

RICHARD BANDLER

QUESTIONS & ANSWERS

"What do you do with bulimics?"

I take them to lunch, it's very inexpensive. Anorexics is free. Bulimics in public they go, "Oh I couldn't have that" and when you're gone they go ... (RB mimes someone using both hands to push food into their mouth.)

I glue the restaurant doors closed, so when they go down to the bathroom to do this (RB mimes sticking his finger in his mouth) the doors are locked they start to panic. They come back up and they say, "The bathrooms are locked." and I say, "Yes, all the bathrooms on the planet were locked yesterday. If you're going to throw up you have to do it here in the restaurant." And then I typically throw up on the table and say, "Isn't that lovely?" And they go "That's really gross." And I anchor it.

Some people think my methods are radical. But they're not really, you know what's radical is to treat people and not help them – they pay you a lot of money so that something will happen.

Every single communication that you give to a client has got to deliver the same message. "What you're doing is stupid. Stop it." They have to get to the point where they can laugh at it. I get them to the point where I go, "Here I want you to eat a piece of pie." And they go, "Well I try to stay away from that." I go, "The pie is calling out to you – eat the pie or I'll throw up on the table again." So they sigh and eat it up and then I say, "Well throw it up on the table here." And they go, "Well I couldn't do that." And I go, "Well you're going to throw it up anyway, you might as well. The bathrooms are locked. Well if you don't then you won't be a bulimic ever again, this is the crossroads of your life. You can take it or leave it." This is the big thing with all the people who have every compulsion. It doesn't matter what the compulsions are.

This guy was 22 years old – arrested four times for exposing himself in public in front of elementary schools. I asked, "So you like to stand naked in front of children?" And he said, "Actually I hate it, but I have to do it." So I said, "Here's my coat, I want you to go in the bathroom, take your clothes off and just put the coat on." It's a great big black coat. He asked, "Where are we going?" and I said, "We're going to the elementary school. I have to make sure you're not lying about this." And he came out kind of proud and I took him down to the elementary school and I asked him, "Do you see the elementary school?" and he said, "Yeah." And I kicked him as hard as I could in the nuts. And anchored it. I then took him to other elementary schools and every time I did, he tightened his coat. This is what we call "cure".

There was a plan to my method – this whole guy's life revolved around being a pervert and it's all he thought about from the moment he got up in the morning. He was consumed. It's like every bulimic, it's like every phobic, it's when you begin to go into the thing where you spend all of your time and all your energy running this loop inside your brain. At the individual behavioural level, kicking him in the nuts is what I did thirty years ago. I don't have to do that anymore. Now last time we did Design Human Engineering. We built in buttons where there were no buttons, we put in machines inside your head.

I want you to realise, paying attention is what it's all about. When people come in and start to tell you things, from the very first moment they start to tell you, they're

demonstrating as they think, as they talk. It's not that you put people in trance, it's that as soon as they walk in they're in a trance but it's a very small trance and it spins in a cycle.

I decided that I wanted to see how the neurosynapses could produce chemical changes in somebody's body, if I could make changes in people's behaviours. I've made some very radical changes in people's behaviour.

Now thirty years ago, psychologists, they're going "What you're proposing is that change can only happen quickly, it can't happen slowly. People have developed their problems over a life time." And I said, "Well not actually. Most of them got their problems in a few minutes."

I got hired by an airline. They wanted me to run a monthly group of people who had been in near misses and couldn't get into an airplane again. One of them was a pilot, he couldn't even walk down the ramp to the airplane. So I asked him, "When you start to get afraid where do you start? Where do you feel the fear first?" And he said, "It's like I'm being strangled and I want to scream but I can't scream and I feel tightness in my throat and my heart begins to beat. I can feel my hands sweating." And he was just paralysed. I went around the room and asked each of them how they scared themselves. Most of them had a picture and some of them had a sound.

Wouldn't it be nice if we could turn their fear into something else, like obstinacy. The difference between the kid that gets out of the ghetto and the kid that doesn't get out of the ghetto is pure unadulterated attitude. It's that thing that says: "I'm just not going to take this any more. I'm not going to live like this, I'm not going to be like this."

It's a big myth, but in the United States we have commercials and they go: "If you are an alcoholic your children will become alcoholics; if you beat your children, your child will grow up to beat his children." I think that idea stinks. As a matter of fact when I grew up I had the crap kicked out of me repeatedly and I've never hit my children and I never would.

To me the idea that you have to respond the same way, does not take into account the single most important element. I think of the work that we're doing here, it's a firm overwhelming belief in personal freedom. The difference between human beings and furniture is that human beings have a greater range of choice. A bar of gold melts at the same temperature, every single time, it knows how to do that. Gold doesn't get out of the way of the flame. Human beings have both mobility and flexibility so we can have the same stimulus and respond differently. The way in which we do this is by building new cortical pathways. Doing this deliberately requires that we have to be able to assemble and to disassemble.

So this means that when you take somebody that has any kind of an automatic response you need to get into the behaviour and disassemble that behaviour. Now I found over the years that hypnosis is a good way of doing that. It's not that I think it's the only way of doing it but it's the way we're going to do it. We're going to induce altered states, first for the purpose of disassembling automatic behaviours. They're the ones that you don't like. Then we're going to then assemble new behaviours. It's all about having the freedom to escape the neurological circuits that have been built.

The pilot said the fear made his heart race, his body tremble. I said "That is all very interesting, but you're doing it incorrectly - I've worked with lots of people and most of them start with their hands - and you're going to lose your disability payments now, that means you need to go home and tell your wife there's no more spending."

And I don't know about you guys but if I had to go home and tell my wife there was no more shopping, I'd rather go jump in a volcano. I wanted this guy to be able to have the freedom to fly the plane, collect the insurance. But I don't want him to have to live in fear.

So I said, "So start by shaking the hands and when you're done shaking your hands, you're done. Now can you hear the sound of a plane, can you feel the vibration in your hands in the steering wheel?" He goes, "Yeah" I go, "Now take a deep breath, relax and look out at the wonderful sights, like you used to. Are you afraid?" He went, "No, why aren't I afraid." I said, "Yes, you were, weren't you? And the more you try to get back the fear you had, by remembering the event that had happened, the more you won't, because every time you feel the vibration in your hands ..." Why did I pick the vibration in his hands? Because every time you hold a steering wheel, it vibrates. So you take something that's natural that created the fear but since it's the end of his fear, why not start at the end and get it over with. So by literally reversing it, just like you reverse any feeling.

"How do you work with schizophrenics?"
Quickly.

Maybe schizophrenics are just creative. I asked a schizophrenic who said he'd killed his parents, although they were alive, "Are your parents alive?" He answered, "I talked to them yesterday, but they're dead." And I said, "Well there are a lot of people that seem that way." And I pointed to the doctor. The schizophrenic laughed and I anchored it.

"Can you give us a Definition of NHR?"

Last time we were doing DHE. This was leading up to this time where we use NHR. At the advanced levels, NHR is designed so we can get our neurology to do what we want.

First grade NHR is about increasing adrenalin. Second grade NHR is where you can begin to run entire sequences where you change from one set of endomorphines and chemicals and body sensations till we can get ourselves into those states where solutions begin to rush and rush into our mind so we can begin to come up with creative solutions. Not just beautiful paintings but beautiful ideas, cause if there's one thing this planet needs, it's lots of beautiful ideas.

The fact that you can create a problem and solve it isn't creativity. Creativity is where you move into the land of easy into the land of thrill straight through to the land of joy and into the land of freedom. We want to make it so instead of solving marital difficulties, you forget to have them. Every time you begin to decide that there's something to fight about, just remember, you could be having sex. Better sex than you've ever had in your own life, doing things that your imagination didn't think was possible. Remember there was a guy who thought up the Kama Sutra, until you had a big book full of choices. Now remember that's only volume one.

Now this is a big thing that I'm into. I don't think that ideas are accelerating fast enough. Human beings are not keeping up with technology. And technology is not keeping up with human beings. Pretty much cars are what they were, a part of the same thing they were. There must be new ideas.

We can make up the secrets that are inside of us that we don't know yet. But until we can get into the chemical state where our creativity begins to flow as freely as our anxiety, so it becomes in an environment like this. It's not just you I worry about. It's everyone you're in contact with, you kids, your neighbours.

.... That's what real creativity is about. It's about looking for what could make things easier, quicker, faster, better, happier, happier, happier, happier, because when you put things in a spin where they begin to feel bad I'm just going to ... and it's so much nicer to feel good.

When somebody says, "I'm stifled in my creativity." Number one: I don't believe them, to start with. What they're really saying is, "I'm telling you I'm stifled in my creativity" - lost performative. When it comes to creativity, because whatever question you ask they'll come up with a total creative solution. When it comes to being stuck, people are masters of it. You'd be surprised. The amount of bullshit people can come up with about why they're stifled in their creativity.

If someone came and told me "I'm totally stifled in my creativity" I would look at them and say, "No, you're not." And they would say, "Yes, I am." And I would say, "No, you're not. You think you are, but you're wrong." And they become really angry and start to become really creative.

The metamodel is not about words, it's about experience. Presented in a book called "The Structure of Magic". It's a book about what psychotherapists do, that's why the transcripts have no end, because therapists never end.

People go, "I feel depressed." And you ask, "How do you know you're depressed?" And they'll say, "I'm tight about my car, my kids are mean to me and my wife is having an affair." And quite frankly that has nothing to do with whether or not they feel bad. External events are not the things that determine whether or not internally you are in a good state or not.

Buddhists go Maya. You can be happy no matter what's going on. Well I don't find that that's the case. But I do find that I can get angry no matter what goes on. The Buddhist may sit in the restaurant and wait for eternity for lunch. Richard waits about 15 minutes and then I put the bad feelings in someone else. I find sharp objects are extremely helpful.

When someone comes in my office and says "I can't get in touch with my creativity", the first thing I'm going to do is listen to the presupposition that says that they have some. So I'm going to back up because if they have a belief that they have creativity that's been stifled, they've already got the belief that they have the creativity. So if I can back up and find out how the creativity worked then it'll work again. This is what we just did.

It was a trick question. All of my questions are trick questions. And all of yours should be in the future, too. Remember: don't just ask questions because it's a rote answer. If someone comes in and says I'm depressed and you go "about what" then it just becomes a robot. ... You don't care what they're depressed about. Because if they can be depressed about this, they can be depressed about anything. It doesn't matter what they're depressed about. What matters is they're not happy. That's what makes the difference. The difference is they're not happy, they're not productive. And not productive cause they're not happy.

Human beings are at their best when they're manifesting things in the universe that when they have good relationships with their husbands and wives, when they have good relationships with their kids. And how do you know how to have a good relationship with them? Well, if you have a whole history of having done it. That would be the answer.

This is the trick question. When somebody says: "I am stifled in my creativity" I hear the presupposition which says, they've already got a creativity strategy which works.

Now, here's the problem. Their creativity strategy works sometimes and not others. First thing I'm going to do, is find out what fires it off that made it work.

Recently I made a DVD and they gave me a musician. He went to the Himalayas. And when he came back he went into the recording studio and he sat down and did a whole album. It's fabulous and they came back to him that they want him to do another album. And there were no ideas and he said, "So I'm stuck."

And the truth is he wasn't stuck. It's that he had no input. That some things you have to input things before things come out. And part of his strategy worked that way. Now rather than going in his mind and finding some other time and place where he had input and letting it come out as an album he had built in a limitation. The limitation that was built in him, said "You can only take recent experience and have it translate out as music." Because in his experience the further things got into the past, the less richness the experience itself had. So with him I made it so, that anything that he experienced seemed like it was now. I made it so that you could make it so that yesterday, or two months ago, six months ago or a year ago was now.

Now if you ask the question, "What precisely...?", precisely is what you're after. You don't want to know what precisely screws him up, you want to know what precisely would work, so you have to assume that people have what they need or they just don't have it. Now if you have a good example of having written music, that's different from somebody that's never written a song.

I played with a keyboard artist. I was in a band and I played organ and guitar, he played piano. He was a fabulous musician but he had never in twenty years written a song. He could listen to an album, sit down and play it. But he couldn't write a song.

He just didn't have it in him. And part of the reason is, that to him what music was, he heard music and he played music and it never occurred to him to listen to any music that he hadn't heard. He just never thought about it. So I told him, "Imagine that we took McCoy Tyner, and we took Keith Jarrett, and God blessed them with the music of the angels and they wrote a song. Can you hear what it would sound like?" He said, "I don't think I can." And I went and did a handshake interrupt and suddenly he could. And once he heard it then he was able to play it and that's how he started writing music.

Now in one case there's the case of somebody that had a strategy that worked, the guy who went to Tibet. The other guy had no strategy to create music from. Now when you look at the creative strategies you went through, the kind of creativity strategy you went through is probably either good to create things or to recapitulate things. What we're interested in is the time when you've come up with solutions, when you really surprised yourself.

"Is there a relationship between the movement of subatomic particles and the exercise of having your consciousness turning round your face when you want to induce a deep trance?"

The answer is yes. But I would like to point out something: The last time you were here, remember the exercise where I had you concentrate on the outside of your face? Let me explain a little bit about how that works, because there's more than one way to do this.

The brain has got this area called the motor cortex. And the motor cortex doesn't just include things that have motors in it. It controls everything from enzymes and hormones and all kinds of things including the kinesthetic touch. Now the cortex's themselves overlap. Such that 50% of what you feel, and what you see and what you hear are overlapped.

It isn't just a visual cortex here and a kinesthetic cortex over here. The cortex actually overlap about 50%. So feelings and things that you hear aren't really that different to the brain, because there's an area of about 50% which is kind of ambiguous. This is one of the reasons why when somebody drags their fingers across the blackboard, you get strong feelings; that's why tone is such an important part of language.

You can say the word "no" and absolutely mean "yes". But the words themselves are not the determining factor, much of communication is determined by the tone of the voice that you use. This is so important, so when you inflect your voice up that's a question, one is a command, the other is a question.

This is the one thing I've been doing for thirty years. It's trying to make it so people don't have to live with fear. This is the device I've been fighting against, because when I started out thirty years ago, the thing that drove me nuts was those terrible things they did to people only because they were afraid. Schizophrenics were not put in mental hospitals because they're crazy. They're put in mental hospitals because they were afraid and they talked about being crazy. They are no crazier than the Christians that come to your door and ask for your soul??

If you don't tolerate the difference, there are a lot of people that believe things I don't believe. I've studied lots and lots of religions and so far they all seem kind of nutty, I'm not saying they're wrong. We all get to find out when we die. But I'm not going to spend my life doing those things.

I climbed the Himalayas, we had these sherpas and some kind of strange animals and goats and stuff. It was the only time in my life I ever fantasized about Coca-Cola. I was fantasizing about ice, it was all around me.

We went into a little cave and there was this guy and he looked pretty happy. People would ask him questions. I went up there because I wanted to find out the seven tantric secrets and I was told he knew them. And he said if I sat there for twenty years and followed him, that I would learn the seven tantric secrets. I told my interpreter, ask this guy if he knows the seven tantric secrets. The guy said, "Oh yes." So I grabbed him and held him off the cliff and said "You have ten minutes to tell me." It was amazing, he was able to tell me in two minutes. A lot of these gurus are real stingy.

My policy is a lot different. If I can find a way to install inside your mind, something that will give you the freedom to be able to step beyond. Because I think it all begins by being able to have a certain good feeling. The reason I was able to help catatonics and all these strange people, is because I didn't start out worrying about whether or not they were going to approve of me. I never worried about whether science approved me.

The American Academy of Sciences decided that NLP is not a science. And they got together with Robert Dilts and they had me come down and said: "If you stop developing things for three years and let us study your techniques we may change your mind." I told them, "If you had called me on the phone, I would have told you NLP is not a science. It's a group of people who have a very bad attitude that says: if things don't work, we don't care about them." We don't need a theory we just need new things to try.

"Are there steps in the development of human beings and can we guide people through them?"

There definitely are steps in the development of human beings. The first really important sets of steps are the ones children go in when they learn. Because children have to learn certain things that are really important. They have to learn things like perspective. I think one of the most important developmental steps is if you take something and you put it

behind something and ask children where it is. Some children won't know. They'll go "It's gone". And some can imagine going behind in their mind and seeing it from another point of view. Gaining perspective, that is the ability to look at things from a different point of view. This is a very important step. I know that we're all supposed to be adults here. But probably mentally in this room, I'd say probably about 20% of you have ... (interruption) ... A lot of people's perspective doesn't take into account ... (interruption)

Now, poor Martha was a little girl and she sees a big beautiful harp at the back of the orchestra. Martha didn't think about being teased by all the boys that saw her carry-ing the harp case. Martha had been in therapy for 16 years, when I asked: "What do you do for a living?" She said, "I'm a professor at the university." And I asked, "What do you teach?" And she said "Harp".... I've played harp since I was a little girl." - "That's like carrying a grand piano to school every year ... Didn't you wish you played the flute?" ... Now as soon as Martha told me that she played the harp I realised that no matter what I did with Martha, it was going to have to do with making decisions. Because remember: at the bottom line you're always looking for what's not there, not what is there. When people come in and tell me, "I have depression." I don't ask them to tell me about what precisely.

Because I don't care precisely. What I want to know is what's not there. If Martha is miserable and unhappy and doesn't have friends, I know the answer: It's because Martha doesn't go out and have a good time and make friends. What stops Martha from doing that? Martha doesn't make good decisions. Martha has automatic pilot programmes that instead get her to sit around with her harp and practice for hours and hours. And the rest of the time she is as miserable as miserable can be. ... Martha spoke like this (long pauses between each word) "I have been in therapy for some sixteen years." And I realised in order for Martha to have fun she was going to have to speak faster. "How do you know you're depressed?" And she said: "Because I've been diagnosed". And I said, "Yeah, but lots of doctors are wrong. Maybe you're happy." And she looked at me and she went, "I ...don't... think... so." I am in fact asking Martha to make a decision. Martha is the same person who decided to play the harp - which means that Martha doesn't always make the easiest decisions ...

When she described her state she said: "Well, it's like I'm cased in cement." So I jumped up and went "HeeeHaaaa" (RB demonstrates a Karate chop) and suddenly she looked at me and she went, "It's gone!" And suddenly her speech became faster. Now, I have no idea what happened, but I do know that there was an important step that was made. Because Martha's whole life had focussed on one problem, to the point where she did nothing from the time she woke up, all day long, but spin this one feeling inside her.

"What do you do with people that have had near death experiences?"

There's an odd thing about people that have had near death experiences. Or even more so, people who have had death experiences. Oddly enough most of the really good psychics that I have met, have had experiences where they've been brought back. There's a couple of things they have in common. Once you've been dead you have a tendency to just go for it a little bit more. There's just something about having been killed.

One guy was shot three times in the head, the bullet grazed him twice. He went into a coma for about two months and came out on his own. After he came out he developed the ability to find lost children. Unfortunately after they were dead. It would be more useful to find them when they're still alive.

But he was also really good at finding criminals. He was eating a sandwich in front of the television, and this policeman came in, showed him a picture of this guy, he went like this

... (RB mimes someone going into a trance) then he got up and stuck a pin in the map, and wrote down a street address and they went and the guy was there.

But I think what near death experiences do, is get us to tune in to one of the most powerful things that's there. Remember the centre of the earth, we used to think the centre of the earth was nothing but molten lava and we've discovered there's more important things happening in there. Actually there's something inside spinning very very fast and it's part of what's producing the magnetic fields of the earth.

You take any metal object and you move it and you get an electro magnetic field. The electro magnetic field of the earth is not profoundly different than those discs that you stick in your computer. It has the ability to store information. Now the problem is one of reading information.

And I think a lot of times when people have gone through experiences where they actually died or believed that they were dead, that people stop thinking so much about the limitations. They're not so much worried about what people think of them. I mean this guy didn't go, "What if I fail, what if it's the wrong address." He just went into a deep trance that he'd learnt to go into, and stuck a pin on the map. And he said, "Sometimes they're there and sometimes they're not." He said he just learns to trust the feelings that he gets.

Now learning to trust your intuition is a very difficult thing. Because most people when they have intuitions and they're wrong, start to justify them. And the real technique that most good psychics use, is they spend a lot of time refining their intuitions. Most of Neuro-Linguistic Programming is designed to refine your intuitions. To get you not to do what you would do normally, but to build a new unconscious programme so that you'll do something different.

"What do you program yourself to dream before you go to sleep?"
I don't program my dreams, I program my sleep. That's different because not all the things you want to do, have to do with dreaming. Sleep management I think is very very important. And I program myself to go very very deep, very very quick and to refuel everything that needs to be refueled. And then to spend time working out anything that needs to be worked out. So that I can wake up with solutions to problems, new ideas and then I leave a period just for entertainment. Well why shouldn't you.
I find if I sleep really deep, I don't need a lot of sleep You can pretty much program yourself to do anything you want.

Can you set your alarm clock before you go to sleep and wake up when you want to? OK, well whatever you do when you set the alarm clock then put in the other stuff. If you can wake yourself up out of a dead sound sleep at 7:30, there's no reason why you can't set it so that at 4:30 you start dreaming this and up till 3:30 you sleep deeply and you might as well spend an hour healing anything that's wrong even if you don't know about it.

There's a lot of cool stuff you can do while your sleeping. You can do things like have your unconscious fill all that sexual drive stuff that's dissipated over the years, so that you end up having much more intense and profound sexual experiences than you ever imagined were possible.

"What makes people more difficult or easier to hypnotize?"
Their presence in the room and stupidity. If people are really stupid, they're really difficult to hypnotize. Or if they have a lot of post-hypnotic suggestions about hypnosis from having watched too many svengali movies. Or if they were hypnotized by some incompetent when they were young.

I had one guy, no matter what I did, he just wouldn't go into a trance and if he did, he would pop back out. I did the handshake interrupt and he popped right back out. So finally I said, "I don't want you to go into a trance. I just want your unconscious to tell me what's keeping you from going into a deep sleep while your conscious mind is here." And he looked at me and he goes "What do you mean?" And I said, "I'm not talking to you, I'm talking to him." And he went, "When we went to the dentist, the dentist said only he could hypnotize us." And I said, "Ah, ok. Now make a picture of the dentist and disappear him. Now see my face dressed as a dentist and go to sleep." And he did.

So most of the times if you're having trouble hypnotizing somebody, it's based on their past beliefs or present beliefs about hypnosis or if they're just too stupid to understand what you're saying. Some people you tell them, "Make a picture of a red circle." And they just don't do it. So it's not difficult to hypnotize them, it's just difficult to get them to follow instructions.

I find slapping them helps a lot. That gets their attention. You don't have to hit them hard, just enough to get their attention. Because if you do something unexpected, sometimes I stomp on their foot or something, but I find that if you just tap them on the face, they watch you very carefully after that. They listen to every word you say. You just pop them a little bit in the face. You don't have to hurt them or anything, you don't have to leave a red mark. Just pop like that.

They have a tendency not to talk to themselves so much and to wander off in their head. Because it's their doing what they do normally and rather than doing what you're asking. If you say, "Go inside your head and begin to speak to yourself and slow down the rate of your speech and lower your tone and listen to yourself begin to yawn." And they go inside their head and go, "Well, I wonder why he wants me to do that. I don't get why he wants me to do that. Is that supposed to make me ... Am I going into a trance yet? Am I sleepy yet?" That's called not following instructions. And that has nothing to do with your ability to hypnotize. That just has to do with the fact that they're a stupid git. In which case if you just pop them on the side of the face. They go "Uhhh", and you go, "Look, do what I tell you to or get out." Because your time is valuable and it's not that you're trying to get somebody to do something against their will.

I also find that the only time you really have trouble doing inductions is if you do verbal instructions. That most of the time if I have people that really claim that they can't go into a trance, they're resisting far too much. I find if I hold on to the side of their head, stare them in the eye like this. And what I do is I take the sides of my hands and I move it at the rate they're breathing (RB demonstrates pressing against side of person's head then letting go, on either side) just gently and I stare at them and as they start to go into trance. I start to go into a trance and if all of a sudden, I let go, they'll fall. And most of the time it's a good idea to have somebody to catch them. Because if you don't have them over a chair or something, they'll hit the floor.

They're holding on so much because they're control freaks. But they're not really in control they're really much more out of control. They think if they don't control things, that they're going to drop dead or something. When the truth is, the only horrible thing that will happen to them, is that they will relax enough that they can control their heart rate, their blood pressure, the flow of blood, the flow of ideas, their fears, their hopes, their dreams.

"Why does it help to circle your feelings around your face when you want to induce a trance in a group?"

Because it does. Because if you put yourself in a profound altered state, it's always going to be easier for the people listening to you. If I sat here and stayed in the waking state. If I thought instead about the most agitated time in my entire life where I was really angry at somebody and I had a fungus growing on the end of my toes and it really itched, it's going to be really hard for that not to be reflected in my tone of voice and in the things that I do.

On the other hand if I take and start with this point here (RB points to top and centre of forehead) and I cycle around, remember there's more muscles in the face than anywhere else. And if you begin to shift from each of those muscles in the face, cycle your attention round and round and round, while you're speaking to people as it alters your state of conscious. Of course it's going to alter the state of consciousness of those people who are in your presence. Now if you add to that little things, like if you can actually see things, like the colours that come off the end of your fingers, that aura nonsense and stuff.

A lot of people don't think there's such a thing as energy. I'm a physicist I believe in energy. I believe I can push energy out one side, pull it in the other. And if I put in the middle of that energy which has to do with going into an altered state, I'm pretty convinced that that altered state will spread and spread and spread. In fact I find that it doesn't matter much what I say, I could recite the phone book. I could pledge allegiance to the flag, of one nation under many gods, worshiping many forms of currency, all over the planet and it really doesn't seem to make a big difference what it is that you talk about. As long as your state of consciousness continues to alter, so will the people who are listening.

Now I also find that you can put into that deep trance, good feelings. I think that this is an important part. Most of the people who are afraid of trance had unpleasant experiences, while going through things like when they've had surgery and somebody held them down and gassed them and then they woke up in pain. Many many altered states, like they were in church praying and somebody jumped on them and told them they were a bad person. You know these preachers get up and go, "You have sinned against the Lord God almighty." that's enough to scare any child. So that it becomes very important that when you go into a trance, that you spin really good feelings.

One of the reasons I've been so successful as a hypnotist is that I enjoy hypnosis so much. When I go into trance it's like diving into a bed of pleasure, and I mean a really deep bed of pleasure. I'm not talking of bed mattress. I'm talking of bed rock. You know where you go in and you just go into the dust, and down and through the cores and the layers of the earth and you begin to explore all the levels and planes of existence that are there.

To me, when I work with people, I use my will, to will things to happen. It is not a coincidence that I was able to get this kid to walk. Because I believed it was so possible. This neurologist is a good neurologist. He's a friend of mine and I sent this kid to him. Afterwards he sent me back a letter and he said, "I'm sorry Richard, he really has this disease, it really is degenerative and it's going to get worse and worse."

However it wasn't. It was getting better and better, because I didn't show the kid the letter. And as long as he doesn't know that and he continues to believe in the exercise Maybe at some point in his life it'll all fall apart. But as long as it's way off in the future and he doesn't know about it it's going to mean that every moment of every day that he has, he's not going to give up ahead of time. He's going to squeeze every ounce of magic out of every ounce of existence there is.

None of us know how long we're going to live. The only question is, how much we're going to live while we're alive. To me the quality of life is much more important than the duration. I met somebody who is a 106 years old, but he'd only moved twice. He sat in this chair, on this mountain top and ate yoghurt all day long. He meditated twelve times a day for an hour and the rest of the time, people asked him questions and he nodded yes or no. He didn't even speak.

And I got news for you: If I had to live and be like that for 106 years, I'd commit suicide. It just wouldn't be worth it. I'd be thinking about all the things you could do. I'd rather watch TV than do that. And I don't even like most of what's on television. But I like it more than what he was watching. He was just sitting there, going I can stay alive longer than anyone. I'm 106, most everybody I know is dead. Well, to me, most everybody who ever lived, is dead. Big deal. It doesn't mean a thing.

I think the important thing is whether you can take one moment and be fully alive and then take the next moment and be fully alive: And when you go into trance you go in with a sense of abandonment and with a sense of fun. If you make it sound like an adventure, people will want to do it.

Most of my clients come in and if they have trepidation about trance, it's because somebody scared them. People come in and they go: "I don't think I can be hypnotized." And I go, "You do ... not thinking you can be hypnotized. What would happen if you were to go into such a sumptuous trance, that you floated down into the levels of Samadhi, where you began to feel your skin in every pore and it felt wonderful. And beautiful ideas blossomed in your mind, from moment to moment, like watching fast action photography when a cherry tree is blooming and flowers come to life. This is what you're afraid of?"

And they go: "Well I'm afraid of losing control." And I go, "No, you're already out of control, because you don't have the control to go into the state to be able to do the things that you want to do. To control your heart rate, to control your levels of adrenaline, to control your level of energy, to control how much joy you're capable of and how much fear disappears without you knowing where it went."

"I would like to develop synaesthetic qualities, to be able to experience music and language structure as colour and bodysensations and use this as a tool for enhanced and quick learning. How do I induce this?"

Hypnotically. Milton has a whole article about this. He hypnotized people and made it so they couldn't feel pressure and it affected some other synaesthetic pattern. Most of us are kind of hardwired, so that we do things a certain way. It's why when you make pictures bigger your feelings get stronger. But these things are not hardwired. You could make it so that as you hear changes in pressure the colors get brighter. You can change these synaesthesia patterns.

I'd be careful about doing it and have a reason to do it. Do it to sensitize yourself. If you can make it so that every note on the piano looks a different colour, it'll be easier for you to have perfect pitch. And it will help you to play music, by having perfect pitch, because notes will sound as different as colors look. Because they are as different as colors look, it's just that you haven't done it that way.

Synaesthesia patterns become a good way of being able to juggle ideas unconsciously if you can take in thoughts and convert them into different sensations, spin them around in a tumbler just like you would in a mixing machine, like those paint mixing machines? And then pour them out in a new configuration. Put them back in your mind. You can randomly come up with ideas.

I have a tendency to want to be more methodical. I only use synaesthesia patterns when I find it's directly useful, for example learning to see acupuncture points. Even though they're not visually available, I went into a trance and made them so that I can hallucinate them. I also see the meridians and I see the colors of the meridians. It helped me when I learned acupuncture to know exactly what to do.

By the way, one of the greatest athletes that I met recently is a golfer. And the golfer literally hits the ball. He imagines a tube, kind of like a miniature golf course, it's a tube about this big (RB indicates diameter of about 15 cm/ 5 inches) and it goes from the tee all the way up and into the green. And he hits the ball into the tube and it comes out at the other end. Now listen to this. He could get the ball all the way into the green, but it didn't dawn on him to put the tube near the flag. Isn't that funny. I don't know about you guys, but it really struck me as funny. I said, have you ever moved the tube next to the flag? And he looked at me and he said, "Can you do that?" And I said, "There's no tube! This is a hallucinated tube!?" And he looked and he said, "I can't move the tube. It's just wherever it ends up on the green." And I said, well move your body around a little bit 'til the end of the tube moves." And he moved a bit and he said, "Oh, this is cool." And he hit the ball and it went up in the air and it landed two feet from the little hole.

"Can hypnosis help patients recover their memory after an accident or brain surgery when they have amnesia of what happened before they had the accident?"

The answer is yes, absolutely yes! I've done this not once, but forty or fifty times. People who have had surgery and had amnesia, some of them for a lot of experiences, some of them just for whatever trauma occurred, like two or three hours before the accident.

There's one guy who was working in a bank, a small bank. And some guy came into the bank and apparently shot him. But he had no memory of this, he just woke up in the hospital. The last thing he remembered was looking up at the clock and going, "Gee another half hour and then I'll get to go home." And that was it. He didn't have any memory of anybody coming into the bank, nothing whatsoever.

So what I did is, I put him in a trance. His conscious mind didn't remember, but yet he could still speak language, so I know at least the learning of language was there. So I had him go back and I started using pivot grammar: mama bye-bye, bye-bye, mama ... trance deep, deep trance ... and I had him remember his first day of going to school, walking down the street, his house. I got pictures from his mother, of the house he lived in as a child and I took those pictures and I turned them into movies. And then I took the movies and I had him start to come up through the years. And I did this all in about two hours. And I'd say about four hours later they'd already caught the bank robber. Because he got such a vivid memory of the guy. It's funny how you can remember somebody pointing a gun at your face. It's rather vivid. He had a much better memory of what the gun looked like than the person, by the way.

It doesn't help to look at a gun when someone points it at you. There's only one reason to look at a gun and that's to see if it has bullets in it.

Yes, does that mean you can show him a picture of a 2 he can't recall it? (Participant shakes head no). So he still is not recalling memories. So next time he sees you, he won't know who you are. He's not connecting the dots at all. So that's a little different.

The problem is he's not accessing memory not just old memory, even present memory. So you have to go back and do the rote thing. You have to make sure his eyes are shifting up and to the left. Well I would start with very small things. Keeping in mind that the brain has a characteristic called "plasticity".

Plasticity is if in fact the part of the brain that is capable of doing, cause there's two kinds of memory, short-term memory and long-term memory. And they are physically located in different parts of the brain. So when he's in your office, when you turn around and look back at him, does he still know who you are. In other words if you walked out of the office and walked back in, would he know who you are? (The person who asked the question indicates he doesn't know.)

Well it's important. One is shortterm memory. It may be that the only thing that he's not making is the transition from shortterm memory to long-term memory. If he has shortterm memory intact. Or both may be damaged but if you put him in a deep enough trance, you can begin to build connections. Build him a circuit board.

Were you here last time? You know that DHE stuff? What he needs is a video tape player in his mind. So that what you do is you have him watch something, ok. Get a little wind up toy, have it walk across the table, have him close his eyes and play the thing back literally and then rewind it and do it again. Rewind it, do it again and then rewind the tape from before the accident and start to play it. Because whatever it is, he needs a representation that gets his brain and you can build tools in. First build a simple tool that works for shortterm memory and then make it so that it's over twenty minutes.

Shortterm memory runs about twenty minutes and anything that's about 30, 40, 50 minutes has to go into longterm memory. So wind the toy up, do this, watch your watch and then when it's at about 25 minutes, have him do it, then have him do it at 30 minutes, have him do it at 40 minutes, then have him do it at an hour. Do what I do.

You just put them in trance, let their hand go down, wake them up, have them do it, then lift their hand up and have them run through it a hundred more times and then have - him in the back of his mind - go and access all the memories that he can't get to. Because neurologically they're there. You have to give him the direct suggestion, say "Somewhere in the back of your mind, all the memories of all the things that happened to you from the time you were a child are sitting there."

The problem is not having the memories, the problem is finding them. It's never hard. See all the words that you can't spell are still in your head. It's just that you can't find them, so that you know what letters go in which words. So what you have to do is to build a new circuit board to find a new way in. Now normally you ran down a certain route and all your memories were readily available. This is the way people do it easily. What he has to do is find a new circuit board to get into the old memories to begin to find things. Have him search and find bits and pieces and literally set up finger signals and say, "When your unconscious has located one thing raise a finger."

Is he from the same town, is he about the same age? More or less. So when you were growing up there, were there popular TV shows? Pick those things because they'll be very eidetic. Start to sing the theme song and ask him to see what goes with it. So that you use overlap to begin to build these associations. If you can get one TV programme you can get his living room. If you can get his living room, you can get his parents, if you can get his parents, you can get his relatives, you can get the street, you can branch out from there. And inch your way back in. And set up finger signals and ask his unconscious to build the circuits for you and to build new ones.

I've taught people who literally had so much damage in their arm, that there were no nerves to move their fingers. And we built imaginary nerves and got them to move their fingers, enough that they were able to play instruments. Now there is no explanation as to why you should be able to do this other than human beings are capable of miracles and magic. And if you can't do it physiologically then you have to do it with magic. I always tell my clients, look, there's no physical way we can do this, so we're going to have to do it with imagination.

Remember at the bottom line of all physics there's nothing there. Once you get inside the atom, you have particles, once you get inside the particle, there's nothing there. Smoke and mirrors? There's no smoke, there's no mirrors. So all of reality is built out of nothing and so we have so much nothing, we should be able to build whatever we want out of it.

I tell people in trance: I have a lot of spare nothing and I'm going to use my spare nothing to build something to give it to you, so that you can do the things that you couldn't do before. I've gotten people to walk who were paraplegics, I've gotten people who were paralyzed to be able to use their arms again and I've gotten people who literally had so much physiological damage that the neurologist told me that the location, the physical location, where the long-term memory is "stored" was gone. So what I had them do is hallucinate it. Because I believe the brain works holographically, that all the information is really everywhere. I think that's pretty much what genetics is.

Most people don't understand a hologram. What I did is I got a laser, I showed them a hologram, cracked it in half, showed them the hologram, everything is everywhere, cracked it again, showed it to them, everything was there. When you use physical objects with patients like this it's to build understandings.

There's a very cool hologram. It's a magnifying glass and three chess pieces. And when you look at it one way, it magnifies the first chess piece and when you look it from a different direction, it magnifies the second chess piece. All the chess pieces are about four or five inches behind the plate. You then take the plate and you cut it in half and you look. And the magnifying glass is there and all the chess pieces are still there and they're still the same size.

You can keep cutting it down until it's about this big (RB holds up fingers to show a size of about 1 cm²/ 1/4 inch) and hold it up and look through it like that and everything is still there. That's because all the knowledge is everywhere, and when you cut the hologram in half, all you really lose is brightness, so if you have a bright laser it's not really a problem.

But what this does is educate the brain in what it's capable of doing. Because the brain may not have yet accessed information holographically, but if you teach it how to do it with physical objects, it will learn how to do it with non-physical objects, in other words, how to build that laser in its brain, to tilt around and to find the ideas and the information. So anyway that is what I would do. I want your imagination to run away with you. This is the kind of stuff I've had great success with. It was the beginning of the understanding that you can connect ideas to physical phenomena ...

... Big excuse number one. Is that mental illness is caused by genetics, if so the presupposition of that is that you cannot alter yourself genetically and I think that's a bunch of crap. I think it happens all the time.

Gregory Bateson's book on genetics "Steps To An Ecology Of The Mind" literally demonstrates that there is no way on the face of the earth that you can explain all the mimicry. That is flowers that look like birds and plants that look like bugs and snakes that look like this. That if you use Darwin's theory there is no way to explain the hundreds and hundreds of thousands of examples of mimicry on planet earth. They could not mathematically have occurred. That there has to be some way that the consciousness of the animals were able to alter the way that they look so that they looked like poisonous flowers so that these butterflies learn to imitate the flowers and to alter their genetic structure so that they passed it on. Now when you cut your finger, here's the coolest thing, all of us have cut our finger, it bleeds, it fills it up with stuff, it heals, but yet it knows when to stop healing. Which means there is two-way communication.

... What we really need to do is to teach people to make good decisions. What you were doing here is making a new kind of a decision. You made a decision to start to control your metabolism, to control not just your body movements, your state of consciousness, how much blood flows through your system. And this is going to have ramifications

because many of you are going to have patients that come in with things that are wrong with them that nobody can fix.

You know people don't come to me first. That's not how it works. People don't go, "I'm feeling a little off today, I think I'll go see Richard." That's not the way it works. When people come to me they always say the same thing. They go, "You're my last hope." And I love to look at them and go "Then you're done for, you know." Cause I get that moment of shock and I anchor it. Because I want to be able to shock them repeatedly into realizing this is not a statement about their human condition. This is a statement about the medical people they have gone to, it's about the psychological practitioners they have gone to. They have not been to every doctor on the face of the earth, they have not been to every healer on the face of the earth.

And when people come in and they say, well you know I have Epson-Barr Syndrome and there is no cure for them. I look at them and I go: "That's absolutely not true. There's got to be a cure for it. There's a cure for everything. The fact that the doctors you talk to, don't know what it is, means very little."

In fact I know of people who have had Epson-Barr Syndrome and it's gone. You'd be surprised one of them got rid of it with magnets. Oddly enough, 25'000 gaus of electromagnets repeatedly applied over and over again and it disappeared. Now did it disappear because of the magnets or because they believed the magnets were going to work? Who cares? That's the job of scientists, the job of Neurolinguistic Programmers is to just blindly look at people: "Well, we can do this easy, we can do it hard but we aren't going to do it slow, and we are going to do it."

Kommentar [JC1]: Gauze?
Measure for electromagnets?

Now over the years there have been things, that I wish didn't happen the way they did. I had a cancer patient that only came to me for pain control. Very explicitly said, "I know there are people doing things where people visualise their cancer away. I don't believe in that kind of poppy cock." And I thought what a great word, poppy cock. That's like opium cock. and I kept looking at him and then no matter what he said I'd go: "Poppy cock!"

And he said: "I do believe that you can use hypnosis and meditation to control pain." And he looked at me and he said, "So while I'm dying I want you to help me have less pain." And I computed it inside my mind and I went, Less pain - dying, more pain - living. Easy computation. So I put him into a deep trance and I said that he was going to start to experience the pain disappearing except that every now and then he would get this sharp horrible pain in the place, where his cancer was disappearing. And man I got news for you, was he a good hypnotic subject. And I forgot to ask where he had cancer. I should have asked that first. It turned out he had prostate cancer, so this wasn't the nicest thing I could have done.

But as he sat there talking to me afterwards, I asked "Is the pain reduced?" And he said, "Yes, AAAAAHHHHHHH!!!" And he went, "What the hell was that?" And I said, "That was the cure." And he said: "What do you mean?" And then I said, "Well, what does it take to be able to take bad tissue and make it good tissue?" and then I told him the story of the peptides. I love the peptide story. For those of you who don't know it: The peptide story goes like this: A medical doctor explained it to me when I was supposed to die, twenty-two years ago. Twenty-two years ago, I was given three months to live. And they explained to me why I was supposed to die. I had cancer. I said, "Well I don't believe I have cancer. I don't see anything, I look fine and I feel fine." I just went in for a normal physical because I had to have a physical to get a job.

And they said: "We're sorry to tell you this but you have advanced cancer." And I said: "Everything about me is advanced." I said: "If I have cancer, my cancer's going to be better than other people's cancer."

It's going to be so good it's going to leave me and go into someone else."

And one of them explained it to me, he said, "You have cells in your body." And he goes, when the cells divide into two cells, there's the DNA and the RNA and it's surrounded by something called the peptide. The peptide's job is to check the new cell to make sure that the DNA code is proper. Because we're making cancer cells all the time. And I said, "That's a horrible suggestion to give somebody." And he said, "No, no that's the way things really are. But the peptides kills off the bad cancer cells so that we normally keep the good cells and get rid of the bad cells and that's the job of the peptide." So I said, "So I don't actually have cancer. I have lazy peptides."

So I lay down on my bed at night and I told all the good cells in my body to let the good peptides wash out of the cells and into the bad cells and to clean out my lymphoma. And I did this every night. Now I knew nothing about meditation. I was a motor cycle hoodlum. I was not an educated man. I knew nothing about NLP I just knew what this doctor told me and I had done a fair amount of drugs in my life so I could imagine pretty much anything.

Now imagine some of you haven't peeled back to go and look at the brain cells that you don't have. 'Cause the ones you have are fine. But imagine if you could make some new ones, better ones, wild ones, ones that were only capable of solutions. Imagine if you could design some really cool sets of brain cells, seep them down into the old brain re-adjust the medulla oblongata, turn the heat up and turn up the creativity, turn up the enthusiasm, turn up the attitude, why that would be way beyond DHE, that would be way beyond NHR, that would be like playing God with yourself.

As long as you're filled with endomorphines and enthusiasm and I want you to realize that the range of possibilities are only limited by the lack of imagination that you won't have if the first thing you put in is a big space for your imagination and lots of cool popular cells, so that the idea of neuro-snapping out of it occurs to you. Because the more neuro-snapping you do and the more you put in enthusiasm, the more you put in energy, the more you put in things that get it so that your mind starts to look where no one's gone. You'll begin to do things.

"Can you correct your vision with hypnosis?"

Glasses are supposed to be corrective lenses. But instead of correcting your vision they fixate your vision. Now remember glasses are built on the only non-naturally occurring thing in the universe. Two dimensional letters. So all lenses are constructed around something which is not natural, so you have to in essence, invent your own lens.

Now when we started doing DHE, one of the very first things that I was fascinated with was lenses. Part of the reason was I worked in a laser lab and we had all these different lenses that you could look through and they did different things and I could never find one, so I started making hallucinated ones.

Now I know enough about negative hallucination, that when you put people in trance, they can disappear things, literally they can disappear the piano it won't be there. The piano is actually still there. They just can't see it. Because when you make images in your mind, it's not just based on where the light hits and how it hits the retina, it goes through thalamic intervention in the "think and do" part of the brain. Which means you're always making compensations.

In fact if you were to put lenses on that turned everything upside down, what would happen is, that after a period of time your brain will right it and everything will be right side up and when you take the glasses off, everything will be upside down and a week later everything will be right side up again. Your brain intervenes at all times.

Now one way is to of course, do age complete and total age regression. When I was running an experimental group, we age regressed a bunch of people and we put them in a sandbox and we let them play. These were grown adults, but we'd done some very serious age regression. These were people that were very good hypnotic subjects. They'd done lots of hypnosis, we'd done complete age regression and there they were playing in the sand box.

And one of them about thirty years old looked up at me and started crying. I said, "What's the matter?" She said, "I can't see with these on my face." So I took them off and I said, "How many fingers am I holding up?" And she went, "Two." And I said, "How many fingers am I holding up?" And I stood back about eight or nine feet and she went "Three". And I looked through these glasses and I couldn't even see her. I mean these are really thick prescription glasses plus she had a stigmatism.

Now stigmatism is where there is actually a mark on the cornea. In her place it was shaped like a half moon. And they'd made the lenses so that she could see around it. So what I did with her is, I told her that she was going to come back to her present age but one of the things that was going to happen was, as she came back suddenly she would see something sanding away at that moon shaped thing in her eye, until it polished it and disappeared it.

Lenses work because your brain knows what they're supposed to do. Here's a weird thing. They went to Africa and they found some tribe that hadn't been discovered, it was lucky, I guess. And one of the things they did, they took these guys and they were deep in the bush. And in fact there was no distances. And they took one of them out onto the plane and he couldn't see distance. No one in his tribe had ever looked distance. And it scared the hell out of him. He almost went schizophrenic and he ran back in the bush.

And so the guy, to try and help him, handed him a pair of binoculars and when he looked through them he couldn't see out the other end. He hadn't learned to see through glass. So they took a pane of glass and they held it up and they said, these binoculars are the same as glass and he held his hand behind the glass and the guy couldn't see what was behind it.

In fact when you see through glass you don't actually look through it. What happens is, is all the light on the outside collides with it and it hits every pinpoint all over the windows. You look at a pinpoint and your brain figures out what's on the outside. You don't actually see what's on the outside, your brain computes it.

This is how they were able to figure out how to make holograms in the first place. The physicists figured out you don't actually see through glass. When the light arrives at the window your brain figures out what needs to be there. So basically the answer to your question is "yes".

Now there's three steps to being able to improve your eyesight. And I'm not just talking about near-sightedness, I'm talking about all eyesight.

Seeing with your eyes is an active process. Think how many years you went by and you didn't see something as exaggerated as accessing cues. "Hmm, let's see." That's pretty exaggerated. People say things like, "It's down right important." And to me these are very, very big signals and but yet an entire field of psychology missed them. To me observation is not just about seeing, but knowing what you're seeing.

Eye doctors are really big hypnotists. They get you to look through this machine, they put drops in your eyes so you're blind as a bat and then they tell you, you need glasses. Well I'm sorry but that's kind of a selffulfilling prophecy.

Now step number two is if you haven't used your eyes in a long time, you have to, like every other part of your brain, exercise it. So what I get people to do is, I get them to take two pieces of string, tie it onto a doorknob and get two big washers. And you take and you slide one washer down until it gets blurry. Then you take the other washer and slide it just behind it and telescope your eyes out. And when you look at the second washer the first one will get clear. Then what you do is, you lift that one up a little bit further and get it to go past the other one till you learn to refocus your eyes. Because focussing your eyes is not just the physical phenomenon of focussing your eyes, it's the part inside the cortex that's interpreting the images and interpreting the signals. It's not that the things are blurry, it's that they just look blurry.

Now sometimes it's just easier to pick up your glasses and read things if you're in a hurry.

Now once you start to exercise your eyes and you age regress yourself back remember: every chemical combination about you as an individual came from the formation of a single cell. You grew a whole person out of one cell. Now that means all the information about how to adjust your metabolism, so that what you could see as a younger person is still there. So the question is going and finding that information, building powerful beliefs, exercising your eyes and then making sure that you realize that a lot of this is cognitive. So you start to look at things differently. Start to look through them.

"Are Auras real?"

The answer is: no, nothing is. As far as we can tell as physicists, nothing exists. So that means that the world of ideas is as real as it gets. So it takes good ideas and good beliefs to be able to do things. Now I know some of you think that's confusing, but as physicists once we got into the atom and then we got in and found particles and then we found nothing and plenty of it. So it means that all this something is made out of nothing. Now given that you can make a lot of something out of nothing this frightens some people. They go, "But what if everything fell apart at the molecules?" Well, so you don't have to worry about it. This table will be here a lot longer than I want it to. This chair will be this colour a lot longer than I want it to.

Now for my purposes, once you understand the exercise in your mind, the last exercise we did, is to begin to add other dimensions. For example on yours I would put great big clear eyes. And start adjusting the eyes in the picture and the brain in the picture and the occipital cortex. I'd flip over the page to the occipital cortex and go to the thalamic intervention put in a few new wires that make things clear.

You'd be surprised, even the people I know with the worst vision of all, at certain times, see really clearly. For example when they went to see the movie "Jaws". I have people who went in, watched the movie Jaws, forgot to put their glasses on and had vivid nightmares all night of sharks biting them all night.

The richer you make the images inside your head, the more you'll look for that on the outside. The more you actively use your eyes, the clearer things will be. If you're just worried about reading, buy some reading glasses.

"Why is the rhythm so important to go into trance?"

To me, I think that the importance of using rhythm, isn't just that it puts people into trance, it's that it takes people into lots of altered states. Each rhythm has with it, its own altered state. Every culture on the face of the earth has a bunch of natives sitting around, pounding out rhythms on drums and they have a different rhythm for each trance. There's one that's the "happy let's get married and dance"-trance and there's the "all have sex"-trance and then there's the "we're all going to drum and float on the wings of time

and change and go in and see the future"-trance. Rhythm and altered states are innate to human beings.

Now to me understanding the primitive nature of rhythm, not just in speech but in terms of your heart beat, your blood pressure, the pulsating part of your skull, your skull actually expands and contracts about eight beats a minute. The earth also happens to expand and contract about eight beats a minute. Rhythm is a part of what makes things alive.

Altering that rhythm alters your state. As soon as I alter the rhythm of my voice and the tone of my voice you can feel the difference. And if I want people to go into trance where they're more and more relaxed I can do that if I use a certain rhythm. And inside that rhythm I can get people to go into deep states.

If I want people to pay more attention and to be more alert I use other rhythms and it makes sense because human beings are responsive. We're little vibration machines. Our brain is vibrating, our heart is vibrating, our skin is vibrating, so of course when it has to do with altering your state, your brain is always resonating.

Now we found out inside the Neurosonics Personal Enhancement Tapes, underneath all of those tapes are subsonic vibrations. Those subsonic vibrations are not audible to the human ear but the reason you're supposed to use headphones is because your headphones will get your brain to resonate at certain frequencies. It will deliberately take you into deep alpha, it will take you from deep alpha to low epsilon. And in these low epsilon states create high theta spikes, this is designed to open up the state of consciousness which we found people are most apt to make whatever changes they would like. So that's the importance of rhythm.

"What would you do with Bin Laden if people caught him?"

Would I cut his throat? If somebody else caught him, I wouldn't get a chance to. But if I caught him alone in a room a few minutes I'd take hydrochloric acid and melt him. The only thing they'd find are a pair of false teeth and an extra hypodermic needle. Because obviously this guy is shooting up. He talks like a heroin addict. I can tell a junkie from a hundred miles. I'd be very surprised if they found him alive, for an egomaniac he's been awfully quiet.

What would I do to Bin Laden?. Very little I don't think he's a very important person. I'd make him put on a pink tutu and slippers and get him to dance the Nutcracker suite for life and show it on Al Jazeera television so people wouldn't take him so seriously. He isn't what scares me. What scares me is ignorance and he's a good example of how you can take the fear and the poverty and the ignorance that exists ...