



**Work Smart Hypnosis**

WITH JASON LINETT

# HYPNOTIC WORKERS

## DAVE ELMAN INDUCTION

Dave Elman Process – Part 2 of 2

VIDEO LINK:

<http://worksmarthypnosis.com/hypnotic-workers/the-dave-elman-induction/>

# DAVE ELMAN INDUCTION

## Dave Elman Process – Part 2 of 2

### **JASON LINETT:**

The only thing that I'd sort of notate just to hedge off the issue pretty early on would be that you're gonna find...and this is just a best practices thing that I kinda learned the hard way over the years, that to be as much as I can in the beginning stages of the session in a seated position because again, we get used to the expectation of, "Oh, I should be standing," which is natural because you see me standing, but it's me getting to a higher level, so everybody can see us better up here. So I'd highly, highly encourage and it's why I kinda came around handed a few people chairs or politely shoved you down, to say, "Sit down." Now, given my height and lack of wingspan, you know, I kinda have to get up and kinda hover to do the bit with the hand, but it's just barely enough that it feels like I'm doing anything. And again, it just has to do with that connotation of talking down to somebody, that it's just not as comfortable as a setup as many people would think. A little highlight with the permission to tap moment, I am physically doing it while I'm talking about it. Why? Because I've already gotten away with it before I bothered asking. Sometimes I may tap you on the back of the hand, I might even tap on the shoulder. Remember back to, "Follow my hand on up, hold that breath, let the eyes close, let the eyes open, let the eye..." Familiar gestures. And because of that, these moments that again, I may tap here, I may tap there, is that okay? Yeah.

I forget when and where I saw it, but someone might tap the other person on the chin. A little bit of advice on that, stop it, it's weird. I mean, you're in the seat today, so it's just you, so just be warned. Hold your arm out. It's like when we get into the moment of arm catalepsy, I'm gonna be suggesting that you interact only with the top of their person's arm, where it's kinda bony, because even if I'm now touching places I didn't technically get permission, to be fair, that's not so weird, but the moment I go down here...yeah, I know. So it's weird and don't do that to people. There's a really nice way to think about how we do hypnosis, don't do weird stuff. There you go, there's your certificate. So be mindful of that. I forget where I saw, but someone might kinda tapped on the chin. Stop it, it's weird.

So we're onto the top of the next page. This is your distraction filter that I hinted at earlier and here it is scripted out for you. Listen to the sound of my voice and the sound of my voice can always help you to command, go deeper, relaxed. You'll hear other sounds in the distance, whether it's cars outside, footsteps in the office above, I sometimes have to throw in, sometimes my chair squeaks. All of these sounds begin to matter less and less. The sound of my voice and the feeling of ever breath you exhale helps to guide you deeper, variations of the theme.

Now, a bit of a side story to this moment. Dave Elman would never teach the distraction filter for a funny reason. He actually found it was offensive to tell doctors, their offices were noisy. Have you been in a quiet doctor's office before? Exactly, exactly. So it was almost an appeal to their ego that he never actually addressed the distraction filter. Now, I place it here after the fractionation and before the floppy arm drop. Now, realize, this is an exception to the rule because now I'm adding something to the process that I just told you, "Don't add anything to it." But the reason I add it in there is because it's rather critical to do so. And this is where I like doing it. Though admittedly, if it's a day that...when we're here on Saturday, we'll likely have the sound effects of landscaping going on outside. And if there's some bit of noise, that's now every reason why I'm gonna do it a little bit sooner.

I even had a session a few weeks ago that I can remember, "Follow my hand on up, hold that breath, exhale, let the eyelids close on down, just listen to the sound of my voice." There's an interesting phrase you'll hear me use today, "we never deny reality." So just like right now, you can hear footsteps in the office above, you'll be aware of distractions throughout this process. What's interesting though is the sound of those things helps you to bring your focus back to the sound of my voice. Why did I do that early on, it was noisy and I had to claim it as my hit, rather than a distraction before they can go to a negative place on that. So it's in that sequencing that I claimed it as my own and utilized it before it could ever be the distraction. Sales 101, satisfy objections before they arise is what I was doing there. So some people like to do it later, some people like to do it earlier, classically, this is where I do it. But again, it's one of those modify as appropriate for the space that you're in type thing because it's not...it doesn't have to be right there.

Bring your awareness over here to this arm. Now, there's language in here that very often and I can completely explain why I do it the way that I do it, there's language in here about this arm, that arm, which was basically my methodology of just the nuts and bolts shift, of breaking the habit that I was referring to your right arm. But in demos in here, just the layout of the room, I'm on this side. So watch some of the older videos in the library I'm gonna give you access to. I say, "Pick up your right arm, I mean your left arm," because I was in the habit of saying that, "this arm". But though, there's a discovery that I made, that sometimes in the shape of hypnotic phenomenon, to transition into dissociative language patterns, made the phenomenon better. Just to plant a seed for something coming tomorrow, you've been able to bend your arm your entire life. But the more you try to bend that thing, it gets even stronger, actually made the phenomenon happen a little bit easier, by using dissociative language. I disconnected that thing from your perception of, "Well it's my arm, I've bent my arm my whole life." But now, the more you try to bend that thing, you clearly know what I'm talking about. So just to plant a seed for later. You're nodding. I know, right, that's good, I should write that down. It's in the book.

So bring your awareness over to this arm, and I tap it as kind of a get ready of the just awareness of, I'm gonna touch it in a moment. I'm gonna reach over, I'll pick up that arm by the wrist, today let me do all the work. I'm just gonna talk about what I want to happen, rather than remind them of what I don't want to happen. When I pick up that arm, just let it be loose, limp and relaxed. Let it dangle there like a wet towel. We'll let it fall, as it falls let it plop right back onto your lap, on the arm of a chair and whatever the surface is, and whenever we do that, let that take you much deeper. Again, it's the same sequence over and over. Let that arm just dangle there, loose, limp and relaxed. As it falls, just let it plop, that's right, deeper down. In fact, each and every time we do that, it helps to guide you even deeper down. Let that arm just be loose, limp and lazy as it falls, that's right, even deeper down. There are so many more layers we're gonna slowly reveal on top of this process because there's so many more nuances. I'll give you a hint though, I'm often working through time the drop of your hand, when you're exhaling, when there's already a natural flow going down. So if you ever noticed me in a demo kind of from your perception of vamping for time and waiting for something, I'm just saying as much as I can, that's right, just let the arm dangle there. I did it yesterday, I remember. Let it just dangle, and I'm waiting for the moment, I'm going full Angela Bassett on it, waiting to exhale. I'm waiting for that moment and just plop, deeper down, which just to follow that natural momentum down. It's not required, but we can place it into the category of best practices, and oh man, does that pay off. Typically I'll do the floppy arm drop twice. Yes?

**STUDENT:**

Does the reverse work on, when they're emerging, wait till they start to breathe and the time the opening the eyes with that or does that one doesn't matter as much?

**JASON LINETT:**

You could and it's not gonna be as necessary because if especially doing in an emergence, like a one to five type thing, the mental get ready is already there, the best I can say really is play with it, see what happens, yeah. So typically I'll do the arm drop twice in that moment. And we'll officially refer to that now from this point forward as the floppy arm drop because it's gonna get confusing with an instant induction we'll learn, which is the hand drop, which is not the floppy arm drop. The hand drop is a different technique, the floppy arm drop is a different thing. Yay, terminology. I should play the game like some people do and rebrand everything and stick a trademark on it and try to claim, "No one else can..." You laughed at that way too quickly.

So there's a moment of transition here, which is all about dissociation. We now have all the physical relaxation we're gonna need for now. You can now begin to help yourself to relax mentally. Full credit, to a guy who took this class September 2014 who I overheard add one word to the process, and it's the fastest I ever went to my master copy of this book and added it into the script and went

"That is brilliant, I am putting it in there from now on," which is just the word "now", the words "for now". The classic is, we have all the mental relaxation we're gonna need. So now you can help yourself relax mentally. Though, he goes, "Well I was thinking that when it was happening, I felt relaxed, but I didn't feel completely relaxed, which I now know is okay." He goes, "I'm gonna add in the words 'for now'. We have all the physical relaxation that we're gonna need for now. So now I can relax mentally." And I went, "That is good. I love that, it's in the book now." It's a transitional phrase, but it gets the intention across even better now. We've got all the physical relaxation that we're gonna need for now. So now, you can help yourself to relax mentally, and it's officially in the book now. Stamp of approval from Larry Elman, Dave's son.

Again, this is not a course where I tell you to go off and memorize things. However, memorize this next paragraph, it is magic, seriously. This is the ultimate, ultimate sanding down. There's a couple of things to mention here. I was taught at one point to model the counting for you as the client, to set the pacing of how you're gonna count, which I have since abandoned because it's a place where if I'm kinda conversational throughout the process, and have that in the back of your mind. The tonality of this process is I'm just giving you instructions. You're staying at the Comfort Inn, so to get to the Comfort Inn from here, all you do is you head out to the stop light and hang a right and travel down the road. Now, the highway's gonna split at one point and you wanna make sure you're on the right side of the street. As the bridge splits, the first road is Frontier, which you'll pass over. Then when you get to Lothersdale, [SP] turn left on Lothersdale. Travel that around, when you're past the Hilton, the Comfort Inn is off to the side. Basically turn where hhgregg is. And in a moment you'll open your eyes and close them. When you close them, just allow yourself to relax as much as 10 times deeper. Let the eyes open, let the eyes close, just go 10 times deeper. Every breath you exhale, helping to guide you even deeper down.

This gains us something. By working in a conversational tone, I'm now giving myself range, because all of the sudden now, here's a moment where I wanna bring out some sort of excitement. As you feel that energy rising, be there in that experience. As you feel that focus increasing, I can go up. And if I decide to become a little bit more hypnotic in nature, as you bring all that energy down, every breath you exhale, helping to guide you even further, that's right, every breath even deeper, I can go down. As opposed to the example in the theater world, would be the actors are in rehearsal. And the guy looks at the... And Suddenly sees "Angry" and he begins the scene being angry, and he's playing the absolute peak as far as he can go angry. Then he turns the page and the stage direction now says, "Angrier than before". Whoops. Well, he's gonna make some modification the next time he goes through the actual process.

Oddly enough, this has nothing to do with hypnosis, but it's a video clip that is absolutely worth showing at this point and time right now because it'll drive the point across even greater.

**HERCULES:**

Wait a minute, this isn't my world. Dissapointed!

**JASON LINETT:**

That was a stage direction, but he memorized the line as if it was the whole... You know, if you've seen Anchorman, there's a bit one time where the teleprompter accidentally had a question mark and... "Have a great day?" "What happened?" "He's gonna read everything you print up there, you can't make any mistakes." Which oddly enough, showing that gets the intention across, that as we begin in this conversational tone and I think about it in terms of how I would give somebody driving directions. That allows me to move it up where I need to, that allows me to have that range that's necessary. Disappointed. But take note of this, because I have been in this conversational as if like giving driving directions, but then finding those moments as I pick up the hand and drop it, just go much deeper. That's right, every breath you exhale helping to guide you even further down. And in a moment, I'm back up. I'm gonna pick up that hand and drop it again, and this time as it falls, go even deeper still. I've got range now.

So take note of that because if this is my pace going through the first four, six, two thirds of Dave Elman induction, what I then transition to this part and I'm gonna talk about losing the numbers, I slow my pace down a little bit. Which oddly enough, the simplest of strategy slowing my pace down, suggest to you the pace at which I'd like you to count. And here's this extra step of, listen to me for right now, 100, 99. And what would happen despite any language I ever experimented with, they would hear the silence there, they would think I'm doing something wrong and they'd start to take off counting in that moment because I left an open spot for them. And I tried adding all sorts of language and then I just decided, let me just slow down my pacing and see what happens and that worked. So we've got all the physical relaxation we're gonna need for now. So now you can begin to help yourself to relax mentally in a moment. We're gonna have you begin to count slowly, backwards, out loud from 100. Let every number take note it's underlined. We'll talk about that in a moment. Let every number you say double your mental relaxation. So by the time you reach 98 or maybe even sooner, you can just relax the rest of them away, as if there's just nothing left to count. Want that to happen and you can make that happen. And as they are gone, notice how good you feel. Begin counting backwards out loud slowly from 100 now. And the premise of this is, most people abandoned this technique because this is the moment of truth. And either they didn't get it because they looked at it more of a script rather than a process, which we're learning it as a process, or they didn't understand that even if you don't get the 100% response you want, as we didn't get yesterday, I still made it work.

And over the years, people have added so much extra language to this moment, to try to motivate the numbers going away. I mentioned an example earlier this afternoon, where someone added a bunch more language that by accident though, turned into aphasia rather than amnesia and by doing so, it was no longer the Dave Elman induction. And I tested out a simple principle, which suddenly got the result I wanted nearly every single time. And the mindset is, I'm going to begin a run-on sentence that keeps going and then finally ends.

One hundred. Good now double that mental relaxation. Ninety-nine. That's right, getting ready to let them go. Ninety-eight. And go ahead and just relax the rest of them away. Do you hear that? I'm finishing the sentence for you. And by the tonality alone, I get that so consistently now. Are there exceptions? Yes, we had one yesterday and we modified and we made it work. But that delivery of it... You'll see some older variations too. I think this is the one in the script packet, where you'd have the client saying all the language, "One hundred, deeper, relaxed. Ninety-nine, deeper, relaxed," which that always felt weird to me. Your expression is exactly how I felt as well. So it's me basically swooping in to further interrupt the pattern of the counting to help expedite that losing the numbers moment. What do you do if they keep going? What do you do if they start counting too quickly? Stick around, there's more. That's what coming up in the next phase.

So there's a critical thing inside of this, which there's highlighters around the room, a couple of them. After just relax them out of your mind, I'd encourage you to highlight the word "pause", because that is critical. And once you've marked that... It's gonna be after "let them out of your mind", lower on the page, Amy.

**AMY:**

No, I did that one.

**JASON LINETT:**

Oh, okay. Because to put it simply, you want the magic to have happened before you check for it. This is how it should not sound. And when you hear this, you'll get the idea of what I'm talking about. One hundred, double that mental relaxation. Ninety-nine, getting ready to let them go. Ninety-eight, relax them out of your mind. As they're gone, nod your head, you just kind of bullied them into it. Instead 98, now just relax them out of your mind. And as they're gone, nod your head. You want to observe that it has happened. And don't you dare leave my course and cheat and play the look don't see game of not checking in. Now the classic of this is just to ask a verbal question, are they gone? And that's the original, though over time I was founding the majority of people were nodding their head, so rather than saying, "Yes," as if there were some aphasic quality of their amnesia, to say it lightly. That instead of saying, "Yes," they're just kinda nodding the head. And just because over time I noticed that most people were nodding their head, and that seems like more logical thing for them to do, when I asked, "Are they gone," I eventually changed my language to be, "And as they're gone, nod your head." Jason Linett, principle of the world, "Stop ifing [SP] yourself and you'll be a whole lot more successful in life." It's like the whole thing about, you're shitting all over yourself. "Oh, I should do this, I should do that." And as they're gone, nod your head.

So the question would be, is the losing the number moment, the amnesia by suggestion, is it discovering somnambulism or is it creating somnambulism? The answer is simple, yes. Either way we're ending up at the same place. We're either catching them and bringing them there, or we're arriving to where they already are in that moment, that's the principle, but there's gotta be that check. Why do you think, those of you that know hold back, why do you think I'm saying, "And as they're gone, nod your head," as opposed to, "Are the numbers gone?"

**MAN:**

We don't wanna resuggest the numbers to them.

**JASON LINETT:**

Bingo. I don't want to...

**AMY:**

over or?

**JASON LINETT:**

Well it's the, if I just had you forget them, if I just suggested amnesia, I don't wanna go, numbers. Oh yeah, 97, 96 and 95. So I'm gonna make use of dissociative language in that moment. Now I played a game in this process a couple of years ago, which was I tried my best to not use the word "number" at all. And I tried and it was awkward, every iteration I could possibly come up with. And I had other people workshopping and playing with it. So it finally became the game of, "Okay, if I can't get the word out of there entirely, let me allow it once, which is why the word "number" is underlined. Because for workshopping, if I'm only allowed to use it once, that was what we found to be the best spot for it. Let every number you say help you to guide yourself, and I never used that word again. Because again, by dissociative language I am suggesting the amnesia moment to happen even faster, similar to, "So by the time you reach 98 or even sooner, you can just let the rest of them fall away." Again, the troubleshooting will come later because this is probably a place where we've got some of the best work on troubleshooting. But any questions on anything so far in the second half of the process?

**MAN:**

Yeah, for the choosing 98, that was the number to let them go, is there another one where it's, like, going further is just too much and 99 would be too similar, or is there a reason for saying 98 as opposed to 95 or, you know, any other place to say this before you even start to let them go?



**JASON LINETT:**

Well in terms of that thing I asked you to do as favor, you know, take as much time as you need to do that, and whether you do it today or first thing tomorrow, let me know how it goes for you. What did I just basically do there? I cast a wide open net, take care of this thing I ask you to do at whatever pacing works well for you, whether it's today or first thing tomorrow morning. I created the illusion of you've got all the options in the world, but then I narrowed you on down. So that's really what the core of it is. There are some people who say 96, some who say 97. I find the best success with 98. So that's why I say that. So it's not really as much of a this works better, it's an individual style thing. Though the game of the run-on sentence that finally ends tonality trick, has become in my thoughts and from other people who are using this material of mine as well, is gotta be the cleanest way to get it across without adding a whole bunch of extra words, you know? At one point I was trained in, "Listen to me or count backwards in this manner, 100, allowing a nice comfortable breath between each and every number you count." So many extra damn words. Just finish the sentence is what I finally landed on and that gets the intention across. Again, remember, suggestions are not just words, it's tonality, it's sensory experiences as well. And just that little routine of building it up, building it up and now the story is over. I've yet to find something as clean and as well as that. Less is more. Yes?

**MAN:**

Where exactly up here when you're working with the hand do you start to grab their hand?

**JASON LINETT:**

You're right, that's not cleanly printed there. Whenever we do that, "Let that take you much deeper, just let that arm be heavy," as I'm saying "heavy", that's when I'm picking it up. In fact, each and every time we do that, let that take you much deeper. It's kind of one of those things that it's gonna be a little different each time, just based on how it works. Yeah, but if I had to use these exact words, "Let that arm be heavy," so look at that, I'm suggesting what I want rather than what I don't want as I'm picking it up. "Heavy," plop. "In time we do that, let that take you deeper." That's the phrasing, that's the timing in that moment.