

Inductions and Deepeners: Styles and Approaches for Effective Hypnosis

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*Styles & Approaches
for
Effective Hypnosis*



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FOREWORD

By Michael Johns

Las Vegas Stage Hypnotist and National Comedy Club Performer

IF YOU HAVE any experience with hypnosis at all, you know that doing hypnosis is quite easy, and yet it can be a bit complicated, all at the same time.

As Richard is fond of saying, all hypnosis is really self-hypnosis, so as the hypnotist, you are the simply the tour guide for the subject's hypnotic trip. Your job is to discover where they want to go (assess the goal), study the map and determine the best route to take (evaluate the hypnotic approach), and then lead them on their way (facilitate induction and suggestion).

This simple three-step process applies whether you are a stage hypnosis entertainer like me, or a hypnotist who helps people quit smoking, lose weight or get over their fear of public speaking.

And either way, you won't have to be in business very long to realize that different groups and individuals sometimes require different approaches. Different entertainment venues may precipitate the need for a more or less physically dramatic induction; different individuals may respond better or worse to imagery, touch or sound.

In an effort to be prepared for these situations, it's best if you have a well-rounded resource to guide you through. As with anything, the more you know, the easier it will be to help your clients reach their goals, and that's why I highly recommend Richard's book, *Inductions and Deepeners, Styles and Approaches for Effective Hypnosis*.

I've had many conversations with Richard about hypnosis, and let me tell you, the guy knows his stuff, inside out. Nevertheless, I must admit I was amazed by the quality of information in this text. It's one thing to discuss an approach or style with someone face-to-face, but most textbooks fall short when it comes to conveying the finesse of this or the subtleties of that. In *Inductions and Deepeners*, however, Richard covers most every induction and deepening technique you could ever need to use, explains why and how it works, when to use it, and even how you can modify it for your own personal style. The language is easy to read - no lofty diatribes or podium preaching - and the practical concepts are right on and to the point.

In real life, Richard is the kind of guy who's there for you when you need to sort out a problem or maybe get a little confidence boost, and I'm happy to see that these personality traits show through in the book. I love the way he encourages you to just take the plunge and *do it*; practice here and there and everywhere until you find yourself conducting inductions in your sleep. It's great advice. People are resistant to practicing hypnosis professionally because they lack confidence, but they lack confidence because they don't practice doing hypnosis.

I also like how he included transcripts from actual sessions rather than just typing out ready-made scripts. One benefit is that you can see how easy it is for a confident hypnotist to instinctively respond to the subject's responses by improvising in the middle of a session. Effective

hypnosis practice is about adaptation; you adapt approaches that are known to work and tweak them to make them work for you, and you adapt your approach to the needs of your subject.

Another benefit is that you get to see how spoken hypnotic language patterns really work. We are taught in school that when writing we must dot this I and cross that T and put a comma here and so forth, but when we speak aloud to the subconscious, the rules of grammatical necessity change quite dramatically, and when you read a ready-made script, quite often vital language patterns and subtle hypnotic syntax are neglected in favor of English 101 sentence structures.

In my opinion, the selection of induction and deepener approaches Richard chose to include represent the perfect blend of classic and unique, and even demonstrate how a classic can be unique. For example, Eye Fixation is Eye Fixation, a common induction method. However, the subject's eyes can be directed to fixate on a light, a still object, a swinging object, a color, a corner, a spot on a wall, or even a spot in the middle of the room, or the subject can be directed to select their own point of fixation.

Richard's philosophy is this: *Here's the basic concept behind this approach, this is how and why it works, and here are some variations. Now, take it and make it work for you.* He isn't looking to create a cult following of clones who use only his inductions word for word, but instead encourages you to study and adapt these approaches into to your own unique style.

In summary, I am impressed with this book and I think you will be too. It's full of easy to understand, motivating and practical information that you can actually use - and I hope you do!

~ *Michael Johns*

Michael Johns, star of the hilarious Las Vegas comedy hypnosis show, "Hypnosis Gone Wild," has entertained thousands across the country for over 15 years. You can find out more about Michael at www.TwistedComedy.com or www.HypnosisGurus.com.

(Excerpted from the Introduction)

THE SUBJECTS, THE SCRIPTS AND THE POINT

This text is filled with examples of hypnosis sessions. The first section focuses on inductions and the second on deepeners. Each of the demonstrations presented is a transcript of an actual session. With the consent of the subjects, I filmed the sessions, and then had the content transcribed into printed form.

I used four subjects. Three are adult females, from ages 25 to 37, and one male child, age 11. None of the subjects had ever been hypnotized before, either for clinical or entertainment purposes.

I chose these subjects because they were interested in learning about hypnosis, they trusted me to be professional, they had no qualms about being videotaped, and they were available.

All of the subject's responses are real. The experiences that they describe and the transcribed phenomena that you may observe are real; nothing was rehearsed or practiced. They represent typical clients we might see on any given day.

The sessions themselves are short or abbreviated - meaning they do not contain full suggestive therapy scripting - because they are for demonstration purposes. I take the subject through the induction, give them a minute to enjoy the experience, and then wake them up. The deepening sessions are, of course, slightly longer.

The exceptions are the two sessions with the child, Subject D. These sessions are more complete, as I thought it important for both the subject's comfort and the reader's education to go through the entire process of facilitating hypnosis with a child.

For the sake of simplicity, I use virtually the same three-count de-hypnotizer or awakening method in each of these script examples, as

I'm trying to demonstrate induction and deepening, rather than the skills of de-hypnotizing or awakening a client. However, since all of the participants in these sessions were actually put into trance, I didn't want to just say to them, "Stop experiencing the trance, it's time to move on to the next demonstration," so you will notice that each time I hypnotize them and bring them into a state of decreased brain activity, I also awaken them in a respectful manner.

The point of this book is to provide you with scripts to learn from, so that you can increase your repertoire of strategies, refine your skills, and develop and define your own style.

Consider the language patterns I have used for the purposes of building trust, creating confusion, aiding relaxation, or suggesting new behaviors. How can you incorporate or adapt them into your own preferred style?

Read the transcripts aloud and time the inductions. Some are quite short and others much longer. Which style is best for which of your clients? And can you take a longer one and shorten it into an effective format for the needs of your clients?

Study my choice of metaphors vs. directive suggestions or the combination of the two. Why might I have chosen one over the other in each circumstance, and would you have made the same choice?

See how easy it can be to adapt or modify a standard approach into your own style, simply by changing the object of focus from a staircase to an elevator. Perhaps you have a great idea to substitute big, puffy Sesame Street type letters for the numbers I used, that I adapted from Dave Elman.

My thought is that if I can demonstrate the process of hypnosis in a variety of different ways, and provide you with a written text to study conveniently any time you wish, you too will be able to learn many new tactical strategies that can be useful to the clients on your caseload and the work that you do.

Also Available
from
LearnClinicalHypnosis.com

On DVD:

- Learn Hypnosis: How to Hypnotize Anyone
- Hypnotic Inductions: Methods that Work
- Richard Nongard's Inductions and Deepeners
- Improve Recall and Test-Taking Skills with Hypnosis

On CD:

- Quit Smoking with Hypnosis
- Lose 20-100 Pounds with Hypnosis
- Fly Fear Free
- Improve Your Golf Game with Hypnosis
- Increase Sexual Performance with Hypnosis
- PMR Therapeutic Relaxation
- Relaxation and Empowerment with Hypnosis

Also Available
from
HypnosisGurus.com

Secrets from Las Vegas Insiders DVD Series:

- Michael Johns' Stage Induction
- Michael Johns and Richard Nongard present Stage Hypnosis Exposed
- Terry Stokes presents The Stage Show Induction: How to Hypnotize Anyone