

The Nested Hall — Craft Book

Bandler and Erickson, labeled. How to formulate a hypnotic trance. Nested loops. Symbols. Recipes you can fill.

This is a builder's book, not a biography. Once you know the structure, you can put anyone's Tuesday in the slots. The halls are worked examples. Your content goes in the brackets.

How to use this

Read Bandler vs Erickson so you do not mix their doors by accident.

Read Formulating trance. Copy a skeleton. Fill their images.

Pick a recipe if you want a full session stack. Keep the structure.

Look up any named move in Techniques.

Write sentences with the Milton Model. Use Sleight of Mouth only when a belief is in the way.

For each nested loop, know the job, the timing, the opening, the unconscious message, and whether you will close it.

For each symbol: metaphor, person, change.

Leave one thread unexplained.

Bandler vs Erickson

Milton H. Erickson (1901–1980). Indirect. Utilizes whatever the person brings. Two named contributions he claimed: the confusion technique

(destabilize the conscious set) and the interspersal technique (associate the real suggestions inside ordinary language). Stories, binds, permission, waiting. Trance is often just accurate description, slowed down.

Richard Bandler (NLP, later DHE 2000). Faster. Funnier. Often transparent: I build machines. Nested loops as a seminar architecture. Analog-marked commands every two to eight words. Stacked quotes. Humor as anesthetic. Construction, not excavation. Name it, demonstrate it in metaphor, mark the verbs, future-pace, refuse the biography.

Shared: pacing and leading, yes-sets, embedded commands, analog marking, metaphor, quotes, binds, fractionation, future, the Milton Model (Bandler and Grinder's extraction of Erickson).

The split: Erickson rarely announces the install. Bandler often does. Erickson closes more gently. Bandler scrambles closures and leaves one loop running. Erickson's commands sit at the clause seam. Bandler's hit every few words and are blunt.

Formulating trance — the two master maps

Erickson / Rossi, five-stage microdynamics. 1. Fixation of attention. 2. Depotentiating conscious sets. 3. Unconscious search. 4. Unconscious process. 5. Hypnotic response (ratify). Every other Erickson move is a way of doing one of these five.

Bandler / Grinder, Trance-formations spine. Pace current experience → distract / overload / interrupt the sequential mind → analog-mark present-tense verbs every 2–8 words → ratify → future-pace a real-life cue.

Copy a skeleton. Fill their life. Commands are present tense, 2–6 words, verb first, replacement not absence. Leave one thread unexplained, or return to the first sensory place. Do not lecture.

Trance formulas — copy the skeleton

Master map

The whole architecture. Everything else is a piece of this.

Erickson / Rossi — Five-Stage Microdynamics ERICKSON

Does. THE formula for formulating an Ericksonian trance. Every other Erickson move is a way of doing one of these five stages.

Formula. 1 Fixation of attention → 2 Depotentiating conscious sets → 3 Unconscious search → 4 Unconscious process → 5 Hypnotic response.

Slots. what they look at / listen to / feel · how the critic is softened · the inner question · the process you don't manage · the response you ratify

Fix attention on something present: sensation, a story, a memory, your voice, a spot on the wall.

Depotentiate the conscious set: confusion, not-knowing, humor, a story, 'you don't have to'.

Start an unconscious search: I wonder, that feeling, which hand, when will you notice.

Leave room for unconscious process. Wait. Do not fill.

Ratify whatever response arrives (swallow, heaviness, stillness, a tear, a breath). Name it. That's right.

[FIXATE] You can [see/hear/feel] [present thing].
[DEPOTENTIATE] And you don't have to [know / try / make it happen].
[SEARCH] I wonder [inner question they will answer by going in].
[PROCESS] [silence, keep describing the scene]
[RESPONSE] That's right. [name what just happened]. You didn't have to make that happen.

Tell it. If you skip a stage the trance is thin. If you only do stage 1 you have attention, not trance. If you skip ratification they will later say nothing happened.

Bandler / Grinder — Trance-formations Spine BANDLER

Does. THE formula for formulating a Bandler trance. Pace what is, overload the sequential mind, mark the verbs, future-pace.

Formula. Pace current experience → distract / overload / interrupt the dominant (sequential) process → analog-mark suggestions → ratify → future-pace.

Slots. 3 undeniable nows · the overload or interrupt · commands every 2–8 words · a test · a real-life cue

Pace: three things that are already true (body, sound, time).

Distract the sequential mind: nested story, stacked quotes, too-fast talk, a joke, a handshake that does not complete.

While it is busy, analog-mark 2–6 word present-tense commands every 2–8 words.

Ratify a body response. Claim the machine is in.

Future-pace one cue that will actually happen in their life.

You're [body]. You can hear [sound]. [time truism].
[Story / joke / interrupt that is too much to sequentialize]
[command] ... **[command]** ... **[command]**
That's it. It's in.
When you next [real cue], [the new response], and it will seem natural.

Tell it. Bandler does not wait for permission to be in trance. He talks faster than notes. The notes are the critic. The body takes the verbs.

Full trance — copy and fill

A complete session skeleton. Replace the brackets. Keep the structure.

Erickson Session — Copy This Script Shape ERICKSON

Does. A complete Ericksonian trance you can rebuild with anyone's images.
Slow. Sensory. No moral.

Formula. Their landscape → pace now → seed one image → interspersal at seams → one confusion+pause → isomorphic tale or John → implied directive → ratify → harvest seed → wait → return to the first sensory place.

Slots. their place (not water if they hate water) · seed image · marked seam-words · one paradox · a character who is them and is not · inevitable cue · return place

Open in a sensory place taken from their life.

Pace what is already true until it cannot be denied.

Seed one image in one sentence. Do not explain it.

Keep describing. At clause seams, mark relax / down / now / easy / that's right.

One confusion. Pause longer than is polite. One simple suggestion.

A short tale or My-Friend-John whose plot is their change.

When [inevitable], [desired]. Silence.

Name a response. Return to the first place. Harvest the seed. Stop. No lecture.

The [their place] is [sensory]. You can feel [undeniable], hear [undeniable].

Among that, [SEED IMAGE], and you never thought much about it.

As [ordinary continuation], you can **settle**, **go down**, that's right.

[Paradox]. [pause]

[simple suggestion]

I knew a [person] who [their problem in other clothes]. What they did was [new behavior as plot].

When the next [breath / sound / inevitable] happens, [desired change].

That's right. [SEED IMAGE] again – [what it has been doing].

The [first place] is still [here]. [silence]

Tell it. Do not use our pond. Use their kitchen, their shift, their actual dog.
Keep this skeleton. Change every noun.

Bandler Session — Copy This Script Shape BANDLER

Does. A complete Bandler trance: nests, quotes, analog-marked verbs, a laugh, a named machine, one unexplained image.

Formula. Refuse biography → open 3 loops → quote-stack a command → mark verbs every 2–8 words → joke+command → name the machine → close out of order → leave one image → future cue.

Slots. machine name · story A B C · innermost speaker · replacement verbs · one joke · unexplained image · real-life cue

I do not care about your childhood. I build machines. This one is [NAME].

Open story A. Before it ends, B. Before that ends, C.

Innermost mouth says the command.

At the bottom, ****verbs**** every 2–8 words. Replacement behaviors, not absences.

A real joke. As they laugh, ****command****.

Name the machine. Claim it is in.

Close C or B first, not in open-order. Leave one image unexplained.

When you next [cue], [machine runs].

I don't care about your childhood. This machine is [NAME]: [one line].
[STORY A]...
Before that finished, [STORY B]...
Which reminds me, [STORY C]. [Speaker] told me [other] used to say "****[command]****."
****[verb]**** ... ****[verb]**** ... ****[verb]****
[Punchline]
****[command]****
[Tag that keeps it a joke]
And that is [NAME]. It's in.
Anyway, [close B or C first]. [A last, or still open]
[ONE IMAGE, never explained]
When you next [real cue], [NAME] runs.

Tell it. Fill brackets with their Tuesday. Keep the cadence. If you explain the last image you killed it.

Access Previous Trance BOTH

Does. If they have been in trance with you (or anyone) before, you do not start from zero. You recall the state.

Formula. The last time, when [sensory of that trance], and you can go back there now, even more easily.

Slots. sensory of last time · permission that this time is easier

Name one sensory from the previous trance (the log, the laugh, the heaviness).

That's right. You know this place.

And you can go there now, faster.

You remember [sensory from last time]. That's right.
You know this place. You have been here before.
And you can **go there now**, even more easily.

Tell it. Fractionation across sessions. Each time the road is shorter.

Interspersal as the Induction ERICKSON

Does. Erickson's named contribution, used as the entire trance: ordinary description with marked words at the seams.

Formula. Sensory scene. At every clause seam, a marked relax/down/now/easy. Never announce them.

Slots. ordinary scene from their life · seam-words

Write a slow paragraph of a real place.

Every second or third clause, a marked word.

Keep describing after each mark as if nothing happened.

The [place] is [sensory], and you can ****settle****,
while [ordinary detail], ****that's right****,
and as [continuation] you can ****go down****,
and the [place] continues.

Tell it. The story is the induction. If you say 'now I will hypnotize you,' you have switched to a ritual and lost this door.

Nested Stories as the Trance^{BOTH}

Does. Opening unfinished stories IS the induction. The conscious tracks plot. That tracking is the fixation. The unfinishedness is the depotentiation.

Formula. Open A (unfinished). Open B inside A. Open C. Payload. Close out of order (Bandler) or C-B-A (Erickson).

Slots. tale A B C · payload · close order · optional unclosed thread

A landscape. Leave it.

A character. Leave them.

The change as plot.

Marked verbs at the bottom.

Bandler: close the middle first. Erickson: close inside-out. One of you leaves a thread.

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[A – landscape]...  
Now [B – character]...  
And [C – the change as plot]...  
**[verbs]**  
[Bandler: close B, then A, leave C – or scramble]  
[Erickson: C finishes, B finishes, A finishes, no moral]
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Tell it. You do not induce and then tell stories. The stories are the induction. If you announce trance first you have used the wrong door.

Conversational Induction (No Ritual) ERICKSON

Does. Trance in ordinary talk. Utilization of whatever they said last. No 'close your eyes.'

Formula. They say X. You pace X. And that can be the way you Y. Continue as conversation.

Slots. what they just said · the and-link · the use

Use their last sentence.

And that can be...

A bind or an implied directive as if you were still chatting.

Do not change your voice into a hypnotist. A slight drop is enough.

You [their words].

And that can be the way you **[lead]**.

Would you rather [A that does it] or [B that also does it].

Tell it. If they notice you 'started hypnosis,' you failed this door. You were supposed to still be talking.

Utilization Induction ERICKSON

Does. The cough, the noise, the 'I can't be hypnotized,' the skepticism — all of it is the way in.

Formula. Name what they brought. And that can be the way... Cover all remaining classes.

Slots. what they brought · the use · the open class

Name it without fighting it.

And that can be...

You may X, or Y, or something else, and any of those is this working.

You [resistance / noise / can't].

And that can be the way you **[change]**.

You may [A], or [B], or it may happen in some other way that is yours.

Tell it. Fighting what they brought makes you an opponent. Using it makes you the room.

Interrupt Blitz (Bandler Instant) BANDLER

Does. Cut an automatic sequence. In the hole, a simple command. Resume. Trance is the missing piece they accepted.

Formula. Familiar sequence → cut → freeze a beat past comfort → **sleep / down / now** → resume ordinary.

Slots. the automatic sequence · the command in the freeze

Handshake, name-exchange, joke, sip, a sentence.

Halt before completion. Look at the hand, or stop mid-word.

Command. Then continue as if the sequence always included this.

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[Sequence begins]-  
[halt, one extra beat]  
**[sleep / down / now]**  
-and [resume, ordinary].
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Tell it. Do not explain the freeze. Explanation fills the hole you needed.

Early Learning Set as Full Induction ERICKSON

Does. Returns the not-knowing in which they once learned to write or walk. That state can learn again. The memory is the trance.

Formula. Remember learning [ordinary hard thing]... the letters that would not stay... and you did not know, and then you knew, and you can learn this the same way.

Slots. childhood skill · the confusion of not-knowing · the knowing that arrived by itself · this = that

Pick a universal: letters, tying shoes, riding.

The confusion. The trying. The not-knowing.

And then it was there.

And you can have this the same way, without knowing how.

You remember learning [letters / to walk / to ride],
how [it wouldn't stay / you fell / the confusion],
and you didn't know how you would ever,
and then you knew, and you didn't know how you knew.
And you can learn this the same way.

Tell it. Do not interrogate their childhood. Borrow the learning state. That is enough past.

My-Friend-John as the Trance ERICKSON

Does. The whole induction is a third person going into trance. Identification does the rest.

Formula. I had a client who sat there like you are sitting, and what they noticed was... and then they...

Slots. displaced person · their present state on that person · what that person did (the trance and the change)

A person who is not them, sitting as they sit.

Describe that person's going-in in sensory detail.

That person's change as plot.

Stop. No 'and you too.'

I knew a [person] who sat [as they are sitting],
and they noticed [sensation],
and then they [went in / changed],
and they didn't have to know how.
[stop]

Tell it. They can reject advice. They cannot as easily reject a story that happened to John. You stop so identification can finish the sentence.

Yes-Set Truisms as the Whole Door BOTH

Does. Four things they will not deny. The fifth is the trance, filed as the next truism.

Formula. Body truism. Breath truism. History truism. When/as [inevitable], [trance or change].

Slots. 3 undeniable · 1 when-clause

You are sitting.

Breath is happening.

You have already [their fact].

When the next breath leaves, you can go down.

Wait.

You are [body].
[Breath / time] is already happening.
You have already [their fact].
When you [inevitable], you can **[lead]**.
[silence]

Tell it. Erickson: slow, sensory. Bandler: fast, then a command in the fourth slot. Same chain.

Presupposition Chain Induction BOTH

Does. Stack awareness, time, ordinal, and change-of-time verbs so trance is never the question.

Formula. You may notice... as you continue... before you go all the way... another breath... already...

Slots. notice/realize · continue/already · before/when · another/first

Awareness word (notice, realize, aware) — presupposes the thing noticed.

Continue / already — presupposes it started.

Before / when — presupposes it completes.

Another — presupposes a first.

You may notice that you have already begun,
and as you continue,
before you go all the way ****down****,
another breath can take you further.

Tell it. Do not ask if they will. Ask what they will notice as they continue. The trance is in the grammar.

Analog Mark Is the Induction BOTH

Does. Ordinary sentences. The only trance technology is the second channel on selected words. Voice drop, pause, gesture, location.

Formula. Neutral story in channel 1. Command words in channel 2. No other ritual.

Slots. innocent paragraph · 2–6 word marks

Write a paragraph that could be read at a table.

Choose 8–20 words to mark. Present tense verbs.

Deliver with the mark. Do not announce the mark.

You can hear this, and you can ****settle back****,
and as the [ordinary] continues you can ****let it happen****,
****that's right****, and ****go down****.

Tell it. Bandler marks hard, every 2–8 words. Erickson marks at the clause seam and keeps moving. Same machine. Different speed.

Quote-Stack as Induction BANDLER

Does. You never said go down. A man told you a teacher told a student. The innermost mouth is the hypnotist.

Formula. X said Y said Z said: ****command****.

Slots. three speakers · innermost command

Speaker 1 is not you.

They quote speaker 2.

The command is in speaker 3's mouth, marked.

Return to speaker 1 doing something ordinary.

[Speaker 1] told me that [speaker 2] used to say to [speaker 3],
"****[go down / sleep / relax now]****."
And then [speaker 1] just [ordinary action].

Tell it. The nervous system does not care whose mouth. The critic does. Give the critic a citation.

The Blender (Commands as the Induction) BANDLER

Does. No separate induction. The analog-marked verbs every 2–8 words ARE the trance. Story is only a carrier.

Formula. Carrier sentence ****verb**** carrier ****verb**** carrier ****verb****. Density is the technology.

Slots. carrier · present-tense 2–6 word commands at 2–8 word spacing

Write the story you would tell anyway.

Every 2–8 words, a command. Present tense. Verb first. Replacement, not absence.

Mark them. Do not explain them.

You can ****sit back**** in that chair and ****let the breath drop**** while the [story] continues, ****that's right****, and ****go down****, ****let it work****, ****now****.

Tell it. If you can count more than eight words between marks, you are lecturing. If the commands are 'stop X,' you are spotlighting X. Give verbs they can do.

Conscious–Unconscious as the Door ERICKSON

Does. Two jobs. Both count. Listening is success. Drifting is success. The critic is employed. The rest is free.

Formula. Your conscious mind can [listen / watch / note]. The rest of you can [go down / change / remember]. Both are all right.

Slots. conscious job · unconscious job

Hire the critic.

Hire the rest.

Both are fine. You don't have to know how.

Your conscious mind can [listen to this story / watch the room / note the words],
while the rest of you ******[goes down / learns this / lets it work]******.
You don't have to know how. Both are all right.

Tell it. If they listen, good. If they drift, good. You named both as success. There is no way to fail the suggestion.

Covering All Possibilities as Induction ERICKSON

Does. Whatever they do is a yes. Trance cannot be refused because refusal was listed as a way it happens.

Formula. You may X, or Y, or something else entirely, and that will be the way this works for you.

Slots. class A · class B · open class

Eyes closing is a way.

Eyes open is a way.

Or something else, in your own way.

You may [close your eyes], or [keep them open and go in anyway],
or it may happen in some other way that is yours.
Any of those is this working.

Tell it. Never leave a way to fail. Include 'or not yet' if you must.

Seed and Harvest as Session Shape ERICKSON

Does. The session is a seed in minute one and a harvest at the end.
Everything between is the wait that makes the harvest mean.

Formula. One unexplained image, early. The entire trance. The image returns as the point. Still no lecture.

Slots. seed image · the work · harvest line

Minute one: one sentence of an image.

Do the five stages.

Return to the image. Let it speak one sentence.

Stop.

Among the [scene], [IMAGE], and you never thought much about it.
[entire trance]
[IMAGE] again. [what it has been doing all along].
[silence]

Tell it. The wait is the technique. If you explain the seed at the start, there is nothing to harvest.

Fix attention

Give the conscious one simple job: look, listen, feel, remember. Attention has to land somewhere.

5-4-3-2-1 Sensory Overload BANDLER

Does. Bandler/Grinder. Occupies working memory with sensory count until sequential tracking gives up and the next suggestion is relief.

Formula. 5 things you see, 5 you hear, 5 you feel. Then 4-4-4. Then 3-3-3. Then 2. Then 1. Then the lead.

Slots. present see/hear/feel items · the lead at the bottom

Name five visible, five audible, five felt — all true now.

Four of each, a little slower.

Three. Two. One.

And you can [lead].

You can see [1], [2], [3], [4], [5].

Hear [1], [2], [3], [4], [5].

Feel [1], [2], [3], [4], [5].

And four: [see] [hear] [feel] ...

Three... two... one...

and you can **[lead]**.

Tell it. Must be true. If you invent a sound they will catch you. This is pacing that becomes overload by counting.

Eye Fixation BOTH

Does. Give the eyes one job. When they tire, that tiredness is the induction.

Formula. Pick a spot. Look there. As the eyes [truism of strain], the rest of you can [lead].

Slots. spot · eye truisms · lead when they blink or blur

A spot slightly above eye-line.

Pace: looking, blinking, watering, blurring — whatever happens.

When the eyes want to close, that can be the way.

You can look at [spot], and keep looking.

And as the eyes [blink / blur / water], you don't have to make them close,

and when they want to, they can, and you can ****[lead]****.

Tell it. Erickson uses whatever the eyes already do. Bandler will tell them to stare until the pictures get interesting.

Match Breath, Then Slow BOTH

Does. Join their breathing. After three matched breaths, lengthen the exhale by a little. They follow.

Formula. Match rate 3× → slightly longer exhale → 'and that breath can go a little further down.'

Slots. their rate · the slightly slower lead

Watch the chest or shoulders. Speak on their exhale.

Three cycles at their speed.

Fourth cycle a fraction slower. Lead: and the next one can go down.

[speak on their exhale] That's right.

[match, match, match]

And this next breath can go a little further ****down****.

Tell it. If you lead before you match, you are conducting. If you match first, you are weather.

Common Everyday Trance ERICKSON

Does. Uses a trance they already know (highway, book, dishes, waiting room) so you are not installing a special state. You are naming one they have.

Formula. You already know what it is like to be absorbed in [ordinary]. This can be like that.

Slots. their ordinary absorption · this = that

Ask or guess an ordinary absorption of theirs.

Describe it until they are in the memory of it.

And this can be that.

You already know the state of being absorbed in [driving / reading / waiting / a song],
the way the [miles / pages / minutes] go by and something else is
doing the rest,
and this can be like that.

Tell it. You do not need a velvet voice. You need their highway.

Can You Remember a Time... (Revivification) BOTH

Does. Accesses a previous trance or resource state by asking the mind to find it. The search is the induction.

Formula. Can you remember a time when you [absorbed / safe / learned easily / forgot the room]. Be there. See what you saw.

Slots. the past state · V-A-K of being there · and you can have that here

Ask for a specific past absorption.

Present tense: what do you see, hear, feel.

And that can be here, now.

Can you remember a time when you were so [absorbed] that the room went away.

Be there. What do you see. What do you hear. Where in the body is that.

And you can have that ****here****.

Tell it. If they remember trance from last week, use that. Previous trance is the shortest induction.

Their Name as Fixation ERICKSON

Does. A well-timed use of their name orients attention to you, then you immediately lead.

Formula. [Name]. [pause]. And you can...

Slots. name · pause · lead

Say the name as if beginning a sentence that matters.

Pause a beat.

Lead.

[Name].

And you can ****[lead]****.

Tell it. Do not pepper the name. Once, at the turn. Surprise without threat.

Pantomime / Nonverbal ERICKSON

Does. Erickson could induce with almost no words: a look at the hand, a slowing of breath, a gesture that the body copies.

Formula. Do in your body the state you want. Pause. Let them copy. Then one word, or none.

Slots. your body as the model · the wait · optional one word

Slow your own breath. Drop your own shoulders.

Look at their hand, not their face, if you want catalepsy.

Wait. One word: that's right. Or none.

[slow your breath, drop your own shoulders]

[look where you want their attention]

[wait]

That's right.

Tell it. If your body is jazzed, your words will not hypnotize. The first instrument is you.

Depotentiate the set

Make the critic busy, dizzy, or unemployed so it stops running the meeting.

7±2 Overload BANDLER

Does. Working memory holds about seven chunks. Give it nine. It delegates.

Formula. More channels than they can sequentialize: story + commands + aside + joke + a dog, under one repeating payload.

Slots. extra channels · one payload underneath

Start a story.

Add a second story before the first is trackable.

Add asides, a joke, marked commands.

Do not give a map.

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[Story A] and meanwhile [story B], which is also [aside],  
and **[command]**, and [joke], and **[command]**,  
and you don't have to keep track.
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Tell it. The notes cannot keep up. That is the technique. The body can.

Confusion of Tenses ERICKSON

Does. Was, is, will be, had been, will have been — mixed until 'when' is no longer a job the critic can do.

Formula. What was is what will have been, and you can notice now what you already will have learned then.

Slots. past · present · future · all in one sentence

Start in past.

Without warning, present.

Then a future perfect that treats the change as already done.

You remember when you [past],
and you are [present],
and you will have already [future perfect of the change]
before you even [present trivial].

Tell it. The critic tries to sort the clocks. While it sorts, the future perfect has already filed.

Double Task (Count and Listen) BOTH

Does. Gives the sequential mind a counting job so the rest can hear the suggestions.

Formula. Count backwards from 100 by 3s, and while that part does that, the rest of you can [lead].

Slots. counting or other sequential job · the lead for the rest

Assign a slightly hard count (100 by 3s, or the alphabet backwards).

They will lose their place. That's right.

And the rest of you...

You can count back from 100 by threes, out loud or in, and it's all right to lose your place,
and while that part is busy, the rest of you can ****[lead]****.

Tell it. Losing the count is the yes-signal. Ratify the loss. Do not help them count.

Dual Induction / Two Messages BANDLER

Does. Two voices or two overlapping sentences so the sequential mind cannot follow both. It picks one. The other still ran.

Formula. Voice A tells a story. Voice B marks commands. Or one mouth overlaps two sentences.

Slots. story channel · command channel

Story in one stream.

Commands in another (second person, other location, overlap).

Do not synchronize on purpose.

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[A] There was a man who [story]...  
[B, overlapping] **relax** ... **go down** ... **that's right**  
[A continues as if alone]
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Tell it. On a page: ****bold**** inside ordinary. In a room: two operators, or one operator who changes chair.

The Try-Bind ERICKSON

Does. Try presupposes difficulty and failure. 'Try to keep your eyes open' installs closing.

Formula. Try to [opposite of what you want]. See if you can [opposite].

Slots. the opposite they will fail · the thing that then happens

Give the rebel something to try that is the opposite of the work.

Wait for the failure of the try.

Ratify: that's right.

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Try to keep your eyes open just a little longer.  
See if you can stay exactly as alert as you are.  
That's right. And you can **[lead]**.
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Tell it. Use on the person who will not be led. The try is the toy. The failure of the try is the trance.

Confusion → Now_{BOTH}

Does. After overload, the word now — analog-marked — is a sudden simple thing. The mind takes it as a place to land.

Formula. [overload]. [pause]. **Now.**

Slots. the scramble · the marked now · the simple suggestion that follows

Scramble.

Stop.

Now. Then one simple verb.

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[Paradox / too many numbers / reversal].  
[silence]  
**Now.**  
**[simple verb]**
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Tell it. Now is a location. After confusion it is the only location left.

I Wouldn't Tell You to X Until Y_{BANDLER}

Does. A Bandler classic. The surface is caution. The payload is X, and Y is already happening or about to.

Formula. I wouldn't tell you to [command] until [something already true].

Slots. the command · the until-clause that is already so

I wouldn't tell you to...

The command, analog-marked.

Until [breath / sitting / hearing this].

```
I wouldn't tell you to **[command]** until you [are sitting / have  
taken that breath / heard this sentence].
```

Tell it. The critic hears the wouldn't. The body hears the command plus a time that has already arrived.

Permission Door (You Don't Have To Yet) ERICKSON

Does. Offers rather than orders. Yet books the future. The fight leaves the room.

Formula. You don't have to [desired] yet. You may. I wonder if. It's not necessary that.

Slots. permission verb · the action · yet / now

You don't have to.

Yet.

And you can.

You don't have to ****[go all the way down]**** yet.

You may notice it happening anyway.

You don't need to make it.

Tell it. Bandler will say sit on your hands. Erickson will say you may notice the hands growing heavy, and you don't have to do anything about that yet. Know which room you are in.

Unconscious search

Send the mind inward to find something. Searching is already trance.

A Person Can... I Don't Know If You Can... BOTH

Does. Displaces the ability onto 'a person,' then wonders whether you can — which starts the search that performs it.

Formula. A person can [X]. I don't know if you can [X] yet. I wonder how soon you will notice you already are.

Slots. the ability · the you that will volunteer

State the ability as something people do.

I don't know if you can.

I wonder when.

A person can [ability].

I don't know if you can **[ability]** yet.

I wonder how soon you will notice you already are.

Tell it. The 'I don't know' is honest and is also a search instruction.
Don't wink.

Before You X, You Can Y (Time Bind) ERICKSON

Does. Presupposes X will happen. The only question is what to do first. Y is often the induction.

Formula. Before you [desired trance or change], you can [small present action].

Slots. the presupposed X · the Y that is the induction

Name the change as a when, not an if, using before.

Give a small Y (breathe, sit, hear).

X is no longer up for debate.

Before you **[go all the way down / have that change]**,
you can [take a breath / let the chair hold you / hear this].

Tell it. Before is a thief. It steals the whether.

Transderivational Search BANDLER

Does. Vague words (that feeling, this experience, those thoughts) send the person in to find their own referent. The inward search is trance.

Formula. You know, that feeling... this experience of... those thoughts that...

Slots. a vague noun · no specification · wait

Use that / this / those + a nominalization.

Do not specify whose or which.

Wait while they search.

You know, that feeling,
the one that is already here,
and this experience of **[going down / letting it work]**.

Tell it. If you specify, they can argue the specification. If you don't, they supply a referent from their life, which is the only one that works.

Lesser Included Structure BANDLER

Does. A command hidden as a grammatical subset of a larger innocent sentence.

Formula. I don't know if you can [COMMAND] as easily as you think you can.

Slots. innocent frame · included command

Write a long sentence.

Inside it, a 2–6 word command that could stand alone.

Mark only the included command.

I don't know whether you can **relax now** as completely as that part of you already knows how to.

Tell it. The sentence is polite. The subset is an order. Analog-mark the subset.

Which Hand / Which Side (Ideomotor Search) ERICKSON

Does. A question the body answers. The answer is a hypnotic response.

Formula. I wonder which [hand / side / finger] will [lift / warm / twitch] first.

Slots. body part · small involuntary

Wonder which.

Wait. Do not pick for them.

Ratify whatever moves.

I wonder which hand will feel a little lighter first,
or warmer, or just different,
and you don't have to make it happen.

Tell it. Any difference is a yes. Name it. That naming is ratification.

In a Moment, But Not Yet ERICKSON

Does. Separates the suggestion from this second so the critic has nothing to refuse right now, and the future is already booked.

Formula. In a moment, but not yet, you will... and when you do...

Slots. delay · the coming action · the when that assumes it

In a moment, but not yet.

The action.

When you do (presupposed).

In a moment, but not yet, you will ****[go down]****,
and when you do, [what will be true].
Not yet.
Now.

Tell it. Promise it for later. Later arrives as a remembered appointment. The last 'now' is the landing.

Unconscious process / response

The response that ratifies: a swallow, a heaviness, a yes they did not decide.

That's Right — Stacking Ratification ERICKSON

Does. Names each micro-response so the person agrees they are already in. Three that's-rights is a yes-set made of their own body.

Formula. That's right. That's it. Notice that. You didn't have to make that happen.

Slots. what just occurred · the name that makes it trance

Watch for swallow, blink, drop of the chest, stillness.

That's right.

Do not overdo. Three is plenty. Twelve is a salesman.

That's right.

[next micro-response] That's it.

You didn't have to make that happen.

Tell it. If you skip this they will leave saying nothing happened. The memory of trance is partly your naming of it.

Ideomotor Levitation / Catalepsy ERICKSON

Does. A body phenomenon that ratifies trance. Do not demand Broadway. A finger is enough.

Formula. Suggest a small involuntary → wait → ratify → use as the yes-signal for going further.

Slots. small involuntary · wait · ratify · the further

One of those hands can feel a little light, or heavy. I don't know which.

Wait longer than is polite.

That's right. And it can stay just like that.

And you can go down.

One hand or the other can notice a difference – lighter, heavier, warmer –

and you don't know which, and you don't have to make it.

[wait]

That's right. That can stay just like that.

And you can **go down**.

Tell it. If nothing moves, ratify the stillness. Stillness is a response.

Demanding a lift is amateur.

Magnetic Hands BOTH

Does. Two hands, a suggested pull or push. The movement is theirs, hence convincing.

Formula. Hands facing. Imagine a magnet / a balloon / a weight. Wait. Use the movement.

Slots. the imagined force · the wait · the use

Palms facing, a foot apart.

A magnet, or a heavy book, or a helium balloon. Their channel.

When they move, that's right. And that same part can [lead].

Hands facing. And you can imagine [magnet / balloon / book].
You don't have to make them move.
[wait]
That's right. And that same part of you can **[lead]**.

Tell it. Visual people get pictures of magnets. Kinesthetic people get weight. Match the force to the channel.

Deepen

In and out, down and down, story inside story. Each return is faster.

Countdown / Drops as Deepener BOTH

Does. Each number or each drop is a step. Couple the count to a sensation that is already happening.

Formula. With each [number / drop / breath / step] you can go further down.

Slots. the countable already happening · down

Pick a count that exists (breath, dripping, footsteps).

Each one, further.

Do not rush the numbers. The body is the metronome.

With each [breath / drop / number],
further ****down****,
easier,
that's right.

Tell it. Couple to something real. Invented metronomes feel like stage.

Dripping on brass, breath, a clock they can actually hear.

Fractionation Deepener BOTH

Does. In, slightly out, in deeper. Each re-entry teaches the road and shortens it.

Formula. In → partial reorient → in again, faster / deeper. Repeat 2–4 times.

Slots. in · a partial out (eyes, a stretch, a sentence of here) · in deeper

Take them in.

Bring them halfway back (eyes almost open, or 'you can hear the room').

And you can go back, further.

Repeat. The third entry is usually the one that holds.

[in]
You can hear this room, and that's all right,
and you can ****go back down****, even further than before.
[repeat once or twice]

Tell it. Nested loops are this at story scale. Microphone handoffs are this at voice scale. Do not fully wake them unless you mean to.

Synesthesia Lead BANDLER

Does. Cross the senses ('see how that feels,' 'hear that color') so the map-maker cannot sequentialize and the body answers.

Formula. See how [sound] feels. Hear the [weight]. What color is that ease.

Slots. sense A applied to sense B

Take a sensation they have.

Ask for it in another sense.

The search is the deepen.

You can see how that ****feels****,
and hear the ****weight**** of it,
and notice what color that ease is.

Tell it. This is Bandler's 4-tuple overlap. Do not explain synesthesia. Ask it.

Time Distortion Deepener BOTH

Does. A minute can hold an hour of work. Or a day can keep happening until it is done.

Formula. In the next minute you can have all the time you need. Clock time and this time are not the same.

Slots. stretch or compress · the work that needs that time

Name clock time as one thing.

This time as another.

All the time you need, in the next minute.

Clock time can do what it does,
and in this time, in the next minute,
you can have all the time you need to [work].

Tell it. Nested loops are a time distortion. Groundhog Day is a time distortion. Use it on purpose.

Apposition of Opposites as Deepener ERICKSON

Does. Heavy and light, down and up, remember and forget. The critic holds both. A third state appears.

Formula. Pole A and pole B, together, unresolved.

Slots. pole A · pole B · the third state

Name both poles as true.

Do not resolve.

And you can [third].

Heavy and light.
Down and up.
And you can **[settle in the middle of that]**.

Tell it. Do not pick a winner. The contradiction is the solvent.

The More X, The More Y (Accelerator) BANDLER

Does. Couples a process already happening to the one you want. The engine is running. You throw a belt over it.

Formula. The more you [present process], the more you [desired process].

Slots. current process · desired process

Name something already increasing (breath ease, heaviness, the story).

The more that, the more the lead.

The more you [hear this / settle / wait],
the more you ****[go down / let it work]****.

Tell it. Do not couple to something that isn't happening. That's a lie, and they will feel it.

The work inside trance

Once they are in, this is how you put the new thing in without yanking them out.

Here / There Dissociation BOTH

Does. Puts the critic in one place and the work in another. The balcony can watch. The stage can change.

Formula. You can watch that from here. There, that can [change]. Here, you can be comfortable.

Slots. here (observer) · there (the work)

Here: the chair, the watching.

There: the younger, the problem, the old movie.

There does the work. Here stays.

You can watch that from ****here****,
and ****there****, that can [change],
and here you can be comfortable while it does.

Tell it. If they slide into there and the feeling floods, put them back here first. Then there can work.

Posthypnotic Cue Install BOTH

Does. Pairs a future real-life cue with a response so the trance keeps working without you.

Formula. When [cue that will actually happen], you will [response], and it will seem natural / automatic / like you.

Slots. real cue · response · natural

Pick a cue that will fire this week (doorway, phone, urge, a person).

Pair the new response.

Seem natural. Not robotic.

When you next [real cue],
you will [new response],
and it will seem natural.

Tell it. Vague cues do not fire. A Tuesday, a doorway, a phone in the hand.
Run it once as a future pace if you are in Bandler's door.

Future Pace as Last Beat BANDLER

Does. Run the new response in a vivid future scene now, so it is already a memory when the Tuesday arrives.

Formula. See a specific future scene → step in → run the new behavior → notice it worked → back here.

Slots. specific scene · the new behavior · evidence it worked

A real upcoming moment. Not 'someday.'

Step in. Present tense.

The new verbs. Evidence.

Back. That's in.

See [specific Tuesday, doorway, phone].

Step in. You [new verbs].

Notice [evidence it worked].

Back here. That's in.

Tell it. Vague futures do not hold. If they cannot see a Tuesday, you do not have an install yet.

Pseudo-Orientation in Time ERICKSON

Does. Orients them in a future that has already solved it (or a past that received help), then brings the solution back. The critic cannot argue with a memory of a future.

Formula. Go forward to a time when this is already handled. Look back. What did you do. Bring that back.

Slots. future location · the already-done · the return

A time when this is already handled.

Look back at now from there.

What did you do. Who did you become.

Bring that back.

And you can go forward to a time when this is already handled.
Look back. What did you do.
Bring that back here.

Tell it. Wrong tense for an argument. They are remembering a future, not promising one.

Compound Suggestion — Conjunction ERICKSON

Does. Easy accept AND useful accept. They travel together.

Formula. Easy thing, and useful thing.

Slots. easy · useful

Put the easy one first (you can hear the air, you are sitting).

And.

The useful one.

You can hear [easy], and you can **[useful]**.

Tell it. Always easy first. Useful first is a shove.

Compound Suggestion — Implied Causative ERICKSON

Does. As / while / during glues two things in time so the second feels like it belongs to the first.

Formula. As you X, you Y. While A, B.

Slots. undeniable or inevitable X · desired Y

X is happening or about to.

As / while / during.

Y.

As you [breathe out], you can ****[go down]****.
While [the story continues], ****[that's right]****.

Tell it. The weakest logical link and the most useful. The body accepts simultaneity as cause.

Compound Suggestion — Causative BOTH

Does. Because / makes / causes. Sounds stronger. Use when they are already moving. Thin ice if they are not.

Formula. Because you are X, you can Y. X makes Y.

Slots. because-clause that is true · Y

A because that is actually true (you are sitting).

Then Y.

Because you are sitting, you can ****[go down]****.
Because DHE 2000 is the only way, ****relax your shoulders****.

Tell it. Bandler will use because as a joke that still runs. Erickson uses as/while more than because.

Return / keep it running

Bring them back so the work can travel. Or leave a thread running.

My Voice Will Go With You ERICKSON

Does. Posthypnotic of the operator. The work is not tied to the room.

Formula. My voice will go with you. These learnings go with you. You will hear this when it is useful, in your own inner voice.

Slots. what travels · when it speaks later

Toward the end, still in.

The voice / the learnings / the ease goes with you.

In your own voice, when it is useful.

And my voice will go with you,
and these [learnings / this ease / this machine] go with you,
and you will hear them in your own way, when it is useful.

Tell it. Do not make them dependent on your velvet. Transfer to their inner voice or you have built a client, not a change.

Amnesia Wrap ERICKSON

Does. Protects the work from the critic's review. Do not say forget. Change the subject hard to something sensory and slightly funny.

Formula. Finish the work. Interrupt. Vivid new subject. Reorient.

Slots. the work to protect · the interrupt · the vivid new subject

Do not summarize the work.

A sideways sensory beat (a dog, a sound, a joke).

Here-and-now. Eyes. Stretch.

[work ends, no recap]
[sideways image, no moral]
And you can be here, clear, bringing what you need, the work already running.

Tell it. 'Forget this' is a spotlight. A dog walking off is an amnesia.

Reorientation Formula BOTH

Does. Brings them back so the work can travel. Not a snap. Not a hole you leave them in.

Formula. In a moment you will be here, bringing what you need, eyes open, clear, already begun.

Slots. the return cue · what comes with them · a here-and-now sensory

In a moment, but not yet (optional).

Count up, or drops lifting, or a joke and a stretch.

Eyes open. Already begun. Permanently if that is true.

In a moment you will be here,
bringing with you what you need,
eyes open, clear,
the [work] already running.
[cue: 1... 2... 3... or a laugh, a stretch, a dog]

Tell it. Erickson: dripping on brass, each drop lifting. Bandler: a joke, a stretch, the dog walking off.

Presupposition classes

Put the payload in the part of the sentence that is not up for debate.

CLASS	DOES	FORMULA	EXAMPLE
Existence	Names a thing, so it is.	The X... That Y...	The part of you that already knows. The trance you are already in.
Awareness	Notice / realize / know / aware presuppose the thing noticed.	You may notice X. Are you aware that Y.	You may notice the breath has already slowed.
Time	Before / after / during / when / while / as / until.	Before you X, Y. When you X, Y.	Before you go all the way down, take a breath.

CLASS	DOES	FORMULA	EXAMPLE
Ordinal	First, another, last, next — presuppose a series.	Another breath. The first time you...	Another breath can take you further. The remaining tension.
Exclusive or	This or that, not both — both do the work.	Will you X now or in a minute.	Do you want to go down quickly or take your time going down.
Inclusive or	This or that or both.	X or Y or both.	You may close the eyes or keep them open or one then the other.
Adverb / adjective	Deeply, easily, already, naturally — the modifier is not the debate.	You can easily X. You have already Y.	You can easily settle. You have already begun.
Change-of-time verbs	Begin, continue, proceed, stop, start, still — presuppose a process in motion.	Continue to X. Stop Y. Begin to Z.	Continue to go down. Stop trying. Begin to notice.
Commentary adjectives	Fortunately, luckily, happily — a value as weather.	Fortunately, X.	Fortunately, you don't have to know how.
Possibility / necessity	Can / must baked in.	You can X. You have to Y.	You can let it work. You have to be available, not eager.

The seven jobs of a nested loop

Recreate. Run the scene until the new response is automatic — not understood, automatic.

Design. Build a response that was not there. Construction, not excavation.

Imprint. Leave a machine running so it fires later without the operator.

Reorganize. Keep the parts. Change the order (the gap, the route, the sequence).

Reframe. Keep the facts. Change what they mean, or where they belong.

Install. Put a specific behavior in, as verbs, in the same slot as the old one.

Leave open. Do not finish it. An unfinished thread keeps working after the room is empty.

Recipes — known combinations

Nested-Loop Seminar (Bandler) BANDLER

The full teaching-stack. Conscious tracks stories. Payload at the bottom.

Closures scrambled. One thread never explained.

Open story A (largest frame, unfinished).

Open story B inside A.

Open story C inside B. Optionally D, E.

At the deepest point: analog-mark ****commands**** every 2–8 words. Land the replacement behavior as verbs, not absences.

Close an inner story — not necessarily the last one opened.

Close the others out of order. A cascade beat may close several at once.

Leave one image unfinished. Do not explain it.

Reorient with humor, a stretch, a sideways interrupt. Not a summary.

```
Once, [STORY A — largest world]...
Before that resolved, [STORY B]...
Which reminds me of [STORY C]...
**[command]** ... **[command]** ... [replacement behavior in verbs]
Anyway, about [C or B, closed out of order]...
And [A closes last, or stays open]
[ONE IMAGE, never explained]
```

Confusion Sandwich (Bandler / Erickson) BOTH

Overload or paradox, pause, one simple suggestion as relief.

Give the conscious too much: numbers, reversals, a logical impossibility, a pun.

Do not resolve it.

Pause.

One short, clear **command**.

Continue as if the confusion were ordinary weather.

```
[Too much / paradox / reversal]. Which is the same as [impossible equation].  
[pause]  
[one simple command]  
And the [original scene] continues.
```

Quote-Stack Command (Bandler) BANDLER

Buries the install in a voice that is not yours.

Name a speaker who is not you.

Have them quote someone else.

Put the **command** in the innermost mouth.

Mark it analogically.

Return to the outer speaker. Do not claim the line.

```
[Speaker 1] told me that [speaker 2] used to say to [speaker 3],  
"[command]".  
And then [speaker 1] just went back to [ordinary action].
```

Yes-Set → Presupposition → Command BOTH

Three undeniable statements, then a payload treated as already true, then a marked verb.

Truism about the body.

Truism about time or breath.

Truism about their own history.

A sentence that presupposes the change (when / as / continue to).

A marked ****command****.

```
You are [body truism].  
[Breath / time truism].  
You have already [their history truism].  
When you [presupposed change], you can **[command]**.
```

Pattern Interrupt → Freeze → Install BANDLER

Cuts an automatic sequence and puts the new piece in the hole.

Start a familiar sequence (handshake, joke, sentence, reach).

Cut it before completion.

Hold the freeze a beat longer than comfort.

Analog-mark the install.

Resume as if the sequence had always included this.

```
[Familiar sequence begins]–  
[cut]  
**[command in the freeze]**  
–and [resume, ordinary].
```

DHE Machine Install (Bandler) BANDLER

Names a machine, demonstrates it in metaphor, installs with commands, refuses biography.

Refuse the biography ('I do not care about your childhood').

Name the machine in one line.

Tell a story that IS the machine, not a lecture about it.

Analog-mark 8–20 commands that are the machine in verbs.

Claim it is in. Future-pace one real cue.

Do not process feelings about it.

```
I build machines. This one is [NAME]: [one-line does].  
[Story that is the machine]  
**[verb]** ... **[verb]** ... **[verb]**  
And that is [NAME]. It's in.  
When you next [real-life cue], [the machine runs].
```

Humor as Anesthetic BANDLER

The laugh drops the set. The command rides the laugh.

A real joke (not a wink at the technique).

As the laugh starts, **command**.

Continue the joke so the critic files comedy, not instruction.

```
[Setup]  
[Punchline]  
**[command]**  
[Tag that keeps it a joke]
```

State Chain / Swish BANDLER

Walks a state to another, or recodes a cue image into a desired self.

Elicit the starting state. Anchor or note its coding.

Elicit a bridge state if the jump is too far.

Elicit the destination. Make it stronger.

Chain, or swish the cue picture into the destination self, fast, several times.

Break state. Test. Future-pace.

When you [cue], you have been [old state].

See that picture. Now [SWISH] into [you already past it, big, close, bright].

Again. Faster. [break]

Think of the cue. What happens now.

Full Bandler Stack BANDLER

Nested loops + stacked quotes + analog-marked commands + humor + one unclosed thread + DHE naming.

Open three loops.

Stack a quote at least two deep.

Mark commands every 2–8 words at the bottom.

Land a named machine.

Laugh once, command in the laugh.

Close out of order.

Leave one image unexplained.

```
[A opens]
[B opens, with a joke]
[C opens] [Speaker] said [other] said "**[command]**"
[Machine name] **[verbs]**
[Close C or B first]
[A last or open]
[Unexplained image]
```

Truism Yes-Set → Implied Directive (Erickson) ERICKSON

Slow, sensory, undeniable, then a when-clause that books the change.

Describe present sensation (truism 1).

Describe breath or time (truism 2).

Describe a fact of their life they will not deny (truism 3).

When / as / the moment [inevitable], [desired].

Wait. Do not explain.

The [sensation] is [undeniable].

Breath is already happening.

You have already [their fact].

When the next [inevitable cue] happens, [desired change].

[silence]

Interspersal Story (Erickson) ERICKSON

An ordinary scene with marked words at the clause seams. The scene is the induction.

Pick a sensory scene (no plot required).

Write it slowly.

At clause seams, insert **relax / down / now / easy / that's right** and keep describing.

Never announce the marked words.

Return to the scene to ratify.

The [place] is [sensory]. You can **[command]** as the [detail] continues,

and **[command]**, while [ordinary continuation], **that's right**.

Multiple Embedded Metaphors (Erickson / Lankton) ERICKSON

Three isomorphic tales, payload in the innermost, ordered closes. Conscious remembers the outer tale.

Tale A: their life as a landscape. Leave it open.

Tale B: a character who is them and is not. Open.

Tale C: the change as something the character does. Open.

At the bottom: the direct work, still in images, or a few marked words.

Close C, then B, then A. No moral.

```
[A – landscape of their problem]...  
Now, [B – character]...  
And [C – the change as plot]...  
**[few marked words]**  
And [C finishes]  
Which is when [B finishes]  
And as for [A], [A finishes, no moral]
```

Confusion → Pause → Simple Suggestion ERICKSON

Erickson's named confusion technique in its cleanest form.

Scramble: non-sequitur, pun, reversal, too many numbers, a paradox.

Stop. Longer than is polite.

One short suggestion in simple words.

Go on with something sensory and easy.

```
[Paradox / pun / reversal].  
[silence]  
**[simple suggestion]**  
The [sensory easy thing] is still [here].
```

Utilization + Bind ERICKSON

Uses their resistance as the method, then offers two choices that both do the work.

Name what they brought (skepticism, noise, 'I can't').

And that can be the way...

Offer now-or-later, this-or-that, conscious-or-unconscious — all of which perform the class of change.

You [resistance]. And that can be the way you [change].
Would you rather [A that does it] or [B that also does it].

Conscious–Unconscious Dissociation ERICKSON

Two jobs. Both count as success.

Give the conscious a listening / watching / noting job.

Give the rest a changing / remembering / going-down job.

Say that either is fine, and both can happen.

Your conscious mind can [job A],
while the rest of you [job B].
You don't have to know how. Both are all right.

Seed Early, Harvest Late ERICKSON

One sentence, early, unexplained. The same image returns as the point of the piece.

In the first minutes, one sentence of an image. No meaning.

Do the whole rest of the work.

Return to the image at the climax. Now it is allowed to mean.

Still do not lecture. Let the image do the sentence.

Early: Among the [scene], [IMAGE], and you never thought much about it.

[the entire piece]

Late: [IMAGE] again. [what it has been doing all along].

Naturalistic Pace and Lead ERICKSON

No ritual. Description of now, then one small and-lead.

Describe what is already true in the room and the body.

And.

One slightly deeper thing.

Repeat. Never name hypnosis unless that helps this person.

You can feel [true], hear [true], notice [true],
and you can [small lead].

My-Friend-John Displacement ERICKSON

Their change, told as someone else's.

A person who is not them.

Their problem, in that person's clothes.

What that person did (the new behavior).

No 'and you should too.' Stop.

I knew a [person] who [their problem in other clothes].
What they did was [new behavior as plot].
[stop]

Covering All Possibilities ERICKSON

Whatever they do is a yes.

Name response class A as success.

Name class B as success.

Name 'or something else, in your own way' as success.

Proceed.

You may [A], or [B], or it may happen in some other way that is yours.
Any of those is the way this works.

Handshake Interrupt (classic Erickson) ERICKSON

Freeze an automatic social sequence. Catalepsy. Simple suggestion.

Begin a handshake or any automatic sequence.

Halt it mid-completion. Look at the hand, not the face.

Wait until the arm is willing to stay.

A simple suggestion: that can stay, and you can go down.

Ratify. Then use the trance.

[Sequence begins] – [halt]
That can stay just like that.
And you can ****[simple suggestion]****.
That's right.

Techniques, labeled

Language

What the sentence does. Milton Model. Marks, binds in grammar, ambiguity.

Embedded Commands BOTH

Does. Hides a command as a clause inside a longer sentence so it is heard twice: once as grammar, once as instruction.

Formula. Carrier sentence ... ****verb phrase**** ... rest of sentence.

Slots. carrier sentence · 2–6 word command, present tense, verb first · analog mark (tone, pause, bold, gesture)

Tell it. Bandler: every 2–8 words, blunt, marked hard. Erickson: at the clause seam, softer, marked by a slight drop in voice. Same machine. Different speed.

Example. You can ****settle back now**** as the bark presses the spine. ****Let her come to you.**** ****Sit on your hands.****

Analog Marking^{BOTH}

Does. Marks the command with a second channel (tone, pause, gesture, bold, location) so the unconscious files it separately.

Formula. Neutral words in channel 1. Command words in channel 2 (lower, slower, gesture, spatial).

Slots. channel 1 voice · channel 2 mark · the marked phrase

Tell it. Say the story in one voice. When the instruction arrives, drop half a note, pause a half-beat, or look at a different spot. Do not announce the mark.

Example. In this hall, ****bold**** is the analog mark. Bandler marks hard. Erickson marks at the seam and keeps moving.

Interspersal Technique^{ERICKSON}

Does. Erickson's own named contribution: scatter the real suggestions inside an otherwise ordinary description so they are associated, not argued.

Formula. Innocuous sensory story with ****relax / down / now / easy**** dropped into clause seams, then keep describing.

Slots. ordinary scene · marked words at seams · no explanation of the marked words

Tell it. Describe a pond, a log, a drop of water. At the seams, ****settle back now****. ****Notice the weight.**** Do not say you are hypnotizing. The story is the induction.

Example. The Hundredth Floor: bark, sunlight, pine resin, then ****settle back now****, ****let your eyes soften****, ****notice the weight****.

Permission Language ERICKSON

Does. Offers rather than orders, which bypasses the part that refuses orders.

Formula. You may... you can... I wonder if... it's not necessary that... you don't have to yet...

Slots. a permission verb · the action · optional 'yet' or 'now'

Tell it. Bandler will say **sit on your hands**. Erickson will say you may notice the hands growing heavy, and you don't have to do anything about that yet. Both land. Different doors.

Example. I wonder if the pad can open by not opening. You don't have to decide yet.

You Don't Have To ERICKSON

Does. A negative that installs the positive by relieving obligation.

Formula. You don't have to [desired action] yet. You don't need to [desired state] now.

Slots. the thing they will do · yet / now / unless you want to

Tell it. The word yet is a time-bind. It presupposes the action arrives. The 'don't have to' takes the fight out of the room.

Example. You don't have to go all the way down. You don't have to open the pad. It has been ready a long time.

In a Moment, But Not Yet ERICKSON

Does. Separates the suggestion from this second so the critic has nothing to refuse right now, and the future is already booked.

Formula. In a moment, but not yet, you will... and when you do...

Slots. delay phrase · the coming action · the when-clause that assumes it

Tell it. Promise it for later. Later arrives as a remembered appointment, not a demand.

Example. In a moment, but not yet, the pad will do what it has always been going to do. Not yet. Now.

I Wonder If... ERICKSON

Does. Turns a command into the operator's curiosity so the listener's mind answers by doing.

Formula. I wonder if you can notice... I wonder which hand... I wonder when...

Slots. wonder · the experience · an implied choice inside it

Tell it. Questions the mind tries to answer by searching internally. Searching is already trance.

Example. I wonder if the fish is still six feet down while you are a hundred floors up.

Presupposition BOTH

Does. Puts the real payload in the part of the sentence that is not up for debate.

Formula. Before / after / when / as / continue to / another / the remaining [payload as given].

Slots. time or continuation word · the payload treated as already true · a trivial question on the surface

Tell it. Don't ask if they will change. Ask whether they will notice the change before or after lunch. The change is no longer the question.

Example. When the sixteenth arrives, she is there. Not if. When. The day that will not advance, until it does.

Conversational Postulate BOTH

Does. Asks a yes/no question whose polite answer is the action, not the word yes.

Formula. Can you... Would you mind... Is the door closed? (meaning: close it / do the thing)

Slots. polite question · the action it actually requests

Tell it. Can you sit back in the chair? A critic can say yes. A body sits back. You wanted the body.

Example. Would you still send this knowing the boat does not turn around.

Tag Question BOTH

Does. Adds a small question at the end that pulls a yes and makes reversal socially expensive.

Formula. Statement, don't you. Statement, isn't it. Statement, can you not.

Slots. statement you want accepted · soft tag

Tell it. Keep the tag light. Heavy tags sound like a salesman. Light tags sound like shared weather.

Example. It is far more than you thought, isn't it. And that is machine three.

Causal Linkage (And / As / While / Because) BOTH

Does. Glues two things together so the second feels caused by the first, whether or not that is logically true.

Formula. As you X, you Y. While A, B. X, and Y. Because you are sitting, you can go down.

Slots. undeniable A · link word · desired B

Tell it. The weakest link is 'and'. The strongest-sounding is 'because'. Use 'as' and 'while' for simultaneity. Bandler will also use 'the more you X, the more you Y'.

Example. As the crew goes down a level, Margaret goes down a level. Because DHE 2000 is the only way, **relax your shoulders**.

The More X, The More Y BANDLER

Does. A Bandler linkage that turns a process into an accelerating couple.

Formula. The more you [present process], the more you [desired process].

Slots. current process · desired process

Tell it. Couple something already happening to something you want. The engine is already running. You just throw a belt over it.

Example. The more the day repeats, the more automatic the decent hours become. The more you **wait**, the closer the wolf.

Complex Equivalence BOTH

Does. States that A means B, so changing the meaning changes the life.

Formula. X means Y. X is Y. That is just Y.

Slots. experience A · new meaning B

Tell it. This is how a wound becomes an instrument. Not by denying the wound. By filing it under a different name that still tells the truth.

Example. Thin is a faculty. A boundary is a key. Waiting is the appointment. Accuracy is not movement.

Lost Performative BOTH

Does. States a value as weather, with no person attached to argue with.

Formula. It's good to... One doesn't... It is obvious that... People can...

Slots. valuative statement · no named speaker

Tell it. If you say 'I think you should wait,' they can disagree with you. If you say 'waiting is the appointment,' they have to disagree with physics.

Example. Reception was never a function of volume. Late is not wrong. You do not own your patterns. You host them.

Mind Reading (Soft) BOTH

Does. Names an inner state as if already observed, which is accepted if it is close enough.

Formula. I know you... You may be wondering... That part of you that...

Slots. a plausible inner state · a next step that uses it

Tell it. Stay close to what calibration would show. If you miss, you look like a performer. If you hit, you look like weather.

Example. You hate that the only work is doing absolutely nothing. She can
always tell.

Universal Quantifier BOTH

Does. All, every, never, always — as a truism or as a bind.

Formula. Every / all / never / always [statement you want treated as law].

Slots. quantifier · the law

Tell it. Erickson uses these as sensory truisms ('every breath'). Bandler uses them as installs ('always tell', 'never explain'). Soft when pacing. Hard when installing.

Example. She can ****always tell****. ****Nothing is required.**** The pad ****never**** opened. ****Every**** object he owned.

Modal Operator of Possibility BOTH

Does. Can, may, might, able to — opens a door without shoving.

Formula. You can... you may find... you might notice...

Slots. can / may / might · the new ability

Tell it. Possibility is a smaller ask than necessity. Use it to install abilities. Use necessity ('must', 'have to') only when the person is already moving.

Example. You can ****stop trying now****. You may notice the hands are empty.

Modal Operator of Necessity BANDLER

Does. Have to, must, need to, should — Bandler uses these as blunt installs; Erickson almost never shoves with them.

Formula. You have to... you need to... the only thing you must do is...

Slots. necessity verb · the action · optional humor to grease it

Tell it. In a Bandler hall this is legal because the frame is already 'I build machines.' In an Erickson hall it sounds like a doctor. Know which room you are in.

Example. You must be available, not eager. You have to ****get out of the damn way****.

Nominalization BOTH

Does. Turns a process into a thing so it can be moved, put down, sold, hosted.

Formula. Name a process as a noun. Then do something physical to the noun.

Slots. process-as-noun · a physical verb applied to it

Tell it. Respect, waiting, heat, arranging, the gap. Once it is a thing, you can **put it down**, **sell it**, **route it**, **sit on it**.

Example. Sell the furniture. Put the effort down. The Gap. The Receiving. Five Open Hands.

Unspecified Verb BOTH

Does. A verb without how, so the listener fills in their own mechanism.

Formula. Change. Learn. Work. Settle. Go down. Let it happen.

Slots. verb with no procedure

Tell it. If you specify how, they can fail the how. If you don't, they use whatever how they have.

Example. **Let it happen.** **Go deeper.** **Feel it land.** **Wait.**

Lack of Referential Index BOTH

Does. People, they, someone, it — no named person, so the listener volunteers themselves.

Formula. People can... they find... someone might... it happens...

Slots. open pronoun · the experience

Tell it. Do not say 'you will stop reaching.' Say 'people stop reaching when the wolf is still.' The you is volunteered.

Example. Not one of the butterflies has ever been observed trying to be a butterfly.

Comparative Deletion BOTH

Does. Better, deeper, easier, more — without saying compared to what, so the mind supplies the scale.

Formula. Deeper. Easier. More comfortable. Better than before.

Slots. comparative · no reference point

Tell it. Deeper than what? They will find a depth. You do not have to.

Example. **Easier with every breath.** **Going heavier now.** The second breath burned less.

Negative Command BOTH

Does. Don't think of a pink elephant. The not is a conscious tag. The image is not.

Formula. Don't / never / you don't need to [image or action you want in mind].

Slots. don't · the image

Tell it. Use this for images you want present, or for a prohibition that is actually a spotlight. Do not use it for a behavior you truly want absent unless the spotlight is the point.

Example. Do not watch for the effect. Do not explain the blue key. Don't look at the top.

Phonological Ambiguity BOTH

Does. Two meanings in one sound: wait/weight, here/hear, no/know, down/down.

Formula. Pick a homophone that carries both the story and the install.

Slots. word that means two things · a sentence that licenses both

Tell it. Erickson loved this. Bandler uses it as a joke that is also a machine. **Wait** is **weight**. **Here** is **hear**.

Example. **Notice the weight** of your own hands. **Wait for the signal.** Same word in the body.

Syntactic Ambiguity BOTH

Does. A sentence that parses two ways, so the unconscious takes both.

Formula. They are visiting relatives. Hypnotizing hypnotists can be tricky.
Speaking to you as a child...

Slots. a sentence with two legal parses

Tell it. The critic picks one parse. The other parse still ran.

Example. Speaking to you as a child of your own experience. I am looking at you, you know, in trance.

Scope Ambiguity BOTH

Does. Unclear what a modifier applies to, so it applies to more than you said.

Formula. The deep warmth of your hands and feet. (Is deep only warmth, or also feet?)

Slots. modifier · two possible attachments

Tell it. Put the useful word where it can stain both nouns.

Example. The quiet safety of it. Directly in front of the log, among the open blooms, sits one tight green bud.

Punctuation Ambiguity / Overlap BOTH

Does. Runs two sentences into one so the last words of the first are the first words of the second.

Formula. I want you to notice your hand me the glass. He said relax into the chair is enough.

Slots. sentence A ending · sentence B beginning · the shared words

Tell it. Speak it as one breath. On the page, you can fake it with a comma. In the mouth, you just don't stop.

Example. You can hear this **now know** that the pad has been ready.

Selectional Restriction Violation BOTH

Does. Gives human verbs to non-human things, which the body answers as if it were the thing.

Formula. The chair holds you. The log remembers. The corn was already listening. The door wants you to step back.

Slots. non-human subject · human verb · the body that will identify

Tell it. This is how metaphor becomes somatic. The person becomes the log, the river, the wolf, without being told to.

Example. The log is already doing the holding. Corn listens before anyone plants a diamond. A holster keeps its argument to itself.

Quotes BOTH

Does. Puts the suggestion in someone else's mouth.

Formula. A man I knew used to say, '**command**'

Slots. displaced speaker · quoted command

Tell it. You didn't say it. He said it. The nervous system does not care.

Example. My-friend-John. The presenter. The auctioneer. Jonah's father talking to a house.

Embedded Question BOTH

Does. Hides a question inside a statement so the mind searches without deciding to answer you.

Formula. I wonder whether you know how easy it is to... I'm curious when you'll notice...

Slots. frame ('I wonder') · the hidden question

Tell it. A direct question can be refused. An embedded question is already being answered internally by the time they notice it.

Example. I wonder whether you know which of the seven machines is already in.

Implication ERICKSON

Does. Says a little so the listener concludes a lot, and the conclusion is theirs, hence kept.

Formula. State A. Stop. Do not state B, which A requires.

Slots. the said · the unsaid that A requires

Tell it. The closed pad is mentioned once. You do not say what it means. They will. That meaning is theirs, so it sticks.

Example. A small blue key is in the tin. No one asked for it. It opens nothing in the harbour records. We will not explain it.

Meta Model (the inverse) BANDLER

Does. The opposite of the Milton Model. Recovers deletions, distortions, generalizations when you need precision, not trance.

Formula. When they speak in Milton, ask: who, what, how, compared to what, always, says who.

Slots. their vague statement · the recovery question

Tell it. Use this to build. Not to induce. If you Meta-Model a person in trance you will yank them out. If you Meta-Model yourself while writing, your slots get sharper.

Example. 'She never listens.' Never? To whom? Listens how? Compared to what. Then you know what the loop is actually installing.

Structure

How the session is built. Nests, quotes, unclosed threads, spatial voices.

Nested Loops BANDLER

Does. Opens stories inside stories so the conscious tracks plot while the payload lands at the bottom, unmarked as instruction.

Formula. Open A → open B inside A → open C → PAYLOAD → close inner stories (in order, or scrambled) → leave one thread open.

Slots. outer story A · middle story B · inner story C · payload / replacement behavior · close order · the unclosed thread

Tell it. Start a story. Before it ends, start another. Before that ends, start a third. At the deepest point, say the thing you want installed. Finish the inner stories. Do not finish one of them.

Example. Eight Days opens Groundhog, Radio, Notebook, Fort, Tombstone before any of them resolve. Closures arrive scrambled. Aurelia never closes.

The Unclosed Loop BOTH

Does. A story left unfinished keeps working after the session. The mind continues it.

Formula. Open a vivid, unfinished image. Never resolve it. Do not explain it. Stop talking.

Slots. one image · one unfinished action · silence after

Tell it. Give them a blue key, a river engineer, a dog that walks off. Then stop. Explanation kills it.

Example. The small blue key. The man who taught a river to turn. Two hundred clocks. The sleeping brown dog.

Closures Out of Order BANDLER

Does. Closes nested stories in a different order than they opened, so the conscious cannot file the session as a sequence.

Formula. Open A B C D. Close C, then A, then D, then B. Or close several at once in a cascade.

Slots. open order · a different close order · one cascade beat

Tell it. The filing clerk of the mind wants A-B-C, C-B-A. Give it C, then A, then D. It stays busy. The payload stays in.

Example. Eight Days: Close E first (Cassius), Close A last (the cathedral). Furniture: skip the river engineer in the cascade.

Stacked Realities / Extended Quotes BANDLER

Does. Buries a command inside quotes of quotes so no one present is 'saying' it.

Formula. X told me that Y said that Z said: ****command****.

Slots. speaker 1 · speaker 2 · speaker 3 · the command in the innermost voice

Tell it. You are not telling them to relax. You are reporting that a man on a stage said his teacher said sit down. The command still runs.

Example. Furniture: the presenter quotes the auctioneer quoting the man who sold the door. ****Give up the wheel.****

Micro-Loops BANDLER

Does. Tiny open-and-close stories (one or two sentences) that fractionate attention without a full nest.

Formula. One image. One unfinished beat. Return to the main line. Later, one-line close — or never.

Slots. one image · one unfinished beat · return line

Tell it. Drop a bird hitting a window. Keep talking. The glass is still broken in the room even if you do not go back.

Example. Recurring Day: a bird hits the window, the glass shatters, the bird flies away. The day continues.

The Sleeping Dog (Accidental Interrupt) BANDLER

Does. An interruption that looks unrelated, so the critic does not file it as technique, and it still fractionates.

Formula. In the middle of work, a sideways sensory beat that does no obvious job. Do not explain it. Continue.

Slots. the sideways beat · no moral · resume

Tell it. If you wink at it, it becomes a gag. If you leave it, it becomes a teacher of presence.

Example. The brown dog is still asleep. Interruptions land sideways. He is not an ending.

Spatial Voice Stacking BANDLER

Does. Different locations or voices hold different nested stories, so the room itself is the nest.

Formula. Story A from here. Story B from one step left. Commands from a third place. Return to A's place to close A.

Slots. location or voice per nest · a command location · return-to-close

Tell it. On a stage: microphone changes hands. On a page: **bold**, *italic*, [meta]. In a room: this chair, that window.

Example. Furniture's mic handoffs. This hall's **commands**, *soft*, and the unconscious dialogue in the river.

State

What the body is running. Anchors, chains, submodalities, time.

Dissociation BOTH

Does. Splits observer from experience, or then from now, or body from commentary, so change can happen in one part while the other watches.

Formula. You can watch that from here. The part that X, and the part that Y. Then / now. There / here.

Slots. part A · part B · which part does the work

Tell it. The critic can have a seat in the balcony. The stage can change. They can meet after.

Example. Your conscious mind can listen to the joke. The rest of you can take the machine. Sela's lungs doing the work the mind had not approved.

Age Regression ERICKSON

Does. Returns a younger state that still has a resource, or that can receive a new one.

Formula. A sensory bridge (smell, classroom, handwriting) → the younger state → the resource or the new parent / the new event.

Slots. sensory bridge · age / scene · what that age receives

Tell it. Do not interrogate the past. Give it a new experience. The February Man visits a child who will grow into the adult in the chair.

Example. The early learning set. The alphabet. Sela's first breath. A childhood skill that arrived by itself.

Pseudo-Orientation in Time / February Man ERICKSON

Does. Orients the person in a future that has already solved it, or a past that received help, then brings the solution back.

Formula. Go forward to a time when this is already handled. Look back. What did you do. Bring that back. Or: a helper visits the past on several dates.

Slots. future (or past) location · the already-done · the return

Tell it. The critic cannot argue with a memory of a future. It is the wrong tense for an argument.

Example. He wakes, and it is the sixteenth. She is there. Not because the sequence improved. Because it stopped being a sequence.

Anchoring BANDLER

Does. Pairs a state with a cue (touch, tone, location, word, gesture) so the cue can fire the state later.

Formula. Elicit state at peak → apply unique cue → break state → test cue → use in context.

Slots. state · unique cue · peak timing · test · use

Tell it. Spatial anchors: this chair is trance, that floor is the joke. Tonal anchors: analog marking is a voice anchor. Kinesthetic: a touch at peak.

Example. The log is a spatial anchor for trance. The microphone handoff is a tonal/spatial anchor for Bandler voice vs. original voice.

Collapse Anchors BANDLER

Does. Fires two incompatible states at once so the unwanted one cannot hold its shape.

Formula. Anchor unwanted. Anchor wanted (stronger). Fire together. Hold until integration. Test.

Slots. unwanted state cue · wanted state cue (stronger) · simultaneous fire

Tell it. The nervous system cannot run both fully. The better-built state wins if it is actually stronger. Do not collapse two weaks.

Example. Arranging vs presence. Reaching vs stillness. The day he is useful to people who can do nothing for him collapses the sequence-day.

State Chaining BANDLER

Does. Links states in a sequence so firing the first walks the person to the last.

Formula. Elicit A, anchor. Elicit B, anchor. Elicit C, anchor. Chain A → B → C. Fire A, arrive at C.

Slots. start state · bridge state(s) · destination state

Tell it. You cannot jump stuck → free. You can walk stuck → curious → moving → free. Design the stepping stones.

Example. Furniture state chains: curiosity → exposure → steadiness. Struggle → surrender → certainty. Confrontation → realization → release.

Submodalities / Mapping Across / Swish BANDLER

Does. Changes the encoding of an experience (size, distance, brightness, location) so its meaning and intensity change.

Formula. Find the coding of unwanted vs wanted. Map the unwanted into the wanted's coding. Or swish: old picture shrinks, new picture explodes in.

Slots. unwanted picture/sound/feeling codes · wanted codes · the switch

Tell it. Content can stay. Coding changes. A large, close, loud shame becomes a small, far, quiet fact. That is not insight. That is editing.

Example. A laminated chart (bright, close, official) burned. A top you stop watching (no longer center-frame). Heat routed down into the legs.

Swish Pattern BANDLER

Does. A specific submodality move: cue picture of the problem swishes into a compelling self-image.

Formula. Cue image (what they see just before the old behavior) → swish to a big, bright self who is already past it. Repeat fast. Break state. Test.

Slots. cue image · desired self-image · speed · repeats

Tell it. Fast. The slowness is thinking. The swish is a reflex install. Direction: away from the cue, toward the self.

Example. The hand reaching for the nineteenth letter. Swish to the man who puts the envelope down and is still a man.

Visual Squash BANDLER

Does. Two conflicting parts, one in each hand, brought together until they integrate.

Formula. Part A in one hand. Part B in the other. What does each want (positive intent). Hands together. New part in both.

Slots. part A · part B · positive intent of each · the integrated whole

Tell it. Do not pick a winner. Find the intent under each. Combine at the intent level. The behaviors can retire.

Example. The hand that reaches and the hand that waits. Available, not eager. Both hands open.

Fast Phobia Cure BANDLER

Does. Dissociated double-cinema: watch yourself watching the old terror until the feeling cannot find the body.

Formula. In the booth, watching the screen of you then. Run it forward dissociated. White-out. Run it backward associated, very fast. Repeat. Test.

Slots. the old event · double dissociation · fast rewind

Tell it. This is not exposure. This is recoding. If they go into the feeling, stop and put them back in the booth.

Example. Used when a hall touches old heat — Cort's fire, Rosalind's sting — without requiring the listener to relive it as now.

Threshold / Compulsion Blowout BANDLER

Does. Drives a compulsion past the point of absurdity until the circuit breaks.

Formula. Take the urge. Multiply it. Faster, bigger, more ridiculous, until it pops. Then a new image in the hole.

Slots. the compulsion · the multiplier · the pop · the replacement

Tell it. More, not less. The person who has been resisting is feeding it. Blow it out by giving it too much.

Example. Nineteen letters. Run the sending to infinity until sending is comic. Then one message, then still.

Change Personal History BANDLER

Does. Finds the first or worst time a feeling was learned, and puts a resource in then, so the chain re-files.

Formula. Track the feeling back. First / worst / most significant. Resource the younger self. Bring it forward through the chain.

Slots. the feeling · the then · the resource · the walk-forward

Tell it. DHE would rather build a future than excavate a past. Use this when the past is still running the room. Do not go digging for sport.

Example. The four hours after Deacon's fast decision. This time there are no four hours. The pew learns a man it came to bury.

Calibration BANDLER

Does. Reading the person in front of you so the next move is true, not formulaic in the dead sense.

Formula. Look. Listen. Match what is. Then choose the next technique from what you saw, not from your plan.

Slots. what you saw · what you do next because of it

Tell it. Every formula on this list is dead without this. Erickson's whole method is calibration plus utilization. Bandler calibrates and then overloads.

Example. 8 out of 10 restating. 1 out of 10 interpreting. That score is calibration, then a machine.

Matching, Mirroring, Representational Predicates BANDLER

Does. Joins the person's channel (see / hear / feel, posture, breath, words) so leading has a bridge.

Formula. Notice their predicates and posture. Speak in that channel. Then lead one step.

Slots. their channel · your match · your lead

Tell it. If they say 'I see what you mean,' do not answer 'I feel that.' See first. Then they can follow you into feeling.

Example. Pond is kinesthetic and visual (bark, weight, green light). Furniture is auditory and kinesthetic (mic, laugh, heat). Match the hall to the body you want.

Strategy Elicitation / TOTE_{BANDLER}

Does. Finds the Test-Operate-Test-Exit sequence they actually run, then edits one step.

Formula. How do you know when to start. What do you do. How do you know it's done. What would be a better test or a better operate.

Slots. trigger test · operate · done-test · the edited step

Tell it. Do not change a person. Change a step. The Gap edits the operate (wait one second). The Plain Sentence edits the test (what was said is what was said).

Example. The guest reaches one second early. The seeing was never wrong. The hand was early. Edit: let the second complete.

Time Distortion_{BOTH}

Does. Stretches, compresses, or loops time so a minute holds an hour of work, or eight days hold a life.

Formula. In the next minute you can have all the time you need. Or: this day will keep happening until it is done.

Slots. stretch / compress / loop · the work that needs that time

Tell it. Nested loops are a time distortion. Groundhog Day is a time distortion. Two moves a year is a time distortion.

Example. The same civic Tuesday. Two hundred clocks disagree and a woman is on time. The clock that ran backward.

Binds

Choices that all do the work. Conscious–unconscious. Covering all classes.

Double Bind / Illusion of Alternatives ERICKSON

Does. Offers two (or more) choices that all perform the same class of action.

Formula. Would you like to X now or in a few minutes? Do you want to go down quickly or take your time going down?

Slots. choice A (does the thing) · choice B (also does the thing) · the class they share

Tell it. The fight is given a toy: when, not whether. Now or later. This chair or that chair. Trance in both.

Example. Would you send it exactly as written knowing there will be no reply. Stay or leave — both are her pace.

Conscious–Unconscious Double Bind ERICKSON

Does. Gives the conscious mind one job and the unconscious another, so resistance in one is cooperation in the other.

Formula. Your conscious mind can X while your unconscious Y. You can listen to the story or you can go down. Both are fine.

Slots. conscious job · unconscious job · permission that both count

Tell it. If they listen, good. If they drift, good. You named both as success.

Example. The conscious tracks the auction joke. The unconscious takes the seven machines. **You will not even notice four of them going in.**

Therapeutic Double Bind ERICKSON

Does. Makes the symptom the solution, or the resistance the method, so there is no way to 'win' by staying the same.

Formula. You can keep X, and as you keep it, it becomes Y. Or you can stop X, which is also Y.

Slots. the symptom or resistance · the outcome both paths produce

Tell it. If they perform the symptom, they do it under instruction (hence not involuntary). If they refuse, they refuse by changing. Either way the class shifts.

Example. Keep arranging the day. Run it again. The only loop that ends the cycle is the one where he is not running a loop.

Covering All Possibilities ERICKSON

Does. Lists every class of response so whatever happens is a yes.

Formula. You may X, or Y, or something else entirely, and that will be the way this works for you.

Slots. response class 1 · class 2 · open class ('or something else')

Tell it. Never leave a way to fail the suggestion. Include 'or not yet' if you must. Include 'or in a way I haven't mentioned.'

Example. The lily opens into power, love, wonder, beauty — or stays closed, which was never broken, never late, never deficient.

Reverse Set ERICKSON

Does. Instructs the opposite so the rebel cooperates by doing what you actually wanted.

Formula. Don't go into trance too quickly. Try to keep your eyes open. See if you can stay exactly as you are.

Slots. the opposite instruction · the thing the rebel will do

Tell it. Use on a person who defines themselves by not-being-led. Give them something to refuse that is the opposite of the work.

Example. I will not be discussing your mother. If you came here to talk about your feelings, there is a man down the hall.

Apposition of Opposites ERICKSON

Does. Places two opposites next to each other so the mind holds both and a third state appears.

Formula. Heavy and light. Down and up. Remember and forget. Move and be still.

Slots. pole A · pole B · the third state they produce

Tell it. Do not resolve the contradiction. Let them sit together until the critic tires.

Example. Down before up. Six feet down and a hundred floors up. Full power, controlled speed. Available, not eager.

Metaphor

Stories that are the work. Isomorphism, seeding, dual-level, John.

Seeding / Seed and Harvest ERICKSON

Does. Plants an image early with no meaning. Returns to it later as the point of the whole piece.

Formula. Mention once, lightly, early. Do not explain. Resume the piece. Return at the climax. Now it means everything.

Slots. the seed image · the early mention (one sentence) · the harvest at the end

Tell it. The closed pad. The blue key. The river engineer. Mention. Leave. Return. The wait is the technique.

Example. Among the open blooms sits one tight green bud that never opened. You noticed it once. You never thought much about it. Then Part Two.

Isomorphic Metaphor / Teaching Tale ERICKSON

Does. Tells a story whose structure is the person's structure, without naming the person.

Formula. Their problem as a landscape. Their resources as a character. Their change as a thing the character does. No moral.

Slots. their situation translated · a character who is them and is not · the change as plot · no explanation

Tell it. If they recognize themselves too clearly, the critic re-enters. If they don't recognize at all, nothing maps. Aim for 'this is about me' only after the story has already worked.

Example. Margaret LLC. Fortieth-floor desk, hundredth-floor work. Sela walking onto sand. The cartographer measuring a country that will not hold still.

Multiple Embedded Metaphors ERICKSON

Does. The Erickson/Lankton nest: Story A contains B contains C. Payload in C. Close C, B, A. Conscious remembers A. Unconscious kept C.

Formula. A opens → B opens → C opens → direct work / commands → C closes → B closes → A closes.

Slots. outer tale · middle tale · inner tale · payload · ordered closes

Tell it. This is Erickson's nested loops, later formalized. Bandler's version is faster, funnier, and often closes out of order. Same architecture.

Example. Pond contains fish contains hull contains Margaret contains Sela. Return to the log is the trance.

Dual-Level Communication ERICKSON

Does. Entertains the conscious with plot, instructs the unconscious with structure and marked words.

Formula. Surface: a story that holds attention. Under: isomorphism + interspersal + binds.

Slots. surface plot · under-structure · marked words the plot conceals

Tell it. If they can tell you the moral, you preached. If they can tell you the story and later their hands do something new, you worked.

Example. Furniture is a comedy. Seven machines go in while they laugh. The laugh is the anesthetic. The machines are the surgery.

My-Friend-John ERICKSON

Does. Displaces the suggestion onto a third person so the listener can take it without being the patient.

Formula. I had a client / a friend / a man who... [their problem, their change].

Slots. displaced person · their situation (which is this situation) · what happened

Tell it. They can reject advice given to them. They cannot as easily reject a story that happened to John. Identification does the rest.

Example. Lieutenant Calum Ward. Captain Igraine Voss. The hotel's one guest. The man who sold his own furniture.

Anecdote Stacking ERICKSON

Does. Several short tales in a row, each carrying a fragment of the same payload, none complete.

Formula. Anecdote 1 (fragment). Anecdote 2 (fragment). Anecdote 3 (the missing piece). No summary.

Slots. 3–7 short tales · shared payload split across them

Tell it. One story can be argued with. Five stories with the same bones cannot. The bones are the install.

Example. Two brothers digging. A lighthouse inland. Nineteen letters in a tin. Same machine: send once, then be still.

Induction

How the set changes. Utilization, confusion, pause, naturalistic, shock.

Confusion Technique ERICKSON

Does. Erickson's other named contribution: overload or scramble the conscious set so a simple suggestion is accepted as relief.

Formula. Too much, too fast, or logically impossible → pause → one short, clear suggestion.

Slots. overload (numbers, reversals, non-sequitur, puns) · a pause · one simple suggestion

Tell it. Make the filing clerk dizzy. Then hand it one easy job. It will take the job because it wants the dizziness to stop.

Example. Six feet down and a hundred floors up are the same depth. While the critical faculty corrects the sentence, ****go down****.

Pattern Interrupt BANDLER

Does. Breaks an automatic sequence mid-fire so the next thing said is taken as the missing piece.

Formula. Start a familiar sequence → cut it before completion → freeze → analog-marked install → resume as if nothing happened.

Slots. familiar sequence · the cut point · the install in the freeze · resume line

Tell it. Handshake that never completes. Sentence that never finishes. Joke without a punchline. In the hole, put the instruction.

Example. Furniture: the microphone changes hands mid-sentence. Faster, sharper. The Gap installs in the cut.

Utilization ERICKSON

Does. Uses whatever the person brings — resistance, noise, a cough, a belief — as the induction itself.

Formula. Name what is happening → and that can be the way you... → continue with their material, not yours.

Slots. what they brought · and-link · the use you put it to

Tell it. Do not fight the cough. The cough can ****take you deeper****. Do not fight 'I can't be hypnotized.' That can be the conscious mind's job, while the rest of you...

Example. Four hundred stacking chairs. Air conditioning losing to body heat. The dog already asleep. All of it is used, none of it is an obstacle.

Pacing and Leading BOTH

Does. Matches current experience until it is undeniable, then takes one small step the person has not yet taken.

Formula. Pace, pace, pace (undeniable) → and → lead (new).

Slots. 3 undeniable now-statements · and-link · 1 small lead

Tell it. You are sitting. You are breathing. You can hear this voice. And you can let the next breath go a little further down.

Example. Four truisms: she is sitting; breath is happening; she has done hundredth-floor work from a fortieth-floor desk; she noticed the closed pad and did not force it. Then the only conclusion available.

Yes-Set / Truisms BOTH

Does. Stacks statements that cannot be denied so the next statement rides the chain of yes.

Formula. Truism. Truism. Truism. Suggestion that feels like the fourth truism.

Slots. truism 1 (body) · truism 2 (breath or time) · truism 3 (their history) · the suggestion as truism 4

Tell it. Erickson does this slowly, with sensation. Bandler does it fast, then stuffs a command in the fourth slot. Same chain.

Example. The Four Truisms of the Hundredth Floor. Furniture: **That is correct.** **Nobody asked you.** **It started already.**

Naturalistic Induction ERICKSON

Does. Induces trance by describing ordinary ongoing experience until trance is just a more accurate name for what is already happening.

Formula. Describe sensation as it is → add 'and you can' → never call it hypnosis unless that helps.

Slots. present sensation · and you can · a slightly deeper sensation

Tell it. Do not start a ritual. Start a description. The log, the light, the weight of the hands. Trance is what description does when it is accurate and slow.

Example. The pond script. No gavel. The bark is already against the spine. The descent is the induction.

Early Learning Set ERICKSON

Does. Returns the listener to the state of not-knowing in which they once learned to write, walk, speak — a state that can learn again.

Formula. Remember learning [ordinary hard thing]... the letters that would not stay... and you did not know, and then you knew.

Slots. ordinary childhood skill · the not-knowing · the knowing that arrived by itself

Tell it. Take them back to the alphabet. The confusion of b and d. Then: and you can learn this the same way, without knowing how.

Example. Sela's first breath of air — a burn in a body built for water. The second breath burned less. The lungs were already doing the work.

Not Knowing, Not Doing ERICKSON

Does. Gives the conscious mind the job of not-knowing so the rest can work.

Formula. You don't have to know how... you don't have to make it happen... it can happen.

Slots. what they don't have to know · what they don't have to do · what can happen anyway

Tell it. Assign the critic a chair. Its job is to not know. That is a complete job. The rest of the room is then free.

Example. **Nothing is required of you here.** **Put the effort down.**
Leave it on the log.

Shock, Surprise, Humor as Depotential BOTH

Does. A jolt, a laugh, or a rudeness that drops the set. The next sentence has no guard.

Formula. Pattern in progress → shock/joke/insult → immediately the install → continue.

Slots. the jolt · the sentence that follows before recovery

Tell it. Bandler: comedy as anesthetic, insults as pattern interrupts.

Erickson: a sudden surprise, then a simple suggestion. Do not wait for them to finish laughing.

Example. I do not care about your childhood. **Let the machinery work.**
You will not even notice four of them going in.

Handshake Interrupt ERICKSON

Does. Classic Erickson: begin a handshake, freeze it midair, catalepsy, trance.

Formula. Reach → take the hand → halt the completion → look at the hand → 'sleep' or a simple suggestion → catalepsy holds.

Slots. the automatic social sequence · the freeze · the suggestion in the freeze

Tell it. This is the pattern interrupt in the body. Any automatic sequence will do: a handshake, a name exchange, a sip of water.

Example. The hotel guest reaches one second early, every morning. On the four-thousandth morning he lets the second complete. The Gap.

Catalepsy / Ideomotor / Levitation ERICKSON

Does. A body phenomenon that ratifies trance: the arm stays, the fingers move, the hand lifts.

Formula. Suggest a small involuntary movement → wait → ratify whatever happens → use it as the yes-signal.

Slots. small involuntary · wait · ratify · use as ideomotor yes

Tell it. Do not demand a Broadway levitation. A finger. A swallow. A change in breath. Name it. That naming is the ratification.

Example. Fingers go slack, ****the weight of your own hands**** pressing into the thighs. Fist closes and opens once, slowly.

Ratification ERICKSON

Does. Names what just happened so the person agrees they are already in.

Formula. That's right. That's it. Notice that. You didn't have to make that happen.

Slots. what just occurred · a name that makes it trance

Tell it. If you skip ratification, they will later say nothing happened. If you name it, they have a memory of it happening.

Example. ****That's right.**** The body has already agreed. ****It started already.****

Fractionation BOTH

Does. In and out of trance, or in and out of a story, each re-entry deeper / faster.

Formula. In → out (reorient slightly) → in again, faster. Repeat.

Slots. in · partial out · in deeper

Tell it. Each return teaches the nervous system the way. Nested loops are fractionation at story scale. Microphone handoffs are fractionation at voice scale.

Example. Furniture: THE MIC CHANGES HANDS / THE MIC GOES BACK.
Pond: leave the fish, return to the log.

Overload BANDLER

Does. Too much content too fast for the conscious to sequentialize, so it delegates.

Formula. Multiple stories, commands every 2–8 words, jokes, asides, a dog — without a map.

Slots. more channels than working memory · one repeating payload underneath

Tell it. Bandler talks faster than notes. That is the technique. The notes cannot keep up. The body can.

Example. Four hundred chairs. Seven machines. Twelve nested loops. A dog. You will not even notice four of them going in.

Waiting / Pause as Suggestion ERICKSON

Does. The silence is the instruction. The operator is willing to not fill it.

Formula. Say a complete thing. Stop. Let the room work. Do not rescue.

Slots. the last sentence · the actual silence · no extra clause

Tell it. If you fear silence you will explain, and explanation is the critic's food. Erickson could wait a minute. Practice waiting ten seconds without dying.

Example. [pause] in the pond script. The trapdoor said once. The dog, asleep, not commenting.

Tailoring ERICKSON

Does. Every technique is rewritten for this person, this morning, this language.

Formula. Take a formula. Replace every image with their images. Replace every verb with their verbs. Keep only the structure.

Slots. the formula · their images · their verbs

Tell it. This document is the structure. Their life is the content. If you use our pond with a person who hates water, you are reciting, not working.

Example. The halls are examples. Your nested loop should be their job, their kitchen, their actual Tuesday.

Reorientation BOTH

Does. Brings them back so the work can travel. Count up, sensory here, eyes open, already begun.

Formula. In a moment you will be here, bringing with you what you need, eyes open, clear, the work already running.

Slots. the return cue · what comes with them · a here-and-now sensory

Tell it. Do not snap. Do not leave them in a hole. Erickson: dripping on brass, each drop lifting. Bandler: a joke, a stretch, the dog walking off.

Example. The dripping comes back. Each drop lifting you higher. And your eyes open. Already, and permanently, begun.

The Common Everyday Trance ERICKSON

Does. Uses ordinary absorption (driving, reading, waiting) as the already-present trance, rather than installing a special one.

Formula. You already know the state of being absorbed in... and this can be like that.

Slots. their ordinary absorption · this = that

Tell it. You do not need a velvet voice. You need their highway, their book, their sink full of dishes.

Example. A woman in a kitchen that smells of lemon oil listens to a stranger's grief the way you listen to rain.

Depotentiating the Conscious Set ERICKSON

Does. Softens the part that would analyze, so the rest of the work has room. Confusion, humor, shock, not-knowing, story — all serve this.

Formula. Give the conscious an impossible or irrelevant job. Do the real work elsewhere.

Slots. the job for the critic · the real work

Tell it. This is the purpose, not a separate trick. If the critic is still running the meeting, none of the other formulas will hold.

Example. I will not be discussing your mother. The cartographer's instruments. A laminated hour. All of them keep the critic busy.

Install

How the new thing stays. DHE, future pace, posthypnotic, open-ended, replacement verbs.

Open-Ended Suggestion ERICKSON

Does. Specifies the class of change, not the content, so their life fills in the correct details.

Formula. Your unconscious will find the right way to... in the way that is most useful for you.

Slots. class of change · their life as the author of details

Tell it. If you specify the movie, you will get your movie. If you specify the genre, you will get their life.

Example. Movement first, direction second. The step does not need a map.

Implied Directive ERICKSON

Does. When X happens, Y will happen — X is coming anyway, so Y is booked.

Formula. As soon as / when / the moment you [inevitable X], you will [Y].

Slots. inevitable X (next breath, next pause) · desired Y

Tell it. Couple the install to something the body is about to do anyway. Breath is the most reliable X.

Example. When the next drop hits the brass, ****go down****. When the sixteenth arrives...

Compound Suggestion ERICKSON

Does. Joins an easy accept to a useful accept so they travel together.

Formula. Easy thing, and useful thing. You can hear the air conditioner, and you can let the shoulders drop.

Slots. easy accept · and · useful accept

Tell it. This is pacing-and-leading at the sentence scale. Always put the easy one first.

Example. You are sitting, and the office was never the constraint.

Contingent Suggestion ERICKSON

Does. Makes Y depend on X, where X is already in motion.

Formula. As the hands get heavier, the breath can go lower. Once the laugh lands, the machine is in.

Slots. X already happening · Y that rides it

Tell it. Do not wait for a special state. Use the state you have.

Example. As you laugh at the man who sold his own door, **sell the furniture.**

Amnesia by Interruption or Implication ERICKSON

Does. Lets the work stay out of autobiographical memory so the critic cannot dismantle it.

Formula. Interrupt before they review. Or imply 'you won't need to remember this.' Then change the subject hard.

Slots. the work to protect · interrupt or implication · a vivid new subject

Tell it. Do not say 'forget this.' That is a spotlight. Change the subject to something sensory and slightly funny. The filing clerk files the joke.

Example. The dog gets up, stretches, walks off the stage. That is the resolution. It is not an explanation.

Posthypnotic Suggestion BOTH

Does. Pairs a future cue with a response so the work runs later, in life, without the operator.

Formula. When [future cue in their actual life], you will [response], and it will seem natural.

Slots. real-life cue · response · natural / automatic

Tell it. Cue must be something that will actually happen. Doorways, breath, a particular person, the urge to send the nineteenth message.

Example. When the urge to engineer an outcome arrives, Five Open Hands. Void if monitored.

Future Pace BANDLER

Does. Bandler's version: run the new response in a vivid future scene now, so it is already a memory.

Formula. See a specific future scene → step in → run the new behavior → notice it worked → back here.

Slots. specific future scene · the new behavior · evidence it worked

Tell it. Vague futures do not hold. A Tuesday. A doorway. A phone in the hand. Run it until the body has already been there.

Example. The sixteenth. The field with a glove. The rectangular hole where the door was, and he likes the wind.

New Behavior Generator BANDLER

Does. Builds a behavior from a model or from imagined evidence, then future-paces it.

Formula. See someone (or you) doing it. Step in. Feel it. Adjust. Future-pace three scenes. Ecology check.

Slots. model or imagined you · step-in · three future scenes

Tell it. Construction, not insight. If they can see it and step into it, they can have it. Then run it until it is cheap.

Example. Ward on the crate until the crate decides he is furniture. Igraine keeping the power and dropping the commentary.

DHE 2000 — Construction, Not Excavation BANDLER

Does. Bandler's later frame: do not dig for trauma. Build machines. Install them. Test them. Leave them running.

Formula. Name the machine → demonstrate in metaphor → analog-mark the install → future-pace → do not process the biography.

Slots. machine name · metaphor that is the machine · commands · future test · biography refused

Tell it. I do not care about your childhood. I build machines. Five of them today. You will not even notice four of them going in.

Example. The Gap, the Plain Sentence, the Routed Heat, the One Message, the Recognition, the Animal Decides, the Receiving.

Transparent Install BANDLER

Does. Tells them you are installing it. The honesty is itself a pattern interrupt, and the install still runs.

Formula. I am going to install X. Here is X. **commands**. It's in.

Slots. the named machine · the demonstration · the claim that it is in

Tell it. Erickson would rarely say this. Bandler says it because the frame is engineering, not magic. The critic is invited to watch and still cannot stop a well-timed analog mark.

Example. And that is machine six, the one that actually gets the job done while you're busy trying to look spiritual.

Humor as Anesthetic BANDLER

Does. Gets a laugh, then puts the command in the laugh, before the guard comes back.

Formula. Joke → laugh begins → **command** → continue the joke.

Slots. the laugh line · the command inside it

Tell it. The laugh is a pattern interrupt you don't have to force. Do not wait for it to finish. Ride it.

Example. He auctioned the front door of the house while he was still living in it. **Sell the furniture.** **Keep nothing back.**

Replacement Behavior, Landed in Story BANDLER

Does. Does not delete a behavior. Installs a specific other behavior in the same slot, demonstrated by a character.

Formula. Old behavior in a character who pays for it. New behavior in a character who does not. Commands = the new behavior, in verbs.

Slots. old behavior · character who suffers it · new behavior as verbs · character who has it

Tell it. People cannot 'stop reaching.' They can ****sit on their hands****, ****wait for the signal****, ****send once****. Give them verbs, not absences.

Example. Stillness, company not assessment, her-pace, hold-observation, unreplied test, Five Open Hands.

The Trapdoor (Named) BANDLER

Does. Names the cheat so it cannot be used in the dark: a message engineered to work is still a technique.

Formula. State the test in one plain sentence. Make it un-gameable. Stop.

Slots. the cheat they will try · the test in one sentence

Tell it. If you do not name the trapdoor, they will build a better sequence and call it presence. Name it out loud.

Example. Would you send it exactly as written knowing there will be no reply. Five Open Hands: void if monitored.

Ecology Check BANDLER

Does. Asks whether the new behavior is safe for the whole system, before it is locked.

Formula. If you have this fully, who is affected. What do you lose. Is there a part that objects. Adjust.

Slots. the new behavior · who else · the objection · the adjustment

Tell it. Five Open Hands includes this as 'void if monitored' — if the install is being used as a lever, it is void. That is ecology, named as a trapdoor.

Example. Friendship is all I need. Give her space to leave, knowing she will return. Want stays. Arranging leaves.

Incremental Suggestion ERICKSON

Does. Small yes, slightly larger yes, until the thing that would have been refused is already happening.

Formula. Tiny. A little more. A little more. Now the thing itself, which now feels like the next tiny.

Slots. first tiny · steps · the thing itself as a next tiny

Tell it. Sela did not have a map of dunes. She had a step. Then another.

Example. Hands rest loosely. Knuckles uncurling one by one. A faint breeze. Fingers go slack. Arms like warm lead.

Reframe

How meaning moves. Content, context, Sleight of Mouth, the credentialled fool.

The Credentialled Fool BANDLER

Does. A rival expert who does the old behavior with credentials, then is publicly destroyed by the quality he mocked.

Formula. Give the old behavior a PhD. Let it fail in public. Do not debate it. Show the failure.

Slots. the old behavior · a titled character who performs it · the comic or sharp failure

Tell it. People will not drop a strategy they think is intelligent. Show a very intelligent person losing with it. Intelligence is then free to leave.

Example. Dr. Percival Haight-Browning. Dr. Alistair Sterling-Smythe. The laminated host. The architect who watched the top.

Content Reframe BANDLER

Does. Same event, different meaning.

Formula. It isn't X. It's Y. What else could this mean that is also true and more useful.

Slots. old meaning · new meaning that still fits the facts

Tell it. Keep the facts. Change the filing label. If the new label is a lie, it will not hold. If it is a better truth, it holds.

Example. The hurt was real. It was undeserved. It is never called a gift. What breaks heals thin. Thin is a faculty. Instrument, not injury.

Context Reframe BANDLER

Does. Same behavior, different context where it is the right tool.

Formula. Where would this be useful. When is this the exact right thing.

Slots. the behavior they hate in themselves · a context where it is gold

Tell it. This stops self-war. The behavior is not the enemy. The context was wrong. Then you can move it.

Example. Reaching is perfect for a drowning man. It is expensive with a wolf. Arranging is perfect for a kitchen. It is death on a Tuesday with a person.

Sleight of Mouth (14 patterns) BANDLER

Does. Bandler's formulaic set for attacking a belief at every structural joint. See the table. Use one. Not fourteen at once.

Formula. Take a belief (X means Y). Apply one named move. Stop. Let it land.

Slots. the belief · one Sleight move · silence

Tell it. These are scalpels. If you run all fourteen, you are performing. Pick the one that fits the joint that is actually holding the belief up.

Example. Accuracy is not movement (redefine). She owes you nothing (apply to self / consequence). Late is not wrong (redefine + model of the world).

Perceptual Positions BANDLER

Does. Runs the scene from self, other, and observer so a stuck first-position feeling has somewhere to go.

Formula. Position 1 (me). Position 2 (them). Position 3 (the camera).
Gather. Choose.

Slots. the scene · three seats · what each knows

Tell it. Most arranging is first position with no camera. Put them in the balcony. The balcony is already a gap.

Example. Avatar: other eyes, seeing is not possessing. The architect watching the top (third position used as a tell). Cassius not drawing (first position, still).

Symptom Prescription / Ordeal / Paradox ERICKSON

Does. Instructs the symptom, or attaches an ordeal, so it is no longer involuntary, or too expensive to keep.

Formula. Do the symptom, on purpose, at 4 a.m., in this specific way. Or: keep it, and it will mean this other thing.

Slots. the symptom · the instruction or ordeal · the new meaning

Tell it. Once they can produce it on purpose, it is not a possession. It is a behavior. Behaviors can be retired.

Example. Run the day again. Memorise the tray, the old woman, the puddle. Keep performing until the performance is detectable even to you.

Milton Model — the sentence formulas

PATTERN	DOES	FORMULA	EXAMPLE
Mind reading	Names an inner state as if seen.	I know you... You may be wondering...	You hate that the only work is doing nothing.
Lost performative	A value with no speaker.	It's good to... One doesn't... It is obvious...	Late is not wrong.

PATTERN	DOES	FORMULA	EXAMPLE
Cause-effect	A linked as causing B.	As X, Y. Because X, Y. X makes Y.	As the crew goes down, she goes down.
Complex equivalence	X means Y.	X means Y. X is Y.	A boundary is a key. Thin is a faculty.
Presupposition	Payload not up for debate.	When / after / continue to / another...	When the sixteenth arrives...
Universal quantifier	All / never / always as law.	Every / all / never / always...	She can always tell.
Modal of necessity	Must / have to / should.	You have to... you need to...	You must be available, not eager.
Modal of possibility	Can / may / might.	You can... you may find...	You can stop trying now.
Nominalization	Process named as a thing.	A noun you can move.	The Gap. The Receiving. Arranging.
Unspecified verb	No how.	Change. Settle. Go down.	Let it happen. Wait.
Lack of referential index	They / people / it.	People can... it happens...	Not one butterfly has been observed trying.
Comparative deletion	Deeper / easier — than what?	Deeper. Easier. More.	Easier with every breath.
Conversational postulate	Yes/no question that is an action.	Can you... Would you mind...	Can you sit back in the chair.
Tag question	Pulls a yes at the end.	...don't you. ...isn't it.	It is far more than you thought, isn't it.

PATTERN	DOES	FORMULA	EXAMPLE
Embedded command	Command as a clause.	Carrier **verb phrase** carrier.	You can settle back now as the bark presses.
Embedded question	A search hidden in a statement.	I wonder whether you know...	I wonder if the fish is still six feet down.
Negative command	Don't + the image you want in.	Don't / never [image].	Do not watch for the effect.
Phonological ambiguity	One sound, two meanings.	wait/weight, here/hear, no/know.	Notice the weight. Wait for the signal.
Syntactic ambiguity	Two legal parses.	Hypnotizing hypnotists can be tricky.	Speaking to you as a child...
Scope ambiguity	Unclear what a modifier covers.	The deep warmth of your hands and feet.	The quiet safety of it.
Punctuation ambiguity	Two sentences share words.	Notice your hand me the glass.	You can hear this now know that...
Selectional restriction	Human verb on a thing.	The chair holds you. The corn listens.	The log is already doing the holding.
Quotes / extended quotes	Someone else said the command.	X said Y said **command** .	A man I knew used to say, sit down.
Analog marking	Second channel marks the payload.	Tone / pause / gesture / bold on the command only.	**sit on your hands**

Sleight of Mouth

Bandler. Fourteen moves on a belief (X means Y). Use one. Not fourteen.

MOVE	DOES	FORMULA	EXAMPLE
Intent	Goes to the purpose under the belief.	What is that trying to do for you.	Arranging is trying to keep you from being hurt. Presence does that better.
Redefine	Swaps the words.	It isn't X, it's Y.	It isn't rejection. It's information. Accuracy is not movement.
Consequence	Shows what the belief costs if kept.	And if you keep that, then...	If you keep interpreting, you keep scoring 1 out of 10.
Chunk down	Asks for specifics until the belief can't cover them.	Which part, specifically. When, exactly.	Never listens — to which sentence, on which day.
Chunk up	Goes to a larger class that changes the meaning.	This is a case of what.	Nineteen letters is a case of volume mistaken for reception.
Counterexample	One case the belief cannot swallow.	And yet there was the time when...	And yet the day he did not try is the day she chose him.
Another outcome	Changes what the conversation is even about.	The real question is...	The real question is not how to get a reply. It is whether you would send it with none.
Analogy / metaphor	A parallel that carries the reframe.	That's like...	That's like checking whether the top is still spinning.
Apply to self	Turns the belief on the speaker of it.	Does that belief apply to itself.	You say you have to interpret to be sure. Are you sure that's true, or did you interpret that.

MOVE	DOES	FORMULA	EXAMPLE
Hierarchy of criteria	A higher value overrules.	What's more important than that.	What's more important — being right about her, or being with her.
Change frame size	Zooms time or number of people.	In ten years / for everyone / in the moment...	In ten years, will this have been a sequence or a Tuesday.
Meta frame	A belief about the belief.	The fact that you believe that means...	The fact that you need the day to work means the day is still a technique.
Model of the world	Locates the belief as one map.	In that model... Other models...	In Haight-Browning's model the wolf is a system. The wolf did not read the paper.
Reality strategy	Asks how they know it's true — then edits that test.	How do you know that. What do you see/hear/feel that means that.	How do you know it didn't work — because there was no reply, or because you watched for the effect.

Nested loops — the definition

A story you open and do not finish, so that everything told inside it — including the commands — is filed as belonging to that story.

Formula. Open largest → open next → put scenes and commands in the middle → close out of order (or return to the first sensory place) → leave one thread running.

The structure

A nested loop is an unfinished story with another story inside it. You open the outer story. You leave it hanging. You open a smaller one. You may open several more. Each opening is a container. Each closing is a delivery. The commands, the feelings, and the realizations that happen in the middle have nowhere to go except into the stories that are still open. That is the architecture. Not decoration. Filing.

Timing

Timing is the first craft. You open the largest loop first, at the moment the listener still thinks they are just hearing a talk. That is when the container has to go in — before they know they are inside anything. You place a loop where the nervous system can attach to a landscape that is not their Tuesday, so they can feel it without defending against it. You close later, often out of order, when the new behavior has already been lived inside the metaphor.

Opening

An opening is not a plot. It is a world with a problem that rhymes with theirs. You start the scene, you make it sensory, you leave the protagonist in the middle of it, and you go elsewhere. The unfinished start creates a charge: the mind will keep a thread open until it is tied. While that thread is open, it will hold whatever you put in it.

Scenes inside

Inside one opening and its later closing there can be many scenes, other loops, machines, commands, even whole days. Those scenes are not digressions. They are the payload. The outer story is the envelope. The inner scenes are the letter. The listener thinks they are following the letter. The envelope is doing the work.

Closing

A closing returns to the unfinished story and finishes one beat of it. Closures are designed. Each one lands a specific message, emotion, or realization at an unconscious level, and each one is more concentrated than the last because more has been stacked. Bandler often closes out of order so the conscious mind cannot map 'story A ends, therefore lesson A.' Erickson often returns to the log, the pond, the same sensory place, so the close feels like coming home rather than being taught.

The landscape

You do not tell their story. You build a landscape around their story that does not identically resemble it — a Tuesday that is not their Tuesday, a pond that is not their office, an auction that is not their marriage — so they can attach. Attachment happens when the body recognizes the shape and the mind cannot reject the facts. Once attached, a command can be a verb in a world they already live in.

Charge

Each opening and each closing is louder than the one before it, not in volume, in charge. Seed, frame, build, install, climax. You do not install first. You grow a place that can hold the install. Then you mark the verbs. Then you close — or you refuse to close, which is a different climax.

Left running

A loop left open at the end is not a mistake. An unfinished thread keeps working after the room is empty. The mind will complete it in their own kitchen, with their own images, which is the only completion that sticks. You leave open the one truth they would argue with if you named it, or the one object that must stay a mystery so it cannot be turned into a tip.

What it does to the reader

Nested loops occupy working memory. The listener tracks ‘what happens to the man in February’ and stops tracking ‘what is being done to me.’ That is not a trick for its own sake. It moves the critical faculty onto a story, so the replacement behavior can be tried on in someone else’s body first. Emotion builds around a landscape they chose to enter. By the time a loop closes, they have already rehearsed the new move.

How it benefits them

They get a change they did not have to agree to in advance. They get a behavior installed as a scene they can remember, not a slogan they can argue. They get one thread that keeps teaching after you stop talking. They get to attach to a story that is not a confession, so dignity stays intact.

Nested loops — what each one is for

Eight Days

Bandler. Stillness instead of arranging. Company, not assessment. Her pace. The gap. A boundary as a key. Five Open Hands. Want stays; arranging leaves. One unclosed clock.

Overarching message. Stop arranging a person. Stillness, company, her pace, the gap, a boundary as a key, five open hands. Want stays. Arranging leaves. One clock is never agreed upon.

How they tie. The Same Morning is the container: a day that will not advance while control is running. Inside it, films and original worlds install the replacement moves one at a time — waiting, restating, the animal’s timing, the un-drawn gun, the closed briefcase, new gravity, seeing without possessing. The inner five (Deacon through Rivers) are the actual eight days, nested so the listener lives them as other people’s Tuesdays. Closures

scramble. Aurelia's clocks stay open so time itself is not required to match before he can leave the house.

The sequence. Open the Tuesday (Groundhog). Nested inside: a radio across water, a notebook read in her words, a fort where the wolf decides, a street that wanted a show. Then Pulp (out of order is allowed), Carter (new gravity), Avatar (seeing is not having), Circle (no throne required), the folded list (openings not strikes), the man who sold the air (money is not a lever). Then the inner eight: cathedral, cotton, gap, keys, roof, un-drawn gun, baton, two rivers. Close E first. Close A last. Leave Aurelia.

What the openings do. Each opening hands the listener a landscape that rhymes with a failure of his — without using his name. Groundhog for arranging. Radio for chasing a signal. Notebook for improving her words. Fort for reaching. Tombstone for drawing first. Then the inner stories open as the real work: cathedral, bees, gap, keys, roof, gun, baton, rivers.

What the closures do. Each close delivers the verb of that story as already true. Close E first so stillness is the first thing that gets to be real. Close A last so the four hours after a fast decision are the last fire, not the first. The rest land in between, out of sequence, so no loop is a chapter with a moral stapled to the end.

Why this close-order. If you close in the order you opened, the conscious mind writes a syllabus. Close out of order and the installs compound without a table of contents. Stillness first. The cathedral last. The clocks never.

Left open. Two hundred clocks disagree and a woman is on time. If you explained that, it would become advice about punctuality. Left running, it is permission to live among clocks that do not match.

What this does to the reader. He spends two hours inside other people's days. By the time his own eight days are named, they are already someone else's solved problem. The unfinished clocks follow him out of the room.

How it benefits them. Arranging has a competitor: sitting. Interpretation has a competitor: her words. Drawing has a competitor: the un-drawn gun. He does not have to believe this. He has to remember the scenes.

The Same Morning

Job. Recreate. Stop running the day as a sequence. Presence instead of arranging.

To the person. The part of you that rehearses until someone chooses you.

Tell it. While arranging is running, Tuesday will not become Wednesday. The day that works is the one you stop performing.

Timing. First breath of the hall. Lights already up. Before anyone knows a nest has started.

Why placed here. The largest container has to go in while they still think they are hearing a talk about a film. Once they know they are inside a loop, they will track the loop instead of living the Tuesday.

Emotion elicited. Recognition, then a low dread of repetition, then the relief of a day that is allowed to end.

Conscious. A man is stuck in Groundhog Day. He stops controlling. The day completes.

Unconscious. While arranging is running, nothing new can happen. Presence, not a better sequence, is what lets Tuesday become Wednesday.

Communicates. The steering is the loop. Give up control. The day will finish itself.

Intensity. Frame. First because everything else has to happen on this Tuesday. If the container is late, the inner stories have nowhere to file.

Opening. ...and the alarm goes off on the same Tuesday it went off yesterday, and the Tuesday before that, and the Tuesday that will not stop arriving until a man in a small room finally give up control of the day and lets the weather write itself.

Scenes inside. Radio, notebook, fort, Tombstone, then the inner eight days, then Aurelia. The whole hall lives inside this Tuesday.

What opens after. A voice across water opens next so waiting can be installed as a skill before the day is asked to change.

Closing. He inhabited a morning without trying to own the afternoon. The Tuesday ended. Not because he forced an ending.

Resolution. Coming back to the same morning as a day that can complete.
The outer loop is allowed to close only after the inner work has run.

A Voice Across Water

Job. Install. Waiting is the appointment. Distance can carry a signal. You do not have to swim the ocean.

To the person. The part that cannot bear a lag between sending and being received.

Tell it. A voice across water does not swim. It travels. Put the envelope down.

Timing. Act 0, still inside the same morning. Second-largest loop.

Why placed here. Place waiting immediately after the repeating day so 'do something' is not the available moral. Distance has to become a travelling signal before anyone is asked to sit still.

Emotion elicited. Longing without the right to chase. Tenderness. The ache of a lag.

Conscious. Sleepless in Seattle. A woman hears a voice and writes, then waits. The tower is the appointment.

Unconscious. Waiting is the appointment. You do not have to swim the ocean. Put the envelope down.

Communicates. A signal travels. Chasing it collapses the distance that was doing the work.

Intensity. Build. Second because the first failure after arranging is usually pursuit. Install the tower before the hunt.

Opening. A man in a city of rain sits up at night because a boy has called a radio show, and a woman on the other side of a continent hears a voice she has not met and recognises the shape of it.

Scenes inside. The notebook nested beside it as the same story at a second temperature.

What opens after. The notebook opens so restating can be paired with waiting — two temperatures of not-reaching.

Closing. The tower is still there. The notebook is still there. You do not have to climb tonight.

Resolution. Waiting refiled as architecture, not emptiness.

The Notebook

Job. Install. Take her words at face value. Her words in her words. Restate, do not interpret.

To the person. The part that improves what was said so it can be sure.

Tell it. 8 out of 10 restating. 1 out of 10 interpreting. The interpreting felt more certain. That is the laminated chart. Burn it.

Timing. Act 0, beside the radio, same envelope.

Why placed here. After distance, accuracy. He will try to improve what was said in order to be safe. That has to be named as the laminated chart.

Emotion elicited. Devotion. Grief of memory. The safety of being read without being translated.

Conscious. An old man reads a woman her own life in her own words.

Unconscious. Her words in her words. Restate. Do not interpret. 8 out of 10 restating.

Communicates. Love as accuracy, not as a better version of her sentence.

Intensity. Build. Paired with radio so not-chasing and not-improving arrive as one skill.

Opening. An old man reads a notebook aloud to a woman whose memory has become weather. He does not summarise. He does not interpret.

Scenes inside. The second-night call where she fell asleep — locked in as the tenderest fact.

What opens after. The fort opens so the body can learn sitting, not just waiting and restating as ideas.

Closing. He give her your full attention with no ledger running in the margin.

Resolution. Interpretation is retired as a form of care.

The Fort Among The Wild

Job. Imprint. The animal decides the timing. Stillness brings it near.
Reaching pushes it back.

To the person. The part that goes to the treeline with a net and a theory.

Tell it. Sit on the crate until the crate decides you are furniture. Two Socks comes when he comes.

Timing. Act 0, third-largest. Still the same Tuesday, same radio, same notebook on the knee.

Why placed here. Waiting and restating need an animal. The wolf decides the timing so 'her pace' has a body before it has a slogan.

Emotion elicited. Quiet. The dignity of not being an event. Then the warmth of being arrived-to.

Conscious. Dances with Wolves. A soldier sits until the prairie stops classifying him as an event.

Unconscious. The animal decides the timing. Stillness brings it near.
Reaching pushes it back. Sitting is a language.

Communicates. Do not go to the treeline with a net and a theory.

Intensity. Install. This is the first full install of pace. Everything later about her pace is this wolf.

Opening. A soldier is sent to the edge of a map to occupy a fort that the map still believes is a fort. The fort is a suggestion. The prairie is the fact.

Scenes inside. Letters to a forgotten culture, the wolf at the refuse pile, the invitation that was not a speech.

What opens after. Tombstone opens so stillness can be recoded as power, not as passivity.

Closing. Sitting says: I am not here to own the horizon. We are installing the sitting in you today.

Resolution. Pace belongs to the creature. The porch is not a hunting stand.

The Street That Wanted A Show

Job. Install. True power in stillness. The fastest hand can afford not to move.

To the person. The part that draws first to prove it is safe.

Tell it. Hell coming with him is a story the street wanted. The dentist who waits is still the fastest.

Timing. Act 0, fourth loop. Dust after grass.

Why placed here. Sitting can be misheard as weakness. Immediately give it a gun that does not draw. Speed as the luxury of waiting.

Emotion elicited. Heat of a street that wants a show. Then the cold pleasure of not providing one.

Conscious. Tombstone. The fastest hand can afford not to move. He lives to eighty-eight in a rocking chair.

Unconscious. True power in stillness. Rejection does not equal disagreement. Do not mint coins for a duel she did not agree to.

Communicates. The show is the rival's religion. The wait is the craft.

Intensity. Install. Closes the outer stack of Act 0 with a body-level permission not to go first.

Opening. The street wants a show. Brass. Coins struck in advance of a duel that has not been agreed to.

Scenes inside. The nine-year rival, the commemorative lie, the iced tea.

What opens after. Pulp opens in Act 1 so closures-out-of-order can be authorized as a method, not an accident.

Closing. Being the fastest is exactly what allowed him not to draw. Lack of control sat on that porch like a dog in shade.

Resolution. The un-drawn gun is now available as a posture. Cassius will harvest it later, first.

Told Out Of Order

Job. Reframe. The briefcase stays closed. Do not inventory the light. Closures can arrive in the middle.

To the person. The part that needs to know what is in the case before it can sit at the table.

Tell it. Closed is how it keeps its light. Stories told out of order still hold.

Timing. Act 1. First inner permission about sequence itself.

Why placed here. Before the inner eight days, the listener needs to know stories can be told out of order and still hold. Otherwise scrambled closures will feel like sloppiness.

Emotion elicited. Curiosity. The itch to inventory. Then the odd calm of a closed case.

Conscious. Pulp Fiction. The briefcase stays closed. Chapters arrive in the wrong order and the film still works.

Unconscious. Do not inventory the light. Closed is how it keeps its light. Closures can arrive in the middle.

Communicates. You do not need the contents to sit at the table.

Intensity. Build. Authorizes the architecture of the rest of the hall.

Opening. A briefcase that glows when opened, and we will not open it. Stories told out of order still hold.

Scenes inside. The inner days will now arrive in an order that is not chronological.

What opens after. New gravity next so old effort is not mistaken for failure in a new room.

Closing. Closed is how it keeps its light.

Resolution. Mystery refiled as a working state.

New Gravity

Job. Reframe. Old muscle on a lighter planet is leaping, not failure. New gravity, same body.

To the person. The part that thinks the old effort should produce the old result in a new room.

Tell it. You are not weaker. The planet changed. Recalibrate. Then leap.

Timing. Act 1, with the inner days beginning. Open beat on Loop D's floor.

Why placed here. He will measure the new relationship with old muscle and call the result decline. Recalibrate before the cathedral.

Emotion elicited. Disorientation, then the laugh of leaping too far, then competence.

Conscious. John Carter. Old muscle on a lighter planet is leaping, not failure.

Unconscious. The planet changed. Recalibrate. Then leap. You are not weaker.

Communicates. New room, same body, different gravity. Do not punish the leap.

Intensity. Build. Protects the later install of heat intact / vessel new (Cort). Gravity first, fire second.

Opening. A man wakes with the strength of a world that no longer applies, and the first three steps throw him into the air.

Scenes inside. The later roof leaving Delft lives inside this new gravity.

What opens after. Avatar so seeing does not become possessing once he has his strength back.

Closing. You are not weaker. The planet changed.

Resolution. Effort is recalibrated, not increased.

Other Eyes

Job. Reframe. Seeing is not possessing. Other eyes. I see you is not I have you.

To the person. The part that confuses attention with ownership.

Tell it. The bond that is not a supply chain. Look. Do not harvest.

Timing. Act 1, alongside Pulp.

Why placed here. Attention is about to be confused with ownership. Other eyes have to be installed before Five Open Hands.

Emotion elicited. Awe. Then the shame of harvest. Then the quieter bond of looking without taking.

Conscious. Avatar. I see you. Seeing is not possessing.

Unconscious. The bond that is not a supply chain. Look. Do not harvest.

Communicates. Company, not assessment. Other eyes.

Intensity. Build. Without this, 'I see you' will be used as a net.

Opening. A man puts on other eyes and thinks the seeing makes the forest his.

Scenes inside. Four ways of seeing, later. The wolf, later, is watched by looking at the grass.

What opens after. The Circle so presence can be an office without a throne.

Closing. I see you is not I have you.

Resolution. Attention without harvest.

The Circle

Job. Install. Stand on the rock without arranging the pride. Remember, then let weather be weather.

To the person. The part that needs a throne tonight in order to be in the family.

Tell it. A circle of grass does not require a speech. Presence is the office.

Timing. Act 1, on the rules beat.

Why placed here. After seeing, belonging. He will try to arrange the pride in order to be in the family.

Emotion elicited. Exile. Then the smaller pride of standing on a rock without a speech.

Conscious. The Lion King. Remember. Stand. Weather is weather.

Unconscious. A circle of grass does not require a speech. Presence is the office. You do not need a throne tonight.

Communicates. Belonging is not a performance of leadership.

Intensity. Build. Clears the need to be impressive before the inner days name how he was impressive and wrong.

Opening. A circle of grass, a rock, a sky that does not need a speech in order to hold a family.

Scenes inside. The later Five Open Hands are this circle, made practical.

What opens after. The folded list — openings, not a strike list.

Closing. Stand on the rock without arranging the pride.

Resolution. Office without arranging.

The Folded List

Job. Design. Five openings, not a strike. The folded list is a sequence of openings, not a hunt.

To the person. The part that treats a conversation like a bill to collect.

Tell it. Kill Bill as a joke on the revenge sequence. Fold the list. Open hands.

Timing. Act 1, as Loop C's neighbourhood. Kill Bill as a joke on revenge sequence.

Why placed here. He has been collecting conversations like bills. Five openings have to replace five strikes before the hands are taught to sit.

Emotion elicited. The heat of a hunt. Then the comic deflation of folding the list.

Conscious. Kill Bill, inverted. Five names as openings, not as a kill order.

Unconscious. Five Open Hands. Open, do not strike. Fold the list.

Communicates. A conversation is not a collection run.

Intensity. Install. This is the design of the replacement sequence. Hands come later as the body of it.

Opening. A folded list. Five names. The joke is that the film thought they were a hunt.

Scenes inside. The later Five Open Hands ritual harvests this joke as a practice.

What opens after. The man who sold the air — money as the last false lever before the inner cathedral.

Closing. Five openings, not a strike.

Resolution. The list is a sequence of invitations.

The Man Who Sold The Air

Job. Reframe. Money is never a lever on a person. Sitting down is the first honest trade.

To the person. The part that tries to buy the outcome, then feels noble about the offer.

Tell it. He sold the air until sitting was the first honest trade. Shame that size makes a ghost, not a friend.

Timing. Act 1, with the old ways of reaching.

Why placed here. If money, status, or a generous offer can still be used as a lever, the inner days will be bargains. Kill the lever.

Emotion elicited. Shame the size of a ghost. Then the first honest sit.

Conscious. A man who sold the air until sitting down was the first honest trade.

Unconscious. Money is never a lever on a person. Sitting is the trade. Shame that size makes a ghost, not a friend.

Communicates. You cannot buy the outcome and call it devotion.

Intensity. Install. Last outer temptation before Deacon. If this stays, the cathedral becomes a transaction.

Opening. He sold the air. He sold the view. He sold the feeling of being in the room. Then he sat down.

Scenes inside. The thirty-day challenge, the financial lever, the dare — already named as minted coins.

What opens after. Loop A — the cathedral. The actual eight days begin.

Closing. Sitting down is the first honest trade.

Resolution. Leverage retired.

Loop A — The Cathedral

Job. Recreate. The four hours after the fast decision were the fire. This time there are no four hours.

To the person. The part that makes a clean choice and then undoes it in the after.

Tell it. The cathedral last. Stay in the decision. Do not hold a review in the nave.

Timing. Act 1, Loop A. The inner nest proper. Closed last.

Why placed here. Open the real wound early (the four hours after a fast decision) and refuse to close it until every other machine is in. That way the review-in-the-nave cannot start while you are still operating.

Emotion elicited. The clean heat of a decision. Then the fire of undoing it. Then, much later, staying.

Conscious. A man makes a fast true choice and then holds a four-hour review in a cathedral.

Unconscious. The four hours after were the fire. This time there are no four hours. Stay in the decision. Do not hold a review in the nave.

Communicates. Second-guessing is not conscience. It is a loop.

Intensity. Climax. Opened early, closed last, so the most dangerous behavior is contained for the whole hall and harvested when he can actually stay.

Opening. The cathedral last. A fast decision, then four hours of undoing it in a nave that was built for staying.

Scenes inside. All of Loops B through H, Five Open Hands, money, silence, heat.

What opens after. Cotton and venom — reaching as the thing that gets you stung, while the cathedral is still open.

Closing. Close A last. Stay in the decision. Do not hold a review in the nave.

Resolution. The after-fire is not run. The choice is allowed to remain a choice.

Loop B — Cotton And Venom

Job. Install. Reaching is what gets you stung. Cotton is enough. Venom is information, not a dare.

To the person. The part that puts a hand into the hive to prove it is brave.

Tell it. The bees arrive when the arms remember they are not nets.

Timing. Act 1, Loop B.

Why placed here. While the cathedral is open, teach that reaching into the hive is not bravery. Cotton is enough.

Emotion elicited. Curiosity about the hive. The sting. Then the odd relief of not proving anything.

Conscious. A woman and bees. Reaching is what gets you stung. Venom is information, not a dare.

Unconscious. Arms are not nets. The bees arrive when the arms remember that.

Communicates. Bravery is not a hand in the hive.

Intensity. Install. Pairs with the fort: another creature that decides. This one stings.

Opening. Reaching is what gets you stung. Cotton is enough.

Scenes inside. The later un-drawn gun is the same arms, still.

What opens after. Hands under thighs — the Gap. Perception was never wrong; the hand was early.

Closing. The bees arrive when the arms remember they are not nets.

Resolution. Proof-by-pain is retired.

Loop C — Hands Under Thighs

Job. Reorganize. The gap is the move. Hands under thighs until the seeing is done and the hand is not early.

To the person. The part whose perception is perfect and whose hand is one second early.

Tell it. Sit on your hands. The seeing was never wrong. Install the brake.

Timing. Act 2, Loop C. The mechanical heart of the hall.

Why placed here. After sting and cathedral, install the brake. He sees correctly and acts one second early. That second is the whole relationship.

Emotion elicited. The tight pride of being right. Then the flinch he causes. Then the physical comedy of sitting on his own hands.

Conscious. A man whose seeing is perfect and whose hand is early. Hands under thighs until the seeing is done.

Unconscious. The gap is the move. Keep the perception. Install the brake.

Communicates. You do not need a better eye. You need one second.

Intensity. Climax. This is the load-bearing reorganize. Everything about 'her pace' and 'do not reach' is this second.

Opening. Sit on your hands. The seeing was never wrong. The hand was one second early.

Scenes inside. The folded list's openings now have a body that can wait one second.

What opens after. Four hundred keys — a no is a keyway, not a wall, now that the hand can wait.

Closing. Hands under thighs until the seeing is done and the hand is not early.

Resolution. Brake installed. Perception kept.

Loop G — Four Hundred Keys

Job. Reframe. A boundary is a key. A lock is not a wall. Four hundred keys, one that fits.

To the person. The part that treats a no as architecture being mean.

Tell it. Warmth is a key. Honour is a key. Relief is a key. The door is already the door.

Timing. Act 2, Loop G.

Why placed here. Once the hand can wait, a boundary can be refiled. Before this, 'no' is cruelty. After this, 'no' is a key.

Emotion elicited. The insult of a locked door. Then the locksmith's interest. Then warmth.

Conscious. Four hundred keys. One that fits. A lock is not a wall.

Unconscious. A boundary is a key. Warmth, honour, relief are keys. The door is already the door.

Communicates. Refusal is information about fit, not exile.

Intensity. Install. This is the reframe the whole hall was named for (The Key). Place it after the brake so he cannot pick the lock with an early hand.

Opening. A lock is not a wall. Four hundred keys, one that fits.

Scenes inside. The unused small key later (Aurelia / Recurring) is this lock, never forced.

What opens after. The roof leaves Delft — heat intact, vessel new — now that the door is allowed to be a door.

Closing. Warmth is a key. Honour is a key. Relief is a key. The door is already the door.

Resolution. Boundary as keyway.

Loop D — The Roof Leaves Delft

Job. Reorganize. Heat intact, vessel new. She is fire. Contained is not diminished. A roof can leave a building.

To the person. The part that thinks if the container changes, the fire dies.

Tell it. A roof leaves Delft the way a hat leaves a head. The canal still holds water.

Timing. Act 3, Loop D. After new gravity has been framed.

Why placed here. He thinks if the container of the relationship changes, the fire dies. Teach contained $\neq$ diminished while the cathedral is still open.

Emotion elicited. Grief of a roof leaving. Then the canal still holding water. Then heat that is still heat.

Conscious. A roof leaves a building in Delft the way a hat leaves a head. The canal still holds water.

Unconscious. She is fire. Contained is not diminished. Heat intact, vessel new.

Communicates. A new form is not a death. Route the heat.

Intensity. Install. Pairs with Carter's gravity. Old muscle, new planet; old fire, new vessel.

Opening. A roof leaves Delft the way a hat leaves a head. The canal still holds water.

Scenes inside. The later routed-heat bakery in Furniture is this same machine in comic clothes.

What opens after. The un-drawn gun — close this one first so stillness is the first true close.

Closing. Heat intact, vessel new.

Resolution. Form can change. Fire stays.

Loop E — The Un-Drawn Gun

Job. Install. The un-drawn gun. True power in stillness. Close this one first so stillness is the first close.

To the person. The part that confuses drawing with being ready.

Tell it. Close E first, out of order. Stillness is not last. Stillness is the first thing that gets to be true.

Timing. Act 3, Loop E. Closed first, out of order.

Why placed here. Stillness has to be the first thing that gets to be true, or every later close will be heard as another draw. Harvest Tombstone here.

Emotion elicited. The street's demand. Then the iced-tea calm. Then the authority of not moving.

Conscious. The un-drawn gun. A man who can win from behind does not provide the show.

Unconscious. True power in stillness. Close E first. Stillness is not last.

Communicates. Readiness is not drawing.

Intensity. Climax. First close of the inner nest. Sets the key of all remaining closures.

Opening. The un-drawn gun. The street wanted a show. He bought the newspaperman a drink.

Scenes inside. Tombstone's street, now finished as a nervous system.

What opens after. The baton — releasing arranging produces the music, now that stillness is already true.

Closing. Close E first, out of order. Stillness is the first thing that gets to be true.

Resolution. Stillness installed as the first completed truth.

Loop H — The Baton

Job. Imprint. Releasing the arranging produced the music. The baton becomes two honest pieces of wood.

To the person. The part that conducts twelve years of rehearsal and gets orchestras that are flawless and dead.

Tell it. Snap the stick. Eighty musicians put their attention where a stick used to be.

Timing. Act 4, Loop H.

Why placed here. After stillness, the conductor. Twelve years of rehearsal, orchestras that are flawless and dead. Snap the stick.

Emotion elicited. Pride of precision. Then the deadness. Then the terror and music of eighty musicians with nowhere to look except each other.

Conscious. A conductor whose arranging produced death. The baton becomes two honest pieces of wood.

Unconscious. Releasing the arranging produced the music. Snap the stick.

Communicates. Control was the mute. Not the instrument.

Intensity. Install. This is the imprint that arranging is not what love sounds like. Place it late so he has already sat, waited, not drawn.

Opening. Twelve years. Flawless. Dead. She snaps the stick.

Scenes inside. The Furniture orchestra is this story told as farce.

What opens after. Two rivers — confluence without a treaty, the last inner close before the clocks.

Closing. Eighty musicians put their attention where a stick used to be.

Resolution. Arranging released. Music allowed.

Loop F — Two Rivers

Job. Imprint. Two rivers rejoin without a treaty. Continuing, not steering. You do not negotiate a confluence.

To the person. The part that wants a meeting in writing before it will flow.

Tell it. East water and west water become one river. A map sues the confluence and loses in a museum.

Timing. Act 4, Loop F.

Why placed here. Last inner close before Aurelia. Two lives rejoin by continuing, not by negotiating. If you leave this as a meeting that must be scheduled, the clocks will become a committee.

Emotion elicited. The wish for a treaty. Then the physical fact of water becoming one water.

Conscious. East water and west water become one river. A map sues the confluence and loses in a museum.

Unconscious. Rejoining required continuing, not steering. You do not negotiate a confluence.

Communicates. Keep going. The meeting is a geography, not a summit.

Intensity. Install. Last install of 'do not manage the outcome' before the unclosed clocks.

Opening. Two rivers. They do not have a meeting. They continue until there is one river.

Scenes inside. The Furniture river engineer will be left open as this current, unfinished.

What opens after. Aurelia — two hundred clocks. Do not close her.

Closing. A map sues the confluence and loses in a museum.

Resolution. Continuing is the join.

Two Hundred Clocks

Job. Leave open. An unclosed loop keeps working. Two hundred clocks disagree. A woman is on time.

To the person. The part that needs every clock to match before it will leave the house.

Tell it. Leave her running. Do not explain the clocks. Time was never the agreement.

Timing. Act 5. Last opening. Never closed.

Why placed here. After every machine is in, leave time itself unresolved. If every clock must match before he can live, he will not leave the house. She is on time among disagreement. That cannot be a tip.

Emotion elicited. The anxiety of mismatch. Then the uncanny calm of a woman who is simply on time.

Conscious. A woman among two hundred clocks that disagree. She is on time. We do not explain this.

Unconscious. An unclosed loop keeps working. Time was never the agreement.

Communicates. You may live before the clocks match.

Intensity. Climax. Last because it must follow him out. First would have been advice. Last is a companion.

Opening. Two hundred clocks. None of them agree. A woman is on time.

Scenes inside. None after her. She contains the leaving.

What opens after. Nothing opens after. Coming back closes the Tuesday. She stays.

Closing. Never. Leave her running. Do not explain the clocks.

Resolution. None, on purpose. The work continues in his kitchen.

The Recurring Day

Bandler. Reps until automatic. Restate, do not interpret. Full power, controlled speed. Build and wait. Presence without guaranteed return. Name the trapdoor. Do not explain the blue key.

Overarching message. The only loop that ends the cycle is the one where he is not running a loop. Reps until automatic. Restate. Full power, controlled speed. Build and wait. One message without a guaranteed return. Name the trapdoor. Do not explain the blue key.

How they tie. February is the repeating day — the method itself. Elkwater, Florin, the Radio Hour, Asher's Landing, Inception, Field of Dreams are worlds inside that Tuesday, each installing one move that February could not teach by repeating itself. The trapdoor is named so a prettier sequence cannot be used in the dark. Rivals are destroyed in the finale so credentials cannot protect a bad machine. The blue key stays in the tin.

The sequence. Open February. Inside it: winter at Elkwater (restate; the wolf decides), Florin (full power, controlled speed), the Radio Hour (the broadcast not trying), Asher's Landing (nineteen undelivered; one tin), Inception (a dream engineered to work is still a technique), Field of Dreams (build, wait, do not fetch). Name the trapdoor. Destroy the credentialled fools. Leave the blue key in the tin. Close February last.

What the openings do. Each world opens as a fresh Tuesday with a different climate: snow, a gorge, a kitchen radio, a harbour, a folding hotel, corn. Same man, different landscape, so the lesson cannot be filed as 'I already heard Groundhog.'

What the closures do. Elkwater closes first, out of order — restating and the animal's timing land before the repeating day is allowed to end. February closes last: the day ends because he stopped performing it. The blue key does not close.

Why this close-order. If February closed first, the other worlds would feel like illustrations of a finished moral. Keep February open and every world is still happening on the same civic Tuesday. Close the wolf first so the body has a pace before the mind has a theory of the day.

Left open. A small unused key that opens nothing in the harbour records. The part that needs every object labelled will keep it. That keeping is the install. Explain it and it becomes a souvenir.

What this does to the reader. He is run through the day until performance is disgusting. Then he is given worlds where waiting, restating, not fetching, and not watching the top are already being done by other men. The unnamed key goes home with him.

How it benefits them. He gets reps, not insight. He gets the trapdoor named so he cannot build a more invisible sequence and call it love. He gets one object that will not resolve, which is how the work continues on a Wednesday.

The Fifteenth of February

Job. Recreate. Reps until automatic. The only loop that ends the cycle is the one where he is not running a loop.

To the person. The part that believes a better sequence will finally be undetectable.

Tell it. Performance is always detectable. Spend the day being decent to people who can do nothing for you.

Timing. First world. Same plastic clock. The method is the repeating day.

Why placed here. Bandler's door: run it until automatic. The container is the cycle itself. Open it before any wiser world, so every later world is another Tuesday, not a lecture about Tuesday.

Emotion elicited. Boredom of mastery. The nausea of being detectable. Then the clean air of a day not performed.

Conscious. Groundhog again. He gets excellent at the day and empty of it. The day she chooses him is the one he is not running.

Unconscious. Performance is always detectable. Reps until automatic. The only loop that ends the cycle is the one where he is not running a loop.

Communicates. A better sequence is still a sequence. Spend the day being decent to people who can do nothing for you.

Intensity. Frame. First: the hall is a repeating day. Everything else is a climate of that day.

Opening. Same plastic clock. Same two notes. Same civic Tuesday that has already happened and will happen until a man stops running it as a system.

Scenes inside. Elkwater, Florin, Radio Hour, Asher, Inception, Field, trapdoor, rivals, blue key.

What opens after. Winter at Elkwater — restating and the wolf — so February has a body, not just a moral.

Closing. The only loop that ends the cycle is the one where he is not running a loop. Close February last.

Resolution. The day completes when the technique stops being a technique.

Winter at Elkwater Crossing

Job. Install. Restating beats interpreting. The wolf decides the timing. A lecture on dominance gets bitten.

To the person. The part that files a report instead of sitting on the crate.

Tell it. Tracks meant hunger meant attack meant a sentence in a ledger. Then: the animal came. The animal left. 8 out of 10.

Timing. World 2, inside February. Closed first, out of order.

Why placed here. Close this first so the body has restating and animal-timing before the repeating day is allowed to end. Otherwise February closes as ‘be a nicer guy.’

Emotion elicited. Cold. Humility after a bite. The patience of a crate becoming furniture.

Conscious. A lieutenant sent to file a report on wolves sits until the crate decides he is furniture. The expert with the net is bitten.

Unconscious. Take her words at face value. The wolf decides the timing. 8 out of 10 restating. Reaching pushes it back.

Communicates. A lecture on dominance gets bitten. Sit.

Intensity. Install. First close of the hall. Pace and restating have to be true before the day can end.

Opening. The snow at Elkwater does not negotiate. It arrives the way a boundary arrives — without an appendix.

Scenes inside. Haight-Browning’s laminated lecture, the glove, Two Socks.

What opens after. Florin — full power, controlled speed — so waiting is not confused with shrinking.

Closing. Out of order, first. Tracks meant hunger meant attack. Then: the animal came. The animal left.

Resolution. Restating and her pace are in, as weather.

Voyage to Florin's Edge

Job. Reframe. Full power, controlled speed. Keep the gift. Drop the commentary on the gift.

To the person. The part that narrates the vine while hanging from the vine.

Tell it. The funniest indictment of over-analysis is a man with a textbook in a sword fight.

Timing. World 3. A gorge after snow.

Why placed here. Stillness can be heard as going small. Immediately: full power, controlled speed. Keep the gift. Drop the commentary on the gift.

Emotion elicited. Exhilaration. The comic hang from a vine. Irritation at the man explaining physics during the leap.

Conscious. The Princess Bride as indictment of over-analysis. She can take the cliff. The textbook in the sword fight is the joke.

Unconscious. Full power, controlled speed. Stop the analysis. Feel the ground. Let it happen.

Communicates. Power is not the problem. Narrating the vine while hanging from it is.

Intensity. Build. Protects Elkwater from being used as passivity.

Opening. Full power. Controlled speed. That is the entire joke and the entire skill.

Scenes inside. Three overshoots, the vine, the gorge that has heard this story before.

What opens after. The Radio Hour — not-trying as the broadcast that actually moves people.

Closing. The funniest indictment of over-analysis is a man with a textbook in a sword fight.

Resolution. Gift kept. Commentary dropped.

The Radio Hour

Job. Install. The broadcast that moved people was the one not trying to. Silence can be the hour.

To the person. The part that weeps on air when the ratings dip and calls it authenticity.

Tell it. A woman in a kitchen listens the way you listen to rain — not to fix the roof.

Timing. World 4. A kitchen after a gorge.

Why placed here. After power, volume. He will turn the authenticity up when afraid. The hour that works is the one not trying to.

Emotion elicited. The false heat of weeping on air. Then the ordinary rain-sound of a woman listening in a kitchen.

Conscious. A broadcast. Ratings. A woman who listens the way you listen to rain — not to fix the roof.

Unconscious. The broadcast that moved people was the one not trying to. Silence can be the hour.

Communicates. Reception is not a function of volume.

Intensity. Install. Installs the unreplied-test climate before Asher's nineteen letters.

Opening. The broadcast that moved people was the one not trying to.

Scenes inside. The rival who weeps for the cameras. Static. The same song as Eight Days' radio.

What opens after. Asher's Landing — send without guaranteed return.

Closing. A woman in a kitchen listens the way you listen to rain.

Resolution. Trying-to-be-moved is retired as a method.

Letters at Asher's Landing

Job. Install. Presence without guaranteed return. Nineteen undelivered. One message, then a tin.

To the person. The part that cannot send unless arrival is assured.

Tell it. Would you still send this knowing the boat does not turn around.

Timing. World 5. Harbour. Tin.

Why placed here. Now that silence can be an hour, ask whether he would still send knowing the boat does not turn around. Presence without guaranteed return.

Emotion elicited. The expense of nineteen messages. The dignity of one tin.

Conscious. Nineteen undelivered. One message, then a tin. The boat does not turn around.

Unconscious. Would you still send this knowing there will be no reply. Put it in the tin. Want stays.

Communicates. Arrival is not the condition of sending. Sending nineteen times is not sending.

Intensity. Install. This is the unreplied test in story form, before it is named as a trapdoor.

Opening. Letters at Asher's Landing. Nineteen undelivered. Presence without guaranteed return.

Scenes inside. The small blue key in the tin — opened as its own never-closed loop.

What opens after. Inception — name that a beautiful inner movie can still be a technique.

Closing. Would you still send this knowing the boat does not turn around.

Resolution. One message. A tin. The blue key is seeded here and never explained.

The Hotel Corridor That Folds

Job. Reframe. A dream engineered to work is still a technique. Do not watch the top.

To the person. The part that builds levels so the other person will choose what was planted.

Tell it. Checking whether the top falls is the tell. He goes home and does not look. That is the install.

Timing. Mid-pack. A hotel corridor that folds. Inside February still.

Why placed here. He will now try to build a nested dream so she chooses what he planted. Name the cheat before Field of Dreams can be used as a lever.

Emotion elicited. The glamour of levels. Then the tell: watching the top. Then the peace of not looking.

Conscious. Inception. A dream engineered to work is still a technique. He goes home and does not watch the top.

Unconscious. Checking whether the top falls is the tell. Do not watch the top. That is the install.

Communicates. A man who has dropped the outcome is not checking whether dropping it worked.

Intensity. Install. Protects every prior world from being used as a more elegant plant.

Opening. A hotel corridor that folds. A top on a table. A dream built to produce a choice.

Scenes inside. The trapdoor will say this in plain language so it cannot hide in cinema.

What opens after. Field of Dreams — build and wait, which is not fetching, and is not a plant if you actually plough.

Closing. Kick, not explanation. He goes home and does not look.

Resolution. Technique named. Totem not watched.

The Corn That Was Already Listening

Job. Imprint. Build it. Wait. They come. You do not fetch. A voice in corn is not a hallucination if you plough.

To the person. The part that sends nineteen letters into the stalks and calls it faith.

Tell it. The sentence is not a lever. It is a weather report.

Timing. Mid-pack, after Inception.

Why placed here. After naming the plant, give the clean version: build it, wait, they come, you do not fetch. Faith as weather, not as a lever.

Emotion elicited. Homesickness. The temptation to go into the corn with letters. Then the ordinary work of ploughing.

Conscious. Field of Dreams. If you build it, they will come. A voice in corn is not a hallucination if you plough.

Unconscious. Build it. Wait. They come. You do not fetch. The sentence is a weather report, not a lever.

Communicates. Stay in the place you built. Do not hunt the arrival.

Intensity. Install. The imprint of waiting-as-work, after Inception made waiting-as-technique unusable.

Opening. The corn that was already listening. A diamond in a field. A voice that is not a hallucination if you plough.

Scenes inside. Asher's letters, inverted: the field does not send.

What opens after. Name the trapdoor out loud.

Closing. The voice remains. You do not go into the stalks with nineteen letters.

Resolution. Building without fetching.

The Trapdoor, Named

Job. Install. Name the cheat out loud: a plain message engineered to work is still a technique.

To the person. The part that will build a more invisible sequence and call it love.

Tell it. Would you send it exactly as written knowing there will be no reply. Named so it cannot be used in the dark.

Timing. Named out loud, late, while February is still open.

Why placed here. If you do not name it, he will build a more invisible sequence and call it presence. The trapdoor is the cheat-code for this whole hall.

Emotion elicited. The flinch of being seen. Then the relief of a rule that is plain.

Conscious. Would you send it exactly as written knowing there will be no reply.

Unconscious. A plain message engineered to work is still a technique. Named so it cannot be used in the dark.

Communicates. Presence that is a test is still a test.

Intensity. Climax. Late on purpose. Early, he would argue. Late, he has already lived the worlds it names.

Opening. The trapdoor has a name, and we will say it out loud so it cannot be used in the dark.

Scenes inside. Asher, Radio Hour, Inception, February — all visible as possible misuses.

What opens after. Rivals — destroy the credentialled alternative so he cannot outsource the old machine to an expert.

Closing. Stays named. Not closed as a story — closed as a loophole.

Resolution. The cheat is no longer available.

The Credentialled Fools

Job. Reframe. The quality they mocked is the quality that works. Credentials do not protect a bad machine.

To the person. The part that still believes the laminated expert is safer than waiting.

Tell it. Haight-Browning, Sterling-Smythe, the laminated host, the architect of the top — front row, publicly destroyed.

Timing. Finale. Front row.

Why placed here. After the trapdoor, kill the authority that would sell him a laminated method. Credentials do not protect a bad machine.

Emotion elicited. Schadenfreude. Then the quieter recognition that he has been each of them.

Conscious. Haight-Browning, Sterling-Smythe, the laminated host, the architect of the top — publicly destroyed by the quality they mocked.

Unconscious. The quality they mocked is the quality that works. Experts of arranging fail in public.

Communicates. Do not hire the net. Do not hire the textbook. Do not hire the top.

Intensity. Install. Finale so the social proof of the old way is ruined after the new way has been lived.

Opening. Every rival destroyed by the quality he mocked.

Scenes inside. Each rival is a prior world, now seated where they can see.

What opens after. The blue key — never explained — so the finale cannot become a complete system.

Closing. Front row. The laminated expert is not safer than waiting.

Resolution. Authority of arranging is comic and done.

The Small Blue Key

Job. Leave open. Never explained. A small unused key. The mind will keep it.

To the person. The part that needs to know what every object is for.

Tell it. It opens nothing in the harbour records. Leave it in the tin. That is the whole instruction.

Timing. Seeded in Asher's tin. Never closed. Last object.

Why placed here. After a hall this engineered, leave one object that opens nothing. The need to know what every object is for is the last arranging.

Emotion elicited. Itch. Then the odd affection for a key that is not used.

Conscious. A small blue key. It opens nothing in the harbour records.

Unconscious. Never explained. The mind will keep it. That keeping is the work.

Communicates. Not everything is for you to finish.

Intensity. Climax. Last and never, so the hall cannot be completed as a concept.

Opening. In the tin, a small blue key. Unused.

Scenes inside. The whole harbour. February still open around it until February closes — the key does not.

What opens after. Nothing. February closes. The key stays.

Closing. Never. Leave it in the tin. That is the whole instruction.

Resolution. None. The object continues.

The Hundredth Floor

Erickson. Nothing required. Movement first, direction second. Thin as faculty. Down before up. The closed pad is timing, not failure. Discipline as architecture, not willpower.

Overarching message. Nothing is required. Movement first, direction second. Thin is a faculty, not a wound-as-identity. Down is induction; up is installation. A closed pad is timing, not failure. Discipline is architecture, not willpower.

How they tie. Three Ericksonian routes to the same office. The pond is the trance — there is no separate deepening. The fish at six feet and the hundredth floor are the same depth. Margaret proves the office was never the constraint. Sela is the load-bearing install: overwhelm can produce a step. Thin-place refiles the hurt. The four truisms yes-set the only conclusion available. The closed pad, mentioned once, returns as the point of the entire document.

The sequence. Open the pond (the log is the trance; seed the closed pad). Nested: the fish six feet down (nothing required). Margaret at 40 (the office was never the constraint). Sela of the reef (movement first). Two waters (same depth). Thin place (instrument, not injury). Four truisms (yes-set). Harvest the closed pad as the point of the document. Return to the lily.

What the openings do. Openings are sensory, slow, and already true: bark against the spine, green light, a desk that stops at 40, first breath of air that burns. The listener is paced into a place they can feel, then led.

What the closures do. The fish is closed during descent so ‘nothing required’ is already true before the office is named. Sela closes out of order so movement is in the body before the lily is discussed. Pond, two waters, truisms, thin-place, Margaret all harvest at the lily. The closed pad is the climax of Part Two.

Why this close-order. Erickson does not scramble for confusion’s sake. He returns to the log. Closing the fish early lets effort be put down. Closing Sela out of order puts walking in before meaning. The lily is home. The pad is the last image so unopened cannot be filed as failed.

Left open. This hall does not leave a story running. It leaves a pad closed — which is a different operation. Closed is the working state. The thread that keeps working is the pad itself, not an unfinished plot.

What this does to the reader. They are inducted by description, not by a handshake. By the time the office is mentioned they are already six feet down. The closed pad follows them as a permission: some faculties stay shut on purpose and remain instruments.

How it benefits them. Overwhelm gets a step. Injury gets a filing that is neither 'gift' nor 'ruin.' Unopened gets to be timing. They can do hundredth-floor work from a fortieth-floor desk without waiting for the title.

The Pond Itself

Job. Imprint. Return to the log is the trance. The scene is the induction. Nothing is required.

To the person. The part that thinks trance is a ritual you perform rather than a place you are already in.

Tell it. The bark is already against the spine. Settle back now. The pond is doing it.

Timing. Script One, first breath. No gavel. The bark is already against the spine.

Why placed here. Erickson's door: the scene is the induction. There is no handshake, no 'go into trance.' Open the pond first so return-to-the-log is already home. Seed the closed pad in the same breath.

Emotion elicited. Safety. Weight. The ordinary holiness of a morning that does not need them.

Conscious. A log, a pond, green light, a lily that never opened. You have been here before.

Unconscious. Return to the log is the trance. Nothing is required. Settle back now. The pond is doing it.

Communicates. Trance is a place you are already in, not a ritual performed on you.

Intensity. Frame. First because every later office, reef, and scar has to be the same depth as this water.

Opening. The rough, dry bark of the fallen log presses gently against your spine. Sunlight filters down through the deep canopy... settle back now.

Scenes inside. Fish, Margaret, Sela, two waters, thin place, truisms, the pad.

What opens after. The fish six feet down — nothing required — so effort is put down before any office is named.

Closing. The lily. Return. The log is already doing the holding.

Resolution. Home is a sensory place. The pad, still closed, is allowed to be the point.

The Fish Six Feet Down

Job. Install. Nothing is required. Stories pass without supervision. Put the effort down.

To the person. The part that monitors growth so it can be sure growth is happening — and thereby slows it.

Tell it. Not one butterfly has been observed trying to be a butterfly. Six feet is deep enough.

Timing. Script One, immediately under the log. Closed during descent.

Why placed here. Close ‘nothing required’ early so the rest of the document cannot be turned into homework. Stories pass without supervision.

Emotion elicited. Cool green relief. The permission to not watch growth.

Conscious. A wise old fish six feet down. Not one butterfly has been observed trying to be a butterfly.

Unconscious. Nothing is required of you here. Put the effort down. Monitoring only slows it down.

Communicates. Trying was never the mechanism.

Intensity. Install. Early close so effort cannot hitch a ride to the hundredth floor.

Opening. The water is cold over the gills. Green light filters down. The wise old fish rests six feet below.

Scenes inside. The pressure hull, oil and brine — a world that ticks without them.

What opens after. Margaret — hundredth-floor work from a desk that stops at 40.

Closing. During descent. Leave the fish. It will still be six feet down when you are a hundred floors up. Same depth.

Resolution. Effort on the log. Hands empty.

Two Waters

Job. Reframe. Six feet down and a hundred floors up are the same depth.
Down before up. Descent is induction; ascent is installation.

To the person. The part that thinks the office and the pond are different lives.

Tell it. While the critic corrects the sentence, go down. Confusional device,
then the simple job.

Timing. Script Two. Confusional device, then the simple job.

Why placed here. While the critic wants pond and office to be different lives,
collapse them. Down before up. Descent is induction; ascent is installation.

Emotion elicited. Pleasant confusion. Then the click of same-depth.

Conscious. Six feet down and a hundred floors up are the same depth.

Unconscious. While the critic corrects the sentence, go down. The simple job
is available after the depths are one depth.

Communicates. You do not need a different life to do the work. You need the
other direction of the same water.

Intensity. Build. The reframe that lets Margaret and Sela and the pond
occupy one nervous system.

Opening. Six feet down and a hundred floors up are the same depth. Down
before up.

Scenes inside. The critic correcting a sentence while the body goes down.

What opens after. Thin place — keep the facts of the hurt, change the filing.

Closing. The lily. Ascent is installation.

Resolution. Two lives, one depth.

The Four Truisms

Job. Install. A yes-set of four undeniable things, arriving at the only conclusion available.

To the person. The part that will argue a suggestion but will not argue a chair, a breath, a résumé, a pad it already noticed.

Tell it. Sitting. Breathing. Hundredth-floor work from a fortieth-floor desk. The pad noticed and not forced. Then: that faculty is the one you paid for.

Timing. Script Three. Yes-set.

Why placed here. After refiles, do not argue. Four things they will not deny, arriving at the faculty they paid for. The critic will not argue a chair.

Emotion elicited. Agreement, almost bored. Then the last sentence, which is not bored.

Conscious. You are sitting. You are breathing. Hundredth-floor work has been done from a fortieth-floor desk. You already noticed the pad.

Unconscious. That faculty is the one you paid for. The yes-set has only one conclusion left.

Communicates. The work is already true in the body. Name it as already so.

Intensity. Install. Last argument-free install before the pad is harvested as the point.

Opening. Four undeniable things. A chair. A breath. A résumé. A pad already noticed.

Scenes inside. The three scripts now rhyme.

What opens after. The closed pad — mentioned once in Part One — returns as the point of the document.

Closing. The lily. That faculty is the one you paid for.

Resolution. Yes-set complete. Only one conclusion available.

Sela of the Reef

Job. Design. Movement first, direction second. Overwhelm can produce a step. The first breath burns. The second burns less.

To the person. The part that freezes because there is no map of the dunes.

Tell it. She did not have a map. She had a step. Then another. This is the load-bearing install of all three scripts.

Timing. Script One, the reef. Closed out of order.

Why placed here. The load-bearing install of all three scripts. Overwhelm must be allowed to produce a step before anyone is asked to understand the office. Close this out of order so walking is in the body before the lily is discussed.

Emotion elicited. Burn of first air. Terror of dunes with no map. Then the second step burning less.

Conscious. A woman of the reef takes a first breath that burns. Gravity is the new teacher. She did not have a map. She had a step.

Unconscious. Movement first, direction second. Overwhelm can produce a step. The second burns less.

Communicates. Freeze is not the only product of too-much. A step is available.

Intensity. Climax. Highest inner priority of the hall. Without this, thin-place and the pad are ideas.

Opening. First breath of air is a burn. Gravity is the new teacher.

Scenes inside. Dunes, the burn, the second breath.

What opens after. Two waters — so the reef, the pond, and the office are allowed to be the same depth.

Closing. Out of order. She did not have a map. She had a step. Then another.

Resolution. Walking installed. Direction can come later.

The Thin Place

Job. Reframe. The hurt was real, undeserved, never a gift. What breaks heals thin. Thin feels through. Instrument, not injury.

To the person. The part that wants either 'it made me stronger' or 'it ruined me.' Neither is the whole filing.

Tell it. Keep the facts. Change the filing. Thin is how you feel what thicker things cannot feel.

Timing. Part Two, after two waters.

Why placed here. Now that movement and depth are in, the hurt can be refilled. Not a gift. Not a ruin. Thin. An instrument.

Emotion elicited. The wish that it made them stronger, or never happened. Then the third filing, which is quieter and more accurate.

Conscious. What breaks heals thin. Thin is how you feel what thick cannot. The hurt was real, undeserved, never a gift.

Unconscious. Keep the facts. Change the filing. Instrument, not injury. A faculty she paid for.

Communicates. You may carry it as quartz, not as identity-as-wound.

Intensity. Install. Late enough that they will not hear 'gift.' Early enough that the pad is not asked to justify the hurt.

Opening. The hurt was real, undeserved, never a gift. What breaks heals thin.

Scenes inside. Scar, quartz vein, the faculty you paid for.

What opens after. Four truisms — yes-set to the only conclusion available.

Closing. The lily. Thin feels through walls.

Resolution. Third filing installed.

Margaret of the Fortieth Floor

Job. Reframe. The office was never the constraint. Hundredth-floor work from a desk that stops at 40. Quiet presence was the work.

To the person. The part that waits for the title before it will do the job it is already doing.

Tell it. She thought she was doing no work. Standing in the sun. That was exactly what drew them.

Timing. Script One, after the fish. A woman at the water, then a fortieth-floor desk.

Why placed here. Once effort is down, refile the office. They are waiting for a title. She was already doing the work by standing in the sun.

Emotion elicited. The smallness of a pale elevator button. Then the dignity of unhurried voice. Then recognition.

Conscious. Margaret LLC. Fortieth floor, hundredth-floor work. She thought she was doing no work. Standing in the sun. That is what drew them.

Unconscious. The office was never the constraint. Quiet presence was the work. You do not wait for the title.

Communicates. The job you are already doing does not require the plaque.

Intensity. Build. Places the 'office' as a metaphor before two-waters makes pond and office the same depth.

Opening. She thought she was doing no work whatsoever — just standing in the sun, being herself the way the butterflies are.

Scenes inside. The CEO's unhurried voice. Patience carried by voicing, never asserted.

What opens after. Sela — movement first — so presence does not freeze into waiting-for-a-map.

Closing. The office. Quiet presence was exactly what drew them.

Resolution. Title unhooked from work.

The Closed Pad

Job. Imprint. A thing can be closed for years and still be doing its work. Never broken, never late, never deficient. Harvest of the early seed.

To the person. The part that treats unopened as failed, late, or deficient.

Tell it. Mentioned once in Part One. Returns as the point of the document. The pad opens when it opens. Some faculties stay closed on purpose.

Timing. Seeded in the first pond breath. Harvested as climax of Part Two.

Why placed here. Unopened has been filed as failed, late, deficient. The pad has to be seen early as ordinary and returned to as the entire point, so waiting becomes timing.

Emotion elicited. The small notice of a bud. Then, much later, the recognition that it was the document.

Conscious. One lily never opened in all those years. You noticed it. You never thought much about it. It was never broken, never late, never deficient.

Unconscious. A thing can be closed for years and still be doing its work. Some faculties stay closed on purpose. Harvest of the early seed.

Communicates. Closed is a working state. You may stop forcing the bud.

Intensity. Climax. The hall's last image. Everything else was so this filing could hold.

Opening. Directly in front of the log, among the lily pads that open and close with the sun, sits one tight green bud that never opened in all those years.

Scenes inside. The entire pond. The entire office. The entire reef.

What opens after. Nothing. Home is the log.

Closing. Returns as the point of the document. The pad opens when it opens.

Resolution. Unopened refiled as timing, and as instrument.

The Man Who Sold His Own Furniture

Bandler. You host patterns; you do not own them. Seven machines: Gap, Plain Sentence, Routed Heat, One Message, Recognition, Animal Decides, Receiving. One river never closed.

Overarching message. You host patterns. You do not own them. Eviction is a different operation from ownership. Seven machines while you laugh. One river engineer is never closed.

How they tie. The auction is the container: sell everything, including the front door, and see what returns. Inside it, comic worlds install the seven machines — Gap, Plain Sentence, Routed Heat, One Message, Recognition, the Animal Decides, Receiving — plus the cartographer (accuracy is not movement) and the orchestra (precision that produces death). Closures cascade. The river that was taught to turn is skipped. The dog walks off. Resolution is not explanation.

The sequence. Open the auction. Nested: cartographer, hotel voice, book read forty-one times, one guest (Gap), two moves a year (Plain Sentence), one loaf (Routed Heat), twelve-year orchestra, brothers digging (One Message), inland lighthouse, river engineer (leave him), translator (Recognition), backward clock, wolf at the treeline, box in the stream, brass sphere, descent crew. Cascade the closes. Skip the river. The dog walks off.

What the openings do. Each opening is an absurd certainty: a country that will not hold still, a hotel with one guest, a bakery that makes one loaf, a lighthouse four hundred miles inland, a clock that runs backward. Humor is the anesthetic. The machine goes in while the room is still laughing.

What the closures do. Machines close as they fire. The cascade at the end shuts most of the comic worlds at once so the conscious mind cannot unpick which laugh held which verb. The river is not in the cascade. The keeper does not explain the dog.

Why this close-order. Comedy first, surgery inside, cascade at the end. If you closed each joke as you told it, the audience would notice they were being operated on. Leave them stacked. Harvest together. Skip one.

Left open. A man taught a river to turn. We do not finish him. Something left open keeps working. He is the current that continues after eviction has been misunderstood as a single afternoon's insight.

What this does to the reader. They laugh until the furniture of their own patterns is already on the lawn. They notice, later, that some pieces came

back and the front door did not. The unfinished river keeps teaching that continuing is not the same as steering.

How it benefits them. Insight is unhooked from possession. Seven replacement moves are in before the moral can be argued. One thread remains so the session cannot be completed as a concept.

The Auction of Everything He Owned

Job. Reframe. You do not own your patterns. You host them. Eviction is a different operation from ownership.

To the person. The part that thinks insight is possession and possession is change.

Tell it. Sell the furniture while you are still living in the house. See what comes back. Never the pieces you would have bet on.

Timing. Day two, afternoon. Four hundred stacking chairs. First joke, largest container.

Why placed here. Bandler's door with anesthetic on. Open the ownership question as farce before any machine, so insight cannot be mistaken for eviction. Sell the front door while still living in the house.

Emotion elicited. Laughter. Then the draft of a rectangular hole. Then curiosity about what returns.

Conscious. A man auctions everything, including the front door of the house he is still living in, to see what comes back.

Unconscious. You host patterns. You do not own them. Eviction is a different operation from ownership. Sell, wait, see what returns.

Communicates. Knowing your furniture is not moving it out.

Intensity. Frame. First because every machine is a piece of furniture being auctioned. Without this frame they will collect insights like spoons.

Opening. There was a man who decided to sell every object he owned at a single auction... Eventually he auctioned off the front door of the house while he was still living in it.

Scenes inside. All seven machines, the cartographer, the river, the dog.

What opens after. The cartographer — accuracy is not movement — so measuring cannot replace the auction.

Closing. The front door does not come back. He likes the rectangular hole. Wind in the hallway.

Resolution. Hosting, not owning. A little furniture returns. Never the pieces you would have bet on.

The Country That Would Not Hold Still

Job. Reframe. Accuracy is not movement. You can know the doorframe to the millimetre without turning the handle.

To the person. The part that measures instead of entering, then blames the instruments.

Tell it. The country will not hold still. Stop measuring. Measure less. Move more.

Timing. Section 2. Nested in the auction. Leave him in the barn.

Why placed here. The first false solution after insight is a better map. Kill accuracy-as-movement before the Gap, or the Gap will be measured instead of taken.

Emotion elicited. The irritation of a moving country. Then the humiliation of a perfect unused doorframe.

Conscious. A man hired to map a country that will not hold still. He questions his instruments. The town walks away in the dark.

Unconscious. Accuracy is not movement. You can know the doorframe to the millimetre without turning the handle. Measure less. Move more.

Communicates. The map is not the country. She owes you nothing either.

Intensity. Build. Second so the rest of the hall cannot be used as a more precise chart.

Opening. A man hired to map a country that refused to cooperate. The eastern river relocated three miles left before the ink dried.

Scenes inside. The river engineer is about to start, and we will not finish him — seeded here.

What opens after. Machine One, the Gap — now that measuring is not the available move, a second can be.

Closing. You can be exactly right and completely stuck. Leave him in the barn.

Resolution. Measurement retired as a form of entry.

The Twelve-Year Orchestra Rehearsal

Job. Install. Precision that produces death. Release the arranging. The music that was waiting walks in.

To the person. The part that believes more rehearsal is always the missing piece.

Tell it. Forty-one stops in a single movement. The baton snaps. Hands open.

Timing. Section 7. Nested with routed heat.

Why placed here. Precision that produces death. The comic twin of Bettina. Snap happens while they are still laughing about bread.

Emotion elicited. Admiration of forty-one stops. Then the deadness. Then open hands.

Conscious. A twelve-year rehearsal. Forty-one stops in a single movement. The baton snaps.

Unconscious. Release the arranging. The music that was waiting walks in. Hands open.

Communicates. More rehearsal is not always the missing piece.

Intensity. Install. Installs the release while heat is being routed, so release is not collapse.

Opening. The twelve-year orchestra rehearsal. Precision that produces death.

Scenes inside. Machine four is next — one message, then still — the music of not conducting.

What opens after. Brothers digging, inland lighthouse, river engineer — one message, a signal, a current left running.

Closing. The baton snaps. Hands open.

Resolution. Arranging released in comic clothes.

The Voice Through the Hotel Wall

Job. Install. Recognition through the wrong channel, correct anyway. The name was the only data that mattered.

To the person. The part that rejects a true signal because the biography was wrong.

Tell it. The body knows before the mind confirms. Act on the signal. Certainty arrives afterward.

Timing. Section 4. Wrong channel, correct anyway.

Why placed here. After the Gap, teach that a true signal can arrive through the wrong biography. The search for the second layer will reject the first true thing.

Emotion elicited. The uncanny of being named through a wall. Then the decision to act before certainty.

Conscious. A voice through a hotel wall. The name was the only data that mattered. The biography was wrong.

Unconscious. The body knows before the mind confirms. Act on the signal. Certainty arrives afterward.

Communicates. Do not reject a true thing because the envelope was wrong.

Intensity. Build. Pairs with Recognition (machine five). Seed it early, harvest it later.

Opening. Recognition through the wrong channel, correct anyway.

Scenes inside. The book read forty-one times — same hotel, same machine of not-improving.

What opens after. The book — reread until it holds because the reader stopped improving it.

Closing. Section 10. Act on the signal. Certainty arrives afterward.

Resolution. Signal trusted. Biography optional.

The Book Read Forty-One Times

Job. Recreate. Reread until it holds — not because the text changed, because the reader stopped improving it.

To the person. The part that keeps translating in order to be faithful, and so is unfaithful.

Tell it. The forty-first reading holds. Same book. Different reader.

Timing. Section 4, with the hotel voice.

Why placed here. The translator-in-waiting. He keeps improving in order to be faithful, and so is unfaithful. Recreate the reading until it holds.

Emotion elicited. The fatigue of the fortieth pass. Then the click of the forty-first.

Conscious. A book read forty-one times. Same book. Different reader.

Unconscious. Reread until it holds — not because the text changed, because you stopped improving it. Take it at face value.

Communicates. Faithfulness is not a better version.

Intensity. Build. Seeds machine two (Plain Sentence) and machine five (leave a sentence unimproved).

Opening. The book read forty-one times. Reread until it holds.

Scenes inside. The later translator who finally leaves a line alone.

What opens after. Two moves a year — the Plain Sentence as literacy, not illness.

Closing. The forty-first reading holds. Same book. Different reader.

Resolution. Improving-as-care is tired out.

The Lighthouse Four Hundred Miles Inland

Job. Imprint. A signal with no coast still works. Reception was never a function of volume. The coast was never the point.

To the person. The part that will not light the lamp until a ship is confirmed.

Tell it. Four hundred miles inland. He lights it anyway. Ships that do not exist are still, in some ledger, not wrecked.

Timing. Section 8. After the brothers.

Why placed here. Imprint: a signal with no coast still works. He will not light the lamp until a ship is confirmed. Light it anyway.

Emotion elicited. The loneliness of inland. Then the ledger of ships not wrecked.

Conscious. A lighthouse four hundred miles inland. He lights it anyway.

Unconscious. Reception was never a function of volume. The coast was never the point. A signal still works.

Communicates. Send once. Be the lamp. Do not wait for the wave.

Intensity. Install. Imprint of One Message as geography, so it cannot be argued as a social tactic.

Opening. The lighthouse four hundred miles inland. A signal with no coast still works.

Scenes inside. The river engineer begins here and is not finished.

What opens after. The man who taught a river to turn — leave him open.

Closing. Ships that do not exist are still, in some ledger, not wrecked.

Resolution. The lamp is the work.

The Man Who Taught a River to Turn

Job. Leave open. Never closed. Something left open keeps working. A man taught a river to turn. We do not finish him.

To the person. The part that needs every story to resolve before it will let the session end.

Tell it. Skip him in the cascade. Do not explain him. He is the open loop of the whole hall.

Timing. Section 8. Opened with the lighthouse. Never closed. Skipped in the cascade.

Why placed here. After a hall of machines, leave a current. If every story resolves, the session completes as a concept and stops working in the week.

Emotion elicited. The unfinished itch. Then, if you do not scratch it, a low ongoing pull, like water.

Conscious. A man taught a river to turn. We do not finish him.

Unconscious. Something left open keeps working. Continuing is not steering. Do not explain him.

Communicates. Not every current is yours to complete this afternoon.

Intensity. Climax. The never-closed of the hall. Highest remaining charge. First would have been a gimmick. Last-open is a companion.

Opening. The man who taught a river to turn. Leave him in the barn with the cartographer's unfinished country.

Scenes inside. Auction, cartographer, lighthouse — all still holding him.

What opens after. Recognition machines — translator, backward clock — while the river keeps running underneath.

Closing. Never. Skip him in the cascade. Do not explain him.

Resolution. None. He is the open loop of the whole hall.

The Hotel with One Guest

Job. Reorganize. The Gap. One second between perceiving and acting. Keep the perception. Install the brake.

To the person. The part whose seeing is perfect and whose hand is early, which has started to make other people flinch.

Tell it. The guest lets the second complete. The bell sounds like a bell. The clerk does not flinch.

Timing. Section 3. Machine One. Comedy immediately before the surgery.

Why placed here. The Gap has to go in as a farce about a hotel bell so the early hand cannot argue it is 'just being efficient.'

Emotion elicited. The flinch they cause. Then the comic second. Then a bell that sounds like a bell.

Conscious. A hotel with one guest. He lets the second complete. The clerk does not flinch.

Unconscious. One second between perceiving and acting. Keep the perception. Install the brake.

Communicates. Your seeing is not the problem. Your timing is.

Intensity. Install. First machine. All later machines need this second or they fire as early hands.

Opening. The hotel with one guest. The gap — one second between perceiving and acting.

Scenes inside. The clerk's flinch, the completed second.

What opens after. The hotel voice and the book — recognition and rereading — while the Gap is open.

Closing. The guest lets the second complete. The bell sounds like a bell.

Resolution. Brake in. Perception kept.

Two Moves a Year

Job. Install. The Plain Sentence. What was said is what was said. Two moves a year. Literacy, not illness.

To the person. The part that searches for the second layer because a first layer feels too simple to be safe.

Tell it. The search reflex still fires. It simply finds room instead of a second layer.

Timing. Section 5. Machine Two.

Why placed here. Now that improving is exhausted, install: what was said is what was said. Two moves a year. A first layer is not a trap.

Emotion elicited. The itch of the second layer. Then the room where the itch finds only room.

Conscious. A chess of two moves a year. Literacy, not illness. The search reflex still fires and finds space.

Unconscious. The Plain Sentence. What was said is what was said. The second layer was the old safety.

Communicates. Simple is not unsafe.

Intensity. Install. Second machine. Without it, every later sentence will be translated.

Opening. Two moves a year. What was said is what was said.

Scenes inside. The bakery next — heat that does not need a second meaning, only a route.

What opens after. One loaf — routed heat.

Closing. The search reflex still fires. It simply finds room instead of a second layer.

Resolution. Plain is a skill.

The Bakery That Made One Loaf

Job. Reorganize. Routed heat lights a city. Nothing extinguished. Body, then heart, then head. One loaf, not forty that taste like panic.

To the person. The part that either dumps the fire or burns the kitchen.

Tell it. Same oven. Same fire. Route it. Unrouted heat is not more honest. It is just unrouted.

Timing. Section 6. Machine Three.

Why placed here. After the plain sentence, the body. He either dumps the fire or burns the kitchen. One loaf, not forty that taste like panic.

Emotion elicited. Heat in the chest. Then the pride of a city lit. Then the shame of panic-bread.

Conscious. A bakery that made one loaf. Same oven, same fire, routed. Unrouted heat is not more honest.

Unconscious. Nothing is extinguished, only routed. Body, then heart, then head, permanently. Routed heat lights a city.

Communicates. Containment is not a lie about the fire.

Intensity. Install. Third machine. Heat has to have a route before messages and animals or they will be shouted.

Opening. The bakery that made one loaf. Routed heat lights a city.

Scenes inside. The twelve-year orchestra — precision without heat is death; heat without route is panic.

What opens after. The orchestra — so arranging can be killed in the same temperature as the loaf.

Closing. Same oven. Same fire. Route it.

Resolution. Heat kept. Kitchen unburned.

The Two Brothers Digging

Job. Install. One message, then still. The hole appears in the silence. Volume was never reception.

To the person. The part that talks the entire time about the hole and is infuriated that the quiet one has water.

Tell it. Send once. Then the lamp is the lamp.

Timing. Section 8. Machine Four.

Why placed here. After heat is routed and arranging snapped, volume is the remaining false lever. One message, then still. The hole appears in the silence.

Emotion elicited. The fury of the noisy brother. Then the quiet one's water.

Conscious. Two brothers digging. One talks the entire time about the hole. The quiet one has water.

Unconscious. Send once, then be still. Reception was never a function of volume.

Communicates. Talking about the hole is not digging.

Intensity. Install. Fourth machine. Pairs with the lighthouse: send, then lamp.

Opening. The two brothers digging. One message, then still.

Scenes inside. The lighthouse four hundred miles inland — same machine, larger landscape.

What opens after. The lighthouse, and the river we will not finish.

Closing. Send once. Then the lamp is the lamp.

Resolution. Volume retired.

The Translator Who Improved Everything

Job. Install. Leave a sentence unimproved. The body knows first. Act; certainty arrives afterward.

To the person. The part that cannot let a line exist in the form it arrived.

Tell it. The translator who improved everything finally leaves a sentence unimproved. It holds.

Timing. Section 10. Machine Five, harvested.

Why placed here. The hotel voice's harvest. Finally leave a sentence unimproved. The body knew first.

Emotion elicited. The professional itch. Then the hold of an unimproved line.

Conscious. The translator who improved everything leaves one sentence alone. It holds.

Unconscious. Leave a sentence unimproved. The body knows first. Act; certainty arrives afterward.

Communicates. Fidelity is sometimes non-intervention.

Intensity. Install. Fifth machine. Without this, the Plain Sentence was only a rule. Now it is a body event.

Opening. The translator who improved everything.

Scenes inside. The book's forty-first reading, completed as a person.

What opens after. The backward clock — late is not wrong — same machine as Aurelia, comic.

Closing. He leaves a sentence unimproved. It holds.

Resolution. Recognition: body first, mind later.

The Clock That Ran Backward

Job. Reframe. Late is not wrong. Arrive when you arrive. Stop correcting the clock.

To the person. The part that is early to every grief and late to every joy, and thinks that is responsibility.

Tell it. He stopped correcting it. He arrived when he arrived. Different hall, same machine as Aurelia's two hundred clocks.

Timing. Section 11. With Recognition.

Why placed here. Late is not wrong. He is early to grief and late to joy and calls it responsibility. Stop correcting the clock.

Emotion elicited. The shame of lateness. Then the permission of arriving when you arrive.

Conscious. A clock that ran backward. He stopped correcting it. He arrived when he arrived.

Unconscious. Late is not wrong. Different hall, same machine as two hundred clocks.

Communicates. You may arrive. Matching the clock was never the appointment.

Intensity. Build. Reframe of time before the animal and the receiving, so waiting is not scored as late.

Opening. The clock that ran backward.

Scenes inside. Aurelia, somewhere in another hall, still running.

What opens after. Machine six — the wolf. Available, not eager.

Closing. He arrived when he arrived.

Resolution. Lateness refiled.

The Wolf at the Treeline

Job. Install. Available, not eager. Stillness brings it near. Reaching pushes it back. The creature sets the pace.

To the person. The part that hunts what it wants and then calls the empty treeline fate.

Tell it. Machine six. The one that gets the job done while you are busy trying to look spiritual. Sit down in the mud. Look at the grass. He comes closer.

Timing. Machine 6. Expanded. Mud.

Why placed here. The one that gets the job done while you are busy trying to look spiritual. Sit down in the mud. Look at the grass. He comes closer.

Emotion elicited. Need, smelling of hunt. Then mud. Then the animal, nearer.

Conscious. The wolf at the treeline. Available, not eager. The creature decides the timing.

Unconscious. Stillness brings it near. Reaching pushes it back. Sit. Look at the grass. This is also Elkwater, also her pace.

Communicates. You cannot hunt what you want and call the empty treeline fate.

Intensity. Install. Sixth machine. After time is refilled, pace can belong to the creature again.

Opening. The wolf at the treeline. Available, not eager.

Scenes inside. Fort, Elkwater — same wolf, now a machine you can run without the film.

What opens after. The box, the sphere, the descent — receiving. Let it be built. Get out of the way.

Closing. Sit down in the mud. Look at the grass. He comes closer.

Resolution. Pace returned to the creature.

The Box in the Stream

Job. Imprint. You built nothing and that is why it is perfect. The box does not move. Contents dry. The river does not know.

To the person. The part that thinks peace has to be hammered together with nails and anxiety.

Tell it. The river does not know what is inside, and the box does not care about the river.

Timing. Machine 7, first image.

Why placed here. Receiving has to look like physics, not virtue. A box in a stream. Contents dry. You built nothing and that is why it is perfect.

Emotion elicited. The itch to nail peace together. Then the dry interior.

Conscious. A box in the stream. The river does not know what is inside. The box does not care about the river.

Unconscious. You built nothing and that is why it is perfect. Peace does not have to be hammered together with anxiety.

Communicates. Non-interference can be a structure.

Intensity. Install. First image of Receiving so the sphere and the descent crew have a physical law to sit on.

Opening. The box in the stream. Contents dry. The river does not know. The box does not care.

Scenes inside. The brass sphere — one still drop — same physics.

What opens after. The brass sphere.

Closing. Cascade. The box does not move.

Resolution. Receiving as a built nothing.

The Brass Sphere

Job. Imprint. A drop of water held still at the center. Not a trick. Physics.
Receiving is the skill.

To the person. The part that keeps flapping its arms because it does not trust the field.

Tell it. Physics does not care if you believe in it. It will catch you when you stop.

Timing. Machine 7, second image.

Why placed here. A drop of water held still at the center. Not a trick. Physics.
The part that flaps its arms because it does not trust the field can stop.

Emotion elicited. Disbelief. Then the body-knowledge of being caught when you stop.

Conscious. A brass sphere. One drop, still, at the center. Physics does not care if you believe in it.

Unconscious. Receiving is the skill. It will catch you when you stop. Not a trick.

Communicates. Trust is not required. Stopping is.

Intensity. Install. Makes Receiving undeniable as a law, not a mood.

Opening. The brass sphere. A drop of water held still at the center. Not a trick. Physics.

Scenes inside. The descent crew — stop pressing; the level holds because of nothing.

What opens after. The descent crew, then the keeper.

Closing. Physics does not care if you believe in it. It will catch you when you stop.

Resolution. The field holds.

The Descent Crew

Job. Install. Stop pressing. The level holds because of nothing. That is why it cannot be broken.

To the person. The part that almost ruins the descent by forcing the dream to stay awake.

Tell it. Hand off the console. The klaxons stop. The beach is stable. The intruder sits down on the sand.

Timing. Deepest comic level. Inception's cousin, as farce.

Why placed here. He almost ruins the descent by forcing the dream to stay awake. Hand off the console. The beach is stable because of nothing — that is why it cannot be broken.

Emotion elicited. The panic of the crew. Then the klaxons stopping. Then sitting on sand.

Conscious. A descent crew pressing buttons to keep a level awake. They stop. The level holds because of nothing.

Unconscious. Stop pressing. That is why it cannot be broken. The intruder sits down on the sand.

Communicates. Forcing the good state is how you lose it.

Intensity. Climax. Last inner install. Receiving completed as not-pressing.

Opening. The descent crew. Stop pressing. The level holds because of nothing.

Scenes inside. Inception's top, inverted: here you do not even have a totem to not-watch.

What opens after. The keeper and the dog. Resolution is not explanation.

Closing. The beach. The klaxons stop. The intruder sits down on the sand.

Resolution. Not-pressing installed.

The Keeper and the Distance

Job. Leave open. Resolution is not explanation. The dog walks off. A little of the furniture comes home. Never the pieces you would have bet on.

To the person. The part that needs the moral before it will let the dog leave.

Tell it. The front door does not come back. He likes the rectangular hole. Wind in the hallway. That is the resolution.

Timing. Final section. He leaves. The dog walks off.

Why placed here. If you explain the furniture, they will own the explanation and miss the eviction. The dog is the model of monitoring nothing. Let him leave.

Emotion elicited. The wish for a moral. Then wind in the hallway. Then enough.

Conscious. A little of the furniture comes home. Never the pieces you would have bet on. The front door does not come back. The dog walks off.

Unconscious. Resolution is not explanation. You can like the rectangular hole. The session is allowed to end without a moral.

Communicates. Stop performing understanding. Go.

Intensity. Climax. Last because it releases the room. The river stays. The dog does not lecture.

Opening. The keeper and the distance. The dog walks off.

Scenes inside. The auction's rectangular hole, completed as a preference.

What opens after. Nothing. One river still running.

Closing. He leaves. Wind in the hallway. That is the resolution.

Resolution. The hall ends. The river does not.

Machines

1 • The Gap. One second between perceiving and acting. The seeing was never wrong; the hand was early. Keep the perception, install the brake.

2 • The Plain Sentence. What was said is what was said. The search reflex still fires — it simply finds room instead of a second layer.

3 • The Routed Heat. Nothing is extinguished, only routed. Body, then heart, then head, permanently. Routed heat lights a city.

4 • The One Message. Send once, then be still. Reception was never a function of volume.

5 • The Recognition. The body knows before the mind confirms. Act on the signal; certainty arrives afterward. Late is not wrong.

6 • The Animal Decides. Available, not eager. Stillness brings it near. Reaching pushes it back. The creature sets the pace.

7 • The Receiving. Let it be built and get out of the way. Receiving is the skill. Seven machines run in the dark without supervision.

Five Open Hands. Name. Return the verdict. Unreplied test. Keep the want. Hand back the pace. Void if monitored.

Movement First. Overwhelm stops producing freeze. Movement first, direction second. The load-bearing install of all three scripts.

Thin as Faculty. The hurt was real, undeserved, never a gift. What breaks heals thin. Thin is how you feel what thick cannot. Instrument, not injury.

The Trapdoor. Would you send it exactly as written knowing there will be no reply. A plain message engineered to work is still a technique.

Reps Until Automatic. The man does not get better at the day by understanding it. He gets better by running it until the correct response is reflex. DHE 2000 in narrative form.

Symbols — metaphor, person, change

The sleeping brown dog

Metaphor. Presence without theory. An interrupt that looks accidental.

Completely present, analysing nobody.

To the person. The part of you that is already doing the thing the seminar is talking about, and has no notes.

How it changes. Gives the nervous system a model of monitoring nothing.

When the dog walks off, the session is allowed to end without a moral. You can stop performing understanding.

Key / lock / keyway

Metaphor. A boundary that opens. A lock is not a wall. An unused small key that is never explained.

To the person. The part that hears 'no' as architecture being cruel, and the part that wants every object labelled.

How it changes. Refiles refusal as a keyway — something that fits, not something that exiles. The unexplained key keeps working because it is not turned into a tip.

Door

Metaphor. Entry, exit, a rectangular hole, a door that opens outward (you must step back).

To the person. The part that stands in a doorway arranging the room instead of going in or out.

How it changes. Auctioning the door while living in the house = you can lose the old access and still be at home. A door that opens outward trains you to step back so something can arrive.

River

Metaphor. A force that rejoins without a treaty, that can be taught to turn, that is the same at six feet and a hundred floors.

To the person. The part that wants a signed confluence before it will move, and the part that keeps digging two channels.

How it changes. Continuing, not steering. Two lives, two waters, two halls — same current. Leave one river engineer open so the current keeps working after the talk ends.

Pond / lily / closed pad

Metaphor. The trance is a place, not a ritual. A closed lily among open ones. Green light as depth.

To the person. The part that thinks unopened = failed, and trance = something done to you.

How it changes. Return to the log and the body remembers how. The closed pad refills waiting as timing, not deficiency. Some faculties stay closed on purpose and remain instruments.

Field / corn / voice

Metaphor. A place you build and then do not fetch from. Corn that was already listening. A field that remembers being a floor.

To the person. The part that constructs the diamond and then goes into the stalks with letters.

How it changes. Build. Wait. They come. Installs faith as a weather report rather than a lever. The body learns to stay in the place it built.

Dream / level / kick / totem

Metaphor. A level engineered to produce a choice. A top you watch. A kick. A descent crew pressing buttons.

To the person. The part that will build a beautiful inner movie so the other person chooses the planted idea.

How it changes. Names the cheat: a dream engineered to work is still a technique. Stop watching the top. Stop pressing. The level holds because of nothing — that is why it cannot be broken.

Radio / broadcast / static

Metaphor. A signal across distance and static. The hour that works is the one not trying to.

To the person. The part that turns the volume up when it is afraid it is not loved, and calls the volume authenticity.

How it changes. Reception is not a function of volume. Silence can be the broadcast. The body learns to send once and let water carry it.

Letter / nineteen messages

Metaphor. Nineteen undelivered messages. An envelope put down. A tin that holds what was too expensive to send.

To the person. The part that cannot speak unless a reply is guaranteed, and so either does not speak or speaks nineteen times.

How it changes. Presence without guaranteed return. The unreplied test. One message, then the tin. Want stays. Arranging leaves.

Clock / day / Tuesday

Metaphor. A day that will not advance. Two hundred clocks that disagree. A clock that runs backward. The sixteenth as weather.

To the person. The part that will not live until the clocks match, and so is early to grief and late to joy.

How it changes. Late is not wrong. A woman can be on time among disagreeing clocks. The day ends when the sequence ends, not when the alarm is outsmarted.

Hands / fist / baton

Metaphor. Sit on them. Open them. A baton snapped. A fist that was early. An open palm the wolf will take from.

To the person. The part that reaches, conducts, grabs, proves, and calls it love or leadership.

How it changes. Installs the brake (the Gap), the opening (Five Open Hands), the release (Bettina), the available palm (machine six). Hands become a place, not a tool.

Eyes / seeing / I see you

Metaphor. Other eyes. Four ways of seeing. Never turn to look — looking is grabbing. I see you.

To the person. The part that stares to possess, or looks away to hide, and has no third thing.

How it changes. Seeing without possessing. Soften. Other eyes. The wolf comes closer when you look at the grass. Attention without harvest.

Gravity / weight / wait

Metaphor. Weight, wait, new planet, old muscle, the log holding, heat routing down.

To the person. The part that fights the chair, the planet, the day — and calls the fight character.

How it changes. Notice the weight. Let the chair hold you. New gravity makes old muscle look like leaping. Wait becomes a physical skill, not a moral one.

Map / chart / laminated

Metaphor. A chart that is not the country. Laminated method. Bread light as map. Burn it.

To the person. The part that would rather have a perfect model of a room than enter the room.

How it changes. Accuracy is not movement. The country will not hold still. Put the map down. Walk into the thing that moves.

Fire / vessel / heat

Metaphor. Heat in the chest. A city lit by turbines. One loaf. A roof leaving a building. She is fire.

To the person. The part that either dumps the heat (extinguish) or dumps it on the kitchen (unrouted).

How it changes. Nothing is extinguished. Only routed. Body, then heart, then head. Contained is not diminished. One loaf, perfect, instead of forty that taste like panic.

Briefcase / closed pad / unused key

Metaphor. Closed is how it keeps its light. A pad that never opened. A box in a stream. A sphere with one drop.

To the person. The part that must inventory, pry, improve, and open in order to feel safe.

How it changes. Do not inventory. Closed can be a working state. The contents stay dry because the box does not argue with the river.

Furniture / auction / front door

Metaphor. You host patterns. You do not own them. The front door sold while you live there.

To the person. The part that thinks 'knowing my pattern' is the same as being free of it.

How it changes. Ownership is not eviction. Insight is not a move-out notice. Sell what you hosted. See what returns on its own. Keep the rectangular hole if the wind is better.

Totem / spinning top

Metaphor. A spinning top you check. A test of whether dropping the outcome actually dropped it.

To the person. The part that lets go and then peeks, which is not letting go.

How it changes. A man who has dropped the outcome is not checking whether dropping it worked. Checking is the tell. Do not look at the top.

Wolf / treeline / Two Socks

Metaphor. The creature who decides the timing. Stillness brings it. Reaching pushes it back.

To the person. The part that hunts what it wants — love, trance, a career, a child — and then stands in an empty treeline smelling of need.

How it changes. Available, not eager. Sit down. Look at the grass. Let the creature set the pace. This is machine six, and also Elkwater, and also 'her pace is her pace.'

Brass / plate / sphere / dripping

Metaphor. An unmarked plate. Water onto metal as a clock. A sphere holding one still drop.

To the person. The part that needs a floor number, a label, a trick, before it will ride the elevator.

How it changes. The express car is behind an unmarked door you have walked past for years. Dripping on brass is enough clock. Physics, not a trick, holds the drop.

Thin / scar / quartz

Metaphor. A scar that healed thin, a quartz vein, a faculty you paid for. Not thick. Not a gift. An instrument.

To the person. The part that wants the wound to have been worth it, or to have never happened — and cannot bear the third filing.

How it changes. Keep: it was real, undeserved, should not have happened. Change: what broke healed thin, and thin feels through walls. Carry it as instrument, never as identity-as-injury.

Inland lighthouse

Metaphor. A lamp with no coast. A signal that still works. Reception without a confirmed ship.

To the person. The part that will not send until the other person is already waving from the water.

How it changes. Send once. Be the lamp. The coast was never the point. A signal four hundred miles inland is still, in some ledger, a ship not wrecked.

Writing your own

Pick the job first — what should be true in their Tuesday when you stop talking.

Pick a recipe that can carry that job.

Translate their life into isomorphic images. Do not use our pond if they hate water.

Write commands as present-tense verbs, 2–6 words, analog-marked. Not “stop reaching.” Sit on your hands.

Seed one image early. Harvest it late. Or never explain it.

Close out of order, or return to the log. Leave one thread open.

Bandler’s door: humor, speed, name the machine, refuse the biography.

Erickson’s door: sensation, permission, waiting, utilization, no moral.

Name the trapdoor if they will otherwise build a prettier sequence and call it presence.

Tailor. The formulas are dead without the person in front of you.

One thread is never closed. Do not explain it.

