

How to Gain The Experience to Give Hypnotic Demonstrations

A SPECIALIZED INFORMATION MONOGRAPH
RELEASED BY MERLIN ENTERPRISES

FORWARD

As we travel the country giving public demonstrations of hypnotism, many times we have been approached by persons requiring information on "how to get started" in this phase of show business. Some of the persons are interested in becoming professional entertainers; others simply wish to become expert in hypnotism as a hobby. In most every case, they lack the information or possibly the initiative to get started. As the reader pursues the following pages, it may seem that the manuscript is every elementary. We hope so, for we have tried to make it read that way. The whole process is nothing more than the application of simple logical methods. It has been our purpose to give a simple and clear picture, so that the reader will not hesitate to apply the information.

HOW TO GAIN THE EXPERIENCE TO GIVE HYPNOTIC DEMONSTRATIONS GETTING STARTED

Getting started is usually half the battle in any endeavor, and show business is no exception. In fact it is much more difficult in many respects as without some degree of skill and experience, one cannot hope to succeed. Once that initial step is made however, it becomes just a matter of time and continued application, to arrive at a degree of expertness. When the student feels that his preparation is adequate, he can and should immediately put his knowledge into practice.

THE STUDY OF HYPNOTISM

Do not think of giving demonstrations of hypnotism or of showing hypnotism to anyone else until you know it yourself, Acquire through study a thorough knowledge of hypnotism for your own benefit. Master the science of hypnotism before you attempt the art of hypnotic practice.

Books for study and books for reference are the real tools of every hypnotist. They are the means of training scientific knowledge. They are the means to encourage, instruct, and lead the student and the expert to greater perfection. Just as the lawyer needs a good reference library, so does the hypnotist. His books should be studied and referred to constantly, while the hypnotist is learning and building his routines and methods. Before a student does any specialized studying a good basic knowledge of hypnotism should be obtained.

THE ART OF HYPNOTISM

Having become well acquainted with the science of hypnotism, the student should practice privately or individually until he is expert at hypnotism. This manuscript was written to assist the student in his first attempts at giving exhibitions of hypnotism. Before any attempt is, made at giving a demonstration, the operator should be a master of hypnotic technique. He should know all that he could possibly know about giving a demonstration without actually having the experience. If possible, witness any and all demonstrations of hypnotism in your locale. Study the methods of public demonstrations by watching and reading.

Such books as, "Hypnotism For Fun And Health", by Clark R. Bellows; "Successful Hypnotism", by Joan Brandon; and "The Beginner's Book of Hypnotism", by D. Merlin, should not only be read, but mastered privately, before a demonstration is attempted. When the student has mastered the science and art of hypnotism, he is ready for this manuscript. He is then ready to learn the technique of giving demonstrations.

The essential thing to gain proficiency in giving demonstrations is practice, practice, and more practice. It all boils down to practice, but there is a

proper time and place to get this practice. Practice on individuals at first, and then in demonstrations for small informal groups, and then more formal circumstances where one can perform and still not be expected to be the best or most finished of entertainers. It should be the aim of every performer to give his audience a better show than they expected to see. From here on, we will be concerned with the logical steps to gain this experience.

PREPARING THE ROUTINE

Assuming that the student has mastered the hypnotic art, the next step is to prepare for a demonstration. The place where the demonstration will be held and the type and size of the audience will largely determine what experiments should be used and the length of the demonstration. To start with, it will be better to completely master a short demonstration, than to attempt a long one. An untrained demonstrator or entertainer should not count on holding the attention and interest of an audience for a long period of time. A study of Herbert L. Flint's Hypnotic Routine will substantially aid the reader in creating his own entertaining routine.

The routine or experiments to be used should be thoroughly memorized. In actual performance, each experiment should blend logically into the next experiment. There should be no hesitation on the part of the operator. Work the various tests and experiments fairly rapidly, as this makes it easier to hold the audience's attention and interest. The introductory lecture should be memorized, word for word. The opening words to your audience, must secure their confidence in your ability. This is best done by knowing what you must say in advance. For this reason, we say, memorize word for word the introductory lecture. The introduction must also capture the interest of the spectators. It must motivate some persons in the audience to take part in the demonstrations as subjects.

THE ROUTINE

Do not base your routine on too many difficult experiments that require excellent subjects. Do not rely too heavily on hallucinations or other experiments which necessitate somnambulistic subjects. By all means, include post-hypnotic suggestions and hallucinations, but develop a routine for your first attempt's that will run smoothly, even should you get a number of subjects to volunteer who do not have, the capacity for the deep trance. It is safer to have a routine that you can present with one or two somnambulistics, than one that requires seven or eight. After you are experienced, then alter the routine in any way that seems advisable. But to start with, be cautious, and be successful. Failure in your first attempts will only cause discouragement. On the other hand, success will create enthusiasm. Be successful.

While we do not advocate the use of plants, nor are they necessary, most beginners feel much more confident if they have one subject whom they have previously hypnotized among their group of subjects. This may be the simplest way to get started, but this practice should be abandoned as soon as the operator gains his confidence.

CLUBS AND LODGES

The largest outlet for demonstrations for the beginner will be clubs and lodges. In fact, this is about the only type of endeavor that it would be advisable to attempt for ones first performances. We suggest, that even before this type of entertainment is given, the operator do a considerable amount of practice by having house party demonstrations or some type of informal, rather than formal, circumstances for his demonstration. Lions Clubs, Eagles, Elks, Moose, Junior Chamber of Commerce, Boy Scouts, Y. M. C. A., and youth organizations, and similar organizations will give adequate outlet for ones first attempts at demonstrations.

There are a tremendous number of clubs and lodges in existence, even in small communities. Most all of them are suitable places for the entertainer to present his hypnotic demonstrations. Most organizations will welcome any such novelty entertainment as hypnotism. No trouble should be experienced in getting plenty of places to give demonstrations.

Always have the club officials notify (at a previous meeting) all their members that a hypnotic demonstration will be on the next program. This will aid in increasing the size of your audience. Also, this will aid you in getting willing volunteers for your demonstrations, and what is more important, volunteers whose expectation has been built up ahead of time.

PHYSICAL ARRANGEMENTS

In most cases you will be performing at the end of a banquet hall. It is best to arrange that all the ,spectators will be directly in front of you and a little distance away so as not to disturb your subjects. Arrange a group of chairs in a semi-circle facing the audience. The number of chairs used will of course depend on the size of your audience. The more subjects you have, the better chance for a good exciting performance. Do not use fewer than about eight or more than twenty-five for large crowds. Proceed to work the hand-clasping test on the entire audience. Notice closely those that respond best and ask them -to step to the front part of the audience. From this group, select enough to fill what number of chairs you have decided to use. Select of course, those that respond the best, and ask the others to return to their seats.

AFTER THE DEMONSTRATION

Listen to all the "after show" comments on your demonstration that you possibly can. Find out what those who witnessed the demonstration thought about it. Find out what experiments they preferred; which were most impressive. And be sure to include those best received in your next demonstration, and eliminate the weak experiments.

After a demonstration, you will know what you did well, and what was not as good as it should be. Practice the parts that need improvement. Practice them as constantly as possible before your next demonstration. For the first half dozen or so demonstrations, it is best to have them spaced about a week or so apart. This gives adequate time to polish up the rough spot-, between performances.

Spend some time just thinking about your past demonstration. Try to figure all the places that you can make an improvement. Then try the improved

version at your next opportunity. In the first couple of demonstrations, the beginner will usually discover that he is a little clumsy and always in his own way, so give some attention to your physical movements, and the moving about and placement of your subjects. Strive for neatness, and for elimination of all non-essential movements. Master your own physical deportment. Soon you will find that your demonstration is taking shape, and that you have discovered the experiments that most please your viewers. From that point on, practice should be for perfection. Strive to improve all the little details as you go along. You will find many details upon which you can improve, some of which had not previously entered your mind.

REHEARSE MENTALLY

If convenient, take a look at the hall or auditorium in which you will give your first performance. Then you will know exactly what the physical circumstances are for your first performance. Then -with this knowledge in mind, go home, and rehearse mentally. Go through your entire routine from the beginning to the end, imagining in your own mind that you are in the hall in which your performance will be given.

REHEARSE ALOUD

It is most advisable to go through all the talking you will do in your performance out loud as a matter of rehearsal. It all helps to train the mind and make the actual performance just that much easier.

Really, it is much the same as though you were rehearsing for a part in a play. Practice in private until you are smooth, until you are sure of yourself.

THEATRES

Theatres offer a suitable outlet for performances once the performer has attained a measure of skill. At first, only the small independent theatres in the small towns should be used. It is not advisable for the unskilled performer to try "chain" theatres. This should be left until he is properly prepared from the artistic stand point and also he must have adequate advertising material to put on a proper advertising campaign. If one were to attempt to work "chain" theatres without a good show, word will spread quickly within the "chain", of the poor quality of the show, and would result in the theatres cancelling the remaining shows that were booked. Small independent theatres are suitable for the performer who is not too advanced, but the "chains" should be left for a later date. To play theatres, the performer will need good advertising materials. A poorly worked out campaign will draw only poor crowds. The hypnotist must have good window posters, hand bills, press and radio releases.

CHARGING FOR A DEMONSTRATION

General advice on how to charge is difficult to give, as much depends on the size of the town, the number of spectators that will be in the audience, and what the buyer can afford to pay.

Demonstrations for clubs will usually run somewhere between \$25.00 and \$75.00, when presented by amateur performers. Some clubs or lodges will pay up to \$400.00 or so for an evening performance by a professional. The Elks Club, for one, is a buyer of good entertainment.

ADVERTISING

Problems of advertising in the usual sense will not be encountered by the beginner. The only type of advertising that might be advisable will be the printing of folders to give the organizations and clubs that may be prospects for your demonstrations.

PUBLICITY

Most performances that will be given by beginners, will be given for banquets and lodge meetings. Once you have given a performance, word of your act will quickly spread from one organization to another. Many entertainers who work in one localized area, print a small two page folder with a few photos and descriptive literature, one of which is sent to each organization and lodge in the area you wish to cover. While this method of booking will get some response, by far the best way is to make a personal contact and give a clear explanation of what you have to offer. If you have printed literature, you can leave some with each person you contact. Most clubs have an entertainment chairman whose job it is to secure lectures and entertainment for the year. These people are always on the look-out for interesting novelties, and many performances can be secured in this way. Many clubs have an entertainment budget and can pay for your performance. Some can pay very well.

The Elks Club is probably in the best possible position to pay well, for a good performance. But remember, when they pay well, they expect a good performance. Always try to give a buyer more than his money's worth. We seriously recommend that until, you have some experience, you work for little or nothing. It is true that you are doing a favor in providing the entertainment, but remember, they are also doing you a favor in accepting a comparatively unskilled performer and allowing you to get the experience. Now, on the other hand, when you are skilled and experienced, do not donate your services (except for strictly charity purposes). Your presentation will be appreciated more if they have to pay to get it.

NIGHT CLUBS

Night clubs and other places where the drinking is heavy and attention difficult to hold are definitely unsuitable for all but the professional entertainer. The atmosphere would almost assure failure in the part of the amateur. Even the professional who does this type of work, will usually

select his spots with care, knowing all too well the difficulties that can be encountered.

AGENTS

Agents are usually employed by most professionals. These are usually personal representatives or advance men, who take care of all the booking procedures. They are usually employed solely by one entertainer. Agencies which handle a number of acts are not very suitable for the hypnotist, as they will often place him in the most unsuitable circumstances for this type of performance. A hypnotic performance needs personal attention by a representative who understands the problems of a hypnotic performance.

SUMMARY

Know hypnotism from A to Z, before attempting any type of demonstration.

Your first performance should be given in a semi-formal occasion, such as clubs and lodges. Contact the entertainment committee chairman to get bookings.

Get the best physical conditions possible in the hall; keep a good distance between the subjects and the audience. Do not demonstrate for a drinking audience.

It is best to begin with fairly short demonstrations, say 30 minutes or so.

Do not over-charge; always give the organizations more than their money's worth.

CONCLUSION

After this manuscript was written, it was carefully checked to make certain that all the necessary information was included. Then it was re-written and condensed in an effort to clarify and simplify the whole process. In order for one to be successful, it is necessary that his entire modus operandi be simple enough to be completely mastered. Do not complicate any of your working or performing methods. It is well known that beginners usually over-complicate their methods, whereas experts use the simplest and direct methods available. This applies both to be the performer's artistic and business pursuits.

Usually the motive for producing and selling information is profit. That is not so in this case, as we will never sell enough of such a specialized manuscript to pay for the trouble of writing it. We do however have a purpose. First to help enable our customers pursue their hypnotic practice as far as they desire. And, second, to assist in turning out qualified performers. Poor amateurs make even poorer professionals. Now, as always, there are some working as professionals that are really only amateurs, and poor ones at that. One can forgive the new amateur for being unskilled. But

once he sells his services as -i professional, he has no excuse. In all cases, such performers have proceeded without adequate background in both study and practice.

In all fairness, to themselves and all interested in the hypnotic art, we suggest that all who pursue hypnotism, be qualified. Go progressively, doing the more elementary performances first, as suggested in this manuscript. We are not implying that the majority of professionals are poor entertainers. On the contrary, most everyone of them is highly skilled and thoroughly qualified. Such people have too much respect for their profession to sell anything but a good show. But. there are always some who are not satisfied to walk, but must run. Usually they fall down along the way. Slow progress is best. Put in a lot of study, a lot of practice, and success will be yours. Whatever you do, attempt to do it well. If you desire to be a professional, be a good one. If you desire to work in an amateur capacity, it is still possible to be a good amateur entertainer.

OTHER SPECIALIZED INFORMATION MONOGRAPHS
by
MERLIN ENTERPRISES

THE GREAT HYPNOTIC WINDOW SLEEP

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A SHORT INFORMATIVE LECTURE ON HYPNOTISM

WRITTEN for a speaker for short lectures to luncheon clubs, etc. The lecture was revised a bit from time to time as improvements were found. The lecture as given here is short, direct, and to the point, aimed at creating curiosity in the minds of the listeners to inspire them to ask questions. This was done because the lecturer found that the question and answer period at the end of a lecture proved to be the most interesting part to the audience. Complete in monograph form.

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