

Reality is Plastic

The Art of Impromptu Hypnosis



By Anthony Jacquin

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Reality is Plastic: The Art of Impromptu Hypnosis

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Photography By Red Square Photography Studio
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About Reality is Plastic: The Art of Impromptu Hypnosis

This book is a resource for those professing to be or wishing to become hypnotists. It is not a substitute for hands on training from a professional hypnotist who is accomplished at delivering training. However if you follow the guidelines in this book and have the right attitude, aptitude, as well as enough front, talent and confidence you will hypnotise people.

With this ability comes responsibility. Hypnosis can be used for fun, to create laughter and produce wonderful therapeutic changes in people. It can just as easily result in fear, pain and unhelpful changes. If you know what you are doing then the chances of causing even temporary harm or upset are extremely small. With this in mind this book closes with information about how to use hypnosis in a way that ensures the wellbeing of all concerned is taken care of. Please read this chapter and use your common sense with regard to health and safety and decent morals and ethics with regard to the direction you apply hypnosis.

Throughout this work and my other training products and courses I offer suggestions for words, phrases and in some cases complete scripts that will be useful to you. However my emphasis when training people is that to be The Hypnotist you must first become The Hypnotist, think of yourself as The Hypnotist. Your attitude, persona and confidence carry more weight than any script or linguistic trick. Where I have offered suggestions for what to say please understand these are the words I use - they work for me. I have belief in them. In some cases they may seem very brief but I can assure you nothing has been left out. Nothing superfluous added. I use these words and techniques over and over without a huge amount of variation, just some personalisation depending on whom I am addressing. In that sense they have become my patter or script. Do not feel you must repeat them verbatim - although that is not a bad place to start if you are a complete beginner. Use them as a starting point. The words you use to do your work as The Hypnotist must sound right to you. They must be easily understood and resonate with those you address.

Take these ideas and branch off from them. Develop your own style of patter and you will be more effective. Scripts are not spells and should not be 'read'. It is not the words that do the hypnotising *you* do. Even if you use these words exactly as they are given, ensure that you take ownership of them; rehearse over and over and over until they become part of you.

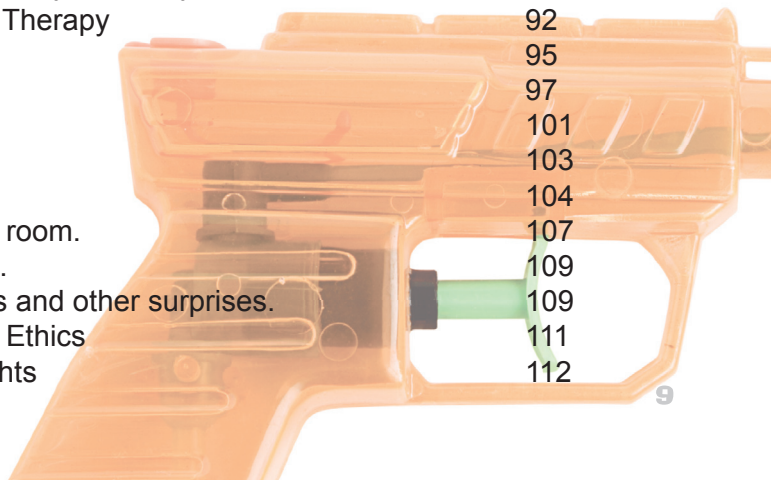
A number of conventions have been used to make any scripted portions of the book easier to understand.

- **Throughout we will refer to the Hypnotist as 'The Hypnotist'.**
- **Throughout we will refer to the person being hypnotised as 'the subject' or 'the mark'.**
- **General text and any descriptive instruction are always written in this plain text. These instructions should NOT be spoken to your mark.**
- **Any words or instructions that are spoken to the mark are in bold.**

Paying attention to how you give your suggestions, how best to instruct your subject, learning to use your vocal tone to communicate your intention and understanding when to use silence and emphasis will help you improve your communication skills and help you become an excellent hypnotist. You will swiftly begin to develop your own favoured suggestions and style.

There is nothing wrong with imitating. It is one way of learning. So watch shows and clips of the best hypnotists at work. Read around the subject too. The best hypnotists appear totally confident expecting nothing less than complete success. They appear knowledgeable and totally certain about what they are doing. Ultimately be yourself – just more so.

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1.0 What is Impromptu Hypnosis?

This book is about hypnosis and how to use it effectively. It will teach you what hypnosis is and how to hypnotise both individuals and groups of people anytime and anywhere.

This is not a book on stage hypnosis nor is it a book on hypnotherapy or self hypnosis or mentalism. It is not about accelerated learning, covert speed seduction or persuasive sales. It is not about old original hypnosis or new fandangled hypnosis. Many things can be achieved with hypnosis but they are the results of hypnosis – not hypnosis itself. The hypnosis you will learn in this book can be applied in all of these and any other area of your life.

No prior experience of hypnosis is required to understand and apply the knowledge in this book. The techniques are deceptively simple yet incredibly powerful. They are entirely practical and have been road tested over many years with thousands of people in my therapy and entertainment work. When you have mastered them you may well find they are all you need. That said there is always more to learn. So make hypnosis your art form. Be prepared to put in the time and effort to master your craft.

To bring this approach to hypnotising into a practical context this book is focussed on how to provide impromptu demonstrations of hypnosis that can be applied in any setting. This could be for the purposes of fun, entertainment and laughter. It could be rapid relief from physical and mental pains or make for the purposes of hypnotic engineering. How you apply it is up to you.

'Hypnotic engineering' is a term coined by a fellow hypnotist, security expert and friend Kev Sheldrake. It stems from 'social engineering' the practice in the hacking world of getting required physical access to places or information (such as passwords) out of people 'wetware' rather than by using software or hardware. The term is used here in a wider social context and applies to acquiring material goods and services as well as information – engineering people to do what you want them to do.

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. When you say yes they will often ask if you can do it right then. This book is an instructional on how best to make the most of these opportunities.

Far too many people who claim to be able to hypnotise well, especially hypnotherapists, do not feel confident to give an impromptu demonstration of hypnosis and will make an excuse regarding why they would rather not hypnotise in a party or other social setting. This has much to do with many training courses for hypnotherapy emphasising the use of long progressive inductions often with a large emphasis on relaxation. It also has something to do with a little bit of fear.

The progressive approach works fine when done well, however it is not the most appropriate induction for impromptu hypnosis or the most effective. If turning down an opportunity to hypnotise is a professional call based on not wishing to appear to take hypnosis anything less than seriously then fair enough. However if it is based on a lack of ideas about how to proceed then this book will address that gap in knowledge.

In my work as a hypnotherapist I use hypnosis to help people change the way they think, feel and respond to things in their life. I specialise in the kind of hypnotherapy that is sometimes described as brief or rapid or solution focussed. This approach to change does not involve counselling or analysis, instead it focuses on changing the mental patterns or programmes a person uses in their daily life. I hugely enjoy this work.

My other love is having fun with hypnosis to entertain people. My close up performance might be described as a cross between Hypnotism and Mentalism – essentially this is a branch of magical entertainment that creates the illusion I can force people to act or respond in certain ways or read the thoughts or predict the actions of others.

I use the approach to hypnotising people outlined in this book in both settings. It fits whether I am in the therapy room showing someone how to overcome a phobia, in a pub 'sticking' someone's feet to the floor or on stage giving a performance. Hypnosis is hypnosis whether it takes place in a therapy room, party or sports field. Understanding that your subject does not have to be sitting in a comfy chair in a therapy room listening to whale music to be hypnotised goes a short way to helping you be good at impromptu hypnosis.

One of the seemingly unanswerable questions in philosophy is 'Do we all see red the same way'? Fortunately we do not need to answer that to be able to hypnotise. However it is useful to proceed with the assumption when hypnotising that our personal perception of reality is just a malleable point of view. Hypnosis literally changes our perception of reality – in this sense 'reality is plastic'.

Some of my hypnotic research and performance work has required me to test some common ideas about how best to induce hypnosis and also what you can do with people when they have been hypnotised.

Some of that work, although highly questionable from an ethical perspective, offered a great opportunity to test some of the perceived 'limits' of hypnosis. Even as an experienced practitioner of hypnosis and hypnotherapy, I was still surprised to find just how far this relatively well-understood discipline could really be pushed when taken out of the confines of therapy room or stage.

- **Is it possible to walk into a shop/office/market, talk to a member of staff for a few minutes and leave with any goods you choose without paying?**
- **Is it possible to pay people with pieces of rubbish instead of cash/card?**
- **Is it possible to become 'invisible'?**
- **Can I make people treat me like a superstar?**
- **Is it possible to give someone relief from chronic pain within minutes?**

The answer to all of these questions and many more just like it is yes.
The directions this can be taken are endless.

The techniques in this book are simple, direct and can be learnt . They can be applied effectively in a real world setting, well out of the comfort zone of the hypnotherapy room and without the luxury of a stage full of expectant hypnotic subjects. They can be used anywhere the mark can hear you. They are entirely impromptu.