

WAKING DREAMS HYPNOSIS

# MINDGAMES

**Intensified Experiential Imagination Games**

☯ Suggestibility Effects ☯

**Brian David Phillips**

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REVISED HANDBOOK

Seminar Draft • Waking Dreams Hypnosis • Taipei, Taiwan • 14 April 2013



# IMAGINATION GAMES

## EXPERIENTIAL IMAGINATIVE INTENSIFICATION SUGGESTIBILITY EFFECTS

### Creative Thinking Suggestibility Tests



#### 0. INTRODUCTION 簡介

This series of imagination exercises test for suggestibility as opposed to gullibility. Individuals who are often very successful in life are also often highly suggestible with a few common trait markers. These include high suggestibility, fantasy prone with highly imaginative inner lives, excellent concentration skills and above average to genius intelligence. These tend to be the innovators and trend setters in that they are able to imagine and accept new ideas which they test within themselves through imagination, concentration, and other methods. Gullible people are also suggestible but in a negative way (highly successful individuals have positive suggestibility). This series is taken from various suggestibility test series, hypnotizability assessment systems, and waking suggestion routines. Most of these effects are traditionally accomplished with eyes closed with suggestions for relaxation but for our purposes they are achieved via eyes-open active focused concentration. This is a sequence that I use for a variety of situations (clinical, stage, and street). Feel free to add to the list and when you do add things to your repertoire of suggestibility and imagination games, be sure to email the routines to me at [brian@briandavidphillips.com](mailto:brian@briandavidphillips.com) as well.



以下為一系列的催眠接受度測試式，催眠師必須得分辨容易接受催眠者和輕信者的差異。通常很多成功的人對催眠的接受度是很強的，共通特性為很活躍的想像力，高度的專注力，智慧也高容易接受新概念和事物。輕信的人雖然也很容易接受暗示但他們是屬於負面的，相對於正面的暗示接受。以下的練習傳統上會以閉上眼睛的方式進行，但眼睛張開專注力夠的話效果是一樣的。

Brian David Phillips, PhD, CH  
[www.BrianDavidPhillips.com](http://www.BrianDavidPhillips.com)



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## 1. MUSCULAR ACTIVATION 肌肉驅動

This is a test of how well you can imaginatively activate. Sit comfortably and raise your left arm to a right angle position in front of your chest and extend your right forefinger and place it under the center of the left palm. Concentrate on activating or feeling energy within your left hand and arm completely.



## 2. IDEOMOTOR ACTION 自發活動

Ideomotor action can easily be demonstrated by using a pendulum – a heavy object suspended from a string or chain. Hold the pendulum (a weight tied to the end of a string). Hold the pendulum in your hand in front of yourself and keep your hand still while you think of the pendulum moving back and forth or around in a circle. Without conscious movement on your part the pendulum will begin to swing in response to the thought. The Pendulum Experiment is often used as a stage demonstration in which each person is given one to operate with quite interesting results.



## 3. THE LEMON 檸檬

Ask trance partner to close his or her eyes and imagine looking at, feeling, picking up, and slicing a ripe, bright, yellow lemon in half. Then he/she invites the clients to picture themselves smelling the lemon, bringing it to their mouth, and finally squeezing some of the juice onto their tongue. The individuals who are aware of salivating and/or smelling the citrus aroma during this exercise are more likely to be good imaginative candidates than those who do not salivate. Some individuals' mouths will visibly pucker.



## 4. THIRST “HALLUCINATION” 口渴幻覺

Imagine that you've just finished a long, long walk in the hot sun. You've been in the hot sun for hours, and for all that time you haven't had a drink of water. You've never been so thirsty in your life. You feel thirstier and thirstier. Your mouth is parched, your lips are dry, your throat is dry. You have to keep swallowing and swallowing. You need to moisten your lips. (3-second pause) You feel thirstier and thirstier, drier and drier. Thirstier and thirstier, dry and thirsty. You're very, very thirsty! Dry and thirsty! Dry and thirsty! (End after a few minutes.) Now imagine drinking a cool, refreshing glass of water (5-second pause).”



## 5. EYE CLOSURE

Pick out an Object above eye level so that there is a slight strain on the eyes and eyelids. It can be a spot on the ceiling. Imagine that your eyelids are becoming very heavy. With each breath in you can feel them getting heavier and heavier. Breathe in and feel them getting tired, breathe out and feel them getting very very drowsy, so very heavy. In a moment I will count from ten down to one, at the number one your eyes will feel so heavy that they close right down. (Count slowly so that you say the number on a deep breath out.)



## 6. EYE ROLL

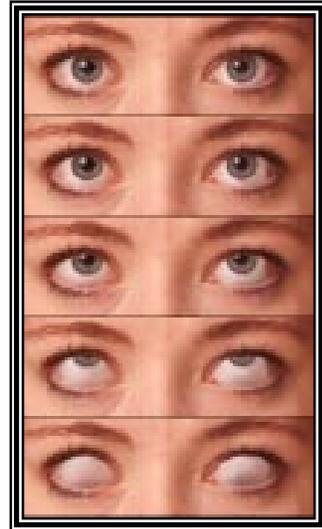
Open your eyes wide, then roll them up as far as you can. Try to lower your eyelids without rolling your eyes down



## 7. SPIEGEL EYE ROLL 史畢高眼球測試法

This test is used by many therapists as a complete suggestibility indicator in its own right.

Open your eyes wide, then roll them up as far as you can. I will then take a moment to note the position. Keep your eyes in that position until I tell you it's okay to relax.  
Scoring: Check the position according to the photo table at the right. The more "white" showing, the higher the suggestibility score. From top to bottom: Low Hypnotizability, Light Hypnotic Subject, Medium, Deep/Somnambule, and Natural Somnambulist (very deep trance subject).



## 8. FINGER MAGNET 手指磁鐵

Rest your hands in your lap and interlace your fingers, then stretch and separate your index fingers, creating approximately a one-inch gap between the fingers. Next, imagine that your fingers are magnets pulling toward each other – the closer they get the stronger the pull. When your fingers touch, they will join together so strongly that they will feel as if they are impossible to separate. Again, the more vivid and real the sensations of this exercise are, the more likely that you would test higher on a imagination scale.



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## 9. HAND MAGNET 手掌磁鐵

Have the trance partner hold arms out, palms facing one another about nine inches apart. Then as they close their eyes give suggestions that they imagine and feel magnets in their hand pulling them together. Continue the patter for a couple minutes and have them open their eyes to see how far their hands have moved.



## 10. THE HAND-TINGLING 手心麻癢

Place your hands by your sides or rest them on your thighs and imagine that your hands are becoming very heavy and tingling. With each breath in you can feel the tingling getting stronger and stronger. Breathe in and feel them tingling more and more, breathe out and feel the tingling getting very very strong, so very tingly, like small bits of electricity moving through your hand or when your hand falls asleep. In a moment I will count from ten down to one, at the number one your hand will feel so filled with tingling that it moves. (Count slowly so that you say the number on a deep breath out.)



## 11. ARM LOWERING 手臂下沉

“Hold your right arm straight out in front of you like this. (The experimenter guides the trance partner to extend the right arm directly in front of the body at shoulder height and parallel to the floor.) Concentrate on your arm and listen to me.

“Imagine that your right arm is feeling heavier and heavier, and that it’s moving down and down. It’s becoming heavier and heavier and moving down and down. It weighs a ton! It’s getting heavier and heavier. It’s moving down and down, more and more, coming down and down, more and more; it’s heavier and heavier, coming down and down, more and more, more and more. (End after a couple minutes.)

“You can relax your arm now.”



## 12. ARM LEVITATION 手臂浮昇

“Put your left arm straight out in front of you in the same way. Concentrate on your arm and listen to me.



“Imagine that the arm is becoming lighter and lighter, that it’s moving up and up. It feels as if it doesn’t have any weight at all, and it’s moving up and up, more and more. It’s light as a feather, it’s weightless and rising in the air. It’s lighter and lighter, rising and lifting more and more. It’s lighter and lighter and moving up and up. It doesn’t have any weight at all and it’s moving up and up, more and more. It’s lighter and lighter, moving up and up, more and more, higher and higher. (End after a couple minutes.)

“You can relax your arm now.”



### 13. THE BALLOON AND A DICTIONARY 汽球與字典

Have the trance partner extend his/her arms at shoulder level and closing your eyes. Touch the trance partner’s right hand, suggesting that you are placing a very heavy dictionary on the top of that hand. Also suggest that you feel the straining of the muscles in the hand and arm, making it very difficult to hold the book up in the air. Next, the ask the trance partner to imagine you are tying a helium balloon around the wrist of their left hand, making that hand and arm light and buoyant as it floats toward the ceiling. When you asks the trance partner to open his/her eyes, they will see the distinct separation of arms and hand – the hand that had an imaginary balloon tied around it will be significantly higher than the hand that the trance partner imagined was holding a dictionary.



### 14. HAND LOCK 雙手緊握

“Clasp your hands together tightly. (Experimenter explains interlacing the fingers of both hands with palms together.) Hold them out in front of you, arms fully extended all the way straight out in front. Concentrate on your hands and hold them together as tightly as you can. Imagine that your hands are two



pieces of steel that are welded together so that it’s impossible to get them apart. They’re stuck, they’re welded, they’re clamped. When I ask you to pull your hands apart they’ll be stuck and they won’t come apart no matter how hard you try. They’re stuck together; they’re two pieces of steel welded together. You feel as if your fingers were clamped in a vise. Your hands are hard, solid, rigid. The harder you try to pull them apart the more they will stick together! It’s impossible to pull your hands apart! The more you try the more difficult it will become. Try, you can’t. (End 45 seconds.) (5-second pause) “Try harder, you can’t. (10-second pause) Relax, let go, relax. You can unclasp your hands now.”





## 15. ARM STIFFENING 手臂緊繃

“Now I want you to extend your right arm straight out in front of you and focus your concentration. You feel your arm getting stiffer and stiffer as if it is made of steel. There is no joint at the shoulder. There is no joint at the elbow. There is no joint at the wrist. Like a steel beam, your arm is so stiff that you cannot bend it. That’s right, so stiff that you cannot bend it. Go ahead and try. You can’t bend it. It is too stiff. That’s OK now. Stop trying. You have a joint at the wrist. You have a joint at the elbow. You have a joint at the shoulder. Your arm is perfectly normal in every way. You can bend it as you could before.”

(As you tell the trance partner that he cannot move his arm, hesitate for a few seconds before telling him that his arm is OK. That will give him a chance to accept and test the challenge.)



## 16. EYE CATALEPSY

Alright, it is important to address this imagination test as “The Pretend Game”. It will work better if people think they are in control and it is only “pretending”. I will give you the test now, so first read through the instructions, and then do the test.

“Okay, I want you to simply pretend your eyes are getting very heavy and sleepy. Pretend your eyes are getting so heavy and sleepy, that you just want to close them. Go ahead and close them now. Now that your eyes are closed, I want you to imagine your eyes are so heavy and relaxed, it’s like there is a ten-pound bag of magic sand resting on each eyelid. All the muscles around your eyes are so relaxed, it’s like they simply go to sleep. Pretend that all the muscles around your eyes are asleep. Now pretend or imagine that your eyelids are sealed shut. Locked shut. Glued shut. Your eyelids are so tightly locked shut, glued shut, and tightly sealed shut, that the harder you try to open your eyes, the more closed they will remain. When you know this is true, the harder you try and open your eyes, the more closed they will remain. I want you to test them and test them hard. And you will see that your eyes remain closed and heavy and comfortable. Go ahead and test them now. (Pause for about 2-3 seconds). Good. Stop trying. Now, when I count from one up to three, your eyes will open and you will feel very peaceful and at ease. One---two----three. Eyes open, fully alert and awake.”

Important things to keep in mind: Always tell your subject that this is a pretend game and that they are in total control at all times. If they think you might be able to control them even a little, they will resist, and it won’t work. Second, when they do close their eyes, make sure to emphasize that only they can make this happen. When they are sure that their



eyes will remain closed, test them. Third, as soon as you see that they try to open their eyes even a little, say, “Good, stop trying.” If you wait too long, they might get nervous that their eyes aren’t opening, and they will make them open.



## 17. POSTURAL SWAY 身體搖擺

The trance partner is asked to stand absolutely straight, with their feet right together. They are then asked to tilt their head back and fix their gaze on a point on the ceiling. Standing close behind, places your hands on the trance partner's shoulders and gently rock him back and forward as a prelude to the suggestions. The trance partner is then asked to keep his eyes focused on the same point. The trance partner is then asked to imagine his body becoming completely stiff, and it is suggested that he is gradually falling backwards, pulled by a powerful, invisible force. The trance partner should begin to gently sway, and increasingly emphatic suggestions should result in him falling backwards into your waiting arms. Be there! It’s important to reassure the trance partner that they will be caught. Do not do this test with persons who you are not able to catch and support (overly tall or heavy trance partners).



## 18. LEG CATALEPSY 腿部緊繃

Have the trance partner place his weight on the leg you wish to make stiff, while you take hold of one of his hands. Tell him to look you straight in the eyes and think he cannot bend his leg. You perform this operation in a stooping posture, looking up into his eyes. When you rise, tell him to let his eyes follow yours. Now begin making a few passes down his leg with one hand, commencing about six inches above the knee and continuing downward to about six inches below the knee. While making these passes, state in a positive manner: “Now you will find your leg is getting stiff . . . stiff . . . it is becoming stiffer . . . stiffer . . . and you cannot bend it! You will walk stiff-legged!” As you say the last words, rise. Keep your gaze centered on the root of the trance partner’s nose, between the eyes, and pull him toward yourself causing him to walk stiff-legged. After he has walked a few yards, remove the influence by clapping your hands together and saying, “All right. It is all gone now. You can bend your leg now. It is all loose and free. You can walk perfectly!”



## 19. OPEN MOUTH CATALEPSY 張嘴僵直

Have the trance partner open his mouth wide, as you present these suggestions: :Open your mouth wide . . . wider . . . wider . . . wider . . . it is becoming stuck open so you cannot



close it. It is impossible to close it, try as hard as you will.” After the attempt to close his mouth has resisted his best efforts, suggest: “Your jaw is relaxing now. Relax your mouth. You can close it now!”



## 20. NAME AMNESIA / LIPS CATALEPSY 忘記名字/ 嘴唇僵化

Stand directly in front of the trance partner, stare between his eyes, and when you notice his eyes become set begin stroking down the sides of his face and around his mouth, as you suggest: “Your lips are becoming stuck fast together and you cannot open your mouth now. Your lips are stuck together so you cannot speak. Try to speak. See you cannot speak because you cannot open your mouth. Try, try hard! Tell me your name if you can. See, you cannot even speak your own name!” The trance partner will try to speak, but his mouth remains tightly shut. Then move your fingers gently around his mouth and suggest: “Now your mouth muscles are relaxing and you can speak, but you still cannot speak your own name. See you can speak now. Say “Hello” to me (trance partner says “hello”), but you cannot speak your own name; you can’t even remember what it is!” A sort of blank look will come over the trance partner’s face. He finds that not only is he unable to speak his name, but somehow it eludes him, until you say: “All right. You can speak and remember your name now.” He complies as a look of relief comes over his face.



## 21. STUTTERING 口吃

Select a trance partner who has been responding well to the imagination tests. Have him seated in a chair as you lean over him, standing close to his left side. Suggest that his gaze is becoming fixed to yours. Watch the eyes and, when an expression of fascination begins to enter, ask him to repeat the word “MISSISSIPPI.” He does, and you state firmly: “Now you will find you cannot again utter that word without stuttering over it, no matter how hard you try. Try, try hard, but you cannot say MISSISSIPPI without stuttering. You will stutter MISSSSSSISSSSSSIPPPPPPI. You absolutely cannot say Missssss – issssss – ippppppi without stuttering. Try and say it! Try hard!” Note: Present suggestions of this type with intensity and stutter yourself. Once the trance partner has started he will stutter all over the place on the word. Then softly say: “All right, you can pronounce the word clearly now. Say it. Mississippi . . . it’s easy.” The trance partner gingerly says it.



## 22. NAME AMNESIA / NAME CHANGE 忘記名字和更改名字

“You can speak now but you cannot say your own name. You have forgotten it!” Place your right forefinger directly in the center of the trance partner’s forehead and press in as you continue: You cannot remember your own name, but you can speak. What is your name? Try hard to remember it, but you cannot. Try! Try hard! You have completely forgotten your own name!” The trance partner will develop a blank look on his face in realizing that he has forgotten his own name. You can remove your finger from his forehead now, and ask him quizzically: “Just what is your name?” There is no reply. You continue: All right, I will tell you what your name is.” Give him some funny sounding name like Bunny or Snoopy or Hao Ke-Ai and repeat over and over: “Your name is Oswald Flopper. What is your name? Your name is Oswald Flopper. Tell me your name. Your name is Oswald Flopper! Tell me your name! It is Oswald Flopper!” The trance partner will suddenly blurt out his name as Oswald Flopper. Immediately clap your hands beside his ear and state: “All right. It’s all gone now. You can remember your real name now perfectly. What is your real name? Relax and tell me your real name.” The trance partner states his real name. The test is completed.



## 23. HAND SHAKING 搖動手掌

Face the trance partners and ask them to hold up their hands, allowing them to dangle from the wrists. Have them shake their dangling hands rapidly. Demonstrate this violent shaking of the hands yourself, as you suggest: “That’s it. Shake your hands. Shake them faster and faster. Let them go any way they want to go! Let them shake and flop in any direction. Now forget about your hands. The shaking has become automatic. You cannot stop it! Your hands are shaking on their own! You cannot stop it!” You will soon have everyone on stage shaking their hands vigorously. Now go to each trance partner in turn and bounce his legs up and down a few times as you suggest: “Your legs, too, are shaking right along with your hands. Shaking! Shaking! Shaking! You cannot stop the shaking!” Get all the group bouncing their legs along with shaking their hands. Rapidly dash down to the group, from one shaking trance partner to another, releasing each with a clap of the hands and the suggestion: “All right, you can stop shaking now. Stop shaking and be calm.”



## 24. FASTENING A STICK TO HANDS 在手上綁一根棍子

Have the trance partner stand before you and tightly grip a stick. Have him grip the stick from underneath with the fingers folding on top, hands spaced by a foot and a half to two feet. Tell the trance partner that the stick is stuck to his hands and that he cannot release it



from his hands try as hard as he will. Suggest: “The stick is stuck to your hands. Try to throw it away from you but you cannot. Try, try to throw it away . . . but you cannot!” The trance partner’s attempt to release his hands and throw down the stick causes an exciting drama. Try as he will, he cannot release the stick until you state: “Okay now . . . now your hands are relaxing their grip upon the stick and you can throw it away from you.” The stick is tossed to the floor with a clatter!



## 25. IMPOSSIBLE TO SIT 無法坐下

Have the trance partner stand up from the chair. Tell him to look deeply into your eyes. Now tell him to make his legs stiff, and state: “I am going to count from one to three, and by the time I reach the count of three your legs will have become so stiff that you cannot sit back down try as hard as you will.” Count: “One, two, THREE!” and the reaction sets in. The trance partner finds that his legs have become so stiff that he cannot sit down despite his best efforts. The more he tries the stiffer his legs become. After the trance partner has tried hopelessly for a few moments to sit down, remove the influence by clapping your hands and exclaiming: “All right . . . it is all gone now . . . you can sit down now! What a relief it is!”



## 26. IMPOSSIBLE TO STAND 無法起立

Have the trance partner look into your eyes while you gaze back at him, concentrating on the root of his nose. Tell him to think that he cannot stand up from his chair, that when you count “Three” he will find that he is stuck firmly to the seat of his chair, and he cannot get up try as hard as he will . . . that the more he tries the more firmly he will be stuck to his chair. Then say: “Ready . . . one . . . two . . . THREE! Now you cannot get up . . . you are stuck tightly to the seat of your chair!” To conclude the test, clap your hands and suggest: “All right now, get up. You are released from your chair now. You can stand right up!” The trance partner stands . . . the influence has been removed.



## 27. SPONTANEOUS QIGONG 自發功

How to practice Spontaneous Chi Kung (Zi Fa Dong Gong): [1.] Begin by standing with the feet shoulder width apart, knees slightly bent, head erect and the tongue touching the roof of the mouth. The exercise can be performed while sitting or laying down as well (for weaker persons this is better). [2.] Breathe in a deep and comfortable manner for five minutes, calming the mind and emotions. Think of pleasant, natural scenery (such as the beach, rainforest or a beautiful sunset) and feel a wave of relaxation move from the crown



of the head, down through the third eye, past the heart and down into the Huang Ting (the yellow court), a region of the abdominal cavity between the Dan Tien and Mingmen. [3.] Once the energy is sunk to the Huang Ting, keep the mind focused here until spontaneous movement occurs. Let yourself move as your chi directs, go with the chi flow. Avoid physical or mental resistance to the spontaneous movement as this may inhibit the therapeutic value of this exercise. After a short time the movements will become involuntary, this is normal so just let it happen. If the movements become too intense then simply concentrate on regulating the breathing or open the eyes slightly. [4.] After 10 - 30 minutes of this exercises tell yourself that the movements are coming to a gradual stop. When the movements lessen, massage the face and ears. Walk around slowly for about thirty seconds to reorient yourself to your physical body. There are many other versions of inducing spontaneous chi flow, most use relaxation and concentration on energy flow within the body. Others use concentration on major accupoints of the body that correspond to the nerve plexus' and/or chakras (energy centers). Practice of this exercise daily will help reduce stress, energy imbalance and may prevent illness.



## 28. OUIJA DANCING 巫師舞

The simplest *Ouija Dance* is performed with two people – music is optional: [1.] Face each other, loosely clasping hands (we've found meshing fingers is best, because it is easier to relax). [2.] Be comfortable and perhaps even relax. Be patient. Clear your heads. [3.] Your hands will move. Follow them with your bodies.

You will find yourselves being twirled and tied and stooped and stretched in lots of ways. Enjoy it, it's a fascinating feeling. With more people, hold hands in a ring. Ouija Dances with four or more dancers produce amazing spinning knot works. Sometimes after untying itself, everyone in the ring is facing outwards! As with all dances and other methods of "opening doors that cannot be closed," the more you practice the better you get. Typically, two to six can Ouija Dance. The most people the creators of Ouija Dancing have ever Ouija-danced with at one time has been thirteen.



## 29. "GETTING DRUNK" TEST/INDUCTION 醉酒

This is based upon the "getting drunk" suggestibility-test-induction used by Frank Santos which is a joy to watch. This is very easy and quite straight forward. Basically, have the volunteers imagine that they are getting "drunker and drunker" peppered with suggestions that they are taking another shot or drink or whatever with each deepening suggestion. It can be done eyes open or eyes closed. This can be done with eyes open or closed but for our purposes we will use the eyes-open variation. Then, when I'm ready to do the test for



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imaginative involvement and critical factor bypass, I have 'em all focus but "stay very drunk" . . . at this point, the Santos test is to have each person stand in front of him and give them the suggestion that when he touches their forehead with his index finger it will be as if they've become ten times drunker. Slowly moves your finger forward and they'll follow it (you can check their eyes for tearing and bloodshot at this time) and when the finger touches the forehead the responsive ones will have an immediate physical reaction of drunken behavior or loss of partial equilibrium, unsteadiness on their feet. For my own variation, I use the finger as a focal point for the induction itself. Those who are not responsive can then be congratulated for giving it a go and sent back to their seats in the audience. Those who feel drunk or high are already hypnotized so the test looks for responsiveness and is a preparatory induction. In all honesty, I am not even sure if Santos still uses this induction set as the tape I have of one of his full shows is rather old. However, it is very effective and very very entertaining. Obviously, one need not use drunkenness as the suggestion here, the technique is just as effective using "high" or "ecstatic" or any other positive state suggestion - chemical or otherwise.



### 30. SUGGESTIBILITY EFFECT PATTERN CREATION 自創接受暗示的方法

From working with all of these suggestibility effects, you should notice underlying operators of expectancy and intensification of imaginative involvement that make them work along with compounding and rapport building. The hypnotist must work the feedback loop of suggestion and response and manage the trance partner's imaginative response. Now that you know the principles involved and understand that anything can and is an induction, create your own variations and original suggestibility effects with or without sequencing.



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# The Heart of MINDGAMES

## SUGGESTIBILITY SEQUENCING



*The following is an UNEDITED TRANSCRIPT of a program I presented on **Suggestibility Sequencing** for the **Hypnosummit** online hypnosis conference held 27-28 March 2010. The presentation included discussion, explanation, and demonstrational videos and illustrates the core philosophy and operators of **MINDGAMES** or **Experiential Waking Hypnosis**. A DVD of this presentation with the included video clips may be purchased by students of this course via an exclusive discount. Contact Lorraine or myself to purchase the program.*

本文為羅教授在美國發表的一篇關於暗示接受度序列使用的講稿。

**SUGGESTIBILITY SEQUENCING** . . . those folks who are talking about hypnosis without trance are really talking about this stuff . . . So many hypnotists look on Suggestibility Effects as one-shot simple tests to decide whether or not it's appropriate to move forward with a particular client or how they might proceed. Suggestibility effects are often treated as independent of the induction proper. While this can be true, it does not have to be so. Many hypnotists fail to take advantage of suggestibility effects as inductions in their own right. With many suggestibility effects, once you have the response, you have full-blown hypnosis and so there is no reason to stop at that point in order to "begin" a formal induction. In this section, edited from a transcript of a formal talk given by Brian David Phillips to a conference on hypnosis, Dr. Phillips discusses and presents examples of the use of Suggestibility Sequences, a series of suggestibility effects that can be layered upon one another to create a sequence that enhances expectancy and intensifies imaginative involvement for hypnosis (eyes open or closed, it does not matter) and typically becomes the induction itself . . . besides, they can be loads of fun! A playful approach to Suggestibility Sequencing is perfect for the street hypnotist as well as the entertainer and even the clinician will find the concept to be a very powerful addition to one's repertoire. For those with an interest, the video of this complete presentation is included in the set of the **WAKING HYPNOSIS** video training program available from Dr. Phillips. Note that the following is an unedited transcript which refers to example videos from various hypnosis-related products produced by Dr. Phillips . . . the clips were shown during the original talk and are included in the video presentation.



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**Taipei, Taiwan**

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Ni Hao, howdy, good morning, good evening, good afternoon and hello. I'm Dr. Brian David Phillips and this is Suggestibility Sequencing. In this presentation, one of two I'm presenting to the Hypno Summit for Spring 2010. I will be discussing how we can take suggestibility effects and sequence step and work with folks.

Now so many folks they learn hypnosis and they learn this suggestibility test, and they use these suggestibility tests as means to see just how responsive someone is to hypnosis. So they'll run the suggestibility and then they say, "Okay, we're done. Now let's start the hypnosis." If someone is responding to a suggestibility effect, notice I say effect not test, then they're already hypnotized. I don't call them suggestibility test. When talking to clients I'm going to say "an imagination game." When talking to students I call them effects because they're not tests.

Using the word test implies that you can fail, and your client never fails. These are indicators, indicators of type of suggestibility, they're not test of suggestibility because if they don't respond to one you can use another to see if they're more responsive to that. If they don't respond to the simply physical, \*\*\* [00:02:08] physical, if they don't respond to those then use emotional or intellectual effects, and find where your hook is. Once you got your hook, your suggestibility effect that works with that person you can begin using something else. If you have a high responder and they immediately perform the effect, you go right in to hypnosis.

This is a pre-recorded talk. I'm actually speaking to you from the past, this is my time-travelling self so to speak. I'm recording this in early January to make sure that everything's done and ready for the conference so that Scott and Melissa don't have to do a lot of work behind the scenes to get things up and going at the last minute, it's right there for them. So I'm doing it for that reason, but I'm also doing it because I'm going to be using several vide clips. Some of them I've recorded specifically for this talk or for my two talks that I'm doing this particular session. One you're listening to now, the suggestibility sequencing, the other one on the hypno drug. Others I've used before either from the products, the core hypnosis skill set, the speed hypnosis, ecstasy hypnosis and exotic hypnosis induction. So I've used clips from all of those products or from a show that I might have done in the past or I've done specifically for this talk. I've done a few things for this talk in order to make sure everything is clear. So I've recorded it to make sure everything is clear.

Now those of you who registered early and use my name as my reference you got some goodies that relate to this trance partner and some other things that don't relate to it. Those of you who are attending the Hypo Summit and viewing the conference right now while it's going on, I'll be in the chat room, I'm there with you now. This is me down there typing, and I'll respond to question, queries while we're going but also in the run for the conference. You can always e-mail at [briandavidphillips.com](mailto:briandavidphillips.com). Go to my webpage, [www.briandavidphillips.com](http://www.briandavidphillips.com) or just tap me on HypnoThoughts, I'm an active member or join my newsletter or my Yahoo Group. The Yahoo Group is very interactive, lots of



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people there, Hypnosis Technique Exchange. This is in a pitch session.



This is actually content where we're going to be discussing what you can do with some things and giving you some clear examples so you can go out and do the same things and hopefully take it further just as I learned from my teachers and from the many, many books and DVDs that I've devoured over the years, and you need to always keep learning more. I've also developed my own techniques and my own approach to things and I merged ideas. You should take whatever I give you and go further with it, make it your own. That's what you should be doing.

Now as part of the Hypo Summit, the people who are actually attending the summit rather than purchasing this through Scott and Melissa's Hypno Summit \*\*\* [00:05:51] miss something. If you are attending the summit, there is a PDF that you can download associated with this talk in the room and that has URLs for all of the clips I'll be using and perhaps some more with little notes about what was going on further in that particular session that I'm not able to discuss in the time allotted for this particular talk. As well as a big bonus for people who are attending the conference, a short, little manual on suggestibility effects and their views. I have a list of over 20 suggestibility effects and how to perform them, with some comments on how to leverage them that had come from my newsletter and some from my blogs. So I've put together a nice, little mini manual for you that you can take home and memorize. There will not be an exam, so memorize it well, and you can go out and put this together.

Suggestibility effects are typically used one-on-one. So someone might do the finger magnet suggestibility effects, which by the way is not really just suggestion, it's a physiological fact that people will tend to put their fingers together that's why it's so easy. If you really want this to be a suggestibility effect, then do it this way, without the clasp. If you do the clasp, fingers naturally go together. Do it this way, fingers go wherever I want them to.

The suggestibility manual that I'm putting in PDF form for you on the Hypo Summit site, for those who are attending, it has descriptions. Actually every single suggestibility effect in that manual is demonstrated in my core hypnosis DVD set for those who want to see something like that, although you can also go to my YouTube and see many of them, just free for you to look at, as well as my videos on hypo thoughts. So, there you go.

Most people they do a suggestibility effect and then they're done with it, that's all they do. They just say, "Okay, let do the next one," and they're not in sequences. But really, if someone's responding to one suggestibility effect, then they're already hypnotized. Throw in another effect. What you're doing is, one it's playful and it's fun. You go from one to the next, you have different types of catalepsy, you have different types of ideomotor or involuntary movement. You move from one to another, you put in an affective or positive



emotional response set. You're moving from different types of response in a playful way, what you're really doing is you're training compliance and you're deepening the hypnosis itself.

Hypnotic depth is not simply the [Aaron] [ph 0:09:14] Scale which is useful for playing with, it's a nice model to work with. But that model, that map is not the reality of trance and trance effect. We can have the eyes open and we could do all sorts of wonderful things with waking hypnosis. I've done full on regressions with the eyes open having started with simply a suggestibility effect and things like that. Once you understand that, you're so free to do so many wonderful things.

I'm going to show you a few of the sequences that I use, they're actually very similar. I shake it up a little bit and I got a basic sequence that I'll follow when I'm doing straight hypnosis or when I start with suggestibility effects with a "would be" client, and even on stage I'll do these. I'll show you some of the basics that I use and then give you some thoughts. Hopefully it will inspire you to move on with others. Any and every suggestibility effect out there is an induction in and of itself when used in that way. Otherwise it's an imagination game which is nice to play with, quick and easy and then you're done. But it doesn't have to be, you can sequence it and think about it. Be creative, have all sorts of interesting things happen.

Let's take a look at one suggestibility effect. Usually what happens is people will use this, it's called the stick-stuck-to-hands suggestibility effect. People normally use this as part of a staged entertainment or a hypnosis demonstration and they typically use it after hypnosis has been induced, and then they do. The reason they do that is they just don't have confidence that it will work. It does work, you just have to stick to it and you really got to watch for responsiveness. If it isn't working, you can switch in to something else. That's what you need to do with these things. If they don't work from a waking state, switch into something else seamlessly so that you're just working on different things with the client. Now the "stick-stuck-to-hands" is very straightforward. You can get them a stick, I will use anything from a drumstick – I had some beautiful drumsticks in my office. I'm a terrible drummer but I'm a great hypnotist with the drumstick and I'll use that or I'll use a ballpoint pen or a pencil or even a business card. If you're out in the world and someone sees that you're a hypnotist, and they ask you does it work, you can use your business card and have it stuck, and then have them keep that as a souvenir. Marketing (wink-wink, nudge-nudge). So you can do all sorts of things.



Now here's a video, this video is from one of my products. A young woman, this is the first time she's ever been hypnotized and this is the first thing I did with her, is hand her a drumstick and have her imagine that it's getting tighter and tighter until it's stuck, "Tighter and tighter until the stick is stuck. The stick is stuck. The more you try to let go, the tighter it becomes. The more you try to let go, the tighter it becomes. Try to get rid of



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it, try...try.” Then they try, and then I’ll do a little playful thing where I say, “Okay, you’re holding the stick. In a moment, this hand is free. Go ahead and hold is here. This, the original hand is free but the new one is stuck.” Have them switch hands a couple of times. This is funny and they’ll enjoy it. They had a lot of fun. Then you can even have them stick it to their nose and they’re trying to pull it off their nose or do all sorts of things down. You can just end it at that or you can move on into other effects, but be playful with it. Here’s a stick-stuck-to-hand first time trance partner.

### ***Video Clip Session Transcript***

*Here’s the stick. Now this is interesting, I’d like you to hold out your hand and hold the stick right in the middle. The hand is stuck to the stick, the stick is stuck to the hand. It’s pasted together. Try to let go but it won’t because it’s stuck. Go ahead, try, try to let go. Try to get rid of it, but it’s stuck. Nothing you can do because it’s stuck. Really try, really try without hurting me. But here’s the cool thing, that’s because you’re holding it at the wrong spot. If you hold it right here, this will come undone. It’s free, undone. It’s undone, go ahead, let go. This one let go. It will let go. It’s okay because that’s stuck. It’s okay, see that point right there? That’s stuck, that’s free. It’s okay because they’re both stuck. What would be really cool if we had a rope we could hang you from. They’re stuck, they’re both stuck. That’s the weird thing because this one, this one is free. This one is free, no problem. This one is free but this is stuck. Here’s the weird thing. See this? It’s stuck to your nose. Yes, she remembers my name, said with \*\*\* [00:15:19].*

*Female Speaker: I’m going to remember this.*

*Yes you will because I’ll give you the video. But here’s the thing, if you pick it up it will come undone. It’s not on your nose anymore, it’s free. These are stuck. But it’s okay because when I take it, they’ll both be free. They’ll both be free. They’re both free, no problem.*



That’s one demonstration stick-stuck-to-hand. I’d like to show you another one, this is her second time being hypnotized. For this particular session, this is not the first thing I did with her, I did some other things first. But this is an example of one thing you can do. I have a brief moment where she closes her eyes and opens them. You don’t have to have that, but you can wish particularly if you want them to block out other distractions. But this is also stick-stuck-to-hand with another responder.

### ***Video Clip Session Transcript***

*Close your eyes. Close your eyes and relax. Open your eyes and look here. Look here and imagine your fingers tighter and tighter and tighter. Tighter and tighter, so tight, so*



*tight, so tight, so tight that the more you try to let go the tighter it becomes, finding that you try to get rid of it that it won't go because you're stuck. It's stuck, the stick is stuck, and it's stuck. Try to get rid of it but it's stuck. Try to let go, it's stuck. It's stuck. Go ahead, try to let go but it's stuck. It's stuck. Try to let go but it's stuck, it's stuck. But that's okay. Here's the cool thing, because you can let go easily. You can let go easily because it's stuck here. It's stuck here. You try to let go it's stuck. You try to let go it's stuck, it's stuck. That's okay, and you can try but it's stuck. You can try but it's stuck. But that's the cool thing because you can let go because it's stuck over here. It's stuck over here. Go ahead, try. Try to let go but it's stuck. Try to let go but it's stuck. You try to let go it's stuck. You try to let go it's stuck. That's okay because it's stuck here, and it's stuck here. Now they're both stuck.*

*That's okay because you can let go here because this is stuck. Go ahead, try to let go. It's stuck. Try to take it down but it's stuck. But here's the cool thing. See this finger? It's a magic finger. When you touch this finger to the tip of your nose that will become unstuck no problem. That's stuck. You try to cheat me, stuck. It's okay, if you take this thumb and touch your ear that will come off. It's going to get stuck right to your ear but that will be done. So which is worst, on the ear or the nose? It's stuck, it's stuck, it's stuck. Then here's the cool thing, when I touch my nose that becomes unstuck but a wonderful feeling just washes through. It will be unstuck and you'll feel wonderful. Is that okay with you? How's that? That's always fun.*



For entertainment, you can use the stick effect. I use the shining drumstick when I do stage shows. This is from a TV show that I did. The young woman, I work with her. Now I also wanted to make this a little more interactive so I brought up a member of the studio audience. They brought in some people from around the TV station, had them sit there so we could have an audience while I was doing this mini show for a television program. So I brought up one of the audience members and had him do the final release. It's fun, it's not as dynamic in this example because it's not a big audience, but it works. Those of you who do entertainment, that's something you can think about as well.

### ***Video Clip Session Transcript***

*Alright, Jodie, can I play with your mind just a little bit?*

*Jodie: Sure*

*Okay, here's what I'd like you to do. I have a magic wand. It's actually a drumstick but we'll pretend it's a magic wand. What I want you to do is I want you to hold this right here. That's right. Look here, and here's what I'd like you to imagine. Notice something interesting, your hand is stuck. Your hand is stuck. The more you try to let go, the tighter it becomes. Try to let go but it's stuck. Try to let go but it's stuck. Really*



*try. Are you trying? Try to get rid of it but it's stuck. You cannot let go because it's stuck. It's stuck. Are you trying?*

*Jodie: Yes, I did.*

*You're really trying, really? Okay, go ahead and use the other hand and try to pull it out, but it's stuck. In fact, this hand is stuck but this one is free. That's stuck, try to let it go but it's stuck. Try to let go but it is just stuck. Go ahead, try to get rid of it but it's stuck. Use this hand – and this one is stuck and this is free. In fact every time you try to take it from the other hand it gets stuck. Go ahead, try, and stuck, and free. Go ahead, try.*

*Alright, I need a volunteer real quick. You sir, would you come up here. In a moment – not yet – in a moment he is going to grab it and you will find you are completely and totally free. Is that okay with you?*

*Jodie: Okay.*

*You're free, and you're not stuck. Thank you very much. Give him a hand please. Sleep all the way done, just let yourself. Every breath out, every breath in relax more.*



Of course the stick-stuck-to-hand can be used and leverage them to stick, and then catalepsy a different types of – use a pen. If you don't have a drumstick, use a pen or a card or something and they're stuck. Then you could take that away and just use some different types of catalepsy, different types of immobile movement. Here's an example where I used that. I used stick-stuck-to-hands, and then we go into different types of suggested catalepsy. Then a physical sensation that has an emotional response, and that is tickle feathers. I give the suggestion right then that whenever I touch my nose he has a sensation of feathers, and these are very unusual feathers.

Now this particular person – you don't see it on this video, but in other context later I'll pull him back up and I do some things with all sorts of positive emotional states. Those of you who have the Experiential Ecstasy DVD set, you've seen this particular person as a demonstration trance partner for positive emotion flood, and it's a very powerful experience which can be done from the waking state all the way into that. I've done all sorts of things with it. It's the stick-stuck-to-hand, the catalepsy effect sequencing and then to suggested feathers.

### ***Video Clip Session Transcript***

*I need a volunteer. I'm going to cheat at this time. Stand here. Are you a man or a woman?*



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*Male Speaker: Man.*

*You had to think. Are you sure?*

*Male Speaker: Yes.*

*Alright then. Hold your right hand out like this. Perfect. Hold them there. Look here and imagine your fingers getting tighter and tighter and tighter. Tighter and tighter and tighter. Your arm tight, tight, so tight, so tight you cannot let go. So tight you cannot let go. Your arm is stiff, it will not bend. Try to let go but it's stuck. Try to let go but it's stuck. Go ahead, try to throw it away but it's stuck. Are you trying? Try like a real man, but it's stuck. The more you try the stucker it becomes – my English are good. Stuck...stuck...stuck. But that's okay, it will come unstuck in a moment. All you have to do is reach over and take and it will be unstuck. Beautiful because that's stuck. Try to take it out, try to pull it out but it's stuck. The more you try the more stuck it becomes, it's just stuck.*

*That's okay because when I take it, it will release because this is stuck, and this is stuck. Try to move them but they're stuck. Try to take them off but they're stuck. That's okay because in a moment I will snap my fingers. When I snap my fingers, they will become unstuck and you'll notice something really, really cool, and that is you feel wonderful (snapping fingers) because when I touch my nose feathers tickle your entire body. Now here's the weird thing, those feathers, they go into some interesting places. (laughter)*

*That's okay there are more feathers. But in a moment I will snap my fingers, and when I do the feathers are gone and you'll notice something really, really cool. That is you feel wonderful. (snap of fingers) Feathers are gone, no effect but you feel great right there. How does that feel?*

*Male Speaker: Nice.*

*Thank you.*



Stick to catalepsy to another effect. We can also add involuntary physical movement and we can do a little playful bit. A long staged hypnotist will do this thing where they have the person stuck like a handle and the spout, and then they have them moving back and forth for the “I’m a little teapot.” I like to do that, I think it’s funny. So this is stick-stuck-to-hand catalepsy effects, sequenced in with “I’m a little teapot.”



## **Video Clip Session Transcript**

*Should we use a pencil? Okay. Is this your pen? Hold this pen. Look here, hold that, concentrate, focus. Focus and see your fingers getting tighter and tighter. Imagine your fingers getting tighter and tighter, so tight, so tight, so tight that it becomes stuck. The more you try to let go the more tighter they become. Try to let go but they're stuck. Try to let go but they're stuck. Try to let go but they're stuck. Are you trying?*

*Female Speaker: Yes.*

*Try harder but it becomes stuck even more. You can try to throw it but it's stuck. Try to get rid of it but it's stuck. It's stuck. But you can take that finger and you can take it, this is free and that's stuck. That's stuck. You can touch it and that's stuck. That's right. But that's okay, in a moment I will take it. In a moment I will take it and it's free because this is stuck. The more you try to move the stucker is becomes – my English are good - the more you try to move the stucker is becomes because that's stuck. But that's okay because that stuck and this is free. Stuck, stuck.*

*Notice something there. You know it's going back and forth, back and forth, side to side. The more you try not to do it the more you're going to do it. There you go, here it comes, here it comes, here it comes.*

*Female Speaker: It's not going down.*

*I'm a little teapot...it's okay. Would you like to be free from that or would you like to stay in that position all weekend?*

*Female Speaker: I do not.*

*Should we vote? What do you think, should I have them vote?*

*Female Speaker: No. I vote myself.*

*You vote. Alright. Please.*

*Female Speaker: Please.*

*You really want to be stuck or you want to be free?*

*Female Speaker: I want to be very free.*

*Then very politely, what do you say?*

*Female Speaker: Please.*



*Free. Thank you.*



What if you don't have a stick? What can you do? I cannot stick the stick-stuck-to-hands because I have no stick. Use a pen or business card as I said or do something else. Real easy, put your hands together. Now imagine I glued your hands and I'm tying that. This is easy. Have them do the prayer position with their hands, hands together. You can also do hand clasp. Hand clasp I don't typically use for an incident like this or rather a rapid sequence like this because it's just too sticky. I'll use hand clasp for instant induction, for formal session and for a stage show. But if I'm doing something real quick, I tend not to do this because some people have difficulty releasing, and that just slows the pacing.

So, put your hands together, prayer position, imagine them being stuck with glue, with ropes or vines or whatever you use. Then once they got that and you see you've got them responsive, then you can release them and move into the different catalepsy movements. So this hand is stuck, now this hand is free because this one is stuck. This one is free because this one is stuck or whatever. So you do that same kind of sequence, you can also move the hands into the teapot position. Here's a couple of examples of that.

### ***Video Clip Session Transcript***

*Locked together, try to take it apart but it's locked together. Try to take it apart but it's locked. Really feel it as if it's locked together, really try harder and harder. But it's stuck. Are you trying?*

*Female Speaker: Yes.*

*Try harder but it's stuck. But for her if I say it's released because this is stuck. Try to take it off but it's stuck, try to take it off but it's stuck. The more you try the more stucker in becomes – you can tell I'm an English professor – and you get stuck. Stuck. Now do this, just sway back and forth, back and forth. That's right. I'm a little teapot, see me pour, and release.*

*You feel fine?*

*Female Speaker: Yes.*

*You need to be awake, completely awake until you make me do something weird. Hold your hands out like this. Look here, all I want you to do is imagine like I put strings around you. The glue, the glue goes between your fingers and it's stuck. The more you try to pull them apart the tighter it becomes. Try to pull them apart but the tighter it*



*becomes. It's stuck. Try to get them apart but it's stuck. Try to take it apart but it's stuck. Are you trying? Try harder but it's stuck, tight, tight, tighter.*

*In a moment you may relax, and relax because this is stuck. It's stuck. Try to move it but it's stuck. Now everyone's imagination is different, of course he knows what the trick is, he saw me put the glue, right? That's absolutely not true. It's stuck. In a moment this is free and stuck. The more you try to move it the tighter it becomes, it's stuck. But your team will support you, you are safe. The more you \*\*\* [00:33:22], the more stuck you become. Do you notice something weird as you begin to sway? The more you try to stop the more it does. You will never falls, you're totally safe but you go side to side, side to side. That's right. You try to stop but it keeps going. You try to stop but it keeps going. That's right, I'm a little teapot, see me pour, and relax. Eyes open.*



Now, in addition to feathers or teapots, you can adjust the sequence and go straight into something like drunkenness. So I might use something like the hands, the catalepsy to a drunker sensation which some of you who have seen the drunken sequence, the drinking glass, the drinking drunk glass from my other talk on Hypno Drunk, you will recall the young woman, the Russian girl, I have her in a dripping drunk. Now I'd like to show you the suggestibility sequence that leads up to that. So you can combine that drinking, that little effect which is the tail-end of the sequence I did with her of the hands catalepsy and then I had her move into a position for the drunken. I'm not going to show the full piece, but that's what I did with her.

### ***Video Clip Session Transcript***

*Hold your hands like this, together. I'd like you to look here. What I want you to do is just imagine as if you can feel it, imagine I placed glue all through here. Imagine I put a string around your hands so that they get tighter and tighter and tighter. As you feel it, it's as if they're being stuck together, plant together. So the more you try to take them apart the tighter they become. The more you try to take them apart the tighter they become. Try to take it apart but it's stuck. Try to take it apart but it's stuck. Try but it's stuck. Are you trying? In a moment you can relax because this is stuck. This is stuck. The more you try to move the tighter it becomes. The more you try the tighter it becomes. But this is stuck. This, it moved, no problem because this is stuck. The more you try to move the tighter it becomes. But in a moment, you can move this no problem because it's right there.*

*Then you can move this, no problem because I'd like you to imagine right here is a glass and right here is another glass. Now this glass is empty and this glass is full. But in a moment I'd like you to imagine the liquid from this glass begins to move to this glass, just drop by drop. Each drop that moves from this to that, each drop you feel lighter and lighter, and drunker and drunker. So each drop you get drunker and drunker and drunker*



*as if each drop were a whole glass. I don't know what you drink or even if you drink at all. But I imagine you could imagine what it might feel like if someone were to drink and get drunker. It's not going to make you sick because it's a good feeling, a high feeling, a wonderful feeling of getting drunker and drunker, and drunker.*

*As the glass begins to fill, it begins to get heavier and you feel drunker and drunker. The hand begins to do down and your eyes begin to go down as you get drunker and drunker and drunker. That wonderful drunk feeling can just wash through you. Breathe in even drunker. It's not going to make you sick, but getting drunker, drunker, drunker.*



Now sometimes you start out with something and it doesn't really work well, so you need to move in to something else. This is a clip that I had a lot of hits from YouTube, partly because it's with a young woman who's highly attractive and partly because this is one of the various former Ms. India. I met her after I did a talk on trance acting, I gave a talk at a studio in the acting workshop in Mumbai, in India for actors on how to use trance and hypnosis to improve their acting. I'm a professionally trained actor in addition all the other hats that I wear. So, I do teach acting, and so trance and acting go well together. I met her during the intermission and I did a real quick dip. I started out with the finger back, and she wasn't really responding as well as I wanted. So I switched to hands and then some catalepsy effects. Because there wasn't a lot of time for that particular session, I terminated it, I just stopped. I knew when to cut my loses and stop so that she has a positive experience.

Now a friend of mine later, also a hypnotist, I saw him working with her later when I was busy doing what I was supposed to be doing and he was getting much more effects with her because she'd already been prepped. This is the video for that. So, you just switch. It's never a failure, just switch from something that doesn't work and move to something else until you find a sequence that works, and it will be fine.

### ***Video Clip Session Transcript***

*Take your hands and hold it like this, boom! Imagine glue. Do you know what glue feels?*

*Female Speaker: Yes.*

*Imagine feeling of glue all through your fingers as the hands get stuck together. Imagine feeling a glue as if you feel the hand stuck together, really feel it as the hands are stuck together. In fact the hands are so stuck, so stuck, the more you try to open them the tighter they're stuck. The more you try to open them they're stuck together, it cannot go open because they're stuck together. It cannot go open because they're stuck together. Try to pull them apart but they're stuck together. Try to pull them apart but they're stuck*



*together. Try to pull them apart, but they are stuck. Really try but they're stuck even harder. But in a moment they can release because this is stuck. This is stuck. Try to open it but it's stuck. Try to take it but it's stuck. That's okay, this can release because this is stuck.*



Now I use stick-stuck-to-hands a lot, you've noticed that. I use hand catalepsy or hand stuck quite a bit. There's another one that I use quite a lot, also it's used in hypnosis stage shows usually after the hypnosis has already established. But it's actually a suggestibility effect that can be an induction in and of itself, and that's the shaking hands suggestibility effect. That's basically when you ask the person to begin shaking their hands for whatever reason. I usually give them a reason by looking at what I do and then I transfer it, and then tell them it's getting faster and faster and faster. So the more they try to stop the faster it goes, the more you try to stop the faster it goes. It goes faster and faster. Then they just can't stop their hands. You can even transfer it into their legs so they're just hopping up and down on their chair in all sorts of things.

Then the next step in the video I'm about to show you, you see me just stopping and then that's an interesting effect. But you can also simply say "sleep," and then drop down, eyes closed into a very deep state. So many people if they respond to shaking hands, it's very difficult for them to keep going. Just saying sleep for hypnosis, that's a release and they're just happy to dive down as deeply as they can. Unfortunately I didn't have a video ready for this particular talk, so you're going to see the lead up. In your pre-talk, of course you're tell them "this is what I'm going to do" and then you release. It's a lot of fun seriously. You could do all sorts of wonderful things.

### ***Video Clip Session Transcript***

*Notice something interesting. In my hand I have what's called a happy toy. A happy toy just shakes and shakes and shakes. But the interesting thing about a happy toy is you can shake. In fact you can shake so much, shake so much that the more you shake, the harder you shake, the better you feel. The better you feel the harder you shake, and you have to of them. You have two of them, they go so fast, so fast, so fast. The more you try to stop them the faster they go. The more you try to stop them the faster they go. You got it in you leg, in your leg. The more you try to stop the faster it goes. You try to stop it but it's going faster and faster. You try to stop it but it going faster and faster, faster and faster. It goes faster and faster. It goes faster and faster you feel better. Stop. Arms stuck. How does that feel? Does that feel weird? Would you like to stay there for the rest of the day? No, I wonder why not.*



Those of you who are subscribers to my Experiential Hypnosis Newsletter have seen the



video that comes next. This is with a young woman who starts out completely waking state, eyes open, and I run through the entire process of the drinking finger. You'll see her responsiveness. But from this session I also move into what I call the happy finger. I'm not going to put the happy finger in here because of time constraints, but you can always go to [www.briandavidphillips.com](http://www.briandavidphillips.com), click on the newsletters and join the Experiential Hypnosis Newsletter and there's a free video with both the drinking finger and the happy finger, demonstrations and explanations. You'll get that through your subscription there as well as a whole lot of other goodies.

### ***Video Clip Session Transcript***

*May I play with your mind? May I play with your mind very nicely? May I do weird things with you? Let's find out. Here's what I'd like you to do. You don't have to close your eyes, you don't have to close your eyes to do any of this stuff. What I want you to do is breathe in and relax, but keep your eyes open. Now I want you to look right here. You know what that is? What is that? It's a finger. This isn't just any finger, just keep watching. You know what this is? It's a drinking finger, and the thing about it is as it gets closer to you it feels like you're taking a drink. I don't mean diet coke, I mean alcohol.*

*Do you drink? Have you ever felt a little drunk? As that finger gets closer and closer to you, notice how you're feeling drunker and drunker and drunker. Here's a really cool thing, as it gets closer and closer you feel so drunk, drunk, drunk. In fact with each number I say it's as if you've taken another shot of - I don't know what it is but it's stronger than whiskey. It's not going to make you sick but you get drunker and drunker. Five, so drunk, so drunk. Four, drunker and drunker. Three, drunk, drunk, drunk. Two, and one, a thousand times drunker.*

*Eyes open feeling really drunk. How do you feel? Do you feel good? It's not going to make you sick but you're getting drunker and drunker. Look at my finger, when it touches your forehead, \*\*\* [00:47:08]. Drunker and drunker and drunker, 20 times drunker. How do you feel? Do you feel a little drunk? Let's just get all the way drunker and drunker and drunker, so drunk. What do the police do if they think somebody's been driving drunk? They stop them and they give them what? A sobriety test. They ask them to take their finger and touch their nose, right?*

*So I'd like you to hold up your finger - here is your finger - and I'd like you to try to touch your nose but find you're so drunk you can't touch your nose. When your finger comes to your face, you try to touch your nose but you miss because you're so drunk. When it touches your face it gets drunker and drunker and drunker. So drunk, so drunk. There we go, two fingers, try it with two fingers and you still can't touch your nose. You get even drunker and drunker and drunk, so drunk. Three fingers, three fingers. Anybody could do it with three, right? But you can't, you're going to miss again, and you'll get 300 times drunker. It's not going to make you sick, but you're so drunk, drunk. I don't*



*know what they put in that stuff, but it feels real good. So drunk.*

*Here, let's do the whole hand. You could touch your hand to your face, right? But you can't, you're going to miss. When you miss, you try to touch that nose you miss, you're going to be 500 times drunker. Go ahead and try, and you're drunker and drunker and boom! There it is, drunk, drunk, drunk. You missed it, you're drunker and drunker and drunker. Those of you who drink this could save a lot of money.*

*Here's the cool thing, any time you wish to feel this way, you can do this yourself. All you have to do is look at that drinking finger and think "I want to feel a little drunk, I want to feel good." Just touch your forehead and you'll feel drunk, drunk, drunk. Then the more you touch it the drunker you feel. It's not going to make you sick but you feel drunker and drunker and drunker. You can actually touch your forehead easily feeling nice and drunk. You know what, that magical liquor that doesn't exist that's getting you drunker and drunker, it's actually got happy stuff in there so you feel real good, you feel wonderful.*

*Now here's the beautiful thing about the drinking finger. This is called the Phillips drinking finger. It really is an official technique. I made it up, it's mine. I got my name on it. If I'm going to put my name on a technique, it's going to be the drinking finger. I don't drink but I do this. Now here's the thing, when you need to at any time, if you need to be completely sober all you need to do is just think "I am sober now" and you just come right out of it easily with no headache, no hangover, no ill effects. That's really cool. Those of you who have friends who like to drink but you need a designated driver, you can still feel good but you don't have to worry about the adverse effects.*

*Here's the thing I'd like you to do now. I like you to think "I am sober now" until this hand touch with this risk. When it touches, you're completely and totally sober and you feel really good. No hangover, no ill effects, you just feel wonderful. Go ahead, "I am sober now." Your hand touches the risk, and boom – there it is, you're nice and sober. Some people are slow with that, they just don't want to sober up, but you do. Go ahead, and sober. Sitting up straight, eyes open and feeling well. That's pretty cool. How was that, feel good?*



You have the manual for suggestibility effects and playfulness as well as some other things here. Take a look at it, you don't really have to memorize it, but you can go through it and get some ideas and inspiration on how you can take what are essentially isolated suggestibility effects and sequence them in a playful way. Now playful doesn't imply that it's not serious. This stuff is serious and wonderful for recreational play, it's street hypnosis and stage hypnosis. But I use it in the therapy room as well, I use it in the clinic.

This is a wonderful way to engage your client's imagination at the get-go. Seriously, for



those of you who have difficulty with clients who say, “I wasn’t really hypnotized,” the suggestibility effect sequenced in this manner really shows them the power of their own minds, their own imagination and they know they’ve been hypnotized. Whether they have their eyes open or closed, they know they are there.



## Resources

- My own webpages have an extensive eroticatrance section in the blog at [www.BrianDavidPhillips.net/blog](http://www.BrianDavidPhillips.net/blog) - please note that I host regular free online webinars each month (the mp3s are available for purchase to download or premium members can stream online). I also host periodic live workshops, free and otherwise.
- The Hypnosis Technique Exchange at <http://groups.yahoo.com/group/HypnosisTechniqueExchange> is very worthwhile.
- The Society of Experiential Trance at [www.TranceSociety.net](http://www.TranceSociety.net) provides certification in hypnosis and offers specialist certification in Erotic Hypnosis and related fields.
- Fetlife's excellent erotic hypnosis groups. Erotic Hypnosis (<https://fetlife.com/groups/123>), Asia Erotic Hypnosis (<https://fetlife.com/groups/44272>), and Online Erotic Hypnosis (<https://fetlife.com/groups/18649>). You may also wish to join the Taiwan BDSM group (<https://fetlife.com/groups/11573>), note it's not just for BDSM folks be is for general fetish or alternative sexuality discussions or the like.
- For porn videos, I like the Japanese hypnotist Red's videos and the American series of hypnogirls. You can find 2-3-hour full sessions, from pre-talk to wake-up, and it seems to be all legit hypnosis. The inductions aren't anything special, but the suggestions are usually done well and fairly interesting. Just google "hypnogirls," it's on free sites like pornhub.



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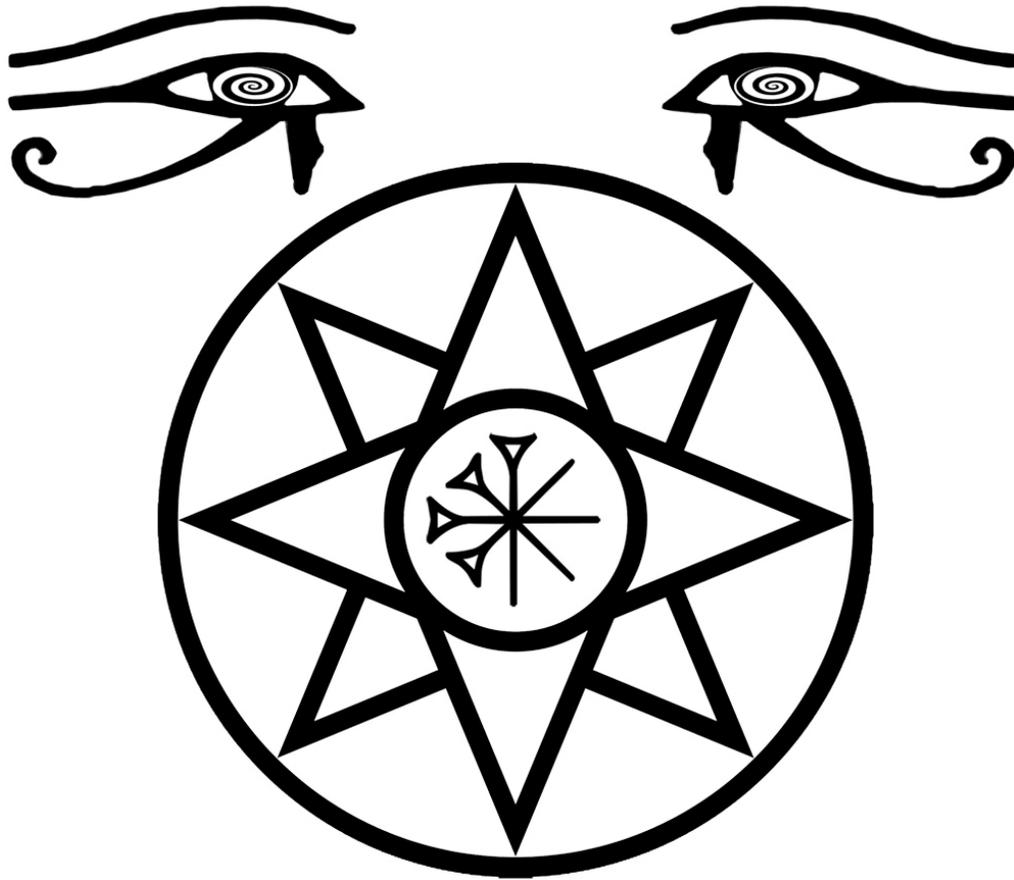
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