a <i>neuro-handle</i> (leaning) to use.</p> <p><i>Pace</i> reported reality and <i>lead</i> with the 'what's more stuck' <i>binding pattern</i>.</p> <p><i>Pacing</i> reported reality.</p> <p>Uninvited <i>green flag</i> shows me that she is totally in the loop.</p> <p><i>Pacing</i> her ambiguously.</p> <p><i>Reality report</i>.</p> <p>I affirm her <i>reality report</i> (notice I use her "yeh")</p> <p>The <i>divide and conquer</i> pattern.</p> <p>I follow the 'sticking' suggestion with a <i>curiosity framing tag question</i> – The tag question is easier to say "yes" to, but in doing so, she is 'yesing' the proceeding suggestion.</p> |
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| <p>A: No</p> <p>J: Not normal... It's a bit weird, it's a bit different...</p> <p>A: Yeh (laughing and looking at feet)</p> <p>J: Now that's your inner mind, the power of your inner mind creating that, now listen take a big breath in (I lead the breathing) and breath out (finger click) just feel them (pointing to feet) getting free, and easy, and loose and then you can step (she steps)</p> <p>A: Amazing!</p> <p>J: Isn't that weird?</p> <p>A: I can't believe that... Yeh!</p> <p>J: Now that's not me doing that...</p> <p>A: No, I didn't think that I would be able to do that kind of thing...</p> <p>J: Yeh, you can! And there are loads of other things that you can do with your mind as well, that you don't know that you can do yet...</p> <p>I then give an outro talk about the participant achieving the things she wants to achieve and changing her reality and experience in cool ways. I recommend always leave the participant empowered and feeling good, even if you are just doing fun hypnosis.</p> | <p>Statement + tag question = leading question</p> <p>Curiosity framing and contrasting (contrast convincer) with 'normal'.</p> <p>Laughing + green flag.</p> <p>Empowering the participant with the experience.</p> <p>Closing the <i>final loop</i> and handing back control and responsibility.</p> <p>Commitment! Consistency!</p> <p>Curiosity framing.</p> <p>Commitment! Consistency!</p> <p>Handing full credit to participant + empowerment!</p> <p>She accepts the empowering frame!</p> <p>I use her 'Yeh'</p> <p>Empowering 'post hypnotic' suggestions.</p> |
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Transcript: Pub Hypnosis 2

Playing Card Stick, Hand/Head Stick, Stuck to Chair

| Transcript | Notes |
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| <p>J: I already know that you are right-handed... can I borrow your right hand (picking hand up at the wrist)?</p> | <p>I am asking the question but assuming it is OK to pick up the wrist. Act with certainty!</p> |
| <p>In fact... (if you were to?) ...take hold of the top of this... what I would like for you to do is just lift this up (lifting and adjusting arm)...so that you can look at the... at the heart (pointing) [in the centre of?] the card... Can you see that?</p> | <p>Again, I am acting with certainty as I set this up. Notice the tag question at the end – I am looking for a 'congruent yes'. This means a yes with certainty (<i>green flag</i>).</p> |
| <p>I: Yes</p> | <p>A <i>green flag</i> "yes".</p> |
| <p>J: Yes... now you don't need to say anything, but just keep looking... at the heart on the card... as you continue to look at the card you can feel four fingers <i>gripping</i> the card... you can feel yourself breathing... and hear the sound of my voice... as you continue to look at the heart on the card allow yourself to become fully absorbed... begin to repeat inside your mind only, the words I am going to drop this... I am going to drop this... over and over on a loop... feel your fingers gripping the card as you repeat those words... keep repeating those words as you <i>look</i>...at that card...</p> | <p>We begin setting up the first <i>hypnotic loop</i> by first engendering <i>hypnotic focus</i>. I start the process by <i>pacing</i> his "yes" response.</p> <p>Notice all the <i>pacing and leading</i> language here.</p> <p><i>Pacing</i> across the VAK channels and then set up an <i>internal dialogue</i> (Ad).</p> <p>The internal dialogue sets up a certain expectation as to what is going to happen, which I am going to derail with a reversal to create a moment of <i>confusion</i>.</p> |
| <p>...you can go ahead, you can try and drop it and find your fingers lock and stick... to the card more fully. As you try and drop the card</p> | <p>Here's the curve ball – suddenly I am saying that he can't drop it, which is counter his expectation of where we were going. This</p> |

– try and drop the card they lock and stick completely... you feel that now... locking and sticking. Now it's interesting the more it locks and sticks, the harder you try... (card loosens for a second) that's right.. you can feel that getting solid all the way through... the knuckles (touching knuckles) through the wrist (touching).. can you feel that there across the wrist (touch)..? getting solid..? through to the elbow (touch)...? through the shoulder (touch)..? Go ahead try and drop that find that's stiffer in the wrist... stiffer in the elbow... try and drop that card... and find it just stiffens all the way through (gesturing)... all the way up into the shoulder there.

What does that feel like as your arm stiffens there? setting like plaster... what does that feel like?

I: Solid.

J: Solid... here's the interesting thing, try and bend your elbow, find that it just becomes more rigid, more stiff more locked... really try and bend that elbow... try and bend it... (I see a little bend)... it gets more (click) solid as you try and bend it the more solid it gets, all the way through (touch elbow)... all the way through all the way through up into the elbow (gesture to shoulder OOPS!).

Are you in trance now?

I: Yeh!

J: You are? That's a shame!

creates *confusion*, which is instantly *utilised*.

'Try' *pattern* – implying difficulty.

Belt and braces – suggesting both 'locking and sticking' to engage the imagination in two distinct ways (locking and sticking are not the same things).

'ly' *adjective* 'completely' compound the suggestion.

I use *touches* with the '*feel that*' *ambiguity* ("feel that" could apply to either the touches or described reality - if the 'unconscious' accepts one, it will accept the other).

Eliciting *reality report*.

This provides a *neuro-handle*.

I instantly feed back the *neuro-handle*.

Curiosity framing with "here's the interesting thing" (curiosity increases receptiveness).

Using the '*the more, the more*' *pattern*.

Use of click to create a moment, and *touches* to create overload and to *witchdoctor* a little.

Not the answer I was looking for!

I'm going to take the card away... you can move that other arm really easily (I lifts his left arm without effort), what happens when you try and move that one (gesturing along the length of the right arm)?

I: (facial expression changes (effort/focussed intent?), arm stays in place).

J: Interesting..! What is even more interesting is the fact that I can move your arm here (taking elbow and wrist), and your arm moves (said as I am moving it, placing hand on head).. and your hand just there (pressing it to head and using touches).. can just stick and lock all the way though (more hand touches).. so it is just solid here (hand touch) here (elbow touch) here (shoulder touch) and here (hand touch)... solidly, sticking onto your head now. You can feel your fingers sticking and locking, your palm, your hand (all with touches). What is more stuck now, the palm or the fingers...? What's more stuck?

I: Definitely the fingers!

J: Definitely the fingers are more stuck... and sticking... more solidly. In fact you can try and lift those fingers and find your palm sticks... that elbow locks... even more as you try and lift those fingers (still the touches)... it lock and sticks fully... that's right... you can try, you can really try... and find that becoming more solid... more rigid.

Take hold of that wrist with your other hand, try and pull that...

I take the card and *narrate the action* (so as to keep him in the moment).

I ask him to move the other arm as a *contrast convincer*, which I reinforce with the "what happens when..?" question.

Paying attention to non-verbal feedback.

"Interesting" – in congruence with the *curiosity frame*.

"and your arm moves...and your hand just there..." = *pacing* "can just stick and lock all the way through" = *leading with embedded command*.

Use of touches as to reinforce suggestion (*pantomiming*).

"You can..." *permissive* whilst *presupposing* sticking and locking.

"What is more stuck now, the palm or the fingers...?" *Binding question*, presupposing stuckness in both. Also a *soft test*.

Clear green flag for *new reality*.

Pacing reported reality and reinforcing the experience using *present continuous* ('..ing') tense (locking) and 'ly' adjective (solidly).

Divide and conquer pattern ("you can try and lift those fingers and find your palm sticks...")

Uroborus pattern: "what's that like, when you try and pull that... and it

what's that like? When you try and pull that... and it gets more solid, more locked, more stuck... in fact this hand (touching left hand) sticks on, this elbow locks, this shoulder locks.. try and pull those hands apart... now... locking... there.

But, here's the thing, I'm going to touch you on the back of this hand (gesturing but not touching yet), and when I do, that locked stuckness will move all the way through your body (gesturing) sticking you fully [...?] to the chair... your hands will move only as quickly as you are stuck fully and completely to the chair!

(Touch backs of hands) Now you can feel that loosening off (touching hands and arms) loosening of as you stick (click) fully into the chair...

Can you move your hands and your arms yet?

I: (No response – hands apparently still stuck)

J: Are you stuck fully to the chair? (The participant starts to move his hands and arms slightly) That's right... arms soften (touch arms) and you find yourself sticking more fully to the chair... you won't be able to get up but you'll be able to... **move your arms** (arms move suddenly)... that's right... move your arms... BUT... notice what happens when you try to stand up... (pause) ...when you try to stand up... and try... and stand up and find your just *stuck* (finger click – the participant starts

gets more solid, more locked, more stuck..."

Transferring 'stuckness' – I am doing this pretty casually now, because the participant has proven to be responding well.

Expectancy pattern: "Here's the thing"

Pre-engineering the next loop using the 'only as quickly' pattern.

I am encouraging the transition as has been suggested.

Use of click to create moment (*pantomiming*)

Encouraging the transition with a question - note the 'yet' presupposition generator.

'ly' *presupposition* generator, in question form.

Encouraging the transition further.

The participant hasn't moved his hands and arms as suggested yet, so I issue a strong *embedded command* for arm movement.

I am describing the scene as I wish it to be.

Use of click to create moment – *green flag* response.

| | |
|---|--|
| <p>laughing and shaking head)... deeply... into the chair... What's that like?</p> <p>I: (blows out) I know damn well I can do it (shaking head)... you can't describe it (shrug – palms up), you just can't!</p> <p>J: Isn't that an interesting thing? (downward tonality) Now, you are talking to me as if you are fully awake!</p> <p>I: (without hesitation) I am!</p> <p>J: You are fully awake (half question, half affirming)</p> <p>I: Yeh (nod)</p> <p>J: Your fully awake...</p> <p>I: Yeh (nod)</p> <p>J: O.K... (stroke chin with look of contemplation – non verbal suggestion “this is interesting”)</p> <p>I: Except for the fact I can't... flipping move.</p> <p>J: Try! Just... just try, one more time... try and get out of that chair and see what happens.</p> <p>I: (Shakes head, rocks forward) nooo!</p> <p>J: (rocks back, suppressing a horribly smug laugh ;-))</p> <p>J: Ian! (abrupt tone), take a big breath in... (I breath in to lead)... breath out... (breathing out and finger clicking).. and let that all go, let the suggestions disappear,</p> | <p>Eliciting <i>reality report</i>.</p> <p>The participant describes his experience – <i>commitment and consistency!</i></p> <p><i>Curiosity framing</i>, with a command question.</p> <p>This whole section is about reinforcing the ‘no-trance’ frame.</p> <p>Non-verbal <i>curiosity framing</i>.</p> <p>The participant caught in a strong <i>hypnotic loop</i> – I am doing almost nothing to maintain it (compare this with how much work I was doing earlier).</p> <p>Laughing smugly is bad form BTW. Such a thing can easily pop the participant out of the <i>loop</i>.</p> <p>I use an abrupt tone to interrupt the <i>loop</i>, then lead into a <i>breathing release pattern</i>.</p> |
|---|--|

you'll find you can actually get up quite easily now (gesturing to get up)... you can go ahead and do that... just... just prove to yourself that you can... (Ian gets up) and you know that you can.

J: That's a weird thing! What was that like Ian?

I: Weird!

J: Weird (nodding head to affirm). Thank you very much Ian!

Transcript: Hypnotherapy Office

**Business Card Stick, Hand to Head Stick,
Money Challenge, Stuck feet, Invisibility
(Negative Hallucination)**

| Transcript | Notes |
|---|---|
| J: This is my business card! | |
| A: (Nods) Right. | |
| J: You may have seen it before because it's been on the side there... but I'm going to borrow this arm, if that's all right (using statement tonality)? | This is a pace of the participant's reality. I am asking permission here, but with a command tonality. Normally I assume permission, but with this participant, I had a sense that I needed to proceed with slightly more caution. |
| A: It's fine, yeh. | |
| J: Is that's cool to borrow that can I get you to put your feet flat on the ground first, and, erm, just take a breath in, just take a breath in and just let it out... notice when you let it out your shoulders can relax round here (touches). | I am setting some tasks for <i>flag testing</i> and <i>compliance building</i> . I do a lot of this early on in this session, because I am particularly unsure as to how responsive the participant is likely to be. |
| There's a sense as you are breathing - I don't know if you are aware of this sometimes – that when you relax very deeply it's almost as if you can breath down to your hips... it's not really a physical truth but its an idea... | Here we use breathing to really focus him on the now and start building <i>hypnotic focus</i> . |
| ...can I borrow this hand? | Still treading with caution. |
| A: yes | |
| J: Is that O.K... (Statement tonality) so I am going to lift that up and borrow that (as I actually do it), and get you to <i>hold onto that</i> (putting the card between his | Narration of action. "hold onto that" = <i>embedded</i> |

| | |
|--|--|
| <p>fingers).</p> <p>Are you left-handed?</p> <p>A: Yes</p> <p>J: You are left handed, O.K. that's O.K. we are going to do this... just pop that up... lift that up... a little bit higher... a little bit higher (whilst physically guiding)</p> <p>Now you can see that star that I have put on there, can't you? (command tonality)</p> <p>A: Yep.</p> <p>J: (whilst keeping a light touch on the back of the hand) What I'd like for you to do - you don't have to say anything - what I'd like for you to do, is just allow yourself to focus, allow your vision to focus on the very centre of that... you can just look at it... you can just allow your attention to become fully absorbed... in the middle of that... just continue to look at that and as you do so you can feel your fingers gripping the card, as you look at that mark on there you continue to look, as your fingers are gripping the card you can hear the sound of my voice there are other sounds in the room... you can be aware of your breathing as you continue to look at that point (pointing to point)... as you do so I'd like you to just repeat inside your mind the words "I am going to drop this, I am going to drop this" over and over on a loop... just repeating those words... looking at the card... looking at that point and repeating those words... feeling</p> | <p><i>command.</i></p> <p>I've just noticed the watch on his right wrist, suggesting he is probably left-handed. This is of absolutely no consequence, but I <i>witchdoctor</i> by acting as if I am evaluating that information.</p> <p>I set this up so as the participant is looking up – by keeping the eyes in <i>visual accessing</i> we keep them out of <i>Ad accessing</i> (internal dialogue). This may help to cut down on analysis. Visual focus engenders <i>hypnotic focus</i>.</p> <p>The touch is retained for <i>misdirection, overload and witchdoctoring</i> purposes.</p> <p>"You don't have to say anything" – to discourage both external and internal vocalising.</p> <p>Beginning VAK <i>pacing</i> and subtle <i>leading</i> ("fingers gripping the card" etc.) to begin building the first <i>hypnotic loop</i>.</p> <p>"can" - <i>permissive presupposition generator</i> pattern</p> <p>'fully absorbed' pattern, engendering <i>hypnotic focus</i>.</p> <p>All this is standard VAK <i>pacing and leading</i> to set up the loop.</p> <p>"I am going to drop this..." -</p> |
|--|--|

your fingers gripping the card... just continue to repeat "I am going to drop this, I am going to drop this" over and over.. now as you do this you can feel that (touching hand), you can feel those fingers gripping the card...

...you can *try* and drop it but notice you can't because your fingers are locked... stuck in place... stuck and locked... as you feel that thoughts are gone... your fingers are locked and stuck, your thoughts are gone now, your fingers are locked and stuck...

...try, actually, really *try* and drop that... find they lock and stick even more, all the way through, solidifying, actually really try and drop that, and the harder you try the more you find they lock... the more they stick... solidly... rigidly... what's that like, you try and drop that and they lock and stick... (participant laughs) more solidly... is that an interesting thing?

A: It is, yeh!

J: You can try and drop that! Notice that lock... what's it like, what's it feel like as it locks there... you try and drop it?

A: very very weird!

J: very very weird... notice that very very weird spreading up through your hand... through your arm... through your elbow... all the way up into your shoulder (guiding with touches), so that very weird locks, sticks, it's like setting in plaster all the way through... all the way through up

providing Ad content (better the participant thinks my content than thinking their way out of the loop!) and setting an expectation.

Note that I put quite a lot of work into setting up this first loop.

Here's the challenge – the first test! It is a *digital test*. This challenge 'cuts-across' the expectation to create a moment of confusion, which is immediately utilised. The '*try*' pattern along with tonal *pantomime* enhances by implying difficulty.

Escalating the challenge.

Eliciting a *reality report* for *commitment and consistency* purposes and curiosity framing at the same time.

There's the *commitment*!

This is a 'soft' *Uroborus question* ('soft' because it lacks the challenge element), used to elicit a further *reality report*.

Green flag and reality report.

Pacing reported reality and using it as a *neuro-handle* in the leading suggestions to lock the whole arm.

This *metaphor* ('setting like plaster') I use a lot.

to the shoulder (gesture)... when you can *feel that now*... you can go ahead, you can try and bend that elbow find that it just locks solidly... rigidly... like there is a steel bar through... go ahead *try* and bend that elbow, *try* and bend that elbow... find it locks... as your thoughts are gone... you can try and bend that elbow locks more rigidly, more stiffly...

...actually, you're a strong guy, you can really *try* and bend it... *try* and bend it find it locks even more... *feel it lock*... notice that you can see it, that's right!

I'm going to take away this card, and you can find that that still locks there in place – (half to self) that's hard to get away (and it was!)

Now you can move that arm really easily, can't you (command tonality)?

A: Yeh.

J: Yeh, go ahead and move that other arm... (Adam waves it) it moves quite easily... how is **that very different** (pointing to locked arm), this arm?

A: It just feels glued.

J: It just feels glued... I'm going to borrow it and you'll find that when I touch you here and here (contacting wrist and elbow) I can move your arm, it's still stiff (it is! So this is pacing), and your elbow can bend... just soften (touching the elbow to loosen) and bend, just soften and bend, just soften

Implying difficulty with the 'try' pattern.

'ly' adjectives.

'steel bar' metaphor.

'banishing thoughts' pattern.

This is the 'strong guy' *hard challenge* – a hard but good natured challenge.

Kinaesthetic *embedded command* "feel it lock" overlapped into visual.

Narrating action to keep him focussed in the moment.

Contrast convincer.

Commitment.

Emphasising contrast.

Enhancing contrast further using an *embedded command* nested within a *reality report* elicitation.

His *reality report* provides a *metaphor* and *neuro-handle*.

I *pace* the metaphor.

"borrow it" implies that I am taking control.

Pacing that it is still stiff, *leading* it to bend.

and bend (it softens and starts to bend), that's right... so your hand can come in (said as moving it in)...

...now as your hand locks onto your head... your elbow locks, your shoulder locks, you can feel your fingers... sticking, you'll feel your palm sticking, and that's solidifying all the way through, setting like plaster (all accompanied by guiding touches)... once again just locking, sticking, gluing onto your head fully and completely, and when that is locked and stuck and glued fully and completely now, go ahead and *try* and lift that hand off *try* and lift it... find it just sticks... sticks as those thoughts are gone it just sticks and you wonder about that... sticking, really *try* and lift that... *try* and lift that... You can move the other arm can't you... fine?

A: (laughs)

J: O.K... see if you can grab hold of the wrist of that (gesturing to re-enforce message)... grab hold of your wrist there... *try* and pull that off, find it's just... so locked, so stiff so, rigid... go ahead and actually find that (touching other hand with intent) sticks, locks rigidly and solidly all the way through there as well (plenty of touches) and you find that all just becomes one solid unit all the way through... all the way through just one solid unit (touching both arms)...

... go ahead *tr*... *try* and pull your hands apart... *try* and pull your hands apart...

I have to work hard to get the arm unlocked enough to move it. I gently 'wobble' it whilst repeating the phrase "soften and bend".

Presupposing the hand locks.

"Sticking", "solidifying" – 'ing', *present continuous tense*.

"Gluing" – I am using this because the participant introduced this concept – it is therefore a *neuro-handle*.

"fully and completely" are two 'ly' *adverbs* that I make great use of.

'*banishing thoughts*' pattern.

Implying difficulty with '*try*'.

'Contrast pattern'

Laughter = *green flag*.

Having the person *try* and remove the hand using the other one creates a much more compelling spectacle for the participant and anyone watching.

I want the whole thing stuck together as much as possible, and use the phrase "one solid unit" to suggest that.

I am *pantomiming* effort in my voice.

| | |
|---|---|
| <p>A: (Elbows pulling outwards slightly as he tries)</p> <p>J: ...it's a weird thing</p> <p>A: Are you going to nick my wallet now?</p> <p>J: ...it's a weird thing. I'm not going to nick your wallet. I'm not going to nick your wallet... there's a... there's interesting thing though, you mentioned wallets, I've got my wallet here...</p> <p>...there's 20 quid on there (placing £20 note on the participants knee).. what I want you to do is just try and pick that 20 quid up and you'll find as you do you just lock even more solidly through there (gesturing), if you pick it up you can have it as that locks more through... you can go ahead.. you can pick it up... you can have it... you can <i>try</i>... what happens when you <i>try</i> and pick that...</p> <p>A: not a lot (laughs)</p> <p>J: not a lot, not a lot O.K.... here's the interesting thing... I'm going to touch you on the back of the hand in a moment and you'll find that when I do, that that softens up (gesturing to <i>but not touching</i> arms and hands) and your arms become your own again only as quickly as you find your feet stick... and lock... completely to the floor...</p> <p>...so when I touch you on the back of the hand (now making the touch) you'll find those hands loosen off, only as quickly as your</p> | <p>Always pay attention to non-verbal feedback.</p> <p><i>Curiosity framing.</i></p> <p><i>Red flag!</i> Participants using humour is <i>not good</i>, because it is part of their everyday patterning (<i>game frame</i>).</p> <p>I hijack the wallet comment (not very elegantly, however) to take the <i>game</i> back, and utilise it to take a new direction.</p> <p>This money routine is fun and can be a powerful convincer to onlookers (I got this from Anthony Jacquin).</p> <p>"if you pick it up you can have it as that locks more..." = <i>Uroborus pattern.</i></p> <p><i>Leading question</i> to elicit <i>reality report</i> for the purpose of <i>commitment and consistency</i>...</p> <p>...which I get.</p> <p><i>Pacing</i> with participants language.</p> <p><i>Pre-engineering</i> the next loop transition.</p> <p>'<i>Only as quickly</i>' <i>pattern.</i></p> <p>Triggering the transition as <i>pre-engineered</i>, and talking through the transition.</p> |
|---|---|

| | |
|--|---|
| <p>feet stick and lock and sink deeply into the ground... you find that your feet... maybe even your legs and your knees... and... what happens when you try and lift one of those legs... which one is more... <i>stuck now</i>?</p> <p>A: the, er, left.</p> <p>J: The left? (flat tonality)</p> <p>A: Yeh.</p> <p>J: O.K. With the left more stuck, go ahead and try and lift that left... leg... find the right one sticks even more... is that a weird thing?</p> <p>A: Yeh.</p> <p>J: It is a weird thing (The participant is laughing). Now... while they continue to stick, and continue to lock... you know your name don't you? (command tonality)</p> <p>A: Yes.</p> <p>J: What's your name? (question tonality)</p> <p>A: Adam</p> <p>J: Adam... now, you answered that very quickly so how do you know (inquisitive tonality)? How do you know your name's Adam?</p> <p>A: It's what my mum named me.</p> <p>J: It's what your mum named you (mixed tonality)? (Adam laughs)</p> <p>O.K. and when your mum named you Adam and you know your</p> | <p><i>Soft test using binding pattern with "stuck now" analogue marked as an embedded command.</i></p> <p><i>Commitment and consistency.</i></p> <p><i>Pacing and reaffirming commitment.</i></p> <p><i>The divide and conquer pattern.</i></p> <p><i>Reality report elicitation with curiosity framing.</i></p> <p>I am leaving the sticking loop open, and setting up a new loop for name amnesia.</p> <p>This whole segment is about eliciting a <i>spatial representation</i> of the participants name (I want him to engage with <i>where it is</i>, subjectively speaking).</p> <p>Pacing his reply.</p> <p>This is getting the participant to connect their name to a specific</p> |
|--|---|

name is Adam since, where is *that* Adam, is it in your mind is it in your body so... (pause)

A: In my mind.

J: It's in your mind... when you think about that... *the name*... in your mind... whereabouts in your mind is that name?

A: It's sort off... round about there (touching top/back of head with circular movement).

J: Round about there (touching same spot, copying the participant's circular movement)... just at the back.

O.K. so when you take that ('pantomime taking it'), take it all the way out send it up past the ceiling (gesturing strongly), up past the clouds, up past the sky, when you send it all the way out, send it all the way out... sending it all the way out into space... right out past the moon so it's gone... it's just gone now and you look at me and it's gone, when you look at me and you try and say your name and it's gone, what happens (flat tonality)..? When you try and say your name and it's gone (command tonality)..? Try and say it when it's gone... just keep looking at me... you'll find when you try and say your name... really try... and it's gone. And what's that like when it's gone and you try and say your name?

A: Strange.

J: Strange... strange... strange... and how are those feet now?

location.

Pacing and then requesting further specification to encourage full engagement (I want to see the participant really engaging with this process).

He is very specific, which is good (*green flag*).

When a participant gestures, always gesture to the same place, in the same way (*not mirroring!*).

When I take the name from the location and send it away, I want to see them watching it go.

Uroborus pattern.

I get the participant to look at me, and stop them using their eyes to find their name.

Uroborus pattern.

Uroborus question eliciting reality report.

Confirmation of phenomenon.

Pacing the reported reality and checking back with unclosed loop.

| | |
|--|---|
| <p>A: Still stuck.</p> <p>J: Still Stuck... and that's an interesting thing. With your name gone, you are going to find that its just going to come all the way back in (bringing it in with clear gesture plus "tock" vocal sound effect as I touch him on the head), It's in there now, can you feel that?</p> <p>A: Yeh</p> <p>J: what's your name?</p> <p>A: Adam</p> <p>J: Adam... brilliant stuff... Adam, thank you very much indeed (start shaking hand, but taking control of hand)... you'll find that your feet are still stuck... at the moment... but what I would like for you to do, I don't normally do eyes closed stuff, but on this occasion I would like you to just close your eyes for a moment (downward pass with the hand – A closes eyes).</p> <p>Be aware of your feet, because I am going to touch you on the tops of both feet... your feet, you'll find, will unstuck... but they will unstuck only as quickly as your inner mind, that powerful part of you, makes some adjustments... so as you find that when you open your eyes you will be unable to see me or the clothes that I am wearing, I will disappear completely thoughts gone your thoughts are gone and you just drift away and your thoughts gone... I won't be here I will have disappeared completely... even</p> | <p><i>Reality report.</i></p> <p><i>Pacing</i> reported reality and <i>curiosity framing</i>.</p> <p>Putting name back with <i>pantomime</i>.</p> <p>Checking that name is back and the <i>hypnotic loop</i> is closed.</p> <p>Here I take control of the hand to reaffirm my control over the situation, as I am about to go for 'invisibility' or 'negative hallucination'.</p> <p>I am asking the participant to close his eyes, because this phenomena is explicitly modifying a visual experience. To do this eyes open would be many times more difficult.</p> <p>In <i>pre-engineering the loop transition</i>, I am linking unsticking of the feet to his 'inner mind' making powerful adjustments that will result in him being unable to see me</p> <p>This 'inner mind' business is about increasing <i>plausibility</i> by providing a <i>because</i>.</p> <p>I repeat the suggestions again in a different form (<i>positive suggestion structure</i>), in order to compound</p> |
|--|---|

when I am right in front of you you'll see right through me... as your thoughts are gone, they're gone and your thoughts are gone, now when I touch you on the tops of your feet (touching each foot with my shoe tip), your feet will unstuck only as quickly as you can lift those feet... knowing that your thoughts are gone and you can move those feet.. and as soon as you are ready you can open your eyes (he opens his eyes)... knowing that (I step aside to see if he follows me with his eyes – he doesn't)... you can hear my voice but...

(I walk back through the participant's visual field – still his eyes don't follow – and pick up a glass of water, as soon as he sees it moving he looks at it and follows it with his eyes as I move it around. When I set it down, his eyes remain on the glass as I walk away to the other side.)

Isn't that interesting... what's happening for you right now?

A: The glass has just moved... through the air.

J: (overlapping A) The glass has just moved... O.K. the glass has just moved... in a moment I am going to click my fingers and you'll find my head reappears... my head reappears (click fingers – the participant immediately looks toward my head, I walk back and forth and his eyes follow my head).

And what's that like for you right now?

them.

Notice how I intersperse the 'thought banisher' ("your thought are gone") pattern between the suggestions. This is because this is a big phenomenon, and as such is more likely to be questioned in this context, so I am 'banishing' any reasoning or analysis.

Stepping aside is the big test, his eyes don't follow so I am happy that the phenomenon is on.

Testing the invisibility further.

Curiosity framing and eliciting reality report.

I now have confirmation and commitment.

Pacing reported reality.

I now modify the loop so as my head reappears.

Eliciting reality report.

A: (Laughs) Odd!

J Odd... odd... O.K... it's an odd and interesting thing. O.K. Adam I appreciate that... I'd like you to take a moment to just go ahead and close your eyes again... and with your eyes closed you can take a deep breath (Adam breaths in deeply)... and as you breath out... you can find your mind returning to its normal kind of thought patterns and you can let any suggestion, any thought that has not been useful to you disappear now, so you can return back to a normal everyday reality... you'll find... that when you do... from now on you'll have a deeper appreciation for your own capability, for the power that is within you, the power that is within your inner mind to alter and change your reality... because when you know you have that power, when you know you have that ability it's always interesting to notice how you can apply it in your life, to get more of the things that you want, that are important to you... and when you do that, and every time you do that, and when you do that from now on, you can begin to wonder how much richer, how much fuller, how much more exciting you can make things for yourself, as you achieve... completely... everything and anything you put your mind to...

(changing tempo) ...so just as soon as you are ready you can go ahead you can, open your eyes and return back to normal, in every way, noticing... what that is

More confirmation, and neuro-handle language.

This is closing the session – it is not so much a 'wake up' as a reorientation to reality.

I give a lot of *empowering suggestions* at this point. If you read this through you will get a sense for the themes.

like for you. You'll feel...
completely alert, completely
awake now, won't you (statement
tonality)?

A: Yeh, I'm fine, yeh.

J: Not been in any kind of trance
that you are aware of?

A: (Shaking head) not as such, no.

J: Not as such... that's great,
smashing stuff... thank you very
much Adam (shaking hands)