

# Actor's Rapid Development of a Character

written by Hypnosis Scripts | October 14, 2018

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"I am going to count from ten to one, and as I am counting, I want you to concentrate on becoming more comfortable and more relaxed. To do this, we need to find a chair or someplace where you are very comfortable. If at any moment, you feel like coughing, laughing, passing gas, scratching or moving in any way so that you are more comfortable than you are, do it. As in life, if something is bothering you, fix it, and it will immediately go away and stop bothering you.

"For a moment here, I want you to move all your toes, then your ankles, then flex your legs at your knees, and then your legs at your hips. Take a deep breath and then exhale. Now move your neck. Now move your arms at your shoulders. Now at the elbow. Now at your wrists. Now move all your fingers.

"Good. By moving these muscles, your body applied electrical energy which cause them to tension. Now, as you are here, you are feeling these muscles that electrical energy lessening from the muscles. This relaxation feels really good.

"Ten, just concentrate on relaxing just your feet. Let all the muscles in your feet feel really comfortable. Let all the muscles in your toes feel very loose and limp; very relaxed. You can only hear my voice. And this wonderful wave of relaxing pleasure runs all the way down your ankle, passed your heel, all the way down to your toes.

"Nine, just relax your leg muscles, knees, thighs, and shins. No

longer worry about your feet. Just let all of the muscles in your legs get very loose and limp; very comfortable and very, very relaxed. Very relaxed. Let your thigh muscles relax. Let all the muscles in your shins get very loose. And this wonderful wave of relaxing pleasure runs down your legs, passed your knees, past your ankles, all the way down to your toes. Very relaxed, and very, very comfortable.

“At eight, relax your neck, back, chest and stomach muscles. Take a deep as you exhale, feel how your body naturally relaxes. Its a good feeling. Let all the muscles in your neck feel really loose. You can only hear my voice. Let your stomach muscles feel very relaxed. And this wonderful wave of relaxing pleasure splashes onto your neck, then runs down your back, passed your chest, past your waist, passed your knees, past your ankles, all the way down to your toes. Very relaxed, and very, very comfortable.

“Seven. Now relax your arms, hands, and all your fingers. Let all the muscles in your fingers relax. If something is bothering you, fix it and become more comfortable. Also, if something should happen that is life threatening, you will immediately awaken, feeling awake, alert, and concerned, and you will do all you can to fix any such problem so that it cannot harm you or the people for whom you care. But as this is not the case here and now, let all the muscles in your arms feel really comfortable. And this wonderful wave of relaxing pleasure comes in from your fingertips, pushing all of the stress and fatigue out of your body. It feels so good. It comes up your arms, splashing on your neck, running down your back, down your legs, all the way down to your toes. Very relaxed and very, very comfortable.

“Six. You might feel like you are awake, like you are not hypnotized, but, for some reason, you are very relaxed. If you

feel this, this is normal. Don't worry about it. You might feel like millions of cotton balls gently pressing down all over. If you feel this, this is gravity. Don't worry about it. I want you to imagine that you're floating down on a cloud. The farther down you float, the more relaxed you get. The more relaxed you get, the better you feel, and the better you feel causes you to float down even more. Always getting more relaxed. Always feeling better. Always floating farther and farther down.

"Five. Your feet and your legs feel great, just the way they are. Take a really deep breath. And you find that you can only hear my voice.

"Four. As you exhale, relax. Your neck, back, chest, and stomach muscles feel really good. Your arms, hands and your fingers feel just fine, just the way they are.

"Three. And you are floating even farther down, always more relaxed. The more relaxed you get, the better you feel, and now you are feeling really good.

"Two. And you will remember everything you need to remember. To forget means you know something and then have to block the thought out. On the other hand, it is so easy to not remember some things. We will try to remember things you have had to forget, and if need be, make them so that you just don't remember them. Take a deep relax.....

"One."

"I want you to create a mindset, if one does not already exist, for your internal acting coach. Everything you ever read, conceive, or believe, from now on, which you accept as good advice or process to better your acting ability, such will automatically become instinctive within the embodiment of this internal acting coach."

"I want you now to go back in your life memory to the very first complete reading of your current script of \_\_\_insert script's label here\_\_\_. In your mind, I want you now return to where you see the text, and now, I want you to re-read this script, word-for-word. You will find that this goes faster and faster, as real time goes, but it will seem to flow evenly, as if you are reading it as you would normally, but your perception of time is altered. As you do this reading, I want you to set up that part of your mind which creates rational and allow yourself to devise a plan which would support these words to be the only words by which your character will utter at each point in the script, just as you would take your cues off other characters' lines, as you would imagine them to be heard just as you hear them spoken. Such text will remain unremembered until the exact instant that the words are spoken so that, in each instance, every time the character speaks them, it is the first time, and the character is unaware of the past, but only of the present. However, you will find, if the director asks for a change of dialogue, you will instantly see the words that have been changed, edit them into the script, and relive them as if in the script the whole time. Allow this to happen to your internal acting coach's approval. Tell me when this is done."

(about one to five minutes, but may be faster on repeat runs of this script)

"Once you have gone through the script to the end, while reading it in your mind, I want you to begin again, but this time, I want you to add another level of thought, and that to be the embodiment of this character. What ideosyncracies and behaviorisms do you imagine of this character. You will find that, upon performance, you instinctively feel and live the character in all levels, until the director says to stop, or you, during other rehearsal, decide to return to yourself. While in character, however, your mindset will be that of the life of

the character, and you will, for those brief moments, allow the personality of the character to exist instead of you, until the director says cut or your own personality, which is acting as overseer of this operation, retakes control over life. Tell me when you have completed this to your internal acting coach's approval. "

(about one to five minutes, but may be faster on repeat runs of this script)

"I want you to develop a belief system about the world of this character, and although you will never feel any pain, you will be allowed to conceive and feel each emotion as it is noted or suggested by script, director, or your internal acting coach which spurs you to better depth of character. However, should your character have to die, at the moment the character dies, you, the actor, will instantly return to full control, allowing your training to give of your best performance, even if that performance is to simply lie in stillness until called upon to stop, or you choose to break off the scene, such as during rehearsal."

(about one to five minutes, but may be faster on repeat runs of this script)

"Finally, I want you to rebuild your internal acting coach, using your current state of mind."

(NOTE: If this is the first-time run of this script, include the following paragraph. On subsequent uses, skip it unless you choose otherwise.)

"I want you to go back in your life memory to your earliest memories, and I want you to jump to any and all memories which affect your choices and conditions which have affected your acting. If you come upon a situation wherein, from analysis, you

realize that the wrong decision was made, I want you to stop for a moment, and, using your imagination, create an alternative situation which would have worked better, and then replace the original memory with this new, alternative approach, in your logical development of your internal acting coach, instead of the original decision. Continue this through all classes, incidents, and opportunities you believe would help you, and to skip all classes or situations you feel have been wrong or unhelpful in your development as an actor. If you need to, toss the really terrible memories into a trash can, and thus, remove them from being remembered ever again, by your choice, to which you can honestly say that you have chosen to not remember. Do this right up to that point before you have accepted this latest script to which you have run this session, and tell me when you are at this point.”

(wait two to ten minutes. Usually, about five)

“Now I want you to rebuild your internal acting coach from that moment you accepted this latest script and continue right up to this very moment in this advanced imagination and memory session, so as to include all that you have chosen to create and learn during this session. Tell me when you are done.”

(about one minute, but may be faster on repeat runs of this script)

“Okay, now I am going to count from one up to five. When I get to five, you will totally awaken from this place, this state of mind, and you will feel energized, you will feel love, you will feel great joy and happiness, and it’s all because you simply want to feel that way.

” up...”