Work Smart Hypnosis

WITH JASON LINETT

HYPNOTIC WORKERS

Fast Fear Release

Step by Step

VIDEO LINK:

http://worksmarthypnosis.com/hypnotic-workers/the-fast-fear-release/

Fast Fear Release
Step by Step

JASON LINETT:

Let's take the Fast Fear Release, step by step. All right. So, let's actually jump into the sequencing of the Fast Fear Release. And understand that here I was, I just held up several books that reference the original of this, and iterations, and reprintings of it. And it's a category that what I'd reference ahead of time is a framework. So, the first thing to do here is walk you through the 10 individual steps the way that I've segment it. And understand, I might sometimes be taking something that Steve Andreas or Richard Bandler would say, do this one step and broke it down into two. And understand, there's gonna be some nuances inside of this that allow me to be a little bit more flexible inside of it as well. So, let's do the full step by step first, then I'm gonna break it all down, and then we'll discuss it a little bit further.

So first of all, we begin with the framework, and I can't write today. Framework, there we are. So, we start with the framework and the framework in many ways is what we've already done. We establish the premise of what we're about to do. Details coming up later. Then from there, we're gonna establish a baseline, because basically, we're gonna wanna figure out what their state of calm was gonna look like. A state of calm, a state of confidence. Basically, any resourceful state that's gonna be better than the next phase, which is that of the problem state. Because in the way that I wanna do it these days, I wanna see what it looks like when they're in that fearful state. I wanna bring some of it up so we've got something to work with. Again, hypnosis is not just about words, and premises, and ideas, and theory. It's about the feelings. So, take note of the sequencing here, that I got the baseline first. I establish some sort of positive state. And before I ever elicit the problem state, I've got something I can go back to, you know.

This is the premise again of never going into battle unless you're fully armed. So, I want something that I can work with, so if we get in too deep, if we get a full-blown ab reaction here at the elicitation of the problem state, I can say, "Go back to that scene when you were with your grandmother and you were comfortable. Go back to that safe place." If you wanna use that as an iteration. Then from there, we're gonna set the stage, which in this segment, and I'll walk you through all of this in a moment. In this moment, we're gonna basically explain this. Here is the premise. Because we've got to establish the rules of the universe, before we start to play inside of the universe. I'm gonna give you the short version of this for now, which is gonna be... Excuse me. Which is gonna be BW, fear forward.

So basically, I'm gonna run the fearful scene forward in black and white, which if you have any experience with this technique already, you might be ahead of me in terms of what's coming next. Which is gonna be a color, fear rewind. The basic thing to remember in terms of this process, the thing that makes it work is basically steps five and six. In terms of the meat of this technique, you were only ever running the fearful scene forward when it's black and white, small, sound is off is an option, and you're only running it in color associated, running it backwards. Let's go ahead and put that in here in parentheses, so you've got it. This is dissociated and this is associated. We'll get into the details of that here in a moment. So, into step number seven, which is gonna be a little bit of a check in. So, we're gonna call that, check your work. Again, if this is small on your screen, not to worry. This is in your resources and downloads as well. Then an optional step eight would be that we're going to distort with humor.

We don't always do this step, but again, the sequencing of it may begin to play out differently over time. But again, if I'm gonna do it, typically, it's gonna come in that phase. We're then going to install our work. And the last phase is test. We're going to test our work. Writing on a wall is not my skill, so now that that's done, let's put the pen away. So, let's actually jump into this briefly here. So first of all, we're into the framework, and like many advanced strategies, I have found it is often helpful to begin with a little bit of a pre-talk, to basically set the stage for what we're about to do. So, you can give them some of the history, you can give them some of the story that they interviewed people who had naturally overcome fears on their own, and what was the pattern that was replicating itself. That's the basic story behind it. I tend to just wanna get into the work, which my application in terms of setting the framework begins with a fascination.

A fascination as to just how amazing a fear is. So maybe I'll share with them the iteration of, you know, forgetting your keys, forgetting your phone. Just how skillful it is that they don't forget to have this problem. So, the framework comes down to hypnotically two presuppositions, two opening frames that we're gonna set in the framework. Frame number one, where we're gonna talk about single trial learning. But we're gonna phrase it in such a way that this is a modification of mine. The classic way that I first learned this was that, basically, your mind is so gifted and talented, that it can learn something this strongly. And if your mind is that gifted and talented that it can learn something this strongly, it can unlearn it just as quickly as well. What I didn't like about that is the negative suggestion of unlearning it, of forgetting something I've even heard from some people.

So, let's go all positive on this. Hey, there's a theme here. So, if your mind is so gifted that it can learn something this quickly, it can learn something new just as quickly as well. And what I'm basically looking, we're in conversation right now, which again, this is an NLP strategy. You could do this inside of your hypnosis process, or you could run the whole thing conversationally, it's up to you. I do them both interchangeably, depending on what I feel like is appropriate with that client. So, let's assume conversational. So, you know what, there's an interesting thing I'd like to do with you today, in terms of taking down that fear. Though, what's interesting is that a fear is a skill. It's

something you've learned to do. Now, it might not be something you enjoy doing, yet it's something that you've learned to do consistently.

I mean, think about it. You've probably gone out of your house before and realized you forgot your keys. You were trying to meet someone and you were late because you didn't know where your phone was. And yet, has there ever been a moment where you completely were on an airplane and you were so busy you forgot to have those fearful moments? No. I know, isn't that interesting? So, understanding we're working on something here that, understand this, may have been reinforced over time. You know, many different experiences. Every time you've flown, you know, the bad way of phrasing this. The more you fly, the more skilled you become at having that fear. Not that you enjoy it, not that it's a skill you wanna enjoy. Yet when we trace it back, whether we know the origin of it or not, really doesn't matter. Yet it only takes a moment to learn a fear.

And since your mind is so gifted and talented that it can learn something that quickly, well, we found you can learn something new just as quickly as well. Sound good? And I'm getting some sort of buy in from the person in that moment. So, that's the first premise. That's the first presupposition of the fast fear release. If you can learn something this quickly, this strongly, you can learn something else just as quickly and strongly as well. There's the first phase. The second one is the, as I would refer to it, the virus software clause. Which is that, it's working really, really, really, really, really hard to protect you. There's a good reason. There are moments where you should be afraid of various things. And, you know, the phrase is, if there's a snake that truly is dangerous, you should have some level of fear around that snake.

And if you're at the airport or on an airplane and you see the type of thing that typically, they're making a lot of announcements about that if you see this say something, you know, then you should have some level of fear. Quick random anecdote, a neighbor of ours, we're in a row of town houses where you have to wheel your trash can around the back of your house and then out front. And a neighbor was throwing away a suitcase, but apparently, the trash company didn't know that it was garbage until they stuck a piece of paper on it that said, "Garbage. Please throw out." And for like a week and a half, a suitcase was sitting in front of this person's house on the front stoop. To which every time we drove by it, I kept going, "If you see something, say something." An abandoned suitcase? Yeah, horrible humor I know.

So again, there's two presuppositions we're going to conversationally discuss with our client, which oddly enough, just these two statements alone start to chip away at just how real that issue is. You can learn something this strongly, this quickly, therefore you can learn something else just as quickly and as strongly, and here's a part of your mind that's working really hard to protect you, we just wanna upgrade it. We wanna give it some better information. We wanna install the new operating system. Sound good? Which again, just that alone is very often the foot in the door to establish the framework. In terms of the baseline, you've got some options here. I don't wanna immediately go into the fearful state, because I wanna calibrate to my individual who's here with me, and I wanna

observe what do they look like. How do they interact when things are at a level of what we can call stasis. Or if not stasis, a moment of confidence.

So, sometimes you have to give a little bit of an opening interjection to get into this moment. So, I know that you're here to address that fear, however, how would you rather feel when you're, fill in the blank of the scenario. So, when you're up in front of a group of people speaking, how would you rather feel? Confident. So the pattern is context followed by content. I know that you're here for the fear, yet, how would you rather feel when you're speaking? Confident. Can you think of a time where you felt confident? Yeah. Here's this moment where at work, it was a small group, yet I was speaking to them and I felt really in control. Here's a moment where of all things, my daughter won this award, and I knew she had worked really, really hard on this project, and I know that I had a part to do in that. And yes, she did great on her own, and even though it was her moment of confidence, I felt fantastic.

Well, just for a moment, go into that. What does that feel like? How do you feel that in your... Elicit some sub-modalities basically. So, what I'm doing here is I'm calibrating now to my person with me, to see how I want them looking at the bottom of this process. That's the point of this. And again, the benefit is, if I ever get myself into a little bit of a bind, I can simply rewind. Well, go back to that moment where your daughter won that award. Go back to that moment where you were there speaking at that group, and you would close that deal. I've got a baseline I can go back to. Now, this is a little addition of mine. I've seen others do this because now, we're going to elicit the problem state. Which understand, we're not playing the strategy of age regression to cause, followed by inform child, followed by integration, future pacing, all of that stuff. All that... So here inside of hypnotic workers, yet we're doing here is reprogramming the code of how their mind processes that stimuli.

Again, they experienced the stimuli in an overwhelming moment. and basically, the response mechanism was the fear was installed. We're uninstalling that, we're installing something else. So inside of the segment of eliciting the problem state, it's where you don't necessarily have to go to the very first time they felt that way. It might be, instead, typically by the time a person calls me, they have recently had the issue. You know, there's actually an email I need to respond to. Here's a woman who I worked with for her fear of public speaking, and a couple of months back when we wrapped up, she goes, "Hey, I'm not traveling any time soon, but eventually, I should come to you for my fear of flying." Well, there's a flight coming up for spring break, and she's now about to schedule with me.

So, it's a scenario where I want to go into that fearful thing. So, it might be the most recent. I'll give you a couple of options, as I love to do the listing pattern because as you draw out that list, it allows them to more easily access something. So here's how I typically phrase it. So, just for a moment now, just to kind of get what it feels like when you're in that problem moment, I want you to think back to a time where you were in that fearful moment. Whether it's something that happened

recently. If you happen to remember the very first time, or if memory kind of sticks out as a rather profound moment, where this was an issue. There's no right, there's no wrong. Whatever first pops into your mind is perfectly fine. Just allow yourself to go into associate. Allow yourself to go into that fearful moment now, and process some of that in your body. Yeah, go into that now.

And what we're basically doing. Let me give credit, I learned this first of all from Ted Robinson and Ines Simpson. The concept, we'll write it over here, of a SUDS. There's a fun little acronym. Which basically equates to a Specific Unit of Distress. So, we're gonna calibrate, which is basically a strategy you probably already know. On a scale of 0 to 10, 0 is absolutely nothing, 10 is the absolute highest it could possibly be. I'm doing this in an associated state on purpose because I want this number at the problem state, as high as possible. You know, the benefit of establishing a scale, if you're working with pain, if you're working with fear is that, it's maybe starting up here at a nine, but then maybe suddenly you get it down to a five or a six.

And if you're asking a binary question of, are you still fearful? Yes. Damn, it didn't work. As opposed to, what was it before? Nine. Where is it now? Now again, the phrasing of where is it now presupposes change. Where is it now? It's at a five. Ooh, foot's in the door. It's nearly 50% down, let's keep going. So, that's the benefit of calibrating inside of this process. Older iterations, you don't often see that calibration phase. A lot of newer ones, you absolutely do. And again, credit to Ted Robinson and Ines Simpson for that language of, check the SUDS. I love that. Thank you, Ted, thank you Ines.

So, I'm gonna do this. Let me jot that up here for you. I'm going to want to associate the men to this moment, because if they're just observing it, it's already gonna be kind of muted. So, this is the moment of horrible phrasing, I know, twisting the knife slightly before we go in and heal the wound. but not heal it, because this is the Fast Fear Release. Yes, I know it wasn't cure, but it's the basic same intention here. Grab my coffee. So basically, first of all, where are we so far? We've established the framework, the presuppositions, single trial learning, updating the information. We know what they look like before, and we know what the after should look like as well in the baseline, and we have an idea of what the problem state is, and we have a Specific Unit of Distress. Now, we can begin our process.

Typically, I'm gonna go back to step two for a moment. So, let's go back to that comfortable scene. There you were with your grandmother, let's just make one up here. And it's that moment where your grandmother looked at you and said she was so proud of you and you felt that confidence inside of you. And just in your mind, just in your imagination. Whether it's a picture, whether it's an image, whether it's a thought. So, we're breaking away the whole thing of this only being a visual thing. They're gonna create it no matter what. So, whether it's a picture, whether it's an image, whether it's just a thought. What I want you to do is imagine perhaps a snapshot, a photograph of you in that moment with your grandmother. But I want you to imagine that image like a small black and white photo, on the screen of a giant movie theater screen.

Maybe it's one of those IMAX projection movies, where the thing is maybe, you know, eight or nine stories tall. It's a massive movie theater screen, and it's as if it's only projecting an image small, black and white of you in that moment with your grandmother, and you're watching it small, in black and white. Once you've done that, just simply nod your head. At this point, you have a couple of options. Classically, the question would pop up at this point of, do I tell them to close their eyes? In my experience, the moment I start giving instruction, they close their eyes. They feel it easier to disconnect. So, this is my logic behind it when I'm running the process conversationally. That basically, whatever their strategy becomes to do this process, that's the way it's supposed to go. So, I will never direct the processing of the client until they have done it for me.

So, if they close their eyes, and now, you know, let's assume I'm down here and we need to modify. Okay. Well, fine. Well, close your eyes again and do this. But I'll only say that when I see that they've done that. The exception would be if they're struggling. You know, some people find it easier if you close your eyes. Try that out. Notice what's different. It's your option. But again, in most cases, I'm gonna take the cue from them as to how I should do this. The majority as soon as I do the set the stage process, the majority at that point will actually then close their eyes. So, that works out. So, here's that picture. Float out of that picture into the audience of the theater. We're setting the stage here, and there's another position where I want you to float out and be up here in the projection booth. Once you've done that, nod your head. Good.

So, understand, you're not even watching the screen. It's you watching yourself down in the theater, observing your reaction to the movie theater screen. As you understand that, nod your head. Yes. I gotta make sure the premise is set, otherwise, the rest of the process ain't gonna work. So, we're there we are for setting the stage. So, here now, you have an option here by the way. You could actually be up here, and we could actually just set up the process for step five, which is the black and white, fear moving forward. Which would simply be, so now that you're in the projection booth, you have the ability to change the image. So, from this position now, where it's absolutely safe, you can change the reel. You can change the digital projection of this theater because now, that small, black and white image, is you going through that problem moment. But I want you to understand, we wanna crop this movie in a rather specific way.

The phrasing is, from the moment where everything was okay before, to the moment where everything was okay afterwards. So as if everything we're here to address is what's in the middle. So, the scene before to the scene afterwards, we basically want a before and after, and all the stuff we're here to address is what's in the middle. Some would say, it is the moment of calm to the moment of calm once again. Nod your head as you understand. This is a place where we actually could prematurely check the SUDS in a very clever way. So, from this position now, up there in the projection booth, you can change out the movie, and let the movie now play out. It's you in that fearful moment. From the moment before anything happened, to the moment after everything

happened. And now, run that scene yet, keep the image small, and make it black and white like an old-time movie. In fact, turn off the sound as if you could observe it.

Maybe a little bit of suggestion here, and here is what I'd often say. As if you could observe it like an old time a silent movie. You know, if you think about it, if a man like Charlie Chaplin were still alive today, and you ran into him in a grocery store or hey, even a movie theater. He would look no different than anyone else you meet on the street. Yet you put him back in those old movies, and it seems like it was an entirely different era. Where in the grand scheme of things, 100 years, really wasn't that far away. So, you can observe that old scene now and just from this position, watching that movie small, black and white, like an old-time movie without any sound. And as you do that now, notice what's different.

And you're just observing in here up in the projection booth, as you scan your body, that feeling that used to be a nine, where is it now? It's about a six. Which along the way, we're probably gonna be inching the change down ever so slightly along the path? Sometimes you drop it right away, but I want as many small wins as possible inside of this process. That checking the SUDS even at the setting the stage before we've even run the fear forward dissociated, it's optional. Classically, I've been doing it recently. Classically, I've been doing it recently. There's a phrase. So, we're always gonna want to break state as we're doing this, which could simply be if their eyes are closed, very simple. And front as we know how to do, let the eyes open, let the eyes close. And now, watch that scene again from the beginning. Play it from the beginning to the end, black and white, small, no sound, and notice if there's anything else you can learn or observe from that experience. Good.

Let the eyes open, let the eyes close. Run that scene one more time forward. We can run this pattern several times, even inside of step five of the black and white fear forward, in a dissociated state. They're watching it in that moment. You have options you can toggle back and forth between. Here, again, this is a framework, this is an outline. But we may start to already chip away at the reality of that problem in this early stage, which now, leads us into the next phase of number six, color, fear, forward. And we're gonna do this in an associated state. So, let's rewind backwards for a moment. So, you're up here in the projection booth, and run that scene to the very end, and this time, freeze frame it at the very end. Be there in the moment where everything was okay. Once again, as you've done that, nod your head. Good.

Now, in this moment now, I want you to imagine in that paused frame, float out of the projection booth, back into the audience. And now, float from the audience into that movie. And now that you're there in the very end of that movie, feel that sensation in your body, where everything was okay once again. Where the fearful thing perhaps didn't even happen, and be inside of that now. See it through your own eyes, feel it in your own body, hear the sounds around you in your own ears. And in a moment, listen carefully, here is what I'd like you to do. Very quickly, in about a second and a half, I want you to zip the scene, rewind it backwards. Bring back all the color, bring back all the sound. In fact, I want you to hear that old-style sort of rewinding side effect inside of the

scene, and rewind it all very quickly backwards. Play the entire thing from the end, all the way back to the beginning in just a second and a half.

Hear all the rewinding sound effects, see everything moving backwards, feel the sensation leaving your body. Run that scene backwards now. When you're back to the beginning, nod your head. Typically, you have to coach this a little bit faster. Good. We'll do that again and I mean it this time. Run the scene backwards a second and a half. Start at the end, zip it backwards now. Good. open your eyes, close your eyes. Go back to the end, zip it backwards, rewind it, hear those rewinding side effects. Nod when you're done. Basically, at this point, we are almost literally unprogramming whatever was there before. Running the scene backwards, running it backwards, distorting that reality already. But again, take note, they are associated into the moment and zipping it backwards.

The phrasing over the years, I forget where I learned this. I think it might have been Keith Livingston who has an outstanding product on this process. I think it was him and I don't know if he highlighted this. I've seen a couple of people I think Will Horton in his NFNLP manual, would use the language of run it backwards in two seconds. This is getting way too technical, I know at this point. But some people would say two seconds, some people would say five seconds, one second. I think in one of the demos, in one of the explanations that Keith Livingston gave, he dropped the phrase, do it in a second and a half. And there's something beautifully specific about that, that I have found by using that exact phrasing, do it a second and a half. You know, it's the difference between 99, and 99 and 9 quarters, or whatever the old Dove or whoever soap commercial used to be. The specificity gets the instruction.

So, back when I was saying 2 seconds, they would do it in about 10. Back when I was saying one second, they'd do it in about five or six. But now that I say a second and a half, they do it in a second and a half. And like a lot of NLP strategies, we're gonna rinse and repeat step number six in such a way that eventually, we have now trained to the process to the client. So, the sequence is, be inside of the experience, you're gonna zip it backwards in a second and half, see everything move backwards, hear the sounds rewind backwards, and when you're back to the end, nod your head. Back to beginning, sorry. Back to the beginning, nod your head, followed by a break state. Let the eyes open, let the eyes close, be back at the end again, zip it backwards. When you're through to the beginning, nod your head. Open the eyes, close the eyes. At the end, zip it backwards, nod your head. Good.

Now that you know how to do that, do that on your own five times quickly, letting your eyes open and close each time. I'll watch. Yeah, sock puppet for this one. Good. So in that moment now, we check our work. Very often at this point, the work is done in my experience. Because it's this roundabout mechanism of how we address the change process inside of NLP, that at this point, they may have already unconsciously deprogramed that. Sometimes they may seem a little thrown off, a little equilibrium disbalance here. Which at some points you may have to go back into that problem state, to really check your work here. Now, let's check this out. Let's see what's happened. Go into

that moment where there you are in that airplane, and now, we're gonna wanna use some of our super charged language here. Try to find that old feeling and notice what's different.

0 to 10, what's it at now? Two. You have a couple of options here. If they only get it down to like a two or a three and it was it a nine before, sometimes that's plenty. And there's sometimes moments where you can actually ask the client, maybe a little bit of suggestion will come into play here. Well, let me ask you this, to be there with a level of two. You know, let's assume it's a fear of dogs. Are there some dogs that you might know that are, you know, attack dogs that might not be safe? Yes. Are there moments where if you see a dog foaming at the mouth and it's coming at you, you need to have some level of fear. So before we go any further, would you like to keep it at a level of two, where it can protect you and keep you safe even better, or do you wanna take this all the way down?

Whatever answer they give you is now a hypnotic contract where they're now verifying that's what's gonna work for me. That's what's often beautiful about this process. Sometimes they wanna leave it right there in which we just have to wrap up with direct suggestion and confirm it. Do some ego strengthening, link it to the change, future pace it, you know the routine, or we just keep running the process until we get it. But there's an extra step we can now add in. Step number eight, we can distort with humor. Now, over the years, excuse me. Over the years, I have honestly seen this distorting with humor component. I don't believe this is inside of either of those three books. Though you can do it in the fear reverse or you can do it in the fear rewind. I've seen it done in both places, or to completely be its own let's call it step 8.5, which would be that you can check your work by having them associate into the experience. And if it was at a nine and now it's a two, now we can distort with humor.

Now, understand this is a place where your rapport with the client, and your awareness of their given issues is what may vary this experience. The classic distort with humor is to suddenly make the scene a big circus. Give everybody big clown noses, big floppy clown shoes. Give it the soundtrack, change out the sound. Make it ridiculous. And yes, I already hear the person interjecting already asking, "What if they have a fear of clowns?" Now, this is a place where I distort with humor by introducing humor. I adopt the most serious tone I can possibly be. Here's the premise. Check your work. It's at a one, great. Do you wanna leave it at one or you wanna take it all the way down? I wanna get rid of this thing. I adopt the most serious tone I possibly can. Then before we go further, understand this is a very, very important critical question I have to ask you. If you're okay with clowns, just nod your head.

And so far, once again, knocking on drywall. I have never had a client have an issue at that moment. Historically, just as a random fun fact, and sadly this content is being produced I think a day after the Ringling Brothers Circus announced it was closing down. Though the Ringling Brothers and Barnum and Bailey Circus is directly responsible now from a lot of reports, as to why fear of clowns is at an all-time low. And to oddly enough quote several friends of mine who are real legitimate clowns,

Ringling Brothers clowns who were trained and went through there and even taught, I guess taught now at the Clown College. The phrase was, "You're not afraid of the real clowns, you're afraid of the really bad clowns." We'll let them discuss that.

But you go to the circus or you went to the circus in recent years and there was a pre-show. And the elephant was there while they still had elephants, while there still was a circus. The elephant was there and the elephant would do a painting. Some of the gymnastics people, some of the acrobats were there and they were teaching kids how to do a roll. And what was interesting is that people were walking out during the pre-show, and they were wearing funny clothing, yet they had normal every day face on. You know, they didn't have any makeup. And they set up a small little table with a mirror, and the kids got to watch these people put on the clown makeup. And as the clowns put on the make up for their show that they were about to do, they were also teaching the kids how to put on the make up as well. And directly related to that, I'd say that's part of the reason why fear of clowns is low, but still it's a thing. So, it's where I wanna start to distort with humor by injecting humor.

Do you wanna check step number seven? Check your work. Do you wanna knock this thing out or leave it where it is? I wanna knock it out. Well, good. Before we go further, this is very serious. If you're okay with clowns, nod your head. And classically, the person has laughed at that point. Yeah, I'm fine with that. Obviously, if they did have a fear of clowns, which shockingly has not popped up in this process for me, you know, anything else. If you're okay with cartoons, there's an option. If you're okay with animation. If you're okay with stick figures. You know, whatever it'd be. If you're okay with animals talking, you know, like a puppet show, whatever it would be, keep asking until you land on something. I don't see having to ask more than one or two things.

So now, I want you to be inside of that scene, and I want you to make it as ridiculous as possible. I want you to have everybody else around you dressed in the most ridiculous clown costumes possible. We're talking big floppy clown shoes, big red clown noses, maybe they honk. Maybe throw in some animals while you're at it. I throw in my most favorite and least favorite anecdote of the circus, which was that years ago, we brought Claire when she was only about a year and a half old, and I'm an animal person. I love dogs, I love cats, I, you know, have a dog right now. Yet, a dog wants to please you. You know, a dog will come running and smile at you and you know that dog is smiling. Yet, a cat will give you a look that you know what that cat is really thinking.

And there was an act at the circus with trained house cats. And the cats were incredible. They were giving each other I guess kitty back rides, not piggy back rides. Yet, as the cats were doing all these stunts, the cats could not look more pissed off, which that's just a cat in my experience. And I love them, I wanna get one again at some point. So, I maybe will tell that story inside of that process I'm wanting to distort it with reality. There's animals there, there's a donkey, you know, dancing and doing something funny. And don't worry, you're wearing the biggest clown costume ever. In fact, take away the soundtrack of what this used to be and give it the most ridiculous clown music

possible. You know that old circus song. Just play that scene, watch it, observe it, step inside of it, whatever you like, make it the most ridiculous thing. And as you do that now, negative suggestion, try not to laugh at it. What am I saying? laugh at it. And at that point, run the scene, they start to chuckle. And as you scan your body now, 0 to 10, what's it at now? Distort, distort, distort.

Then from here we want to install. Understand that is an optional phase. If you got it here and they're fine leaving it where they found it, okay. But if we need to distort with humor, go right ahead. Option number...step number nine, is we're going to install, which basically, from here, we're gonna wanna use hypnotic suggestion. You can go into the ego strengthening content to get a very simple format. Your straight-line transformation to get another simple format. But basically, we want to use direct suggestion hypnosis to compound the work that we've already done. And as you find yourself now on that airplane, in that speaking opportunity involving around bugs or whatever it was, you begin to find yourself feeling more confident. You can imagine, there you are, be inside of your own body. This is how good you feel.

We're gonna want to install learning and safety as well. And of course, being thankful for that part of you, that at one point learned this fear. And understanding that part of you hasn't necessarily gone away, it's just been upgraded. It just now has some better information to work with you, rather than against you. Ooh, bonus patch therapy at the end of the process. No extra charge. So, it's in that final phase that we want to compound, but also throw in the safety mechanism. If you see something say something. If the snake is hissing venom at you, maybe back away. Whatever these moments are, install that safety mechanism inside of that, inside of the future learning as well.

Part number 10, to really close it out is a moment that you might not always have the opportunity, which is to go out and test the work. Now, the office that I'm in now, I'm standing here in my Virginia hypnosis office. And years ago, I was in an office that had a rooftop balcony. So, what do you think I did with my fear of flying clients, fear of heights clients? It would be the moment of, "Hey, before you head out, you got five minutes?" "Yeah." "Follow me." And I'd take them up and have them lean over the balcony and go, "Wow, this is really cool." And getting that immediate feedback. You know, I know who is it? Melissa Tiers I think referred to this as her drawer of doom. Where she'd throw the rubber snake, the whatever, be it somebody. I've heard other people do that as well, but basically, I'm gonna look for that upcoming experience to really test the work. Not just to check the work, but to test the work and get the feedback.

So, this is why classically, if I'm working with a fear of flying client and they have an upcoming flight, I'm gonna classically see them twice before the flight, and then once afterwards, to get that feedback of how well it's going. Public speaking again, we wanna get that feedback of how it's gone, because they need that experience to really solidify that new learning. So, before we wrap up the segment here, let's briefly and quickly go through the whole process again. We're gonna establish the framework, we're gonna set the two presuppositions. We're gonna establish a baseline. This

could be neutral or this could be a state of confidence, comfort. Elicit from the client, how would you rather feel.

Step number three, we're gonna associate briefly into the problem state. Which would be, I want you to go into a significant moment. Whether it's a recent one, whether it's the very first one if you remember it, or maybe one that just stands out, and feel some of that sensation, get the SUDS. 0 to 10, what's it at now? Step number four, we're going to set the stage. We're going to establish the premise, the world we're gonna work inside of, in order to do the Fast Fear Release. We're gonna place the snapshot from step two here, and then bring them back to that projection booth. So now we're in position, because you're controlling the movie. You can change the image. And run the fearful moment black and white, small, no sound. Run it forward, break state. Run it forward, break state. Run it forward, break state. Check the SUDS here, why not? 0 to 10, what's it at now? Good. Now we can start to play.

Freeze frame at the end, we're set up for step six. Remember, black and white goes forward, and small dissociated color goes rewinding backwards associated. So, go inside of it, you're at the very end feeling safe at the end of it, and zip it back to the beginning, again, in a second and a half. That language I found to be very, very helpful. Check your work, check the SUDS. Remember in step six though, we're gonna basically train the client how to run that zip it backwards process. Brake state, zip it backwards. Brake state, zip it backwards. Brake state, good. Now that you know how to do that, do that five times quickly on your own, letting your eyes open and close each time. Nod your head when you're done. Good.

Now, scan your body. See if you can find that old sensation. Now, 0 to 10, where is it now? Two. Check your work. That was that phase. Do you wanna leave it there or do you wanna go even further? I wanna go further. Oh, bring it on home. Serious question, are you okay with clowns? Distort with humor. Make the scene ridiculous, big floppy clown shoes, make everybody underwater characters, whatever you can possibly imagine. Then from there, once we've checked our work again, install. Suggestion, future pacing, put in the filters for safety and security in the future, and then get the feedback as to the testing of how well it went.

In the next segment, we're gonna spend some time to talk about some specific case studies, some potential pitfalls inside of this process, and the troubleshooting to solve your Fast Fear Release as well.