

# The Comedy Hypnosis Bible



*Rene A. Bastarache - Version*

✧ "In the beginning there was Man and  
there was Woman. Then came Comedy  
Hypnosis, and it was good." ✧



# The Comedy Hypnosis Bible

Dear Reader,

I'd like to thank you for purchasing The Comedy Hypnosis Bible. This book was a pleasure for me to write as Comedy Hypnosis has been a passion of mine for years. It is simply the most fun you will ever have while making money at the same time. What can be better?

I have been an entertainer, talent agent as well as an instructor of hypnotherapy and comedy hypnosis for years. With all the performances I have booked as well as performed over the last 20 years including magic, ventriloquism, children and adult singers, comedians, dancers and even live bands, comedy hypnosis has always drawn in the biggest crowds and packed the most laughs. People just love to laugh and especially at their friends and family. That is what this venue is all about. Having fun and laughing.

It is my wish that you find this career nearly as rewarding and "fun" as I have. If I can be of assistance in helping you to be a success in this field be sure to email me and let me know.

Life is an adventure. May your journey be productive, lucrative and enjoyable filled with success and good fortune. Best Wishes.

Sincerely,

*Rene A. Bastarache CI, CHT*

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## CHAPTER 1: Basic Hypnosis

Basically, a comedy hypnosis show is simply a humorous demonstration of what can be done while a subject is in hypnosis. We feel it is important that if you plan on making a career in comedy hypnosis and do not have a strong background in hypnosis presently, that you plan on learning about it soon. Even though it seems to be just comedy, the basis of a good comedy hypnosis show is being a good hypnotist.

- 1:1 The Book of Hypnosis
- 1:2 The Book of Suggestibility
- 1:3 The Book of Inductions
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- 1:8 The Book of Awakenings
- 1:9 The Book of Issues

## 1:1 The Book of Hypnosis

**What is hypnosis:** The best way to describe what hypnosis would simply be “being open to suggestions“.

Misconceptions about hypnosis abound. Many of these fallacies can be traced back to the use of comedy hypnosis as a form of strictly entertaining rather than demonstrating on stage and especially television. Leaving aside comedy hypnosis for a moment, the best way to view hypnosis is as a state of suggestibility and imagination in which the mind becomes remote and detached from everyday cares and concerns. In this imaginative state the subconscious part of the mind is best able to respond creatively to suggestion and imagery. It can focus on the things you wish to change and on the ways you can best do so, free from analytical or anxious thoughts. You are, however, not asleep or unconscious. You “allow” and even imagine things to happen through your subconscious mind rather than trying to “make “them happen with your conscious. Because you are relaxed the suggestions given to you by the hypnotist will be acted upon more easily by the subconscious. Posthypnotic suggestions are those that will be carried out by you when you come out of the hypnotic state.

**Have I ever been hypnotized:** We are continually subjected to subconscious suggestions in our daily lives. If you have ever found yourself at the checkout counter of a grocery store not knowing why you put something in the basket, this may be the reason.

We are constantly given suggestions by:

Parents

Teachers

Peer pressure from friends

Politicians

Religion

Newspaper and television - Advertising for example tries to persuade us to do things i.e. buy a particular product.

If you have ever bought something from a salesman and it was not what you really wanted or responded to an ad by buying something that you had not considered buying before you saw it ... then you were hypnotized.

**Repetition reinforces the suggestion:** Our subconscious mind often clings to known behaviors and symptoms even if they are negative and interfere with our peace of mind and quality of life. It is a creature of habit and enjoys the status quo. It rebels against change, even if it is positive change.

**Posthypnotic suggestions:** Any suggestion to be acted upon at a later time is considered a posthypnotic suggestion. Upon understanding this definition you will realize that every suggestion therefore is a posthypnotic suggestion since every suggestion given is designed to be acted upon after it is given.

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**Who can be hypnotized:** Anyone with reasonable intelligence can be hypnotized. Yes, that is a loaded statement that some may take offense to however it is the most accurate. The only ones that cannot be hypnotized are people with severe mental disability and children under the age of approximately 4 years old (*As long as they are old enough to understand the language*). If you can follow simple instructions you can be hypnotized.

You'll find many people will tell you that they cannot be hypnotized because their minds are too strong. This is very far from the truth since when someone is going into hypnosis *they* are in control and following your instructions willfully. It is up to them how well they are to follow it. Therefore having a strong mind is not a hindrance.

**Your free will and hypnosis:** Although anyone with reasonable intelligence, as stated earlier, can be hypnotized, anyone can "resist" hypnosis if they choose to. This rarely happens in a personal practice since people are paying a fee to come see you and it would be silly for them to waste their money by resisting. However in doing hypnosis where the clients are not paying, such as in group hypnosis demonstrations or in comedy hypnosis shows you may see this happening more often.

**Good and bad subjects:** There is no such thing as a good or a bad subject when it comes to clinical hypnosis. However in the area of comedy hypnosis a good subject would be one that is extremely suggestible. As a result of the suggestibility tests that you will conduct at the beginning of your performance you will be able to determine who the best subjects to keep on stage are and who you should send back to their seats in the audience.

**What makes a good subject?** A good subject is one who is highly suggestible. You will find in a group of people that cover all age categories that the younger, student age people will be your best subjects in most cases.

**What makes a bad subject?** Rather than a bad subject I would prefer to say an undesirable one to hypnotize onstage. That type subject would be one who is resistant, analytical, confrontational and does not respond to your suggestions favorably, and even those who will go overboard in responding to them correctly. Many times the people that do that are simply trying to please you so they can get on stage and in many cases will give you a hard time later on in your show.

**Does age matter?** In the matter of age, it really does not matter how old the subjects are but you will find that younger high school and college age students will be more suggestible, energetic and give you a much better show. It seems that the older you get in most cases the least open to suggestion you are. As for younger children under the age of 18, you may run into legal issues. It is always a good idea to have parent's permission before using them, or in the case of working with schools you may want to obtain permission slips or waivers from the parents. Although younger children are extremely suggestible and will do nearly anything you ask them to, many times due to their over energetic personalities they can go overboard and hurt themselves if you are not paying attention closely.

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**When does hypnosis start and end?** This is an interesting concept. If you understand that the definition of hypnosis is simply being open to suggestion, then you will realize that the instant that they begin to respond to your suggestibility test that they are already in a state of hypnosis. The more suggestibility test that you do, the deeper in hypnosis they will go. Therefore if you do enough suggestibility tests with the difficulty level grading a little higher for each one, you can even begin your show immediately without doing any type of inductions or relaxation exercises. This will look simply amazing to the audience as they will be waiting for you to do the boring stuff. It's a great way to catch them off guard, be more entertaining, and give them their money's worth. It will also make you look like a magician in addition to a comedy hypnotist.

## 1:2 The Book of Suggestibility

The purpose of:

1. **To classify subjects** - The suggestibility tests allow you to evaluate your clients as to their level of how open they are. Are they hesitant, rebellious or extremely open to suggestions?
2. **A preconditioning tool** - The tests will warm up your client and prepare them for the upcoming show. If done properly, with enough confidence, they will create a state of expectancy in the client which will be very favorable for you.
3. **Provides clues** - As a result of the subject's response you'll be supplied with the clues that will tell you whether they are analytical or non-analytical thereby showing you the best inductions and procedures to use for a session or who to send back to their seat in the case of a show.

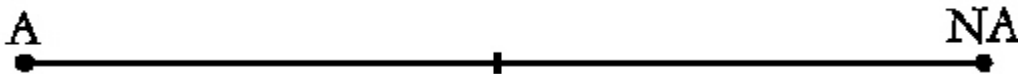
**There are two types of preliminary test.**

**Authoritative** - Which is done in a forceful, domineering, direct manner.

**Permissive** - Which is done in a soft-spoken, not forceful, yet persuasive manner.

### ANALYTICAL VS. NON-ANALYTICAL

While anyone with reasonable intelligence can be hypnotized, not everyone is hypnotized in the same manner. There are two major categories that your subjects are going to fall into. They are analytical or non-analytical. The way that you are going to find which one your subjects fall into is going to be by performing suggestibility test. Very rarely will you find someone who is either 100% analytical or 100% non analytical. As a result of the test they will fall somewhere on this scale below between the two points.



As a result of the suggestibility test, those who follow your instructions and respond well would be placed on the non-analytical side. Also those that react quicker would be placed more to the right side of the non-analytical side and those who reacted slower which would be placed more towards the center according to how slow or little they reacted. Those who do not react to your suggestions or react very little would be placed on the analytical side, placing those who react very little, more to the center and those who do not react at all along the scale going towards the left.

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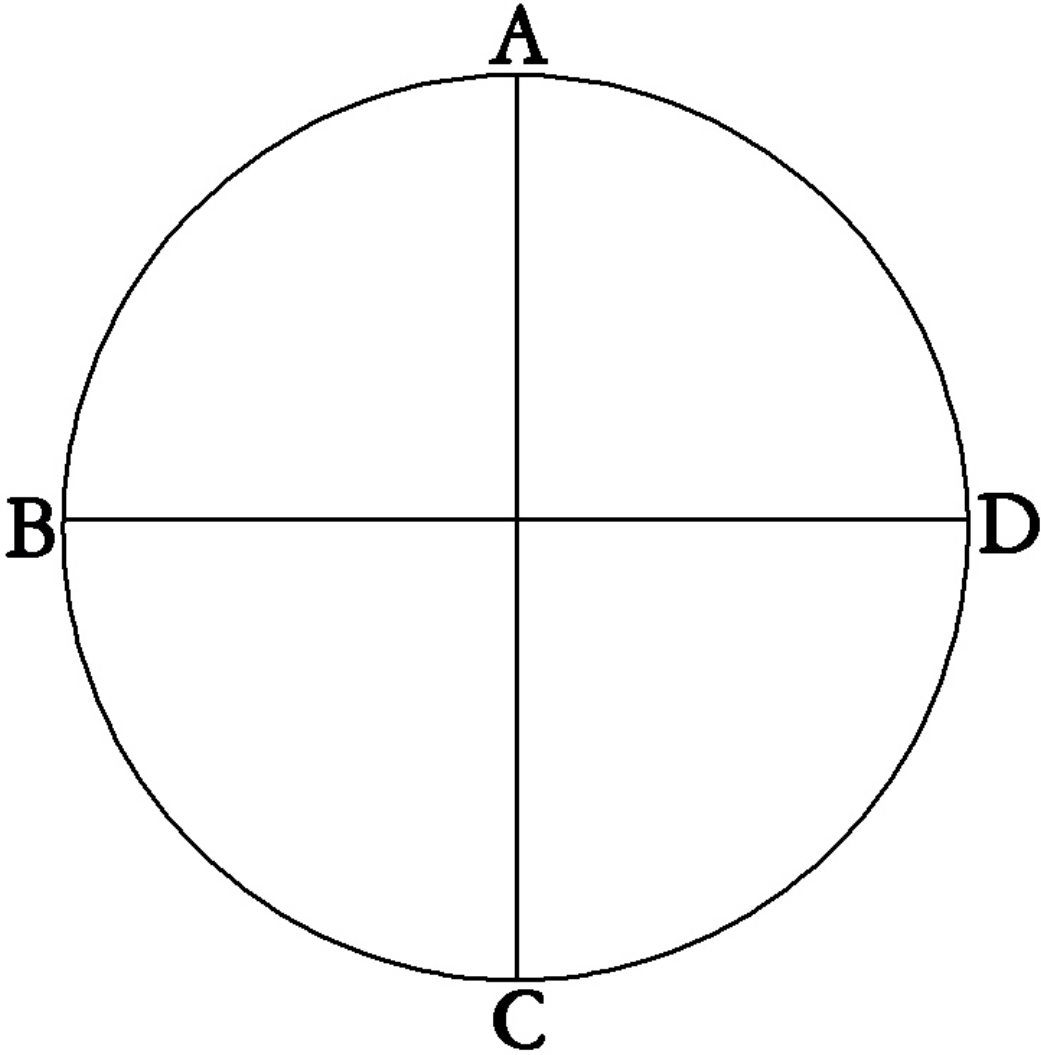
Now that you have found where your subject ranks on the scale, the next step is in knowing how to decipher the information. How would you explain what you have found and what this means to your client? First of all depending on which side of the scale they end up on, this would tell you whether you need to use an analytical or non-analytical approach. For non-analytical clients, all you need to do is to relax them to bring them to a hypnotic state. For analytical clients you will have to use a different approach of keeping their minds busy.

### The tests

Although anyone with reasonable intelligence can be hypnotized, not everyone is hypnotized the same way. Just as there are many different types of people, there are also many different ways of hypnotizing them. If you hypnotize everyone the same way you would find that many of your clients would not be affected by your sessions. This is a big problem that many experienced Hypnotherapist run into because it seems that the longer you stay in business and get set in your ways the more that you seem to forget or neglect the basics.

This is where suggestibility tests come in. If you need to know exactly how to hypnotize someone, all you need to do is to tests them. These tests are extremely accurate and will give you much information about your subject. In addition to helping you to classify your subject as to the best way to hypnotize them, these tests will also help you to find important clues about your subject and most importantly they will work as a preconditioning tool which will set the entire success of your session into motion if done properly.

# The Pendulum Test



The American school of Hypnosis & Alternative Healing

**Chevreur's pendulum test** (Suggestibility test)

While this test is not used in comedy hypnosis it is a great tool to be familiar with for a one on one situation. Practice this with your family and friends and you will be amazed with the results.

The pendulum test is an excellent test to use with children as well as other clients. The nice thing about the pendulum test is that it is successful with most everyone.

Stand comfortably in front of the pendulum chart, holding the end of the chain of the pendulum, between your thumb and forefinger of your right hand with your left hand down to your side. The pendulum should be placed about one half inch above where the X crosses in the middle of the circle. This is the best positioning.

Test verbiage: "Without consciously moving the pendulum ask the pendulum to move from left to right, from B to D, and as your eyes are going back and forth from B to D notice how the pendulum begins moving back and forth along the line also. And as you concentrate on the pendulum moving back and forth from B to D you can even make it swing wider and wider. Now, with the power of your mind ask the pendulum to change direction and go up and down from A to C that's right from A to C, up and down. Now concentrate on the pendulum changing direction again and ask it to travel in a circular motion clockwise, from A to D to C and B continuing in a circle growing larger and larger as it continues to go clockwise. This is the power of your subconscious mind, moving the pendulum. Now concentrate on the pendulum reversing direction and traveling counter clockwise, A, B, C, and D and as you concentrate on the pendulum making the circle larger you'll notice that it actually begins to swing in a bigger and bigger circle. Very good, you have a strong mind."

This test is named after an early French hypnotist, Michael-Eugene Chevreul who spent 20 years studying the subject of pendulums. In fact even today the pendulum is often referred to as the "Chevreul's pendulum".

Chevreur decided to test if the movement of the pendulum was caused by involuntary muscular responses of the arm. He did this by supporting his arm on a block of wood at various places from his shoulder to his hands. The movement of the pendulum decreased the closer the block of wood got to his hand, and in fact, stopped completely when the fingers that were holding the pendulum were also resting on the piece of wood.

This could have ended the matter for Chevreul, but one thing bothered him. He found that by gazing at the pendulum as he used it he would enter a different state of awareness. He concluded that there was a definite relationship between the thoughts of the operator in the movement of the pendulum. Chevreul could have taken this a step further, but his conservative, scientific background, would not allow it, and his ultimate findings were negative.

This is an excellent test because it is successful with most clients. It is non

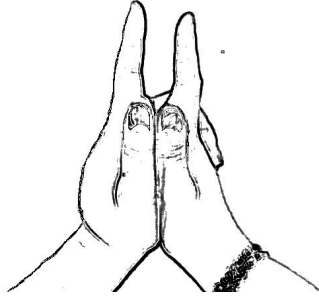
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threatening and children really enjoy it.

**Non-analytical response:** The pendulum moves freely and noticeably in each direction you direct it to.

**Analytical response:** The pendulum moves very little to not at all.

Depending on how your client's pendulum reacts it will also give you clues whether to speak to them in a permissive or authoritative manner as well as if you should relinquish control to them stating that it is "their" strong mind that is moving the pendulum. Sometimes, just saying this will make the difference if the pendulum moves or not.



**Finger test**

“Sit back comfortably in your chair, lift both your hands and clasp them together as if you are praying ... extending your index fingers upwards holding them about an inch to an inch and a half apart. Concentrate on the space in between your fingers and as you concentrate on that space I want you to imagine that I am placing a big thick tan rubber band around your fingertips, and as I let go of the rubber band, you notice how it’s pulling your fingers closer and closer together, closer and closer ... tighter and tighter. The rubber band’s pulling them tighter and tighter and closer and closer as your fingers come closer together ... visualize it and see the rubber band clearly, as your fingers come closer and closer together until they eventually come together and touch ... and once they touch you can put your hands down.”

**Non-analytical response:** The fingers move together and touch.

**Analytical response:** The fingers do not move at all or very little.

There are three results for this test. If your clients fingers go together fairly quickly they are considered non analytical. If they stay straight up and do not go together at all or they move just a little bit then they are analytical. In some cases their fingers will actually go the opposite direction, in this case it usually means that your client is either fighting your suggestions or is still very nervous or scared. If this happens you should take a few moments to find out what is going on such as what they are afraid or apprehensive of or why are they resisting you. As you can see as a result of this test there is no pass or fail... no matter how they respond the test tells you much about their makeup.



### Arm rising and falling test

This is a very effective test that I use in every show. Have your subjects stand up facing you with their feet a comfortable distance apart then say.

“Close your eyes and extend both your arms out in front of you ... with your right hand make a fist with your thumb pointing upwards, and with your left hand, extend your fingers outward with your palm facing upwards. Now close your eyes and use your imagination and imagine that in your right hand you are holding the strings connected to a group of 15 ... Big ... 25 inch colorful helium balloons, as you know helium is a gas that rises and you can feel them pulling your right arm upwards, so light and weightless ... as you feel them pulling your right arm up, up, up ... and on top of your left hand I am placing five ... very large ... heavy encyclopedias. You can feel the weight of the encyclopedias pulling your left hand down ... down ... down ... you might even feel some discomfort in your upper arm from the weight of the encyclopedias as they pull your arm down ... right arm up ...up ...up ... left arm down ... down ...down ... In just one moment I’m going to drop another heavy encyclopedia on top of the pile you already have on your left hand ... on the count of three, 1 ... 2 ... and ... 3 (as you say three snap your fingers at the same time) ... now open your eyes and look at your arms.”



**Non-analytical response:** Their arms move freely in the different directions.

They may even tell you at the end of the tests that they actually felt pain in their upper arm from the weight of the encyclopedias. Usually when you snap your fingers as you add the last encyclopedia you’ll visibly see their arms drop as soon as you snap.

**Analytical response:** Their arms moved very little or not at all.



### Postural sway test

This is a great test to be conducted on a non analytical client to create expectancy. Have one of your *most suggestible* subjects come to the front of the stage and perform this one to create great expectancy.

Test verbiage: “I’d like you to stand up in front of me facing the wall with your arms to your side, with your toes and heels together. I’d like you to close your eyes and imagine that your entire body is stiff from head to toe like a tall piece of wood (at this point I would rock them gently forwards and backwards a couple times just to make sure that they understand the concept). Now I am going to place my foot directly behind your heels to make sure that your feet do not slip backwards. I want you to use your imagination ... I’d like you to imagine that there is a steel bar embedded in your shoulders, a solid steel bar ... just imagine it ... I’d also like you imagine that my hands are the most powerful magnets in the world ... just like the big magnets that pick up cars in the junkyards. In just a moment I’m going to pull my hands backwards and you’ll feel a strong magnetic pull, pulling your whole body backwards ... you will feel your body fall backwards but I will catch you so don’t worry ... you are very safe. Now concentrate on the steel rod and the magnets in my hands ... as you feel the magnet pull your body back further and further ... concentrate ... use your imagination and feel that magnetic pull ... pulling you all the way back until your body falls, and I catch you nice and safe.”

The postural sway test should only be done as an additional test to a subject that you know is non-analytical. In most cases the analytical subject will not respond at all to this test, leaving them to feel as if they failed. You always want your subject to feel as if they passed the test so as to begin setting up expectancy.

It is important to realize, even though your subject may feel they passed or failed the test that there is no **pass or fail**. If they respond favorably to the test you realize that they are non analytical. If they do not respond favorably to the test then you know that they are analytical. Either way, they passed the test, because it showed you the results you needed to know.

When conducting this test, stand directly behind your subject with the out-step side of your feet touching the heels of theirs so as to brace them. (*If they are wearing high heels they must take them off.*) They should be standing with their feet and heels together. Set your feet wide apart as in a karate stance so as to have the leverage when they fall back to catch them without falling yourself. Begin with your hands touching their shoulders and

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as you pull your hands back slowly you will notice their body begin to move also and eventually fall backwards into your arms.



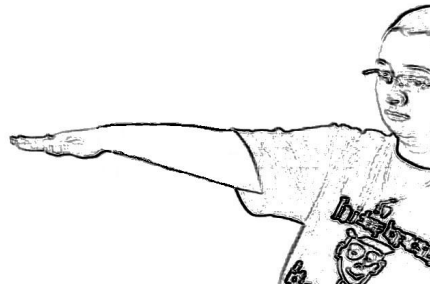
**Hand clasp test** - Authoritative test

This test must be done in an authoritative manner for it to work properly. This test also works great for multiple people at the same time, such as in group sessions or a comedy hypnosis show. Have your subjects stand facing you with their feet a comfortable distance apart and say.

“Place your arms straight out in front of you while you are facing me, locking your elbows, with your hands and palms clasped tightly together. If you follow my instructions and use your imagination, on the count of three you will not be able to separate your hands. 1 . . . imagine that your hands are glued tightly together, so very tight that you will not be able to separate them . . . 2 . . . hands clasped tighter and tighter and you notice as you focus on the thumb knuckles that they are turning whiter and whiter, tighter and tighter, you will not be able to separate them . . . And . . . 3 . . . (now say this in a loud authoritative voice) **you cannot separate them, try . . . you cannot . . .** and now stop trying and relax.”

The hand clasp test is a great test to perform at a stage show or a function with many subjects as most of them will respond favorably which can have a very dramatic effect on the audience. It can also be quite effective on an individual subject and in both situations should be done authoritatively to have the best results. Towards the end of the test, where you see the bold print stating “**you cannot separate them, try . . . you cannot . . .**” be sure to state that part in a louder, authoritative manner. That will make the difference between your subject performing it favorably or not.





### Locking elbow test

This test must also be done authoritatively. Have the subjects stand facing you and say.

“I’d like you to stand facing me, and place your right arm straight out with your elbow locked and fingers extended. On the count of three if you follow my instructions and use your imagination you will not be able to bend your arm at the elbow . . . 1 . . . concentrate on you arm and imagine it as a solid steel rod from your shoulder all the way to your fingertips . . . it will not bend . . . 2 . . . from your shoulder to your fingertips . . . one solid piece of steel . . . it’s as if it’s not even part of your body anymore, a solid steel rod , you cannot bend it . . . and 3 (say this in a loud authoritative voice) try to bend it **you cannot, you cannot!** . . . and stop trying.”



## Body Sway on Ground

*(This is not a real test, it is used as an ice breaker in a comedy show, do not use it with your individual subjects unless you do not want to get paid!)*

This one is best done with multiple subjects at the same time. For this one you would say to your subjects, "I'd like you to all stand side by side facing me with your arms extended outwards... I want you all to kneel on your right knee as you bring your hands downward ...placing them on the ground ... as you do this you can also put your left knee on the ground. Now everyone sway your body back and forth and say moooooooo. (Pause for a moment and then say) There is absolutely no reason for this; I just wanted to see if you would do it.

I have used this many times as an icebreaker at the beginning of a talk or a show, especially with a younger group such as high school or college students.

**Magnetic finger:** Tell your subjects that they have an attracting magnet in the tips of their index fingers. On the count of three they will touch their fingers together and they will not be able to separate them. Of course with each count you must continue giving suggestions that they are very strong magnets and they will not be able to separate their fingers.

**Opposing magnetic finger:** In this one you will tell your subjects that they have opposing magnets and they must hold their index fingers approximately 8 inches apart to begin. On the count of three they will not be able to touch their fingertips together because the opposing magnets are so strong. (It is important before you do this one that you have them look at you so you can demonstrate.) This gives them the suggestion of what they should be doing.

**Fingertips are stuck together:** Have your subjects put their fingertips of each hand together touching the same fingertips of the opposing hand. Inform them that at the count of three they will not be able to separate their fingers. As you are counting to three and giving them suggestions that they cannot separate them also include suggestions that they see their fingers growing together as one bone and even the skin is connecting as if they were one complete finger with no separation.

**Suggestibility experiments:** The following experiments can also be used as skits and are a bit beyond the level of the previous tests. Most of them require level #2 subjects of the Arons Depth Scale. These can be used as suggestibility tests at the beginning of your show just beyond your normal suggestibility test as a way of bringing your subjects into hypnosis immediately or actual skits during the show.

**Eye catalepsy:** With this suggestibility tests you will tell you subjects that on the count of three that they will not be able to open their eyes. They may be able to manage the muscles around their eyebrows but not their eyelids. (It is interesting to note that not being able to open their eyelids creates a very strong expectancy in their minds that they

## The Comedy Hypnosis Bible

are already in hypnosis.) It is a very helpful ploy in bringing them to where you want them to be.

**Peg leg:** (A simple catalepsy) Have your subjects stand up and tell them that you want them to walk back and forth in front of the stage however their right knee will not bend. It will be as if they have a wooden peg leg.

**Frankenstein arms:** (A simple catalepsy) Tell your subjects to extend their arms directly in front of them and they will remain stuck. They cannot lower them or move them no matter how hard they try.

**Full body catalepsy:** (Do not try this feat. It is only mentioned here so you know what it is.) Years ago, back in the vaudeville days many hypnotists used to use the full body catalepsy as an advertising ploy to get full seating in their shows. They would hypnotize their subject into believing that they were a board of wood and completely stiff from head to toe. Then they would pick up the client with the help of an assistant and lay them across three chairs. Their head was on one, their feet on another and their bottom on the third. After constantly giving suggestions to remain stiff as a board, they would then slip out the middle chair so the client would be balanced between their head and bare feet on the two remaining chairs. Then the bold hypnotists would stand on top of the client's midsection as proof that the client was indeed in a deep state of hypnosis.

NOTE: This can be very dangerous to perform. Imagine what would happen if the clients level of suggestibility were to change while you were standing on top of them. It could be very painful especially on their end.

**Can't drop pencil:** Give each client a pencil and have them hold it between their thumb and forefinger away from their body directly in front of them. Then instruct your subjects that they cannot let go of the pencil no matter how hard they try. It is as if the pencil is fused to their fingers. Then tell them to go ahead and try to let go of the pencil. They will not be able to do so.

**Handshaking:** Tell your subjects that their hands are trembling uncontrollably and they can not stop shaking their hands. If you would like to add to this routine choose a subject that is shaking the most, have him come in front of the room to where you have a table set up. On the table have a pitcher of water and two glasses. Ask your subject if he would pour a glass of water for you however just before he does inform him that none of the water will go into the glass because he is shaking too much.

**Stuck to chair:** Inform your subjects that they cannot get up from their chairs and that their bottoms are stuck to the seats.

**Cannot stand:** This is similar to the stuck to chair skit above. However in this one they can not stand up from the chair.

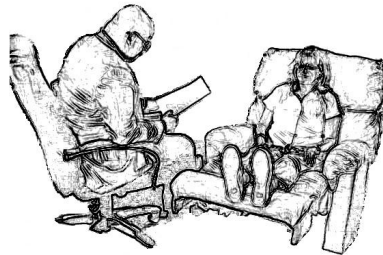
**Feet stuck to ground:** Tell your subject that he will walk three to four feet and then both feet will become stuck to the ground and he will not be able to move.

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**Tongue catalepsy:** (A simple catalepsy) Inform your subject that when they open their eyes their tongue will become stuck way outside of their mouth and will constantly get in the way when they try to speak. Then you can interview them by asking questions and watch how they answer.

## 1:3 The Book of Inductions

Inductions are the various ways used to relax the subjects and aid them to become open to suggestions. There are many different ways to get them there and they are limited only to your imagination.



### Progressive relaxation

Close your eyes and relax. Take a deep breath ... and take a second deep breath ... and on you third deep breath, hold it for about three seconds ... and exhale and relax.

I'm going to have you relax, every part of your body starting from the top of your head all the way down to the bottom of your feet. And as you relax each part of your body, I'd like you to use your imagination to visualize ... and even feel ... each part of your body relax and let go completely ... starting with the top of your head ... your scalp and your forehead ... your eyebrows and your eyelids ... and feel that relaxation going down through your cheeks and your nose ... relax your mouth and especially all those muscles around your mouth and lips ... make sure your teeth are not clenched together ... and just relax ... relax your chin and your jaw ... and allow all of those muscles in your face to just let go ... and your neck relaxes ... starting with the front part of your neck ... and the back part of your neck ... all the way down to your shoulders ... just feel your shoulders relax completely ... get rid of any tension that might be in your shoulder area ... it should feel good to do that ... and your arms relax ... starting with your upper arms ... going down to your elbows ... relax your wrists ... your hands ... and even the fingers just relax and let go ... Notice how deep and regular your breathing has become ... so much more than just a few moments ago when we began ... feel your breathing ... feel the rhythm of your breathing ... notice the contraction and expansion of your diaphragm and your chest ... and allow your chest muscles to relax completely ... all the way down to your stomach ... just feel your stomach muscles relax and let go ... get rid of any tension that might be in that area ... just allow everything to let go completely ... and your back muscles relax ... those larger muscles in the upper part of your back ... going down your spinal column ... into your lower back ... and allow all those smaller muscles in the lower part of your back to relax as well ... and your hips relax ... and especially your legs ... starting with your thighs ... your knees ... and feel that relaxation going down into your calves ... and your ankles ... relax your feet ... and even your toes just relax completely ... as you begin to drift into a deep relaxed state ... just letting yourself go ... letting your mind and body become one ... just feeling so good ...

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In just a moment I'm going to count from 20 down to 1 ... and as I do ... you can allow yourself to relax at your own pace ... but before I do that I'd like you to use your imagination ... I'd like you to imagine a custom cloud snuggling up to your body in the shape of a chair ... and imagine that this chair has arms on it ... it's a very warm and comfortable cloud ... it's your personal cloud ... notice how it snuggles up to your body ... now it is going to take you to a very beautiful place ... a special place in your life ... a place where you're happy ... a place where you feel good ... and a place where you're totally relaxed ... So as I begin counting just allow yourself to relax completely on that comfortable cloud and let it take you to that wonderful place where you're happy ... relaxed ... and very calm ... Just allow yourself to be there for a moment as I begin to count ... and you allow yourself to go deeper and deeper into relaxation.

20 ... just let yourself go completely ... 19 ... 18 ... all the way down deep ... 17 ... 16 ... deeper and deeper ... 15 ... 14 ... just let yourself go ... 13 ... 12 ... give yourself the permission that this is what you want to do ... 11 ... 10 ... allow yourself to let go ... 9 ... 8 ... deeper and deeper ... 7 ... 6 ... all the way down deep ... 5 ... 4 ... tired and drowsy ... 3 ... 2 ... so very relaxed ... and finally ... 1 ... deep ... deep ... relaxation.

## Simple Body Scan

Close your eyes ... take a deep breath ... take a second deep breath as deep as you can ... and on your third deep breath hold it for about three seconds ... and exhale and relax ... with each breath that you take, allow yourself to relax deeper and deeper ...

I'm going to have you relax each part of your body starting from the top of your head, going all the way down to the bottom of your feet ... and as I mention each part, just allow everything to let go ... starting with the top of your head ... your scalp and your forehead ... let go of all the tension and stress ... your eyebrows ... your eyelids ... feel that relaxation going down through your cheeks and your nose ... relax all the muscles around your mouth and lips ... relax your chin and jaw ... and allow all those muscles in your face to just relax and let go ... feel that relaxation going down into your neck and shoulders ... get rid of any tension that might be in your shoulder area, it should feel good to do that ... relax your arms ... all the way down to your hands and fingertips ... just let go ... let go completely ... and notice how deep your breathing has become ... so much more relaxed than just a few moments ago ... and as you breath in deeply and exhale slowly ... allow all the muscles in your chest to just relax ... all the way down to your stomach, get rid of any tension that might be in your stomach area ... down to your hips ... just let go completely ... and your legs relax ... your thighs ... your knees ... relax your calves and you're ankles ... feel that relaxation going down into your feet ... and even your toes just relax completely ... as you drift down deeper into a very relaxed state ...

## Eye Blinking

Close your eyes and relax ...now take a deep breath ... and a second deep breath ... and on your third deep breath hold it for about three seconds ... and exhale and relax ...

Now I'd like you to open your eyes while keeping your head facing straight ... I'd like you to focus your eyes on the spot on the wall in front of you ... (*Have a spot pre-chosen, slightly above eye-level on the wall in front of them*) keeping your head straight I would like you gaze at that spot by slightly straining your eyes to focus upwards while your head is facing straight ... don't focus too hard, just look at it in a lazy, relax way ... in just a moment I am going to count from 20 down to one ... and as I do, on each number that I say, you will close your eyes as I say it, then you'll allow your eyes to open again, continuing to gaze at that spot ... and as you continue closing and opening your eyes, your eyes will become very tired .. and at some point, maybe at 17 ... maybe at 15 ... maybe even at 10 ... your eyes will become tired and you will not want to open them anymore ... it will become inconvenient... tiring ... and when that happens just allow your eyes to stay close ... and you will continue to relax deeper and deeper ...

*(As soon as their eyes stay closed, stop counting and proceed to the next paragraph)*

So now let's go ahead and begin ... 20 ... (*Count silently to yourself 3 ... 2 ... 1, then continue to the next number*) 19 ... 18 ... tired and drowsy ... 17 ... 16 ... eyelids so very heavy ... 15 ... 14 ... allow your eyes to remain close as soon as you feel like it ... 13 ... 12 ... just let yourself go ... 11 ... 10 ... 9 ... deeper and deeper ... 8 ... 7 ... 6 ... let your eyelids become very, very heavy ... 5 ... 4 ... 3 ... your eyes are wanting to remain shut now ...2 ... and finally ... 1 ... close your eyes all the way now ...

That's good ... now keep your eyes closed ... and continue to relax deeper and deeper...

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**Spiral disk:** You can either create, copy, or print from the Internet a spiral type disk that you can hold out in front of your subjects. Have them focused their eyes on the center of the spiral as you move it back and forth while giving them suggestions at the same time that their eyes are becoming tired. Eventually their eyes will become so tired that they will want to closed and leave them shut. This is kind of *hokey* but then again that is what many people think of hypnosis anyway.

**Crystal Ball method:** This is a similar *hokey* type of induction like the spiral disk spoken of previously. When holding your crystal ball in front of the audience for them to focus on be sure that you are holding it slightly above their eye level so they will have to strain their eyes upward a bit to view it. That is what causes the eyestrain

**Re-hypnotizing to a cue, snapping fingers or pointing:** Once you have your subjects in hypnosis and before you begin with the comedy skits portion of the show you will want to have a brief moment of instruction for your subjects. One of the instructions you will give them is a posthypnotic suggestion that any time that you snap your fingers, point at them directly, or say the word “sleep” they will be immediately return to this deep relaxed state with their eyes closed that they are in right now.

## 1:4 The Book of Instant and rapid inductions

**Why use them?** The main purpose of using an instance or rapid induction is to bring your subjects into hypnosis quicker as an alternative to conducting an entire progressive relaxation or simple body scan. By using an instant induction there is much less down time and the show has more time for entertainment.

**World's fastest hypnotist 0 - 60 in 1 minute:** In my comedy hypnosis shows I book myself as the World's Fastest Hypnotists and in many cases do not have to do any kind of inductions at all. If you do a thorough job with the suggestibility tests, remember your subjects are already in hypnosis. You can still do a rapid induction such as the hand clasp induction for theatrical purposes but it may not even be required. Remember in addition to being a hypnotist you are still after all, an entertainer.

**How they work:** While conducting these rapid and instant inductions, at the instant when the client's head is being pushed backward or body is being jarred in some manner with their eyes closed, this produces a "shock" type effect to the conscious mind. At that split-second the conscious mind is placed off-balance and is trying to regain control. However while it is off-balance and trying to regain control, any "one word" command given at that same moment will not meet resistance by the conscience mind and will be acted upon immediately by the subconscious. Two of the most effective words that may be given are the words "sleep" and the word "heal".

Another important point to realize while conducting instant or rapid inductions is that once you have performed this on your subject and especially if they did not realize that you were going to be doing this, it will surprise them very much. Because of the sudden shock to their system it is important that immediately upon performing the rapid or instant induction that you **continue speaking** to the client in a calm steady manner. If you do not continue speaking to your client and they do not hear your voice they will come out of hypnosis just as quickly as they went in. Your voice serves as a soothing anchor or lifeline to help them to realize that they are safe. It doesn't really matter what you say to them when you speak or whether you even speak to them or to the audience, at this point all that is important is that they continue to hear your calming, anchoring voice.

NOTE: Instant inductions can be performed from any of the suggestibility tests.

## **Instant induction:** Handshake method

*(This can be used as a very quick “instant induction” or included in a relaxation as a rapid induction.)*

I'd like you to shake my hand and continue holding it as you close your eyes... *(Make sure they close their eyes)* and relax ... now lock your elbow *(put your other hand on their elbow, securing it)* and ... SLEEP! *(Say the command as you gently, but sharply pull her hand towards you and the exact same instant you say SLEEP!)*

**Hand Release Method:** This method can be conducted either sitting or standing. With this method you would tell your subject to place their left arm straight out in front of them locking it at the elbow. Now place your hand palm upwards under their wrist and tell them to push down on your hand as hard as they can as if they were trying to push your hand down to the ground. Then say “The harder you push down on my hand, the more tired you will become.” and repeat it several times if you do not feel they are pushing very hard then continue by saying “You are so, so very tired that all you want to do is just “sleep”.” (As you say the word “sleep” simply lower your hand quickly a few inches and as you do their arm will drop. As it drops they will go into a deep sleep.)

## **Instant Induction from Handclasp Test**

*(Most commonly used in comedy hypnosis shows)*

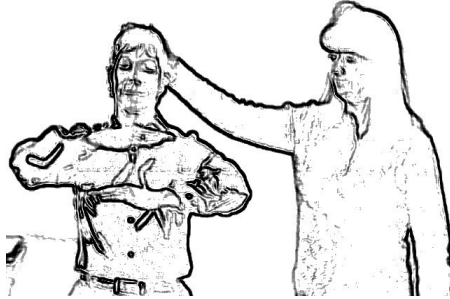
Once you have conducted the handclasp test (see suggestibility tests for details) and their hands are still extended outward together you say this ... “Your hands will remain stuck until I come by and touch them, and as soon as I touch them your hands will drop down to your side and you will drop into the deepest state of relaxation.” Remember, if they are standing you should tell them that they will not fall.

If there is only one person you are doing this with, you would simply place your hand on top of their hands and then push downward on their hands, saying the word “sleep“, and notice their head drop down as they go into a deep hypnotic sleep.

If you have many people you are doing this with for a larger show you would simply do the same thing saying sleep and pushing their hands downward, then going to the next one in line doing the same with them going down the line to each one of them.

If they are sitting you can also tell them that as soon as you touch their hands, their hands will drop to their sides and their head will fall sideways onto the shoulder of the person on the right of them. This works out to be a very funny routine for a comedy hypnosis show, but beware that the last person in line will have no place to put their head. You will want to tell them that their head will go the opposite direction on top of the head of the person to their left.

**Instant Induction from the Arm Bending Suggestibility Test:** Once you have conducted the suggestibility test and told your client that he could not bend his arm at the elbow, simply place your hand above his, resting it on the top of his hand. Now push downward while saying the word “sleep“, at the same moment.



### Circular Arm Method

This one is best conducted standing up. This induction also can be used for either an analytical or a non analytical subject however it is a great choice for analytical subjects as it keeps them busy. From a standing position, tell your subject to respond to your instructions as quickly as they can without thinking about it, or analyzing it. Inform them before they begin that at no time will they fall and they will continue to stay standing. Have them put both hands in front of them and start revolving them around each other quickly in a circle. As they begin doing so, begin to give them your instructions quickly. ( The intent here is to give a series or many rapid instruction to your subject so as to confuse and disorient them.) Your instructions should be similar to this... “Rotate your arms faster ... faster ... now reverse direction ... slower ... reverse direction ... faster ... reverse direction ... faster ... slower ... reverse direction ... faster .... reverse direction ... slower (by now you should notice them messing up your instructions a bit) you’ll also find that they may even seem to be getting annoyed when doing this as well as confused ... now simply put your hand up behind their head gently and pushing the back of their head forward only a couple inches saying “sleep“ in an authorities voice. As soon as you do this their head will fall forward a bit and their hands will fall to their side in a relaxed state.

The reasoning of this induction is that you are keeping the subject mind so very busy, confused and eventually annoyed. The subject just wants to stop and as soon as he gets the command to sleep, the subconscious will react immediately to it as a way to stop performing the task. You will also notice a relieved look on their face.

(NOTE: Be very careful of pushing the subjects head as to not hurt their neck)

**“Hypnotic Nerve” Instant Induction:** First it is important to realize that there is no such nerve as the Hypnotic Nerve. This induction is entirely a placebo however I have performed it successfully many times in spite of that.

It is important before you attempt this or any similar type of induction that you have

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developed a rapport with your subject and that an element of trust and confidence have been established. Have your subject sit comfortably in a chair, and tell them the following. "In just a moment I am going to count to three and then do a little snapping movement here on the bridge of your nose which is where the hypnotic nerve is. As soon as I do this motion you will immediately drop down and go into the deepest state of hypnosis that you have ever gone ... and your hands will drop down to your side and your head will droop forward, very relaxed. So let's begin ... "(Place your fingers above the bridge of their nose as if you are going to snap them and begin counting) "One, two, three and "sleep"! (as you say the word sleep simply snap your fingers allowing them to touch lightly the bridge of his nose and you will see his head droop downward.)

The reason that this works is that you are stating to the subject what to expect before you do the procedure causing expectancy. Then when you actually do it they drop their head in obedience and are told that they are now in a deep state of hypnosis. Which they believe due to the trust factor and it becomes reality.

**Dropping pencil instant induction:** This group induction involves some trickery by the hypnotist. Give each one of your subjects a pencil to hold between their thumb and forefinger of their right hand, loosely, extended out in front of them approximately 10 inches away so that if they dropped the pencil it would hit the floor directly and not their legs or feet. Have them close their eyes and tell them to take three deep breaths. Now tell them that you will count slowly from twenty down to one, and at some point, maybe at 15, maybe at 10, maybe even at 8 as you count backwards they will become so tired that they will drop the pencil from between their thumb and forefinger and immediately go into a deep restful sleep. (Here comes the trickery. It is important that you also have a pencil hidden somewhere on your person that no one sees until this point.) Begin counting backwards slowly as you told them you would do as you take your pencil out and hold it in your hand. When you get down to approximately 12 or 13 take your pencil and throw it above their heads so it lands behind them on the floor. (It must be a hard floor and not carpeting.) Once they hear the sound of the pencil hitting the floor, one by one they will all begin to drop theirs and go into a deep hypnotic sleep. The theory behind this is that no one wants to be the first one to drop the pencil therefore by you dropping it they think that someone else has dropped it and they will follow suit. Those in the audience will get a big laugh out of this one.

## 1:5 The Book of Depth Levels

### Arons depth scale

**When does hypnosis really begin?** Where does it end? At what point does someone go into hypnosis? Does anyone know? No one really knows when exactly a subject goes into or comes out of hypnosis. However, maybe you can draw your own conclusions...

**Exercise** - Stand with your feet a comfortable distance apart and extend your right arm with your fingers tightly clenched in a fist, so you can feel your fingernails pressing into your palms. I want you to think that you cannot open your fist. As long as you feel your nails pressing into your palm, you'll be unable to open your fist. I'll count to three and at the count of three your hand will be so tightly clenched you'll be unable to open it.

So begin by using your imagination and thinking that you cannot open your fist! ... 1 ... your hand is clenching tighter and tighter ... you will not be able to open it ... 2 ... tighter and tighter ... you can feel your fingernails in the palm of your hand as they are fused shut ... and ... 3 - **try, you cannot! You cannot!** ... and stop trying.

Were you in hypnosis? When did hypnosis begin? When did it end? Does it begin or end at any time? Will we ever know, or will it remain a mystery?

### ARONS DEPTH SCALE

In this course we will be working with the Arons depth scale. It has all the levels you will need.

#### **There are two divisions**

1. The first three stages are known as the Mnestic stages. (Memory retaining)
2. The last three stages are known as the Amnesic stages. They are also known as the forgetting stages. Most subjects while in these stages will awaken and have no recollection of what transpired.

#### **Judging trance depth criteria**

1. Catalepsy - The first three stages pertain to varying degrees of catalepsy - (muscular control)
2. Amnesia - Divides the third and fourth stages.  
third stage - Unable to articulate the word.  
fourth stage - Unable to remember the word.
3. Anesthesia - Divides the fourth and fifth stages.

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4. Hallucinations - Fifth stage - Positive hallucinations - Seeing and hearing what is not really there. A mirage  
Sixth stage - Negative hallucinations - Not seeing or hearing what actually is there.

The entire concept of a negative hallucination can be hard to grasp. An example would be if you had a chair in the middle of a room and under hypnosis you were told that you could not see that chair anymore, and were told to sit down ... you would be looking all around the room for another chair, not seeing the one that was in the middle of the room. However, in looking for the other chair, you would not trip or fall over the one that was made invisible. In order for the mind to not see something that is actually there, it must first register what not to see. Therefore, you would walk around the chair, look over it, look under it, and maybe even look through it, but you would walk “around it” while searching the room.

Here is a chart that breaks down the six stages of the Arons depth scale.

## ARONS DEPTH SCALE

MNESIC LEVELS	1. Eye catalepsy - very light, subject feels wide awake. HYPNODIAL - Simple muscle control. Deep enough for smoking cessation, weight loss and many subjects.
	2. Arm catalepsy - Critical reasoning is impaired. Larger muscle groups can be manipulated. A slightly deeper state than #1. Most sessions are done in this level.
	3. Number block - Almost complete control of the entire muscular system. Subject will not be able to articulate a word, but can still "remember it".
AMNESIC LEVELS	4. Glove analgesia / anesthesia - The beginning of amnesia. Subject will not be able to "remember" a number, address or even their name. Good for dental work. Analgesia - Feeling pressure but NO pain.
	5. Anesthesia - No pressure or pain. Deep enough for most surgeries. Complete anesthesia. Beginning of somnambulism. Positive Hallucinations - (seeing what is not there)
	6. Negative hallucinations - (not seeing things or sounds that are actually there.) Effect senses of sight and hearing negatively. Profound Somnambulism.

## Depth testing script

*(6 levels - correlates to the Arons Depth Scale)*

***Throughout this entire exercise is it vital that you allow yourself to relax, do not think critically of the instructions, or try to resist. Allow relaxation to happen and follow the instructions as closely as you can use your strong imagination. The purpose of the exercise is to help you to attain the most helpful state of hypnosis in which your suggestions can be acted upon successfully.***

*(You would begin this depth test process once you have already completed an induction or relaxation, and your client already has their eyes closed.)*

Level I Test - In just a moment I am going to ask you to try to open your eyes and if you use your imagination you will not be able to do so ... Your eyes will feel as if they are glued shut ... You may be able to manage the muscles around the eyebrows but not your eyelids ... So, at the count of three ... try to open your eyelids and you will not be able to do so ...

1 ... your eyelids are closed tight, so very tight, you will not be able to open them ... 2 ... no matter how hard you try to open them you will not be able to do so, they will feel as if they are fused closed ... Glued very tight ... 3 ... go ahead and try ... YOU CANNOT! ... try again... YOU CANNOT! ... And stop trying now ... and relax ... allowing yourself to go deeper and deeper ... You are doing very good ...

Level II Test - I am coming over to your right side right now, taking you by the right wrist, and lifting your arm up in the air, stretching it out in front of you ... I would like you to make your arm very stiff ... locking it at the elbow ... And even extending your fingers outwards, straight and stiff ... visualizing your arm as if it were a solid bar of steel ... If you use your imagination ... at the count of three you will not be able to lower your arm ... in fact you may even find that when you try to lower it, it feels like it is actually going upwards ... *(with two fingers of your hand, gently push their wrist upwards slightly at the same time as you say that.)*

1 ... You're arm is a solid steel rod that is stuck in the air, you will not be able to lower it ... 2 ... It's as if it is not even part of your body anymore, a solid steel rod, it will not lower ... 3, try to lower it, YOU CANNOT! Try again, YOU CANNOT! In fact it feels like it is rising up higher and higher the more you try ... Now stop trying ... relax ... unlock your elbow and return your arm back down to where it was before ... allowing yourself to let go and relax even deeper ...

Level III Test In just a moment I am going to count backwards from 10 down to one. Doing this is going to help you to deepen your own hypnosis. With each number I say, you are going to open your eyes as I say the number, focusing upwards so as to cause a slight eye strain, then simply allow your eyelids to close back even deeper than before. With each number that I say, you will open your eyes, and each time they close you will relax even deeper and find it more difficult to open your eyes each time, until you will

## The Comedy Hypnosis Bible

finally not want to open them any longer because it is too uncomfortable, at which time you will drop into a very deep, deep state of relaxation.

So lets go ahead and begin, as I start counting down with the number 10 ... Open your eyes, causing a slight eyestrain as you look upward ... good ... and now allow them to close ... 9 ... Open ... slight strain, and allow them to close even tighter than before ... 8 ... open, and let them close as you go deeper and deeper ... 7 ... Continuing on your own as you hear me calling out the numbers ... just letting go ... becoming more and more tired ... 6 ... So very drowsy ... as your eyes close ... it becomes more and more difficult to open them ... 5 ... allowing yourself to relax deeper and deeper ... All outside sounds and distractions relax you more and more ... 4 ... Deeper and deeper, going down into relaxation ... 3 ... Just letting yourself go ... so very relaxed ... 2 ... Let yourself relax as deep as you can ... so very tired ... and finally ... 1 ... Deep ... deep ... relaxation ... and just allow your eyes to remain closed now ... so very tired, so relaxed.

In hypnosis you are able to speak to me if I ask you too... in just a moment I am going to ask you to recite the first 10 letters of the alphabet out loud. That is from A to J. Remembering that you will remain in this very deep state of relaxation, in fact you will find that you will go deeper with each and every breath you take. Now you will find that the only way you can recite the alphabet is like this ... you will recite it A ... B ... C ... D ... ... F ... G ... H ... I ... J. If you allow yourself to relax and use your imagination you will not be able to say the letter that comes between D ... and F... If you understand that, nod your head for me ... Good, now... Go ahead and recite the alphabet for me out loud from A to J. *(Wait, and give them time to recite all the letters. If they did it successfully continued to the next level, if not, use a deepener and then redo this step once again.)*

**Level IV Test** Continue to relax, take a deep breath ... and just allow yourself to go deeper and deeper ... I'd like you to use your imagination now ... I would like you to imagine that you are an actor or an actress in a movie. This is a movie about the U.S. Army basic training. In just a moment I am going to count to three and have you open your eyes at which time you will still remain in this deep, relaxed, comfortable state. Then I will ask you to say your entire name out loud, you will answer as if you were responding to an Army Drill Sergeant, meaning ... you will state your name as quickly as you can without hesitation ... You will say your first name, your middle name, and then your last name, however when you go to say your last name you will have no idea what it is ... It will have escaped your mind completely ... You will have forgotten it ... No matter how hard you try, you will not remember your last name ... In fact even if someone tells you your last name, you will not believe that it is yours ... If you understand that, nod your head yes. Good, so at the count of three you will open your eyes remaining in this deep relaxed state ... 1 ... 2 ... and 3 ... open your eyes. Remaining relaxed, I would like you to answer me quickly ... Tell me your first name, middle and last name out loud please! ... *(Wait for the response, and keep telling them to say it quickly like they would in the military if they are not responding right away or pausing.)*

## The Comedy Hypnosis Bible

Good ... now close your eyes back ... and allow yourself to go even deeper into relaxation ...

**Level V Test** In just a moment when I count to three I want you to open your eyes one more time, and when you do you will notice that I am holding a beautiful black and white cat ... You will see me holding and petting this cat and will comment on how beautiful it is ... You may even want to pet it yourself as it is very friendly and has never bitten anyone ... however you do not have to if you do not want to ... Once again when you open your eyes at the count of three you will see me holding a beautiful black-and-white cat ... and comment on how it looks ... If you understand that nod your head ... Good ... 1 ... 2 ... and 3 ... Open your eyes ... remaining relaxed ... tell me what you see ... *(If they say that they see a cat, have them describe the cat as best they can.)* Now close your eyes again ... relax ... take a deep breath ... and allow yourself to go even deeper ...

**Level VI Test** In just a moment I will count to three and at the count of three you will open your eyes ... you will look down at your feet ... and you will notice that your shoes and socks are missing ... You can actually see your bare feet ... You will have no idea what happened to your shoes and socks ... and you will even want to ask someone where they have gone, or who took them off of you. If you understand that nod your head ... good ... So at the count of three, you'll open your eyes and your shoes will be missing ... 1 ... 2 ... and ... 3 ... Open your eyes ... relax ... Does everything seem normal to you? ... Look at your shoes ... Does everything look normal there? ... Describe what you see ... *(wait for their response. If they were not able to see their shoes continue with ...)* Watch your feet closely, and at the count of three your shoes and socks will magically reappear on your feet ... 1 ... 2 ... 3... *(Snap your fingers)* Your shoes are back ...

Now close your eyes ... and allow yourself to relax deeper and deeper ... you have done a wonderful job...

**Building your show around the scale:** Once you have had a chance to study the Arons depth scale, examine each of the skits that you want to put in your show to see which one of the six levels the skit best fits in.

It is important when you start your comedy show that you do so with skits that are level 1 type skits then progressively go to level 2, then three and so on... this is called **grading**. If you just begin your show by jumping to a level 6 skits such as a negative hallucination your subjects will not react successfully which can destroy your show.

## 1:6 The Book of Deepeners

**Countdown:** One of the simplest forms of deepeners is simply to count backwards slowly.

**Countdown with eye blinking:** Another way of counting backwards is to have your subjects close their eyes as you say the number and then slowly open them once again continually doing this until their eyes become tired and they no longer want to open them anymore. This can also be used as an induction.

**Staircase:** Deepener

As you sit there, very comfortable and relaxed - I want you to visualize a staircase in front of you ... A beautiful staircase with a beautiful banister running down alongside and a deep, rich carpet underneath your feet ... As you look down the stairs you notice that there are ten steps leading gently down ... Ten steps leading down, down, down ... These are the steps that will lead you deep into relaxation ... and in a moment, as I begin to count you will walk down those steps and you will find that the deeper down you go, the more comfortable and the more relaxed you will become.

So take hold of the banister and begin to slowly descend the stairs starting with the top step...

- 10 - Deeply relaxed ...
- 9 - Let yourself go more and more ...
- 8 - More and more relaxed ...
- 7 - Deep, deep relaxation ...
- 6 - 5 More and more and more relaxed ...
- 4 - Deeply relaxed, sooooo comfortable ...
- 3 - More and more relaxed ...
- 2 - Almost at the bottom now, just one more step to go ... and
- 1 - Deep, deep relaxation, all the way down...

Now that you have reached the bottom step, and you are totally relaxed ... just allow yourself to let go completely as you go deeper and deeper...

## **Elevator:** Deepener

I'd like you to use your imagination for a few moments. Just imagine that right in front of you within a few feet is an elevated door, visualize the door clearly in your mind ... the color ... the texture ... how tall it is ... how wide it is ... what it is made of ... in just a moment you're going to enter the elevator and it will take you on a wonderful relaxing journey. It will be a very comfortable, spacious elevator, and at no time will you feel closed-in or uncomfortable. You will only have wonderful, relaxed feelings ... Now the elevator doors open as you imagine yourself walking in and turning around so you're facing the doors and you see them close in front of you. You notice how comfortable you feel and how much larger the elevator seems on the inside than you thought it would be. As you are looking at the doors of the elevator you notice just to the right of the doors a large panel. On this panel there are 25 buttons arranged from 25 on the top going all the way down to the number 1, which represents the bottom floor. Visualize this panel as clearly as you can, if you can't see it clearly, just imagine it and the same purpose is being served. What are the shapes of the buttons? Are they square, or rectangle or round? What color are the buttons? What color are the numbers on the buttons? Are they large or small? See as many details as you can ... you are on the 25<sup>th</sup> floor, and in just a moment, you are going to press the number 1 button and you'll feel yourself descending downward. With each floor that you descend, you'll feel your body relax more and more until you get all the way down to the bottom floor, and when the doors open, and you'll find yourself more relaxed than you have ever been before. So let's go ahead and begin.

Imagine yourself reaching down and pressing the number one button ... as you feel the elevator descend downward to the 24th floor ... and you allow yourself to relax 23, 22 ... deeper and deeper ... 21, 20, 19 ... with each floor you descend, you go deeper and deeper ... 18, 17, 16 ... more and more relaxed ... 15, 14, 13 ... all the way down ... 12, 11, 10 ... peaceful and serene, all outside sounds just fading away into the distance ... 9, 8, 7 ... deeper and deeper ... 6, 5, 4 ... total relaxation, feeling wonderful in every way ... 3, 2, ... and finally ... 1... Deep ... Deep ... relaxation, and you can remain in this deep relaxed state, and even deeper if you decided too, for the remainder of the session.

**Snapping fingers:** Informing the subjects during the instructional portion of the show that at any time during the show when you snap your fingers they will immediately go twice as deep and relaxation.

**Using a clicker:** If you do not want to snap your fingers you can use a clicker tool for animal training instead. You will find this tool in a pet store as it is used to train dogs or horses. It is a simple little tool that costs only about a dollar or two that is loud enough for your entire committee to hear.

**Laughter, screaming, and shouting:** It is a fact that once the show begins, you will find your audience laughing, shouting, and screaming out loud with enjoyment. So as to not detract from the show you should tell your subjects that any time they hear the audience laugh, scream or shout it is simply their way of showing appreciation of how much they

## The Comedy Hypnosis Bible

are enjoying their performance and any time they hear these noises it will relax them twice as much. Now instead of it being a distraction it is actually a positive tool.

## 1:7 The Book of Depth Test

### **Spot on Hand:** Depth Test

In just a moment I am going to have you bring your right hand up in front of your face with your palm facing you, about 8-10 inches away, fingers pointed upwards and lightly pressed together ... Then I am going to have you try to open your eyes and focus on one spot on the palm of your hand, looking no where else in the room, just focusing on that one spot ... The one thing that you must accomplish is you must remain totally relaxed, and completely at ease, even with your hand in that position. ...

So now remaining totally, completely relaxed ... I'd like you to raise your right hand up in front of your face with your palm facing you, about 8-10 inches away, fingers pointed upwards and lightly press together ... that's good ... Now try to open your eyes and focus on one spot and only one spot on the palm of your hand ... and as you focus on that spot your fingers are beginning to separate ... that's right as you focus on that spot, your fingers are separating ... wider and wider, more and more relaxed ... and don't let it bother you now that your fingers have separated ... it's a very natural and normal sensation, and in just a moment as I begin counting ... you'll notice that your eyelids are becoming heavier and heavier ... that's right heavier and heavier ... as your fingers separate even more ....

1. Your eyelids are becoming heavier.
2. The more you concentrate ... the more your fingers separate ... wider and wider.
3. All outside sounds are just fading away into the distance ...

( NOTE: If their fingers have not separated by now continue adding in more numbers before ending this exercise.)

4. So tired and drowsy ... Let your eyes close all the way down ... and
5. Return your hand down to your (lap / or to the chair), as you go deeper into relaxation  
....

## 1:8 The Book of Awakenings

### **Awakening I:**

In just a moment I am going to count to five ... and at the count of five you will come all the way back from hypnosis to the here and now ... feeling totally relaxed and comfortable.

1. You are beginning to emerge from hypnosis ...
2. Feeling wonderful in every way ...
3. Your mind is clear and alert ...
4. Your eyes are starting to open ... and ...
5. Eyes wide open, fully awake ... and feeling fine.

**Time to come out now:** To waken someone during a comedy hypnosis show the most common method is by counting them out. "On the count of three you will open your eyes, 1, 2, 3."

**Open your eyes:** Another way is simply to tell them to open their eyes.

**Snapping fingers:** Another method is to tell them that when you snap your fingers they will open their eyes. (Be careful as this might be confused with snapping your fingers to close their eyes if you gave them those instructions earlier)

1:9 The Book of Issues

**Posthypnotic suggestion to re-hypnotize:** Using a posthypnotic suggestion for your committee to go in hypnosis again is simply done by telling them whenever I give you (whatever cue your chose) you will immediately go back into a deep hypnotic rest.

**Superhuman senses:** Keep in mind that when subjects are in hypnosis all of their senses are enhanced by a minimum of 15%. In a sense they are super human. Be careful not to have them use of those super human powers as there is always the possibility that they may hurt themselves. An example would be to have a bodybuilder lift much more than he normally could. This can result in pulled or torn muscles or even worse.

## CHAPTER 2: Preparing for the Show

**Advantages of comedy hypnosis over other entertainment venues:** The main advantage of a comedy hypnosis show over other venues is that you are using your audience as the stars rather than yourself. People love to watch their friends, coworkers and families do silly things. The nice thing about this is that it is always a win-win situation for you. If it is a great show then you are a hero because you conducted it. If it is a bad show they feel sorry for you as you had such a bad crew to work with. Either way you are off the hook. You are not the center of attraction; you are merely the humble host.

It has been my experience as having been an entertainer as well as owner of a large entertainment agency in New that comedy hypnosis draws one of the biggest crowds. It has always been one of the larger crowd pleases for me throughout the years.

- 2:1 The Book of Business
- 2:2 The Book of Safety
- 2:3 The Book of The Hypnotist
- 2:4 The Book of Behind the Scenes
- 2:5 The Book of Helpmates

## 2:1 The Book of Business Concerns

**Pricing:** Pricing varies from venue to venue. Normally the highest paying comedy hypnosis shows are corporate shows. Some comedy hypnotists charge upwards to 2 or \$3000 for a corporate show. The average high school or college show ranges between 400 and 800 per performance which usually lasts between one hour to one hour and a quarter. You'll find that Fairs and Carnivals are lower fees in the area of \$200-\$300 however many times you can make a deal with them to perform two or more shows a day for the entire time they are there. You are making less money per show but more money by the end of the day.

**Reach for the sky:** It is important to realize when pricing your shows that you should always reach high. The mentality is that the higher price your shows, the better show that you have to offer. Once you have someone on the phone or begin negotiating you can always reduce your price to what is acceptable for both of you however during that same negotiation it is very difficult to bring your prices up. Therefore always price high leaving yourself room for negotiation.

**Barter if you can:** I have heard of many comedy hypnotists who barter as a way of getting more for their performances. An example would be if you are negotiating with an airline for their company party, you may ask them to include a round-trip ticket in addition to your reduced price. Or if you were dealing with a hotel you may ask them to include two rooms within their chain and you will reduce your fee a bit. Always keep in mind that bartering is a viable alternative.

**Commissions:** When dealing with agents, there is commission that must be paid to them. How much commission is paid varies greatly on the quality of the agent you are using. Don't concern yourself so much as to how much they are receiving. Instead focus on what you are receiving. If you are receiving a price that you can live with, then what ever the agent is getting is up to him and not a problem. The purpose of using an agent is so he can find you shows. Keep in mind that without him you would be having that many less shows.

# The Comedy Hypnosis Bible



# AGREEMENT FORM

Rene A. Bastarache, CI, CHT, Comic Hypnotist

2600 Welsh Rd. #62, Philadelphia, PA 19152 (215) 586-1818

www.choosehypnosis.com admin@choosehypnosis.com

This is a contractual agreement entered into between The American School of Hypnosis and the Host:

Host Mailing Address: \_\_\_\_\_

Host contact phone number: \_\_\_\_\_

The American School of Hypnosis agrees to provide HOST with a G-Rated Hypnosis performance by:

Artist: Rene A. Bastarache, Comic Hypnotist

Date(s) of Performance: \_\_\_\_\_ Time(s): \_\_\_\_\_

Location of performance & directions from Boston, MA: (Please fill in directions to the location of performance.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Artist(s) fee: \_\_\_\_\_ The fee will be paid to: \_\_\_\_\_

When & increments: \_\_\_\_\_

by check and shall be made out to artist: *Rene A. Bastarache*

Additional information, instructions or requirements:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**A** Should there be any changes in the performance time, location or anything else pertaining to it, the Artist should be informed as soon as possible.

**B** A down payment is required in the amount of 20% of total fee. All down payments or deposits are non refundable. If the performance is canceled for any reason within two days (48 hours) prior to the performance starting time, the entire fee will be paid in full to artist.

**C** This Agreement is between the EMPLOYER (Host), and the PERFORMER (Artist). Failure to perform said contents of this agreement, or part thereof, is the sole responsibility of the EMPLOYER or of the PERFORMER(S) and the American School of Hypnosis shall not be held liable in any way for a breach of agreement.

\_\_\_\_\_  
Artist(s) signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Host

\_\_\_\_\_  
Date

\_\_\_\_\_  
Agent or Artist(s) Printed Name

\_\_\_\_\_  
Printed Name of Host



A Full Service Booking Agency

AGREEMENT FORM

P. O. Box 1004 Biddeford, ME 04005 (207) 571-4005
www.bookastar.com admin@bookastar.com

PLEASE FILL IN BLANKS, SIGN AND RETURN
A COPY TO US A.S.A.P.

This is a contractual agreement entered into between New England Entertainment and . . .
Host:
Host Mailing Address:

New England Entertainment agrees to provide HOST with a performance by:
Atrist:
Date(s) of Performance:
Time(s):
Location of performance:
Artist(s) fee: Payable directly to
the performer unless otherwise agreed upon.. Payment is due on the day of the event prior to the performance. Contract payments are
non-refundable should the purchaser postpone or cancel.
The balance will be paid to:
By check and shall be made out to:
Additional information or requirements:

- A Should there be any changes in the performance time, location or anything else pertaining to it, New England Entertainment should
be informed as soon as possible.
B If for any reason beyond the control of the entertainer, he is delayed or unable to appear and a change of date or substitution cannot
be agreed upon, then this agreement shall be cancelled with no further obligation by either party. In this case, any prepaid fee amount will
be immediately returned to the client.
C This Agreement is between the EMPLOYER (Host), and the PERFORMER(S). Failure to perform said contents of this agreement,
or part thereof, is the sole responsibility of the EMPLOYER or of the PERFORMER(S) and that NEW ENGLAND ENTERTAINMENT
shall not be held liable in any way for a breach of agreement.
D No recording devices of any kind may be used without the express consent of the entertainer.

If contract has not been received withing 15 days of the event, the event will be cancelled for re-booking.

Agent or Artist(s) signature Date Signature of Host Date
Agent or Artist(s) Printed Name Printed Name of Host

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**Down payments:** This is personal preference. Some agents choose to have the hosts pay them a down payment before arriving, some require a down payment immediately and others require no down payment at all. Whatever you decide to use as your down payment policy, be sure that it is included in your contract.

**Due dates:** Due dates are an important item to include in any contract. These are dates when the down payment is due or when final confirmation is due or whatever it is that you may require. Never wait till the last moment to find out whether you are getting paid or not. The least surprises you have, the better.

**Cancellation Policies:** Be sure to have a specific cancellation policy. These also can vary greatly. Some contracts will say if cancellation is within 48 hours then the entire fee is still do. Other states that cancellation can only occur due to severe catastrophe or act of God such as flood, fire, hurricane, tornado or tsunami. Once again develop a cancellation policy that you are happy with.

Years ago I had a cancellation policy that has stated that there must be a 24-hour cancellation or all, 100% of the fee is due. The day of the show, the entire show was called off due to blizzard conditions. All the entertainers who where there were prepared to go on but were sent home, including me. The difference was, they all went home empty-handed and I went home with my full payment in hand. What a difference a good contract makes.

**Expenses Associated with performing:** Many entertainers when traveling beyond their local area will also include expenses within their quote with the show. Keep in mind that if you are traveling a distance the cost of expenses such as food, lodging, mileage, airfare, gas and time due to travel can really eat up the profits. You have a choice of either including a quote that includes your fee and expenses or just include your fee and itemize your expenses. Either way make sure that you did indeed cover your expenses otherwise you may lose your time and money.

**Personal advertising allowed or not:** There at times when you are performing for an organization where they do not want you to advertise your business or products whatsoever. Do not wait till the last moment once you have already set up your back room sales table and you are ready to perform before you find this out. If you have back room sales items be sure to have included in your contract whether you are allowed to sell them or not.

**Back Room Sales:** Back room sales items can be even a bigger profit than the engagement itself. There have been many times where I have made twice as much money selling these items than I did for the performance. Keep in mind that people like to bring things back with them from places they go as souvenirs. In short, people like stuff. Good items that you can sell on your sales table are hypnosis cassettes, CDs, videos, books, T-shirts, spiral disks, metaphysical items and pretty much any type of knickknack you can get your hands on. Also keep in mind that in performing a comedy hypnosis show that most of your volunteers will not remember anything that happened

## The Comedy Hypnosis Bible

during the show. This leaves you a big market in selling videotapes of the show. Some hypnotists have helpers at the show that do nothing but duplicate the video as soon as the show is over so they can sell them to the patrons on the way out. A simple announcement by you that you have this service available will create a long line at your table.

**Videotaping and permissions:** Before you begin videotaping for the purpose of selling or using it for advertisements you may want to get permission from the outfit involved. Occasionally, especially in the event of hypnotizing children under the age of 18, you will be asked not to videotape the show.

Find out if videotaping is allowed or not. Many times I will make a requirement as part of my contract that no one else is allowed to videotape the show except for me and videotapes will be for sale after the show. If you like you can even put this as part of your compensation package. Remember other people that are videotaping the show that will cut into your sales.

You may even want to include into your contract that the show will be videotaped and by signing the contract you are agreeing to release their rights of the show so you can use it for whatever purposes you have in mind.

## 2:2 The Book of Safety

**Working with children:** Working with children can be very effective as they are more open to suggestions and have a more active imagination than virtually anyone else however it can also be dangerous as they do not follow instructions very clearly and are extremely energetic.

**Waivers and permission:** When working with children it is always a good idea to have permission slips from the parents or waivers signed by the school releasing you of any liability.

**Legal issues:** Take time to think of any legal issues before working in one of the venue you have scheduled. There are completely different issues working with children in junior high schools than you will have in an Elks club where there is alcohol being served. In most cases your hosts can inform you of any legal issues or restrictions that you should be aware of.

**Insurances:** If you are going to be performing for the public or even doing clinical hypnosis you should look into getting liability insurance otherwise known as malpractice insurance. This will assist you if anyone accuses you that something of an unethical or dangerous for questionable nature happened while they were in hypnosis. There are many companies available that will cover you for malpractice insurance. It is normally best to get at least one million dollars of coverage which is surprisingly inexpensive. Usually in the area of \$20-\$30 per month. Remember it is better to be safe than sorry and of course we do live in a very litigious society.

**Danger of stairs:** Any event that you are working on a stage be aware of the dangers of having stairs going from the main floor to his stage. Sometimes when subjects are in hypnosis they are not paying attention to where they are walking and may fall off the stage because they did not see with the stairs were. If you are concerned about this with your group a simple solution would be to ask for two volunteers before the show begins to stand or sit beside the stairs giving them the duty of helping your volunteers go up and down the stairs whenever they come near them.

**Danger of high stages:** The same danger is present with performing on a high stage. You can have assistants near the edge of the stage to ensure the safety of your volunteers.

**Keeping alert:** It is vital that you keep alert at all times as you are working with anywhere from 15 to 25 people all under hypnosis, all awaiting your instructions. Many times all 25 of these people will be standing, roaming around your stage, all doing different things simultaneously. It can be very easy to lose track of one or two of them because there is so much going on. It is quite common to have all your volunteers sit down and realize that two are missing. They may even be in the hallway grazing, thinking that they are cows. Do not be afraid to ask for help if you need it or bring an assistant with you.

## The Comedy Hypnosis Bible

**Four feelings felt in hypnosis:** Often times subjects will come up to you complaining that they feel certain feelings in their bodies while in hypnosis. Here are four of the most common ones that are quite normal and nothing to worry about. They may feel a lightness in their body as if they were floating around in the air. They may feel a heaviness as if they are sinking into the chair, almost part of it. Many times their eyes will begin to flutter, this is known as Rapid Eye Movement or REM. And finally they may feel a pins and needles type of feelings in their hands or arms as if their limbs had fallen asleep. That is pretty much what happened. These normally happen during one-on-one clinical sessions but it is good to keep in mind.

**Control of your stage:** It is always vital to have control of your stage. If there is something not where you like it, have it moved. Your stage is like your office. While you are out there performing you are in charge. If anything happens while you are in charge, you are the one that is responsible for it.

**Removing empty chairs:** As the show progresses, you may be sending volunteers back to their seats if they are not deep enough in hypnosis leaving their chairs open. It is important to move the chairs to the side or to the back of the room or have someone volunteered before the show to do it for you so none of your subjects inadvertently trip over the chairs.

**Security or not:** Depending on where you are performing you may want to have security present. Especially if it is a place that includes alcohol with the possibility of obnoxious patrons. Just a word of warning.

**Spotters on the side:** Spotters are volunteers that you asked for before the show or people you brought with you who stand on the sides of the stage to help you as needed. Their duties can include watching for any problems, helping you by pointing out people who should be sent to their seats, helping your volunteers up and down stairs and whatever else he may be in need of.

## 2:3 The Book of The Hypnotist

**Must Exude Confidence:** This is vital, you must exude confidence in everything you do. Even if it is your first show, act as if you have done millions. You are in charge and the more confident you are the more confident your volunteers will be that they can attain hypnosis.

**Constantly build expectancy:** You must always build expectancy throughout your show so that your volunteers are expecting everything that you say is going to happen, well. For example, "In just a moment I am going to have you try to open your eyelids, but you will not be able to. No matter how hard you try, you just can't do it. It is just plain impossible. Now go ahead and try, you cannot!" If you say they can't do something with enough conviction that is exactly what they will believe.

**Keep your word:** Anything you tell your volunteers that you are going to do, be sure that you do it. Do not promise grandiose things just for the sake of popularity or drawing a crowd and do not deliver. That is a sure way to lose your audience and ensure not having future bookings.

**Don't brag:** Remember the old saying, "Actions speak louder than words." Rather than bragging about all the great things that you've done, show them by giving them a great show. I have been to many performances where the entertainer spent so much time bragging about how great he was and all of the wonderful exotic places around the world he had entertained at. Once the entertainer began to perform I had such high expectancies and was very disappointed. He set himself up to fail.

**Be professional:** Even though you are performing comedy, it is still important that you remain professional in all that you do. Many people are watching you even though you may not realize it. It is common to have people you did not expect to approach you after a performance and ask you to perform for them in the future.

**Out of sight or mingle:** Whether you should mingle with your audience before the show or remain out of sight may be something to decide from show to show due to the variations in venues. It has been my rule of thumb that when someone else is going to introduce me that I remain out of sight until I hear my introduction.

**Your attitude:** Your attitude is also very important. You must always portray a very positive, happy and confident attitude. Being in a high visibility position, your volunteers will tend to model or emulate your attitude. If you are very laid back and boring, that is probably the kind of show you will end up with. However if you are extremely upbeat and excited, you will have a great show.

**Your appearance:** You do not necessarily have to wear a tuxedo or ballroom dress. I know many Comedy Hypnotists who wear black slacks and a clean T-shirt, but notice how I said it's a clean T-shirt. However you dress, you should appear neat, clean and

## The Comedy Hypnosis Bible

professional. A good rule of how to dress is to always be dressed above your clientele. If you are working for a high school, junior high or a carnival, a professional looking shirt and slacks would probably suffice however if you will working a country club, you may consider wearing a nice suit or a tuxedo.

**Know your material:** Be familiar with your material before you arrive to your show. Have an idea of what is coming up next. There is nothing more unprofessional looking than a performer who has to stop and read a list between each skit. Doing that makes him appear to not be knowledgeable of what he's doing. When people hire you to perform, many times it is with the expectancy that you have performed many times before and are proficient at what you do. If you need to use notes, have them conveniently taped behind equipment, chairs, or at various locations on your stage that you may glance at them without being noticed, where no one else will notice them either. Although a better alternative to having notes is to have memorized the skits in your program.

**Never make your volunteers look bad:** It is important to always make your volunteers looks like the stars of the show. Never use them as the jest of a negative joke. The better you make them look the better you will look. Treat them with respect.

**Be fun but not funny:** It is important to be entertaining, witty and enjoyable however keep in mind that you were not contracted to be a standup comic on stage. Your position is more of a show host rather than the star of the show. As a show hosts you want to conduct the show, keep it rolling in an entertaining way with your wit but ultimately let your volunteers performance shine.

**Build a rapport with your volunteers and audience:** There are many ways to build rapport with your volunteers and audience however the most important is to be pleasant and professional. Make eye contact as often as possible and remember to smile. Be approachable rather than intimidating. Show interest in what others have to say and be appreciative.

**Make your show educational and entertaining:** Hypnotherapy is a very mysterious field today. During your performance, rather than just making it a silly comedy show, you can use it as a way to teach your audience some of the benefits and remarkable things that can be done with hypnosis. An example would be before you bring someone back to being a four year old child in nursery school, explain to your audience that this is a demonstration in hypnotic regression. Or rather than just saying that you are invisible, let them know that this is a technique and hypnosis known as a negative hallucination. By taking the time to explain some of the things that can be done with hypnosis you may be surprised how many people will contact you later on for other services that you may have to offer.

**Explain what you are doing:** Rather than just doing things and letting the audience guess what is going on, be more like a commentator explaining what you are doing as you are doing it.

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**Be visual:** Remember this is a comedy show meaning that people are coming to see a performance. The words “see” is the most important part here, therefore you must be as visual as possible. Imagine yourself as a character on television. If you are just standing, doing nothing, you become very boring for the audience and they will lose interest easily. With everything that you do, do it with a flair. In other words be bigger than life.

**Be careful where you stand so the audience can see:** Remember your audience is behind you therefore when you are working with your committee get in the habit of standing beside them so your audience can see their faces. Especially if there is a camcorder running in the audience, you'll want to make sure that it is not recording an hours worth of your backside.

**Remember that your volunteers can always hear you:** Sometimes we as hypnotists tend to forget that our clients while in hypnosis are very much aware of what is going on at all times in fact they are in a state that is known as hypersensitivity which means all of their senses are enhanced as much as 15%. Therefore when you are speaking about your committee keep in mind that they are hearing everything that you are saying.

**Involve yourself in skits occasionally:** As well as being the host of the show, on occasion you can also include yourselves as part of the skits if needed. Be sure your role is that of a supporting actor and not the main star.

## 2:4 The Book of Behind the Scenes

**Pre-show Stage Set up:** Make sure you have everything before you leave for your show that you will need to set up. You will need to know what kind of wireless microphone you will be using, about the PA system, how will the seating be, lighting, size of your group, will you be using props, background music and what you need assistance? It is always a great idea to always have an extra electrical cord, batteries and “duct tape”!

**Set up quickly:** If you are on a stage that has curtains is a great idea to have the curtains closed while you set up. If not, have everything prepared backstage so you can bring it all onstage and set up quickly, then get off. You do not want to have your audience members come up on stage and begin having conversations with you while you are setting up. If you let that happen you may find that all your seats are taken up by people waiting to be hypnotized before you have even finished setting up. This can be quite a hindrance as well as make you appear to be very disorganized. Therefore, set up quickly and get offstage.

**People may be coming in as you set up:** If you have time to set up before people enter the building that would be a great idea. If not, in many cases people are coming into the building while you are setting up. Remember they don't know whether you are a stage hand hired to set up or the hypnotist, so just keep your nose to the grindstone and set up.

**PA equipment:** There are many kinds of PA equipment you can get and I have found through my experience that you are always better off using your own unless it is a very large group such as in an auditorium, however I would always bring my equipment and have it in my vehicle as a backup should something go wrong which has happened several times to me already. Many times your host location will say that they have a PA system that you can use however when the day of the show comes there is no one there who knows how to use it. If you have not planned for this contingency you may just find yourself standing out front of a group talking in a very loud voice for an entire hour. You may be able to do this however your audience will be able to not hear the volunteers on stage as when they are in hypnosis many times they speak very softly.

**Microphones:** It is always best to have a wireless handheld microphone with you. The advantage of a wireless microphone is that when people are running around the stage they will not trip over a wire. Also you are able to get from one end of the stage to the other very quickly. Be sure that your microphone has a very far range just in case the receiver needs to be behind the audience in a sound room which is usually the case in many auditoriums. It is also a good idea to have a backup wireless microphone should you drop yours or something else happen to render it inoperable.

**Head sets - lapel type- hand held wireless microphones:** It is vital that you have a wireless handheld microphone however you may want to have a headset or even a lapel wireless microphone for yourself. Why do you need a wireless handheld in addition to a

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headset? A headset works great for you, but when you ask your client a question how will they be heard? That is where the handheld microphone comes in handy.

**Props:** Dependent on the skits that you plan to perform you may wish to have props with you. Have your props prepared in advance and preferably set off to the side of the stage so no one trips over them while in hypnosis until you need them.

**Existing stage equipment concerns:** Once again many times you may have a location that informs you that they have existing sound equipment as well as a wireless microphone for you to use. Or they may say you can bring your wireless microphone and plug it into their system. These sound like wonderful options initially but many times you will find that your microphone may not plug into their system as easily as you had hoped. Yours might have a 3/4" guitar type plug whereas theirs might use the DNS system. It is good to have your system in the car has a backup with both types of connectors handy. If you decide you would like to use their system be sure there will be somebody at the location an hour or so before the show begins so you can run through the system to make sure it works.

**Sound check:** Always take the time before your audience enters the building to make sure that your sound system works properly. Keep in mind when adjusting the sound levels that once the audience area is filled with people, you will have to raise the sound. Having a room full of people absorbs much of the sound and you will have to raise the levels accordingly.

**Stage set up:** I have found that working at high schools and colleges that there are many volunteers who can assist me in setting up the stage. I prefer to set up my stage in two rows of 10 chairs with a total of 20 all together. I only leave approximately 1 inch between each chair because in one of my skits, whenever I say sleep, each volunteer will put his head on the shoulder of the person next to them. If the chairs are too far apart they would not be able to reach the person next to them or possibly even fall on the floor. Be sure to leave enough room between the front row and the second row so you can walk easily between them even with people sitting, keeping in mind that their knees will extend approximately 2 to 3 feet outward.

**Music:** Music and background sounds are very advantageous to use as they add so much to your show. For years I have run my own sound system by having a wireless car remote secretly hidden inside my pocket. This remote was connected to my PA system which had the working parts of the remote soldered to it via an electronic specialist. This way I could be anywhere is on stage and start, pause, or stop my music at will without any one knowing it was me. Unless you have a setup similar to this you may want to have someone assist you in running your sound system. It looks very unprofessional if you keep on running back and forth to your PA system to start and stop your sound effects.

**Sound effects:** Sound effects are a great feature to add two shows. During your skits imagine how great it would be to have the background sounds of chickens, cows, and

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horses while you were doing a barnyard routine. Imagine how it would be to have the sound of an airplane as you are telling you audience that they are now on a commercial flight. You can be creative and come up with wonderful routines utilizing sound effects.

**Lighting:** Lighting is an important factor especially on a large stage to take in consideration before beginning your performance. If they have spotlights, you must ensure that you are not being blinded by them nor your volunteers or audience. Lighting must be set so everyone can see what is going on.

**Seating for Audience:** Depending on where you are performing in many cases there is no permanent seating available and chairs need to be put out. When setting up seating for the audience be sure you leave yourself enough room for your volunteers to go onstage in front of the audience if any of your skits require that. Also you may need to leave a runway or two going through the audience if any of your skits has to do with runway models or other audience participation.

**Seating for Volunteers:** As mentioned earlier I prefer to use 2 rows of 10 chairs each. When asking for volunteers to come up on stage many times I will have 30 to 50 people come up when I only have 20 chairs. Do not be alarmed if this happens. Simply tell the additional people once the seats are filled to stand up in rows behind the chairs. Once you begin with your suggestibility tests you can then weed out the less suggestible subjects sending them back to their seats.

**Smoke machines, bubble machines and light shows:** If you decide to use smoke machines, fog machines or light shows, be sure you have had time to practice with them in advance or have professionals with you to run them.

## 2:5 The Book of Helpmates

**Constant Deepeners:** During your show, make it a regular practice to use Deepeners between each skit.

**Compounding:** At some point towards the beginning of the show mention to your subjects that whenever they hear this sound (snap your fingers or use a click or sound) that they will go into hypnosis twice as deep as they were before. Now as you are conducting the show, simply snap your fingers or click at any time. You can even do this while you are speaking about something else which is known as compounding. They will be going deeper into relaxation on a subconscious level since they are listening to you speak consciously.

**Expectancy:** Expectancy is the belief that something will happen. It is important to continually work on their belief system. Constantly letting them know that they are doing well and accomplishing what they should be.

**3 Stages – What I’m going to do – What I’m doing – What I did:** This is a very important technique in hypnosis. When you are giving instructions to someone, you will first tell them what they are going to do. The next stage is while they are doing it you tell them what they are doing so they realize it is happening. The third stage is once they have done what you wanted them to do, you must tell them that they have already done it. The accomplishment of all three of these stages actually helps the subject to go deeper and builds their expectancy.

**Reading your volunteers:** Make a point to study your volunteers as early in the show as possible. You will realize that some of your subjects are very suggestible whereas others maybe not as much. Throughout the show utilize more of the extremely suggestible subjects to have a better performance. It is important to always work with your best subjects. However do not ignore the others or they may get up and leave the stage. You might do a few group skits that encompass the ones that haven't been used too much.

**The magical pass:** The magical pass is simply a hand movement that you do that gives your client the added help to close their eyes. It is also something that looks magical to the audience. All you do is wave your hand in front of your clients face with your palm facing them about 2 inches away, hand opened. You would begin with your hand about 3 inches above their eyes lowering it downward as if you are magically closing their eyes ending the movement at approximately their chin level. As you do this you would simply say the word "sleep" during the motion. Of course it is the word "sleep" that is making them close their eyes however to the audience it was the magical pass up your hand.

**Snapping fingers:** Another seemingly magical way to have them close their eyes is to simply look at your client and say "sleep" at the exact instant that you snap your fingers. It will appear to the audience that your committee is conditioned to your snapping.

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**Tapping on shoulder signals:** When you need to distinguish between one subject and another to have them get up and perform, a good way to do this is by tapping them on the shoulder. For example, "The person that I'm tapping on the shoulder right now, at the count of three you will open your eyes and dance your best rendition of the ballet across the stage."

**Dismissing by the knee:** Throughout the show there may be times when you need to dismiss someone back to the audience because they are not open enough to suggestion. Rather than having an entire conversation about why they are not doing well, you would simply give the instructions as this show starts that at any time if you touch them on the knee they are immediately to get up quietly and take a seat in the audience. You might add that this does not mean that they cannot be hypnotized it just means that today is not their day.

**The key to a successful show - practice, practice, practice:** As with anything else, in order to become proficient you must practice, practice, practice. You may want to practice instant and rapid inductions and even many of the skits on your friends, family, children, your children's friends and even at birthday parties. If you do not feel confident in locating a paying show immediately you may want to volunteer at one of your local schools to practice. Keep in mind that students are the easiest to hypnotize and even if you don't do things properly chances are they will still mostly go into hypnosis. This is also a good way for you to get your first bookings if they like what they see.

**Avoid voids -Keep their minds busy:** It is important throughout your show to avoid downtime or lull. Be on your toes, alert and keep the show rolling.

**Utilize repetition:** In virtually anything, repetition and builds success. It is good to repeat certain words over such as you are more and more relaxed, or you are feeling sleepy. Repetition helps to get through to people. Repetition helps to get through to people. Repetition helps to get through to people. Repetition helps to get through to people. Repetition helps to get through to people...

**Amnesia – Why they don't remember – tape sales:** By now you have had time to study and hopefully understand the Arons depth scale. Keep in mind that once your clients have gone beyond level 3 they are in what is called the amnesic levels. This simply means that most likely when they open their eyes at the end of the show they will not remember anything that happened from that point on. That will most likely consist of most of the show. Many times I'll have the volunteers come up to me after the show is over and ask when the show will start and they have just been performing for an hour and a half. This is why selling tapes at the show is a great idea. Especially if you have a monitor where you can show them some of the things that they did while in hypnosis and then mention to them that you have videos for sale if they would like to see more.

**Time distortions:** Many times you will find that time seems to stand still for your subjects especially for the ones who traveled beyond level 3 on the Arons depth scale.

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This is called the time distortion. What may seem like only four or five minutes to your client may have actually been an hour or two.

**Stress that imagination is the key:** The basis of all hypnosis is imagination. In order for any of these suggestibility test or skits to be successful the subjects must be told to use their imagination as much as they can this is why young people seem to react so much better in hypnosis than others. It is because they have a strong imagination.

**Pyramiding of suggestions:** Pyramiding simply suggest that the accomplishment of one task helps to ensure the success of the next. With each accomplished task you can then work towards a larger step similar to a Pyramid. You must always start from low-level suggestions and work towards the higher-level ones.

**Use of handicapped volunteers:** Many times you will have handicapped volunteers wanting to be part of your show. I have found them to be great assets to my performances in many instances. Even if your handicap volunteer does not respond to your suggestions the way you would like, as long as he is not hindering or extracting your show in any way there is no reason why you shouldn't keep them on stage.

I think I'll think of you who know him and I once had a young man with down syndrome come onstage to be a volunteer. During the show he did not respond to any of the suggestions. However he would be standing with a big smile on his face throughout every skit. I also noticed many people in the audience pointing at him with very happy looks on their faces. As he was not disrupting the show I decided to leave him on stage. At the end of the show this young man was beaming with pride and excitement.

**CHAPTER 3: The Show**



- 3:1 The Book of Beginnings
- 3:2 The Book of Volunteers
- 3:3 The Book Disciples
- 3:4 The Book of Action
- 3:5 The Book of Life
- 3:6 The Book of Venues
- 3:6 The Book of Trouble Shooting
- 3:7 The Book of Marketing

### 3:1 The Book of Introduction

**Preparing your introduction K.I.S.S:** (*Key, It, Simple, Stupid*) This is the basic key to preparing your introduction. Remember people come to your show to be entertained not to hear everything about your background, accomplishments, and boasting. Keep your introduction short, sweet and to the point and people will enjoy your show much more. Whenever I say that I always hear students respond with, "Then how will I advertise?" If you spend too much time boasting during your introduction, then the audience will not want to know more about you. However if you keep it brief and entertains them, at the end of the performance they will want to learn much more about you. You can leave brochures and cards on your table for when they leave or you can have people at the door handing out your marketing materials on their way out.

**Opening remarks; To the point – to the action:** All that needs to be said during your opening remarks is who you are and what you are there to do. You can give a brief introduction of what is going to happen and even a brief demonstration on what hypnosis is. Then get right to the action.

**Being introduced:** If you decide to have someone else introduce you at the beginning of the show it would be wise for you to have already have created an introduction for them to read to the audience. Being introduced by someone else, (third-party recognition) can make you look a lot more professional if done properly. If you have not prepared an introduction and leave it up to someone else to do it on their own you may get something like this; "I'd like to thank everyone for coming here tonight, and we had this hypnotist guy who's going to do a show. Let's hear it for him." You can now see why it is important to create your own introduction. Whoever is doing the introducing for you will actually appreciate that you gave them something to read for the introduction as they would normally be nervous to try to create something on their own.

**Introducing yourself:** In many instances there will be no one there to introduce you. Many times you are told that the show must start at a certain time and you are expected to walk up on stage, get everyone's attention and start the show yourself. Take the time to prepare an introduction that you can use for yourself.

**Your opening lines:** "Good evening ladies and gentlemen, I'd like to welcome all of you here tonight and thank you for showing your support by taking the time to attend this comedy hypnosis show tonight benefiting Hesser College. My name is Rene Bastarache, Director of the American School of Hypnosis and I'll be your host for the evening.

**Explanation:** In just a few moments we will be asking for volunteers to come up on stage and to take part in a remarkable journey. Before you do, I'd like to take a few moments to explain to you what you will be experiencing here tonight.

**Quick demonstration:** Let me show you a brief demonstration of what hypnosis is actually like,

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(Conduct the finger-gun routine)

*(This will give your audience to laugh immediately. It is important to get the audience laughing and having fun from the very beginning of your show. If you have not done anything to solicit some kind of an emotion within the first few minutes of your show, you may begin to lose the interest of the audience.)*

Although that was a fun demonstration, it shows that every one of you can be hypnotized. The definition of hypnosis is simply being open to suggestion and if you placed your hand on your cheek when I said chin then you are open to suggestion which means you were in hypnosis. I could have said, look at your circle, look at my circle, and instead of saying put the circle on your chin as I placed my hand on my cheek, I could have said they give me your wallet. You may not have given me your wallet but that suggestion would have stayed with you all night long.

### **Finger Gun - Routine**

Here is something I learnt many years ago from a wonderful comedy hypnotist named Jerry Valley that you can use at the beginning of your presentation that has always worked very well for me.

Everything you say once as you begin this process should be said quickly. You should make the hand motions at the precise time that you state the command.

(The timing is imperative for this to work successfully!)

The idea is to get your audience following your instructions very quickly, not giving them enough time to react properly. They will eventually be doing what you are doing and not what you are saying anymore as they are having a hard time keeping up with you.

Usually within the first five minutes of my presentation I will say something like “Let me give you a demonstration of what hypnosis is like.

What I'd like you all to do right now is to sit up straight in your chairs and try to follow my instructions, do exactly as I say as quickly as you can without thinking ... *(Now speed up your pace!)* Raise your right hand up in the air and wiggle your fingers, make a circle, make a gun, make another circle, look at your circle, look at my circle, put the circle on your chin! *(At the instant that you say put the circle on your chin, place your circle directly on your cheek instead. You'll find that almost all of your audience will also placed their hands on their cheeks rather than on their chin as you said ... At that point you simply would smile and reply...)* Folks your chin is down here!” *(pointing at your chin.)*

This always brings the house down with everyone laughing. You can then go on to explain how they were all in a state of hypnosis in those few moments because you gave them the suggestion to place their hand on their cheek, even though you said chin.

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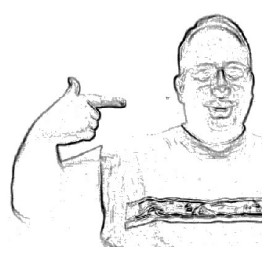
Following is the presentation once again with pictures so you can see the hand movements with the words.



WIGGLE YOUR FINGERS,



MAKE A CIRCLE,



MAKE A GUN,



MAKE ANOTHER CIRCLE,



LOOK AT YOUR CIRCLE,



LOOK AT MY CIRCLE,



PUT THE CIRCLE ON YOUR CHIN.



FOLKS YOUR CHIN IS RIGHT HERE...

With this short demonstration you will have pulled your audience over to your side. Within the first few minutes of your presentation you are able to amaze them and make them laugh. From this point onward they will be paying attention to your presentation.

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**Explanation:** For those of you that volunteered to come up here this evening that's exactly what it is going to be like. You will hear everything I say. You will be under your own control at all times, you will be relaxed and simply open to suggestion. In other words you will feel like you're just sitting there with your eyes closed and actually that's all hypnosis is.

Pretty much anyone with reasonable intelligence can be hypnotized however only those with the strongest imagination react well on stage. So before we begin, I would like to do a brief suggestibility demonstration so everyone here can see who has the strongest imagination.

**Group suggestibility tests:** What I would like you to do is to sit comfortably in your chairs, with your feet flat on the ground. Now take both of your hands and put them up in front of you clasping them together, put your two index fingers up about an inch and a half apart like a goal post ... (Do the rubber band suggestibility tests)

All of you whose fingers went together and touched, you will be prime candidates to volunteer here on stage tonight. The reason your fingers went together is because you are already in hypnosis. I gave you the suggestions and you responded.

**Invitation to come on stage:** So without further ado, any of you who would like to volunteer to be part of this comedy hypnosis experience tonight come on up on stage right now and take the seats behind me please. If there are more of you than there are seats please just line up behind the seats as I will be doing further tests to weed you out to the most suggestible candidates.

*(At this point if you are performing at a high school, you may want to get out of the way or you might get trampled by 50 to 60 anxious teenagers.)*

**Crowd pleasers to win them over fast:** It is important to do something as soon as possible as you begin your presentation hands to win over your audience. We have already spoken about the finger/gun routine which I always conduct within a few minutes of the beginning of my introduction.

Another silly thing that you can do with the audience is to tell them that you have an exercise in following directions that you would like them all to do. Now tell them to very quickly turn around and shake hands with the person sitting behind them. Of course if anyone is actually shaking hands they did not follow your instructions. Why? Because the person behind them should also be turned around to shake hands with the person behind them who is shaking the hands of the person behind them. So everyone should be looking at the back of the person behind them.

This same routine can be done by having everyone shake hands with the person immediately to the left of them or immediately to the right of them.

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When I am working with a younger crowd, many times my first line is, "By a show of hands, how many of you are here today?" (As you are saying this raise your hand so they know what to do.)

**Initial suggestibility tests:** You have your volunteers on stage, it is now time to conduct suggestibility tests and begin to weed them out to the most suggestible candidates. Depending on the amount of volunteers that you have on stage you may want to separate the group into two smaller groups to work with. In other words you may say something like, "I'd like all the men to come all front for a moment." (Do a suggestibility tests with them, and for the next test have all of the woman come to the front of the stage.)

To give you an example of how to proceed from the beginning of the show, once I have my volunteers on stage this is the routine that I use to begin to weed them out to the most suggestible candidates.

First, I began with the **arm rising and falling test**.

Second, I have them stand and conduct **the elbow bending test**.

Third, the **handclasp test**.

Fourth, **magnetic fingers**.

Fifth, **opposing magnetic fingers**.

Sixth, **fingertips stuck together**.

By this point you should have weeded out most everyone that was standing and be left with enough people to fill up your chairs. Once the chairs are filled you can stop doing suggestibility tests.

Keep in mind that you have just done five to six suggestibility tests and by now your volunteers who are on stage are already in a hypnotic state. You may choose to do a progressive relaxation, a simple body scan or even a rapid or instant induction if you like however once you become more confident in your abilities you will realize that none of them are needed.

**Give reasons for wanting to come onstage:** On the occasion when you don't have enough volunteers to come onstage you may want to give your audience reasons why they would want to volunteer.

1. One of the best reasons that you can get them is that every 15 minutes of hypnosis is equal to four hours of sleep. Therefore those who volunteer to come onstage will be so rested by the end of the show that they will be able to party all night long.
2. The volunteers on stage will enjoy the show more than anybody in the audience. The reason for this is that through their imagination they will get to experience all kinds of wonderful fantasies and illusions that those in the audience will only be observing.

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3. Anyone who volunteers, it is my promise that at the end of the show you will feel better than you ever have before. I will also give you more confidence and self-esteem than you can imagine. Yes you will truly be, "All that!"
4. You will feel more peaceful and at ease than you probably ever have before
5. You may want to volunteer just to try something new. It will be something that you will remember for the rest of your life.
6. Finally, you might want to volunteer just for the fun of it.

### 3:2 The Book of Volunteers

**Seating your volunteers:** Now you have weeded out your volunteers and are ready to begin the show. In order to have a more effective show there are some things you may want to consider in seating arrangements.

1. It is important to separate really close friends or acquaintances so they do not disrupt the remainder of the group during the show.
2. One way to do this is by separating them by sex, or alternating boy-girl-boy-girl if you have enough of each sex. You may want to just have those who are sitting next to a very good friend raise their hands. Then simply separate the ones with their hands up.

**Personal items on the stage:** Be sure to ask them if there are any personal items on stage such as pocket books, sweaters, packages, sunglasses, or anything that might be lost or tripped over and have them put them on the table set to the side of your stage.

In addition to this, be sure that no one is chewing gum as it is a distraction as well as dangerous should they swallow what and be sure none of the women have high heels on as they can be dangerous also.

Do not discount the idea of accepting volunteers in wheelchairs. If your stage is wheelchair accessible, go for it. Some of my most entertaining shows included volunteers and wheelchairs who ended up being stars of the show.

### 3:3 The Book of Disciples

**Thanking your volunteers and the audience:** Now it is time to begin. Take a moment to thank your volunteers on stage and inform them that they will now be known as, “The committee”.

Setting the ground rules: It is important to set the ground rules such as;

1. Inform them that no one is to leave the stage from this moment on, even if they feel they are not in hypnosis, unless you instruct them to.
2. If at any time during the show, you tap them on the knee, that is their signal to get up and take a seat in the audience. It does not mean that they cannot be hypnotized it just means that they are not in the proper frame of mind for tonight show. If they are selected, they are to simply stand up and leave the stage quietly without disrupting the others.

**Contract with Committee:** I’d like to come into a contract with you right now and here is the way it works. What I’d like you to do is; I’d like you to follow all my instructions as quickly and thoroughly as you can. I’d like you to use as much imagination, excitement and energy as possible ... and most importantly to “have fun!” If you can do all of these things for me, I promise you that by the end of the show you will feel better than you ever have in your entire life. I will give you more confidence and self-esteem than you can imagine. Yes you will be **all that!** If you agree with that nod your heads yes.

**Contract with audience:** Now everyone in the audience I’d like to ask you to come into an agreement with me. If you can give me about five minutes of silence as I bring the committee into hypnosis, without yelling, screaming or making any loud outbursts, I promise you the most entertaining show you have ever seen. After they are in hypnosis you can make all the noise you want. Do we have a deal?  
If not ... security is standing right over there. (*Said while pointing towards the door.*)

### 3:4 The Book of Action



#### **Comedy show programming**

Rene Bastarache's Theater of the Mind routine. As an example of one of the show outlines that I performed in the past.

**Suggestibility Test** - These are real fun in a group session. I conduct these as demonstrations in waking hypnosis. Usually I will conduct 4 - 5 separate tests as a conditioning tool to weed out the least suggestible candidates and to create expectancy and the beginning of a belief system in the remaining ones.

**Introduction** - What is going to take place and any conditioning remarks?

**A simple induction** - To get them relaxed and open to suggestion

**A deepener** - Once you have had experience as a Comic Hypnotist you will be able to replace most of the induction and the deepener by use of rapid or instant inductions. These are both amazing and save lots of time in a show. Until then just conduct them as you would any group session and they will work fine for you. You can begin with either the Progressive Relaxation or a Simple Body Scan followed up by the Spot on the Hand Depth Test. There is actually no need for a depth test however, it helps to relax them more and gives your volunteers the belief that they are in hypnosis as they see their fingers move.

**The skits** - These are limited only to your imagination. You will want to create your own but here are some of the ones that I have used:

*A bus trip to the country: It gets very cold, then hot, then bumpy, then smelly. A great beginner skit to condition candidates to get moving.*

*A casting call: All candidates are auditioning for a part in an upcoming movie. Have them give their best impersonation of various emotions or even objects. End up this skit by having them yell out their full name, but they will not remember their last name. As a*

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*result of not remembering their last name they are finally convinced that they are in hypnosis and the remainder of your show will be a breeze.*

**Regression:** *Everyone on the stage is regressed to age 4 in nursery school.*

**Hallucinations:** *Everyone in the audience seems to be in their underwear.*

**Negative hallucinations:** *the candidates cannot see me or my microphone anymore and many strange things begin to happen.*

**An awakening** - When the show is over you count them out of hypnosis, removing any suggestions given during the show, leaving them only with good, wonderful feelings.

These are just some of the main skits that were performed during the show. You can fill in with many of the skits to make it as long as needed.

When putting together your performance is important to realize that the key to a great show has highs and lows. If the entire show were all as exciting from beginning to end, you're audience would quickly lose interest. Therefore give them skits that get them on the edge of their seats, to the middle of the seats, sitting all the way back and then to the edge of their seats again. The way to do that is to plan your show with your best skits in the beginning as a grand opening, and the middle as a midway, and as the last one as a grand finale. Then you would take your second best skits and put them between each of those. Then in between each of them you would fill the slots with other skits that are still entertaining but would be considered your "B" grade skits.

As you are creating your show be sure to rotate the types of skits so some involve everyone, some involve only your best subjects, and some involve smaller groups. Also rotate your skits so some of them are done on stage and a few of them are done within the audience.

**One last tip in preparing your show:** Make sure you bring additional skits that can be conducted in case you finish sooner than you had expected. A one hour show does not seem like a long time until you are up there performing. It goes quicker than you may think. By having additional skits with you, if you find that you are finished all of your show and it is only 40 minutes you have enough additional materials to go the remainder of your time. Remember if you are booked for a one hour show, your patron expects you to give them a full hour.

### 3:5 The Book of Life

Here is the complete process from beginning to end of preparing and conducting a comedy hypnosis show.

**Arrival:** Arrive at your location early to ensure that the sound system works properly. Set up your equipment, the chairs, and make sure you have everything prepared for background sound effects or any props you may be using.

Find whoever your contact person is and discuss whatever details need to be covered before your performance. Be sure that if you have not already collected payment in full that you do so at this time. See if they had any instructions for you that you should know while you're on stage. Find out whether they are going to introduce you or you are going to introduce yourself and the exact time they expect you to start. Be sure to be ready and start on time.

**Introduction for yourself:** Create a brief introduction that you can use personally or give to an announcer to introduce you.

**The show begins:** Either introduce yourself or the third-party contact person introduces you.

**Opening lines:** This is your first impression, make it a good one. "Smile" This is what you will say to the audience immediately upon taking the stage. Be sure you create something interesting, witty and that grabs their attention. Keep in mind that the first couple minutes of a show makes or breaks what is going to happen.

**Opening grabber:** This is a joke, skits, prank, demonstration or whatever you may come up with that will immediately grab your audience to amaze them or get them to laugh. Remember this is a comedy show, so let them know that it will be funny right from the beginning.

**Brief explanation:** This is where you would take a few moments to explain what is going to happen and anything else they need to know before you invite volunteers on stage.

**Group suggestibility tests:** This is a matter of choice. Some entertainers like to conduct a suggestibility tests with the entire audience so as to show them who is the most suggestible and who will perform on stage. Other entertainers will just ask for volunteers and do all of the suggestibility tests with those that are on stage only. The choice is yours.

**Invitation for volunteers to come on stage:** Here is where you can ask for volunteers to come up or if you have pre-selected volunteers, invite them to come up. In places where you have smaller audiences, you may have to choose volunteers. Be sure to do it in a fun

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way where they do not feel intimidated or upset about having to come up. In order to have a good show you want to have volunteers who want to be there. If you are trying to get someone to come up on stage, you may want to have them bring their wife, boss or friend sitting next to them as an incentive to come up.

**Suggestibility tests:** To weed out the overflow of volunteers and to select the most suggestible committee possible

**Seating arrangements:** Remember to separate any volunteers that you think may be disruptive if they stayed together.

**Contracts:** This is where you come into your agreement with the committee on stage as well as your audience.

**Safety:** Make sure there is nothing for the audience to trip over such as personal items and make sure they do not have gum or sunglasses on.

**Induction:** As a beginner you may decide to use a Progressive Relaxation followed up by the Spot on the Hand Depth Test.

Another option is to conduct the Eye Catalepsy Tests followed up by the Hand Class Instant Induction.

**Instructions:** This is the portion of the show where you would take a moment to tell your committee that any time you say the word sleep or snap your fingers they will immediately come back to this deep relaxed state that they are in right now with her eyes closed. If at any time you tap them on the knee, it is their invitation to quietly get up and take a seat in the audience. If at any time they hear the audience laugh, scream or make noise it is their way of showing appreciation and will relax them twice as much.

**The show begins:** Now tell your committee to relax, use their imagination, be very energetic and have fun.

**Level 1 and 2 skits:** Begin your show with skits that are on the lower end of the Arons depth scale. These are skits that will begin to get your committee moving and in the swing of things. Good skits to begin with would be anything having to do with being on a bus, ship, airline, train or any other type of vehicle that would get them to move back and forth or up and down. Anything having to do with cold, warm, or smells are also good to is the beginning of the show.

Level 2 skits would be anything having to do with catalepsy such as arms being stuck, feet being stuck to the floor, not being able to bend appendages, being stuck to each other, tongue being stuck out of their mouth and so on.

**Deepeners:** Between skits you can snap your fingers and give the command "sleep" to your committee. Once you've done that, give a brief suggestion for them to go deeper

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and relax more. Doing this between each skit will help them to attain the deeper levels quicker.

**Level 3 and 4 skits:** Impersonation and skits work well here as well as showing emotions such as happiness, sadness, anger and excitement. In level three you should be able to ask them a question and even though they know the answer they will not be able to say it.

**Level 4:** Once you have conducted enough low-level skits and you are confident that your committee is progressing satisfactorily you may want to conduct a level 4 skits such as not being able to remember their name. Once asked their name and not being able to remember it, this will create extreme expectancy within your subjects and the remainder of the show will go very easily. Do not be alarmed by the people who can tell you their names. Simply send them back to their seats and continue working with the others. It is important not to make a big deal whatsoever or even an issue of the people being sent back to their seats.

**Midway:** Remember to choose a midway skit that will be impressive. This should be one of your best routines. Many hypnotists will choose a skit where they give each individual something different to do. Many of them would do their skits upon certain cues that you say.

**Second-half:** From this point on your committee should be willing to do most anything. You may want to do skits dealing with regression, hallucinations, dancing, going out into the audience for certain reasons and even negative hallucinations. (*Levels 4 -5 and 6 skits*)

**The grand finale:** Remember to keep one of your best routines for the grand finale. This is the routine that your audience will most likely remember more than any of the others. Make it memorable.

**Sending your committee back to their seats:** Even though the show is over you can still have fun in the way that you send your committee back to their seats. You may even want to have them all return to their seats in a different way such as having each foot being stuck for a few seconds all the way to their seats or hopping like rabbits, dancing the ballet etc.

**Count them out:** Once you have your committee all back in the audience sitting down and the pandemonium has subsided a bit, take a moment to bring your committee back out of hypnosis. You would begin by asking the people sitting next to the volunteers to leave them alone for a few moments and then simply conduct your awakening. Be sure while doing your awakening that you give them suggestions that all the previous silly suggestions that had been given during the show are gone and that they are back to normal. You may want to give them additional suggestions for confidence, increased self-esteem, or whatever else you may have promised them at the beginning of the show.

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**Thank them:** The show is over. Now it is time to thank your audience for coming, take your bow, and dismissed them. If you have any back of room sales type materials or closing announcements, now is the time to give them before the audience gets up and leaves.

**Pack up:** Now all you have left to do is to pack up your equipment and leave. You may want to take a few moments to schmooze with the audience members and committee as they are leaving. Often times this turns into being a great networking tool for future bookings. Remember to bring plenty of business cards.

### 3:6 The Book of Venues

You will find that most colleges book their events through entertainment showcases where the entertainers attend and perform during the showcases. This is where you can find many of them:

N. A. C. A. - National Association for Campus Activities

This page is for the Northeastern States:

<http://www.naca.org/NACA/Events/RegionalConferenes/NSTREG04.htm>

N.A.C.A. links to all States:

<http://www.naca.org/NACA>

If you are interested in performing for colleges in Canada you can go here:

<http://www.coca.org/>

Canadian Association of Campus Activities

**Comedy Clubs:** A popular venue for comedy hypnosis is in comedy clubs. Many comedy clubs enjoy having comedy hypnotist on a regular basis. You may want to call your local comedy clubs or any clubs that have different sorts of entertainment and make them an offer, you'll be surprised how many would want to hire you. You might charge a little bit less for these shows. Many of these clubs will want you to perform two to three nights per week. You'll also find by working clubs that within a very short time period you'll begin to have your own following that will attend whenever you are performing in the area. This is very helpful because they are the ones that have usually volunteered in past shows and enjoy the show the most and they will always be trying to bring new friends to see your show which should give you many quality subjects to choose from.

**Corporate:** Corporate shows are another large area for comedy hypnosis. Most large corporations will have company outings, sometime in the summer for their employees as well as holiday parties. So you can see that there are many opportunities here. The nice thing about corporations is that they have much more money to spend on entertainment than most of the other venues we have spoken about.

The best way to get in contact with corporations are direct phone calls, mailers with your brochure, intro letter, offer a video demo if possible. Web pages play an important role if you are able to get one made. You can even place several video clips on your web page which usually catches their attention. You can see an example of this at: <http://www.choosehypnosis.com/ozzie.htm>. Another good way to get into this market is to contact talent agents to solicit for you. You should be able to find many talent agents by doing a simple search on the net. I have included the names and contact information for national and international talent agents in the section on Agents in this manual.

If you are interested in working for corporations at trade shows here is an excellent

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site to become familiar with as it gives valuable information of all states and has ways for you to get started advertising for free.

**Trade Show Promotion Web Directory:** *Add your website related to Trade Show Promotions, Web Directory For web sites related to Video Services, Trade Show Promotions, Trade Show Traffic Builders, Traffic Builder Products, Sports Promotions, Grand Opening Promotions, Trades Show Products, Traffic Building, Trade Show Marketing, Trades Show Prop's, Money Booth Rental, Cash Cube Rental, Sumo Wrestling Rental, Mountain Climbing Equipment Rental, Climbing Wall Rental, Traffic Promotions and Event Marketing, Store Promotions, Corporate Hospitality, Hotel, Temp Housing, Mechanical Bull Rental, Party Rental, Party Decoration.*

<http://www.tradeshowpromotionsdirectory.com/>

**Fairs and Festivals:** County Fairs are another great venue for comedy hypnosis. Even small county fairs can run from seven to fourteen days and most have many entertainment programs. One thing to realize about Fairs and Festivals is that they do not usually pay very high however if you offer them a lower cost for your show you may be able to book a couple shows per day. So even if you have to go as low as \$400 per show ... if you can do two shows per day for a seven-day period ... as you can see that can turn out to be quite a bit of money. Another nice feature is that Fairs and Festivals are in every state and you can usually find them year round. You can even find them in the winter months in the southern states.

Here is a sample letter that I've used to book Fairs and Festivals.

### *Quality "Headliner" type acts at an affordable price!*

That's exactly what I am offering you. Hi, my name is Rene and I am a Comic Hypnotist, Magician, Mentalist and Balloon Artist from Southern Maine. I'd like to explain to you how I can save you hundreds and maybe even thousands of dollars on what you are already spending on entertainment, make you look like a hero, and benefit us "both" at the same time. Yes, I said "both", this is what is called a WIN-WIN situation! Let me get right to the point. I realize that it can be hard for you to find quality, professional entertainment at a reasonable rate so you can make a profit. Most reputable entertainers usually charge from \$400.00 to \$900.00 per show and often times even more, myself included. However, we are all trying to make a living and the bottom line is steady work and how much we make in the long run, not just getting rich on just one show which I'm sure that is how it appears at times.

If you normally hire several or more entertainers to perform for you in a day, whether it be for two days, seven days or even more... here is where I can save you a bundle. I would like to offer to perform for you 2, 3 or even more shows per day if needed for the duration of your event. As you can see from my enclosed brochure I have quite a variety of acts available. By my performing several shows a day at your event I can give you a very affordable rate when comparing to the individual entertainers you are presently hiring which can save you hundreds of dollars! As I said earlier, I do not need to get rich

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off of just one show and it is the bottom line that counts. That is how I am able to offer you this package. Here are the rates I am offering:

**2 shows per day - \$250.00 ea**

**3 or more shows per day \$200.00 ea.**

(Each show runs approximately 1 hour but can run shorter if necessary)

(One of the shows can be substituted for two hours of roving balloon creations and magic through your patrons.)

I was responsible for all of the entertainment at a theme park here in Saco, Maine called Funtown / Splashtown USA for over 5 years as well as performed several shows a day. I found that the comedy hypnosis shows pulled the largest audiences in the park of all entertainment including bands and well known headliners. This is due to the fact that people love to see their friends and loved ones on stage. It is hysterical, clean fun and very close to home for them. All of my shows are G rated and have a... 100% Guarantee. I have been offering this unheard of guarantee for over 15 years. If your audience is not entertained or happy with my performance, you pay nothing! That simple.

Enclosed you will find a brochure with pictures and information on my performances and many references. To book your event or for more information, please do not hesitate to call me at the phone number above.

Thank you for your time and consideration and I look forward to working with you in the future.

Sincerely,

Rene A. Bastarache, CI, CHT

Here is a link to information, locations and addresses to State Fairs nationally:

<http://www.oklahomashowsteer.com/statefairs.html>

This link is to Festivals nationally with dates and contact information:

<http://www.festivals.com/>

Weekend Events - Festivals and Fairs:

<http://www.weekendevent.com/statefairs.htm>

**Cruise Ships:** One last venue that should not be overlooked is cruise ships. Many cruise ships have entertainment on board and comedy hypnosis works out really well. In addition to being paid you are also given a room and can take part in most of the activities. So this is kind of like having a job and vacation at the same time. A few things to consider before you take on a cruise ship job is that you will be at sea and many

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times for a week or longer, so you might want to make sure that you consider that into your schedule. Also if you're performing each evening for that week, you may want to make sure that you have enough material so that you're not repeating the exact same thing each evening. You can find a list of cruise ships that book entertainment on the internet but most of the larger, more reputable cruise lines hire through booking agents.

**Agents:** Here is a list of talent agencies that you may contact directly through their web page, e-mail, or call. You should contact them first before sending your promo information package. Once you contact them they will inform you where to mail a promo pack to if they require one. Keep in mind that even in your first contact on the telephone or in an e-mail letter that you are already selling yourself. The first impression you make is the most important one.

These are a combination of national and international agents. They handle many types of entertainment from large bands and comedians, to comedy hypnotist and in many cases public speakers.



### **Gig Masters**

<http://www.gigmasters.com/party/>

National booking of all types shows. Headliners, comedy, variety and Emcees



### **Chuck Wozlick**

[CharterTalent@aol.com](mailto:CharterTalent@aol.com)



### **Barber & Associates**

<http://www.barberusa.com/index.html?source=overture&kw=talent+agency>

Telephone: 865-546-0000 Fax: 865-673-4680

PO Box 11669 Knoxville, TN3 7939-1669

Comedy venue and Speakers



### **Bookingentertainment.com**

<http://www.onlinetalent.com/>

275 Madison Ave. 6th Floor

New York, NY 10016

(212) 645-0555 Fax: (212) 645-0333

[agents@bookingentertainment.com](mailto:agents@bookingentertainment.com)



### **Rising Stars Entertainment Agency**

<http://www.risingstars.com.ua/>

International Talent Agency "Rising Stars"

286, Moskovsky Aven, apt 30

61032 Kharkov, Ukraine

An international agency if you'd like to travel

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### Contact Gary L Berg

<http://www.glberg.com/>

Main Office: (320) 654-6901 Toll-Free: (888) 654-6901

[info@glberg.com](mailto:info@glberg.com)



### Costello Entertainment

<http://www.costelloentertainments.co.uk/artistes.htm>

Costello Entertainments, 6 Lightwood, Worsley, Manchester, M28 1ZL

Tel: 0161-703-8737 Fax: 0161-661-3089

International Bookings



### Locolobo Events

<http://www.locoloboevents.com/>

email: [info@LocoLoboEvents.com](mailto:info@LocoLoboEvents.com)

Hudson Valley Office phone: 845.647.3821, fax: 845.622.3646

Media packages/press kits should be sent to:

Pat Horgan

Locoloboevents.com

PO Box 158

Pleasant Valley NY 12569



### Listings of agents worldwide - Over 150 listings:

<http://risingstarstv.com/agents-world-wide2.htm>

### 3:7 The Book of Trouble Shooting

**What if someone falls or get hurt:** Unfortunately there is always the possibility that someone can fall and get hurt during your show. This is why it is a good reason to have a spotter to help you so if there is a problem you can continue with the show and they can take care of it for you. Remember, if you do not have liability insurance very good idea to get some. Many businesses and schools will not allow you to entertaining unless you can show them proof of insurance.

**What if someone says no to a suggestion:** Don't worry about it, this actually happens quite often. Remember, a subject will not do anything against their personal nature or standard. So if you ask them to do something that they consider embarrassing they may say no. In that case, simply turn to the next person and ask them to do it.

I once had a football coach who would not dance the ballet because his entire football team was sitting in the audience watching him. It was simply too embarrassing for him to do. So I turned to the young man sitting next to him and told him to do it to which he eagerly did.

**What if the volunteer is not in hypnosis:** If you find that your subjects are not in hypnosis as the show goes on and it looks like things will not be changing for them, simply send them back to their seats. Sometimes however if the subjects are not being destructive, by leaving them there they may eventually fall into hypnosis just through the mere repetition.

**Someone gets up and leaves the stage:** If someone gets up and leaves the stage, it may be due to you not having told them in advance to not leave the state unless you tell them to. If someone still does, there's not too much you can do about it. Simply remind the remainder of the group to not get up and leave the stage unless they are asked to.

**I get no response to a suggestion:** This may be due to two reasons. The first is that they may be simply so deep in hypnosis that they did not hear you and the second is that they may not have understood the suggestion clearly. There is always the chance that they did not realize that you were speaking to them.

**Volunteer doesn't understand the suggestion:** If your volunteer does not understand the suggestion, then simply repeated it to him another way. Another thing you can do is once you have given a suggestion, simply ask your client, "If you understand this suggestion, nod your head."

**Microphone stops working:** If your microphone stops working during the performance, hopefully you prepared in advance by having a spare. If not you'll have to just raise your voice and continue doing the show. Remember the age old slogan, "The show must go on."

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**Volunteers misbehaving:** Unfortunately this does happen occasionally. If you have a volunteer who was misbehaving or being disruptive, that is the time you must tap him on the knee as his invitation to leave the stage and go back to the audience. If he does not understand the signal, bend over and whispered to him in a firm voice, "Go take your seat in the audience now please." This is another area that is good to have chaperones, spotters or security nearby.

**Volunteer leaves the building during the show:** This is something you may never see however I did have it happen to me in my very first performance. A female volunteer was so embarrassed by my asking her to hug another male subject onstage that she didn't like, that she actually ran towards him, right past him and out the door. Everyone including myself was in shock. Keep in mind that there is no such thing as "in or out" of hypnosis. There is also no such thing as a trance. Rest assured that once your subject makes a conscious choice to leave the building, she is no longer in hypnosis. She may feel groggy or tired for a short moment but basically she is fine. Nothing needs to be done about it. You may want to send somebody after her to make sure she's okay as she might be upset about something that is totally unrelated to the show that is bothering her.

### 3:8 The Book of Marketing

**Demos tapes / DVDs:** It is important to create professional quality demo tapes or DVDs to be able to send out to prospective clients or talent agents. If you do not have one to begin with, then be sure to tape your first couple performances, even if they are only birthday parties so you can put something together quickly. Once you have been entertaining for awhile you will be able to make a better quality one. Demo tapes do not need to be very long. Five to 10 minutes of quality performing is fine.

**Brochures:** Brochures are an excellent way to describe your product as a first point of contact. You should have a different brochure for each different product or program you offer. Keep in mind that the first few seconds that someone sees the brochure will determine whether they will read it or throw it away. Therefore make it interesting and easy to read covering all of your best features and benefits. There are many computer programs that have brochure making capabilities.

In creating brochures or any type of marketing materials keep in mind that one picture is worth a thousand words. Placing your most exceptional photos on your brochures will catch your patron's attention.

**Testimonials:** In whatever type of hypnosis you may decide to do it is always important to have testimonials. To put it bluntly, testimonials sell! After each performance be sure to ask your patron to write a testimonial for you that you can use as an advertising tool for future businesses. In most cases they will be glad to do it. In the case that your patron does not have time to create a testimonial for you, you may want to have a couple testimonials already prepared in advance. This way you can ask them if they agree with what the testimonial says and if they do ask them to sign it. This may sound strange to you at first but it is a common practice in the entertainment field. Many of your patrons will appreciate that you've done that for them as they never seem to be able to find the time to create one or feel comfortable in putting the words together.

**Business Cards:** If you have a business you should have a business card. Business cards are necessities to let the people you contact know what it is that you do. There are many forms and types of business cards available. You may choose from single sided cards, double sided cards, picture business cards and even double sized cards folded in half. They're limited only to your imagination and should reflect your personality and products you carry.

As a minimum, your business card should include your name, phone number, how to contact you, and a brief description or headline stating what it is that you do. If done right, people will keep your business card for a long time. Many business people carry a separate case just to hold their business cards so they can refer to them in the future. If you would like people to keep your business cards for a long time you may want to include something on the back that is worthy of your client to keep such as a calendar which many people will keep in their wallets, or any other kind of informative item, or

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even something of humor. When I first began in business I used to handout magnetic business cards with my picture on it, and found some 12 years later that some people still had them on their refrigerators.

This can be one of your best advertising ideas because people will always know how to get in touch with you.

**Your press kit:** You may want to create a press kit that you can send to your patron upon signing a contract. This press kit can include a brochure, business cards, a pre-made posters advertising your performance, 8 ½ x 11 flyers that they can copy and hand out or posts in various locations.

**Selling videotapes:** Videotaping his shows and selling copies of the tapes to your audience can be a very lucrative sideline. Be sure to check with your patron before the show starts to make sure this is allowed.

**Commercials during the show:** Often times patrons will not allow you to advertise your business or sell other products after the show. In that event there are skits that you can perform during your show that will work as commercials that are a humorous way to advertise your business. This way you are entertaining as you are supposed to be and have the benefit of advertising without actually calling it advertising.

**Public speaking events:** There are many nonprofit clubs out there as well as women's and gentlemen's clubs. Each of them that meet on a monthly basis and are usually looking for speakers of some sort to speak to their membership. Comedy hypnosis is an interesting subject and something that they are very interested in hearing about. These usually do not pay anything but are great public relations and networking tools. I have always gotten business as a result of these and in many cases even gotten entertainment bookings for comedy shows. Remember, the memberships of these clubs are usually made up of the leaders of the communities. These are great people to be networking with.

**Newspaper advertising:** News paper seems to be both versatile and affordable as well as the bread and butter of advertising I've found. Aside from the press releases we will mentioned in a moment, newspapers can be a very good venue to get your message out. Just because a newspaper is the largest however does not mean it is the best one for you to advertise in. In my area I find the smaller papers a better value financially and they hit my target audience better. Check around to see where you can get the best rates and who offers you deals on occasion. I have found that once you get to know the editors well enough, they can be a big help in your advertising campaign.

**Cable TV Community bulletin board:** Television advertising can be expensive for a live commercial but very lucrative if you can swing it. I have had much luck in using the stationary pages on cable TV that we call the community bulletin boards. They are a page that had still advertising that changes every 15 to 30 seconds. Every time I ran ads on these kinds of bulletin boards I got many sessions signed up as a result. People seem

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to see your ad if it is eye catching enough as they surf the channels from station to station. Many people just read them to see what is going on in the community. They are not very expensive and sometimes you get good deals for 3 or more months.

**Press releases:** Press releases are by far some of the best advertising you can have if you know how to solicit them. First you need to figure out what you are doing in your business that is news worthy (*this should be just about anything*). Of course anytime you are performing a show for a local business, school or charity, that is newsworthy and a great item to send in for a press release. Then you need to write a quality press release and mail it to every newspaper within reasonable distance to you. If one of the papers likes what they see they may print it just as it is or edit it a bit, but best of all is occasionally one of them will contact you and ask to run a feature article on your business or whatever you sent the release in for. This is where you are getting the press. I have had many newspapers do this to me and run entire full page articles on my business and many of them were front page. Did you get that? Front Page! These are nice. You can't pay for that exposure. They even sent their photographers along with the reporters. How do you get them? Keep sending in press releases every time you are doing anything new or press worthy. If you are not doing anything, then create something. Volunteer your services or whatever it takes. Remember, the squeaky wheel gets the grease... so keep sending them in and sending them in.... it will pay off in the long run.

**Radio interviews:** I personally have not had much luck with radio advertising except in the area of group smoking cessation and weight loss sessions. I have however found that if you can get a radio station to interview you for what you are doing, that can go a long ways in letting the public know you are in town. You may want to offer them a gift certificate or free session to give away on the radio which will get your name mentioned or you may want to send them press releases of new and exciting things you are doing in your area of expertise. I have even conducted a few sessions on the radio as a promotion which got the word out there for free.

Get to know your local radio stations and D.J.s. Let them know that you are the authority in the area. It will help you in the long run.

One area in which radio may be helpful is by conducting live remotes on the spot. Another thing you may do is ask the organization sponsoring the event if they could call the radio station and ask them to announce it. If you are performing for a nonprofit organization they usually can get most of their advertising for free

**Internet webpage:** Web pages are a great source of advertising and most of my business comes from the net also. I have been fortunate to have learned to build web pages and am able to create my own. If you are not able to do so there are many companies that can do them for you for a very reasonable rate. Be sure to research them first to make sure they know what they are doing. Look at some of their past jobs and speak to the owners of the pages to ask of their success. The most important thing in having a web site is site placement obviously so you can get your site in front of as many potential clients as

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possible. If you do not have very good placement at the present time you may want to check with some of the pay per click companies out there to help you. One that I have had great success with is called overture and you can see all the details on how to use them and their rates at [www.overture.com](http://www.overture.com). There are other similar companies available and you can find them by performing a search on “pay per click” as a heading.

Another point about web pages ... it is always better to have your own domain name rather than one of those FREE ones you get with your server that is a mile long. Choose something easy to remember and that goes well with your business. They are not very expensive at all. Use your web address on all your advertisements and especially on your business cards.

Here are a few of my web pages that I have created that may give you different ideas on how to build yours.

<http://www.choosehypnosis.com/>

<http://www.choosehypnosis.com/ozzie.htm>

<http://www.choosehypnosis.com/session.htm>

**E mail:** Any clients that you have had dealings with in the past are good candidates to put on your e-mail mailing lists. If you have a web page you may want to have an opt-in section where people can join your mailing lists for future information on your products.

When using e-mail it is important not to send spam mail or unsolicited bulk e-mail. The results of doing either of these can be very negative. Be sure that any e-mail you do send has authorization of some sort. It is good to enter a link at the bottom of the e-mail to give people the opportunity to be taken off the list.

**You Tube and Google video clips:** If you go on Google, Yahoo or You Tube video and type in comedy hypnosis you will notice many video clips available. Upon completion of your performance you may want to make small clips of your performance and post them through these video services. It is free to post them and if you submit a link to your webpage you will find the popularity ranking of your webpage will increase drastically. Many people will watch these videos and then read the submitted information to see who the performer is. This is a great way of increasing your business.

**Seeking out talent agents:** Talent agents can be very helpful and bringing you new business. Be careful not to sign with an exclusive agent as you will be limiting your self to the amount of business you can solicit. Talent agents do charge a fee for their services but look at it this way. You may be paying them a fee but they are bringing you in business that you wouldn't have had otherwise therefore you are still ahead. Just be sure that the amount they are paying you is something that you are happy with. If you are unhappy with how much you are getting paid it will reflect in your performance.

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**Direct mail:** Direct mail is one of the best venues for advertising to targeted audiences. You can use direct mail to send advertisements, flyers, specials, or anything you would like to inform the public of.

How long should your letters be? They should be as long as it takes to get your point across. Make sure all your mailers are neat, professional looking, and most importantly get directly to the point. It doesn't matter if your mailer is one page, two pages or even three, as long as the client understands as a result of reading it what you are offering and why they need to have it.

Your letter should always ask them for something. They should either ask for the sale, for an order, for them to go somewhere such as a web site or do something such as write to you or make a call. There should always be some kind of action needed to be taken on their part, by a certain time period if possible. There is nothing more annoying than reading a three page introductory letter on a certain product, and when you have finished reading it you have no idea what they are asking for or offering.

In each letter that you write be sure to include a P. S. at the end of it, and even a P. S. S. if possible. People will always read these, so whatever you include in your P. S., make it something important and what you want to have understood.

You can either use your own list of clients to mail to or you can go to one of the many yellow page directories on the net and punch in the type of the business of clientele you are looking for and as a result they will give you many addresses and even phone numbers that you may contact. Most major search engines have their own yellow page directory. The one that I get the most use out of is the Yahoo yellow page directory. You can find it here: <http://yp.yahoo.com>

P. S. Notice that you are reading this.

On the next page you'll find a sample of a flyer that can be used to send out in a mailer for a past life regression audience.

P. P. S. You are reading this one too. Pretty effective, don't you think?

**Postcards:** Sending postcards to all the local businesses colleges and high schools can be a lucrative advertising campaign. Postcards are less expensive for postage and you can put a very expressive picture on one side. The wonderful thing about a postcard is that someone picks it up and sees it right away without having to open anything. It is simple, sweet and to the point. Just very basic information with a contact phone number or webpage.

**Phone Calls:** If you're going to make phone calls to solicit sales or memberships in your progress, prepare before you make the call to know what you are going to say. You don't have to read word for word off a script but it is a good idea to have one should you lose your place or become confused during a call. It is also a good idea to think of the

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possible objections your callers may have so you can prepare rebuttals in advance. It is most important when you make the calls to be positive minded and keep a smile on your face. This may seem silly however if you are smiling while you are talking it really seems to come out in your speech. Be sincere ... don't be phony. (No pun intended)

Remember, phone calling is a numbers game; you may get some negative responses, but keep on calling to attain your goals. You will eventually find the response you are looking for.

When answering your phone, always get in the habit of answering it on the second ring. This way you do not seem too anxious. If you wait for three or more rings, you may get a hang up for waiting too long. Answer your phone in a professional manner and above all, always be courteous.

**Use of Testimonials:** Testimonials of any sort are a great advantage in marketing any program. Whenever someone is looking at your product they are always concerned if they will get out of it what they expect to. By reading or hearing the testimonials of others it helps to set their mind at ease. Whenever you can use a testimonial from one of your clients and place a picture beside it, this makes the testimonial even stronger because now they can place a face, "a real person", to the words they are reading.

Testimonials should be used in web pages, on information CD's, in all your mailers, fliers, on brochures and just about anything else that you send out. You may even want to start a web page of testimonials that your clients can be referred to if they need to have more. You'll find that if you are competing against another company with your product that a good quality testimonial can make the difference whether you are chosen or not.

Below are a few examples of effective testimonials that I have used.



*"Research showed me that the American School of Hypnosis is just the most solid organization in the whole world. It has been years since I was at any school and I expected a class-setting but also an authoritative way of teaching. The way Rene taught was different than my expectation. Rene taught in a very liberate way, hands on and very explanatory. Any time I would have a question; Rene would take the time to explain how and why. It was a very nice experience. I would like to thank Rene and Raluca for their course and their hospitality."*

Dieuw Thonet - Laconia, NH

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*"Dear Rene,*

*I wanted to take a moment to fill you in on my hypnosis career since leaving the school in late February.*

*As I had wished, most of my work is done over on the entertainment side. I've done about 25 shows now, mostly private. I had my first international appearance a few weeks ago when I traveled to Montreal to entertain at a party. I even had a call from a resort in Mexico over the summer and it is possible that I might do a 3-week stint there next year.*

*I recently signed to do First Night Wilmington, a New Years party in the city near me which is a pretty decent break.*

*On the more serious side, I have had roughly 15 clients for hypnotherapy. I get them mostly from my website and random searches but have been starting to get calls from a few referrals as well now. They range as you had suggested they would - smoking primarily. But I have had a few salesmen and, as I promote, athletes looking for performance enhancement.*

*The money earned has long since paid back my tuition and even the sound equipment that I have purchased. I have parties booked into 2008 and even 2009 and have also developed a full-blown mentalist routine. I started adding a couple of elements to the hypnosis show that were designed to highlight the powers of the human mind. They went over so well that I expanded them to over 3 hours worth of material. Between everything, the 2 types of shows and the hypnotherapy, which I just hope to do during the weekdays, 2008 should be a breakthrough year for me. That is probably even faster than I thought it would happen since I'ts a first-year business.*

*Thanks for everything. I hope things are going well with you."*

Regards,  
Marshal Manlove, Newark, DE

*"Rene is the most entertaining instructor I've ever had. The course went by so fast but it was very thorough and I am amazed at how many myths I had myself. Learning the course I am very confident that I can help people because of the way Rene taught. Why the medical profession isn't using hypnosis more is sad. Thank-you Rene and Raluca and many blessings."*

Wanda Ouellette - Houlton, ME



**Conventions:** Attending entertainer conventions also can be a very lucrative way to build your business. Many of the colleges will only book through entertainer conventions. Organizations that book through conventions are libraries, parks and recreation departments, and many schools. To find a listing of such can conventions you may want to check with your local chamber of commerce

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**Thank you notes:** A great touch when dealing with any clients or prospective clients is to send a thank you note to them. This is a personal touch that really goes a long way in the business world.

**CHAPTER 4: Library of Skits**



4:1 The Book of Skits

4:2 The Book of Commercials (During the show)

4:3 The Book of Exodus

**Comedy Hypnosis Home Study Certification**

**Hypnosis Practitioner Home Study Course**

**Glossary of Terms**

## 4:1 The Book of Skits

Here is a list of both time proven and new skits you can use in your shows.

### **Airplane - fly over**

You are a pilot of a small airplane. It is a bumpy takeoff, once flying the plane takes a sharp turn to the left to avoid a flock of seagulls, then a sharp turn to avoid a blimp, and a steep dive to avoid any other objects you'd like to create. Then you push the button to put the plane into automatic pilot so you can then let go of the steering wheel. You notice down below to your right that you are flying over what appears to be a nudist colony, and you also notice that there is a set of binoculars to your side. As your volunteers begin to focus with the binoculars you then realize that it is not a nudist colony that it is in fact a nursing home. This is a very funny routine.

### **Always tell me a different name**

Give the subjects a suggestion that each time their name is asked, they give you a different name either of a man or woman. This is an ongoing routine that can be used throughout the entire show.

### **Asleep in the audience**

Your subject is given a suggestion to go into the audience to have a seat. As soon as he sits, he falls asleep and stays asleep. Two people from the stage go into the audience and pick him up and bring him back to the stage where he is put into his own chair. The subject stays asleep the whole time than when he is awakened he is very surprised that he is back onstage.

### **Ambassador from the moon**

One of your volunteers is the ambassador from the moon and only speaks moon talk. Another volunteer is the translator for the ambassador and also speaks English. You ask a series of questions to the Ambassador as a reporter and the fun begins as they translate your message back and forth. This ends up with them both singing the alien National Anthem.

### **Bad breath**

This is a great gag to focus on the camera man or person in charge. Tell you audience that every time they walk by the cameraman or whoever else it is that you would like to single out, that he has really bad breath that is expanding from him approximately 20 feet. It is so putrid that it makes some noxious. They need to let him know and try to help him.

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## Bad tie

A female subject is given a suggestion that when she opened her eyes she will criticize the terrible looking necktie her husband beside her is wearing. She does this on a certain cue however the person she is criticizing is not her husband but a stranger.

## Barbershop quartet

You would pick four members of your committee and instruct them that every time they hear you say a certain phrase, that will be their cue to all stand up and begin singing in unison as a barbershop quartet. You can choose whatever song you would like but make sure that they are familiar with the song in advance.

## Barn cat

You give suggestions to the volunteers that there is a cute, cuddly cat on the ground near their feet and rubbing up against their legs. Tell them to bend over and pick up the cat and start petting it. As they begin to pet the cat, all of a sudden it begins to get out of hand by howling and becoming very angry and nasty. You tell them to quickly put the cat down on the ground as they notice the cat running away from them chasing a mouse. The cat continues to chase the mouse around the room as they begin to come towards the volunteer and the mouse runs right up the volunteer's pants leg.

## Ballet

Have a ballet contest choreographed to a famous ballet number. The contestants are auditioning for a part in an upcoming play.



### **Ballroom dance**

Have the volunteer pair off to male and female teams, begin to play ball room music and have a ballroom dancing contest. You may even have the audience vote on who they are best dance pair is.

### **Bass Masters**

You are all fishermen on the ESPN program Bass Masters. When people walk by you think they are a large bass and you are trying to catch them. You are to speak as if you are the television show host giving a play-by-play of what is happening.

### **Bathroom break**

Take one of your best responding subjects and tell them that when they open their eyes they will feel a strong urge to have to go to the bathroom at which time they will make an excuse to leave the stage and go. However as soon as they reach the edge of the stage they will no longer have to go. They will return to their seat and as soon as they sit they will have to go again. This proves to be a very funny bit. It can be concluded by giving them another suggestion that when they returned from the bathroom that everyone in the audience is missing and the two of you are the only ones in the entire building.

### **Bees**

This is a great addition to any skit whether it be on a bus or outdoors during a picnic. For example, simply tell your volunteers that there is a bee near them as you either make the sounds of a bee yourself or use a sound-effect of bees flying.

### **Big dog**

Tell the subject to imagine that they are walking a little dog outside through the park while holding the leash. The Dog turns into an extremely large dog who is pulling the subject in every direction uncontrollably as you are trying to interview them.

### **Bird on finger**

Have the subjects put their hand in front of them with their index finger extended at which time you tell them that you are placing a \$2000 beautiful exotic white singing bird on their finger. In order for the bird to sing beautifully they must kiss him on the head. The more they kiss their bird on the head the more beautiful the bird sings. Once they are busy kissing the bird on the head you then inform them that the bird has diarrhea and they must get the bird off their finger very quickly.

### **Bodybuilding competition**

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Everyone on stage is in a bodybuilding pose-down competition. This is a competition so everyone is trying to out do each other by flexing their muscles and posing to the judges.

### **Bonsai**

As you are dismissing your committee back to their seats at the end of the show, you would instruct one of them that as soon as they sit down in the audience they will scream as loud as they can “bonsai” and have no idea or why they did it. They will continue screaming bonsai every 10 seconds from that point with no idea why.

### **Boxer**

One of your subjects is told that he is the world’s greatest boxer and he is being interviewed by a reporter for a local Sports Channel. He will act like a boxer and even demonstrate his fancy footwork and shadow boxing for the viewers.

### **Bruce Lee**

The subject is an actor and believes that he is Bruce Lee playing in a B rated movie. Whenever he is asked a question he answers it standing in a karate stance showing his karate moves however the sound coming out of his mouth are not correlated with the words coming out, the timing will be completely off as if they were being dubbed in by another person.

### **Bus ride**

Subjects are all on a tour bus driving Cross country, as they go over a very bumpy road. The air conditioner on the bus then breaks and it gets extremely hot. The hotter it gets the more they need to fan themselves, then the air conditioner comes back on and they get extremely cold and they must use each other for body heat.

### **Butt - stolen or fell off**

As your volunteers are all standing you can tell them that their bottom has been stolen or fell off and when they go to sit on the chair they will slide right off of it. Be sure to tell them to be very careful not to get hurt.

### **Butt - made out of rubber**

This is similar to the previous skit however you tell your subjects that their bottom is made out of rubber and when they go to sit on their chair they will continually bounce up and down and not be able to sit.

### **Cabbage**

Upon giving each one of your committee a tic tac or even an imaginary candy to be safer, you would instruct them that it tastes like their favorite type of chocolate. Then you can individually interview them to see what kind of chocolate it is and how it tastes. Then inform them that when you snap your fingers it will immediately change to the taste of the worst tasting rotten cabbage that they could imagine. It may be a good idea to get out of their way after giving this suggestion in case someone spits out their imaginary candy.

### **Can't let go**

Subjects were given a tennis ball or other small object to hold, then told it is covered with glue and cannot let go. You can then have the object turned into many different type items to see their response however it is still stuck to them. These items can include an anvil, 25 large helium balloons, an alligator, a cute little rabbit or whatever you would like.

### **Can't pick up money**

A \$100 bill is put on the ground and the subject is told that if they can pick it up they can have it. Once they reach down to pick it up they are told that it weighs 5 tons. You can even have other volunteers assist him in trying to pick it up and they will all not be able to.

### **Can't smoke a cigarette**

Ask one of your smoking subjects to try to light a cigarette however there is an invisible force field around their entire body and they will not be able to get the cigarette closer than 3 inches from their mouth.

### **Can't tear it**

Give everyone a piece of paper and tell them that it is a new space-age material that cannot be torn. Have them take turns trying to tear it and asked them what they think of this new material and what it could possibly be used for.

### **Casting call from NGM studios**

In this performance you would tell your committee that they are all auditioning for leading part in a movie that will be casted here tomorrow. In order to win a part in this movie they must compete against each other to see who the best actor or actress is. Now is the time to ask them to give their best impersonations of; choose whatever type things you would like them to impersonate such as a coffee pot, a washing machine, being very happy, sad, angry, drunk, the Godzilla monster, a vampire, a robot or whatever you would like. Be creative. At the end of the audition when it is time to decide who was the

## The Comedy Hypnosis Bible

best actor or actress, you will tell your subjects to open their eyes and one by one they will yell out their names as loud as they can so the agent from NGM Studios may choose the winner. But when they attempt to yell out their names, they will yell their first name, their middle name, and when they go to yell their last name they will have forgotten it complete.

### **Chicken**

Everyone onstage is given the suggestion that they are chickens in the backyard.

### **Coffee Pot**

During an audition of some sort, tell your volunteers to put their right hand on their hip and their left arm up in the air. Now tell them to do their best impersonation of an old-fashioned automatic electric coffee pecculator or an Espresso machine.

### **Count Dracula**

During an audition have the contestants impersonate Count Dracula.

### **Cow milking contest**

Inform your committee that they are on a farm and are going to have a milking contest. Whoever can fill their bucket with milk the fastest will win \$50. First, have them get ready by placing the bucket underneath their cow. Then start the contest. As they are filling their bucket, you are giving a play-by-play over the microphone who is winning. Suddenly you tell them that they have become the cow and to get on all fours and act like a cow. Suddenly they become the cow being milked. It is great fun to end up this skit by having them remain on all fours as a cow and give them the command to sleep. Then tell them when they open their eyes they will have no idea why they are on the ground. Keep in mind they will appear to be very confused.

### **Crocodile Hunter**

You are Steve Erwin the crocodile hunter. You are going to walk up and down the front row of the audience pointing out crocodiles which are really people as you go on a safari. You must be extremely careful and quiet as you speak to the television audience about what you are doing.

### **Dating Game**

A panel of three people are chosen as contestants and one person is chosen as the person looking for a date. They ask many questions. The contestants will have to answer the questions however each one has something peculiar about them. One may be a cartoon character, another speaks with a high squeaky voice, and the third can have something equally as strange given as a suggestion about them.

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## **Dog show**

Have your volunteers parade around the stage, imagining that they have a ribbon winning purebred dog. They are being interviewed by you who they think is a judge. Ask them questions about how they raised their dogs, what kind of dog they have, and any special tips they may have for the viewers.

## **Drunk**

As a test you may tell one of your volunteers that he is so drunk that he couldn't possibly even say his name. Then question him to see the response.



## **Duel**

You create a Western scene in the mind of the subjects and have two candidates at each end of the stage and conduct a duel against each other. As they go to draw, their guns remain stuck in the holsters, then they turn into a banana. Then into extremely heavy weights which drop to the ground and their hands are stuck to it. This can continue for some time with the changing into different items.

## **Elvis**

Upon a cue of hearing a certain sound or song, one of your subjects jumps up and begins to act like Elvis Presley.

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### **Emmy**

You just won an Emmy and are giving your acceptance speech.

### **Emperor of Japan**

Subject is told that he is the Emperor of Japan who is speaking to his subject. You tell him what to say in English and he will repeat it in an authoritative voice speaking Japanese.

### **Exotic Bird**

When you open your eyes you will be an exotic bird flapping your wings and squawking really loud all over the place.



### **Favorite supermodel**

Choose a volunteer and give them a broom to hold, with the sweeping portion of the broom facing upwards. This should be a type of broom that the head of it can be screwed off. Have them close their eyes for a moment as you ask them who their favorite supermodel is. Tell them that when they open their eyes the broom they are holding will be their favorite supermodel. Take a few moments to question them how they feel about

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their favorite supermodel being here to visit them. As they are answering your questions and holding the broom, reach over and begin to unscrew the head of the broom. Once you have done that let the head of the broom fall to the floor and in an excited voice tell them that her head has fallen off and see what wackiness ensues.

### **Feet stuck to the floor**

Give your volunteer directions to do something and as they go to do it tell them that their feet are stuck to the floor.

### **Fingers in the ears**

Tell your committee member(s) that their right forefinger is stuck in their ear and have them try to take it out but they cannot. The only way they can take it out is by touching their nose with their left forefinger however their left forefinger is now stuck to their nose. The only way to get their left finger unstuck is by putting their right forefinger in their ear again. You can just continue going back and forth with this one. It is a good beginning type skit to warm them up to the more in depth ones.

### **Fishing contest**

All of your volunteers are at a fishing contest. Have them reached down and take a worm to put on their hook, and begin fishing for the largest fish to win the contest.

### **Flight to outer space**

You are on a flight to outer space. You can feel the thrust of the rocket as your spacecraft takes off. You go through a period of weightlessness as you have your subjects walk around the stage. You can have one of the subjects steering the ship and using a paper plate as the steering wheel. One of the subjects must go outside of the spacecraft to work on the ship and you give them a rope as a tether line. As soon as he gets outside they are showered with asteroids etc.

### **Forgot my last name**

Inform the subject than just a moment I will ask them to say out loud their first name, their middle name, and then their last name, but when you ask them they will have forgotten their last name entirely, as if it does not even exist in the English language. Even if someone tells them their name they will not believe it is their name.

### **Forgot the number seven**

The number seven has disappeared from the English language, from now on you will count as follows, 1, 2, 3, 4, 5, 6, 8, 9, 10. Now have the subject count all of their fingers out loud as you point to them. They will miss the number seven and will count that they have 11 fingers.

### **Fountain of youth**

The subjects are given a magical potion in which they will go back to their youth and they will begin acting younger and younger and younger all the way to being an infant.

### **Godmother - Mafia**

The subjects are told that they are leaders of the Mafia and The Godfather had just died. His wife is taking over as the Godmother. As the Godmother, her first order of business is to change the image of the Mafia and she informs the other leaders that they will now have to wear pink suits and their sedans will all be yellow. Watch the reactions of the followers as she continues to explain her new feminine type Mafia plans.

### **Godzilla**

This subject is told that he is a guerrilla in a zoo and is allowed to act like one staying within certain space restrictions.

### **Greatest magician**

You, the hypnotist are the world's greatest magician and as a grand finale you make a rabbit magically appear and levitate it. They watch the rabbit levitate, floating above their heads, and returning back to your hands. You can continue on with this routine making the rabbit disappear and reappear.



### **Head stuck**

Everyone's head is stuck on the shoulder of the person next to them during instant Induction. Each time throughout the show when you give the command sleep they will always return to this position.

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## Horse race

Everyone onstage is given a ticket and is told that it is worth \$50,000 if their horse wins the race. Each one is given a number correlating the horse that they are cheering for. The more they cheer and make noise, the faster their horse will run. Several of the contestants are told that they are not only rooting for the horses but they are also the jockeys of the horse in the race. They are told to jump up and down as if they are riding in the horse race. The race begins and so does the shouting as you commentate the race.

Once the race finishes they are all waiting for the announcement to tell them who won the race. You then announce that it was a flash finish and everyone wins...

Then there is an announcement stating that they all disqualified... (Watch their reactions)...

Then they are told that the announcement was a mistake and they did win...

Then that there is a professional pickpocket in the audience and they must hide their ticket somewhere out of sight where no one would ever think of looking for it...

However, wherever they have hidden their ticket it is beginning to itch like crazy...

After a few moments of itching it turns into an ice cube... Watch their reactions.

## Hot chair

The chair that your subjects are sitting on turns extremely hot ... so hot that they cannot stay on it.

## Hot floor

Inform your committee that the entire floor is hot lava and they must stay in their chairs to be safe. Then the lava begins to melt the chair slowly. Be careful with this one so they don't stand on the chairs.

## Hot foot

The subjects are told that their shoes are so very hot that they can no longer keep them on anymore.

## Hot money

Place some money on a table and tell your volunteer they he have it if they can hold it for 30 seconds but it is red hot and impossible to hold for more than 3 seconds

### Hugging and stuck

Towards the end of your show you would tell your volunteers that in just a moment they will open their eyes and give each other a big hug as a way of showing their appreciation for each other's performance, however they will remain stuck to each other. It is important to inform them not to become rough or hurt each other. While they are remaining stuck, you will then give them the command to sleep again and they will close their eyes remaining in these positions. This is a good time to have your audience take pictures with their cameras. Then mentioned to them that on the count of three they will open their eyes and have no idea why they are hugging each other.



### Janitor

Your subject is told that he is the buildings' janitor. You can give him a broom and he will continue sweeping the area until you ask him to do something else.

### June Cleaver

You are June Cleaver and you lost your son the Beaver. You begin asking everyone if they have seen your son because he should have been home an hour ago for dinner. You also yell his name out loud every 10 seconds, as loud as you can.

### Magic finger

You are told that you are given the gift of magic. Have your subject extend their index finger and as you touch it tell them that they have the magic ability to touch any of the other subjects on the forehead and they will immediately go into a deep sound sleep. As the volunteer touches each of the subjects on the forehead they will automatically drop their heads into a sleep position. Now you ask the volunteer what would happen if they would touch their own forehead with their finger. Then have them do it, however you can have their other hand hold the finger back as a struggle ensues and ultimately the finger

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touches their forehead and they actually go into hypnosis. Be sure to tell them that at no time will they fall on the floor and that they will remain standing.

### **Movie theater**

Tell subjects that they are in a movie theater watching a sad movie as you watch their faces turn very sad then the movie turns happy, then funny, then scary.

### **Music from my shoe**

Tell your volunteers that their favorite music is coming out of their right shoe.

### **Negative hallucination**

I am invisible and when you open your eyes you will not be able to see me. Anything I touch however you will see it move but you just can not see me. The sky is the limit of what you can do now. One thing I like to do is make the sound of a bee and touch their ears with my finger. Be aware that there is always the danger that they may slap themselves extremely hard. Occasionally I will move a chair around the stage and to them it appears as if the chair is moving by itself. If one of them gets up to run, I will chase them around the stage with the chair. Warning, performing this skit can cause much fear within the client that they may leave the room or leave the stage. Do not allow them to leave. Remember you can yell "sleep!" at any time throughout the show if you need to.



### **On a ship - rough seas**

As a beginning skit, tell your subjects that they are on a ship. The seas are getting very rough and they feel the ship rocking them from side to side. Continue to speak this way with rhythm until you see them rocking from left to right.

### **Petting zoo**

Inform your subjects that the audience members in the front row are all various form the animals in a petting zoo. Have your subjects go over to the people in the front row to pat them as you discuss what kind of animals they are.

### **Partial body dance**

This is a great way to prepare your volunteers for having them dance. Tell them that they are contestants in a dance contest. This is a special kind of dance contest where they remain sitting in their chair and only the top half of their body dances. After a few moments of this tell them to stop and then have the bottom half of their body dance. Then have them stand up and now have the top and bottom of their body dance together. Now you have them dancing.

### **Picnic in the country**

Have them imagine that they are having a picnic in the country. They can sit down on a nice spot that they've chosen and open up their blankets. Then have them sit on their blankets and open up their picnic lunch and begin enjoying it. You can interview them to see what kind of picnic lunch they brought with them. You can't extend this skit by having a few ants walking on their blankets and eventually many hands crawling all over them as well as bees or even a thunder shower.

### **Perfume smells great**

Tell one of your volunteers that the person on the left or right side of them has irresistible smelling perfume on them.

### **Pinched my butt**

Tell one or more of your volunteers that every time you stomp your foot on the ground that the person sitting next to them pinched their butt.

### **Pitch man**

You are a television pitch man trying to sell your product to passing customers.

### **Photos with Oprah**

You are Oprah Winfrey and due to personal circumstances you are now broke. To earn money you are trying to sell pictures of yourself with people for a dollar.

## Politician

This is a skit where your volunteer would be walking through the audience. You are a politician or president and you are campaigning for re-election. Anything people are carrying you think is a baby and you ask to kiss their baby. Pocketbooks, cell phones, whatever they have. You can also have another volunteer be a secret service agent following and protecting him.

## Progression to age 80

Tell your volunteers that they are now 80 years old and interview them to find out what they did for work before they retired and about their children and grandchildren.

## Psychic

Tell your volunteer that you are the world's greatest psychic. Ask them to ask you any question that they might have. It must be something that no one in the audience knows the answer. Once they ask you a question, you snap your fingers and tell them to "sleep". Now ask them the question back and they will tell you the answer. Have them open their eyes and tell them the answer. They will be astonished as they will not remember that they just told you the answer. You can do this several times, the audience loves it.

## Regression to age 4

Tell your volunteers that they are now four years old and will have all the same memories, thoughts and feelings of a four year old child. Also tell them that you are a teacher that they do not like and whenever you turn your back to them to speak to the audience they are to make the funniest faces they can and not get caught. Have them open their eyes and sit on the floor in a half circle in front of you. Now tell them to behave as you turn your back to speak to the audience and they make very funny faces. You keep turning around to try to catch them but cannot. At one point shout out the word "freeze" and when you turn they should be frozen in their silly poses.



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Next, tell them that the Oscar Mayer Wiener Company is looking for a new person to sing their songs for a new commercial. Whoever sings it the best will win the opportunity to sing it on television as their official spokesperson. Now ask for volunteers and let them sing. You may also do this with a different song such as Twinkle, a Twinkle Little Star.

### **Rocket**

You are group of astronauts taking off for a voyage. You can really use your imagination in this one giving them one mission after another. They can experience G forces, turbulence, weightlessness, having to go outside with a space suit to repair the ship, landing on a foreign planet, encountering aliens etc.

### **Runway models**

Your audience opens their eyes to find a boa by their feet. They put the boa on and begin to walk the model runway strutting their stuff. This can get really intense especially if you make it a competition.

### **Santa**

You are the real Santa, go into the audience and ask everyone what they want for Christmas.

### **Secret agent**

You are a secret agent. When you hear this music (*the secret agent theme song*) You will become a secret agent with the mission to recover a (*choose an object that will be fairly easy to find*) which is in the audience and then bring it back to your seat. You cannot let anyone see you and cannot be caught by the enemy.

### **Sand to their seats**

You can send your volunteers back to their seats giving each one of them a different job to do simultaneously at the end of the show as:

- As Santa
- Exotic birds
- Ballet instructors
- Rap artists
- Farmer and cows loose
- Bunny rabbits
- Ship swaying - Standing aboard a
- Feet stuck one by one

### **Someone farted**

Whenever I stomp my foot on the ground you think that the person next you let out the worse fart you could ever imagine.

### **Split my pants**

When you open your eyes you will notice that I split my pants right up the back. It is disgusting and hysterical but you cannot let me know that you see it. Have some fun with them at this point by bending down several times to look at things.

### **Stuck to your chair**

You are stuck to your chair and your chair is stuck to the ground.

### **Talent show**

Ask volunteers to participate in a talent show by either telling a joke, singing a song for showing their best dance moves.

### **Train ride**

This is similar to the bus ride mentioned previously. On the train ride you can have your volunteers become very cold, very warm, you can make it bumpy, have a rooster flying around or whatever you would like.

### **The amazing race**

You are on the TV show, Amazing Race. You are on a tall mountain and are trying to get off if it any way you can.

### **Tongue is stuck**

When I snap my fingers your tongue will be stuck so far out of your mouth you will not be able to speak properly. Snap your fingers and then begin interviewing your people.

### **Underwear**

When you open your eyes everyone in the audience is in their underwear and it is the funniest thing you have ever seen. After you have fun with that for a while have them close their eyes telling them that everything is back to normal but when they open their eyes this time they will be in their underwear and it will be very embarrassing.

### **Underwear to tight**

Every time I stomp my foot on the ground your underwear will get a size tighter and tighter. You will begin to squirm and even stand up to re arrange yourself. *(Be careful not to do this too long as it may actually cause pain to the subject.)*

### **Village people**

When you hear the music (*YMCA song*) you will immediately get up and dance like the Village People. *(You may even want to have the various hats of the four characters placed at their feet for them to put on.)*



### **Washing machine**

During an audition, have your subjects put their hands on their hips and impersonate an old fashioned electric washing machine.

### **World's best liar**

You are the world's best liar. No matter what you are asked you must lie to answer. Then question the subject on whatever you like. Some good questions are . . . Do you like the school principal and why? Are you a man or a woman? Ask a man if he likes to wear women's clothing and why? Etc.

### **X-ray glasses**

Inform your subject that he has x-ray glasses and he can see through anything including clothing. Now taking a few moments to interview him and ask him what he sees as he looks to the audience.

## 4:2 The Book of Commercials (During the show)

Occasionally during your show you may want to insert a few commercials. These commercials are entertaining bits that will seem just like the skits however as a byproduct of using these many times you will have audience members approach you after the show to book sessions.

These also work great if you are conducting a show for an organization that will not allow you put your marketing materials up or set up a backup room sales table for advertising. This way by using skits you are still getting your business cards out to the audience in a fun way that didn't seem like you were doing it on purpose. Your patron will think it is just a part of the show. So, to coin a phrase, why not kill two birds with one stone?

Here are some commercial ideas to attract clients for sessions that you can use or you can create your own around what you want to market. If you do not conduct hypnosis sessions then have your salesman (see the skit below - world's greatest salesman) pass out your business cards in the audience advertising comedy hypnosis shows or whatever it is that you do in addition to entertaining. Even though your audience was handed advertising just for fun, they still take a moment to look at the business card they were handed by the world's great salesman. They may even keep it as a souvenir.

### **Smoking commercial**

Have a volunteer who is a smoker come up front and tell him to try and light a cigarette. *(Use an imaginary one or fake one)* Just as he goes to put it into his mouth you tell him that there is an invisible force field around his body about 3 inches away and he will not be able to get the cigarette within 3 inches of his mouth. *(This is great visual to see the strength of hypnosis with smoking cessation)*

### **Weight loss commercial**

You can give everyone a tic-tac or have them simply imagine that they are putting an imaginary morsel of food in their mouth. Now tell them it is the worlds best tasting chocolate. Ask them what kind it is and how it taste. Then tell them when you snap your fingers it will taste like rotten cabbage. Snap your fingers and see the reaction.

### **Confidence - As for a date**

For the skit, choose a subject who appears to have a lack of confidence however who is one of your more suggestible ones. You would then tell the subject that on the count of three he will be the world's best ladies man. Since he's a ladies man, he will then get up and strut his stuff all the way out into the audience where he will pick the prettiest woman and very confidently in a suave way, ask her for a date. Once the woman says yes she will then ask him his name to which he will reply, shouting to the top of his

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lungs, “Bonsai!” or some other silly word or noise. Also be sure to tell him that he will have no idea why he keeps on shouting that word.

### **Public Speaking**

Have two subjects come to the front of the stage and tell them that they are part of a presidential debate. They are both candidates that want to be President of the United States and will be given one minute each to tell everyone why they should be president. Once they have finished their speech each will be given several questions to answer by audience members to the best of their ability.

### **World’s greatest money collectors for charity**

Pick out two or three subjects and give them each a collection tray. Tell them that their instructions are to go out into the audience and begin collecting money for their favorite charity. (The be kind to your local Hypnotist Fund) This task is the most important thing in their life and they will use any and every creative technique they can think of to convince people to dig down deep and give to their charity. The more creative and outrageous they can be the more money they will collect. (Sometimes they will actually collect enough money for you to go to lunch with later however many times they are collecting bubblegum wrappers, paper clips and other small pieces of junk)

Here is an added twist that you can use that will actually bring in cash. Tell your collectors that the more money they collect the higher their voice will become. This way the audience members wanting to hear their voice getting high will actually give cash instead of garbage. You can also say something like every time you receive money in your collection plate you will change your character or manner you are collecting.

### **Salesman – worlds greatest – pass out your business cards.**

Choose two of your subjects and tell them that they are both the worlds’ greatest salesmen. They are about to be part of a sales competition to show that they are the best. In this competition their job is to hand out as many business cards into the audience as possible trying to convince people to make an appointment with the hypnotist for a hypnosis session. Whoever gets the most interested people, wins the competition. Time is of the essence however and they must be very quick as they will only have a few minutes to get as many interested people as possible.

Keep in mind that your audience is used to having salesman approach them so you must be as creative, positive and upbeat as possible and what to win them over.

## 4:3 The Book of Exodus

If you have taken the time to read this entire book as well as studied all the materials that were included with it, you are now prepared to begin your very first show. If you have the opportunity to practice with your friends and family, do so. Remember the only thing that stands in the way of your success, is you.

The conscious mind is a creature of habit and wants to remain the same and rebels against change. Of course in order to progress in any field you must do something different, you must stretch. So you will feel natural resistance because of this towards performing your first show. Realizing and understand that this resistance is coming from the conscious mind is the first step. Move forward and do it!

I'd like you to wish you the very best of luck in your new career and it is my sincere hope that you enjoy this wonderful form of entertainment as much as I have. See you at the top and keep smiling!

The End

Go forth and prosper.

# Comedy Hypnosis

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## Glossary of terms

**NOTE:** Below are many terms of hypnosis that you may come in contact with at different points of your studies. It is important that you become familiar with all of the terms that are in BOLD print.

**ABREACTION** - The act of reviving the memory of a repressed disagreeable experience and giving expression in speech and action to the emotions related to it, thereby relieving the individual of its influence.

**AFFECT BRIDGE** - A technique by which significant memories are recovered by inducing an intense emotional state in a client and asking him or her to remember a past instance when he or she felt the same way.

**AGE PROGRESSION** - Advancing the subject's age level while in hypnosis. (Future pacing)

**AGE REGRESSION** - In age regression the subject plays a role acting out past events in the framework of the present. A re-experiencing of earlier events in life usually limited to a specific time or time period.

**ANALGESIA** - Feeling pressure but no pain, also known as glove anesthesia.

**AMNESIA** - The loss of memory. The amnesia which frequently occurs in hypnosis may be either spontaneous or induced by suggestion.

**ANESTHESIA** - Insensibility to feelings of physical pain.

**ANALYZATION** - Studying the factors of a situation in order to determine a solution or outcome.

**ANIMAL MAGNETISM** - Mesmerism; the principles advocated by Anton Mesmer.

**ANIMOSITY** - Resentment tending toward hostile action.

**ANOREXIA NERVOSA** - A life-threatening psychoneurotic symptom in which the client, usually a young woman, diets to the point of emaciation. As a rule, the anorexic has a loss of appetite with a loathing for food.

**ANXIETY** - A painful uneasiness of mind.

**AUTHORITATIVE** - (Parental) Forceful, strong, domineering, direct.

**AUTO-CONDITIONING** - A series of experiments designed for bringing one's

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- subconscious under control.
- AUTO-HYPNOSIS - Self-hypnosis; automatic hypnosis.
- AUTO-SUGGESTION - Self-suggestions; self talk; suggestions distinguished as coming from someone else.
- BLIND SPOT - An area in one's discernment where one fails to exercise understanding. BRAIDISM - those theories advocated by James Braid.
- BULIMIA - The bulimic has an insatiable appetite for food. Bulimia is a psychoneurotic disturbance resulting in a morbid increase of appetite whereby the individual wishes to eat constantly.
- CATALEPSY - A condition characterized by a rigidity of the skeletal muscles. Maybe accompanied by a waxy flexibility in which the limbs of a cataleptic individual remains in almost any position they are placed as though made of molded wax. The medical term for this phenomena is cerea flexibilities.
- CATALEPTIC RIGIDITY - Muscle rigidity; number 10 on Davis-Husband scale.
- CATALEPTIC TRANCE - The second stage of hypnotic state; medium trance state.
- CAUSATIVE FACTORS - Conditions leading to the development of mental and physical disorders.
- CLAIRVOYANCE - The ability claimed by some individuals to discern objects not actually present.
- CLINICAL HYPNOSIS - The therapeutic use of hypnosis.
- COEISM - The principles of autosuggestion as advocated by Emile Coue. (Every day in every way, I am getting better and better.)
- COMPOUNDING - If one thing that is stated happens then the next must also be true. Such as "When your finger touches your nose you will drop in the deepest state of hypnosis." Your mind says to itself "I don't think my finger will touch my nose... but if it does... then I must fall into a deeper stage." You are adding suggestions onto suggestions taking advantage of the little wins along the way.
- CONDITIONED REFLEX - A reflex that responds automatically.
- CONDITIONED SUBJECT - Pertains to a subject who has been conditioned to respond to hypnosis.
- CONDITIONING - A series of inductions making certain ideas or things acceptable

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- to the subject's subconscious mind.
- CONSCIOUS** - State of being aware of an inward state or an outside fact.
- CONSCIOUS AUTO-SUGGESTION** - The persistence in consciousness of impressions gained through subconscious training.
- CONSCIOUS LEVEL CONTROL** - The principles of autosuggestion in the waking state.
- CONSCIOUS RECALL** - Memory.
- CONTENTION** - Which is attention, with a little concentration, without effort. (effortless concentration)
- COUNTER REGRESSION** - The process of returning from a regressed state to a normal state; this is a normal part of returning from hypnosis.
- COUNTER SUGGESTION** - A suggestion given to counter the effect of a previously given one.
- DEFENSE MECHANISM** - A mode of behavior, or a belief, adopted by the subject, often unconsciously, to conceal the true state of matters pertaining to oneself.
- DELUSION** - An irrational belief tenaciously held in spite of all evidence to the contrary.
- DISSOCIATION** - The segregation from consciousness of certain components of mental processes which function independently.
- EFFECT** - A created condition with hypnotic suggestions.
- EMOTIONAL OUTLET** - A habit pattern formed to release emotional tension.
- ENDORPHINS** - Any of several peptides secreted in the brain that have a pain relieving effect like that of morphine. These analgesic chemicals are naturally
- E.S.P. (Extra-Sensory-Perception)** - Perception which is mediated by the sense organs.
- EXPECTANCY** - If you believe in the positive results, you are in a state of expectancy. It may be a firm belief or a vague feeling that this thing you want will happen. Your expectancy that the suggestion will work plays a major role in goal achievement.
- FACILITATION** - The acceptance of one suggestion always aids in the acceptance of

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another. The persuasive salesperson who forces the prospect to answer many unimportant questions with “yes” before popping the big one is using facilitation.

**FASCINATION POINT** - The object upon which the subject fixes his gaze in hypnotic method.

**FATHER HYPNOSIS** - The use of a forceful tone for inducing hypnotic state. (See Paternal Method)

**FIXATION** - Also called monodeism. In this stage, the subject is literally hanging on every word said by the operator. “Close your eyes and just relax.”

**FLACCIDITY** - A looseness; an absence of tone seen in muscles of persons relaxed in hypnosis.

**FORENSIC HYPNOSIS** - Using hypnosis to uncover the truth. (ex; Police use for witness I.D.) Legal application of hypnosis.

**FRACTIONATION** - The procedure of hypnotizing the subject, bringing him to awareness and re-hypnotizing him a consecutive number of times in the same session; an effective means of increasing hypnotic responsiveness.

**FREE ASSOCIATION** - Spontaneous unrestricted associations of loosely linked ideas or mental images having very little rational sequence or continuity.

**GLOVE ANESTHESIA** - A loss of sensation in an area corresponding to that covered by a glove. Feeling pressure, but no pain.

**GRADING** - Suggestions are accepted more readily if they are graded from low to high difficulty. Easy suggestions come before hard ones. As you develop suggestion skills, increase the difficulty a little at a time.

**HALLUCINATIONS** - A perception arising in the absence of appropriate external stimuli.

**HARA** - The vital center of the self, the focus of existence. Its basic teaching is simple; to distinguish between body and soul is false; when you see the whole self as a single entity you can attain a higher state of harmony and fulfillment. The knowledge and wisdom of hara are valid not only to the people of Japan and the Eastern World, but it has a Universal human validity. It is a prime factor of all human life, the realization and study of which is of equal concern to yourself. The hara designates the part of the lower abdomen and pelvis region near the genital organs. It is an area located one and a half inch below the navel and one and a half inches inward toward the spine. This point also happens to be the body's central axis (center of gravity / balancing point) . The word hara literally translated means belly. Energy (chi) is stored in the hara where it is heated before spreading

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throughout the body - hence a warm glowing feeling. Energy may also be directed at will to whatever task is undertaken. The hara may be considered as being a boiler in a powerhouse, or a storage heater in your home. When it is working it pumps heat into a room, but when it is not doing so - during an off-peak period - then it stores heat within itself to be used at a later time. This is exactly the same principle by which inner power works. You give yourself time to relax, then you use that period to conserve and store further energy. As all energy is heat, you will readily understand the relationship.

**HETRO-SUGGESTION** - A suggestion made by operator and directed to subject.

**HYPNOANALYSIS** - Hypnosis utilizing psychoanalytic techniques.

**HYPNODISC** - A disc with spirals used in inducing hypnosis by "eye fatigue".

**HYPNODONTICS** - The science and utilization of hypnosis pertaining to dentistry.

**HYPNOGRAPHY** - A technique in hypnoanalysis in which the hypnotized subject is allowed to express psychological conflicts through painting or drawing pictures.

**HYPNOTIC INSURANCE** - A pre-determined code by the operator given to the subject to return to the hypnotic state instantly. (Post Hypnotic Suggestion)

**HYPNOTIC PASSES** - Those gestures or movements made by the hypnotist over the body of the subject without actually touching them.

**HYPNOTISM** - The science of hypnosis.

**HYPNOTIST** - The operator.

**HYPNOTIZE** - The act of inducing the hypnotic state.

**HYPERESTHESIA** - A high degree of sensitivity.

**HYPERMNESIA** - A state of abnormally vivid or complete memory or recall of the past.

**HYPERMNESIC** - A person with perfect recall while in hypnotic state or waking state.

**HYPERSUGGESTIBILITY** - The capacity to respond to suggestions above the norm. The subject who is readily influenced and achieves a profound level of hypnosis is said to be hyper suggestible.

**HYPNAGOGIC** - The state intermediate between wakefulness and sleep.

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**HYPNOANALYSIS** - The use of hypnosis in combination with psychoanalytic techniques.

**HYPNOIDAL** - Resembling hypnosis. When the term hypnoidal is used in the context of hypnotic susceptibility, it designates the lightest degree of hypnosis.

**HYPNOSIS** - (Greek for SLEEP) Hypnosis refers to a state or condition in which the subject becomes highly responsive to suggestions. The hypnotized individual seems to follow instructions in an uncritical, automatic fashion and attends closely only to those aspects of the environment made relevant by the hypnotist. If the subject is profoundly responsive, he or she hears, sees, feels, smells, and taste in accordance with the suggestions given, even though these may be in direct contradiction to the actual stimuli that impinge upon the subject. Furthermore, memory and awareness of self can be altered by suggestions. All of these effects may be extended post hypnotically into the individual's subsequent waking activity. It is as if suggestions given during hypnosis come to define the individual's perception of the real world. In this sense the phenomenon has been described as a "believed In fantasy."

**HYPNOTHERAPY** - Any therapy in which the use of hypnosis constitutes the core of the treatment.

**HYPNOTIC** - Pertaining to or associated with hypnotism.

**HYPNOTISM** – The study in use of suggestions. The science of hypnosis.

**HYPNOTIZABILITY** - Refers to suggestibility or individual susceptibility to hypnosis.

**HYPNOTIC SUCCEPTIBILITY** - A personality characteristic that determines a subjects ability to be hypnotized and to attain a given depth of hypnosis.

**HYSTERIA** - Highly charged, emotional excitability due to internal or external stimuli.

**IDEOMOTOR ACTION** - The involuntary capacity of muscles to respond instantaneously to thoughts, feelings, and ideas.

**IDEO-MOTOR RESPONSE** - Non-voluntary movement produced as the direct suggestion of an idea.

**IDEOSENSORY ACTION** - The involuntary capacity of the brain to evoke sensory images; these may be kinesthetic, auditory, visual, olfactory, gustatory or tactile.

**ILLUSION** - A common misperception of some sensory stimulus. All sensory modalities are subject to illusions.

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IMAGERY - The ability to perceive or mentally re-create ideas, pictures, or feelings.

INDUCTION - The production of hypnosis by the use of specific procedures.

INDIRECT HYPNOSIS - The production of hypnosis without the subjects awareness.

LAY HYPNOTIST - Term applied to anyone practicing hypnosis outside of the medical field

MASS HYPNOSIS - Induction of a group simultaneously.

MATCHING - Developed by the late Milton Erickson, and used by John Grinder and Richard Bandler in their system all of neural linguistic programming (NLP). The technique consists of adopting parts of another person's behavior, such as particular gestures, facial expressions, forms of speech, tone of voice, and so on. Done skillfully, it helps create rapport.

MECHANICAL DEVICE - Any object used to induce hypnosis.

MATERNAL APPROACH - Permissive suggestions used to induce hypnosis.

MNEMON - Unit of memory, largely hypothetical.

MNEMONIST - One from whose memory nothing is erased.

MNEMOTECHMY - System for improving memory.

MNESIC - Of, like or pertaining to memory.

MONOIDEISM - Term coined by Braid for waking hypnosis and light stages of hypnosis.

MOTHER HYPNOSIS - Soft, lulling tones used to induce hypnosis.

MOTIVATION - The force which determines patterns of behavior.

NEGATIVE HALLUCINATION - Not seeing something that is there. Clock on the wall becomes invisible.

OBJECTIVITY - Ability to view events, ideas and phenomena as external and apart from self consciousness, detached and impersonal.

OPERATOR - The hypnotist.

PAIN - Distressing feeling.

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PANACEA - A cure-all.

PASSIVE STATE - This becomes the hypnotic state as soon as the hypnotist establishes rapport.

PATERNAL APPROACH - Direct suggestions; authoritarian

PERMISSIVE - (maternal) Soft spoken, nondirective, yet persuasive.

PHENOMENA - An exceptional, unusual or abnormal thing or occurrence.

PHOBIA - A morbid fear.

POSITIVE HALLUCINATION - Seeing something that is not there. A mirage.

POSTHYPNOTIC RESPONSE - Acts carried out after the termination of hypnosis in response to specific suggestions are called posthypnotic. A suggestion given during hypnosis, serves as the stimulus in the act becomes the response.

POSTHYPNOTIC SUGGESTION - Suggestions made during the hypnotic state to be carried out after awakening.

PRECONDITIONING - The psychological impression you make on your subject concerning hypnosis.

(PRE-TALK) PREHYPNOTIC SUGGESTION - A visual or verbal suggestion used to indicate hypnotic conditions

PREHYPNOTIC TESTS - Tests based on reflexes accompanied by suggestion to create certain effects.

PROFESSIONAL HYPNOTIST - One who makes a living employing the principles of hypnosis.

PROJECTION - The attributing of one's own feelings to someone else.

PSYCHOLOGICAL CRUTCH - Mentally relying heavily on someone else for your outcome.

PSYCHOSOMATIC - Functional inter-relationship between mind and body.

PYRAMIDING OF SUGGESTIONS - Facilitation. Each successful challenge guarantees the success of the next more difficult challenge from simple test to difficult test.

RAPPORT - Relation of harmony, comfort and accord; state of being in tune with

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your subject.

REALITY - True state of anything.

REVIVIFICATION - A reliving of a prior period of life. In revivification the hypnotized person, returns to a psychological state believed to have existed at the time to which the subject has returned. All memories following the age to which the subject has been regressed are removed.

RIGIDITY - Muscle tenseness.

SELF CONTROL - Conscious auto-suggestion.

SELF HYPNOSIS - Placing one's self into a hypnotic state. Skeptic - one who doubts or disbelieves.

SLEEP HYPNOSIS - Hypnosis brought about while an individual is sleeping, bringing them out of sleep just enough to be in the state of between sleep and wakefulness, the state of suggestibility. Usually conducted on small children with great success.

SLEEP TAPES - Hypnosis tapes used to induce trance and strengthen post hypnotic retention.

SOMNAMBULISM - In everyday usage the term somnambulism is used for sleepwalking; however, in the lexicon of hypnosis somnambulism is used to designate the deepest state of hypnosis.

SOMNAMBULISTIC STATE - A state of the most profound relaxation and usually the hypnotist's objective with subject. (Sleep Walking State).

STIMULI REPLACEMENT – Technique developed by Rene A. Bastarache, CI, CHT, to recode negative stimuli / phobias with positive ones in an incremental fashion (step by step). A more humane method than Systematic Desensitization.

SUBCONSCIOUS - The nature of mental operation not yet present in the consciousness.

SUBCONSCIOUS CONTROL - Automatic suggestion.

SUBJECT - One who is experimented with or tested.

SUBJECTIVE TIME - Time as perceived by a subject (essays , as opposed to real-time).

SUGGESTIBILITY - The capacity to respond to suggestions. The propensity of a

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- subject to accept an act on suggestions.
- SUGGESTION** - An idea which is offered to the subject for uncritical acceptance
- SUGGESTIVE THERAPY** - The removal of symptoms by hypnotic suggestion.
- SUSCEPTIBILITY** - Capability of receiving impressions; sensibility.
- SYMPTOM REMOVAL** - Removal of pain that denotes a condition.
- THERAPEUTIC** - Of or pertaining to the healing arts; curative.
- TIME DISTORTION** - Unexplainable lapse of time during the hypnotic state by the subject.
- TRANCE** - A state of profound abstraction.
- TRANCE DURATION** - Time spent in the hypnotic state.
- TRANCE LOGIC** - The suspension of critical judgment on the part of a hypnotized subject and his or her ability to tolerate the coexistence of logically incompatible phenomena.
- TRANCE MEDIUM** - The use of a hypnotized subject to foresee the future.
- TRANSFERENCE** - The self-made science of Prof. J.M. Charcot.
- TRAUMA** - Injury; shock or the resulting condition.
- TWILIGHT SLEEP** - The state between consciousness and natural sleep.
- UNCONDITIONED SUBJECT** - A person who has never been approached with the hypnotic process.
- UNCONSCIOUS MIND** - Is a term used in psychiatry to denote a postulated region of the psyche, the repository of repressed urges and wishes. The term subconscious is often use as a synonym for the term unconscious.
- VASOMOTOR** - Physical activity over which the subject has no control.
- WAKING HYPNOSIS** - Hypnotic suggestions accepted by the subject in the waking state.
- WILL** - All thought conveyed by the subconscious which becomes a reality. (Will Power)

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WORD ASSOCIATION - Mental reaction to word stimuli.

## Liability Insurance

If you are going to be doing entertaining on a regular basis you are bound to run across groups that will require liability insurance. If not, it is still a very good idea to have it with you for your own safety when performing. It is really not very expensive.

The way it works is that you will have to find the company you want to be insured with and buy a yearly membership. Once you have paid for that you simply let them know in advanced of each performance and they will send you a "Certificate of Liability" for each performance. It can take up to 2 weeks to get it in so you will want to act quickly. Some companies will even send the certificate directly to your host hiring you. They do have rush deliveries too.

Here are two links to different companies offering similar services. I am familiar with the first one personally but have never purchased it myself before :-)

<http://www.bigbearrenfair.com/insurance-entertain.pdf>

<http://www.specialtyinsuranceagency.com/docs/performer/Application%20Rev.%209-2007.doc>