HYPNOTIC WORKERS

DAVE ELMAN INDUCTION

Troubleshooting

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Troubleshooting

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I only really saw one thing in that practice session that was kind of just across the board, simple adjustment to make. The moment of the floppy arm drop doesn't have to be a massive freefall. I'm just getting the relaxation. Okay. Good. I've got it, and it's just that little bit of a fall right there. That's really all that I need to see in that moment. So it's not so much about the, "Oh, wow. Wee," all the way down. It's more so just the fact that, "Yeah. That's what I'm looking for. I asked for a complete and total relaxation. There it is." Maybe a little bit of a slight bounce to get the plop, the satisfying plop and that's really all I need in that moment. So just be mindful of it, doesn't have to be that far. I'm always, in the last couple of years at least, working to have the same methods no matter where I'm working.

So what I mean by that is I can stand in here, I've got the big, comfy recliner back there, but I can be just as effective in a folding chair without arms. So modifying my technique and my wording, so it's no longer the game of, "Oh, I don't have my chair, I can't do hypnosis." No. We can do it anywhere, story coming on that one tomorrow. Have that go for you, just in terms of drilling it and getting the practice and the familiarity end of it. How was that for you? I was hearing a lot of good work. I don't really have any moments that I have to say, "No. That's horrible." Sometimes I do. What I'd still encourage even though I gave the note of picking up the pace and letting it be less indulgent, find the moments where it is appropriate to get a little indulgent. Find the places where it is appropriate to dip into what you might perceive to be some bit of hypnotic voice to lean into this moment. As I pick up the hand just let it dangle, there isn't it falls, just allow yourself to go much deeper relaxed. That's right.

And as I pick it up again and drop it, let that just take you much deeper down. Basically find the places to play and experiment the process. So again, playing the role of mindset. Find the places, again, just to simply play and especially as we practice this again to wrap up the day later on. Again, I would rather have you do it too big and too bold and make me have to pull you back, rather than continuously give the same suggestion of, "Find the places to experiment and play." So the next pass I want you to go all out and make yourself feel ridiculous doing it, and then I'll pull back where appropriate. Find the places where, again, we can begin conversational, but that then allows me to bring the energy up in, and then that allows me also to slow things down. Otherwise, disappointed. So let's talk troubleshooting.

As a heads up in the video library that you'll get access too shortly. There are a few videos where I used to pull somebody up, and we would actually play the game, but just to shortcut it I found that required too much prompting of, "Hey, follow these instructions. Don't follow these instructions." Which is why now I'm just gonna sit here and I'll play both roles of it. In terms of what do you do if something doesn't go right. Remember the magical phrase, "Good, pause there, you're doing great." Is basically the speed bump we're gonna put into their experience if we have to back up and fix it. The pattern classically is back up, distract, deepen, re-enter. Which you can remember the terminology there. Backup, distract, deepen, re-enter, good, is the backup, distract, pause there, you're doing great. I'm gonna give the suggestions again, that's gonna be the re-enter moment.

But in terms of all these iterations of what could possibly go wrong, I'm gonna give you specific examples now. Now, as a reference this is also in your book. Though I'd encourage to really watch up here rather than try to follow along in the book. And then you'll be able to go back to the book later on and see, "Oh yeah, I saw that. Oh yeah, I saw that." So there's really nothing new in this segment. I just found classically retain it better by watching the demo rather than trying to follow along. So that thing you're doing by opening up your book, stop it. I only show that video so I get the running gag from this day forward. That's for me. You're just a benefit. So in terms of the entry into the process, the biggest challenge you could possibly face beginning the induction is they're following their instructions rather than yours.

Which by teaching that compliance set up, we now negate that. Look at my hand, follow my hand on up as you hold that breath. As you exhale let the eyelids close on down. Once we have them in sync with us at that point, that's gonna put us into a much better position moving forward. So that's usually a place where the process would have derailed before the train ever got on the tracks. But by starting every session in that format now, I consistently get better results and better experiences with my clients. So that satisfies the first phase. And let me open up my book to the same page as yours. The moment of I can tell you to go ahead and relax your body, but that isn't necessary. There's really nothing to go wrong in that segment, so we can roll forward. Go ahead and relax your eyelids all the way down to that place where you can make them just not work, test them, satisfy yourself, that you can make them just not work. Where this could possibly go wrong is if you vary back to the original language, which is all a little bit more confrontational.

You cannot open your eyes. And part of their brain, the reticular activating cortex, the portion of the brain we can officially refer to, by the way, is the bullshit filter, is the part that goes, "No, I can." See? Because we phrased it as a challenge. But notice in all of my hypnotic phenomenon phrasing, I am positioning it in such a way that you are the one making it happen. You relax those eyelids to the point where you can make them just not work. And as you do that, test them and satisfy yourself, that you can make them just not work. It's all on you, buddy. It's what that language does. My intention is always going to be that I did not phrase it as best as I can to get the point across.

I'm never going to blame you. So if the eyes open up, well, there's a really simple bit of verbal aikido we can play with here. Good. Let them close back down, you're doing great. You just tested them to see that you can make them work. We'll do that again and this time notice what's different as this time I want you do the opposite. Relax them and this time make them not work. Deliver the same patter again.

In most cases, by that little bit of a transition, you've now better clarified what your language is, and now you're gonna get the desired response. That being said, the metaphors you've heard me peppering in I'm still experimenting with, but those metaphors of TV that's powered off, a computer that's been shut down, James Hazel red wine [SP] about checking a door that's locked to make sure it's still locked. As I fold those metaphors in nowadays, it has been least a year since I've not gotten the eye closure success in this moment. So the more that I fold those in, the less I have to do any of this troubleshooting. So I'm leaning towards now that's just the way that I do it now. And I want you to hear that, here I am, the guy training this class, let me bragging rights jokingly instructor of the year. I'm still work-shopping this stuff. I'm still playing. I'm still in process. I go to conventions to remind myself how much I don't know.

And it's through that passion of learning and improving it, realizing that there's always one little extra way that we can improve the process. And that's what keeps it fresh. That's what keeps it exciting. That's what makes it so, "Yeah, I can drive here a couple of days a week. Full schedule, long hours, and I leave with the amount of energy that I walked in because this stuff is fun." As you adopt that attitude, it becomes really, really easy work. "I don't work hard. I work smart." Oh, work smart hypnoses. We should turn that into something. So other variations of the eye-closure moment. For the sake of completeness, I will teach you something that I don't do. And everybody do this now. Go ahead and close your eyelids on down. And focus for a moment on your eyeballs. And what I'd like you to do is imagine, and go ahead now, and as if you could roll those eyeballs up, as if you could imagine looking through the top of your head. As if you could actually look through the ceiling of your skull, looking through up to the roof of this room through your closed eyes. And notice now that as long as you focus your eyes on that spot on the ceiling through the top of your head, those eyelids will not open.

Try to open them now they just continue to stay closed. Try, they just don't want to open. Quit testing, let the eyelids re-open. And it works. Why? Because it's a dirty, rotten trick. Physiologically speaking, the eyeballs have to then come back down for the eyelids to re-open. The only reason I don't make use of that one is I don't want you going home and debunking and figuring it out. But it definitely works and a lot of people use that one. I've given you the opinion as why I don't, but for the sake of completeness there's another option as well. Though in most cases these two will get the point across. If I impressed, there's a longer iteration of it which we'll reference later because ever since I workshopped it as a solution, I've since turned it into its own separate hypnotic induction.

So instead, there's another one involving playing with the hands that we'll do tomorrow, because it's something that over time I've now morphed it into its own separate hypnotic induction, and I think it stands on its own, it's its own really cool technique that I use consistently now. So when we get there, I'll highlight it, but then I'll also point back and say, "You could also use this there." But since I've been throwing in the metaphors, I haven't had to use it. But realizing that's a really cool technique, it's now become its own thing. So stick around, there's more coming your way. So that gets us past the eye-closure moment. The fractionation, where could it possibly go wrong? The first place it could possibly go wrong is just a timing issue which I will comfortably say it, if this happens, the timing issue is probably your fault. And here's what I mean by that. They open the eyes too early. And in most cases from what I've seen the people doing it, is you allowed a pause in a place that made it feel as if it might have felt like an accident or demo.

In a moment you'll open your eyes and close them. And in a moment...oh, okay. So it's where basically I'm going to realize that the entire sequence of instruction needs to be its own sentence basically. And then I'm only allowing the moment where the moment should be. So in a moment we'll have you open and close them, and when you do that, notice this first time when those eyelids close, you can relax as much as 10 times deeper. Go ahead, let those eyes open back up, and let them close right back on down. So if you ever get the premature eye-opening, chances are it's because, from what I've seen from people practicing it, you've allowed a pause in a place that really didn't need to be there. And the client's perception was, "Oh, am I supposed to do it now?" And they did it. So be aware of that one which is simply looking at the whole thing as being one long sentence, satisfies that problem.

A side note, and I reference all sorts of other professions, other mentalities. The advent of how so few TV shows are now being filmed in front of a live studio audience. That's something they're doing less and less of these days. I think there was only one new TV show produced last year that did a live studio audience. It was called Mulaney and it didn't do that well, and I think it's been cancelled, though the guy who wrote it is really, really funny. There's an added expense, there's an added production scheduling challenge as opposed to the new iteration of Full House that's now on Netflix. Story goes they film like all 13 of those episodes in a matter of like a week or 2, because they can just compartmentalize. "Let's shoot all the scenes in the kitchen, let's shoot all the scenes in the living room." And they batch produced everything and then put it all together in editing. And they didn't have to siphon an audience in and out. That's how they can shoot even faster and save a lot less money and pay less weekly schedules. Brilliant. And they're using laugh track, they're using canned audience.

Though back in the days of the live studio audience, they would sometimes discover the writers would be on the set. And they'd sometimes be re-editing the language, re-writing the script because they were getting the laugh line earlier. And sometimes they were realizing the timing doesn't work, because there's a punchline that now follows the first punch line, and they had to speed up the text.

This is why Saturday Night Live still works off of cue cards. They are writing the show up into the time of air. So again, I mention that because you find these places where it's not so much of the individual words, it's the timing. And sometimes we just kind of have to pummel through the rest of the words, to get to that place and now let the eyes open. Let the eyes close.

Do not let this become a place of "look, don't see" as I've referenced. Do not claim hypnotic phenomenon that you did not create. So suddenly the eyes don't open. "Oh wow, they're deeply hypnotized." Well, yes, but that's not the instruction you gave them. So there's a moment where I saw a stage hypnosis show and the guy picks up the girl's arm and it stays out there stiff and wretched. And he goes, "Well, I got catalepsy really early. She was deeply hypnotized." And yet she was the first person he had to send back to the audience. No, in that moment she was non-compliant. She was not proceeding into suggestibility because he gave the instruction of that arm as flu slim and relaxed like a rag doll, and she did this. No, she was not following your instructions. And she did not pass to the next phase of his induction, he sent her back to the audience and go, "What do you think happened? Did I pop her out?" It's like, "No. She was never in." She wasn't following your process. So be aware. Now, claim it when you get it, but still do the process.

Yeah, sometimes it takes a little bit of effort to let those eyelids re-open. Yeah. Give them a good tug. You might have to pull out of them. Well, there you go, let the eyes open. There you go. Now that you've got it, you can do it. Let the eyelids close back down, go even deeper. That's right. So claim it if it's there, but don't play the "look, don't see" game and ignore it. You want the eyes open and the eyes closed. Which is, again, where it's critical that you wanna be lined up in that field of vision that you can see it as well, as opposed to one of these things in which you're entirely by assumption. So the timing, the making sure they actually do the eyes opening and close, that satisfies the fractionation moment in terms of the troubleshooting.

The distraction filter really is not gonna go wrong. The only place that could go wrong is if you didn't do it and you're in a loud environment. So the modification there is simply you're in a loud of environment, rewind it, do the distraction filter earlier as we referenced. Which now brings us into the floppy arm drop. So this is a place that, again, if there's a place that something could possibly go wrong, it's usually gonna be here. If it's been smooth sailing, and then you suddenly get to a place where there's a little bit of an adjustment to be made, this is usually where it's going to be. Which again, when all else fails, apply suggestion. And I'm using onomatopoeia, I'm using descriptive language. Let it just dangle there like a wet towel.

If you tie my hands down, I can't talk, I'm one of those people. So I am acting...which is stupid. I am mining stuff that you're supposed to be doing and you're in the room with me with your eyes closed. But it gets my language in the right place. As I pick up that hand, just let it dangle there like a wet towel. Let it just be loose, limp, and lazy like a rag doll. And as it falls, let it plop.

That sound effect has been the biggest payoff in that moment. Let it plop and let that take you much deeper. Just let that arm be...I pick it up on the word heavy. And with that language, it's become increasingly rare for me to have that moment.

Now, this is an area with a bunch of options. And you'll laugh at this one because, yes, I really do this one. "Hey, Bill, do you feel how you're helping me out. Yeah?" Stop it. Just let it dangle there. Your instruction here is simple. Just do nothing, let me take all the weight. That's right, that's what I'm looking for. And I will keep dangling that thing until I get it. There are some people who teach this as I pick it up by the thumb, and it's just not comfortable. So don't do that. You'll see some people do that. There's a beautiful moment where Kendrick, who took this class, I see him in a practice session in a workshop. I'm gonna make fun of you today. He picked it up, he grabbed it by the elbow and he did one of these. To which again, it's safe in this moment because I'm not doing...even if you have the dislocated elbow, this is probably gonna be okay. But yeah. No. "Hey, you know how you're picking their arm up by the elbow and rotating around rapidly?" "Yeah." "Stop it." "Really?" He's like, "Yeah. It's weird. Cut it out." Point made.

So I really will make use of that phrase, "Yeah. You feel how you're helping me out?" "Yeah." "Cut it all out. Let me do all the work. That's why we're here today. Just let that thing dangle there." If I have to go to it, this strategy, I will say it, knock on dry wall, has not failed me. Basically what I'm gonna go for is I don't want you anticipating the pick-up. Just let that arm lay there. Feel the natural weight of your shoulder, of your arm resting on the arm of the chair. And again, just let it lay there. In fact, I'm just gonna bounce it. Just feel that you're helping me out. Cut it out, just let me bounce it, feel the natural weight of that arm, and as it just dangles there, let it just plop. What's the strategy? I am bouncing it until you finally let go of helping me, and once I get the intention, you're not expecting it, then I pick it up, and let it plop deeper down. Which that little technique, and I'm exaggerating it here, but it's really just one of these.

On your wrist if you wanna little bit of a marker. There's the kind of bony part on your wrist that kind of juts out. I'm typically just up of the arm of that. So it's where certain parts of the arm...the hand, this is kind of weird sometimes if you don't get it just right. If it's right on the bony part, that might not be as comfortable, but this little forearm area allows it to be there. If you have really long, luxurious, pointy nails, I'm gonna be a little mindful of how it drops which is, again, where it's not that big of a fall. So if it's right here, it's just being one of those. Though if I'm lifting up and the wrist is killing down, then fingernails are pointing straight down and that may be a challenge of all techniques it's really simple. I'm just gonna apply a little bit of a bounce. And do that to yourself on the table.

And what that does is it allows the heel to land first. Admittedly, I have probably not seen the long, delicate nails in like two years. I think they're just kind of going out of fashion or have gone out. Yeah, okay, I can see it.

Yeah, exactly. But if I do run into that, just a little bit of a bounce allows the heel of the palm to land first. But again, the make it so they're not anticipating it. Admittedly, in this phase, you can abandon it and switch it over to this. I'll tell you now I've never had to do that. Though for the stage picture for a group of people, I do go down and pick up the hands, but I'll also make use of this which, by the way, there's a fun story I'm at...what's the name of the school? The teacher sends me this photo of all the kids in arm catalepsy, but I get this little photo in my computer of like 16 kids on stage like this. And it became the moment of, "Oh, dear. Squeeze that head into a fist." Extended outwards. And now I don't have the stage picture I don't want. More on that later when we have had hypnotic conviction tomorrow.

But again, you could abandon it because it is a test for catalepsy and transition it over, but the floppy bounce, and getting a few steps ahead of you, and that's right, let it fall, plop. I've never had that not work for me. I maybe have had to play it a little bit longer, but eventually I got it. And I'd rather trust the original than vary it up.

So that gets us to the floppy arm check. Any questions on any of those troubleshooting moments up until now? The losing the numbers moment is again....I'll tell you why most people who learn this technique abandon it and go, "I'm not doing that." Or even worse play the look...I'd rather them not do it than play the "look, don't see" game and pretend they got it when they didn't. Admittedly, I will share with you I have one strategy that I use now, and it's the one you saw yesterday. And it's not to say, "How dare you do it?" No. Sometimes that happens. Maybe I didn't phrase it in the best way for you, but basically the phrase sometimes would be, "What if they're so goal oriented they wanna go down to zero." Well, the answer is, "I will not let you go past to 94." But I handle it in a way that there's no perception.

If you think back to that moment, did it feel as if something was not going properly? No. because you've never done that with me before. Likewise, every single client coming into you has never been hypnotized by you before. Occasionally, and I don't wanna count this one as a challenge, but you've already seen a demo and it's already happened for some of you, they stopped at 99. "Oh, but my page says you're supposed to say 98." No, they let it go early. Awesome. Hey, they're already gone as they're gone now it's your head. Do not fall prey to the fault of this one. They don't count at all. "Oh, they're already let go of them." You don't know that. And what do you do there? You repeat [audio skips] that's here before a client says 100, but you lean a little heavier into begin backwards out loud from 100. Yeah, because maybe they were counting in their mind. We'll teach how to modify this for a group as well in the next phase of things.

So I'll repeat it again, and it'll lean a little heavier into out loud. Oh, okay, 100. It's like six months ago and this guy was here and he goes...and I had to repeat it, and he was quiet again, and I repeated again and I leaned even more into out loud, and he goes, "Oh, am I supposed to do it out loud?" And I just had to break and go, "Yeah. That's what out loud means." "Oh, okay, 100." And I'm sitting there thinking, "This is the guy who loses them at 100?" With that false start I was expecting he was just gonna completely not know. He lost it at 100. It's like sweet. It's like I one time dealt...in this class years ago, someone asked me, "What do you think would be the most difficult client to work with?" And I set up a very unfair generalization which was, "Give me the person who has dropped 300 pounds by way of stomach surgery of some sort, and is now in my office as a 3 pack-a-day smoker."

And then Gladys called me. And she was in front of me. And it's the second session, she has thrown out her cigarettes and she goes, "Hey, I'm getting into swimming, can you help me motivate that more?" And I'm going? "Oh, yeah. Sure. That's easy," I'm going. So it was the whole don't build it up even more. Similar to that, the students who have called over the years and goes, "I have this person coming in, he wants to work on his public speaking. He's one of the Washington Redskins. What would you do?" Work with him the same way you would anyone else.

Do not hypnotize yourself to believe this one is gonna be more difficult than someone else is the lesson of that story. I've had celebrities, I've had politicians, I've had Secret Service, I've had drone pilots. I've had all sorts of, "Oh wow he's really here," clients over the years. There's a story of one that comes later and I don't say the name, of course, because it's all confidential for them. I've had moments where, "Hey, when did the sleeping problems begin?" And as they tell me when, I'm having to hold back from going, "Oh my God. That was you. I read that article." And it's where if I fall into the idea that this is gonna be difficult because of that, I'm gonna be stuck in the problem with them as opposed to, "Yeah, we got this. This is easy. Let's have fun with this. Let's change that." So it's always from that perspective of start with the outcome, bring them along for the ride.

So the way that you saw it, again, it's not necessarily a troubleshooting moment, but if they let them go early, let them have it go early, but make sure they at least count the first number. See, Felice [SP] got the confirmation that they've done what you've asked them to do. What happens if they keep going? Well, sometimes perhaps by 98 or sooner...well, maybe they let him go by 97. Maybe they're gone by 96. And it's where kind of having in the back of your mind some additional things to say are helpful. Continue to let them relax away. Letting them fade in the fall away. What I wanna avoid here is sensory specific language. So I'm not gonna necessarily say, "See them disappearing." Because your representation of those numbers may not have been visual. Let them fade in the fall away. A sound can fall away, a sound can fade away, an image can fade away, a feeling can fade away. Let them fade and fall away is sensory nonspecific, and you will sort that for the one that you're in.

Though, oddly enough, as auditory as the suggestion is, there's something beautiful about turning the volume all the way down which is a bit of an exception to what I just said, but oh, man, does it work. And simply by folding them in, sometimes we just get the moment of...they let them go, but it happens at 95 rather than 98. Okay. I am not gonna let you go past 94. Good. Pause there, you're doing great. And as I pick up that hand and drop it, take all of those remaining bits and pieces, and as the hand falls just make them go. Erase them, clear them all away. And now I'm leaving and as they're gone, you got it, nods your head.

And that has not failed me. I used to demo this, now I just talk about it because you've already seen one in application. I was trained at one point take all those remaining bits and pieces, press them into my hand, press them into my hand, sleep, good, just relaxing. And I've transitioned to an instant induction. I have not done that in about four years. Since I've played with the tonality shift, the run on sentence that finally ends or 94, good, pause there, you're doing great, as we take all the remaining bits and pieces as the hand falls make them go. As they're gone, nods your head.

I have yet to have that fail in that moment. Which now it's a flexible process. What is the right way for it to go? The way it goes with that client in that session that day. So it's a place where kind of practicing on your own...Hypno Bob...is the place where you can practice all this stuff with an empty chair and kind of have in your mind he's not gonna lose the numbers. And as I take this hand, as you let it dangle there as it falls, make him go, and just kind of practice that stuff and get in you. So when all of a sudden here is the moment and they suddenly say 97, but your book said they stop at 98, you're ready for it. You're prepared for it, it's not a challenge at that point. So to practice we can actually gain a lot of confidence, just simply working with the empty chair there. All these trouble shooting is inside of your book in various iterations as well, also in the video library there's some demoes of it even further. Basically the same demo that we just did. But do you see now how going through it, even if there's a little bit of a roadblock, now you've got a strategy. If there's a roadblock, now you've got a strategy.