

THE NEW ENCYCLOPEDIA OF STAGE HYPNOTISM

By
ORMOND MCGILL

*The New
Encyclopedia of
Stage Hypnotism*

Ormond McGill



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Preface

FASCINATION. From time immemorial Mankind, under one name or another, has been fascinated by hypnotism. Like magic, hypnotism is shrouded with mystery for it presents the magic of the mind, and this is the most astonishing magic in the world. It is the magic of YOU. Stage hypnotism ranks among the most wonderful entertainment mediums for it is entertaining, with you observing others doing what you could do. It is a very personal form of entertainment. This book shows you how to become a master of that entertainment.

Every journey commences by taking the first step. Stage hypnotism is no exception to this fact. *The New Encyclopedia of Stage Hypnotism* maps your way to mastery of the art. Part One gives you the “know how” of mastering Hypnotism. It provides some background in understanding hypnotism and suggestion, and shows you how to develop hypnotic power. Then it takes you along, step-to-step, in learning how to hypnotise, and tells you what to do. Then you must put into practice what you learn, for with experience comes expertness. Part Two of the book shows you how to use that expertness to entertain with hypnotism.

The ability to hypnotise flawlessly comes with practice. The importance of practice in hypnotising cannot be over-emphasised. For that purpose, your first objective is to obtain subjects who are interested in your work and are willing to experiment with hypnosis. Through application you become skilled in the technique.

The New Encyclopedia of Stage Hypnotism teaches you both how to hypnotise and how to present a hypnotism show. Even though you have never hypnotised in your life, if you follow these instructions you will succeed and will become a hypnotic entertainer.

You will find these instructions combine the practical with the scientific. You learn to hypnotise by a gradual approach of advancing from experiments in waking hypnosis on to the deeper phenomena of hypnosis. This is a sensible way to learn hypnotism as the lighter stages of hypnosis are more readily induced than are the deeper trance stages (with most people).

Training by this progressive method of hypnotising shows the new students how to effectively use suggestion while you train your subject(s) in how to be hypnotised.

By following this procedure of performing simple tests first, you will find you will be able to hypnotise more people successfully, as through this handling your subjects will gain confidence in your ability, and you will gain confidence in yourself.

ADVANCE THROUGH THESE FIVE STEPS:

1. *Knowledge of hypnotism*

Be sure you understand what you are to do before attempting to hypnotise anyone. Go about your work in a competent manner so it is obvious that you know what you are doing.

2. *Perseverance*

Success in hypnotising comes with experience in hypnotising. As a new student, do not expect to hypnotise everyone you try. You may succeed immediately with the very first person or you may not. If you do not succeed at once keep right on trying, for as sure as the sun shines you will eventually find a subject who responds. So persevere. You cannot fail if you follow these instructions carefully. And once you have hypnotised one or two persons you will soon find that you can influence the majority with whom you work.

3. *The first hypnosis*

Hypnotising successfully your first subject is the initial goal you must achieve. Just keep in mind that a good hypnotist might possibly try ten persons and not hypnotise one of them for a variety of reasons depending upon the situation. On the other hand, with different people under a different situation, the whole group might be hypnotised. You must learn to expect this variation in responsiveness. In time you will minimize it.

In this training, learn your processes as well as you do your ABCs. Then proceed directly to practising with people, as often as you can. You are bound to succeed. Once the ice has been broken and you have successfully hypnotised a few persons, you will have confidence in yourself, and you will be amazed at your own success.

4. *Understanding the power of suggestion*

The skillful use of suggestion is the “key” to effective hypnotising as it is both the means of producing the state of hypnosis and of controlling the state it produces. Indeed, it is the key to understanding hypnotism, as hypnotism is a hyper-suggestible state of mind. In such regard, speak positively and directly to your subjects. In this text,

careful attention is given to how to present suggestions that influence, i.e. the power of suggestion.

5. *You cannot fail*

If you perform correctly, there is no such word as fail. Study conscientiously and you will be on your way to a successful career in hypnotism.

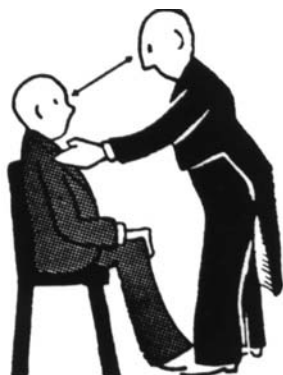
Ormond McGill
Palo Alto, CA
1993

Chapter Fifteen

The Ormond McGill Method

This is my personal method of hypnotising that I have used for years. It will serve to advance your knowledge of how to hypnotise and give you additional techniques.

Have the subject take a seat and relax back. Take a position about two feet in front of him, and request him to look directly into your right eye. Indicate the eye into which he is to stare with a gesture of your hand. You, in turn, stare back at him, focusing your gaze directly upon his right eye. Tell him not to allow his gaze to wander, and to concentrate upon every thought you give him.



NOTE TO HYPNOTIST: This right eye to right eye handling is effective, as it maintains a one-point focus while allowing you the opportunity to observe that the attention of the subject is unwavering.

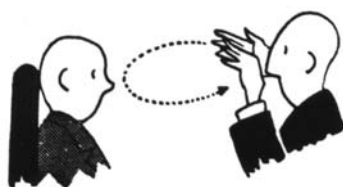
The underlying secret that makes this method so productive of positive results is that, in its process, the hypnotist mildly hypnotises himself as he entrances his subject. Thus he experiences the same effect from the suggestions that the subject is experiencing and accordingly is able to properly time the presented suggestions.

Also, this process tends to place the hypnotist and subject in rapport with each other. As the hypnotist presents each suggestion series to the subject, he concentrates upon same in his own mind, visualising that he is projecting the sensation-ideas right along with the suggestive-words.

As an example of this handling: let's say you have come to the point where the eyes of the subject are becoming tired. You experience the tiredness in your own eyes, so you give and think your suggestions to the subject in direct relationship to how you feel yourself. Each reinforces the other. And, as you present the suggestions, you visualise a mental picture in your mind of what is occurring to the subject. With this understanding

of the introspective aspects of this method you are ready to proceed with the hypnotising of the subject.

Suggest to the subject: "As you look into my eye, you will begin to feel a pleasant calm creeping over you as you release tension from all the muscles of your body. Relax the muscles of your head and face right on down through the muscles of your neck and shoulders. Every muscle of your entire body is relaxing, right down to your feet. You are becoming relaxed and calm. You are quiet and peaceful. You are becoming relaxed all over. All is quiet and serene. It is just as though a heavy velvet cloak were being draped over you. All is so quiet and calm."



As you give your suggestions, make short slow passes downward in the direction of your subject. Perform these in a sort of downward ellipse, starting with both hands in near to your face, then bringing the hands out and downward towards your subject, and completing the elongated circle by bringing your hands back again towards your face.

Make these passes unobtrusive, more to emphasise your subject's attention to your eye and suggestions than to cause notice of themselves.

Proceed with your suggestions: "Your eyes are becoming fixed ... set upon mine." Make a gesture from his right eye to yours. "How tired your eyes are beginning to feel. The lids are becoming heavy; they want to blink and close. How you want to close those tired eyes. But they will not close yet because they are set – looking directly into my eye. How your eyes burn and smart. How you want to close your eyes – they burn and smart. All right, let them close and get relief. I will count slowly from one to ten. With every count your eyes will get heavier and heavier until by the time I reach ten, or before, they will be tightly closed.

"Ready now ... one ... two ... your eyes are getting so very, very heavy they are beginning to close. Three. How heavy your eyelids are, you can scarcely keep them open a moment longer. Your eyes are closing. Four, five. Let your tired eyes close now. It feels so good to close those tired eyes. Six, seven. That's it ... close your eyes now. Eight, Nine, *ten!* Eyes closed ... all down tight together shutting out the light. Your eyes closed tight!"

NOTE TO HYPNOTIST: Time the giving of these suggestions to the manner in which your own eyes feel. Likewise, time in accordance to the reaction you observe in the subject as his eyelids wink, blink and droop. By the time you reach the count of "ten" his eyes should be tightly closed. If they are not, gently close the lids with your fingertips, as you suggest: "Close your tired eyes now, and let them rest."

Continue ...

"How good it feels to close those tired eyes. It feels so good to rest them. They are shut tightly together, and are shutting tighter and tighter. So tight that they are stuck together. They are stuck so tightly that they will not open anymore. They are stuck shut together. Stuck tight!"

Place your right thumb in the centre of subject's forehead, and push downward towards the root of his nose, while gripping, at the same time, his right wrist in your left hand. Suggest: "You cannot open your eyes now no matter how hard you try. They are fastened tightly together. See how tightly they are shut. Try and open them but you cannot!"

The subject will try in vain to open his eyes; his eyebrows will rise and fall, but the eyelids will remain tightly shut. After the subject has tried to open his eyes for a few seconds, continue ... "It's all right, just forget about your eyes ... just let them rest ... and let yourself rest ... and go to sleep now. Just rest and go sound asleep. Go sound, sound asleep. Your eyes are resting, you are resting, and you are going sound asleep. So sleep!"



Now step behind your subject and make stroking passes over his forehead from the centre outward towards the temples.

Continue this stroking action, as you suggest: "Everything is becoming quiet and calm. You are so quiet and calm. You are so drowsy and sleepy. So just go sound asleep right now. It feels so good. Everything is fading away. You are going to sleep, down into deep sleep. Down, down deep asleep. Things are all getting farther and farther away, even my voice is getting farther away and, as it becomes more and more distant, you sink down deeper and deeper into sleep."

Chapter Forty-Three

Hypnotic Tips and Bits

This chapter will provide a résumé of hypnotic knowledge to give you expertise in the art, fill you with vitality, provide additional instructions and function as a transition featuring entertainment with hypnotism plus a bibliography. All the material is important to your developing professional status as a hypnotist.

Use Preliminary Experiments

Generally speaking, in working with a group, before you try for trance phenomena, it is well to commence with some of the waking suggestion experiments you have learned such as drawing the subject backwards, locking hands together, etc. In doing so, explain that before you hypnotise anyone you wish to ascertain which of the subjects can concentrate best, and work with as many subjects as possible in these preliminary tests before you attempt to induce hypnosis. This is expert handling and provides you with an opportunity to locate who among the group are the most susceptible subjects. Use these subjects for your first experiments in hypnosis as leaders of the group. There is good psychology here as your success in hypnotising your first subjects will bring you success with the others as well.

Establish Confidence

Whenever it is possible, let a new subject see you hypnotise someone whom you have hypnotised previously before you try to influence him. This immediately develops the potential subject's confidence in your ability to hypnotise and gives him an appreciation of the art. Success begets success!

Do Not Boast

Nobody likes an egotist. Always approach your work as a hypnotist in a modest, confident manner. To boast of your ability is to develop a challenging attitude in your subjects and can undermine the success of your performance. Adopt the manner of the successful physician.

Keep Your Promises

Never have your subject(s) do anything you promised they would not do. Some persons will request that, if they are hypnotised you will not make them do embarrassing acts. When you promise to follow their wishes, always honour that trust.

Use Deepening Techniques

Refer to Chapter Thirty-Four for deepening techniques. Processes such as Revolving the Head, Compounding of Suggestions, Fractional Hypnotism etc. are valuable. Incorporate such processes into the methods of hypnotising you elect to use.

Gradation of Responses

It is easier to deceive the sense of taste than it is the senses of sight and hearing. A suggestion that the subject will experience a bitter taste in his mouth is much more certain to work than one that he will see a landscape unfolding before him when he opens his eyes. This principle of progressively arranging the hallucinations from the simpler to the more complex is important in developing a new subject.

Illusions versus Hallucinations

It is easier to make a subject believe that one object is another object (as an illusion) than it is to make him believe that an object exists in empty space (as an hallucination). For example, you can make him see a blue carpet as a pool of water more easily than you can an elephant in an empty room. Use this device of utilising a stimulating object resembling the suggested illusion when first creating optical deceptions.

Producing Anaesthesia

If you prick your subject with a pin he will feel and react to it unless you suggest that a certain area of his skin is immune to all pain. Run your fingers over an area of his arm as you suggest: "All sensation is leaving your arm. It is numb and cold. You will feel nothing in it whatsoever." Then prick it with a sharp sterile needle, and the puncture will be completely

ignored if your subject is deeply hypnotised. Refer to Sensational Hypnotic Feats.

Complete Body Catalepsy

Large groups of muscles can be made cataleptic as well as smaller muscle groups. For such a demonstration, after you have placed the subject in hypnosis, have him stand up straight and tell him that the muscles of his entire body are becoming stiff and rigid, so stiff and rigid that they will not bend. As you give these suggestions, make passes over his body, pressing in here and there on the muscles of his arms, legs and chest as though to tighten them, and say: "You are absolutely rigid." Then suggest emphatically: "Rigid!" Your subject will become stiff like a pole and be unable to bend in any direction. You have produced a condition of complete body catalepsy.

When you are ready to remove the cataleptic state, tell him that his muscles are now beginning to loosen and relax and are becoming flexible and normal in every way. When his muscles are again relaxed, awaken him, and the experiment is complete. Refer to Volume Two, Chapter Eighteen for presentational details of this feat.

Pressing Upon the Eyelid to Induce Hypnosis

When the eyes of the subject are closed, steady pressure applied at the corners of the eyes, near the root of the nose, will often assist in bringing about hypnosis.

Using a Combination of Methods to Induce Hypnosis

Hypnosis may be induced by suggestion, bright objects, passes, etc. A combination of processes will usually hypnotise more persons than any single device. Refer to Chapter Thirty-Six for ninety-five techniques.

Keeping Others from Influencing Your Subjects

If you do not wish anyone else to hypnotise your subject, simply put him into a deep sleep and tell him that he cannot be hypnotised by anyone but you, unless he first says the words, "*Zam, zam, zam*" (or any word cue

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