

HYPNOSIS MASTERS



SERIES

Exposed! The Insider Secrets To Pulling Off Jaw-Dropping Feats Of "Walk-Up Street Hypnosis" That Will Leave People Shaking Their Heads In Amazement At Your Hypnotic Powers



Hypnosis Master – Anthony Jacquin

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Hypnosis Master – Anthony Jacquin

Welcome

Welcome To The Hypnosis Masters Series

In this series, you will be getting interviews and special seminars from some of the world's best Masters of Hypnosis. Each Master Hypnotist is a specialist in one particular field and will be revealing his or her hypnosis secrets for you.

Meet This Month's Master: Anthony Jacquin



Anthony Jacquin is a true talent in the world of hypnosis and personal development. Highly qualified and experienced in his field, he is a therapist, consultant and trainer.

Anthony has worked with thousands of individuals, one to one and in groups, showing them how to swiftly change their life. He has featured in national and local media and runs an internationally recognised training course.

At his clinic, he specialises in brief, solution-focused hypnotherapy. That means that he will focus on problem-solving and your future, rather than counseling, analysis or exploration. The therapy will always have a well defined goal.

His hypnosis and hypnotherapy training courses run throughout the year and will show you how to use the art of hypnosis effectively in a modern setting be it the therapy room or at a party.

When he is not hypnotising he enjoys entertaining people with his unique brand of mental magic, known as - mentalism. His skills include demonstrations of ESP, Mind reading, Psychokinesis, Memory feats and Hypnosis, that will force you to question what is possible and what is impossible. Using psychological techniques, suggestion and any other means necessary his aim to entertain in a manner that is most effective for the total enjoyment of the audience.

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Introduction

Welcome to StreetHypnosis.com. My name is Igor Ledochowski and what you're about to hear is a very special interview with Master Hypnotist Anthony Jacquin, which was recorded for us at a Private Hypnosis Club as part of our interviews with the Hypnosis Masters Series.

As you will hear, Anthony is not just a Master Hypnotist, who is also a Master Innovator in this field. Anthony's Interview and Seminar will take us on a fascinating tour through advanced hypnotic principles, the secrets behind advanced covert hypnotic language patterns, as well as other hypnotic innovations and special insights that can turn almost anyone into a genuine master of hypnosis.

Listen on at the end of the Interview to discover how to get your hands on over five hours of Seminars and Interviews revealing his fascinating insights.

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Interview – Part 1

Igor: Welcome to StreetHypnosis.com. I'm here with Master Hypnotist Anthony Jacquin from HeadHacking.com and Anthony is a true Master Hypnotist, both therapeutic, but in particular, what we're going to be talking about today is his version or his take on Street Hypnosis, which is very powerful and very entertaining and he's one of the few innovative Street Hypnotists who does really amazing stuff.

So first, Anthony, welcome to the call.

Anthony: Thank you, Igor. Hello.

Igor: Hello. I'm very excited because your stuff is all over YouTube. I know you've been interviewed by different TV stations. You've done TV programs on this and you've really taken Street Hypnosis into interesting and innovative levels, which doesn't just say, look I can hypnotise someone, but it actually starts, shall we say, asking some very important questions about who we are as people and what the power of hypnosis can actually achieve.

Anthony: Indeed. I mean it's been a bit of a journey for me. I got into this, as you know, via hypnotherapy, what might be defined as the Brief Solution-Focused Ericksonian-type route. Doing Street Hypnosis took me out of my comfort zone, but it's encouraged me to ask questions about hypnosis itself, such as what are we capable of as people and decision-making, choice and all sorts of good stuff.

Igor: Right. Now we'll be looking at some of those issues a little later today, as well as during the next Interview sequence as well, but before we launch too deeply into the actual hypnotic mayhem that we're going to be unleashing to the world shortly, I think it would be useful for people to get a sense of your general background. I mean you weren't born a hypnotist, were you?

Anthony: Not unless we all are. No, I wasn't born a hypnotist. I guess as a teenager, I certainly had an interest in altered states. I guess for a while there, I might have been defined as a bit of a hippie. I was interested in reading about anything from Zen Buddhism to martial arts. Anything that hinted, that there may be some kind of doorway into an altered state, a way of tapping into resources, so that was there.

My father, who I'll obviously mention in more detail in a moment, if there is someone born a hypnotist, it's him. He was very much a natural motivator of people and has always encouraged me to believe that I can do anything that I want to do. He ran boxing clubs and football clubs and that kind of thing. His name is Freddie Jacquin, by the way. He got into hypnosis about

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16 years ago when I was at University. He immediately taught me what he knew and I found the doorway. I haven't stopped exploring with it since.

Igor: Right. So can you give us a little sense of how your first starting steps in hypnosis were? Just so people get a sense that you weren't really necessarily born into it or rather, your first forays into hypnosis weren't necessarily great, let's get people hallucinating now and doing all this crazy stuff.

◆ **It was a much, shall we say gentler introduction, wasn't it?**

Anthony: It was, but I'd say that I did start at quite a good point in terms of the techniques and things like that. He initially was trained in hypno-analysis and I think he'd gotten to that point – he'd come across Anthony Robbins and the NLP stuff that led him to Erickson and then he happened to choose a course which was based on hypno-analysis.

It's probably as far removed from the kind of therapy that we do now as you can get, but it was a starting point. It at least gave me an induction and some ideas about how you can use pre-talk to get in touch with people's beliefs and play around with them. I had the kind of NLP ideas on that. I had a decent level of understanding at that point as well.

My first few hypnotherapy sessions were probably characterized by someone lying down on a settee or couch, a progressive induction. Not progressive body relaxation or anything like that. Quite early on, I came across the work of Mr. Havens and his hypnotherapy scripts and that, although I didn't realize it at the time, really incorporated the Ericksonian ideas about pacing and leading and conscious/unconscious dissociation.

So, it was pretty script based and I didn't necessarily have a deep understanding of everything I was using; however, I did get results.

The first person I worked with quit smoking and remains a non-smoker. The second person and I got into some sort of creative work. They were a musician wanting to have some good time in the studio and they got signed on the back of that. I'm not taking credit for that. I didn't actually do the singing, but certainly they were grateful and I carried on in that regard. At that point, I did still use aversion and things like that. It's very rare that I do that now. But, yeah, I got results and I got the bug for it.

Igor: There are a couple of interesting things that came out of this, just to emphasize for people who are reading and just starting the hypnosis journey. The first one is, of course, you're fortunate in that you had, shall we say, enough successes that started to motivate you and keep you going.

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The other thing, which I think is very interesting and I'd really like to emphasize for people, is that you are now no longer where you started. In other words, it doesn't matter if you start completely in the wrong place, as long as you start. Then you starting evolving your ideas and moving forward and understanding your principles as they developed, which lets you be who you are right now and do what you do right now, regardless of where you started from.

Anthony: Absolutely and again, a big part of that comes from my father. He could see pretty quickly that the analytical model wasn't for him. He didn't want to get into those long month-to-month hypnotic relationships with people and he was also absorbing a lot of the ideas from the NLP community about rapid change and that you don't really need to look back necessarily.

So the two things were kind of running in parallel. It was great for both of us because, of course, we could share ideas and bit by bit refine our technique. It's always been, in a way, about just doing the minimum that you need to do; one- from a therapeutic perspective, but also, from a hypnotizing perspective.

There's nothing wrong with being progressive, taking time and giving people that relaxing experience, as long as you test your work. So that was the other thing. Within a year of getting into it, we'd begun to really test our therapeutic work. Beyond just getting the result, we'd started to include convinces, ideomotor signals, arm levitation and that kind of stuff to some degree in our work.

Absolutely! Just get started and then learn from what you do.

Igor: Right and you mentioned, which I think is very powerful for people, that you had this cooperative relationship. You had like a mini think tank, where you and your father no doubt practiced on each other, or if you had an idea, you would try it out on each other.

◆ Am I correct in assuming that?

Anthony: Absolutely. Yes. He was quite happy to hypnotise me. I was studying at University. I was into music myself, playing the guitar. So it was just a case of lie down and test out some techniques.

Igor: Fantastic. Now you mentioned something else just at the end there, which I'd like to get into because this is something that really characterizes your work and your hypnotic style in general, which is this emphasis on hypnotic phenomena that especially uses tests or convinces as various portions, shall we say, of the hypnotic experience.

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- ◆ **Could you tell us a little bit more about how you got into that and why it's so important to you?**

Anthony: Yes. I did a good couple of hundred sessions with people, I guess. This was all therapy at the time – I didn't do any of this Street Hypnosis silly stuff. Essentially, I didn't test my work. I would sit there hoping that my chair didn't creak in case I woke the person up.

Igor: I know that feeling well.

Anthony: I was aware they weren't sleeping but, equally, I saw it as a very, very fragile kind of state.

Igor: The worst part is that at the end of all that, when the client has kind of changed, it's like okay, nobody breathe, nobody move, just in case he gets undone. Quickly get out before it fails.

Anthony: Yeah. Indeed. I also appreciated the client in the chair opposite me was in a similar place, in that they didn't want to disturb it. They were sitting there thinking, as many people are even if they're completely hypnotised – they can sit there and think; am I hypnotised?

So I was aware of that and I was aware that we were kind of skirting around that sometimes and just closing the session down in such a way that those kind of questions might be avoided, or just generalizing about the experience. Oh yes, that's hypnosis – and it may well have been hypnosis, don't get me wrong. Many of those people changed and got results.

However, like many other budding hypnotists in the last 15 or 20 years, we have become aware of handshake induction and Erickson's work and catalepsy. We've read about the ideomotor work, not just with Erickson, but LeCron and going back further in time.

I guess when we first started to make those kind of suggestions, perhaps they were a little bit too tentative because we didn't always, or even often, get those signals. My father by that point had probably seen a couple of thousand people and had gone for arm levitation, as it was and had failed a couple of times and that sort of set him back in that regard.

Then one day – this is an interesting story – I won't name any names, but he was treating someone who'd actually murdered his wife a few years before in a fit of anger. He'd done his time. My father had known him when he was younger. He came along to see him one evening and spontaneously, both of his arms levitated. My father managed to hook that into the session and it was kind of like the world opened to hypnotic phenomena.

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I appreciate certainly if someone comes and trains with me now, they will go out with that expectation after day one. In fact, very often people look at catalepsy and its like oh well, is that it? Is that really hypnosis? For us, it was a bit of a journey to get to that point.

But, after that point, it's been absolutely core to our therapeutic work; that we request and suggest that hypnotic phenomena will occur, not just as a convincer, but really as a way of bringing some quite classic techniques to life and ensuring that we are working with more than just their conscious mind.

Igor: Right and this is an important point because what you're talking about here is something that Erickson talked about a lot. Although, I think people misunderstood it and you can kind of lose along the way when you think about the myth of hypnosis, where you just say, sleep and everything happens and this is the idea of the interactive element of hypnosis.

It's not just that you present a suggestion and that's it. You present a suggestion and somehow it impacts on the other person. You've got to figure out what that is. Otherwise, you have no idea what you're doing.

Anthony: Yes. That's right. I think often it can be a bit of a dance, if you like. It's certainly an interactive process. It encourages you to observe your client if you're going to use these kind of phenomena and, again, when we first started using ideomotor signals – we actually use them in a similar way now – but it was all about giving the person choice.

So it may be this, it may be that or it may be your fingers switching or your eyes flickering. I appreciate from the client's perspective, when those first kind of signals and movements start to occur, sometimes they're still wondering, am I doing that? Should I lift my hand? Should I move my finger?

The very moment that sense of involuntariness takes over, then it becomes something that you as a hypnotist can really get hold of. For me, it's a springboard to other phenomena. That's really how I use it. Even in the Street Hypnosis, the first kind of phenomena I go for is typically unconscious movements – arm levitation, catalepsy and that kind of thing – and then I move on from there.

Igor: Now I can attest to the power of this because until you've experienced it or had it, it's difficult to describe to someone the importance of it. I recall when I first started learning hypnosis I was on a similar path as you. With arm levitation, I was kind of dubious. Am I really doing this myself? There was this kind of ambiguous state where I was kind of letting it happen or kind of making it happen and kind of not.

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Until the one day – and I remember this very clearly because that was for me the big turning point – when I was just having a bath. You know when you just relax in there and you're swirling the water around and so on and before I knew it, I got automatic motion. My hand was just swirling the water constantly and my mind was just looking. I was going, what the hell! What's this?

Just to emphasize, this was after several months of being frustrated and not knowing whether this was working or not and as soon as that happened, it was almost like a whole thing in my mind clicked and everything started shifting around. So it can be a very powerful moment for the client on its own, as well as, as you say, the idea of hooking things onto it afterwards.

Anthony: Absolutely and it encourages you to test your work. It gives your client an opportunity to get over some of that questioning and wondering. They want it to succeed. They want it to work. I just accept that that's going on in the head of most people when they sit down to be hypnotised. Even if you have had a go at dealing with them, it's conception. They're still wondering if they're there yet.

Sure. There's a small percentage of people that can accept whatever the experience is. Well, that's what hypnosis is, but for most people, I think however cooperative they are and how forgiving they are, ultimately, when that moment occurs and they realize they cannot put their hand down and that the signal is emerging on your cue, it is a big moment.

It's nothing new. You were talking about the hand swirling and it's very similar to the age old stage hypnosis technique of revolving hands.

Igor: Exactly.

Anthony: You know, snapping the fingers and you can think well, I'm doing that and I'm doing that and then suddenly, bang! They're moving automatically and it's very, very difficult to make them stop.

Igor: This gives us a little hint actually in terms of the method of how to achieve this. I'd like to spend a little bit of time looking at that because it's something that you really do specialise in. There's this point – and feel free to disagree if you don't agree with this idea – where you can move a voluntary compliant action, like you were talking about the hand swirling, where people were doing their hands on purpose.

There comes a point where people kind of forget they're doing it on purpose, when it becomes genuinely unconscious and then they can't stop it anymore. It's kind of like a strange tipping point where you do go through this ambiguous state where you're kind of helping it but kind of not and

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that's, shall we say, the doorway that gets you into the more deeper hypnotic phenomena.

Anthony: Yeah. I do agree and anyone who knows me in this business will know that I've struggled to hang my hat on any particular hypnotic theory. I'm interested in reading around the subject. Quite recently, I've been reading a fantastic book called, *The Highly Hypnotizable Person*. It's by Heap and Oakley and someone else who escapes my attention right now.

In that book, they go through various theories that have had some decent scientific minds behind them and they've done some genuine testing and they've come up with a kind of, I think it's called their integrated cognitive theory. This is very much about riding this line between things being voluntary and involuntary.

When I reverse engineer that back into the technique that I use, it's kind of like, well, that's very much how it is. Part of it is your coaxing and your drawing a response out of your subject and I don't believe that hypnosis is just reliant on social compliance and role-playing. However, at that early stage, when you're trying to get those first responses, I use all the classic techniques to ensure that the person's complying with me and is on board in understanding what I want from them.

I guess that line then starts to blur and, as I say, they refer to it as a sense of involuntariness. It's the same parts of the brain, it's the same parts of the body involved in lifting an arm voluntarily as involuntarily. However, once that sense of involuntariness has come to the fore, then it's very easy to create genuine involuntary responses and take it wherever you want to go, right through to pain control, hallucinations and everything else.

Igor: So it's kind of like you're getting the person involved a little bit more consciously at first just to get the momentum, the ball rolling.

Anthony: Yeah.

Igor: And once it's there, you start sort of slowing, through distraction or through suggestion or different techniques, to ease people's involvement consciously out of the way, so the action continues on its own. Then that's when it clicks. Then it's there and then you just ride off the top of that.

Anthony: Yeah and then it's been driven by those more primary control centers, if you like. Again, you know what it's like, as you were when your hand was moving. You can observe it. You can think, that's weird, that's odd and yes, if you really, really tried, then sure, you may be able to stop it, but in that moment, it's off the hook of consciousness and voluntariness.

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As I say, that to me, as tiny as it may seem to people who get into this more performance route and I'd say certainly in the courses I run now, at the end of day one, arm levitation is kind of like par for the course. It's routine. I always come back to it and point out the value in it, that it is the entering wedge, as Alman put it and you shouldn't underestimate it because the door is now open.

Igor: Oh absolutely. I think the arm levitation – I can see why Erickson used it so much. It's, ironically, nowhere near as hard to get as people think and yet once people get it, it's nowhere near as, shall we say, ineffective as they'd like to consider it. It's actually a very subtle, yet ingenious, piece of hypnotic work.

Anthony: It's brilliant. Fantastic!

Igor: Now you mentioned something earlier on, which I'd like to sort of explore a little bit more whilst we're talking about this unconscious phenomena stuff now, which is you were mentioning how it brings other techniques, especially things like NLP, to life.

- ◆ **Could you give us a little bit more of an example of what you mean by that because I think that's a really profound insight you had there?**

Anthony: Yes. Firstly, I'll say this, because I'm sure there are lots of people who are very much into their NLP and people who know far more about it than I do and where it's gone with Bandler and Grinder taking it in different directions. However, I think that much of the beauty of it and the simplicity of it has been swamped by over complication and almost squeezing the hypnotic elements of it out of the process along the way.

I train lots of people who are masters of NLP and practitioners and trainers and very often they will use the classic techniques and I use these techniques. Things like six-step reframe, fast phobia cure, some of the timeline techniques. Just because they're abstract and they involve the person using their imagination, there's an assumption that, that is hypnosis. Okay?

I appreciate that you can use them that way and you can get results some of the time. However, I find that all of those techniques I've mentioned have been much more successful and have a much more profound impact on the person if they are genuinely hypnotised and, if you like, are aware that they are having a hypnotic experience.

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So a decent enough example would be the six-step reframe in which we'll put aside that there are a few people who say we shouldn't talk about parts, because it suggests the person's less than whole; however, we can come to that later. I use the six-step reframe a lot.

It's core to the – it's like the backbone in the system that my father developed and I find that the vast majority of things people approach us to work on can be worked with via the parts reframe.

Igor: It's an ingenious technique. I have to admit.

Anthony: Yes. Absolutely! It's just the world's most basic negotiation. If you establish that ideomotor signal and you set it off and you get to that point where it is a genuine, honest, unconscious response and you then hook that, or essentially hand that over, like handing it over to that part that you wish to communicate or interact with, then the entire technique goes to a different level.

Again, this isn't new. This to me is the difference between the six-step reframe as outlined in *Frogs into Princes* and the six-step reframe as outlined in the wonderful book, *Transformations*. It's in there. They talk about it very clearly, using unconscious responses.

Now when I listen to people talking about New Code – and again I haven't studied with Grinder – I'd love to, but when I hear some of his advocates talking about it online, to me it sounds like they're talking about the same thing as *Transformations*.

Igor: I agree.

Anthony: I appreciate they have some new patterns and I'm sure they're of value, but they still deal with parts. The difference is they're talking about this genuine, honest, unconscious response, rather than just saying, imagine there's a part of you and what might that part do for you?

Igor: They're presupposing the part through the unconscious response that's other than the regular response. It's a presupposition that just creates it by implication, shall we say.

Anthony: Indeed and as I say, the difference is similar to if you were going to use regression. Just asking somebody, where did this start? You could trust their response, but their conscious mind's memory is as flimsy as mine. So I just find that frequently if I do that and I get whatever it is they can access consciously and then I check in using a technique such as this, frequently, they're wrong.

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They think they know where it started, but that's not where it started. That's where it first kind of manifested. It's the same with parts. Rather than just saying to your client, imagine there's a part of you and what might that part do for you? What three other ways could we find of achieving that?

I just prefer to ignore what they think, if you like and just cut to the chase. Get an unconscious signal and hand that over to that part, or whatever other metaphor you want to use.

Igor: Just to emphasize, because that technique is like if you were to imagine a part that could possibly talk and say this, just think about it in terms of what that means to us as covert hypnotists as well. Basically, it's an indirect hypnosis thing. If you get it right and you know what you're looking for, you can very well get the same response.

It's just that most people ask the question and then take whatever response they get. They're not sorting out the difference between a conscious versus an unconscious response.

It's simply a framework to override consciousness temporarily to get a genuine response out. What you're doing with the ideomotor signal is you're making it much more robust because you have to rely less on really clear calibration and sensing skills because when that hand is up there in the air, it's like okay, I think it's no longer on the lap now I guess that will be a good answer.

Anthony: Yes. That's how I treat it and I appreciate for some that it may seem a bit brutal, that's taking it too far, but it is very simple. I like to keep therapy very simple.

Igor: I agree with that. I think the simple approach is the most robust. If you can do it the simple, robust way, then if you want to make it more complex, covert, sophisticated or whatever, by all means, do it. At least now you know what you're looking for. You've got a sense of the difference between a conscious versus an unconscious response.

Now you understand what a genuine unconscious response actually looks like because you've had it. You've actually got it in no uncertain terms, so you sensitize to it.

Anthony: Indeed and what's more, for the fledgling hypnotist/hypnotherapist, this is very likely to be the first time you really test your work and even if it's the tip of their little finger that starts to twitch, I'm pretty certain that, like me, you'll swiftly be able to see that, that is not a conscious movement. The fact that it's their little finger moving, rather than their index finger, is a decent enough science sometimes and that empowers you as a hypnotist.

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Igor: For sure.

Anthony: It makes you suddenly feel, wow, I really am doing this now. I'm not just reading a script or doing a technique by rote. I'm testing what I've learned. I'm testing my work and so you'll get better results because of it.

Igor: It's a huge thrill and a massive confidence boost when it happens because, as you said quite rightly, you start feeling like a real hypnotist. It's like, I just did that. I got an unusual response and it's a very powerful thing.

Anthony: Absolutely. It certainly was for me. I mean it was as strong and memorable a moment as the first time I became invisible, which was equally strong, but actually not that much more difficult to do. It's just a case of are you prepared to take that deep breath and give this suggestion with some conviction and create the expectation that it's going to happen?

Not just in your subject, but also you expect this to happen. You expect that when that part communicates, something will occur that you can see. You expect when they open their eyes they'll no longer be able to see you or the clothes you stood up in and that yes, at first sometimes. As Erickson is often quoted as saying, you can pretend anything and master it, but you do have to kind of deliver these suggestions with confidence and with conviction and work from there.

Igor: And this is actually another important principle, which kind of bridges where we're heading next, the study of Street Hypnosis and the more bizarre hypnotic phenomena and the demonstration of them.

But before we go into that route too deeply, you just mentioned something which, again, I'd like to really emphasize. I believe the first person I read this idea from was George Estabrooks, the idea that you have to have hypnotic intent. You must absolutely believe in your own suggestions. Otherwise, how the heck is your client supposed to believe in them?

It seems like a subtle point, but it's very important. It's not just what you say it's how you say it. It's how you bring it into being, even how you phrase it, as a result, of thinking differently. It's not that the words are magical. It's just your emphasis is magical. The charisma you put into them is somehow different.

Anthony: Indeed and you look through history and I mean not just recent, I mean ancient and prehistory and you look at the people that might have been Shaman or Witchdoctors. They generally delivered suggestions with intent and got the results that they expected to get and, more importantly, that the people they were working with expected to get. So the idea of intent, sometimes I will kind of translate that as attitude.

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When I was in the early days of reading about NLP, especially O'Connor's *Introduction to NLP*, it had a couple of pages of definitions of the subjects and one of them that stood out purely because it didn't mean a thing to me at the time was that NLP is an attitude that leaves behind a trail of techniques. I may be misquoting there.

However, that is now the only definition of NLP that I use, your attitude as the practitioner, as the hypnotist, your attitude is going to be defined by your assumptions and your intent. Those two things will help you have an appropriate attitude for being the best hypnotist you can.

As I say, the techniques to me are mostly just a metaphor. I appreciate some people put a lot more emphasis on why things work than I do, but for me, most of them are a vehicle to deliver suggestions directly or indirectly. That's just how I feel about it.

Igor: Well, actually I have to agree with you, especially since I remember when I taught my first NLP program. I had all kinds of hang-ups about some of the techniques. I thought, this stuff just doesn't make any sense, until I started thinking of them as a symbolic process, a way of talking to the unconscious about, look, I want to get better and just do this little fantasy thing.

You could have someone riding on a sky cloud and fighting the evil rain cloud god, or you could have someone doing a swish, or you could have someone doing a mapping across. If they accept the underlying implication, their belief system changes around it, if that changes, their perception changes. If their perceptions change, it reinforces that something's happened and suddenly, a virtuous circle occurs or change occurs.

So it's kind of mysterious as to why people change. It's just that we have these different methods of doing it, but we shouldn't get too hung up about what's actually going on there. It's worth investigating, but to pretend that you have the ultimate answer, I think that would be the height of arrogance, especially given how little we know right now.

Anthony: Yeah and it's not just arrogance. It's falling for the metaphor. It's believing that the energy you're speaking of is really in some sense – and the best minds have done it. What I find is when people do that, are trained in a particular way and they've invested their money, they start to kind of defend the position and the theory and essentially, as I say, become hemmed in by the metaphor.

They could meet someone else who did something completely different, who could also achieve fantastic results and they'd often try to, as I say, reverse engineer into their understanding. That's not necessarily the best way to progress in this art, in my opinion.

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Be open-minded about it. Look at different techniques. Sure, it's fascinating. I want to understand this. I want to know what's happening inside the brain. I want to know what's occurring inside their body. I'd love to understand this mind-body connection perfectly and perhaps one day we will, but, as you said, to presume that you already do because someone has taught you something about some modality, it's just silly and it's just a metaphor.

Igor: I agree. Now, let's delve a little bit further into the topic we were just starting to touch on, which is the idea of Street Hypnosis. Because, when people look at your work, especially you have some videos out there and clips of you doing crazy demonstrations, which those of you who are familiar with, of course, the TV magician/mentalists, Theron Brown, Anthony does very similar stuff.

In fact, you've probably recreated most of his more interesting effects on your own with your own methods as well. So Anthony does amazing work with this, which is why I'm happy we're talking to you about this. But you didn't start there. This is the interesting thing.

People think that you were just a performer, you did hypnosis and you were, basically, weaned on this stuff, but it's not true. You came from the same background that many of us have, which is therapy.

◆ How did the switch occur?

- ✓ How do you transition from therapy to doing this Street Hypnosis stuff that you've become very well known for now?

Anthony: Well, I'd probably done maybe seven years of therapy. I was a full-time therapist. I still am a full-time therapist. In all of that time, outside of therapy room in terms of fun stuff, I probably had two or three sessions with people.

I think the first rapid technique I used was the overload induction. I'm not sure if it's in transformations or training trances where you spin someone around and overload their senses.

I used the rehearsal induction out of training trances, which I'm a big fan of and I've kind of got my own way of doing it now, but they were the first rapid inductions I played with. They both worked brilliantly and I got that rush of, oh my God, what do I do now? They've gone! Even though by that point, I'd seen hundreds and hundreds of people in therapy.

Igor: Let me just pause you there a second because you just came out with something very, very important, especially as it relates to Street Hypnosis. I found exactly the same thing, by the way. No matter how much experience you have as a therapist, once you change venues – in other words, you're

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doing Street Hypnosis and you're no longer having all your ideas around trying to fix a problem, it requires some adjusting because you sit there and get stumped and you're back to square one. I've put them in trance, but what the heck do I do now?

Anthony: Yeah and again, I think I just mildly panicked and brought them out. No, I had a bit of fun with it and I had a couple of laughs with it. Again, there's part of me that was like, wow, this is radically different and it took a while to realize, uh huh, it's exactly the same thing. They're in the same place.

Igor: Exactly.

Anthony: So that was a decent enough understanding. You mentioned the master mentalist, Theron Brown. When he appeared on the scene in the U.K., I think it was about 2001. I saw his first mind control series and I'd also just discovered kind of forums on the Internet, which is ridiculous now, but at the time, I couldn't get my head around what a forum was.

Igor: It was a secret underground coven of people, who knew secret stuff, right?

Anthony: I just literally stumbled across it and don't get me wrong, I was not a magician; I was not a performer, so I knew nothing about him and he did the job on me that he's still doing to far sway the NLP community, which I actually believe that everything he does is based on suggestion.

Igor: Right. I was there too.

Anthony: And it was great. However, he'd done a thing on radio once where he had stuck somebody's hand to the table and then he gave the name amnesia and a guy, I didn't know him – I knew him from a forum that had eight people on it – had written up a transcript. I had the language side of this down, so I broke that transcript down and there was an embedded command, push it into the table, try to lift it up and all that kind of stuff was there.

So I kind of broke it down from just looking at the structure of the language that was used and I believe that transcript still floats around on the Internet somewhere. It hasn't got my name on it. Then when I realized that – I don't want to do him a disservice here – but a large portion of what he does is based on classic principles of magic and mentalism, I wasn't put off. In fact, I was like, great, here's a new hobby.

Igor: Just let me pause there a second in case people don't know what we mean when we say magic and mentalism. We're not talking about anything occult or spiritual. We're talking literally the illusions where you see people with top hats and rabbits and the trickery that goes behind that.

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Anthony: The illusion of mind control. I discovered that magic and mentalism may be of interest to me because you appear to be able to achieve similar effects as you can when you use real hypnosis. So I started looking into that and learned a few routines and effects and was quite fortunate, in that I got an opportunity. I just did some tricks in front of the right person and got an opportunity to perform at a quite a high-end sort of business function.

While I was there – and I was there for quite a few hours – I took the opportunity to roll into some of the hypnotic effects that are quite well known now. Things like sticking someone to the floor, sticking their hands to the table and that kind of thing.

Igor: The classic simple routines.

Anthony: Yeah, but it was immediately. I mean it was the early days for me in terms of performance, but immediately, I was mixing up the two things. That carried on in that regard and then I guess about...

Igor: Well, let me just pause you before you carry on. Just to emphasize to people what you're doing there is you started as a magician first. So you're doing these card tricks and mind-reading stunts and so on and you used that as a vehicle to make it easier to transition into Street Hypnosis stuff because then you had ways around it if it didn't quite work out, whatever it was.

I guess the key here is you had a springboard of sorts that would allow you to start doing the Street Hypnosis stuff until you got to the point where I guess you're at now, where you just do the Street Hypnosis stuff or the mentalism stuff if you prefer, but it doesn't matter to you either way.

Anthony: It doesn't matter. It just gave me a start and, although it's kind of all magic, I essentially present my magic as influence, mind control, that kind of stuff. So it was a nice easy fit to work in some of the tests of waking hypnosis, that kind of thing. So that was rolling along and I was enjoying it. I was getting deeper into it and beginning to meet people from that community.

Then what happened was I got an opportunity with the biggest independent TV producer in the U.K. and they had an idea for a show, which at the time they called Hypnosis Survival. It was never commissioned, but we produced a taster for it. We did a couple days of filming for it.

The premise was very simple. They wanted to drop me in the middle of Trafalgar Square in London with no money. I wasn't allowed to handle money, busk or anything like that and I had to survive for a month just by hypnotizing people.

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Igor: That sounds like a fun concept.

Anthony: It was a great concept, but it was very much out of my comfort zone.

Igor: I bet it was.

Anthony: In at the deep end. Literally, the night before I went to London, I met up with him. We had a few ideas. You know, can you get coffee? Can you get this? To be honest, the guy who helped me with that is now my business partner on the performance side, Kev Sheldrake. At the time, most of the things we were trying to achieve, we decided to use bits of mentalism and then slide into the hypnosis.

When it came to it, it rapidly became apparently that we didn't need to use mentalism at all. It was just a case of how can you engage people in getting involved in the hypnosis?

Igor: Let's pause because again, because you're talking about some very important things here for people, especially if they're interested in the performance element of Street Hypnosis. I come across this a lot of times and I'm sure you do as well. People are asking for excuses. Oh, how can I do some excuses here so I can then roll into some hypnosis thing?

You don't actually need that. You can go straight into the hypnosis thing. It, in itself, is so powerfully attractive to people's minds and the concept itself is so captivating, that assuming you have, shall we say, a reasonably social personality and you're approaching the right way, you can be doing hypnosis within 20 seconds of meeting a complete stranger.

Anthony: That's exactly what I encouraged and ended up doing myself. So, literally the evening before, they said can you steal a suit? I was like well, I can give it a go.

So the next morning, we were on Regent Street outside a decent suit shop there. It opened at 10:00. We were in there at two minutes past. In this example, I just told the staff downstairs that I was a hypnotist, I had a big show, I'd forgotten my suit, I needed to leave with a suit and all this kind of stuff. He picked out a suitably expensive suit and I was in the changing room, thinking...

Igor: What the hell do I do now? What have I gotten myself into?

Anthony: I was just standing there behind the curtain and I came out and he said oh, it looks great. I said do I look like a hypnotist now? He said, yes you do. I said well, let's try something then.

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I got into the approach that has since become, although slightly more refined, my standard approach to Street Hypnosis and Impromptu Hypnosis, as outlined in my book, *Reality is Plastic*.

In other words, I was now the hypnotist in terms of my attitude. The approach was obviously already taken care of. I went into magnetic fingers, but I used it as an induction. So I said, when your fingers touch, close your eyes, sleep. I just tapped his head forward and he seemed to just go, even though he was still standing. I didn't test my work. I just said 1, 2, wide awake. I did magnetic hands in the same fashion as an induction. So, if you like, this was becoming almost like a fractionation.

I just went for it. I got a handshake. I stuck his hand on his head and I just gave him a very simple suggestion. I just said, you can drift off and your unconscious mind can find a very pleasant memory that you can enjoy in it's entirety in the time it takes for that hand to drift back down. He didn't seem to want to leave his head in a hurry.

Igor: Meanwhile, you go run out the door!

Anthony: No, I wish I did run. I tip toed out the door. I will put this video up there because a couple of other clips are on the Internet from what we shot and I'll come to those in a moment, but you can literally see me sort of creeping up the stairs, almost like once again, I did not want to wake him up.

I crept up the stairs and walked out in the suit and for anyone who's shocked and horrified by this it was for TV and performance. I did return it later on and all that good stuff.

So that, although the techniques were the same and it was simple and all this stuff has been around for years, it just opened the floodgates for me. It was like right that is it. We spent the next 48 hours running around London.

I went into a bar and did a stone cold handshake on someone and told them I was Denzel Washington. I went into a hotel room and hypnotised the Assistant Manager. I told her I had a room and to give me my key and she did. I had the manager of a coffee shop running backwards and forward making me more and more coffee. It was ridiculous.

Lots of just completely impromptu stuff like walking up to people stone cold, sometimes introducing myself, sometimes not, sometimes saying I was a hypnotist, sometimes not, but just finding a reason to get into the approach that we'd essentially coupled together almost on the fly and it was working.

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Every single thing we did came off, except for one routine we had planned for the London Underground. If you've traveled the London Underground, you'll know that you don't speak to people, especially if they can tell you're a hypnotist.

Igor: Especially after seeing the Theron Brown show where everyone misses their stop because they've been hypnotized.

Anthony: Yeah, exactly.

Interview – Part 2

Anthony: So, although some of this stuff perhaps has parallels with Theron's routines, I really wasn't trying to do a Theron. I appreciate, as a magician, he's absolutely, world-class. If you watch him dealing the cards it's incredible. He's put that behind him. He's by far the best mentalist I've seen on stage and with his TV. I wasn't looking to copy that. It's just that he's covered so much ground.

Igor: Just to be fair to as well, Anthony, there's something I want to emphasize to people. Theron Brown is a great hypnotist, but the bulk of his method is magic and illusion and that's part of why people are so mystified. Because he does things that don't quite work with suggestion, although it could almost work the way he presents them.

What you do, on the other hand, is the opposite. You actually use very simple direct suggestion. When you look at what you're doing, it's like yes that actually works. The biggest difference is you're just very ballsy. You'll just do it and give it a go and risk the failure, which I presume from time to time, you do come across as well.

Anthony: Of course.

Igor: But you're willing to do it, so you're actually creating all these crazy effects with pure suggestion. So you're living that, shall we say, hypnotic dream that people are buying into because you have the guts to actually go out there and try it out and, as we'll come onto in a moment, you do it in an ethical and respectful way.

Anthony: Yeah and I'd say that's very much where it was at. Rather than trying to create the illusion of hypnosis and suggestion by using other magical methods, in a way – and on my Manchurian DVD, which is aimed at magicians and mentalists – it is completely flipped around. I'm trying to create the illusion of some incredible magical effects, but use hypnosis as the method.

Igor: Right, which is very charming, I think, especially because as hypnotists, this really teaches us some important lessons about hypnosis, which honestly, I see almost nobody else talking about.

Anthony: Essentially, the fallout from getting out of my comfort zone and doing these couple of days of Street Hypnosis, it was like everything was alive again. I just got the bug for it. A group of us got together and every few weeks we'd pick a neutral town. We'd find somewhere to crash there for the evening, but we'd go out in the afternoon on the streets and just get into it. We'd carry on doing that until the late hours.

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So you very quickly (1) refine your technique and (2) you get over this fear of what if it doesn't work and you just learn to take that on the chin and move on.

Igor: Can I pause you there for a second.

I think a question that's got to be on a lot of people's minds now is we've all heard this idea that stage hypnosis works on one in 10 people or two in 10 people. In your experience, when you're doing these crazy stunts, from sticking people to the floor to making them hand over their wallets so you can take a peek and pretend that you're reading their mind and so on – these are some pretty, shall we say, outrageous effects in most people's minds.

◆ **What would you say, in terms of your experience, is the percentage of people that are high responders, decent responders or low responders just to a very quick three- to five-minute piece?**

Anthony: Well, the whole 20% rule kind of makes sense to me in a traditional stage hypnosis setting. All I can say is that on the street, my success rate is much higher than that I'd say it's more like 70 to 80%. However, I think that's partly because of the approach and the kind of invisible filtering, that gravitational process that occurs when you speak to a group of people.

Igor: Right. So, there's a certain element of self selection that goes on as you're opening up?

Anthony: Yeah, there's a certain amount of self-selection. There's a certain amount of things that I understand a little bit better now in terms of what I'm doing, why I'm feeling drawn to somebody, why I'm feeling optimistic about that person and yes, part of it is just are they following instructions?

Part of it is just are they following my instructions? Are they a step ahead of me? Do they want to be the star in their own right or are they listening and are going to become a star because of what I'm doing?

I'm not suggesting that you can get into these kinds of phenomena consistently with 70% of the people in a lab or in a stage hypnosis setting, but on the street, to even get to the point where you're going to really get into some hypnotic technique, something's already occurred. Some kind of selection has already occurred. So I had a lot more success than 10 or 20%, I've got to say.

Igor: So basically, what you're suggesting for now is, it's the way that you approach and open the group up in the first place is already beginning the hypnosis through the frames are being set and there's like a subtle filtering process.

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Therefore, those people who are less likely to respond will naturally kind of shy away anyway or maybe just become observers. Those people who are going to be higher responders are going to be stepping up to the plate as well, so that already skews your statistics dramatically.

Anthony: Yeah, it does. And again, I get this from my father, Freddie, who's always reminded me when I got started would always remind me that every single thing you say and do is a suggestion.

So when we train people in therapy and a client knocks on the door – even the welcome, even the hi John, I'm Anthony the hypnotherapist – you've already established that you know who he is, you're ready, he knows who you are and what you do, right to the point of essentially saying good-bye when the work is done. It's absolutely, definitive if done brilliantly. It's almost a have a nice life kind of situation.

I took that idea that everything you do is a suggestion into the Street Hypnosis and everything you say is a suggestion into the Street Hypnosis, rather than thinking, oh well, I've got to get to the induction, that's where it really begins. No, it doesn't. It's kind of all over by that point and it is on stage. I have the same mentality on stage.

Igor: With the stage show, it's the actual advertisement in the first place, that poster you put up will decide whether or not or how successful your show's going to be in the first place.

Anthony: It's a big part of it, there's no doubt about that, but I mean you come on and you do your intro. Again, I've trained with Jon Chase, a well-known British stage hypnotist. It was his model of stage hypnosis, I used first.

One of the things that encouraged me to say early on; you come out, you've introduced yourself and literally within a minute or so, you point to that row of empty chairs. You point to them behind you and you say in a short while from now, a number of you will be sitting in these chairs in a deep state of hypnosis.

You say it as an absolute fact. The same way as when my father's doing therapy and he points to the door, he'll say when you leave here you'll be completely free of that fear. Or, the next time someone offers you a cigarette you'll smile and say no thanks. That will be a good feeling, will it not? He says it in exactly the same way that he would say, tomorrow morning the sun will come up. It's a fact.

Again, this comes back to what we were talking about earlier in terms of attitude and intent. Some people will struggle to deliver lines like that with anything close to conviction, and if it has no effect that will be reasonably good.

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Igor: Right.

Anthony: But it can have the opposite effect because it can just sound like you're lying. It's nonsense.

Igor: Well, there's doubt being communicated. It's a very elegant indirect suggestion saying, it's not going to happen. In fact, I know many people, especially, for example, courtroom lawyers, who will be able to repeat an idea presented by someone like a witness, but if they inflect enough doubt into it, everyone rolls their eyes and goes, yeah right, as if that's going to happen. It's all in the tone.

Anthony: Indeed.

Igor: Now, something that is important to bring up here because we're going to be investigating some of the big questions because the Street Hypnosis stuff you've been doing really starts asking some important questions about what the mind is, who we are and so on. Before we look at those, it's very important to embed them in a context of ethics.

You mentioned doing some outrageous things, like getting a free room, getting a suit, having people buy you coffees and so on, which to people listening might sound like, oh that's a great idea let's go abuse the world, let's get the world to buy me all this stuff and so on, but that's not necessarily good.

- ◆ **Apart from the risks you're taking – because eventually it's going to catch up with you and the police will be looking out for you –in terms of personal ethics as well, that's not a good way to go about it?**

Anthony: No, it's not a good way to go about it, but I would argue that it's equally unethical of trainers to tell the people they're training that it's impossible to make people do things against their will, against their best interest or the worst you can do with hypnotherapy is have no effect at all. I read that on someone's site yesterday.

It's not true. It's repeated by many, many trainers who have never actually tested those statements for themselves and I know you've read Estabrooks in detail and he would laugh in the face of anybody that said that because he tested his work and he went out and did it.

Igor: He did some crazy stuff.

Anthony: He did some fantastic stuff, but he also made it absolutely clear to any hypnotist out there that this isn't even a question. Of course, you can make people do things against their will and against their best interest. He laid out in a reasonably clear presentation how you can do that. So firstly, let's just

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put that thing to one side. My understanding is that with hypnosis, you can alter perceptions to the point where you can change beliefs.

So, the TV stuff was essentially an opportunity to test out a whole bunch of things that I'd been thinking about but never really had the chance to test out in a therapy room. Of course, I'm not here to do bad things. I'm not pointing out how to do this because I want to create or appeal to people who have no ethics.

Igor: If a club of mass criminals will suddenly start flooding the streets. That's not the point, is it?

Anthony: No, it's not at all. It was done for the purpose of performance, but the flipside of it from a personal, albeit anecdotal research perspective, was can I do this? And if I can do it, can anybody do it? I know that people can. I know that people who are on their first outing of Street Hypnosis have said to someone, every single thing in your pocket belongs to me and everything in their pocket's have been handed over with no issue at all, no internal battle at all.

The point is and I'll point this out in every single training course, every product of mine, I point out at the beginning or the end, that the hypnotist is entirely responsible for where things go – morally, ethically, health and safety – everything is in the hands of the hypnotist.

Again, to think it's something other than that, a situation different from that is not doing the best service to your clients. You need to understand that you're putting in a suggestion and you don't actually know at that point how that's going to come out or the ramifications of it.

You do need to think it all through. You need to be aware of what you're saying and why you're saying it. You need to have a strategy for cleaning everything up and making everything normal again afterwards.

Igor: That's going to be a very important part because we're here to be a force for good in the world. Even when you're entertaining people you're actually giving them a sense of aspiration, about how much is possible and how the mind can make their lives better.

Anthony: That's how I feel about it. If I can walk off with a suit from a shop, someone's car keys or they hand me their money or whatever. Again, it's not about the stealing aspect of it. That is an indication of how open our minds can become to ideas presented to us.

It hints at what is occurring all around is all the time, whether it's on a subtle level, advertising, or just a prestige and suggestions that are given to us by those who seem to have power of some description. So I appreciate that for some people some of my work may just seem wrong, but for me, it's just my own little bit of research.

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Igor: Now, the analogy that springs to my mind is –there are a couple– one is like a kitchen knife. A kitchen knife can be a wonderful tool, which can cook, create and prepare food, help you build a house or whatever, but it can also be used as a weapon, which can either harm someone else or, if used ineptly, harm yourself as well. Hypnosis is no different.

Anthony: Yeah. I mean the most beautiful sculpture in the world. It's the same. In hypnosis, you are dealing with the mind, whatever that is and you will have an influence over that person's life. I think Erickson put it very succinctly when he said – I can't remember where the quote comes from – *Hypnotic Realities* maybe.

He said am I aware of the language I'm using? Well, let me tell you, the things that you say here are going to have an influence over that person's physiological life, their psychological life today and they're going to have an influence over that person's psychological and physiological life a year from now and for the rest of their life. (I'm paraphrasing.)

So yes, you better be very aware of what you're saying and the meanings of your words and it's key. I know that because I've had quite innocent situations where I've said something that hasn't even been misinterpreted it just hasn't been understood I hoped it would be.

The result has been something I couldn't have possibly predicted when I was sitting down and writing a routine. That's just because the term I've used means something different to somebody else.

So, you do have to be aware of what you're doing and what you're saying, but equally, that should hint to you at just how powerful and incredible this stuff is.

Igor: I totally agree. There's another sort of corollary to this whole ethics thing because there are a lot of hypnotherapists I've come across who look down even on the idea of stage hypnosis, let alone Street Hypnosis, which would be like horror to them.

◆ What is your opinion in terms of that?

Anthony: I appreciate where they're coming from. I also appreciate that, not as a whole, but stage hypnosis very often just veers towards the lowest common denominator, the kind of X-rated show. It generally is a comedy show, fair enough. It's easy to laugh at people shagging their chair or stripping their clothes off. However, I don't find that particular tasteful or particularly challenging. It's like a low-brow...

Igor: It's so unimaginative, isn't it? It's getting cheap gaps, rather than developing a genuinely intriguing comedy routine with intellect.

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Anthony: Yeah. A cheap gag can make you laugh and you can even be scornful yourself over the fact that you laughed at that cheap gag. So in that sense, I understand where they're coming from.

However, right from the time Mesmer took his slap down from the Royal Board of Inquiry, there have been people demonstrating this, keeping it alive, keeping it in the public eye and mystifying people with it. Aside from the fact that it's entertaining, I am someone who believes that, that kept it alive and it doesn't harm me.

I can tell you, when I go out and demonstrate things, when I'm performing or when I'm on the street. If I'm at a function and I'm performing and I make someone laugh uncontrollably, stick them to the floor or make them dance or whatever else it happens to be, I can assure you that does not stop people coming up to me and saying, can you help me get over this phobia? Can you help me get rid of this fear? Because they've had an illustration of what's possible.

Something that you said to me in conversation that I've never heard before – and I haven't traveled as much as you, so I wouldn't know – but I think you pointed out that in the parts of the world where stage hypnosis doesn't exist or is banned, then the numbers of hypnotherapists are extremely low. Whereas, in countries like the U.S. and the U.K. and wherever else it does exist, hypnotherapy is generally accepted as a treatment that works.

Igor: Exactly. It really surprised me when I saw this, because I thought the opposite would be the case because I still came from a background of therapy where all stage hypnosis is disrespectful and it cheapens what we're doing.

But it's actually the reverse, most hypnotherapists, I'm of the opinion now, live off of scraps of stage hypnotists, inspiring people to go and find someone to help them out.

Anthony: Many of them do and I think, again, it's like everything else, it can be done badly. Very often, I see average hypnotists and their real focus is on those backroom sales or their weight loss CDs and everything else. It can all look a bit cheap. It's just about how you present things.

My preference is just to separate the two. But, I make it absolutely clear when I'm performing that I am a hypnotist, they have my complete respect, that no one is going to be asked to do A, B, C or D, we're going to have fun, they're going to enjoy this and they'll look back on this as an incredible experience and, of course, they do.

Igor: Right. It's no different from, shall we shall, a mediocre or poor hypnotherapist giving the profession a bad name just by being incompetent at what they do. It's not a question of whether or not the medium is bad. It's

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a question of how ethical and how skillful is the actual hypnotist, not whether or not they should be on the stage or doing therapy in the first place.

Anthony: Indeed and it's like a hypnotherapist who suddenly decides to do some tricks in a mediocre fashion. It's like, don't bother, get your head down, do the study and do it properly.

The other thing I'd say about this as well, in terms of hypnotherapists criticizing stage hypnotists, is that look at the results stage hypnotists get. Night after night and far too often this is written off as well, the people are just showing off or they're the people that want to show off and be on stage. Then, if it's obviously not a person who's demanding the center of attention, they say ah but, secretly they want to be the center of attention and they kind of write it all off.

Well, understand if anyone's on my stage and they're faking, the routines I do from the start are likely to flush them out and secondly, that is the last thing I want on stage. There's an obvious difference between someone who's genuinely responding and someone who's playing along for the crowd.

Igor: If nothing else, the creativity they demonstrate is up there with some of the top improv actors and these guys have 10 or 20 years of training versus a stage subject who's had 20 minutes of training and they do just as good work as the most creative improvisational actor.

Anthony: Yeah and that's part of the reason it can sometimes look a little hammed up. But for me, I want people up there having an incredible experience. I know from the feedback I get that's what they have. And yes, I'm rather tired of the traditional stage hypnosis model.

I've run that model myself many, many times and I do ask myself, why do we use this selection procedure? Why do we have this row of empty chairs? Why do we go through progressory routines in this fashion?

It's not exactly the show I want to be doing and every show I do I try to step a little further away from that model, but it's been entertaining and baffling people and capturing the eye for decades. Longer than that, for a good 150 years, people have essentially been doing the same kind of acts.

Igor: Just something you were saying there and if anyone here is a budding stage hypnotist, I really encourage you to think Anthony is, because if you think about it, 200 years ago, after Mesmer's decline, the stage hypnosis shows that existed then were very different from the ones there are now.

They weren't about comedy for starters. They were usually done in smaller venues. They were much more like the Street Hypnosis stuff we've been talking about rather than the regular shows.

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It's just that people have gotten stuck in a mold. It's a successful mold, but your creativity should be much more than that. As a hypnotist, you can create an infinite variety of shows using the same principles. That's kind of why I like your work Anthony, in terms of the Street Hypnosis work, because you're doing essentially a mini-stage hypnosis show, but it's a very non-traditional version.

You can create a mystique with it. Sometimes you create humor with it. Sometimes you create bafflement. The point is you're now giving people a wider range of experiences and emotions than a regular show would do.

Anthony: Exactly and that's what I want. Obviously, I want people to laugh and go away feeling wow, that was entertaining, that was great. But along the way, I want the audience to go whoa, no! Or, just to think when they see something that's about to occur, just to think, no way! There's just no way that can happen. Again, you can achieve all of that without having to go into the gutter.

Igor: In fact, I would say although it requires a little bit more effort up front, it's easier to get there without going into the gutter purely because you're now summing much more of the person. The gutter is the quick fix, but once you're there, you're stuck in a real rut. That's why a lot of these, shall we say, X-rated hypnotists can't get out of the X-rated show because they've got themselves stuck in a rut.

Anthony: Yes. They're absolutely stuck. You could do some incredible stuff, but if the last thing you do – now let's say you're at a function and you're doing some great stuff. If the last thing you do is handshake orgasm on somebody, that's the thing you'll be remembered for. They won't remember your name. That will be the thing they remember you for and sure, you might get some bookings out of that, but ultimately...

Igor: But you'll also lose a lot of stuff because they'll go oh, we're not having the hypno-orgasm guy at our corporate function.

Anthony: Exactly. This is a big function. So for me, I'm not trying to be high-brow and pretend that I can't laugh at things that are crude, silly or absurd. Of course, I can. But, from a personal perspective, that's not what I want to do.

On the creative side, I'm constantly working with Kev and occasionally, late in the day or early in the morning, things will start to slide in a certain direction and we just kind of put it into categories. We're like well, this we really don't want to be doing, there's traditional stage hypnosis and it's like yeah, let's starting to slide there isn't it. Let's scrap that and think again.

I appreciate that there's a market for it in every big city and equally, there's a market for tragically crude comedians as well but that's not the market I'm in or want to be in. So, as you said, there are going to be a lot of people who are getting into this or considering stage hypnosis. It's easy to go for those

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kinds of laughs, but beware. Think ahead. Think about your reputation. Who do you want to be? How do you want to be described? Create a show that fits in with those ideals.

Igor: Now, just to add one more thing to this whole discussion of stage or Street Hypnosis and I don't know if you've had this same experience, but I certainly did this. Which is, even if you're a hypnotherapist, I strongly recommend you learn to do at least a lecture demo, if not going out and doing some Street Hypnosis things.

I can think of no faster way to fill your clinic than to go into a room full of people, give them a powerful hypnosis demo – it doesn't even have to be a comedy routine, just a powerful demo – and then tell them if this is possible, what else do you think is possible? What problems do you think can be resolved with this? Sign them up there and then.

I remember my clinic got really full whenever I did that and that was by accident. So it's a wonderful way to inspire people to aspire to personal change.

Anthony: Yeah and let's face it, the vast majority of hypnotherapists have been asked the question, can you hypnotise me? It's not always a challenge. Very often it is a genuine interested request from the person.

And, if you're saying no to that and it's a professional call based on, well I only do this in the clinic, fair enough, but if that's based on not knowing how to proceed because they need a comfy chair some whale music and whatever else, it's like well, go and learn how to do it. You should be able to answer that question.

The day will come where you have an opportunity to lecture in a networking meeting and you get your 10 minutes to do your presentation. The day will come where you happen to be standing with a doctor, a dentist and a hairdresser. The day will come where you have an opportunity to give a demonstration that's, as you say, doesn't have to be silly, it's just a powerful demonstration.

By powerful, to me, I can give a powerful demonstration with magnetic fingers and magnetic hands because it's how I present it. There doesn't have to be any fireworks going off or people hallucinating front and center. You can give a powerful demonstration with very simple techniques that a child can learn.

I know they can learn it because my 9-year-old can use those techniques very successfully, but that will stick in their minds and they will get an opportunity to see just how normal this is. That you're not some crazy mysterious practitioner of a dark mystical art. In fact, this is done with language, with essentially a normal kind of language and you can achieve incredible things.

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I know that I became a better hypnotherapist when I could answer the question, can you hypnotise me, with a solid, firm yes I can. If they say now, I'd say okay, if that's what I wanted to do. Sure, let's do it. It's like anything else its fear that prevents most people from doing it, but once you've done it a few times and you understand how to do it so that you cannot fail – and that's all about presentation.

Then, you'll be a better hypnotherapist and you'll feel like a hypnotist, as opposed to someone who's just relaxing people and hoping that the phone doesn't ring or the chair doesn't squeak. I really do encourage that and indeed, when I train hypnotherapists, the first technique, apart from the waking stuff, I show them is the handshake induction.

They're probably never going to use that in their therapy practice, but it's like, let's get this Holy Grail of hypnosis out of the way right now. It's actually a very simple induction to do. It's one of the easiest rapid inductions and most effective in my opinion. I just want them to have it under their belt so they can almost stop thinking about it.

It's the same way Anthony Robbins' now make's people walk on hot coals on the first day, rather than the last day. It's like let's just get it out of the way.

Igor: I agree. I mean if nothing else what you're doing is giving people a whole experience of our art, rather than just a partial one. You should be able to do it anytime, anyplace, anywhere. Whether you choose to do it or not, that's a personal choice and I respect that.

But you should not be choosing one over the other because you don't think you can do it any other place. That just shows a great big gap in your skillset and as proper therapists, as people of skill in a profession, we should be plugging that gap and constantly seeking to expand our knowledge.

Anthony: Absolutely.

Igor: Now, we're coming to the end of this session for today and I know we've got some really exciting things coming up for you in the next couple of Interviews. You've agreed very kindly agreed to run us through your whole 7-step method for doing Street Hypnosis and achieving the kind of things we've been talking about.

Before we do that, there are couple of things that I want to just throw out there. The first thing is, in your experience you've come across some pretty eye-opening stuff, which has opened your mind in terms of what is possible, what does it mean about us. I mean some big questions in hypnosis have been asked.

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- ◆ **Could you give us a brief example of some of these questions that have, shall we say, arisen in your mind, as a result, of doing stuff that people say should not be possible, so we can explore that maybe later on and give people a taste of where we're going with this?**

Anthony: Yeah. I guess some of the classic questions are about will and best interest. My view on the will is that it's very much a conscious construct and I'll be deconstructing the conscious/unconscious model later on, but for now, let's just use that model.

Won't do things against your will? That really depends on what you believe in that particular moment. If I was to say, give me your coat and it was cold, it was freezing, then your will would probably be no, I really want to keep my coat, thank you.

But if your belief in that moment was that it was my coat, that you borrowed it a week ago, it was time to give it back and that nothing would bring you more joy, in fact, then your will is just going to ride straight along in the direction I want to go.

So that's one example, I could give you a dozen examples of ways that I've done that and worked around the will by just getting the beliefs on board.

Igor: There's the idea of the personality as well, because will is very closely linked to who are we, what's our identity and what are we as people? There are a lot of questions around whether we are just are memories, whether we are just our beliefs or whether we are just all these other things.

Anthony: Yeah, with memory, it's an interesting one. Some people kind of see the brain as a simple telephone exchange. Ignoring all of Rossi's fantastic work on information substances and how that modulates the kinds of messages that are occurring in the brain, it's very similar with memory.

Quite often people, even therapist's treat people like their memories are just a stack of files in there and that they have some kind of substance and are real in some way.

There's much stronger evidence nowadays that memory is recreated on the fly, that it's drawn up from that neuro-network and if you like, flavored by the experience or the perspective you've got in that particular moment. Even without any hypnosis or hypnotherapist, if someone's changed our perspective and then we've looked back at a past event and suddenly we've had this newfound clarity or we've seen it in a different light.

So, in terms of what you can do with memory, I find that there's a great deal of flexibility there.

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Igor: Even the word remember should give us a hint because it's to re-member, to re-construct to re-create something.

Anthony: Yeah and you'll notice in therapy when people come in and make generalizations, such as I'm an anxious person or I'm a depressed kind of person. They'll say these kinds of things and I appreciate the meta-model's there to slash through some of those generalizations, but very often that generalization has been borne of the fact that they reflect on a number of particular memories in a particular way from a certain perspective.

So if they're beginning to define who they are in terms of their personality and the type of person they are based on memory, then it's quite a flawed model. So that hints to me at how even things like the persona are not set in stone at all, they're entirely malleable if you can change people's perspectives. That's one thing.

The other thing that I find myself talking about more and more and don't get me wrong, these aren't definitive pronouncements on it, but as you know, the title of my book is, *Reality is Plastic* and that I guess points to what I think about reality.

My view is that we've only got one version of it at a time, if you like but we're all walking around with this construct we call reality. When I hypnotise someone and I change a belief, their reality changes. It's as real as the last. It's entirely real in that particular moment.

Sometimes I think when you hypnotise somebody, especially based on what I said earlier about the fact that these actions or beliefs are kind of driven by the same mechanics as before, whether I'm suggesting them or they've come to these conclusions on their own, they're driven by the same mechanisms. They're driven by the same brain.

So, sometimes when I'm working with people, it's as if I'm offering them two semi-transparent overlapping versions of reality. This, to me, is where my interests theoretically with hypnosis is going. It's about how much I can get this alternative reality that I'm presenting to come to the fore. Little clues, things like when you give someone a hallucination and you actually talk to them about it afterwards, sometimes they genuinely couldn't see you, but other times they'll say I could see you, but it just wouldn't register.

For a long time, I've written that off as a conscious rationalization, but I was never quite happy with it. The idea being that they'd come to that conclusion afterwards and they're trying to understand why they were freaking out at the chair moving by itself or whatever.

Quite often what I'm trying to do now is get them to at least think of these two kind of semi-transparent realities and I'm trying to get more and more focus on the one that I'm interested in them believing in that particular moment.

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Igor: This is definitely getting into some pretty profound, shall we say, hypnotic philosophy.

Anthony: Yeah, in a way, I wish I could express it more clearly, but as you can probably tell my thoughts on this subject, even though I've been doing this for 15 years, continue to form and part of the reason for that is because I've never wholeheartedly found a theory that stands up to a decent bit of testing.

They all have some value and as much as take the odd potshot at some of the social role-playing theories, I know they have a value. I know there's an aspect of it that we can learn from and I appreciate that Spanos and Wagstaff and those guys have probably done better research than most other people as well because they're prepared to get in the lab and kind of put this stuff to the test and ask the questions afterwards.

However, I just find that any of the main theories that are out there today, when you really examine them, still having gaping holes in them. So I'm not someone who's going to just steadfastly defend anything just because it kind of makes sense at the time. I want to continue learning and I encourage other people to do the same.

Igor: I think that's a very powerful mindset to come from, where you look at these different, shall we say philosophies and hypnotics and say well, these are indicative, they'll teach us some things about it, but whenever they stop working for us, we'll just abandon them and find something else. We don't have to get stuck on a particular model.

We'll just become very skillful at what we do and hopefully maybe in time, maybe in our generation or in another, someone will figure out a much bigger theory that will explain all these things, but we're not there yet.

Anthony: We don't seem to be, but I'm sure we're making progress. There are some great minds out there. In the meantime – and again, this will come through if anyone knows my written work – the one thing I do know is that even in the absence of having that complete theory or solid idea about why this goes on, you can still be a brilliant hypnotist.

I've had different ideas over the years and I've kind of swayed to one theory more than another at certain times. However, in practice, on the ground in the therapy room, the technique is essentially the same and it's the same as it's been from Braid onwards, really. People have been doing this stuff for a long time.

There are certain things we know that seem to work, so use them, rather than getting caught up in theory. Just accept the phenomena as something incredible and be a force for good.

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Igor: Amen to that. Now we really have come to the end of the ending point of today's call, so I want to thank you for spending a little extra time with us.

Before you go though, you have a very interesting set of products. You've mentioned the *Reality is Plastic*; it's an excellent book. It outlines a lot of his Street Hypnosis tactics and methods, and I believe there's a DVD that comes with it to demonstrate some stuff as well is that right?

Anthony: Yes, *Reality is Plastic* is the book.

Igor: It's the Manchurian Approach, isn't it?

Anthony: Well, it's slightly different. *Reality is Plastic* is a book. There is a DVD that explains, demonstrates every technique that's in there. That's available from me at AnthonyJacquin.com. The Manchurian Approach is a wonderfully produced DVD set, but it is aimed at those who have an interest in performing with hypnosis, principally magicians, mind readers; how to achieve some of those routines.

However, it is an A-Z of the impromptu hypnotic techniques, so it's kind of a subset of the techniques in *Reality is Plastic*, but the routines are geared towards magicians and mentalists. That's been very well received and that's out there and available.

I have a couple of other things that are nearly at the end of the production line. One is called the Trilby Connection, which is my approach to Street Hypnosis, how to do it and the kind of routines I do there. I don't allude to magic and mind-reading. Let's imagine you're not a magician and you just want to have some fun with hypnosis, so how do you do it? That will be out very soon.

I'm also working with my father, Freddie Jacquin, who I've run the U.K. Hypnotherapy Training College with, on a DVD of our core approach. I'm also writing a book outlining the approach to therapy devised by my father and kind of refined by the both of us over the last 15 years. Again, I hope that both of those products are out very soon.

Igor: Wow! Well, it sounds like you have a lot of good stuff. Just to add my little aura to this whole mix, everyone. I have met a lot of hypnotists – some good, some bad, some indifferent – but I genuinely rate Anthony's work very highly. He knows what he's talking about. I've seen him use his stuff and it's impressive and it's not just the Street Hypnotist stuff. The stuff he knows about therapy, I cannot endorse more than enough.

If you want to find out more about Anthony's work, HeadHacking.com is where they'll find out more about the DVD sets and how to get in touch with you. Is that correct?

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Anthony: Yes. I've got my personal website, which is AnthonyJacquin.com and the on the performance side, it's HeadHacking.com. Kev, who I work with, is also a professional computer hacker, so that's where the name came from. We run training courses throughout the year in the U.K. and abroad. We run them regularly in Germany and Austria and we'll hopefully, be in the U.S. later on in 2010.

So come and check it out. I am very happy to answer questions. If you have questions, feel free to contact me. I'll always endeavor to get back to you as quickly as I can.

Igor: Anthony, it's been a real pleasure. Thank you for sharing your insights with us today. Of course, this is not the end. This is just the beginning, because in the next couple of Interviews we're going to be looking deep down the rabbit hole into Alice's Wonderland. When it comes to where the mind is and how changeable it is, as well as looking at your whole method, your whole Street Hypnosis method, including how to achieve all these crazy effects, which you're going to be sharing with us.

I for one am very excited to be doing that. Anthony, thank you so much for spending extra time with us today to go through all these things and giving us such a lucid and fun explanation of your hypnotic style.

Anthony: It's a pleasure. Thank you for the opportunity, Igor.

Igor: You're welcome. Everyone you'll find out more about Anthony at HeadHacking.com. I'm Igor Ledochowski from StreetHypnosis.com and I look forward to speaking with all of you again, especially you Anthony, on the next session in this Interview with a Master.

Anthony: Thanks, Igor. Bye-bye.

Igor: Bye-bye.

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Seminar 1 – Part 1

Igor: Welcome to StreetHypnosis.com. I'm here interviewing Master Hypnotist Anthony Jacquin from HeadHacking.com. This is the second Interview in a series.

Anthony is basically a fantastic Street Hypnotist, a phenomenal therapist and one of the things that we unearthed in the previous Interview, which we'll focusing on today is what is happening inside the mind of a hypnotised subject and a lot of the myths that exist in hypnosis.

Not the ones that we, as hypnotherapists, are familiar with and debunking. Like is it sleep? Is it this? Is it that? There are a lot of things that we as hypnotists ourselves fall foul of, which simply aren't true.

First, welcome on board, Anthony.

Anthony: Thank you, Igor.

Igor: One of the things that I think we're going to be really fascinated exploring today is this idea of where do hypnotists think the lines are drawn – but actually they're not because you constantly in your own work have been surprised by having successes with things which, technically, according to the book, shouldn't have worked.

Anthony: Absolutely and some of those learnings came about incidentally or accidentally, I guess and I've just kind of caught a glimpse of possibility and followed it. Other times, it's been an active quest, not necessarily to go out and challenge, but to question and test some of the standard beliefs that we've all – certainly I've been guilty of rolling out.

Just because it's already in a book, just because such and such, a well-renowned hypnotist or hypnotherapist said it I've kind of assumed it must be true. I've found that upon a bit of pressure testing in the real world, frequently those things turn out not to be true, or at least worthy of re-examination.

Igor: Right and that's something very important, which I want to just set as an understanding before we dive into these example. We're going to be talking about doing Street Hypnosis things. Things that may seem like, wow, you're using the power of hypnosis for evil, but that's not the case.

What you're demonstrating is how fluid reality can be. How you can switch a context or a perception in such a subtle way that suddenly crazy results come forward, where people are actually giving you their stuff; and more importantly to realize that this is all in a context of experimentation. This is usually done in the context of a TV show as an education show and you always restore their items to them.

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You're not taking advantage of anyone and you're definitely not right now hiding out from the police after your life of shrank spreeds. This is purely an investigation into what the mind is capable of, so that we can understand our work more fully. Isn't that right?

Anthony: Yeah. I've just got one of those minds where I guess I consider pretty much everything I do to be research, albeit anecdotal. If I'm performing, there are opportunities for me to test ideas. If in another context, in a training context, actually I don't play around too much when I'm doing therapy. To me, it's just research. It's an opportunity to test ideas.

I'm certainly not advocating that people go out with ill intent armed with hypnosis because it's like anything else, they will come unstuck and it will backfire on them.

So we're going to explore some ideas that, as you said, are out there and I hope that they will serve as a vehicle to illustrate some useful learnings and understandings for us as hypnotists and therapists too. I learned a lot from the fun stuff that I then apply into therapy situations. So I'm looking forward to getting into it.

Igor: I think the important thing that's coming out here is as hypnotists, we would be dishonest to ourselves if we didn't look at these issues and address them because sometimes it explains where clients' problems can come from, if they've been influenced negatively. It happens and it happens a lot. It is to their detriment.

On the other side, it gives us hints as to what more we're capable of as hypnotherapists as well.

For example, in terms of being a force for good in the world because things we might think, oh well, we can't really do that, suddenly you go well actually, maybe we can do that. It's just that we weren't expecting it in the past, so we failed as a therapist or hypnotist. Its not that it's impossible to do, its not that it's impossible to do in terms of what's available.

Anthony: Absolutely and the concept that has recently been revived by Bandler in his new book, *Transformations* – not the original *Transformations*, but his new one. I think he eludes in there to the idea that we're always in trance of some kind and your job as a hypnotist is to make use of that.

I believe Erickson, many years ago, indicated that sometimes he was bringing people out of trances. My father in his therapy work over the last 16 years or so feels the same way, in that very often people come in essentially in a trance, just carrying a bunch of beliefs that are going to dictate how they think, feel and respond.

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When you look at it in those terms, it seems kind of obvious that that's what we're doing. I've had a good opportunity to explore some of these ideas and again, what I'm going to talk about hopefully people won't just see it as my being unethical. I just want to test some of the boundaries. I've had an opportunity to do that and I'm here just to report what I found and I'm quite happy to explain the simple approach I used to test it out.

Igor: Just to emphasize something before we dive into some of these bigger issues, which I'd like to kind of pull out for people, which is this is about creating, shall we say, alternate realities for people, a reality in which it is okay for (x) to happen.

It happens anywhere in our society. Soldiers are in a reality where it's okay to shoot and kill another human being. In fact, it's encouraged. Not, of course, everyone, but its part of the whole indoctrination process. So if you can do something as fundamental as take life and take most people through a sequence of relatively short steps in which they will accept the idea of taking someone else's life, then a lot of other things become just as flexible.

For me, the encouraging part of this is that if people's grip on reality is so fluid, it means that their grip on their problems is just as weak, which means they can be resolved. Sometimes much more straightforwardly than the convoluted rigmarole that we try to get ourselves into.

It can actually happen very simply and very quickly once you understand this reality making machine inside our heads and start tweaking it here and there so that it starts going in different directions.

Anthony: Absolutely. I agree with that completely. You mentioned the military there and I appreciate that they have a job to do. There are certain elements, their training is going to be geared towards shaking beliefs, part of it is going to be geared towards getting them into a position where they'll just accept commands and respond instantly and I appreciate that that's a requirement if you're at war and you need your people to act.

The techniques, although they're not obviously hypnotic, quite often do involve repetition, prestige and shifting beliefs to ensure that everything kind of falls into line. So I think it does indicate, as you said, just how flimsy our problems can be, especially things like depression.

I remember when I first started working as a therapist and I was relatively young. I just didn't feel qualified to deal with it and that's because I was carrying on with the beliefs about depression that were put out there and were really engrained by the pharmaceutical companies who would love everyone to believe that depression is a disease and it's caused by a fluctuation in brain chemistry.

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When I learned a little bit more about it, especially with reference to Griffin & Tills Human Gibbons model, it's like my view on just that changed completely. I started to see depression more like a kind of limpet clinging to a rock and everything you do and how you think between the moment you wake up in the morning and the moment you go to bed is allowing it to cling. The moment that you make adjustments to what you do and how you think, this thing struggles to hang on.

So, when I first read their statements and approach to lifting depression fast, it was like, wow, let's have a look at this. When I read it, it was like, but of course. Now when I treat someone with that kind of condition, I expect them literally that very night to get a much better quality of sleep, the very next morning to wake up with more energy and there's that chance that they're going to go out and get some of their basic needs served.

It's eye-opening and sometimes the fun stuff gives us an opportunity to learn something we can use in therapy.

Igor: I think you've put it very elegantly, especially when we start comparing life for life. For example, here's a classic myth – the idea that you can't get people to do something that's not in their own best interest. There's a huge amount of truth in that, of course, but where are the edges to that truth, which is the interesting thing. You had a chance to test it yourself when you went through that TV show on hypnotist survival, which was a very intriguing concept.

So could you give us an example of a story of how you, shall we say, debunked the idea of can you get things from people that, I guess you could say, wouldn't be stealing because I know you end up giving everything back? It's more the exercise of can you create a reality where people give you things that they would not normally want to give to you.

Anthony: Yeah. I mean it's partly because of that show. The idea of taking people's property characterizes quite a lot of my performance work. So I do this stuff on stage and I do it one-on-one in kind of impromptu demonstrations. I do it in lectures and that kind of thing as well.

So can you steal things? Well, I would guess that people handing over their property to you qualifies as going against their best interest.

Igor: I would agree.

Anthony: If someone is wearing a Rolex watch and they spent a few thousand pounds on it, it would be very difficult to kind of pickpocket that and take it off their wrist when they weren't looking, but I've done that. I've taken very expensive items of jewelry off of people. I've taken coats off of people when it's freezing cold. I've taken car keys. I've taken credit cards. I've walked into shops and walked out with things.

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As mentioned before, I've done some stuff in the markets. On a busy Friday afternoon when all they really want to do is trade, I've encouraged people to fill out bin liners with their goods and give them to me. There are various ways I went about that, but let's just assume that I've managed to get to the point where the person is hypnotised.

I think I mentioned the example with the guy in the East End Market, but let's just go over it again.

Igor: That would be good.

Anthony: This particular guy I kind of did some preshow work. I went up to him. I told him that I was interested in hypnotizing him and he was up for it. He was interested. I ran through two very simple what I call set piece, or what most people call kind of waking hypnosis, but I do a lot of observation.

I learn a lot and they kind of gain a lot of belief in what I'm doing hearing things like magnetic fingers and magnetic hands. So I used both of those exercises as inductions and I just got the sense that he was instantly hypnotised.

I then, did a handshake induction on him and just said to him that later on when I returned to the store he would have no idea that we'd ever met. But when I said sleep, or when I touched him on the shoulder, he would immediately return to this state and that everything I said to him would become his reality.

So I returned sometime later, probably 40 or 45 minutes later and I can even see this on the video there. I pick up a cucumber. He clearly doesn't have any idea why I'm there or why I'm waving this cucumber around in the air and I just arrest his attention that way. I kind of hold it up. In fact, he looked rather scared like I was going to bat him on the head with this cucumber.

I said, how much are these? He said what? How much are these? Sleep. And out he went and that was it. So he's now standing there. So I ran through a routine that I do on stage. Most of my routines have a few phases. I told him that I was going to hand him the world's greatest cigar, the most expensive cigar and that he was a cigar connoisseur and he woke up and was quite happy smoking that and commenting on its flavor and all this kind of stuff.

I put him back in and told him that it was the world's biggest and strongest joint and that he was the biggest dope smoker in town and he was happily puffing away on there. You really could see from his expression that he was smoking a joint. There was no doubt about it.

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I put him in again and just told him that all of the cucumbers on his stool were, in fact, incredibly strong joints and the vice squad were about to raid his store and wake him up. I also told him at that point – and this is going to bring out something that I find is of use in therapy – I also told him that he'd insist I took all of the cucumbers away with me and the more I resisted, the more he would insist. I thought they may be of some use to people and I'll expand on that in a moment.

So I then woke him up. He looked extremely shifted. I just reinforced it by saying police and that kind of thing. I asked him if he had a bag. He grabbed a bin liner and started throwing as many cucumbers as he could into this bin liner. He ran around to the front of the store with some urgency and I just started to resist.

I said I can't take them. You said you've got to take them! I said I can't take them all. You said you've got to! As he was talking to me, I was also kind of encouraging him at the same time, quicker, even faster. I can't take them all.

I don't know exactly what was going on in his mind, but he was in a kind of very difficult situation and there's only one way out of this situation and that's to get rid of the drugs on his stool as quickly as possible. I'm the person that he believes is in the best place to take them away, but I'm also offering resistance. The only way out of that for him was just to continue to insist. He really was very insistent.

Igor: So what you created there was a kind of reality bind, where their reality puts them in a tough place. The obvious solution is disappearing, because you're saying no, I can't do this and you're resisting it, which means he has to push harder so all the energy that might go into figuring out maybe I don't want to give this to him goes into trying to persuade you to take it, versus into resistance himself. So you personify the resistance, a very Ericksonian approach.

Anthony: Absolutely!

Again, to me there's a difference between that and just saying, you will feel compelled to give me all of your cucumbers. He may or may not have done that, but by putting them in this bind, I often use this analogy when I talk about the handshake inductions and things like that, he's kind of floating at sea. He's fallen overboard, he's floating at sea and he's desperately looking for a way out.

If I throw him a particular life buoy then he's going to have to accept it. That's essentially what I gave him. I put him in a very difficult situation, I gave him a way out of that situation, but I also ensured that there was a sense of urgency. There was very little opportunity for him to think and

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engage the part of his mind that would act in his best interest, which is to keep hold of his proggies.

His best interest, as far as I'm concerned, was to get rid of the drugs, so that's what he did. Now what was interesting was when he got to the point where I just wouldn't have been able to carry the bin liner if he had put any more proggies in it, I told him to just hide the last box, which he did.

Again, what I found interesting was how he held onto this reality. He just went back to work. I went away and did a little piece to the camera and then came back about 15 minutes later.

When he saw me coming back with his bin liner, he spotted me from a good 20 or 30 meters away, he just panicked. By then everything was back to normal, if you like, except for this one rogue belief that cucumbers are drugs and he'd get arrested. So the moment he spotted me without and cue at all, he just ran out of his store and came at me waving his arms. Where are you going? What are you doing? Get away from this store! Keep him away from the store!

Again, I don't know how long that would have lasted, but 15 minutes was a fair enough test as far as I was concerned. He was back to having normal conversation and selling his goods. Everything was back to normal as far as anyone else would have been concerned.

Again, it's just a small indication to me. It's like we're all carrying rogue beliefs and we can go around and just forget about them, but they're there and when a certain situation presents itself, we will find ourselves acting upon a belief that essentially can go against our best interest.

That could be someone having a belief that they're not good enough to do something, or that they'll probably not get the job anyway, so they don't bother sending off the application form, or they wouldn't ask a question in that meeting because they might look silly. It could be anything. It's just a little indication of the situation people are often in when they come for therapy.

They've though about it. They though it through. They've looked at it logically and rationally and they've tried to think their way out of the problem but failed. Very often if you can just deal with one rogue belief, they'll find the problem disappears. So although this is a silly example about stealing, that's often how the kind of therapy that I do proceeds. I

I'm looking for odd beliefs that hold people to certain actions or responses that limit their life. If we can deal with that, using their own resources, everything will seem normal except now. Of course, they can ask a question. Of course, they can send off the application. Of course, they can act anyway that they want to. That was one example. Again, he's obviously in a reality bind.

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The other way and a much simpler way that I...

Igor: Hold it there for a second. It's just that I think you came up with some really important ideas there, which I'd like to emphasize again for people who are listening, which are (1) what you did seemed like it would be something outrageous and unheard of and so on, but actually it's happening to us every single day.

The idea that we have this maybe normal life of reason, but then every now and again, there's a little mini trance flares up and we become literally not ourselves.

People will say to us – and we even say it to ourselves – I don't know why I did that. I just wasn't myself. It's an example of exactly that. It's some form of post-hypnotic suggestion, maybe it happened, shall we say, spontaneously in terms of your life path or whatever, but the same results are occurring and it's usually and very often not even in your favor. It's something that is detrimental to your health, well-being, psychological being and so on.

What I particular like – this is very interesting in terms of, you know people talk about their direct suggestion and so on. You've moved away from the low-level thing of saying, you are now better, you're now better, get it, you're better, which can work and I appreciate that. It can work. As a low-level intervention, it's a very useful one. If you don't know what else to do, it's going to be better than nothing.

But what you're doing is you're taking the next step. You're saying okay, what is the engine that's keeping this running? What's the belief that's projecting this reality onto the world? Then just by turning the projector off or switching the slides in the projector, you're using the same machine that's already there, you're just letting it run a different dynamic and that's a very, very elegant way of creating powerful and long-lasting changes.

For example, with this gentleman, where he's leading his normal everyday life, he's probably even forgotten that this whole drug episode happened, but then as far as he's concerned, when you disappeared with the cucumbers. That's it. It's over. He could probably live the rest of his life and not even think twice about it.

But then, when you turn back up, it becomes a post-hypnotic cue and here it is again. We've all experienced this, haven't we? The ex-boyfriend or girlfriend...

Anthony: Yeah, there's something that you said there that just reminds me of a distinction I make that I want my students to understand and I think it would be useful for everyone to understand. It might at first just sound like a distinction in terminology, but again, it points to something that's quite

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important and that's the difference between post-hypnotic suggestion and acting on that post-hypnotic suggestion.

Erickson, and I'm sure others before him, but in one of Erickson's papers in the *Complete Works of Erickson*, he talks about the post-hypnotic act. Now obviously, this is when you're carrying out a post hypnotic suggestion and numerous experiments where there was a lengthy time delay between the post hypnotic suggestion and the post hypnotic act.

But the truly valuable insight that I got from reading his papers about this was that when you're in the process of carrying out that post-hypnotic act, you are back in trance.

I think he demonstrated this by saying – and again, I'm terrible at misquoting people and paraphrasing them—let's imagine it was an example of later on at a quarter past three, you will go and pick up the vase off the table and you will go and place it on the window sill on the other side of the room.

So let's say a few hours went by and then it's a quarter past three. The person is essentially normal and everything is fine, but at a quarter past three, at the very moment they get up to pick up that vase, you as a hypnotist can treat them as if they're in exactly the same state or same level of suggestibility that they were when you gave them that suggestion.

To prove this to yourself if you like, you can interrupt a post-hypnotic act and just give them another suggestion and they will act on that suggestion. So I think it was when you said that very often we question, why did I do that, or why did I say that or in a relationship, why do we keep going through this cycle? To me, it's the same thing.

Whatever analogy you like, that line of code or that particular program is already laid down. It's already there. So when you get a particular look from a particular person, or you hear your name said in a particular way, you might think and even give the impression that you've got a choice about how you respond, but quite often you haven't because that's how you always respond to that situation. In other words, you're in the process of carrying out a post-hypnotic act.

Yes, you're speaking, you're moving and it all looks like free will – which is going to open up another terrible can of worms by saying those to words in combination – but is it free will? Did he really have a choice about whether he came over and ran at me at the market that day? I don't think he did.

So recognizing that, recognizing that most suggestions that hypnotists give are post-hypnotic, even in the therapy room, later on, you'll feel like this. Should someone offer you a cigarette, this is what you'll say. From today, this is how you'll look at things or experience things.

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However direct or indirect you're going to give those ideas, later on, yes the behavior will be kind of generated by them what the Human Givens guys call your reality generator. The same mechanics, if you like that are responsible for spewing forth the metaphorical imagery of your dream.

The difference is that the hypnotist is going to be dictating the content of that. So when I give somebody a suggestion and later on they're acting on it, as far as I'm concerned, they're in exactly the same place and state and level of suggestibility that they were when I gave them that suggestion in the first place.

Igor: You know this is a very important principle you're pulling out here because what people don't realize is sometimes they accidentally become the hypnotist and in a bad way. For example, you mentioned a relationship where people are triggering off each other's patterns, which basically means they are triggering off each other's post-hypnotic cues from maybe childhood or maybe some other relationship.

As far as I'm concerned, here comes the problem. As you say, when you interrupt a post-hypnotic act halfway through, they're deep in trance. So, basically, if you give them another suggestion and it just goes right now.

What should people normally do when they trigger off someone else's pattern? They might stop them. Say stop, think about what you're doing. You're not a bad person. You don't really want to sleep with other people. It's like they're now introducing an idea to that person.

Anthony: Yeah. Why are you always like this?

Igor: Yes. Yes. Yes. That's even worse, isn't it? Now this is serious because we're not just talking about just casual remarks, which at the same time could be ignored. If done at the right time or in this case the wrong time, you've actually completely opened the mind up. You just said okay, computer program freeze. Let's just put another line of coding here. You're always doing this. You're going to go after people. You don't love me anymore.

Anthony: What's wrong with you, and all these kinds of things? Let's face it, as parents, sometimes being a parent, we ignore these kinds of natural suggestible states in our children and our own frustration can say those things that can seem so trivial.

Later on, when you're hugging your child or your partner and you say, when I said that, I didn't mean it, I'm afraid that is unlikely to undo the pattern you laid down when they were in a much more suggestible state.

Igor: The irony is, of course, that the chances are that the reason you said this is because your parents or someone else said that to you and now it's a pattern inside you. They installed it just the same way. It's a very subtle

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installation thing going on that, once we're aware of it, at least we can start unwinding it in ourselves because, as you call it, that frustration is another post-hypnotic act.

Someone does (x). Your job is not to get frustrated and then to say, you're always doing that. It's a loop that's inside of us and that's been installed in us by how other people treated us as well.

Anthony: Indeed and kind of recognizing it is at least half way to winning the battle and doing something about it.

Igor: For sure.

Anthony: Don't get me wrong. I think sometimes when you're therapists, people expect you to be perfect in every regard. I know that I exhibit classic patterns of behavior. If I'm in some sort of debate or argument with my partner or my loved ones, then it's fairly predictable how I will respond, even if that response is silence or making that decision important or whatever, it's as predictable as...

Igor: ... as the man who thought that you were the guy with the drugs. Time is irrelevant. What matters, is the conditions that fire it off. In your case, it's a bag full of cucumbers and your face. In a relationship, it might be a tone of voice or a look. In another situation, it might be...

Anthony: It might be a word. It could be dentist. It could be needle. It could be anything, but the essence, that trigger if you like, can seem so subtle, especially when people who care for you and people who want the best for you are just trying to appeal to that logical part of you and are thoroughly confused and de-mused when they can't seem to change this pattern or response.

Again, you said it, you look back on behavior and think, I don't know why I did that. I don't know why I said that. Well, now you do. You've been programmed at some point. Recognizing it is half the battle and then using classic patterns, things that most therapists out there will use with their clients, but using it on behaviors that we don't normally associate with hypnosis or trance or suggestions they've given us. It's a very, very simple way of changing that behavior.

Igor: You give us a very interesting key here for creating very healthy and healing changes very powerfully, which is it's not the behavior that's really the problem. It's really, shall we say, how people perceive the meaning of a particular situation to be and that can be many things.

For example, I remember you had a great example of this in your own Street Hypnosis days. The whole Denzel Washington induction, where there's nothing changed in terms of reality. The same people were there, the same things. The only difference was how they made an evaluation of

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one element in their entire environment and by changing the meaning of that one element everything turned around on its head and changed.

- ◆ **Could you tell us a little bit about that particular experiment so we can just kind of see how closely related this is to what we've been talking about just now?**

Anthony: Yeah, will do and it's a nice contrast in terms of how I set this up. There wasn't any real preshow work involved. We went into a bar. We had permission to film from the manager.

He didn't know I was a hypnotist. He knew that we were doing something along the lines of magic and mind-bending stuff, but he didn't know I was a hypnotist. He was interested in this kind of thing and was essentially in the frame to be the participant, the subject.

As we were kind of assembling ourselves, we had a guy with a camera there and that kind of thing, the manager got a call and was called away. He said I can't do it. This is urgent. He said I've got to go and do whatever it was he had to do. I just said, look, who else would be up for getting involved? He pointed at a guy behind the bar and just said, he'll be up for it.

Now the guy behind the bar was even less informed. He didn't even know who we were. I don't even really think he'd seen us at that point. So this bar man then came around walking through the bar collecting glasses and that kind of thing and I just stopped him.

We weren't filming at this point or anything. I just stopped him and asked who's your favorite film star? He looked at me like I was crazy, but this is London and he's working somewhere so he's not going to be rude.

I said, I know it's a silly question. Who's your favorite film star? And he just said Denzel. There's only one Denzel as far as I know, so I assumed it was Denzel Washington and then off he went. I then left the bar and, again, 15 minutes passed and my sole aim was to get free drinks, to get served free.

Igor: I'm just supposing this is still part of that show about how you can survive without any money. This is not about stealing from bars because the law will be after you if you try that. It was just, again, part of a show.

Anthony: Yeah, it was just part of the show, but the ultimate goal was can I get free drinks? I'd been through various ways that I might be able to do that, but I just thought, well, if I was serving my favorite film star, then I'd probably give him a free drink. I'd buy him a drink. I'd do whatever I needed to do, even if they've got the money to afford it. It would just be something that I'd do.

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So I walked back in – and again, at the time, I would sort of go out loaded with a pack of cards, sometimes thinking that I might need to kind of get people into this before I could convince them to have a go at being hypnotised.

I was walking in and I'll admit I was thinking I'm going to do a card trick and I walked up to the bar and for whatever reason, as I walked up to the bar, I just stuck out my hand. I said, what's your name? As he answered, I had grabbed hold of his wrist and was in position for the handshake induction. I don't even know where it came from, but bang, I was there. I went for it and off he went.

His eyes closed, his head dropped forward and I just felt one by one every vertebrae in his spine just go click- click- click as his head headed towards the bar. So I stuck my hand on the bar and I said, you know, your head's going to land on my hand. Deeper and deeper- sleep now. The arm can relax, the arm can relax.

You won't see on the video this tiny little edit where I essentially tested him with some arm levitation. I gave him this super suggestion, which I'll describe more when I'm going to go through my technique, but that probably took 30 seconds. I went from arm levitation right to where I wanted to be, which is telling him that when his eyes opened, he would believe that I was Denzel Washington, the world's greatest film star and that he would give me whatever I asked for, on the house, quick as that.

Igor: Let me just pause you there because you just raised a couple of very interesting procedures here. The first one – and I know we've got a little bit more on the story to go – is the idea that you already decided to debunk this idea that instant inductions don't work on real people who haven't been primed already.

Well, that's a myth. You showed it very clearly because you just walked into a complete stranger, bang, instant induction. He didn't even know that you were a hypnotist. So that's a great example. If you understand what you're doing, instant inductions, in my opinion anyway, can sometimes work a lot better than regular inductions because there's no time to process it. You just go.

Number two is this idea of you didn't just create a reality – I'm your favorite film star – and let him work out the rest. You actually started the wedge with, I am Denzel Washington, but then you added on top of that, consequences. In other words, I'm your favorite film star; therefore, – the classic cause/effect pattern –you want to buy me drinks. You want to give me things because that will make you feel good.

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So you're using piggyback suggestions with your initial wedge. The idea of accepting that you're Denzel Washington is straightforward, but then you start rolling out the implications of that so that it creates this wider reality in which you do get free drinks, or in therapy, you do get positive changes.

Anthony: Yeah, absolutely and this is really something that again, talking about it. It kind of sounds obvious, but I always – dictate is quite a strong word – fill that little void so I can essentially dictate someone's reaction. Not only did I tell him, and you will give me free drinks, I also said– I can't remember the exact phrasing – and nothing will bring you more joy.

I use that all of the time. I'm interested in raising levels of emotion, whether it's joy, whether it's frustration or confusion or anything else. So you'll believe I'm Denzel Washington; therefore, you want to give me free drinks and nothing will bring you more joy.

So I hammered home that suggestion a couple of times. Eyes opened – and, again, I kept the little bit of doubt to myself as he kind of shook my hand. I don't know if he's having a visual hallucination. I don't know if his onboard models are firing this is Denzel Washington or not, but he shook my hand. I introduced myself just to make doubly sure. I said hi, I'm Denzel and I'm here with a few friends.

He was ready to serve me. There was no doubt about it and to be honest, I was looking at his expression and I think the reason I was having trouble reading whether he'd accepted the reality or not was because he was completely star struck. As far as he was concerned, I was Denzel. So there wasn't a great deal coming back other than a kind of blank stare and a sort of limp hand as he sort of shook my hand.

So I just said I'm here to get a few drinks. Can I come behind the bar? Now it was the busiest Friday. It was a summer evening in London, in Soho. This place was completely packed and I just said, can I come behind the bar, that's how we do it in the States – which again, makes no sense at all logically, but he just accepted it.

And again actually, it's a small thing, but giving people a reason, giving people a justification, even if sometimes it doesn't quite make sense, encourages them to do that.

There's a famous study, I'm sure you've heard of it, about a psychological experiment that was done about pushing into a queue for the photocopy machine.

Igor: Yes.

Anthony: Exactly and if you can push in, then you get in some of the time, but you won't get in that often, but if you tack any reason onto the end of that, it shoots up. I can't remember, 90% or something, but the results shoot up –

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because I need to make three copies, because the boss has asked me to, because I'm in a rush. It doesn't actually matter what you say, as long as you give a reason.

That's what I did. I said can I come behind the bar, that's how we do it in the States. At that point, as far as I'm concerned, I could have emptied the till. I could have stayed behind the bar all day if I liked. I just went behind the bar, pointed out a few drinks I wanted, ordered a few decent drinks. I even told him to get one for himself.

So they're kind of small points, but again, think about not just giving a suggestion and seeing what comes out. This is key to kind of doing stage hypnosis, performance hypnosis well.

You can tell people that you're cue is a baby, but if they haven't really got a strong model for rocking a baby to sleep, singing it lullabies and cleaning it when it poo's, its nappy and so on and so on, then they're probably not going to do any of those things. They'll just sort of hold it like it's a baby.

Whereas, if you just dictate what they're going to do – and you're going to nurse this baby and you're going to feed this baby and now its pooped on your trousers – those kinds of things, then you'll draw more out of them. That really is part of the art of stage hypnosis, as far as I'm concerned. It's just giving enough of a direction that they can then populate their own ideas and express it.

If they're not doing that in a way that's funny enough or big enough or humorous enough, then you just give them a little bit more direction and they'll immediately start acting on the next suggestion.

Igor: The other thing that this also does is that it creates a richer reality. In other words, you start by saying, this is a baby or I'm Denzel Washington. That could be a kind of a new reality. You go okay great, Denzel. Very nice and then move on, versus each time you layer in another layer of meaning, another layer of behavior, another layer of activity. It cements in that idea, that core belief that we've just been talking about as a new reality.

This is something we know from the general influence circles. The best way to get someone to do things is get them to do a small task first. Then you start adding, piggybacking further tasks on top of that because it cements them in to this position of that's just the kind of person I am. I do these kinds of things.

You're doing the same thing hypnotically. You're not just cementing in a reality by saying okay, here's a small reality, here's how you'll behave with that reality, here's another behavior, here's another implication, here's how you'll feel, but each time you do that, that reality becomes literally more real for the person.

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Anthony: Yeah, and that's a key as well. Not just tacking on how they're going to react and those kinds of suggestions, but also just tacking on an emotion. How are they going to feel about it? That just seems to kind of cement it all in. Again, an example in therapy – and again, I don't want people to misunderstand and think that I just give direct suggestions in therapy – but there is a moment in a quit smoking session where I'm going to give a direct suggestion.

I'm going to say something along the lines of and from today, should anyone offer you a cigarette or ask if you want to go for a cigarette, you will smile and say, no thanks, I'm a nonsmoker.

I got that straight from my father. No thanks, I'm a nonsmoker. As those words leave your mouth, you'll be filled with a feeling of pleasure and confidence as you say the words, automatically, no thanks, I'm a nonsmoker, you'll be filled with a feeling of pleasure and confidence.

The whole thing, although that is a post-hypnotic suggestion, if somebody really takes that idea on board, they are going to respond robotically. If someone offers them a cigarette, they're going to find the words coming out of their mouth automatically. However, they're not going to doubt that it's been generated from their own will and their own ideas because they're going to feel good about it. They're going to think, great, I'm glad I said that.

So I use exactly the same kind of method. Tell them how it's going to be, tell them how they're going to respond and then adding just a little basting of emotion to that – nothing will bring you more joy, you will feel great you will feel free – whatever it happens to be. I find that just helps things along. They don't question, hey, where did those words come from? I just found myself saying them, because it all feels correct, it feels complete.

Igor: I think what you've done there is very important and I'd like to just really emphasize for people again because you've just created a very simple formula for creating hypnotic realities.

In other words, we have three basic building blocks: the way we think, the way we feel, the way we act. If we have elements in all three, shall we say, types of reality, that reinforce a particular reality – in other words, we think it's Denzel Washington; we feel good, we give him free drinks; and we feel good about that. Now we have three different layers of something that makes something else real.

The more we can include thinking, feeling, behaving into the equation, the more real something will become for them, whether it's therapeutic or, in this case, just demonstration, it's irrelevant. The mind requires thinking, feeling and activity and then it becomes real.

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Anthony: Absolutely. So they think or believe something, they'll act in a certain way and, again, they'll take other actions too, but that's going to get the ball rolling and they'll feel a particular way about it. Yeah.

Igor: Now we need to emphasize something at this point because it sounds a little bit like you can just go out there and hypnotise random strangers and get them to give you their wallet and do all these things. Whilst technically speaking, it's possible there are a huge amount of ethical implications that we need to address.

Number one, folks, this was a TV show. Nobody was harmed in this filming. All the animals had nice powdered noses by the end of the day and anything that was taken was given back. In other words, no one was left worse off, as a result, of this. It is purely a demonstration, an experiment, shall we say and you need to treat it as such for several reasons.

Don't become the ethical sleaze that fudges things so much that you get go down a bad rabbit hole yourself. I've met people who have done this and I don't know if you've actually done this as well or met people like this, it really is not a healthy place. Your reality is dictated by what you think, feel and do yourself.

So, if your reality is dictated by how can you, shall we say, take advantage of others to their detriment, ultimately the world you will be living in will not be a healthy world for you or anyone else.

Anthony: Yeah, it's not complicated. Theft is wrong. Fortunately, when I'm in performance mode, then I know how things are going to end up. I know everyone's going to be happy in the end. So it's just an opportunity, just for a time, almost to wake people up to the possibilities about beliefs.

So obviously, I'm not advocating that people go out there and do this, but I've had an opportunity to do it numerous times in lots and lots of different ways and these are two quite well-known examples.

We did another dozen routines along these lines that day and they kind of followed the same model. I did another one with a guy who had to stand in Leicester Square for eight hours holding a pizza sign half his weight. I just walked up to him and said how long do you have to stand there for? He was like, eight hours. I just thought, well, how can I appeal to this person?

I said I'm a hypnotist. If I could make that whiz by in an hour, make that seem like an hour, would that be good? He said, yeah, great. I said, look up at this screw that holds the thing back and away we went. Then I just told him that the fleece he was wearing belonged to me. Again, this is the other way, just to round this off – this is the main other way that I get hold of things or take people's things off them. It's very, very simple.

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I just tell them that their coat or watch, or whatever else it happens to be, belongs to me, that I lent it to them a week ago and it's time to give it back and that nothing will bring them more joy. So out he came. This guy started to empty his pockets. I just thought, this is going to break him. He's getting his phone out of his pocket. He just emptied his pockets, took it off and away I went with his fleece.

Again, it's that same pattern. You believe something, you will act this way and this is how you're going to feel about it. I've done that so many times in so many different situations and if they're there and they've taken your suggestions on board, it certainly stands up for me consistently. Just take the principles.

Igor: Right. Exactly, because you don't want to be chased by the police for the rest of your life because you've, shall we say, overstepped the boundaries. Just enjoy the fact that hypnosis has much more to offer than we originally thought it did and then figure out ways of how to make this be a genuine force for good.

For example, with this person standing with the big sign post – we haven't talked about this yet, but I'm presuming...

Anthony: Oh, I gave him the time distortion.

Igor: Exactly. So the fleece is almost like a test. Isn't it? If I can get you to give me your fleece when it's cold, then doing the time distortion would be a real no brainer at that point because we've done much harder. We've tested it at a much larger level already.

Anthony: Oh yeah, of course. I gave him the gift of time distortion. Absolutely! I sometimes refer to it as uninvited therapy. Again, perhaps this raises an ethical question, but because of my background, even when I'm performing, I find it very difficult not to sew in some kind of gentle suggestions for feeling good, letting go. It sounds like a throwaway line, but I say this very often.

Sometimes I do wonder about the implications of it, but quite often just prior to doing my wakeup, I say this is a great opportunity for you now to let go of every negative thought, every limiting belief that you or anyone else, or just circumstances placed on you. In a moment, you will drift back up, everything back to normal, feeling fantastic.

Now that line there may sound just like a general feel-good line, but you've got to put that in the context of someone who five minutes earlier was hallucinating because I told them they would.

I often used to do group sessions for smoking, weight loss and stuff like that. Occasionally, at the end of the group session, there would be someone who stands up and says, I'm not sure if I was hypnotised. I could hear everything you were saying.

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Typically, I'll just put him back in, so now it's just kind of me and them with the rest of the group watching. I'll have him experience some phenomena and get them to open their eyes. Do you feel hypnotised now? No. Well, try putting your hand down then, that kind of thing. So they're clearly hypnotized and then I'll give them that line.

There was a lady I said that to some years ago now. She came up to me as everyone was leaving and she said, that thing you said to me, that thing you did at the end there, you wouldn't know what was occurring at my mind at that point, but that completely changed my life.

Forget the quit smoking stuff. She'll quit smoking, but I also gave her an opportunity just to drop these heavy suitcases of baggage that she had been carrying around was seized by her and she did.

Although some people question the idea of giving people such therapeutic suggestions, to me, I always can't help it. It just rolls off the tongue. I want people to feel good.

Seminar 1 – Part 2

Anthony: The fact is all therapies, however good or bad they are, seem to work for about 20% of people; however, bizarre and esoteric they may be. Again, some people just kind of write it off and say well, it's the placebo effect and don't really examine what that statement actually means. But I am someone who believes that sometimes we just need an opportunity, we need someone to say to us, you can just drop this, you can just forget about this.

Let's imagine someone's been agoraphobic for years. If you're in that position or you know anyone in that position, it's terrible because you can't go shopping, you don't know if you're going to make it there. You're afraid to get too far away from base, however strong you're trying to feel that day. Your friends and family have to invest in that reality. They have to support you. They have to do the shopping for you. This whole concept of secondary gains starts to take on some more substance.

Now, if they really just wake up one day and say you know what I'm fine, I don't feel like that anymore. That might be quite hard to take for the people that have been supporting them even though I'm sure they'd be happy for the person. If they go and see somebody, a therapist and they don't quite know what occurred, but he spoke to me for a while, I closed my eyes and he spoke some more and you know what, it's gone, then it's much easier for people to accept.

I'm certain a decent portion of that 20% - I'm not saying they realize this, but a decent portion of people are just ready to change. They're just ready. They've done it, it's served its purpose and they almost need permission to let go of it, to put it down and that in itself is a real value.

Igor: You raise a very important issue in terms of how far do you go with this idea of, I'd say covert therapy, but I guess in this sense, it's kind of relatively overt as well. I think this is an important time to make a distinction. I don't know if you'll agree with me on where I would draw the line.

On the one side, I think it's wrong to start delving into people's personal history and personal affairs without their permission. For example, I know one therapist who's, shall we say, opening line at parties is how is your relationship with your mother? It's like, what the hell are you talking about, how is that? She digs for people's dirt and admittedly, it may be that she only knows how to create rapport by digging for dirt and trying to resolve it, right, but it's inappropriate. It doesn't fit the context.

Now on the other hand, if you're sort of digging for dirt, you do what you were suggestion, which is you're giving general instructions. You can find relationships that aren't working out too well and your unconscious mind is

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now free to try new behaviors and ways of feeling and being so that those relationships become healthier and happier for all concerned. As far as I'm concerned, you've left this so open-ended that the unconscious mind, which pretty much knows all the parameters in that person's life, can take it and apply it in a way that actually fits that person as a force for good.

It doesn't actually push them over the edge. It doesn't say, you now have to deal with the things you've been avoiding all of your life. It says here's an opportunity to deal with things. To the extent that certain things are, as you say, they're starting to get ready to let go of it or they've wished they could let go of it, but they haven't had that "permission" yet, you've created a context in which spontaneous change can occur.

You don't need to know what it was, so that you don't have any invasion of privacy. They don't need to know what it was, so they don't have to start facing things that they're not necessarily ready to face. All they get is this chunk of stuff which is lying at the unconscious level, you may as well let go of it now and move on. It's a very Ericksonian way of working with it.

Anthony: Exactly, and this happens naturally, and because it happens naturally people often forget about it. They might just have a problem, their friend listens and perhaps makes some generalized statement and the next week they're just like, you know what, it's nothing specific you said, but since we spoke before, I've decided to make this decision about such and such.

It's the same process at work, in my opinion. It's just that when someone's wide open to suggestion, give them a genuine kind of process instruction and they'll take hold of it to the degree that they want to or not.

Igor: This is really when you become a genuine force for good in people's lives without being invasive or somehow inappropriate or even overstepping some kind of boundary.

Anthony: Absolutely. Even that question, what's your relationship with your mother, it turns out they're trying to enjoy a party they haven't thought about this for three years, and it's just like whack! It's terrible. That to me, even though that's done in a social context, I'm afraid that's what lots of therapists are doing when they unnecessarily get into regression.

I'm not saying there's no place for it; there is it can be massively powerful. But if it's like, we've gotten into that and now times up, see you next week. All that negative emotion, those wounds you just opened up, the moment they sit back down in your chair next week, they might have just about recovered in the seven days that's passed.

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Then, the moment they sit back down in the chair again, it's going to be like, bang! Okay, here we go again let's have another look at this. So you do have to be careful with what you're doing, but for me, the line that I draw is that I'm kind of giving people an opportunity to let go of things that I don't even need to know about.

I don't need to know if they let go of it or not and I'm not in any way even expecting them to reflect on what I said or give me any kind of recognition, credit or anything like that because it should just happen. You know what I know what I'm going to do. It's about me now. I'm just going to move on from this.

Igor: It's kind of like having a little mental car wash. If the dirt's really ingrained and needs a specialist cleaning kit, well, it's not going to go away just because he said that. But if there's just a light coating of dust or dirt or mud splattered across it, they'll just wipe it off so that they can go back to their shiny new future and not have to carry that, as well as everything else that's going on.

Anthony: Exactly. There's no chance of over reliance on a therapist or being milked for cash for years.

Igor: Especially a Street Hypnotist because you'll be gone.

Anthony: Exactly, probably invisible. It's just something that I do. I'll do it on stage from waking people up and to be honest, it just flies right past the vast majority of people listening. It's so uninvasive. It just sounds like a general feel-good wake-up suggestion, but it's something important to me and I know what I'm intending when I deliver lines like that. I know that some people pick up on it.

Igor: Let's move onto another example of, shall we say, an interesting issue in hypnosis, which is the idea of motivation.

We know that motivation is very important when it comes to people achieving success in life, happiness in life, getting things done, living the life of their dreams and so on. Of course, motivation is very often the very thing that they're lacking to get them there.

The classic one is – and we've all had this experience – the New Year's resolution which peters out within a day or two. Or, you decide, I'm going to go to the gym this time and you do one or two sessions and you're all fired up and somehow Tuesday morning rolls around and you go ah, I'll do it tomorrow and, of course, tomorrow never comes.

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So you have a very interesting challenge, shall we say, that you like to present to people to really show this distinction about where does motivation come from? Is it something we choose through our “willpower,” or is it something that we have to, shall we say, resuscitate inside ourselves, put our minds in the right place for it to evoke?

- ◆ **Could you tell us a little about some of the examples you have that really show the power of motivation and how the unconscious mind plays the most significant role in this, more so than people think?**

Anthony: Yeah. Again, on the surface this may seem like a silly example, but for me, this is one of my favorite routines and it’s something that has answered a few questions about motivation and will. It’s raised a few as well, which hopefully will be answered at some point.

Most hypnotists who use hypnotic phenomena will be familiar with the idea of catalepsy, beyond just making a hand cataleptic to an arm cataleptic and by that I just mean it’s a real struggle for the person to move it consciously. I like to take that a little bit further. We call it statuing, but, basically, turn people into completely immovable objects, if you like.

I’ll normally give them the freedom of being able to move their head, but from the neck downwards, I will statue people – you’re made of marble, you cannot move, the harder you try to move the more difficult it’s going to become – those kind of suggestions and get them into a position where they’re completely stuck.

Now when they’re in that position – and again, this is classic stage hypnosis. I do this a lot on stage – I will then give them some motivation to try to break out of that. This started by just offering them some money. It started with 20£ and then it was like okay, let’s make it more interesting it’s 40£ and then I would put that money actually on their leg.

Imagine they were just sitting with their hands on their lap. They can move their head and they can speak, but they don’t seem to be able to move the rest of their body. I would, of course, test that to make sure – you’re really trying you’re a strong guy, put some effort into it – that kind of thing. But because again, they’re binded in with the suggestion, the more you try, the more difficult it’s going to become, that the tension builds and they become more and more stuck.

So if you imagine you were sitting there now with your hands on your lap and two centimeters away from there is 40£. That’s not a life-changing sum, but if someone is saying to you very clearly, look, if you can touch that, just touch it, then you can have it. Now I did that a few times and I’ve got a little

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video of it up online somewhere, then you can see quite well. The question immediately became, well, what if it was more money? What if it was 100£? What if it was 1,000£?

I did it with 600£ and 400£. In the end, we just covered them with cash all over their lap and you get people trying to inhale it. Can you just put it in my mouth? But they were absolutely unable to move. When I did it with 400£, someone came back and said oh well, if it was 1,000£...

So I was out in Germany on a course just outside Cologne and for whatever reason I had a few thousand euros in my pocket, I had this guy statued and I just thought, I'm going to go for it. The worst thing that's going to happen is if he does take the money, I'm going to put him straight back into hypnosis...

Igor: ... and make him forget.

Anthony: ... which is actually the kicker of the routine. So, basically, essentially the routine normally runs, I pile up the cash, if he can take it look, these are my witnesses, they're all watching, this is my word, if you can touch the money, it's yours. They fail to touch it and then I say you can move your right hand. They grab the money and as soon as they do, I say sleep and I take it anyway.

They don't know this. They don't know that's the way it's going to go, I'm being absolutely open and if I'm doing this at a lecture – and sometimes I'll say this in performance as well – I'll just look out at the audience and say look, there's a lot of people sitting out there who think that you're just playing along.

They think that all hypnosis is about is social compliance. If it is, I mean what I say just touch the money, just put your hand on the money and you can have it. There's 2,000£, that's 3,000 Euros there and if you can touch it, it's yours.

So I'm really hammering it home as hard as I can and at that point, I've kind of dropped all of the clever language, the try and find you can't. It's just a very open challenge, if you like. If you can touch it, it's yours. I will put the caveat in there that when I deliver any line like that again, in my own mind, the interpretation, the deeper structure of that line is, you are statued and there's no way you're going to be able to take it.

Igor: Let me pause you there a second because I think what you just said is very important. It goes back to what we discussed in the previous Interview, the idea of hypnotic intent. Your way of delivering it will already be implying doubt. It's not like you're trying to imply doubt on purpose.

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It's just that you absolutely know they can't move. You absolutely know they won't touch the money. There's no way they can do it. So it's sort of like saying, try to touch the money – please don't do it, please don't do it. You're going, go ahead and try it. Already that confidence is implying you are so screwed, there's no way you can move and do it.

Anthony: Yeah and I just find that a lot of hypnotists – and even those with huge amounts of experience – get really caught up in just repeating this try and find you can't. Try- try- try- try it's so tedious after a while. I mean I appreciate the idea that try implies failure and then you give a direction, so find you cannot. It works and it's great, but you can relax and say look, go on, you're a strong guy, do your best. Have a go at it and if you can touch it, it's yours.

There are a dozen ways you can say that, but everything I just said there – go on, you're a strong guy – all of those things are saying the same thing. You can't touch it. So it's about holding that idea in your own mind. I'm not suggesting that it travels mind to mind, but it's communicated in some way that you're stuck and there's no way you can touch this.

Lots of the things that I come across happen accidentally at first and then just open up a new understanding. One is that I was doing this once in fact, it was on a well-known hypnotist who's a hypnotherapist, an NLP trainer and a professional mentalist in the U.K. His name is James Rolph, also known as James Tripp, when he's in performing mode.

People should go and check out his stuff, which is known as Hypnosis Without Trance and it is really good.

A few years back, he was on a weekend of mine going over some kind of rapid techniques and I did this to him. I put some money on his leg. Now, with all of his training he's, of course, able to reflect on what's occurring as it was occurring to him and it got to the point where I said, now you can move your right hand. The money was sitting there on his left leg, I think. I said, now you can move your right hand.

I've got to say, I was expecting him at that point to reach over, as everyone else had done and grab the money. Okay? As I said it, he thought oh, I can get the money. He went to move and the only thing that moved was his right hand. Not his right arm. It was just like, oh. It completely blew him us both away as well.

Igor: It was a literally interpretation of the suggestion. Just the hand moves, but not the arm.

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Anthony: That is just a reminder of how literally suggestions are taken and it goes back to what I said before when I quoted Erickson about, am I aware of what I'm saying. Yes, I'm absolutely aware of the many meanings and associations of the words I use. In that particular example, I guess I misjudged it. He couldn't grab the money obviously, because he could move his hand, but he couldn't reach it.

Let me tell you that almost every time I've done this since and said exactly the same line – you can move your right hand – that's all they can move, because now, my idea and intention is that that's what's going to happen here.

Igor: Now let me just pause you here again because this is really important. A lot of people – and just going back to Erickson's work, just because he's a hero of mine and I know you respect him deeply as well. A lot of people look at some of his stuff and especially some of his crazier tasking – like you're going to drive out of town in your best suit and every mile you're going to stop and lie in a ditch for an hour, or something like that, right?

They would ask him, how the heck do you do this? How do you get people to do this stuff? His answer was like when I tell patients that they want to do this they know I really mean it. Now that little phrase – they know I really mean it – has so many more nuances in it than I think most people realize. What he's doing is exactly what you're experiencing.

In the past, when you said you can move your right hand, you said it in a casual tone, your voice was slightly different, there was an inflection perhaps maybe even some facial changes and so on. That tells people that, basically, when you say you can move your right hand, what you're saying is you can touch the money now.

Versus every since then, you really "meant it now." When you say, you can move your right hand and your implication is very different now. It's the same actual phrasing, but what you're saying is you can *only* move your right hand and nothing else. That's a very different message being communicated.

So, this idea of it's not just the words that you're saying it's what's the intent behind the words becomes very important, especially when we have people in hyper suggestible states.

Anthony: Absolutely!

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As I say, I know you don't need to be in that state for therapy, but that's the state I want people in when I'm doing therapy. So you just have to be acutely aware of not just what you're saying but more importantly, what you really mean.

Igor: This is ironic because this is exactly why so many budding hypnotists fail with this stuff. It's not that they don't have the courage to try it out. In fact, I take my hat off to them because a lot of them will do it over and over again, and still fail, but it's that they're giving it 90%, rather than 110%.

They're giving a little bit of doubt and that little bit of doubt means it sometimes works and sometimes it doesn't. Or there's a lot of doubt, which means it usually doesn't work. They're not realizing that they're creating that context themselves.

Anthony: Yeah, and sometimes it can just be a little ripple of doubt, a wobble. It's like, your hand's stuck to your head, it's stuck to your head; you can't pull it off your head, can you?

Igor: It's that wobble that just suddenly becomes – and I don't know if you've done this, but I've done it myself. It's like schoolboy error, where you could kick yourself when it happens and then you have to address it, of course, where something comes up, maybe you think about it a bit too much or whatever and you say it just a little bit wrong and just as it's coming out of your mouth you go, ahh, bugger. That's it. Now I'm going to have to redo that one now.

It just comes out wrong even though everything seems right and sure enough the suggestion doesn't quite take the same way. So you have to go back and repeat it or reset the situation.

Anthony: Another example, I do enjoy making up terms, but I mentioned the term in the last chat we had – permanosis. This was another kind of thing or idea, if you like, that was almost discovered by accident.

Another show I worked on was called I Know What You Did Last Friday and it sold in a few countries eventually. I can't be the hypnotist in those countries because it was Sweden and the Czech Republic and a few others. Just to give you the basic premise of the show and put it in a context, it involved me turning up on someone's doorstep who'd applied to be on the show on a Friday morning and hypnotizing them right there and then on their doorstep. In fact, I would do it flat out on the pavement outside their house.

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Then they would go about what they think is their normal day, but along the way, they are walking into situations that we've either engineered with the people involved – so there may be some actors involved and that kind of thing – but we've also engineered the participant, hypnotically.

So they think they're going for a job interview, they think they're just turning up for work, but when they walk into the canteen they suddenly realize that they're a health inspector and they've got to go and find where this disgusting smell is coming from, that kind of thing. Or, they believe they're a taxi driver and they think they've got Mel Gibson in the back of the cab.

Basically, the idea for the show was actually a quiz. So they then wake up on Saturday in a TV studio in their own bed, believe it or not, in their pajamas and they've got complete amnesia of what's happened on Friday. Of course, they're not aware of that, but they have.

It's then a case of, yesterday you met Andrew Lloyd Webber, I know you're a fan of musicals and he offered you a part in his show. What are you talking about? Well, here's the video. Then you run the tape of him meeting me, Andrew Lloyd Webber. And he asked you to sing him a song to audition for this part in his show. Did you sing: (a) King of the Road; or (b) blah blah blah?

Again, some people have watched it and just said that's sick. You shouldn't do that. You're doing hypnotherapy a disservice. To me, this was a great experiment because it's like how well do you know yourself? How well do you know how you'd respond in these impossible situations?

So let's say you saw 50£ lying on the street and you saw someone 10 meters ahead of it walking away from it. Would you assume it was theirs and run to them and ask them if it was theirs? What if you actually saw it drop out of their pocket? What if you saw it drop out of their pocket, but then you saw this big burly guy whose pocket it dropped out of bump into an old lady and swear at her would you still run after him with the 50£?

It was an opportunity to kind of test lots of these ideas out. Anyway, long story short, when we filmed the pilot for this, we shot all these situations in London, but the company involved was based in Holland, so the studio portion of it, the quiz portion of it, was actually done a month later in Holland. I had to give them amnesia for a month, which was good fun.

Igor: Its also a very interesting principle in terms of again, post-hypnotic suggestions only last a couple of days. No.

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Anthony: Absolutely! Well, anyway, we got out to Holland and I got a call from one of the producers just saying, could you find out what his four favorite songs are?

I hadn't seen this guy for a month and we met with one of the assistant producers at a restaurant. We sat down and we were just having a chat. I hadn't hypnotised him again or even spoken about it.

I then just said, put your hand on the table. Do you think you can lift it up? Now prior to hypnotizing people, I will often let them demonstrate that they can do something. You're not hypnotised now, are you? No. So if I asked you to lift your hand up, you'd be able to do that, yeah? Fine and they can. Then I'll say, look at it and then I'll stick it and make it cataleptic.

Anyway, I said this to him do you think you can lift your hand up? He says, yeah. Bang! Stuck to the table. Again, this is where this idea about permanosis comes from. There was no induction or setup. Apart from the fact that there was a tiny – and at that particular moment, unintended – ripple of intention in my voice, do you think you can lift it up just enough doubt that somewhere in his brain, he still thought, of course I can, but his unconscious kind of caught up. Bang! He was stuck and he looked absolutely baffled.

Again, that's something else that I do frequently now. If I've hypnotised somebody before and it's been decently successful, I just assume now that I have a hypnotic relationship. I get that term from another performer. A guy named Richard Busch. He's not just a performer. He's been an Ericksonian hypnotherapist for over 30 years. He's very well known amongst various magicians and mystery performers.

He defines hypnosis as a relationship, as a dance that you establish and you maintain and it needs to be nurtured and looked after and I like that idea. So when I've hypnotised someone, I believe that I have this relationship with them from that point on and again, if I say something with the intention that it will be interpreted in a particular way, then I fully expect it to be acted on and interpreted in that way.

That, for me, is a very common kind of reinduction for me now, in that I'll just say, put your hand on the table and then pause. I'll say it like this; can you just put your hand on the table for me? Do you think you can lift it up? And they can't. So does that mean they're always hypnotised?

Does it mean that putting their hand on the table was the induction? Does it mean that trance is completely unnecessary for a hypnotic relationship? Of all those statements, I think the last one's probably got the most truth in it.

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As I say, I'm happy to admit, I'm not too big to confess that I'm still learning about this and sometimes I'm clearly learning about it on the fly, but that to me just indicates that once established, you can have essentially a permanent hypnotic relationship with somebody.

Again, it's a good reason to be aware of what you're saying and to make sure that your intentions are correct.

Igor: Right and there's another reason to emphasize why, for example, the therapist/friend boundary shouldn't be crossed. Because, if suddenly you have this permanosis relationship with a friend and a suggestion let's go to the movies, they'll go, great, let's go to the movies. Suddenly you're, shall we say, influencing people in a way that won't necessarily be healthy for them.

This is one of the reasons why— other than you're doing Street Hypnosis with random people or therapy with clients— you want to be able to make sure that you're creating a clear distinction in terms of how far you go and how far that relationship's allowed to go. Otherwise, you open a can of worms that can be not unhealthy for you or them either.

Anthony: Well, yeah and that's been in the Code of Ethics forever, since Hippocrates.

Igor: Right and for good reason, because people who have overstepped that boundary have time and time again been burned and burned other people by doing it. It's just a very clear distinction to keep in your mind.

Anthony: They could even be unaware that they're doing it because as far as they're concerned, hypnosis proceeds with a setup, an induction, suggestions and phrases in a particular way. We're all open to influence. We're all doing this to each other all the time to some degree, but if you're aware of what you're doing, then you can avoid problems and you can do lots of good things with it too.

That little opener, that little routine is something I use a lot. I'll give you another quick example.

Igor: Sure.

Anthony: I was running a course in London. In my Street Hypnosis courses, we go out to bars and go out in the street and we just get into it and practice with members of the public. There was a guy who had been hypnotised by what was essential a first-time hypnotist, first session, but he got into it and he proved himself to be capable.

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A couple of hours had passed and he didn't know who I was. He didn't know I was a hypnotist and that I was running the thing. We were just out in a great big pub garden in the East end of London. Somebody else was in the frame getting hypnotised and there was a crowd and he was part of that crowd that was watching.

He was standing outside smoking a cigarette and we were both watching. We sort of caught each other's eye and he said this is fascinating I'd love to know more about that. I said, I'll tell you what's fascinating, if the next lug on that cigarette was the best lug on a cigarette you'd ever had. He looked at me like I was insane. He took a lug on the cigarette, his eyes closed, he opened them again and he was like, that was amazing and he had a big smile on his face.

I said I'll tell you what's amazing, if the next lug on that cigarette was the worst, most rancid lug on a cigarette you'd ever had. Again, he looked at me like I was even more insane because he's just had the best lug on a cigarette. He took this lug and coughed his guts out. He was doubled up, coughing, spluttering and looking at me like, what have you done to me?

Again, I appreciate the guy's a good subject and you can write off what you can potentially learn from this just by saying well, he's permanently suggested, or whatever else. But the fact is this was hours passed the time that he'd officially been hypnotised and he's been woken up properly and all that stuff. It was just the fact that it was my intention that this suggestion was going to land, the timing, the inflection in my voice and what I really meant.

I then did it again to somebody else, a very similar thing. They were drinking and I said this is going to be the best sip of beer you've ever had. This is going to be the worst, most disgusting sip. If you're going to do that, make sure you stand behind them when you give them the second suggestion.

Then just the third phase of that is, so they've just recovered from the coughing and I'll say now, you've got a bit of a dilemma. Do you really want another puff on that cigarette or not? They just stand there and look at it like, what's going to happen this time? I allow them to fill that one in themselves.

Again, it's another kind of quick example of how you can just give suggestions and very often they will just land. If you know what you're doing, then there's much more chance that they will.

Igor: We've gone through a whole bunch of things here now and particularly this idea of free will is becoming much more, shall we say, malleable then people would like to believe.

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It's also backed up, of course, by neuroscience. This idea that people have unconscious activation of the brain about a half a second before they think they've made a choice about selecting a finger to lift or something like that.

It's a part of who we are as people and it makes no sense to turn it off either way from it can't be true, you're wrong – just because, shall we say, we're challenged by the idea of it. I think what's much more useful is to look at the idea and say, how does that work with our consciousness to give us more freedom and happiness so that we don't become slaves to our own machines, but rather we can kind of develop a lot of freedom with it.

Anthony: There's some fascinating research out there. One thing I'd encouraged people to read or listen to and it's available in both forms online, is a wonderful lecture by a neuroscientist called Ramachandran, who I'm sure you've heard of, but lots of people may have missed this.

It was part of a series on Radio 4 in the U.K. called The Reith Lectures. As I say, it's available online. It's probably seven or eight years old now. Even if you've got very little interest in neuroscience and the workings of the brain, I'll defy anyone not to find themselves absolutely fascinated by this lecture.

That's where I first came across the experiment where essentially, he asks someone to place their hand on the table and consciously decide to lift up any of their finger's and let him know the very moment they've made that decision.

Again, what he demonstrates is that the bit of the brain responsible for lifting up that particular finger is activated way before they had actually become aware that they've made a conscious choice. Again, it's not like I've got some definitive insight into why that happens, but I think you said it there just being aware that there is a machine.

It doesn't mean you can't play with it. It doesn't mean you can't go in and access it, but the more of this I do, the more I'm coming to the conclusion, I would have once thought was rather daft, that the conscious mind is if you like, a product or an illusion of the unconscious. That it essentially allows us to reflect on things as we process, as we're doing them.

The weighing up, the value judgments that are being made are being made way before you decide to turn left or right or lift your index finger or your little finger. It doesn't mean they can't be influenced or they can't be changed because we fortunately have a wonderful way of accessing the unconscious and putting some trust in it and that kind of thing.

But just that one particular experiment had such a profound effect on my thoughts. Not just about hypnosis, but about human condition and free will.

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Igor: Oh absolutely. If nothing else, it shows us that consciousness is much more fluid than we realized. Even the idea of the mind, the conscious and the unconscious mind, is just a simplified model for us to work with. What really is going on is there are millions of little processes going on inside our heads at the same time, some of them we're aware of them, some of them we're not aware of and our awareness will fluctuate depending on different circumstances.

It's a much richer mechanism than we care to think about and once we understand this and we understand all the different little, shall we say, machines that are running around doing their things, it becomes a lot easier to figure out how can we end up doing something positive with this? How can we live better lives, happier lives and more successful lives?

Anthony: Yeah and again, just to kind of give those listening something practical to do with this, there's a wonderful little demonstration on the – I keep referencing products, but everything I'm referencing I don't have any commercial interest in, but these are the things that I found really helpful along the way.

There's a great audio series by David Calof and, correct me if I'm wrong, but I think it's called *Hypnotic Realities*. Is that right? But you'll find it if you look for David Calof and hypnosis and recordings. It wasn't available as a digital series, but it is now. You can order it online.

I think he does it perhaps with hand levitation, where he says, I'm going to want you to do something that consciously you'll find easy to do, but I'm going to ask you unconscious to actually make the choice here. I want you to consciously choose which hand you think he's going to lift up, but I want your unconscious mind to choose. I love that and it kind of ties into this experiment from Ramachandran.

So I'll often use this as a set piece stroke induction very early on. If I think I can talk someone's finger into exhibiting an ideomotor movement, which generally I can. I'll ask them to just place their hand in a nice relaxed position on the table, like a spider position and to look at it. So I still get their focus of attention and that kind of thing.

I will just deliver the line, in a moment I'm going to ask you to do something. I'm going to ask you to make a decision about which finger you think he's going to lift up, but I don't want you to lift it consciously. I want your unconscious mind to choose. I'll continue with that kind of patter until I get the ideomotor movement. Then I'll just ask him, were you correct?

The vast majority – it's just again, percentages really. Sometimes they are correct. Some people seem to be consistently correct. The vast majority of people, I guess 80% of the time, get it wrong. Yes, they looked confused,

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but it's also like, how did that happen? How did I get it wrong? How's my finger moving and it's like you're into it.

Igor: And it's a wonderful demonstration, again, of the unconscious activity in action. It's kind of like taking a peek inside the black box and saying, there's all this stuff going on that you don't know about and the paradox is how will you ever know what's going on if you don't know about it.

Anthony: Exactly. Regardless of my thoughts about the conscious/unconscious model, I accept it's just a model, but I also accept it has its flaws, especially when people just believe beyond the metaphor. However, there is a great deal of value in the technique of conscious and unconscious dissociation. I use that throughout my inductions and I use it in my pre-hypnotic talk, just literally listing the different attributes of the conscious and the unconscious.

Sometimes I'll do that to essentially let the person know more about how things are going to proceed therapeutically. Sometimes I'll do it to align the outcome, the solution and everything else with the unconscious, and sometimes I'll use it as an induction itself. As I say, that little technique there can be used to achieve any of those things.

Then, if you want to turn the ideomotor signal into full blown hypnosis, you've already got some phenomena to play with. It's a simple thing, but it works very well for me. I go through phases of using techniques and I've been using for the last six months or so. I've had a lot of fun with it.

Igor: We've taken a fascinating tour of the mind and the hypnotic mind in particular. I want to first, thank you for taking us on this road. I guess the key lesson to draw from here is everything is not as it seems. There are a lot more illusions going on in our lives than we care to admit and we don't have to necessarily debunk all these illusions or challenge ourselves on them straightaway.

If you ever get stuck against something, if you run up against a wall or for whatever reason can't quite break through to another level or a happier and more successful life in some ways. It's good to know that we're actually just being trapped by illusions and as quickly as they were created, they can be dissolved once you can figure out which illusions to challenge and how to challenge them.

Anthony: Absolutely! I mean my father, Freddie Jacquin, often puts it this way. Firstly, he believes, as I've said already that we're just carrying around beliefs and the way we act and the way we respond to things is very often based on those beliefs.

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Many of which, if not most of which were essentially given to us by other people. We've just been carrying them around so long that we start to believe that they're our own. He also believes that those beliefs are just like bubbles, in that they can be popped. So, for him, it's not really a case of is this belief true or not true. It's a case of does this belief empower me or does it disempower me?

And if it disempowers you, reminding yourself that it's just an illusion, it's just a bubble that can be popped, changed, that you can choose another belief, that you can engrain another belief or learn something else, allows you more choice. Ultimately, that's what we want. That's what I want to give my clients. I want to give them more choice.

I don't want to necessarily dictate what they do. I hope people can understand that because a lot of what we've spoken about may seem like I'm dictating what people do. I'm not. I'll give that illusion, if you like, in performance some of the time. Let me just say that, in terms of therapy, I'm not interested in dictating what people do. I want the person to leave with more choice.

If I work with a smoker – and in the early days, I guess the major tool I had in the box was aversion, which I so rarely use now because...

Igor: There are so many more ways to do it.

Anthony: There are so many more ways to do it, but that's not a choice, is it? You come in to quit smoking without a choice. Right now, you want to quit smoking, but you can't quit smoking. You don't really feel like you have a choice. If I just hypnotise you and tell you that the thought of cigarettes will make you feel sick.

One anecdote I heard was a hypnotist who said, if you go to light a cigarette it will blow up in your face.

Igor: That's not a very healthy suggestion, is it?

Anthony: Not really, plus she figured it out after a couple of days to just give it to her husband and let him light it. That's a testament to the power of...

Igor: ... the unconscious mind!

Anthony: But that's what you're doing. Although you may help the person, short-term, you've still left them with no choice. Real freedom, especially freedom from problems and change that lasts is about having a choice. Its knowing you could put that cigarette in your mouth. Its knowing that you can go out to that place if you want or do something else if you prefer to do that.

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So, to me, it's very much about increasing people's options, or at least just increasing the understanding that they have choices. So you know, does this empower me or does it disempower me? Well, it empowers me, so I will choose to believe it.

We've touched on lots of aspects of theory, sometimes you can read a bit of theory and because it doesn't fit with your model or it undoes part of the model that you've been trained in, it's easy to write off what you know. The flipside of that, become defense about it and try to debunk other people's theories and things like that.

It's all interesting but, ultimately, does that particular belief – like the conscious-unconscious, I don't believe for a second in that metaphor as being real. However, it empowers me. It makes me a better hypnotist. It allows me to help people to change. It's a model that I can communicate to people like me.

For lay people, it's very easy to understand. Its one that seems to make sense, allows me to push a huge wedge between the problem and who they are, between the learning and what's real.

So it's fascinating. I'll always read about theory and even right now, as I mentioned the other day, there are some great developments and understandings happening at the moment, in terms of cognitive theory. I've mentioned the Human Givens book. If people haven't read that book, *Human Givens; A New Approach to Emotional Health*, it's fantastic.

By Chapter 2 or 3, you will have had your mind forced wide open, however long you've been doing this. I guarantee you will have some fantastic insights from reading their stuff. Again, that doesn't mean you have to reject everything that went before. It's just find what works for you and just go with it.

Igor: I wish we had more time because you just opened up a whole can of new, interesting directions in terms of beliefs and personal realities and empowerment.

Unfortunately we don't, so what I will say in terms of the whole closing ceremonies is to come back to something you mentioned in the previous Interview, which I think is such a truism that I'd like to really emphasize this again.

We've spent a lot of time looking at different realities, different ways of looking at things, different possibilities, different theories and so on. But as we go through all the different ideas, how this could work and how this mechanism might be in place and so on, ultimately, what we want to

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remember is when it comes down to the practical nitty-gritty details, it still looks pretty much the same.

Our perception, whether it's conscious-unconscious dissociation or whether its compliance training or its social matrices, it doesn't really matter because our actual interactions look the same, our techniques look the same, so we become very practical with it. The only place it starts mattering is when you get so married to an idea that you prevent yourself from following an emerging technique.

Like, for example, a lot of stuff we talked about today was about free will. If that idea had challenged you early on, you wouldn't have followed it through. You would have thought, oh, this can't be true, this can't be happening, that must have been a fluke, I'll stop doing it now just in case.

Then there's no learning and there's no growing and that's the key piece that holds a lot of people back, I think, when they get stuck on an idea and don't go out and experiment or test it to see what happens.

Anthony: Absolutely! I agree.

Igor: So, Anthony, it's been a fascinating whirlwind tour and I hope that people listening here will agree. It very much feels like we've had a little guided tour through Alice's Wonderland and we've met the Mad Hatter and a few other strange and bizarre creatures, but it's been very useful and very educational.

Again, I think you said it rightly – stretching the mind, opening the mind up to new ideas and new ways of looking at doing things. Hopefully, if there's nothing else that people get out of this, that's going to see them such a long way on their path to mastering hypnosis. Don't you agree?

Anthony: I hope so. I really hope that the stuff we've spoken about will be of value and encourage people to pop their heads up above the trench every now and again and have a look around. So it's been great. Thanks a lot, Igor.

Igor: Everyone who's listening, again, remember Anthony has a whole bunch of DVD sets, which are of high quality, good stuff. The latest one coming out now is called, Trilby, is that right?

Anthony: Yeah, the Trilby Connection. We like literary and movie references. The Trilby Connection is essentially all about effective Street Hypnotism.

Igor: If you're trying to find an effective Street Hypnotist to learn from, I think Anthony is in the top of the league. If you're interested in Street Hypnosis of

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any form, check out that DVD set. It's going to be a real eye opener as, hopefully, these Interviews have been so far.

So if anyone wants to find out more about Anthony's work, you can go to HeadHacking.com or AnthonyJacquin.com and get in touch with Anthony directly. As you've heard, he's a very friendly person who really knows his stuff.

Personally, Anthony, I want to thank you because I've had a great time chatting with you about these things today.

Anthony: Great. Thanks a lot, Igor.

Igor: I've been talking with Master Hypnotist Anthony Jacquin from HeadHacking.com.

My name is Igor Ledochowksi from StreetHypnosis.com and I look forward to meeting everyone again on the next and final installment of this Interview Series, where Anthony is actually going to be breaking down step-by-step, his basic Street Hypnosis method. Basically everything we've talked about so far, you'll hear how he's done it so that maybe you can go and experiment with some of this stuff yourself.

Until then, take care and I look forward to picking your brains again on the call.

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Seminar 2 – Part 1

Igor: Welcome to StreetHypnosis.com. I'm here with Master Hypnotist Anthony Jacquin from HeadHacking.com.

Anthony has been talking to us about deep trance phenomena and the multiple uses you have for them, both in therapy and, of course, in the thing that he's become very well known for recently in the entertainment world, in terms of Street Hypnosis and novel uses of Street Hypnosis.

This is the final Seminar in the Interview, so welcome back, Anthony.

Anthony: Thanks, Igor. It's good to be back.

Igor: Today is going to be the pièce de la résistance this is the moment, in which you reveal the magic behind your mayhem which is, of course, your Street Hypnosis method.

I'm excited because we've talked about this before, and I think it's a very simple and ingenious method. I'm a big admirer of systems that have as few working parts as possible so that they're robust, but then they're still elegant in terms of the change you can get. I think your system definitely fits into that category.

◆ **Before we actually launch into it, can you give a just a couple of words about how you developed this system so we can have a little overview, and then maybe we'll actually look at it step by step?**

Anthony: As I've said, I think I've made it fairly clear, I got into this via the Ericksonian approach. I came into this looking at the language patterns and had the whole more progressive approach – the pacing and leading, the conscious-unconscious dissociation and all of that stuff down.

I obviously learned a few of the more direct techniques along the way, and I think like lots of other people, I would sometimes say to myself, it can't be that simple, it can't be that easy. When I tested them out, invariably they were effective, but I never really put them down into a system until I was required to. That relates back to the hypno-survival type stuff. I didn't have time to get into a long-winded conversational approach.

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So purely from experience and need, I put together some very basic techniques. When I tested them out, they worked for me, and over the last three or four years, I've just been refining this approach ever since. I eventually wrote it up in my book– *Reality is Plastic*.

From the feedback I've got it is a very good approach, not just for beginners, but I get lots of feedback from hypnotherapists, as well. They've found that going back to basics, recognizing that using rapid inductions, and some of the convincers, results in the subject being in the same place, the same state and the same level of suggestibility. It's not just refreshing, but it's almost enlightening sometimes to know that there are pieces of this that you can start to drop, where you can start to play with.

When I outlined the approach, I appreciate that many of the techniques are going to be things that people are familiar with but don't necessarily use anymore. I want to say to students who come on my course that if you are aware of some of these things, just be prepared to revisit them and squeeze some value out of them.

Just because you might know, for example with magnetic fingers, which is something that most people are aware of and some people write off as a playground trick and that kind of thing – they're aware there's some physiology involved, just be prepared to revisit it. There is so much value that you can squeeze out of these simple techniques.

I'm going to outline the approach in full. Yes, it will be a kind of potted version of what's in my book. I'm going to give you, if you like, the basic recipe that I use in the vast majority of situations. The other thing that I want people to really pay attention to is that, although on the surface this is going to look very simple and direct, I make good use of the language patterns, the more Ericksonian indirect stuff as well simply as a way of stretching out moments.

So rather than it being two seconds of silence, I continue to talk, I can pace and lead, and I can turn this to my advantage by using those kind of language skills. All I'm saying is whatever angle you're coming from, if you're someone who's into rapid and direct hypnosis already, than hopefully, you'll get some value out of this. But if you're already to the more indirect kind of stuff down, then that is going to be of benefit to you as well.

Igor: Excellent. Just to emphasize, this is something that most people who are in a skill or profession knows – musicians know this, martial artists definitely know this – the fundamentals, the basics is where everything is at. If you can do your fundamentals well and polished in any situation, then everything that seems complex to others is just a reconstitution of the fundamentals. This is what we'll be looking at today, and I'm very excited to do that.

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The second thing is – just to back up to what you were saying there again, Anthony, is the idea that it's not so much the techniques that are important, it's the principles behind the techniques, the mindset that allows you to generate these things. Because the approach is so straightforward and simple – it's one of those things like Moshe Feldenkreis would call the elusive obvious. Once you hear it, you go, of course, that makes sense. But until you hear it, you go, I don't know if I should do that. It's a little bit daunting.

This is the beauty of it. It has to be simple because it's a performance art. If it's complex, you're going to forget all the moving pieces halfway through. You've got to be able to keep them very clear in your mind so that you're not focusing on the content. You're focusing on the performance. You're focusing on the interaction rather than anything else.

Anthony: Absolutely. I came into martial arts rather late. I'm certainly a grasshopper – knee-high to a grasshopper. I discovered the wonders of Wing Chun.

Igor: A great system.

Anthony: Everything you just said there applies to it. It's simple. It's based on solid principles of human anatomy, and you really have to put some trust sometimes in what are very basic shapes and techniques. Then you have to go and road test them and find out, oh it really does work.

You'll probably find that I make a few Kung Fu references as I go through because again, my two passions in life, one is hypnosis and the other is Wing Chun. I find a lot of crossover.

Igor: I suspect this is why we get along so well because I think actually the two disciplines have a lot of common ground because they are both performance disciplines and they are both based on, shall we say, noncompliance. In other words, you're going to go out there and do things with real people, and you are the one who has to make it work.

There are a lot of areas of overlap there and I look forward to hearing your Qui Son Chow references as we go through. Let's just kick off into the overview of your method. I believe you have seven steps, which we're going to be looking at in more detail in a moment.

◆ **Can you just give us an overview, so we get a sense of where we're going with this?**

Anthony: Okay. First, I'm going to talk a little about attitude and this idea of being the hypnotist. That doesn't just mean dressed like one, have a goatee beard and swing a watch – although none of those things would necessarily be a bad thing.

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I'm going to talk a little bit about attitude and taking in some of those healthy assumptions, which I learned from being in a therapy room. Trust in your subject's ability, trust in their creative mind, recognise it doesn't take a special brain to be hypnotised, and you're going to build this relationship. So we'll talk about that.

Then when we get into the system itself, I'm going to break this down. As I say, it's a potted version of what's in my book, but I'm also going to add in a few things that I've learned myself since the book was written. I'm going to break it down first into the approach.

By that, I mean how do you walk up to strangers, how do you engineer this into a conversation, how do you engineer situations where you can flex your hypnotic muscles and get started because that's where so many people don't even get out of the blocks. We'll talk about that in detail.

I will then go into what I call the setup. Again, this isn't tricking anybody or getting one over on anybody. This is all about removing the misconceptions, taking control, firing up their imagination and I'm going to talk about those two things in quite a lot of depth when it comes down to the actual practice of it that is probably going to amount to three or four lines of spoken words.

Hopefully, people will permit me to get into the detail of that. So we've got the approach and the setup. I'll then get into the set piece. Again, this is just a term of mine that applies to what I'm going to do prior to the induction in terms of getting the person used to the ideas I'm presenting, getting their confidence in me and also allowing me to get some belief in them.

I'm going to talk about how to make that entertaining so that even if you have to bail out at that point – which sometimes you do. This is still a bit of a numbers game if you want to get into the big phenomena. By then, you've given a demonstration. So we'll talk about the set piece in detail.

I'll outline the two inductions that I use most often in this situation. I'll probably end up alluding to a few more, but again, it's all about the principles rather than the actual steps of the induction. I'll outline each step and why I say what I say.

Post-induction, I'll talk about what's often called deepening or intensification of stabilizing this relationship that you've got. I'll then explain how we get into the phenomena and why I typically proceed in the way that I do. Again, I'm not dead set on any particular hypnotic scale. It's just in practice. I proceed in a particular fashion. I find it works for me. It doesn't mean you have to get amnesia before you get hallucination. In practice, the vast majority of the time, I work in a particular fashion. So we'll go through that.

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We'll then talk about a couple of routines that you can do and favorite routines of mine on the street. I'll outline one that's going to feature on our new DVD, *There's Truth in Lie* routine. I'll allude to how I use that and a couple of other bits and pieces. Then I'll talk about the induction, if you like. How to wake people up properly and why that's important.

Also how you can do that covertly because a lot of people want to use the hypnosis covertly. I'm a fan of your work. I'm a fan of the whole covert and conversational approach, but there is another way of doing covert hypnosis, and that's just to do direct hypnosis and give them amnesia.

Igor: I like that. That's funny.

Anthony: If you use that approach, then you don't necessarily want to be doing a very overt wake-up. So we'll talk about ways of managing the wake-up. It's important in my opinion to wake people up properly, and I'll explain why and a few different ways of doing that.

Igor: Fantastic. I know we're going to be in for a rollercoaster ride. Just to sum up to everyone. The seven steps are:

1. The attitude

Of course, the attitude is the background to the whole system. If you don't have the attitude, we'll then, go home and get it.

2. The approach.
3. The setup to create the hypnotic context.
4. The set pieces that gets them involved in it and begins the whole entertainment, education segment.
5. The induction and deepening, which as hypnotists, we should be familiar with.

Of course, you'll be showing us some interesting nuances there.

6. The testing, the bit that most people are afraid of, and the routines that come out of it.
7. Ending it.

Plus, of course, the new Jacquin method of covert hypnosis- I love that- do it directly and give them amnesia, that's fantastic!

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Anthony: Absolutely.

Igor: I'm going to do a 20-minute DVD set priced at \$1,000. The New Star Code Hypnosis and that's all that's going to be inside. That's going to be fantastic.

Okay, so let's get straight down to business then. Let's look at the attitude because I think really everything else will be familiar to some degree with people, but the attitude, again, will really be drilled in because if you don't have the right attitude, everything else falls to pieces, doesn't it?

Anthony: It seems to. If you haven't got the attitude, then sure, occasionally you're going to run into someone who is just an absolutely Grade A subject, and that might give you some confidence. From that confidence, you may almost accidentally begin to develop some attitude.

Attitude is not all about being authoritarian or overbearing. My father, Freddie, in the context of therapy made it very clear to me early on that at some point in the hypnotic situation in the therapy room, you need to become the dominant party in that situation.

Whether that's through clearly being an expert or knowing about the person's particular problem and a few facts about it, at first you do have to pretend to master it or fake it to make it, or whatever you want to call it. You really need to be the hypnotist in that situation.

Igor: Another friend of mine, Andrew Austin, who you've probably heard of, puts it really nicely. He says, '*a client has to feel that you, the hypnotist, are more powerful not than him, but than his problem is because he's suffering from that problem and if you're not more powerful than the problem, why should he trust you with it in the first place*'.

Anthony: Absolutely, and part of that's going to be expressed by what you say, but a large part of it is going to be expressed by what you do, how you respond to people's questions about hypnosis and that kind of thing. So, first, you're not a hypnotist, you're not someone who knows a bit about hypnosis, you are The Hypnotist.

Everything you do has got to express confidence, congruence and expertise. You have knowledge and let's face it, for most people, this is secret knowledge.

Just using the word hypnosis early on is preferable because people will fill in that void with all sorts of ideas and probably just believe, well, if he can do it, he'll probably be able to make me to anything I don't want to do. That's not necessarily a bad thing as long as you can get rid of their fears.

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Believe you're the best. Some people will misinterpret that and take it too far, but behave like you can and behave like your subject is entirely capable of this. Again, I internalize a lot of that stuff early on, even from advice and training trances. I go into therapy and into Street Hypnosis as kind of impromptu hypnosis believing my subject is a wonderful subject.

That this is going to be a fantastic experience that they are going to enjoy and that they're going to learn something from. That kind of stuff starts to define my attitude, if you like. The belief that this isn't a special person or a special brain or anything else that's required and between the two of us, we can make this happen. I absolutely believe that, and that must come across in some way.

Igor: Of course, when people start getting into the Street Hypnosis, one of the big benefits of it and one of the reasons I recommend that everyone does at least some of it is that once you start going into these interactions, you'll discover how much easier it is than it was inside your mind. Our minds will make it into this big hullabaloo, like it's scary, crazy and what if this happens?

Actually, once you do it, it's a lot easier and, of course, your unconscious mind comes to the rescue as well and says, try this out instead because that might work a little bit better.

Anthony: Exactly. It's just chipping away, refining your technique constantly. Again, I know not everybody lives in a big city. Some people live in rural areas. Some people only have their friends and family available to them, especially in the early days. It's constantly said that your friends and family are harder to hypnotise, and some people say they're impossible to hypnotise. That's not actually true.

I appreciate for them to take on board an idea that suddenly you know how to hypnotise people and suddenly you are The Hypnotist might be a little bit tough. But if you sell it to them, if you present it to them in a particular way, that you're going to give them something – let me show you something, let me show you this technique I've learned that will help you relax, that will help you with that interview.

Let me just show you something interesting. Often you can get into them and you never know. They may just be a great subject. It may just fall that way.

So you've got to be prepared to get a bit of egg on your face. That's just the way it goes. It still happens to me. I still fail. It may not look like it sometimes

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when you're just watching YouTube, but genuinely people are posting up videos of their failures.

Igor: Here look! I crashed and burned again. I'm really bad.

Anthony: I've got to say it's very rarely that I come out of a situation where it appears that I failed because basically, I'm in control of this so I call a stop to things when I want to. I limit my demonstration to what people might describe as waking hypnosis sometimes because I'm not really getting a good feeling and feedback from the person.

I really don't believe that people walk away from there saying, he can't do it, he can't hypnotise. I've given the demonstration I wanted to give, and that has helped me so much in terms of getting over the fears of, won't I look stupid? What if they just open their eyes? What if they just pull their hand away? What if it doesn't work?

Well, one, you can deal with that by limiting your demonstration if it's not looking good – and I'll talk about the ways that you're going to get those signs – but also recognise it's as much about your subject as it is about you. If all else fails, I'll just tell them that it's them, not me.

Igor: Go away and leave me be a powerful hypnotist.

Anthony: So what I'm saying is don't ignore friends and family. Try to get them in. Not the people who are going to desperately challenge you, but the people who are good to you, who care about you and want you to learn new things. Just have a go, even if you don't get that far, at least you'll have had a go at getting the words out and doing the actions at the same time.

That way, the next time you're doing it, there's going to be a big portion of your brain that can observe, rather than just worry about whether you got the words in the right order. As we said in the last interview, it's much more about really meaning what you're saying, rather than just getting the words right.

So, it's good to have a hypno-droid in the family and Christmas parties are always much more fun.

Igor: Just to elaborate on that for people who are complete novices and they're still afraid of, what if I fail even with my family, a very simple thing you can do, which is right up the same street that Anthony has just been talking about, is simply ask family for their help, to help you out. I don't need to hypnotise you. I don't want you to go into a trance. I just need to practice my technique. So you just sit there and pretend for a while, and I'll do my thing.

That's great on two levels.

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1. Chances are they'll forget they're practicing and they'll just have an amazing experience anyway. It's one of the first steps into more of the covert side of hypnosis because you're just getting a pretend thing out of them.
2. Even if they're just pretending and faking it, so what. You're practicing the performance element of hypnosis, which is so important.

As you were just saying quite correctly, Anthony, it allows you to hard-wire them in so that your mind gets freed up from the doing phase into the monitoring to check which way to go, what nuances to add and so on.

Anthony: Absolutely. In any other performance art, you get a chance to practice hundreds or thousands of times. Whether you're playing the guitar or you're doing a card trick, you've got to go over it.

Igor: Or Kung Fu.

Anthony: Or Kung Fu exactly. You're drilling it in repeatedly. Because of the fear of failing and the fear of looking stupid or whatever else it happens to be, very often people walk into this hypnotic situation with zero practice behind them. So like you say, just get people who are sympathetic to the fact that you want to learn something new and you want to master it.

Again, a great way of lowering their guard is just to say, just pretend, I don't want you to be hypnotised or go into a trance, I just want to get through the words and the actions. That's going to help you a great deal when you're out there in the real world seizing the opportunities that come your way.

Igor: So that's the attitude. I think it's a very healthy attitude. Now let's say someone has sat at home, they've got their parents in or their friends or family. They've either pretended to hypnotise them and, of course, gotten used to the language and the process and so on, and they've got a little bit more confidence behind them.

Now they're going to be saying, all right, I'm ready for Street Hypnosis. I might even go to some other town that I don't know somewhere big like New York or somewhere like that, and just rip loose for a while. But then they turn up and they're like, New York's a big place.

You walk into Union Station, and there are hundreds of people running around or you go into a huge bar and there are lots of people. They're going to go, all right, what do I do now? Do I hold up a sign saying, I'm a hypnotist, please come over here? How do they get hold of them?

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Anthony: Well, I've been there. I'm not someone who is naturally the center of the party. My wife can get into a taxi, and I guarantee she'll be speaking to the taxi driver in know plenty about his life by the time she gets home. I lived in London for years, I've worked in bars there and it's easy to get lost in a city, especially if you don't know how to start conversations.

This is something I've had to learn. So what I'm going to do first off, in the absence of you having an idea of how best to do that, I'm just going to tell you what I do. This is exactly what I teach people in my course. In fact, it's the first thing I teach people in my course, a blend of ideas that come from performers. In fact, two of them come from quite famous mentalists. These are magicians who do mind-reading and that kind of stuff.

Another one actually comes from the King of Speed Seduction himself, Mr. Ross Jeffries. He actually appeared on TV and was teaching someone something. It's a very simple technique. Don't get me wrong, I'm not massively into speed seduction, but I do like the way that, as a body of people, as an interest group, it's organized itself. I'll come to that in a moment.

Let's just run through these three tips.

Igor: The important thing really is just to realize that everyone, whether they're walk around magicians, mentalists or even the speed seduction people, they have to start conversations. Otherwise, they can't do what they're doing. We're hypnotists. We have to start conversations.

Anthony: Absolutely. A big part of speed seduction, of all the complex and fancy techniques that are out there, the most important bit in my opinion is the approach. It's how you start the thing. What you really want is to be in a normal conversation.

Let's get into this if you're ready. The first tip is very, very simple. It comes from a friend of mine. His name's Paul Brook. He's written a series of great books on mentalism. Some of them are just books of effects and some of them are actually about how best to present yourself.

I had a meeting with him one day, and he told me about an effect of his. I'm not going to tell you how it works, but I'll tell you that the effect looks like this:

You walk up to a complete stranger on the street. You ask them, basically, if they've got a wallet. You ask them to remove a note from their wallet. You do not touch it. It's not switched in some magical fashion. They take a note

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out of their own wallet, they look at it, and you tell them the serial number on that note.

Now that's very impressive, and there are various ways of achieving that. However, what was equally impressive to me was the fact that he could walk up to a stranger, ask them to take out their wallet and ask them to take out some money.

Igor: It's not something that usually happens on the street, is it? Someone comes up and says, give me your wallet. That requires a little bit of adrenaline before that happens.

Anthony: Indeed. He said, that's really simple. I just tell them I'm a performer. He said, when I use that word performer, I'm immediately given a huge amount of leeway with regard to what I can ask people to do. I felt this huge penny drop in my mind.

Igor: That's a great phrase. I mean it sounds simple, but it's a great realization, isn't it?

Anthony: It's fantastic! So if I'm in a bar or on the street, I'll walk up to a group of people and, let's face it, most people on a Saturday in the daytime or Saturday evening in a bar, they're having their regular Saturday. It's not necessarily that exciting. They might be having a laugh and getting drunk and out with their friends, but they love something completely different, brand new, to walk into their life.

This is what you're going to do. Again, I'll get into the body language and how you're going to express yourself and that kind of thing, but the first tip is:

1. When you walk up to a group of people, just say hi, I'm a performer. I'm a hypnotist.

That does a number of things. First, it opens them up to possibilities. If I was to then ask them, can everyone stand on one leg, I would expect everybody to stand on one leg because I'm a performer. There must be something coming after it. So I love using that line.

Yes, it's not covert, but this is infinitely easier if you're open about what you're doing. The moment you use the word hypnotist – I say hypnotist as well as performer – you've already fired up that little neurological part in their mind of what it is to be hypnotised and what might happen.

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Igor: I learned a long time ago that the most powerful hypnotic induction is the words “I’m a hypnotist.” At that point, expectations and years of built up associations suddenly get released.

Anthony: Absolutely. If there’s a camera there, and you say, we’re filming here tonight, I’m a performer and we’re having some fun here tonight, then you’re halfway there already. So that’s the first tip. Very simple.

Igor: I think it’s a very elegant introduction.

Anthony: Okay. The second one comes from one of the great gentlemen of mentalism is Docc Hilford. He’s been on the scene for a long time. He actually trained in hypnosis with Orman McGill, many years ago. He’s a fantastic guy. He came over the U.K. and I got to meet him and see his system.

Now he has a code – it’s called a code psychological reading system. You don’t present yourself as a psychic, but it allows you to walk up to a complete stranger and certainly give the impression that you know everything about them.

Again, I’m not going to tell you how it all works; it’s called System 88, you can check it out for yourself. His opener is to walk up to someone, or if there’s someone standing at the bar or that kind of thing, he just looks at them and says, I could ask you five questions and tell you everything about you. This does a number of things:

- ✓ Without telling them who you are, this introduces who you are.

Oh, right you’re some sort of mind-reader or psychic. It introduces the playground. If they carry on talking to you, they’ve already got an idea of where this is going to go. It’s going to be fun, but they’ve already got an idea that you might be able to do something that they don’t know anything about at this point in time, so it introduces who you are and it opens up this playground.

Most important of all – and I don’t want to use this phrase because it’s far to NLP for me – but

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✓ It elicits a response.

When you say that to somebody they do not have a choice they have to respond. The response could be, get out of here. It could be what do you mean? It doesn't matter. You're now into conversation. You've now got response and you've got somebody you can bounce off and you can get back into it.

Igor: Can I just pause you there because I think you've just hit on something really important, whether you're doing covert hypnosis or you're doing it overtly and in terms of Street Hypnosis. This idea is actually so easy for people to miss, but is actually the bit that makes everything easy.

Conversations are interactions. Street Hypnosis requires an interaction. Of course, conversational hypnosis requires a conversation for it to fit in. What you're saying is the starting point has got to be a simple way of poking them to see how they'll poke back. Are they going to poke back aggressively kindly, open-mindedly, close-mindedly, challenging and so on.

That tells you, this is the way the conversation is going and how I need to alter my performance to fit it.

Anthony: Absolutely. It's the asking hand. It's the asking hand. It's like I'm just going to give them a little touch. If they move forward and I feel that touch again, I'm ready to go. It's the same with this. As I say, they're the principles that I try to include in whatever I say. However people structure this, the principle is you let them know who you are. It arranges the playground.

If they carry on speaking to you, they've got a pretty good idea what might happen. It also elicits a response. By then, we've got something that we can build upon. Even if it's a tiny little kernel, we've already got something we can build upon.

Igor: Now, you do something else that covers something which I always found a little bit shocking for another performance art, the table-hopping magician. Some of them do a phenomenal job. I'm just so charmed by them and you know you've got a good magician on your hands because when he does a trick, you don't ask him how do you do that? You just sit back and go, I'm glad you did that.

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Then there are a whole bunch of table-hopping magicians who – I'm not going to criticize them too much because they're just starting out and they're learning the ropes and so on – but they try to copy these other performers and they do such a rough imitation that what they end up doing is they insult their audience.

They'll come in and make a joke about someone's jewelry. They'll say, can I borrow your watch, sir. Oh, look, it's a fake Rolex. Ha. Ha. At least if it breaks, it won't cost me very much. What they're doing is they're being very disrespectful to their audience.

Anthony: Well, it's not a two-way interaction.

Igor: Exactly.

Anthony: There's a wonderful book called, *Presence*. I don't know if you've heard of Patsy Rodenburg.

Igor: No.

Anthony: You should check it out. You'd love it. She's a voice coach, and she's worked with lots and lots of famous people. She wrote a book called, *Presence*. She sat there watching hundreds of actors, some of whom are technically perfect, but she'd feel nothing. She'd feel no connection, or she'd even feel pushed in the other direction.

She talks about a very simple idea to get your head around. In fact, I was using it before I even read the book. A friend told me about it and, again, the penny just dropped and it was like, wow.

She talks about three circles. If you're in the first circle, then it's very inwards. You're listening to that voice in your head. All the energy is coming into you.

If you're a third circle person, you're that pushy, outward – there's time to be in the third circle, but again, both those circles are very one-way.

The second circle is where you're actively listening, where you're relaxed physically and you're able to give and receive information in its

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communication. Just sometimes through nerves people dive into either that first or third circle.

It's a superb book, and I know you'd enjoy reading that.

Igor: It sounds awesome.

Anthony: It is very good indeed. So the third tip, if I can just get onto this, comes from Ross Jeffries. Now there will be people listening who don't even know what speed seduction is.

Speed seduction is essentially the art of picking up mainly women, but I guess pick up people of the opposite sex – or not necessarily the opposite sex – but just picking up people you want to pick up, introducing yourself to people and mastering that as a skill and looking at it as a bunch of techniques that could be learned.

Now he was featured in a program with a British guy called Louis Theroux. He makes programs that appear to be an interview, appear to be a sort of documentary, fun interview, but what he's mastered is the art of allowing people to dig a great big pit for themselves and watch them walk into it.

I think you'd probably have to be British to do it because it's a very particular manner that he manages to hold where the last thing you'd want to appear is rude. He's a bit like an intelligent but bumbling fellow, and he just allows people to fall into the trap. He did a series called Weird Weekends. I believe you can watch it online somewhere, and one of them is about hypnosis. It was that bad that it almost made me want to get out of the business. It's like, is that what I'm doing?

Anyway, he interviewed Ross Jeffries, who's been this self-proclaimed master of speed seduction since the mid-70s. He's a big NLP guy and he knows his stuff. I don't deny that. That's his thing, and he does it very well and he teaches it very well.

I just was waiting for him to fall into a self-made trap. Now Louis asked him for some tips about how if he saw an attractive girl on the other side of the road, how would I speak to her? I feel nervous. How would I go up to her? He said, just remember this just use this.

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- ✓ CIQ, which stands for Compliment, Introduction, Question, and use them in that order.

Again, this made a lot of sense to me, so this is what I do now. When I walk up to an individual or I walk up to a group of people sitting in a bar, I will give them a compliment. As long as it's not something sleazy, then it doesn't really matter what it is.

So you can say, hi, it looks like this is where the party's at. You guys look like you're having some fun. You two gentlemen look like you're an intelligent couple of guys, anything.

Just say something – you look like a creative person – anything at all. Just give them a compliment. Do not pause and wait for any feedback. Just give them a compliment, and then introduce yourself.

Igor: Can I pause you there for a second? Again, you just said something that is very, very important when it comes to the art of starting conversations. The source of it is actually almost irrelevant because what we're talking about here is how to create genuine good, solid conversations and interactions.

The key piece that you just mentioned there was you have some kind of starter – whether your opener is hi, my name's so and so, or your opener is, hey you guys look like you're having fun – the key thing is that you don't wait for them to react to that; it's one of the big mistakes that people make.

They pretend it's a normal conversation with someone they already know, and what happens is you say how are you, they'll say how are you, and then you wait for them to engage you in conversation and carry it on. But strangers won't do this. They feel just as shy and inhibited as you are.

The way I like to think of it is if you're going to be polite, you're going to carry the conversation until they've warmed up enough to be able to hold their own in the conversation, rather than shriveling up and becoming a shrinking violet.

Anthony: Absolutely. So again, this is probably the first thing I do. I'm going to give a compliment. It doesn't matter what it is. I will find something that I can say. It could just be about them as a group or it could be about their energy. It could be that they're having fun or they look like a laugh or whatever.

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I give that compliment, and then I'm going to go for the introduction, which I've already explained. I'm Anthony. I'm a performer. I'm a hypnotist. That's it. That's my introduction, done.

The next thing I'm going to do is I'm going to ask a question. Again, people will think long and hard about what's the perfect question. The truth is, it doesn't really matter. I just need to get that response going. So I'm going say, it looks like this is where the fun is. I'm Anthony. I'm a performer. I'm a hypnotist.

Can you show you something interesting? Have any of you been hypnotised before? It doesn't really matter. Typically, I will say something like can I show you something interesting? Has anyone here been hypnotised before?

If you can ask that question early on and two hands go up, then it's like, great. You've got a start. Again, can I just show you something interesting? Because you've given a compliment, they're in that – most people have a read a bit about Cialdini and the thought of people owing you something when you give them something. It's no different with a compliment.

So give a compliment, introduce yourself in such a way that you set the agenda and let them know who you are – and that's done with that line – and then ask a question. Now we're ready to go, basically, verbally that is my approach.

The other thing I want to do – and I'm going to break this down into steps – is:

- ✓ I want to get physically into this group.

At this early stage, at this very opening stage, it is vitally important that everything that your body language is saying is open. You need to be not overbearing, but you need to be bigger than the group. I'm not the biggest guy on the planet, so you need your elbows bent, your hands out in front of you, hands open, palms up.

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It's all very Tony Blair, I know, but it's like just be open. Just allow people in. Look at everyone. Make lots of eye contact. Occasionally, I'll just say what's your name? I'll just start to get to know people just to pull them in.

The other thing is very often in a group, especially if you're doing this in bars where people are in a party mood, there will always be someone who immediately wants to be the person who's on top. Yeah, me and he's jumping up.

For the fledgling hypnotist, again, it's very easy just to fall into the trap of immediately focusing on them and thinking, well, they're giving me some attention. Therefore, I'll focus on them, but their personality and persona may be so much bigger than yours at this moment, they may be the joker of the pack or whatever, but they're not necessarily going to be the best subject.

They might be the best subject, but if you immediately crouch down and focus on them and speak to them, you're going to lose the rest of the group. So at this point, if someone does that I'll just make a joke and say I know you're keen and ready to be hypnotised.

You get a little bit of a laugh and everyone's shoulders relax a bit. But, I'm going to continue to speak to the group because when I get into the set piece – and also just setting things up – I want as many people to hear the setup as possible, and I want as many people to take part in the set piece exercise as possible because I want everything to work in my favor.

Yes, it may turn out that they're the true star of the group, but at this point you don't know that. Just because it might be comfortable to think oh, someone's spoken to me, just keep it open.

Igor: Let me pause you there again, because I think you've just come up with a whole gold mine of stuff here. I know we're spending a lot of time on the approach, but really, in my opinion, this is really the get go. Like in a therapy session, the most important thing is how you greet your client because everything else will devolve from that.

In this sense, you've got exactly the same thing going on. For example, with the joker of the pack that you're talking about, one of the biggest problems – this is true of stage hypnotists and in Street Hypnosis as well, and I'm sure you've experienced this and, in fact, made the same mistake I have.

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If you focus on this person too quickly, they are now in control of the interaction and not you. So they'll be a great hypnotist, but not you. You can't hypnotise a person until they're following your steps, rather than them shooting little wise cracks on the side and deciding which direction to go and so on.

Anthony: Exactly. As I said, there is a moment where you're going to become the dominant party. You don't have to go in like a steamroller, but at some point, you're aiming to have, or at least appear to have, absolute physical and mental control, or at least you're the director of those two things.

Sometimes you have to earn that, even though it doesn't necessarily take very long. If that person is demanding that they're going to be on top, they probably are at this point. So you need to let them have their say, and then carry on including everyone else. You'll find that allows other people to say, hear him out, shut up a minute. They'll do it for you. They will take control of things for you.

Igor: You need to have the rapport of the whole group. Otherwise, you lose the whole group and end up just doing a one on one anyway.

The other thing is – and I think you mentioned it just then and a few times before as well – the idea of, you don't want to bulldoze your group and at the same time you don't want to approach them like a meek mouse. The rule of thumb I have in my head – and I'm sure you do something very similar, Anthony – is every group has an emotional vibe.

If you think of emotions as being energy levels, some are high energy and they're the big party crowd. Some are low energy, like your grannies drinking tea and having a chat.

What you want to be doing when you enter that group is you want to have just a little bit more energy than they have. If you have less energy, there's no reason for them to talk to you because you're sucking away entertainment value from them.

If you have too much energy, you'll blow a fuse because they don't know how to deal with you and they'll be scared. They'll get inhibited. But if it's just a

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little bit more energy than they have, they get kind of like, wow, my day's about to become better than it already was. At that point, you have this unconscious opening saying, okay, I'll give you a moment. Show me what you've got.

Anthony: Absolutely. That's what I mean by being bigger than the group. I don't just mean being physically open and prepared to open this up in that way. I mean what you say there. It is about just being like them and a little bit more. Often I'll say to people, just be yourself, but a bit more.

Igor: I know exactly what you mean. Anyone who hasn't done any performance art, especially Street Hypnosis, might not appreciate this fully, but once you start getting used to it, you'll exactly what we mean when we talk about this.

Anthony: When I first did a bit of TV, it was very much about me being me. Just be yourself but bigger. Be yourself but a little bit more. I didn't quite understand it at first, but that's exactly what it is. It's just being your best self is probably the best way of putting it.

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Seminar 2 – Part 2

Anthony: So let's get into the setup.

Igor: Okay.

Anthony: Again, in the real world, this is going to amount to hopefully a couple of sentences or maybe answering a question or two. On stage, a stage hypnotist does their job with posters and advertising, promotion and all that kind of stuff. It's a bit of an intro where they tell everyone that they're in safe hands and they're an expert.

In a therapy room, you've got your certificates, you've got an advertisement and they've had a referral. You tell them the fibs about the subject remaining in control and that they'll be aware of everything and all this kind of stuff.

In impromptu hypnosis, you've got to achieve this in a couple of sentences. You've got to achieve this in a few seconds. But the objectives of the setup are to remove fear if there is any and to get rid of their misconceptions as quickly as you can. You can just spit this stuff out very, very quickly.

Build an expectancy in the situation. As I said before, when I'm on stage, I'll just point to the chairs and say, in a while from now a number of you will be sitting up here in a deep state of hypnosis. Just increase their expectancy. Saying you're a hypnotist very proudly does that. Firing up their imagination and selling it to them. Letting them know that they're going to benefit from this, that this is going to be a great experience. You're going to love this.

Most importantly – and this is where I'm going to go from being an equal to really being a dominant person. I'm going to take control of the group, and there are very simple ways of doing that, which I'm sure a few people are familiar with, but we're just going to run through it.

You'll hear this stuff if you get out there and start hypnotizing people. In fact, I was out with a performer just this week teaching him some hypnosis in a bar. There was a group of lads, very loud, kind of dancing around even though the bar was half empty.

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We mentioned hypnosis—there was one guy who immediately backed off and was like no, there's no way I'll do that— you can make me do things. You could make me do this. You could make me do that. Later on in the evening when he saw a friend of his have a bit of a bash at it, this guy just jumped up and said, I want some of that. It was because he'd had fear.

Igor: Let me just pause you and what you're saying there because I think this is a question that comes up time after time after time. People are asking, what are the magic words to prevent that from happening? In my opinion – and I'd welcome your opinion on this as well – is there's no such thing as magic words.

If they're really that afraid, saying it's okay, it's not going to be like that, won't really help. Your attitude will do a lot to help, but the words themselves won't necessarily sway them that much.

In other words, you give them a demonstration, an experience of how respectful you've treated someone else, how much fun it can be for them, how they maybe access some powerful experience and enjoyed it or learned from it.

Then, in my opinion, or in my experience should I say, most people – other than if they have some kind of religious issue around it because they've misconceived it – most people will just suddenly warm up and go, wow, that's amazing. Do you think I could have a go?

Some people will even say can I have a go in private because I don't want my friends to see. I rarely come across a person who still doesn't want to have a go after seeing someone else having a wonderful time with this.

Anthony: Indeed. Don't get me wrong, I will say the words. If someone says, oh, can I get stuck in a trance, or you'll make me look stupid, or you're not going to make me take my trousers off, are you? Or whatever else it happens to be. I will just rebut that immediately. I will just say, of course you can't get struck in trance. I'm not that kind of hypnotist.

I'm going to show you something that will be interesting to you. Just rebut those things almost like they're absurd. I'm just here to have fun. I'm going to show you something interesting, that kind of this.

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I often call this your elevator pitch. An elevator pitch is this idea where you're stuck in a lift with Bill Gates or Richard Branson, and you've got a fantastic idea and you've only got 30 seconds to sell it. So I'm going to tell them I'm a hypnotist, and I'm just going to get into it. I'm going to try something with all of you. We're going to have some fun.

This is going to be interesting. Understand that you'll learn something new. I want as many of you to take part in this as possible. No, you're not going to be asleep.

If someone says, is it like being asleep? No, you're not going to be asleep. If someone says I'm a control freak, I'll say, I'm going to show you how to have even more control over your own mind. I'm just going to keep giving it them that it's going to be positive. This is going to be good. This is going to be fun. I'm going to keep upbeat.

You don't really need to get into a 28-minute explanation or even a 20-second explanation of why it works, how it works, what it is. Just say, this is just about your own mind. It's going to get you in touch with your own creative mind. Say whatever you've got to say. Again, don't get hung up on theory. Just say what you've got to say.

Igor: Can I just pause you again? I wanted to emphasize something that you mentioned there, we've gone through the approach and the setup – the setup being a little mini-intro into hypnosis. We're talking literally one or two minutes at best. We're not talking about five minutes. We're not talking about 10 minutes. We're definitely not talking about a half an hour. It's about one to two minutes at best.

Anthony: Yes, within one to two minutes I want to be into my set piece, if not most of the way through it.

The other thing I'm going to do – and again, this is kind of a well-known tip amongst performers on stage, but not necessarily off stage – is to begin to take physical control and to get the whole compliance thing going.

Again, I'm not a believer that all hypnosis is just social compliance. However, at this early stage this again is another little poke, another little touch, that's going to get me a nice light going on of whether they're responding to me.

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So if I'm going to deal with an individual, say one person emerges from the group and says, okay, I'm up for this. Then I will always make some request of some adjustment. I'll say, can you just sit here? Could you just move your chair? Could you just put your feet together? Again, I'm going to use that conversational posture. I'm going to use "would you." I'm going to use "can you."

You're going to see that this carries right into the inductions. I'm going to continue to use that idea of "can you" and "would you." It doesn't sound like a command. It's just interpreted as an instruction, and they will slot right into place. Can you just turn your seat to one side slightly? Can you just put your feet on the floor? That kind of thing. Could you just put your hands on your lap? Just look at me.

I'm going to try to get out three or four of those kinds of things. What this also does – by asking someone to move their chair – it allows me to get them in the optimum position for me in terms of performance and other people being able to see them. It allows me to get them into the optimum position for me to actually do my induction and run my techniques and that kind of stuff.

It's just a little bit of gentle nudging to get the person exactly where I want them, but it's also going to allow them the comfort. Cesar Millan is touring, at the moment, in the U.K. It's going to allow them the comfort of knowing who's in control. People like to know who is in control and like to feel that the hands they're put into are safe hands. Simple stuff.

Even if they're standing on the (x) on my stage, they're going to be shifted to one side. It's as simple as that. People have been doing it for years, but it's very useful.

Igor: Just to emphasize what Anthony's saying here, don't skip this step. It may seem trivial to get someone to move a shoulder or come an inch forward or something like that, but you're doing two very, very important things here.

1. You're constantly testing.

If you have trouble shifting them just an inch across, well then how likely is it going to be that they're going to following your instructions into trance and so on? Not that likely.

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2. You're already creating the process of the interaction.

You're selling the theme, which is Simple Simon. I say, you do. I say, you do. You don't actually necessarily say it that way. You're just getting them into that habit, and by the time you're into mental experiences, they'll do those mental experiences without realizing that's the chain they've gotten used to, it's kind of like an indirect "Yes" set, isn't it.

Anthony: It is a "Yes" set, as far as I'm concerned. I used the same language, but again, because a "Yes" set is so simple to comprehend when you read it in a book, it's also one of those steps that people just drop. They just miss it.

Igor: That's a big mistake to drop that.

Anthony: It is, and you said it. This is a test. This is a gentle, kind of soft test. As far as I'm concerned, I believe you can give suggestions to people, and they'll take those suggestions on board without any of the formalities of hypnosis.

So I treat every utterance I make as a suggestion. By using the language of a "Yes" set – the "can you," "would you" – absolutely that persons knows I'm an expert, and they start to get interested. By the end of the setup, I want them genuinely – I'm going to be kind of animated and excited for them, but I want them to be fascinated. Not just with the idea of getting hypnotised, but I want them to be fascinated with me, if you like.

Again, this is at the point where people often say – and I'm sure you've heard this hundreds of times – people will ask you, how do you spot a person who's going to be a good subject? Now I probably could theorize on that, but the way I do it in these kinds of situations is I'm looking for the person who is fixated on me.

Male, female, it doesn't make a difference. I'm looking for the person who has responded to my approach by sitting still, by looking at me, someone who in a way already looks entranced in a fashion because they are listening to every word I'm saying.

Understand that person can still put out the questions, the fears and all that kind of stuff, but if they're locked on, then that is the biggest tick in the box for me. That's who I'm likely to gravitate towards. It's a simple thing. It's a

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look, and you can't really recognise it until you've been doing this for a while. Once you see it, you'll see it over and over.

Igor: The simplest way to describe it in my terms – and please feel free to add to this, Anthony, if you wish to – is the look you end up getting is you know you have 100% of their attention. Most people when you talk to them, their eyes will shift. You can tell that they've just had a thought. Maybe they just thought about their dinner or something they're doing next week. Maybe they've even asked something and they'll have another thought and they'll go off on that.

When you look at them, you can see how their mind is bouncing around. Usually their eyes are bouncing around with it because, as a rule, your eyes will mirror your mental state.

Then, there are people who suddenly become totally laser focused. You can see it when they're reading a book, writing a report or sometimes even when they're watching TV. Everything else fades away. When you get that look, like you are the TV set or you are this fascinating book. Even when they see a cute little puppy and for those two minutes while they're petting this puppy, they're just totally focused on that puppy – if you are that puppy and they look at you in that same way, you're on a winner.

Anthony: Absolutely. It's one of the first videos I put up on YouTube; it's very raw and not particularly special other than the fact that you'll see this in process. I've approached a bunch of girls that are out doing some shopping. There are five girls sitting on a bench. It's on my antonyms on a YouTube channel.

You'll see the two on the end are massively excited. They're jumping around and having fun. I ask them to place their feet on the floor. They look down the street to see who's watching them. To be honest, I'd already written them off at that point. They didn't cross their legs. I've doubly written them off right now.

There's one girl on the end. She's still. She's already there as far as I'm concerned, and you'll see when I look along the road, bang, that's the one I'll go for and she's capable of the whole thing.

So we've been talking for an hour. You are now about 30 seconds into an hypnotic encounter.

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Igor: Just to emphasize a point here. Everyone is always looking for what's the induction you do, what is the magic word to say here, but actually they're looking in the wrong place. The reason we spent an hour on all this setup stuff is because this is where the magic is really at. This would be important for people to understand.

If you get all this stuff right the rest is virtually mechanical. If you get this stuff wrong, you have all kinds of things popping up later on that may be more challenging to deal with.

Anthony: Absolutely.

Igor: So let's get into the next step then. The set piece.

Anthony: Okay, the set piece. Now first, there are so many different exercises that you can use in the set piece. I'm going to talk through two that are probably the most well-known exercises of so-called waking hypnosis, sometimes referred to suggestibility tests.

Both of those terms sell them massively short in my opinion. There is so much more you can achieve, but I want to emphasize these two. Not just because people know them, but because a lot of people think, well, I'll just go through the motions there, and they don't really know how much value they have.

So I'm going to talk about good old magnetic fingers and magnetic hands. You can do many more things but again, back in the real world, this is what I do. Once I've done my setup, I want everyone involved doing magnetic fingers. It's easy to do.

I'm trying to achieve a number of things in a set piece. First off, I want you to think of these exercises not just as tests. You can think of it that way. I've never presented it as a test. I've never used the word test, but yes, I am getting a gauge of not just whether their fingers come together – because they're useless as tests, because 99.9% of people's fingers are going to come together, all right?

So they don't differentiate, but they are a gauge – an extension of what we've already spoken about. How good, how willing, how able are these people to follow instructions? They are going to give me an opportunity to

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observe the people, taking my instructions, taking my directions. They're going to give me an opportunity to gather information.

Some people are going to already begin to exhibit some of the classic signs of hypnosis – whether it's their face flattening out, their color changing, the eyes fluttering – I am observing at this point. I'm not just going through the motions. I'm assessing their suitability.

It gives the subjects an opportunity before we actually get to the real stuff, beginning the induction, it gives the subjects an opportunity to experience a little bit of what's going to happen, to experience the power of suggestion influence, to experience a little bit about their own ability to cooperate.

I will often say that line in my setup. I'll say, look, hypnosis requires cooperation. If I ask you to imagine something, do your best to imagine it. If I ask you to get a sense of something or feel something, I want you to do your best to feel it. Are you ready? Good.

That kind of thing. It gives them a little experience. Again, if you've done magnetic fingers with a group of people, you're going to hear, ooh, ah, God it's weird, isn't it?

I did it to a guy today at work. He's 48 years old. His kid probably does this on the playground to be honest, but when I did it his face was just a massive grin, a massive smile. It wasn't because he was remembering doing this as a child on the playground. It was because he was absolutely in awe of the fact that his fingers moved together.

Igor: This is important because you're setting up all this stuff in the framework of I'm a hypnotist. This is something hypnotic, mesmerizing and different. So something that could seem like a kid's trick will seem really that much more significant to a normal person because it's done by a hypnotist so it has to be more meaningful.

Anthony: Exactly. It fires up their imagination, which we've spoken about already. It focuses their attention if you do this properly. It allows you to manage that focus, because if they're looking around, darting their eyes around the place, you can put in that suggestion. Look at that gap between your fingers. Stare at that gap.

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If they're not doing it, they're probably not going to come with you. So it allows you to manage their attention. It genuinely focuses their attention, and it builds this expectation of, oh, is this it? Or, am I about to be hypnotised? Oh God, this is happening. Now what's the next step going to be?

It fires up their expectation. However, the most important value in this set piece, as far as I'm concerned, is that it can just become the induction. You're going to learn to make the call. You can go right from magnetic fingers to sleep. Bang and they're out as quickly as that.

So, recognise that in the mind of the lay person, hypnosis happens like this. I'm a hypnotist. Sleep. Do this. There is a great deal more process to it.

Igor: Which is good because it makes our life easier, doesn't it? We're just going to conform to their expectation.

Anthony: It does, but I think because so many people get into this via NLP and via the Ericksonian approach – again, I know there's huge amounts of value and I use them myself – but for decades this was all about being direct authoritarian and just going for it. You need to have that in the back. You need to be able to just proceed and use that word “sleep” with confidence.

I hypnotised over 3,000 people before I used the word “sleep” because it seemed ridiculous to me to say the word “sleep,” and I've never stopped saying it since because people know what you mean. They might not think they do, but they do. They know that that's the cue. That's when you go. That's when it happens.

Igor: Just to emphasize what you're saying there, even those of us who are more, shall we say, inclined to the Ericksonian approach – which I know you are, by the way as well, Anthony.

Anthony: Yes indeed.

Igor: When you watch Erickson's work, the key thing to realize is Erickson was trained in exactly this kind of hypnosis that Anthony is describing right now. You used to work with a man called Clark Hull during the famous experiments in hypnosis back in the 1920s or '30s, and his style evolved from there.

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When you see Erickson doing all these crazy things, people go this is amazing. He's going to be able to hallucinate stuff and get people to do a little weak entrance without realizing they've been doing different things. He's coming from a place where he's already done everything that Anthony's talking about right now.

Then he's layered in these other suggestions – the indirect versions of things – as, shall we say, icing on the cake to obscure things a little bit more, to add a little bit more charm and magic on the whole thing, to make it a little less easy to penetrate it consciously.

But his mindset is still the same mindset of a direct hypnotist. The cues, the things he's looking for in the client, are still the same cues as a hypnotist. His intent is still that intention of this is absolutely going to happen. All of that comes from direct hypnosis. If you don't have the guts to do direct hypnosis, then your indirect hypnosis will be a lot weaker for it.

I don't mean weak in terms of you can't control people and so on. I mean you'll be ineffective because there is something in what you're suggesting that just doesn't quite match their reality.

Anthony: Indeed. It's funny. I got an email just yesterday from a guy. He's an 80-year-old magician. He emailed me and said – he's got the *Manchurian Approach*, my set on hypnosis. He hasn't actually done any since the '50s. He dropped me an email and said, in 1947, I went to see Ralph Slater, the most famous stage hypnotist of his day. I saw him do the handshake induction numerous times. He was known as being the fastest hypnotist throughout Europe.

I dug a little deeper into and Erickson based a huge amount of his technique at that point in time by observing Ralph Slater and other stage hypnotists. I appreciate to sell it back into the medical profession and eventually had less positive things to say. He had to move away from it. The fact is he owed a great deal to the direct approach.

So we're getting into it now. We've done our intro. Again, I don't hang around. I don't wait for any conversation. I just say, let's try something. I want all of you – can you place your feet on the floor? Can you put your hands on your lap? Can you, can you, can you. Do that as long as you want to.

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Now just look at me – and I'm going to get into magnetic fingers and I'll talk you through how I do it. I'm going to give you my exact script. I don't rehearse this one, and I do magnetic fingers with the eyes open.

I link the fingers touching one another with a very permissive line of, when they touch, can you allow your eyes to close?

So it's going to run exactly like this, exactly with this timing. Okay?

Okay, let's try something. It's a simple exercise just to fire up your power of concentration. I'd like you to place your hands out in front of you like this. Now can you clasp your hands together nice and tight. Pull them together, thumbs crossed, bend your elbows like you're making a desperate prayer – you can make one while you're there if you like.

Now put your first fingers up, your index fingers straight up about an inch apart and look at the gap between your fingers because in a moment, they will come together and touch like magnets, being pulled together, closer and closer. That's right. When they touch just allow your eyes to close.

Bang. I'm done. Now there are a few little things in there – I know people know how to do this already. Firstly, I've read other people's versions of this where they say, squeeze your hands together and try to keep your finger's apart, which kind of gives the game away in my opinion. There is physiology involved because when your hands are tense and your fingers are going to come together anyway.

So I just set the hands up nice and tight, and then they raise the index finger. So they're kind of spring-loaded. Okay? I say, look at the gap between your fingers. If they look at me, I just say don't look at me. Look at the gap between your fingers.

Bear in mind that some people get their fingers together, and they're out in two seconds. Other people, you're going to have to use suggestions to make this happen.

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The very next utterance I make after, look at the gap between your fingers, is to state the outcome because in a moment, they will come together and touch, and then I'm just going to use however long it takes. I'm just going to keep talking. I'm going to sell the same idea in four, five or six different ways.

That's right, like magnets. They're getting closer and closer. They're starting to go. That's right— closer and closer— millimeters to go.

Again, I'm saying the same thing.

Igor: Let me just pause you there because I think you just came up with a very, very important element here – and this happens time after time, especially when you're doing this in an impromptu setting. The fingers will come together very quickly, and if you wait too long giving instructions, they may have succeeded before they know what it should mean. So you have to give them that meaning right up front.

Hence, really dive in quickly and say, those fingers will come together, and when that happens just close your eyes and go into a trance, or whatever. So it's already there in their expectation right at the start, and then the rest just reinforces it. If you wait too long, then you can actually miss the moment with some of the best responders.

Anthony: Again, I'd say with the magnetic fingers, it may be 90% a physical reason why they come together, but that 10%, the portion that's left you've got to manage with suggestion to get this ideomotor movement going because essentially that's what it is.

Because in a moment they will come together and touch – that idea, that seed is now planted in their brain, and their body has to begin to respond to it. Again, you've got to have the timing right. Just as they're about to touch, you literally say, millimeters to go and when they touch, you can allow your eyes to close.

I don't say close your eyes. If you want to be strong about it, you can. You can say, and when they touch, your eyes will close. If I was on stage, I might put it that way, and then bang, I'd expect them to close. If they didn't close and I was being that direct, I would just say close your eyes immediately afterwards anyway.

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Again, there's another little soft touch there, another little poke to see if that suggestion is taking effect. So I will do that. I will get them to take a nice deep breath in and then just to breathe out and I'll go various ways from there.

One way is I'll just say, excellent. Now just open your eyes. Great! That shows me you can concentrate. You can pull your hands apart now.

Another little tiny tip is I want to own them. I want to own their hands. So I'm going to give them permission to pull their hands apart, rather than wait until they pull them apart. I'll just say, that's right, you can pull your hands apart now. It sounds like a throwaway comment, but again, I've given them permission to do it.

Igor: The other thing is it's another indirect test because if they pull their hands apart too quickly, that's fine. It's not necessarily a bad thing, but that's one experience. If they're sitting there with their hands pressed desperately together until you say, you can now open your hands, and then they release their hands, again, it's a test to show compliance. It's a test to show that they're absolutely following your instructions to the letter.

Anthony: Absolutely. That's what I'm looking for. Follow my instructions to the letter. Let me quickly go through a couple of other ways that I'm going to use this once they come together and touch.

Sometimes I will use magnetic fingers or magnetic hands as inductions even though I'm going to do a subsequent induction. So if you like, it becomes kind of fractionation without all the eyes open, eyes closed stuff.

So, they're millimeters away. I'll say that's right. They're about to touch. When they touch, allow your eyes to close and sleep. Just relax. Go deeper and deeper and deeper.

So when they touch, I will gesture that I want their eyes closed. I'll tap their head on the back. I don't push it forward or yank their head or any of that stuff. I'll just tap their head. Some people will just go, some people are not there yet but will comply and just tip their head forward.

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I don't necessarily test my work at this point. I'm just going to say, that's right, take a nice deep breath in. Breathe out, and when I say 1-2 wide awake, your eyes will open. Excellent. That shows me you can concentrate.

I won't explain it. I won't say, you were hypnotised there, or you weren't. I will just move on to the next exercise.

Igor: Let me just add something to what you're saying there, which is very, very smart. I want to just pull it out for people to really realize this. When you're saying, close your eyes, now sleep, deeper- deeper- deeper. First, you of course realize the secret of an instant induction is not the induction, which is a no brainer. It's what you do right afterwards carrying on with the process.

The second thing is – and you threw it out there as just a little side point, but actually this is a very, very ingenious thing to do, which is some people will genuinely just drop into a trance and you can tell because the whole body collapses. You can feel the relaxation going through them. It feels a certain way. You'll get it very quickly when it happens.

Others will just be compliant, which means if you tip their head forwards, they'll bow forwards. There will be a little bit more tension, a little bit more resistance but generally, speaking, because this is a performance, they're willing to go along with the piece.

Now the key thing here is as far as everyone else is concerned, they've now been hypnotised. As long as you don't start talking about it too much, it fudges their boundaries of reality. The reason this is important is because everyone else that's watching now goes, oh my God, did you see what he just did? Maybe he'll do that to me.

Their expectations just shot through the roof. So the next person is more likely to respond more powerfully which, ironically, means the first person who's kind of here or there and not quite sure – when he later on sees this other person completely tranced out, he's likely to go the same way.

But because you haven't mentioned anything, that dual reality is bouncing off each other and building into a more hypnotic reality by observing other people doing their thing.

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Anthony: Yes. Indeed. Again, one other thing I'd say about this is once I've done it, I've seen people kind of over sell it and say, wasn't that weird? Maybe they're thinking it's not that weird or I did that at school, that sort of thing where your arm's in the door. It doesn't matter if I'm doing this because I'm not going to give the person to speak and have a conversation about it.

I'm just going to walk straight into the next thing that I'm going to do. The example I'm going to give you, I'm now going to do magnetic hands. Sometimes I'll go straight in for the real induction, if you like. I'm just going to move on from there.

We might not have time, but I want to give you something of real value. Again, this comes straight from my dad, Freddie Jacquin. I've seen him use magnetic fingers. He turns it into a finger lock. For those of you that have my book, you'll know that I produce supplements to it, and I send them out to people, and this is outlined in there.

I've seen him do this to 200 people in a seminar and have 200 people with their hands locked together. I'm just going to spell it out. I won't explain it in too much detail, but what you're going to do is when their fingers touch and their eyes close, you're going to do this.

We do it one of two ways. We'll either do it with something they want to achieve – a goal, something they really want to do, we'll do it with a loved one, but this is what we'll do.

With your eyes closed, I want you to think about the person who is dearest to you on this planet. Get an image of that person in your mind. When you're there, just nod your head so that I'll understand. I want you to enjoy this. I want you to see their face, see that smile. See their eyes. Hear their laughter. Hear their voice.

Perhaps enjoy a pleasant memory. Feel what you feel for that person, and as you feel that and as you listen to my voice, your finger are becoming stuck and bolted together, glued together, stuck together. You cannot pull them apart. You can try to pull them apart and find they're stuck.

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Now it's very subtle, but the main thing there is I'm raising levels of emotion, they tend to dissociate out of their body and into a memory when they think about this person, and then you're going to use this linking language. It's very simple. You're simply going to say,

And as you feel that feeling, and as you listen to my voice, your fingers are becoming stuck and bolted together, glued together, stuck fast. When you try to pull them apart, you'll find they're stuck.

Igor: This is an ingenious approach, I've got to say. A very powerful approach.

Anthony: We use this in so many ways. We use this for leverage at certain points in therapy sessions. Because their emotionally involved, because they're thinking of a loved one or a goal, they don't want to let go of it. I don't know if they make an association in mind, but I can assure you this is massively effective. In fact, this is almost too effective for me to do when I'm performing on stage because I will get 75% of the audience locked.

You can then push the test from there, but again, just listen to that exact bit of language again. It's not particularly complicated, but it's just an – as you do that and as you listen to me – which puts a bit of power back to you, the hypnotist, a bit of influence back to you.

Your fingers are becoming – you still haven't really tested it. You're just saying they are becoming. And as we get into this more, you're going to hear that I'm constantly putting suggestions ever so slightly in the future. It's easy to do, but a great skill to learn, and if you've got the language patterns down and you can stretch out those moments. Then it just allows you to buy yourself a bit of time so that the idea genuinely takes hold. So that's what I'd call the Jacquin Finger Lock in honor of dad.

Igor: A great technique, just to emphasize the ingeniousness of that process folks. If you do nothing but what he just talked about, and you do that with lots of little groups that you meet along the way, that in itself is a solid entertaining and very impressive bit of street hypnosis.

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Here's the thing. You've given people a powerful experience. You've shifted their reality by thinking about someone they love or a goal that's close to them, and even if their hands don't get stuck – which is very unlikely because you shift their mind, as you correct said Anthony, to an emotional experience, and you dissociate it from the hands by investing it in the idea.

Even if that should fail and the hands come apart, it doesn't matter because the primary experience, the one they're paying attention to, is the emotional one and that is always worthwhile. Don't be surprised if at times people start maybe tearing up a little bit because it can be that powerful if you do it well.

Anthony: Absolutely. Another small point about that, several years ago, I did some stage hypnosis training with Jon Chase. He's got a well-known book on stage hypnosis called, *Deeper and Deeper*. He uses the first phase of Alman's eye lock. I think that's his impromptu induction of choice that he outlines in his book.

He made the point to me that if their eyes are locked, they're hypnotised. Now when I go back and read Alman, Alman would say – obviously, he's got his two-part definition about bypassing or establishing selective thinking. Alman said, this is not hypnosis this is just the entering wedge.

Now to be honest, I think Jon's more correct because if you've locked their eyes shut, as far as I'm concerned their mind – it's not just their fingers coming together or the eyes closing. If you've locked them shut, their mind surely has locked around at least one idea that they can't open their eyes. So I think it's slightly more than the wedge.

As far as I'm concerned, if I lock someone's fingers together, then I'm a sentence away from sticking them to the floor or doing whatever else it is I want to do. So I very much say if you're going to push this on – from well, that shows me you can concentrate. You're going to be good at this – to the finger lock as outlined there, as far as I'm concerned, you're into it.

You've now got a genuine binary test. Yes, there's a physical reason why they should come together. There is no physical reason why they would not be able to pull them apart. So if you've got that suggestion in that fashion and they're stuck, as far as I'm concerned, you're ready to go. You might as well say sleep at that point and get on with it.

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Anyway, let's move on because there's so much to get through. Let's take it at this point that you've just done magnetic fingers, and they've closed their eyes and have taken a deep breath. You haven't done it as an induction. I would then just say, okay, you can open your eyes, you can pull your hands apart. Excellent! That shows me you can concentrate.

So it's very, very simple. It's not an opportunity to give them a little bit of flattery, and where there's an opportunity to do that without sounding over the top. Then I'll say, excellent, that shows me you can concentrate. That's going to tie straight into the very next sentence I'm going to make when we get into magnetic hands.

Igor: It's also very important to give that bit of flattery because it tells them where their rewards will be. You're concentrating well, so you'll get a pat on the back. They won't have any attention paid to them unless they're concentrating well, so they'll think, I want attention so I better concentrate some more.

Anthony: Absolutely. This also leads into the next thing I'm going to say because I set out the premise that I need you to concentrate and use your imagination. I'm going to do the next exercise with their eyes closed. You don't have to, and some people will argue that doing magnetic hands and cataleptic exercise again with the eyes open is more powerful because they see their hands moving.

But again, I just want an excuse to get them to close their eyes so I can observe them. I'm looking for those eye movements at this point. I'm looking for whether they're comfortable. I'm trying to get them comfortable with the idea that their eyes are going to be closed for a while.

So I'm going to get into magnetic hands straight off. I'll say, you can pull your hands apart. Excellent! I'll just deliver this first off and then I'll break it down for you.

Now in a moment, I'm going to want you to concentrate just like you did on your fingers, only this time I really need you to use your imagination. So in a moment, I will ask you to close your eyes. Is that okay? Good.

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I'm going to ask you in a moment to place your hands out in front of you like this, to close your eyes and imagine you have two very powerful magnets strapped to the palms of your hands pulling them together. When they touch, your head can simply drop forward as before and you can relax. Okay?

What I've just done there is I've rehearsed, by the way. When I rehearse that, I do this for real. Myself, my own hands out, my eyes are closed. My hands come together in the time it takes me to get through that last paragraph of text, if you like. But when I do that, I'm now giving an absolutely, clear indication, this is what I want you to do. I'm showing them, look, I'm standing here with my arms out, my eyes closed, and no one's gathering around. There isn't a big crowd yet. You're not going to look that stupid. They've got a clear picture of what I want.

So I give them that, and I've introduced this idea about imagination. That's the reason why they need their eyes closed because I need them to use their imagination even more.

Igor: The other thing it does, of course, is it formats the unconscious mind by telling the unconscious mind; this is the speed which I want you to react at, because otherwise you might have the more, shall we say, regular cataleptic movement, those little jerky movements that happen one at the rate of every minute. So like two hours later, their hands are still coming together because they don't know what to expect.

Anthony: Absolutely. So I've run through that, and then I'm going to get into it. That's why I said, I'd expect to be through the approach, the intro, I'll probably get through both of these exercises within two minutes. That's genuinely how it normally works out.

So I've just done the rehearsal and I'll say, now just place your hands out in front of you. At this moment, sometimes during magnetic fingers, but often at this moment, this is the first moment where I'm going to begin to enter this person's personal space.

If you remember, with magnet fingers, I, basically, do it myself so I don't really have an opportunity to touch them. This is my first real opportunity to do it. So I'm going to say, okay, place your hands out in front of you. Again, just like with the setup and moving their chair, I will very lightly, very openly

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and obviously with my middle finger and the thumb and an index finger on their wrist, I will just take hold of their wrist as they do it, and just make a tiny adjustment.

Even if they're in the absolute textbook perfect position, I will just lift them up ever so slightly or move them together or move them apart ever so slightly. That kind of thing. Now although I haven't asked for permission to touch them at this point, I'm just going to say, that's right, and I'll just put them in the perfect position.

As far as I'm concerned, the barrier has just dropped. I've now touched this person.

Igor: And you can tell very quickly whether that person is averse to touch because even with that light adjustment, there will be extra tension or a jump or something like that. If that happens, you know this person might be more touch shy, and I'll have to be more careful with them. So I might focus on the other people instead or something like that.

Anthony: Exactly. I want them focused on their hands.

Place your hands out in front of you. Look at the gap between those hands. Get a clear picture of your hands stuck out there.

There's your embedded command.

Now close your eyes and imagine you have two powerful magnets strapped to the palms of your hands pulling them together.

They are already starting to go.

Imagine that magnetic force is getting stronger. The closer they get, the stronger it becomes. That's right. Fingers twitching. Arms moving. Just like when you were a child playing with magnets and you felt that force pulling them together.

Pulling them together now and it's difficult to tell exactly when they're going to touch. I can assure you they're going to touch. That's right. Now let your hands drop down and your head drop

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forward and just relax. Take a nice deep breath in. Breathe out.
Excellent! Open your eyes.

Again, that's typically how it plays out. There is so much in what I've just said there. Yes, I am selling this same idea in six or seven ways. It's just variety. Rather than saying magnets stronger and stronger, I'm trying to put it to them as much as I can. I use the same kind of language I used when I did it to myself.

So the line about, and they'll move together like this, and it's difficult to tell where they are with your eyes closed, but they will touch – and then when they're doing it, I say I know it's difficult to tell exactly where they are, but they are going to touch. If you heard, I mentioned the kind of ideomotor type movement there.

So you can lie a little bit if they're already starting to go. You've got a centimeter to go. If there's two inches to go, it doesn't matter. They don't know where they are so they will still get there. Closer and closer, that's right, you're doing brilliantly. You've got little opportunities to flatter them again and let them know that they're doing okay, but if you see a finger twitch or you see an arm movement that's clearly unconscious in origin, if you like, then pace it.

Say that's right, you might notice finger's twitching. That's right, arms moving or hands shaking. Whatever you see, that's a green light for you, pace it. Bring it into their conscious awareness, and you're going to start to get feedback, rather than just thinking I've got to get their hands together. That's not the point of this.

The point of this is to start to get some feedback, to give them some feedback, and to create this kind of hypnotic loop- this relationship. Everything I said with regard to turning magnetic fingers into this kind of fractionated induction applies here. So when they touch, say that's right, just let your hands drop down. That's right, sleep and relax deeper and deeper. I'll rock their shoulder, and off they go.

If I'm going to use that is this kind of fractionated induction, then typically I will say to them,

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In a moment, I'm going to say 1-2 wide awake, and your eyes will open and you'll be ready to be hypnotised. Nod your head if you understand. 1-2 wide awake. Excellent! You've got a great imagination. You're going to be good at this.

Again, it's a small thing. It almost flies by the people who are watching in one sense. In the sense that you said it, they get a very clear view of, wow, look, that person looks hypnotised. What's going to happen next? In terms of what the person's just done, they don't know how it proceeds. I've said the word sleep. As far as they're concerned, they should be hypnotised at this point.

When I say in a moment I'll say 1-2 wide awake, even if they're thinking, well, I'm not asleep, it doesn't matter because what I'm saying is, and your eyes will open and you'll be ready to be hypnotised. Nod your head if you understand.

It's not quite a double bind in terms of sentence construction, but it's like, are you going to stay there with your eyes shut forever, or are you going to nod your head and be ready to be hypnotised? You said you were already.

Igor: It goes back to this idea we talked about earlier. This dual reality. People who are watching will think it's already worked. The person who's there either they've committed to it, in which case they'll just do it again – so it sounds like an instruction and they'll do it again – or they don't think that they've been hypnotised yet, but they've had enough other experiences to make it a positive thing and think, I'll give it a go.

Either way, you're in this ambiguous soup where most people assume hypnosis is going on, and especially with things like 1-2 wide awake. If you're saying wide awake, that assumes they were asleep before.

Anthony: Absolutely. Again, just another thing about attitude at this point, when I'm doing this – and you'll see when I get into the inductions, it's very much the same thing. This might sound a little bit odd, but I try to take ownership of their arms, ownership of their fingers, not just their mind.

I think of them as being props. I think of them as objects just floating in space, and I think of their arms as my arms. They belong to me. They respond in the way that I want them to respond, and I fully expect this to

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happen. It's so rare that you can't through these exercises with success. The vast majority will succeed and hopefully you will have gotten a decent amount of feedback.

By this point, you should be feeling good. If I'm not, then I don't have to go any further. As you said about magnetic fingers, this can be my demonstration. You don't have to make people do ridiculous things. I could walk out of there, and they would still know I'm The Hypnotist.

Igor: Absolutely. What I really like about this whole sequence is it's a no brainer. If you do it in a group larger than one person, even if it's just two people, at least one of them will have some relatively significant experience so that they'll go, yeah, that was really cool. Even if you walk away then, it's great. If you're just starting and you're afraid of all the bigger things, then just do this for a while and get used to it. This is the backbone of the whole system.

Anthony: Absolutely. If you're a magician, there's a move called the classic force. It's where you spread a deck of cards, but you actually force a particular card on someone. It's very tough to do. It's one of those things that when it's in an expert's hands, it's incredible. It doesn't matter where you go, you're getting the same card each time. That's how it should feel.

To master the classic force, you use it when you don't need to use it.

Igor: Exactly.

Anthony: It's the same with this. When people are just getting started, I say just go out there and master these two exercises. Show something interesting. Don't even mention hypnosis. Just say, let me show you something interesting. Roll through these two exercises until you can spit them out exactly as I've spat them out there.

Again, I'm not saying use the exact wording. I mean with a natural flow where the person does not have an opportunity to become the dominant party and ask questions and talk about it. Just roll through it. Give them a bit of flattery that you mean. Great, that shows me you can concentrate. Excellent! That shows me you've got a good imagination. You're going to be good at this. Then we're going to roll straight into the induction from there.

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Igor: I just want to put my wholehearted agreement to what Anthony just said because you're so right. A lot of people overload because they're trying to do too much at a time. You're much better off just keeping it simple. With this itself you can milk so much performance value out of this that people will think you're a hypno-god just by getting those fingers to touch, even though it's primarily a mechanical experience.

It teaches you all the performance elements, which even if you're a hypnotherapist, you're still a performer. If you don't get that into your head, then you're not giving your clients your best. It's very important that you get used to that process.

Anthony: You said that about the physical reasons for these things happening. I've got to say, my sole intention when I'm doing it is to make this happen with suggestion. As far as I'm concerned, I am making this occur with suggestion. I'm not in any way thinking I'm tricking the person. I hope they don't figure it out.

Let's just say for the circumstances that you do magnetic finger's and the person says yeah, but wouldn't my fingers come together, I'll just say you're a sharp guy. Put your hands out in front of you. Is there any reason why your hands should come together?

Igor: What they don't realize, of course, is even though the finger vice, the finger thing itself is loaded, shall we say, to be more mechanical – although it's not 100% because I know people have kept their hands open despite that – then it's already created a pre-suggestion.

In other words, they're saying if I had one experience and things come together, now this second experience of things coming together, the unconscious mind gets the pattern more easily, which makes it more likely they're going to come together anyway even though there's now no physical mechanism for it to happen.

Anthony: Exactly. In fact, I did it on this night out the other night. This Spanish guy, I did it on him, and he was like, oh, I thought you were going to hypnotise me. I just said I'm just warming you up. I just wanted to see if you could concentrate and use your imagination. Five seconds later, he was out completely.

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Just make the most of it. Don't write it off. Go back to the five or six points I made with regard to what I'm trying to achieve with the set piece. It's not to fool. It's not to trick. It's to sell ideas to people and get them on board, get them fascinated and observe. All of that stuff is there.

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Seminar 2 – Part 3

Anthony: Now, if you're ready, we'll move into the inductions.

Igor: Let's do the induction. The thing that everyone is looking out for, which ironically is probably the least important part of the whole sequence.

Anthony: Well, yeah, in a way because you'll know that you can do those exercises we've spoken about and you can be there. What I'm going to do is outline the first two inductions that I teach on my training courses.

Igor: This will also be in much more detail with demonstrations on your DVD set, the Trilby Collection.

Anthony: Exactly. The first induction I teach in my training course is the handshake induction.

Igor: It's a lovely piece.

Anthony: As much as anything, get it out of the way. Let's just do it. This is the Holy Grail, or it certainly was a few years ago. I think we've all read that 20-page Erickson essay on his ambiguous handshake hundreds of times. As I said, Ralph Slater was using a handshake induction in the '40s. I use all three versions, to be honest.

I use Alman's expectancy principle, the triple handshake. I use Erickson's ambiguous one now and again. I don't use it that much in the street context because I want to move a little faster. The one I'm going to outline line, although I'm going to give you my own spin on it, I believe it's credited to Richard Bandler. He's certainly the person I credit with it, and this is where you're going to reach over and take hold of their wrist.

How he came up with that idea or where he got it from I don't know. If it goes back further than that, then let me know, but this is who I credit with this induction. I just want to explain how I do it.

So we've just come out of magnetic hands, and again I'll either say 1-2 wide awake. Excellent. That shows me you've got a good imagination. Open your eyes. Excellent. I will just stick out my hand right there as I say excellent, as

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I give the compliment. It's a natural moment to stick out your hand. You put a big smile on your face, and their hand will come up.

If it doesn't, I will just say excellent, can I borrow your hand? We'll talk about that line in a moment.

Igor: Can I pause you there a second just to emphasize to people doing this? A mistake I'm sure you see all the time happening is people will stick their hands out, and they've got this big grin on their face like kids on a playground who will whip his hand away at the last moment and make you feel like a fool. That's the worst thing you can do.

What you want to do is just do a normal natural handshake so that there's no, shall we say, sub-communication that says there's a trick going on here. They need to expect a genuine handshake so their hand just naturally pops up. It will pop up naturally if you feel like it's a natural handshake to you.

Anthony: As I say, given that they've already invested and succeeded and you're giving them a compliment, to me that is the moment. It's just excellent. You're, basically, saying well done. It's a natural moment. You're not striking a deal with them.

Igor: It totally fits the context. You're just congratulating them. We shake hands when we congratulate. That's a normal thing.

Anthony: Exactly. So you just stick out your hand. Now again, when I reach over – you'll see there are five or six inductions in my book where I take hold of someone's wrist or forearm. Most of them use this kind of slightly odd grip, but I'm going to use my thumb and my second finger on either side of their wrist, and I'll place my index finger on the back of their wrist.

I don't grab their whole forearm, and I don't take it in terms of like they're diseased or something either. It's a firm enough grip that I can control their arm and position it where I want it, but it's light enough that I can be sensitive to the feedback I'm going to get from their arm. That's really how I see it.

We'll talk about the pattern interrupt bit of this. Most people understand this is a classic pattern interrupt, and certainly that's part of it, but I know because I've done this induction in slow motion numerous times. The other induction I'm going to teach you in a moment, by the way, is almost the

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exact same as this, but I'm going to ask to borrow their arm. The only difference is that instead of doing it with this so-called pattern interrupt, I'm going to say, are you left-handed or right-handed? Can I borrow your arm?

The words and the actions that come after that are the same. So let's just talk through the handshake first. I stick out their hand, I put up my right hand and their right hand comes up. With my left hand, I'm going to reach over and take hold of their wrist, and I'm going to turn it so that their hand is now about 18" away from their face.

I'm going to point at the palm of their hand and say, look at your hand. I'm going to say that with some command. Look at your hand! Just like that. I'm going to look at their hand and I'm going to immediately have a look at their eyes to make sure that's where they're looking. If you plow on with this and they're looking at you...

Igor: Another mini test.

Anthony: Yeah. Look at your hand. Bang. That's right. Now I'm going to use the same language. I'm going to make two statements of fact first of all.

As that hand moves towards your face, your eyes will begin to change focus. And as you become aware of your eyes, close your eyes and sleep. Go deeper, deeper, deeper.

Now let's just examine those few sentences again. I know it's very simple, but it's easy for people to miss what I'm trying to do. Look at the hand. Obviously, they are looking at their hand. As that hand – I like to say that hand, can I borrow your arm – it applies it's kind of an abstract object. It's not their arm anymore. It belongs to me.

So as that hand moves towards your face – now I know it's going to move towards their face because I'm going to start moving it towards their face with my index finger on the back of their hand. But I'm not going to do this with force.

I'm going to do this with the absolutely, minimum amount of intervention because I'm trying to feel when they get ahead of me. I'm trying to feel with that index finger when their hand is racing ever so slightly above mine. At that point, I can let go and I've got a genuine ideomotor movement.

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Igor: Just to emphasize, what we're doing here is you're beginning the motion yourself by very gently nudging it in the right direction, just to kind of build a bit of momentum. But that nudge will unconsciously start being absorbed, shall we say, and it will turn it into its own motion, in which case you'll back off and it becomes a genuine magic thing.

Anthony: It's just another ideomotor movement, as far as I'm concerned. As that hand moves towards your face, I'm going to go with it. Sometimes you have to stay with it or you have to stay near it. Even leaving the index finger on the back of their hand gives them the impression that you're still in contact and, therefore, they should still stay where they are.

Igor: It's kind of like a classic hand catalepsy where you end up having your fingertip on the top of their hand, and they feel like you're holding their hand up, but really all you're doing is touching the top of their wrist. There's no way you can hold it up, but the mind hasn't quite caught up to that yet.

Anthony: Yeah. My standard induction in therapy – again, it kind of grew out of a combination of the rehearsal induction in training trances, this pattern interrupt handshake and just a direct induction. It's called the Jacquin Power Lift, and it ends up with exactly that. The person is in the leverage situation, their hands in the air, their eyes are closed and your finger's just on the back of their wrist. Then you make the entire arm cataleptic by changing attack and becoming very direct.

So it's the same sort of thing here. I'm trying to get that sensitivity. I'm trying to feel. I'm trying to get some feedback. Again, I'm going to use this language. As that hand moves towards your face – that is a statement of fact, you cannot resist it because this is your experience in the world right now. It's coming towards you.

Your eyes will begin to change focus – I'm not saying they're changing focus, you're feeling sleepy and they're closing. I'm saying your eyes will begin to change focus. Again, if they have taken the instruction and look at their hand, this will also be a statement of fact because there is a moment between 18" and 1" from their face where their eyes are going to have to change focus.

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So as your hand moves towards your face, your eyes will begin to change focus – so again, it's ever so slightly set in the future. And as you become aware of your eyes – that's my preferred line here. As you become aware of your eyes – which is kind of saying nothing other than to put your attention back where I said I wanted it in the first place – then my ideal situation is their hands about 6" from their face.

You can drop your hand in front of their face or you can click your fingers. I prefer to do both. So I just their hand down, I click the fingers and I'll say close your eyes – there's the command – and sleep.

So again, it's a nice bit of pacing and leading. As that happens, as you notice that, boom! They're gone.

Igor: It's a beautiful induction.

Anthony: It's a great induction. It is one of the easiest rapid inductions to do. It's one of the most effective. In these kinds of impromptu situations, on stage it's a good induction, because it's visual. The audience can see something happening.

Igor: Right, 500 people can see this person toppling over.

Anthony: Yeah, and you get a big gasp. I've done my backing doing it and I don't do it anymore. But with this, in a kind of impromptu situation with half a dozen people standing around, this is nice and visual. You've got someone's hand and the other hand's on their face. Again, they're kind of physically beginning to give in. They're beginning to submit.

So, as the hand moves towards your face, you become aware of your eyes. Close your eyes and sleep. Again, turn up your intensity when you say close your eyes and sleep at the end.

The other thing I want to say about this – because a lot of people when they're trying to learn this stuff, this is such a classic mistake. They say sleep, and they stop talking. They look at them and think are they gone? Are they there? Have I got them?

Igor: Or worse, they hold their breath and they look all nervous. The other person kind of opens one eyelid up and goes, what do I do next? Of course, all they

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see is this hypnotist looking like the whole world's coming to an end. They'll go, what happened? Ironically, it's so easy to avoid all that isn't it?

Anthony: Yes. Absolutely! I've explained it now. Let's imagine we've just said sleep. I won't say a lot else. I'm going to explain the next bit when we get into the deepening, but I can tell you now that I do not pause. I say sleep, I put my hand on their shoulder and I'm into the deepening. I do not even pause to take a breath. I'm just going to continue talking.

The point is if the induction has failed in a sense, if they're not quite there yet, again this is straight out of *Transformations*, this concept of leverage. They're now standing there with their eyes closed their hand in the air or on their face and they're in an awkward position. It's like you're playing catch. You've thrown the ball, but oh look, it's still in your hand. It's still your opportunity to continue to give them more instructions.

The important thing is don't stop. Just continue to talk. You've now got an opportunity if you need to do it to turn that arm drifting down into an induction or you could just start giving suggestions and make it cataleptic or make it flow up towards the sky. It doesn't matter there's so much you can do when you've engineered this situation.

Igor: Or even if you just want to bail out, you go back to your other set piece, which I think was charming, where you think of a loved one as your hands are locking close together. Or in this case it would be, as your hand returns back to your lap, think of a loved one and have a strong, powerful emotion.

Anthony: Exactly.

Igor: Then you can just tiptoe away at that point and go, you see. Did you see how good that was?

Anthony: That was a good feeling, was it not? Again, there's always an out. I'm not the kind of guy that wants to make you walk like a chicken, so as their hand drifts down, only as quickly as you can enjoy a very pleasant memory they're not just going to put it down. They're going to enjoy a pleasant memory, regardless of whether they think they're hypnotised.

So that's the handshake induction. It's going to take me much less time to explain what in my book I call eye to hand fixation. Someone pointed out

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that logically it should be hand to eye fixation. I might make that adjustment, but this is what I call eye to hand fixation in my book.

I guess this is slightly more permissive. Literally the only thing that's different to the handshake induction that I've just described is that instead of sticking my hand out and interrupting a handshake, I'm going to get permission to do this.

Again, this is a lovely induction. I use this one most of the time. So we've just done magnetic hands, I've said okay, take a deep breath. Breathe out. Excellent! Open your eyes. Take your hands apart. That shows me you've got a great imagination. I just say, are you left-handed or right-handed? Now, I love these, what I call process questions – things that are actually entirely irrelevant as far as I'm concerned.

Whether they're left-handed or right-handed makes no difference to me. I'm going to work with the hand that I want to work with. I'm not that concerned about hemispheric dominance and all this kind of stuff. They come out of it and they're probably expecting a bit of a chat, and I just look at them and say, are you left-handed or right-handed, and kind of gesture.

They just say I'm right-handed. I say can I borrow your arm, and I point at it. Again, I'm going to point at it like it's an object. Like I've just said can I borrow your pen? Can I borrow your arm?

Igor: That's very important because what you're actually doing very subtly now is designed to dissociate that arm from their control. You're borrowing it and they're actually symbolically handing it over. Now you, the big hypnotist, are in charge of that arm.

It's a subtle point and on its own won't necessarily move mountains, but it's a very powerful wedge, from which you can build other things and add things on top of.

Anthony: And that's very much how I see the process. Everything we're going through here, every single step of the process is nonessential. You can just cut straight to the induction. You can just give suggestions. You can drop the set piece. You can drop the induction.

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Everything is non-essential, but you want to balance the scales by weight, by weight, by nudge, by nudge. I'm trying to shift things where I want them to be. I'm trying to un-topple it.

Like you say, it's a subtle thing. It's easily missed, but I just point at it and say, can I borrow your arm? I've had people just stick their arm out like they're passing me a pen. I've had people say, if you give it back. I'll just say can I borrow your arm, they say yes, and I reach in and take hold of their wrist with the same grip I described before, but I do this with real purpose.

When I take hold of their wrist, I don't just whip it straight up in front of their face. I take hold of it almost like, imagine you're looking at a cellist with their bow poised just about to begin. They're waiting for that moment where they come in to whatever piece it is they're playing, that's the manner I've got when I take hold of their wrist, like I'm doing this in a very particular fashion. I'm doing this for a very particular reason.

So I put my hand on their wrist in that fashion with these three fingers, I pause a bit, I lift it up nice and slowly and I put it in exactly the same position I would put it in if I was doing a handshake induction. In other words, their palm is now facing their face about 18" away from their face. What do I say? Look at your hand. Look at the lines on your hand. Look at one spot. In fact, I missed that with the handshake. That's the three steps of setup.

I say look at your hand. Look at the lines on it. Look at one spot. As the hand moves towards your face, your eyes will begin to change focus, and as you become aware of your eyes, close your eyes and sleep.

So again, just to backtrack there, I normally use this very quick three-step setup. Look at your hand. Look at the lines on it. Look at one spot. Just to fixate their attention.

Are you left-handed or right-handed? Can I borrow your arm? Look at your hand. Look at the lines on your hand. Look at one spot. As the hand moves towards your face, your eyes will begin to change focus you'll become aware of your eyes. Close your eyes and sleep.

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Now people might argue that's exactly the same induction, isn't it? If you like, it is in a way, but it's just for people who are worried about the whole handshake thing...

Igor: It takes the fear away.

Anthony: It takes the fear out because the handshake thing does require a bit of timing. Some people are a bit grabby. Some people just fumble it because they're trying to remember their lines. With this, it takes all of that fear out, and it's also much more permissive for the subject because you've said, can I borrow your arm? It helps to create that dissociation.

Igor: It also gives you the sense that you can slow things down so slowly, that you're in control of every little movement, rather than the handshake. People think they've got to whip that hand up there and whip it to their face, and everything has to happen quickly. It doesn't.

Once you do this version of it, actually the handshake is a no brainer because it's just rather than saying can I borrow your arm, you begin it nonverbally with your intended handshake, and then you just carry on from the same point.

That's a very elegant way of making something that seems a little daunting at times seem relatively straightforward because it's just a step-by-step process.

Anthony: Again, a lot of people want to use the handshake, but this is just an easier way of doing it and it still gives you an opportunity to burn in the lines you're going to use and the actual physical actions. Just remember to use this as a kind of sensitivity exercise. You're trying to get some feedback from their arm.

The ideal situation is that it moves towards their face with suggestion. Again, you're always going to link what's happening with what you want to happen. When that starts to happen, then go to the next thing and so on and so forth.

If you get someone or if you need to practice the induction, it's a very simple tip. The induction that you want to practice, use it as your re-induction. You

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know they're going to go when you say sleep anyway, so it's another good way of practicing, but this time for real.

Certainly, that's how I did it. When I first started using the handshake, I would use it as a re-induction until I had the kind of muscle memory, if you like, to do it with some sensitivity.

Igor: Perfect. So I think we've got the induction down pat. Everything you've been talking about is very elegant and sophisticated, but if I could just focus people's minds on the one core idea behind everything – and you made a very elegant demonstration of that, Anthony – it's this. Once you say the word sleep, in other words the instant bit of the induction is over, the key thing is they've got a little trance spike.

They pop into trance, but like a cork is being thrown towards them, they start naturally kind of popping back out again unless you do something to keep them there. So you have to keep talking. What is it you keep talking about? Well, I think Anthony's about to tell us, aren't you?

Anthony: Indeed. We're getting deep now.

Igor: That's right.

Anthony: Let's get into some intensification. I met a stage hypnotist a while back, and he proclaimed very proudly that just by looking at someone, he could tell where they were on any of 30 levels of hypnosis. Good for him. I can't. I wouldn't even know what the 30 levels are to be honest.

The point is at this point, you've hopefully gained a bit of information, but you're not going to stop. You're going to continue. I'm going to go through these ideas, the kind of links to create deepening, loops, chains. Again, it's not mind-blowing stuff. It's just a concept.

The first thing I'm going to do when I've said sleep is I'm going to step in a little bit. I want to take control of this person physically. I believe there is a value in – it's hard to say without sounding rather odd – but I want to kind of begin to slightly dominate this person physically.

So I'm going to do that with a very gentle hand on their shoulder. Not so gentle that it freaks them out, and not so heavy that it pushes them over.

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Igor: It's not quite caressing their shoulder sexually, nor is it squeezing it in a vice grip of death.

Anthony: What I want to do is, again, I'm not going to necessarily seek permission for this, but I am going to let them know what I'm doing as I do it. So I've said sleep, I've dropped my hand in front of their face to use in the induction, and I immediately will place my right hand on their left shoulder if we're facing each other, and I will say as I rock your shoulder, go deeper and deeper and deeper.

Now firstly, deepening, what is it? They're not actually going anywhere, are they? Again, like the word sleep, it's an English-speaking word anyway, it is so closely equated with hypnosis that people seem to know what to do, and they seem to translate it as relaxing or getting into it more or just continuing to listen as much as anything else.

So sleep, go deeper and deeper and deeper. As I rock your shoulder, you can continue to relax. This is where I'm going to start to use very simple stuff, but a bit more of the language skills that you're going to get from your kind of work; it's not entirely conversational, but pacing and leading and encouraging dissociation with your language.

I'm going to say sleep, deeper and deeper and deeper. As I rock your shoulder, you can continue to relax. Now this is where I'm really getting in – again, this hand on their shoulder now is giving me feedback. So as I say as I rock your shoulder, I'm trying to feel where are they at right now? Are they stiff as a board? Are they relaxed completely?

As I say as I rock your shoulder – again, it's as I, you can continue or you can begin. I'm not actually saying it. I'm not saying you're becoming more relaxed you're going twice as deep or anything else. I'm just saying as I rock your shoulder, you can continue to relax.

As I rock their shoulder, I'm talking millimeters back and forward here.

Igor: Of course, in the trance subject it's all heightened because their awareness is heightened so it feels like a real gentle rocking, like being on a rocking horse as a kid or something like that.

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Anthony: It's just like that. It's just a gentle kind of rocking back and forward. I'm trying to feel, I'm trying to get some feedback. As I say you can continue to relax, I'm thinking is that arm loosening up? I'm only thinking it. I'm just feeling it, but it's like, oh yeah, we're starting to go now. We're starting to get some momentum.

Now if in your setup you place their feet together, which if they're standing up, I would always do, I'm now absolutely in control of their center of gravity. So if I wanted to push them over, it would be very easy for me to push them over. I don't want to do that yet, but I'm now in control of them. So they have to allow that. They have to allow that to happen. The only way they can't allow it is to tense up.

Igor: Let me just pause you there a second because I think you just said something very, very important in this whole sequence, which is when you take control of someone's center of balance, for example, they have to allow it, which means that you have a very, very powerful indirect test.

Are they holding onto their balance? Which means they want to be in control of the process unconscious in some respect at some level or are they giving you their balance, which is a big thing to give to someone, at which point you know that you're in very good shape because they've given you something pretty fundamental to their well being.

Anthony: It's like a trust exercise. Again, most of the time you're going to feel it. Also when we get into these kinds of deepening things, one of the things I want to do is link one thing to another. So as I rock your shoulder, you can continue to relax, go deeper and deeper and deeper. Again, in the absence of anything else, I've now got another feed that I can pace and lead. I didn't mean to rhyme there, but that's what I'm going to do.

Igor: You're a poet and you didn't know it.

Anthony: Yes. I like to rhyme most of the time. The point about this is if they're exhibiting any classic signs of hypnosis, I will pace them. That's right, as your eyes flicker, you can continue to relax. If their breathing shifts, that's right, with every deep breath you can continue to go deeper and deeper down.

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So first off, the first level of deepening, if you like, is just to say deeper and deeper. Just to it directly with suggestion. The second level for me is to link one thing to another. So, as this happens, as that happens, as I rock your shoulder, going deeper and deeper that kind of thing very simple, but it's just say what you see. If there's anything there that's indicating to you this is going well, then say it and link it.

If they're doing something that you think could potentially pop them out – like they laugh or grin. It doesn't matter what it is, just say that's right, as you smile, you can continue to relax, just linking one thing to another.

The next level for me is to create these little loops. Again, these are almost so cliché in hypnosis, but you're not hypnotizing hypnotists most of the time. Go deeper, as you notice your eyes flickering, you can continue to drift deeper, and the deeper you go, your eyes will flicker even more, that kind of thing. Link deepness, flickering, the deeper you go, the better you're going to feel. The better you feel, the deeper you go.

Igor: That's a classic one, and it's a little circle loop and it's very, very powerful. It sticks in their mind.

Anthony: It's incredible. I can barely think of a situation where I wouldn't say that because don't you want to feel better? It's just fantastic! Even as you wonder how deeply you've drifted, you can continue to drift down. Go even deeper, more relaxed, that kind of thing. It's just words as far as they're concerned, but you're sewing these loops into their mind, you're linking one thing to another and now you're joining the ends.

Another line I use a hell of a lot of the time – again, this is a soft little test – as your body moves and relaxes – again, I'm rocking their shoulder – just going deeper and deeper, that's right, your legs will support you. I love saying this bit. Your legs will support you. As you start to relax, your legs will support you, even if you continue to relax deeper and deeper.

What I'm actually looking for when I say that – and you'll see it – the moment you say your legs will support you, you will often find people give with their legs a little bit. Now I can let go of this tension in their legs, but they know they're not going to fall over. So it's like your legs will support you. I'd expect to see a little half inch of kind of a knee bend as I continue to rock them backwards and forwards.

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Igor: Of course, importantly, it prevents them from collapsing all over you or the floor, which can be very embarrassing sometimes, like on a tube station for example..

Anthony: It can. Again, I found this when we go out in bars and stuff like that. They're very happy for us to do this. If you get permission and that kind of stuff, they're very happy for us to do this and hypnotise people, however outlandish the kind of routines we get into are. However, the moment you put someone on the floor, that's it. It looks like someone's passed out.

Igor: It's not a happy moment.

Anthony: And it's all over. So again, your legs will support you, that kind of thing. Then it's not very much different from setting up a chain. Something that's ongoing in their experience – and again, these are cliché lines, but they work.

Every breath you take will take you deeper and deeper. Every word I say, every beat of your heart. Whatever is a continuous part of their ongoing experience, you link that to going deeper, and they've got nowhere else to go.

There are a lot of things. I will count down some steps. You know, walk on the beach and all that kind of stuff. They work just fine. They're just not really for me.

Igor: What you've done there is you've taken the concept of suggestion and paired it down to its most fundamental, the idea of the law of association. You link to ideas in the mind and the mind accepts them as the same thing. Now the heart's going to keep beating. It's just part of how we're being set up.

So, if you link to it the idea of a deepening process, well, now they become the same thing and for the duration of that experience, they will be the same thing, which is a very, very elegant way of doing it. This is not to say, by the way, that people can't do all these other things, but they don't have to. They can keep it very simple.

Anthony: They don't have to. I know when I first did a stage show and I'd written this in, and it took exactly the time I'd written it in for. I did 10 minutes of

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deepening. My father came along to see the show. He was up in the balcony. Obviously, he'd been doing this a long time. I did a drop back on that occasion. They'd come up with a hand lock and drop back, which is kind of a classic model.

The moment I tipped their head back for the drop back, he said he could see they were hypnotised, so why did you do all that deepening?

Igor: That's my safety blanket.

Anthony: I'd kind of written it in. Let me just say this, when I'm on the street, this deepening process, I might spend 30 seconds. It's like deeper and deeper and deeper. As I rock your shoulder, you can continue to relax. Every breath you take, every word I say, that's right, going deeper and deeper and deeper. Now as you relax, your legs will support you. You're doing brilliantly. I'll still drop in encouragement and that kind of stuff.

Igor: That's very important.

Anthony: Literally, I'm going to whisk through this stuff pretty quickly. This is also an opportunity if you wish to drop in the key, what I call the procedural instructions. If you're planning to wake them up and put them back in and all that kind of stuff, health and safety if it's required, in terms of should we need to leave the building and all that kind of stuff. This is where I'm going to drop all this stuff – again, as swiftly and as succinctly as I can. It doesn't matter if you have to script this stuff out and learn it in that fashion.

So I'm going say, from this moment forward when I say sleep, you'll immediately return to this state and twice as deep. When I say 1-2 wide awake, your eyes will open, you'll be able to move and speak normally, acting perfectly on the suggestion I've given you. Nod your head if you understand. That's right, continuing to relax deeper and deeper. So I'll just get out a couple of procedural instructions at this point as well.

Igor: Can we just take a stop here because we've spent about two hours now talking about what really in real life will take maybe four minutes. We've spent about 20 seconds doing the approach. In terms of setup, that's maybe another 30 seconds to a minute. So we're at a minute and a half so far.

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Now we're going into your set pieces. They make take a bit longer. They might take all of a whole minute, maybe a minute and a half each. Two minutes in total for this set. So we're maybe into three and half, four-minute mark.

The induction itself well, if that takes more than a minute, then you've really stretched it out, so we're past the five-minute mark. The deepening is about 30 seconds. So even if you're slowing this right down, you've spent six minutes.

Anthony: That would be a three-minute intro, I think.

Igor: Exactly.

Anthony: Again, it's not for the purpose of racing. It's just let's get to the point of actually finding out if this person's capable right now in this mood, with this hypnotist, of going any further.

It took me many years because I came into this via the indirect approach. Again, I still love it and I still use all the language, but I really believe that within two minutes, you will be in exactly the same place. On the street, there's no time to be indirect. You want to get into it.

So, straight from this 30 seconds of deepening, I'm going to go into my first, what I would think of as my first routine. If you like, even though we've been soft testing and giving them these little prods along the way and getting some good feedback, now I'm really into the suggestion phase of this, and I'm going to start.

For me – and again, without any huge rationale, this is just what makes sense to me and what works for me. I tend to proceed from what I call physical suggestions – by that I mean things like arm levitation and catalepsy – into emotional shifts.

So, suggestions for laughter, or for just anything that's going to get this person to experience a raised level of emotion, into what I call mental suggestions. That would be things like amnesia or losing abilities to do things or being incredibly brilliant at being able to do things.

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Once I've established amnesia, I'm generally feeling pretty good. I'm happy to move any way I want to move. So I'll go into hallucinations and all that kind of thing. It doesn't have to proceed that way. You don't have to work that way. I've done an induction and just told someone I'm Denzel Washington and not a great deal else.

The point is that as a rule of thumb, this is what I do. This is what works for me, and this is how I train people. So physical, emotional, mental and then go anywhere you like that.

So they're now there. Let's imagine their hand is still in front of their face at this point. Sometimes I – and again, let's just come back to the deepening with their hand in front of their face. If they don't look happy with that hand in front of their face, I let them out.

I'll say in a moment, your hand will drift down only as quickly as you can drift down with it. As the muscles relax, you can relax. If it was still there, I might start to use that hand. I might just leave it there because I like the fact that it's still there.

Igor: It's very dramatic.

Anthony: Yeah, it's very visually dramatic, and I know they're still committed. They're not feeling so silly that they need to put it down. They're happy. So typically, my first suggestion is the arm levitation.

If you've got the skill to do magnetic hands, then you've generally got the skill to do an arm levitation. We've done the deepening and I'll place the suggestion in the future to give their mind a little chance to catch up.

In a moment, I'm going to touch the back of your hand, and it's going to begin to lift up towards your face. It's going to get lighter and lighter and lighter. I'll touch the back of your hand, and it will start to lift up like it's been pushed up on a cushion of air, like it's been pulled up on the invisible wire.

In some point of that whole sequence, probably toward the end of it, I'll make a very deliberate touch on their hand. I'll leave my finger there for a couple of seconds and then I'll just pull it away like pop, like I'm expecting it to just flow up immediately.

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I'm not expecting their hand to shoot up, but I know and I fully expect and want at this point that when I take my finger off, there's going to be a movement. In lots of these things, you know you can encourage it up by setting up a bit of tension in the other direction. That's kind of one of the things I'm doing here.

So I'm going to place a little bit of pressure on their hand. It's very deliberate, and when I let go of it, it's like I'm expecting that to have an effect and it usually does. Their hand starts to come in that direction. What am I doing to do? I'm going to do what I've been doing all along. I'm going to pace their experience and I'm going to let them know what's happening.

That's right. It's starting to go. It's starting to lift. That's right. Higher and higher. Lighter and lighter. And as it moves – again, I can't help but use the language. I'm trying to describe it but I'm still doing it. As it lifts and as it gets higher and higher, lighter and lighter, that's right, higher and higher, lighter and lighter. Up towards your face. Up towards the ceiling. Up towards the sky.

Send this thing wherever you want, but now this is really starting to look a bit odd to people that are watching because frequently their elbow won't bend. The arm will just move as a whole complete item. Or you'll get the classic ideomotor type movements where it will start to twitch. Their fingers will lift of first or their wrist.

Again, say what you see. Whatever's happening is correct. Just say that's right, wrist lifting, muscles twitching now, fingers are about to come off your leg, that's right, just ever so slightly putting those suggestions in the future. That's right, it's starting to go.

They're going to start to sell this to themselves at this point. I'm not really challenging it. I'm not saying you can't stop it, try and find you cannot. I'm just suggesting it, just like I was with magnetic hands.

Igor: So this is still kind of a warm-up of the thing. You're still getting them to do more obvious...

Anthony: It is in a way, but for me this is my first routine because this is bigger, this is slightly more powerful than doing something like magnetic hands. It's much

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more visual, and I know that if I get their hand to lift, then I can link it to the next thing I want to be doing, which is an emotional suggestion.

I won't cover catalepsy and sticking people to things and all that kind of stuff. For now, let's just stick to the basics here. I'm going through arm levitation either toward their face or up toward the ceiling. If you do it toward the ceiling, their arm tends to stay straight. If you do it toward their face, obviously their elbow's got to bend at some point, and you might as well make that happen.

That's right, as it lifts you're going to notice your elbow beginning to bend as it moves towards your face. I'll tell them what I want, and then I'll pace that as it begins to happen.

At some point on route to their face, let's say, we're going to get into an emotional routine. Again, the one I've outlined in my book, I call it Brief-atherapy. It's very simple. As it lifts, I'm going to tell them that it's going to make them feel good.

I've seen Bandler doing this, not really as a routine in this way, but I've seen him linking laughter to a hand moving toward their face. Then he very rapidly pushes it toward their face and tries to sort of anchor that. This is very similar to that kind of idea.

So as it lifts up toward their face, I'll say that's right, lighter and lighter. You're doing brilliantly. Higher and higher. The closer it gets to your face, the better you're going to feel.

Now again, that's not really saying a great deal, but it's an entering wedge into where I'm going with this. So as it lifts up towards your face, the higher it gets, the better you're going to feel. In fact, you're going to have an unusual sense of well being and as it continues to lift, this is going to start to seem funny to you.

Now what I'm looking for as I say those words, seem funny to you, I'm thinking, I'm wanting, I've got a smile on my face. I want this person to smile. Okay? The moment they smile that's right, that smile is going to turn into a giggle or a grin. That grin is going to turn into a chuckle. That chuckle is going to turn into a laugh.

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By that point, I know I've got another moment. Something I haven't mentioned yet is that I'm very much into these strong moments. There's a moment where the hand first moves. There's a moment where it leaves your leg. There's a moment where it touches your face.

Each of those moments I know is coming so I'm going to link something to it in advance, a growing sense of well being, an unusual sense of well being. This is going to start to seem funny to you. That's right, that smile is going to turn into a chuckle. That chuckle is going to turn into a laugh, and when it touches your face, you are going to laugh as inappropriately as you possibly can. That's right. Bang!

Igor: Just to pause you there for a second because something very important that you're doing here as well is to give people incremental instructions. You're not saying, as your hand lifts you're going to laugh hysterically like a hyena. That's too big a jump for them to go from totally relaxed and inside to suddenly laughing.

Anthony: Some people are capable of that, but for me, it's going to take me another three seconds to do it incrementally.

Igor: So you may as well give them that transition to make it smooth for them.

Anthony: The reason I work this way is probably because of my background and where I've come from in terms of using ideomotor movements in therapy. I had to work hard for a long time to master that stuff. It's all about this incremental build.

Igor: Exactly. It just means you hit with a wider range of people. In other words, you'll get a better result with more people overall. Can you get the same result in quicker time with one or two individuals? For sure, but you're just hedging your bets this way, aren't you?

Anthony: Yeah, and again, once they've kind of committed to a smile and they commit to a little chuckle, then they really haven't got an option. The point is there's a moment between this is going to start to seem funny, where there's kind of voluntariness and a sense of un-involuntariness to this being a complete and utter unconscious act.

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So when that hand touches their head and I have said, as in appropriately as you possibly can – and you'll see now why I consider this my first routine – what I'm wanting is absolute unbridled laughter. On that one word, I've had someone to the Dick Dastardly laugh. Other people, it's just a massive unbridled laugh that is kind of inappropriate for the context they're in – sitting at a table in a restaurant or wherever.

That's what I want to get to. Even if they just smile, even if they just laugh and feel good, I've now got a new bail out. If suddenly that's as far as this is going to go and that really manifested was arm levitation, well, that's pretty spooky to people who are watching, and it's going to be a feel-good experience for the person who smiled. So there's another opportunity for me to bail out.

Igor: Just to emphasize to the people here, even though this is like we're into the five-minute mark at this point in terms of doing it properly, if you've set it up properly and followed the steps we've been talking about, you have a tremendously entertaining and powerful demonstration.

You've done the finger magnets, the hand magnets, an arm levitation and an emotional shift. So you've done four demonstrations in that very, very short period of time. People will go, wow, if he can do this stuff in five minutes, what can he do in an hour's time?

Anthony: Exactly.

Igor: It really creates that expectation doesn't it?

Anthony: And it's all been feel-good up to this point as well. We're really rolling with this now. However, I've got to become the evil hypnotist at some point, and once I get the unbridled laughter...

Igor: You'll get your monocle out, your top hat and off you go.

Anthony: This is where it tends to go now.

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Seminar 2 – Part 4

Anthony: I've been doing this routine so long, the laughter that about 18 months ago, it just popped into my mind to say to someone, now when I click my fingers you're going to laugh like a girl. Bang! Off they started tittering away.

Now when I click my fingers you're going to laugh like a posh old lady. I would always start them off whenever I say that, laugh like a posh old lady, hee-hee. They immediately bite on it. You're going to laugh like a laughing policeman. Off they go.

Now, this is riotous when you do this for a group. Laughter is infectious, so it's one thing making people feel good with it, but the moment this suddenly turns on from being arm levitation and a nice smile on their face and laughter, to be bang! Absolutely, black and white control now.

Igor: And that's a huge drama point in the whole demonstration, isn't it?

Anthony: It's massive. If they're laughing and it's off the hook in that fashion, then you should feel confident that now you're into this. You're into this good and proper now.

Igor: They're laughing right in the middle of Alice's Wonderland, and you just let them play.

Anthony: So my laughter routine goes you're going to laugh like a little girl; you're going to laugh like a posh old lady; you're going to laugh like an evil demon. I can tell you when you say that to people, I've been scared myself with some of the laughs that have emerged.

Igor: That's hysterical. I love that.

Anthony: My good friend, Amit, features on the *Manchurian Approach* – I mean I've done him with this. He's a good subject, so I've done him with this kind of posh lady and the evil demon laughter. I took it a step further and said to somebody – I think he was actually hypnotizing them over Skype, which is a very annoying thing to do, but he said to them, you're going to laugh like a pig. Of course, they start laughing and snorting.

He then said you're going to laugh like two pigs laughing together. I'm afraid to say that has now become you're going to squeal like two pigs having a fight and so on and so on. I don't really need to go any further.

This becomes big and loud, and it's dramatic and you're performing with it now.

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Igor: Now you're in the show and suddenly the crowd is pulling in. This is too bizarre to ignore, right?

Anthony: Absolutely. Let me tell you the only thing that's more dramatic at this point – and this is the only way to end this routine – is to say at the very height of this, now stop laughing and sleep!

Igor: Right because now you've gone instantly to what the heck just happened there?

Anthony: Exactly, and they are out. Think about it. They've still got all the chemicals running around their body and brain from all of that laughter and all the feeling good, and now stop laughing and sleep. Bang! Suddenly it's like this guy really is a hypnotist.

Igor: If you walked away at that point, you're walking away at a real high point.

Anthony: I'm quite happy to walk away at that point. No problem at all. We call that corpsing someone. Just making them laugh really. Just getting them laughing as much as you can, you'll find other people will actually just crack up. That's kind of my first routine.

Igor: That's very powerful, and then basically once you've got that, once you've corpsed them out and they're in this deep trance and everything's been shut off, to be honest with you getting a simple mental effect like a numb arm or I know you like to use amnesia, that's just a question of basically saying it directly.

In a moment I'm going to count to 3 and you'll open your eyes, wide awake, and you'll have forgotten that we've even hypnotised you. You'll be convinced that we haven't even started yet, and so on. Then you're done. At that point, you can pretty much go any way you want with this, can't you?

Anthony: Yeah, absolutely.

Igor: This is an ingenious system you've built up here and I've got to say the thing I really like about this is it's just a very smart understanding of the hypnotic principles and using the simplest, shall we say, mechanisms that express a lot of powerful principles. The sequence that you've put together is beautiful. It's a very, very elegant and very powerful sequence.

Anthony: Thank you very much. That means a lot coming from you.

Igor: I take my hat off to you this is the other thing I like about your work, and folks, please do listen to this interview again because it comes out time after time when Anthony's talking.

Hypnosis Master – Anthony Jacquin

A lot of people that do Street Hypnosis just do instant inductions and maybe stick someone's hand to the floor or something, which is impressive and it's definitely worthwhile. But you're innovative. You've gone from laughing to laughing like a pig to becoming invisible. You're doing interesting new things with this, and this is where we grow our skills as hypnotists.

Street Hypnosis in itself is a fun thing to do, but really, as a hypnotist, it should help you grow what you're capable of.

Anthony: Absolutely. So I'm going to explain one other routine to you. Rather than putting hundreds of routines in my book, I wrote up six or seven originally, but wrote kind of every word from A to Z in terms of what I would say.

The next routine I've been doing for a year or so, and I'm going to put a caveat into this right away because, again, this is something that I'm putting out there to illustrate a principle. In fact, I meant to speak about this in the last interview in terms of getting the truth out of people. So I'm not suggesting you just go and use this routine...

Igor: When your husband or your boyfriend says have you been dating someone else?

Anthony: In a way, that wouldn't be as bad as doing it in the middle of a show. If you did this in the middle of the show and someone's come along and they've walked into this innocently and you were to do what I'm about to explain, you could completely wreck the person's life by having them expose themselves in some way.

The reason I'm explaining it is that it can be a big fun routine if you just take the hard edge off it, which I'll explain how to do. The other reason I want to explain it is it ties into everything else we were talking about in terms of what is possible.

I was reading just recently in a book called, *The Cognitive Theory of Hypnosis*, by Spanos and somebody else. They're very much into that kind of social compliance, simplifying it too much, but they're very much into that model. There's a bit about using hypnosis in the law, legal uses, can you use it to get the truth out for people and that kind of thing.

They come to the conclusion that you can— and I appreciate that people can lie under hypnosis— you can fantasize under hypnosis and believe that you're telling the truth, but not. So if you have hypnotised someone and just say, give me your PIN number, they can lie. They can believe they're giving you their PIN number, and not. But they can also give you their PIN number for real. So it is possible to get the truth out of people.

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Again, we've gone through this kind of physical and emotional stuff. Now this is what I'd classify as a mental routine. Rather than just talking about amnesia, hopefully this will be of interest to your listeners.

We call this the Truth and Liar routine, or the Liar and Truth routine I should say because that would be more accurate. It starts like this. So I've just said stop laughing and sleep, and they're back in.

Now in a moment when I say 1-2 wide awake, your eyes will open, and you'll be the world's biggest liar. Everything you say will be a lie. You're a compulsive liar, and each lie will be more outlandish or bigger than the last.

So again, I'm going to dictate their response. Just like when I do a mind-reading effect of hypnosis and I say, with each thing I say, you'll be even more amazed, even more astonished. So it has some build. So in this sense I'll say, each lie will be bigger than the last. So this is very much a kind of stage hypnosis situation. It's very funny. Obviously, you could do this on the street. By stage hypnosis I mean it's all about laughs. They're going to lie.

You're going to be a huge liar, a compulsive liar. Everything you say will be a lie. Everything that comes out of your mouth will be a lie. Each lie will be bigger than the last. Nod your head if you understand.

Quite often I'll say that just to get that verification. There's no harm in saying that. So they open their eyes, and I'll look at them and say what's your name, and they'll lie. In fact a nice little test for this is I'll say do you feel good? Now you know if you hypnotise people and you say that, normally they just say yes. So it's a nice soft little test. In fact, it was kind of an accident the first time the guy went no, I feel horrible.

Igor: And you went, oh great.

Anthony: Then I asked them a series of very trivial questions.

| | |
|-----------------------------|-----|
| How old are you? | 72 |
| How many kids do you have? | 84 |
| What size feet do you have? | 912 |

Igor: It gets more and more absurd, right?

Anthony: It's ridiculous. The other thing you can do with the lying – in fact, I'll come to that in a moment. I will ask a series of trivial questions. Normally, four or five trivial questions I will then say:

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Sleep. You're a truth-teller. You can only speak the truth, the whole truth and nothing but the truth. Everything that comes out of your mouth will be the absolute truth. Nod your head when you understand. Eyes open, wide awake.

Feeling good? Yes. What's your name? Rob. How old are you? 28. How many kids do you have? One. What's your biggest regret?

Igor: This is where it gets dicey, right?

Anthony: That's it. That's the moment. That's when it happens.

Igor: I can see it being very dramatic, but also you have to approach this very carefully.

Anthony: But again, I'm not suggesting people ask that last question. I'm just talking about a principle here. I've had the opportunity to do this in controlled environments where their girlfriend isn't there, or their mom's not there, etc.

Igor: That's very important.

Anthony: I'll tell you why. The first person I said this to, I said:

What's your biggest regret?

Meeting Nicola.

Who's Nicola?

My fiancé.

Igor: Wow, that's harsh!

Anthony: Harsh. I appreciate that, whether they'd been having a bad week or whatever that's what emerged. I did it again the next night. I won't say where it was just in case the bastard's listening, but I did it the next night. Bang! Same thing. Trivial question, trivial question, trivial question and then:

Tell me something you've never told your mother.

I'm bisexual.

Igor: Again, that would be a bit of a blow.

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Anthony: Exactly. A bit of a blow. I was doing a casting for a rugby team – not for a rugby team– all the guys were part of the rugby team. There wasn't an audience apart from the three people I'd rejected everyone else was involved. There was a young guy there liar, liar, truth, truth, truth.

What was your biggest regret? Sleeping with that prostitute in Amsterdam.

In fact, this will be featured in full in much more detail on the new DVD, The Trilby Connection. I did this for a guy there and I said, what's your biggest regret? He wasn't being evasive. He looked absolutely, stumped. I said what was your biggest regret in your career? This guy actually had a very successful career in his line of work. As he was looking to access well, I didn't go for that interview, I just said, what's your PIN number; 1974. Thank you.

All I can say is every single time I've done this I've had the opportunity afterwards to verify with the person that what they said to me was the truth. It's just the way it's set up funny, funny, funny, lie, lie, lie, truth, truth, truth, bang! It just spills. It just comes straight out of their mouth.

Igor: You use the same principle, dynamic tension, because you're pushing them all the way one way, which is the lying route. Then on the bounce back they're now telling you more truth than they would normally reveal because it's actually just a self-correcting mechanism.

Something that is very interesting here and if anyone wants to try this routine as Anthony rightly said be very careful where and how you present this because it can be very damaging. I'm sure you've done something similar to this yourself.

You said Erickson would do very similar things to this by the way, in public demonstrations in front of a bunch of doctors. He would get people to share very intimate details, but he'd add one little line. Something along the lines of we can be here on our own, you can tell me about (x), something you'd be happy to share with strangers or something you'd be happy for other people to know about.

So just that little line added to it, softens it so that whatever they're saying they'll give you, not necessarily their biggest regret, but you can say what's one of your biggest regrets. So now they can select one, which is more socially appropriate, won't get them fired, won't cause a blab in the family, won't get them divorced or anything like that, right.

Anthony: Yeah. The thing is you can just do the lie routine and in terms of routine it's actually very easy.

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Igor: And powerful as well.

Anthony: It's powerful stuff, but it's also very easy because again, obviously on stage you have a variability of subjects, where they are and what they're prepared to do. It's easy to lie and make up ridiculous lies it's not actually that challenging. Obviously, if someone is hypnotized I'd expect the lies to just emerge innocently and be driven unconsciously, if you like.

So there's a way of flipping it around, you could say the truth and then you can do the lie. You can make that last question whatever you want it to be. You don't have to go for these, don't do it just don't ask what your biggest regret is if you think it's going to ruin their life.

Equally I've had someone say giving up the drums at 10 that was their biggest regret.

Igor: Right, which means they've probably had a pretty nice life, because if your biggest regret is giving up the drums, wow!

Anthony: But it will come out. Now, just a couple more details on it. Obviously, when they're lying you can get the truth out of them it's, just the way you phrase the question.

Igor: You just reverse the question right, like do you like (x) not or why I hate (x)?

Anthony: Yeah, you don't like that do you? Oh you don't do you. What you can do with the power of an edit is to get a full blown confession out of somebody, that have no idea why they're agreeing with you but they'll find it's impossible to disagree. It's so many things.

I also steal things with this. I'll just say when they're lying I'll say they're not your sunglasses are they? No. Oh, okay I'll take them then. Or, you don't mind if I take them then do you? No. So there are lots you can do with it.

Igor: Of course, for the budding criminals listening right now remember, this is all in fun and games everything is given back to the people in time. Keep your spirit positive.

Anthony: Totally.

I was doing this in front of one of the most well-known hypnotherapists and NLP guys in Austria. He'd seen a clip of this and he was like, you couldn't get someone to confess to a murder using this. I was like look, you're guessing. I'm road testing this and these are my results, this is what I'm saying.

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Every person I've said it to, even people I haven't given amnesia to for the experience, have come up to me afterwards and said, I can't believe I said that that's dangerous.

Igor: Let's back up for just a moment to what you're saying there. I was actually talking to another hypnotist friend of mine who was recruited by the South Korean government to interrogate prisoners of war. They had a General, I don't know how they got hold of him, and he did something similar, not quite the same as you were doing here, but similar inside an actual prison cell to get information from this person.

It's not 100% guaranteed in terms of, like there are many dynamics you have to juggle at the same time, but it certainly is possible. There is a lot more possible than people will attest to.

Anthony: Yes. Rather than thinking of this as, will someone just tell the truth if they're told to under hypnosis, to me this is just about thinking around how can I get someone to tell the truth and, as I say, this...

Igor: Thinking about how to create realities, basically.

Anthony: Exactly. How can I create a situation where...because this could happen, no one wants to use the word Freud, but this is almost like a Freudian slip it's just a case of bang-bang-bang, hit-hit-hit, bosh and suddenly they've given it to you.

It's a good routine, a funny routine, I've asked people what's the most expensive thing you've ever stolen? Some people have said a pair of socks, a sweet, 50 quid off my boyfriend, there are so many different things there but at the end of the day they can always write it off as, well I was hypnotized and I was fantasizing.

Igor: Anthony, this is a really powerful combination of this whole process. I want to make sure in closing that we briefly cover the last stuff, the ending of the whole process, because we were talking about that before so we can give people a full cycle before we finish up.

Anthony: Absolutely! Let's get into that now.

Let's talk about the wake up. Again, because of where I came from with this and the work began in the therapy room, I never used to count anybody out. It seemed like an opportunity missed because I would use a sort of double bind at the end of the session that only as quickly as your unconscious knows and has made the changes, and your conscious mind has accepted those changes will you drift back up to full unconscious and wait for the learning.

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Something along those lines and it's a nice little bind and a nice way to end a session. However, after training in stage hypnosis and learning account out, which is an easier way of finishing things on stage, it's now my preferred way of finishing things.

The reason is that one, we've had our fun and everything is back to normal, so I'm going to use those kind of words. All the silly suggestions are gone, so I typically use a one to five count and again, this is something I suggest people learn. I learned this when I trained in stage hypnosis with John Chase years ago, and it's the one hit of his book – he's not big on scripts—that he scripts. He says look, use this, it works and it covers everything.

So, although it's ever so slightly different to that it's pretty much a classic one to five count. The reason I like it is because it wrenches the person from this nice relaxed state into whoosh, bang I'm back in the room. I tend to end it with a big hand clap, five, eyes open wide awake bang, clap of the hands and they're very much back in the room.

Again, for me, I may have suggested amnesia for the session but basically that encourages amnesia if there's any truth in...

Igor: It creates a very clear dividing line between the hypnotic experience and the "normal" experience, right?

Anthony: Yes, and I'm a big fan of the work of Ernest Rossi and the whole state encoded memory thing and I think it applies on this level as well. You've been in one particular state of mind when you were hypnotised and now you're in an absolutely different state of mind.

It's just like the doors close and you try to reflect on it but it's gone. Essentially I'm going to say something like this. In a moment I'm going to count from one to five and on the count of five your eyes will be open, you'll be back in the room fully conscious, awake and alert with everything back to normal in every way, all the silly suggestions gone and feeling great.

It'll be like you've woken up from a wonderful nights sleep, you'll understand hypnosis is not sleep but the next time you get in bed and sleep you'll sleep wonderfully.

- ◆ One- feeling relaxed now, every muscle, nerve and fiber coming alive that's right.
- ◆ Two- feel a surge of energy pouring in through your fingers, toes, arms, legs, spine, neck to the top of your head.
- ◆ Three- take a deep breath, fill your chest up now, energy giving oxygen whizzing around your system.

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- ◆ Four- take another as your head is washed through the cool spring water, eyes clearing, nose clear, chest clear and stomach clear.
- ◆ Five- eyes open, wide awake and back in the room.

Very simple.

Igor: Perfect. It captures all the main things to make sure they sleep properly that night, to make sure they come back without any feelings of nausea or trance hangovers. You make sure the suggestions are clear. You make sure they have energy rather than feeling lethargic. It leaves them in good shape to get on with their day.

Anthony: Right. The only thing I'd say there is you said that night, I will say the next time you get in bed to go to sleep. They might be working nights.

Igor: You're correct.

Anthony: It's a tiny refinement, but I assume nothing, including that little point.

Igor: That is true and a good point to make.

Anthony: You'll understand hypnosis is not sleep, but the next time you get in bed and sleep you will sleep wonderfully, that kind of thing. It might vary a little bit, like you've had a wonderful sleep, like you've had a massage whatever it happens to be, but ensure they feel good and everything is back to normal.

Then, when they come out, I would simply say feeling good and again lock them in with that question. I'll look at them and genuinely want to hear it...yeah, I feel great. Do them a good service; don't just disappear out the door. Ensure that the person is happy and if they need any kind of explanation give them one.

I'm big into teaching people kind of instant self hypnosis, but that's for another day. They've been entertained, do them the good service, give them what they deserve and make sure they feel good. Do a proper wake up, it's very important.

Igor: Absolutely, and if nothing else it actually creates a charming climax to the whole piece. You've done all these crazy things, it's now over but even the coming over part is like a rock concert with lots of energy, excitement, lights flashing and everyone goes yes, that's a proper ending; I've got closure on the whole experience now.

Anthony: Yes. I will often, as I'm cueing this up, I will look at the audience and say in a moment when you wake up to a huge round of applause from your

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friends, and just point at them to make sure that's going to come. For being such a good sport, etc. and then into the one, two, three, four and five making it nice and simple.

Then I'll say a few notes on the covert thing again, not going into too much detail, but quite a lot of what I do involves some pre-show so I set someone up with a post hypnotic suggestion and then later on something amazing appears to happen quite spontaneously, but there's no sign of the hypnosis.

There are various ways of doing it. You can essentially do the wake up when you set them up pre-show and saying when that's done, everything will be back to normal. You can do the wake up as a post hypnotic suggestion if you like, because they're not back asleep when they're carrying out the post hypnotic act.

Although, in my opinion, they are very much in the same hypnotic place where they were before but you can also take them to one side and do this. Sometimes I will simply do it off mic. I'll just take someone aside and say look, I want to show you something, I'll put them back in, tell them we're going to do a proper wake up that will make them feel really good and I'll do it that way.

Literally, I'll just hide it and do it somewhere else. Sometimes I'll get somebody else to do it and if I do that, like if I'm mixing this in with magic I'll let the person know that someone else will be giving them a full and proper wake up, full attention later one, so there are various ways of doing it.

Either way, all I'm saying is, although it might be unnecessary or overkill, because you know they were never asleep anyway, as much as anything I want to absolutely cover it and make sure they feel good. You have to understand, people will pick up suggestions from others. If that person went to three hypnosis shows and all their friends had headaches and they happen to tell them that, they'll probably come round with a headache unless you do something about it.

So, dictate how they're going to feel and do a good job and that means finishing the job.

Igor: That's it.

Anthony: I think we're done.

Igor: Really what you're doing is the belts and bracelet approach to make sure there's no angle left uncovered so that the experience is a positive one for everyone concerned, right?

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Anthony: Absolutely! By saying everything is back to normal, there's a suggestion right there. I guess they're going to take that suggestion.

Igor: And, if you want to do it indirectly, I saw a great one from Erickson where he says you can wake up all over. Of course, the ambiguity that it's all over and so on, so it's a nice little side trick.

Anthony, I've got to say first of all thank you so much for spending extra time with us today to really give us the nuts and bolts of your system. Everyone listening or reading, of course, realize that Anthony really knows his stuff and he knows it well.

There is plenty more where this came from, so I would encourage you to check out his DVD set, the Trilby Connection. It's basically everything we talked about on DVD and then some. You'll see more routines, more demonstrations and more things in actual action and so on. It's a phenomenal set.

I know Anthony and he really does know his stuff. Since you've heard him speak, you can judge for yourself now, it's a no brainer. If you want to know more about that, go to his website HeadHacking.com. You can contact him through the website or via AnthonyJacquin.com as well.

Anthony, I want to virtually shake your hand, pat you on the back and say wow! that was an impressive interview, thank you so much for sharing everything you've said and shared with us.

Anthony: Well, thanks again Igor and if anyone is still with us after this many hours, I appreciate you investing your time and listening to this. If you have questions about anything I've said, feel free to get in touch and I'll be happy to answer your questions.

Igor: Awesome! Again, thank you Anthony for taking part.

Hypnosis Master – Anthony Jacquin

End of Seminar

I've been talking with Master Hypnotist Anthony Jacquin from HeadHacking.com. My name is Igor Ledochowski from StreetHypnosis.com and I look forward to speaking with everyone again in the next interview with a master.

Meet Your Host

Each month's Interview with a Master will be hosted by Igor Ledochowski, a master hypnotist of international acclaim. He is regarded as one of the world's foremost experts and trainers in conversational or covert hypnosis. Igor created the Private Hypnosis Club, the world's first community for master hypnotists.

He was the first ever hypnotist to release a full audio course on Conversational Hypnosis, the latest version of which is 'The Power Of Conversational Hypnosis' and is the No. 1 best-selling hypnosis course in the world.

Igor is also the creator of over 30 other advanced hypnosis programs. All his programs are available from:

www.StreetHypnosis.com