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# 30 Scripts

FOR  
*Relaxation  
Imagery*  
AND  
*Inner Healing*

VOLUME ONE

SECOND EDITION



Julie Lusk



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**30 Scripts for Relaxation, Imagery & Inner Healing  
Volume One, Second Edition**

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Second Edition: ©2015 by Julie T. Lusk

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Printed in the United States of America

1 0 9 8 7 6 5 4 3 2 1

Editor: Patrick Gross  
Art Director: Joy Morgan Dey

Library of Congress Cataloging in Publication Data

2014954305

ISBN: 978-157025-323-2

*To Angie Tapin,  
my constant source of inspiration,  
my mother, my friend,  
and to my husband Dave,  
who gives me love and support  
in all that I do.*

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# FOREWORD

Relaxation and visualization can heal the body, mind, and spirit. Progressive muscular relaxation and conscious breathing help relieve tension and stress. Guided imagery encourages people to experience internal harmony, to heal emotional and physical upsets, to increase body awareness, to enhance relaxation, to get in touch with the healing source of energy for emotional and spiritual strength, to receive direction from their own inner guide, and to connect with the environment.

Many counselors, psychologists, teachers, ministers, and other professionals practice and use relaxation and guided imagery techniques with their clients, students, and patients. However, most use only a few, limited varieties—their favorites. That's OK. These favorites get honed and perfected and help the trainer help others.

The problem in using only what we are familiar with is that we use only a small range of options available to us and our clients. For this reason I asked leaders in the field to share their favorite relaxation and imagery exercises—their best and most effective.

I've compiled thirty scripts to expand your repertoire. I hope that these relaxation scripts, creative visualizations, and guided meditations will not only spark your imagination but stimulate your creativity as well. Please feel free to add your own thoughts. Mix and match ideas and approaches—IMPROVISE! Modify the scripts to suit the needs of your groups, classes and your individual clients.

Julie Lusk  
January 2015

# INTRODUCTION

Many group leaders are aware of the benefits of guided imagery but have had little experience in the field. Here are some tips to help you use these scripts effectively.

## **Working with guided meditations**

Everyone is different, so each person will experience guided imagery uniquely. These individual differences should be encouraged. During a guided meditation, some people will imagine vivid scenes, colors, images, or sounds while others will focus on what they are feeling, or experience it as a concept. This is why a combination of sights, sounds, and feelings has been incorporated into the meditations. With practice, it is possible to expand your participants' range of awareness.

By careful selection of images you can help deepen their experience and cultivate their awareness in new areas that can enrich their lives. For instance, a person who is most comfortable in the visual area can be encouraged to stretch his or her awareness and increase his or her sensitivity to feelings and sounds. You'll find an example of how this can be done in the Flower Meditation script (Section 5).

Working with guided imagery is powerful and it is up to you to use this book responsibly and ethically. Leaders with little or no training in guided imagery can use these scripts with emotionally healthy people. Be careful, however, when presenting themes and techniques that are unfamiliar to you. Since people respond in a variety of ways to visualization, avoid generalizing about the benefits of any given script.

If your groups are composed of people who are emotionally ill or especially fragile, you should seek out special training or professional guidance before introducing them to visualizations.

## **Preparing the group or individual**

Physical relaxation reduces anxiety, activates the mind-body connection, and enhances the ability to focus on mental images. Some type of physical relaxation sequence should be used prior to every guided meditation. You'll find a variety of relaxation exercises to choose from in Section 1.

Breathing properly is essential for complete and total relaxation. Unfortunately, very few people take full breaths, especially when under stress. When a person consciously uses deep breathing correctly, stress is reduced and the mind can remain calm and stable. It is important that people focus on their breathing, with full deep breaths through the nose.

Before beginning any guided meditation, briefly describe the images you will use and ask if they make anyone feel uncomfortable. People who are afraid of water may find images of ocean waves to be frightening rather than calming. Be prepared with an alternate image. Let participants know that if they become uncomfortable, they may, at any time, open their eyes and tune out or change the visualization.

As you read a script, people will follow you for a while and then drift off into their own imaginations. They will usually tune you back in later on. If they know this in advance, they won't feel as if they are failing by being inattentive. So tell them this is normal and to let it happen.



## **Choosing the right atmosphere**

Select a room that has comfortable chairs for sitting or a carpeted floor for lying down. Close the door and shut the windows to block out distracting noise.

If possible, dim the lights to create a relaxing environment. Low lights enhance the ability to relax by blocking out visual distractions. If the room lights cannot be controlled to your satisfaction, bring along a lamp or night lights.

Adjust the thermostat so that the room temperature is warm and comfortable. If the room is too cool, it will be hard to relax and remain focused. Suggest that people wear a sweater or jacket if they think they may get cold.

If distractions occur—a noisy air conditioner, traffic, loud conversations—try raising your voice, using shorter phrases and fewer pauses, or incorporating the sounds into the guided meditation. For example, you might say, “Notice how the humming sounds of the air conditioner relax you more and more.” Or, “If your mind begins to drift, gently bring it back to the sound of my voice.”

## **Using your voice**

Speak in a calm comforting, and steady manner. Let your voice flow. Your voice should be smooth and somewhat monotonous. But don't whisper.

Start with your voice at a volume that can be easily heard. As the guided meditation progresses and as the participants' awareness increases, you may begin speaking more softly. As a person relaxes, hearing acuity can increase. Bring your voice up when suggesting tension and bring it down when suggesting

relaxation. Near the end of the guided meditation, return to using an easily heard volume. This will help participants come back to normal wakefulness.

You may tell participants to use a hand signal if they cannot hear you. Advise people with hearing problems to sit close to you. Another option is to move closer to them.

### **Pacing yourself**

Read the guided meditations slowly, but not so slowly that you lose people. Begin at a conversational pace and slow down as the relaxation progresses. It's easy to go too fast, so take your time. Don't rush.

The ellipses...used throughout the book indicate a brief pause. Spaces between paragraphs suggest a longer pause.

Leader's notes and script divisions are printed in italics and should not be read out loud.

Give participants time to follow your instructions. If you suggest that they wiggle their toes, watch them do so, then wait for them to stop wiggling their toes before going on. When participants are relaxed and engaged in the imagery process, they have tapped into their subconscious (slow, rich, imagery) mind—and they shouldn't be hurried.

When you're leading the meditation, stay in your conscious (alert and efficient) mind. Pay careful attention to all participants. You may have to repeat an instruction if you see that people are not following you.

To help you with your volume and tone, pace and timing, listen to a recording of yourself leading guided meditations.

As you reach the end of a meditation, always help participants make the transition back to the present. Tell them to visualize their surroundings, to stretch, and to breathe deeply. Repeat these instructions until everyone is alert.

## **Using music**

Using music to enhance relaxation is not a new idea. History is full of examples of medicine men and women, philosophers, priests, scientists, and musicians who used music to heal. In fact, music seems to be an avenue of communication for some people where no other avenues appear to exist.

Your music should be cued up and ready to go at the right volume before you start your meditation. Nothing ruins the atmosphere more quickly than the leader having to fool around trying to get the music going.

Jim Borling, a Board Certified Music Therapist, makes the following suggestions on selecting music:

### **Tips on Music Selection**

- Custom select music for individual clients or classes whenever possible. Not everyone responds in a similar fashion to the same music.
- Matching a person's present emotional state with music is known as the ISO principle. If you can match the initial state and then gradually begin changing the music, the person's emotional state will change along with the music. If a person is agitated or angry, begin with faster-paced music, and then change to slower-paced selections as relaxation deepens.

- Choose music that has flowing melodies rather than disjointed and fragmented melodies.
- Don't assume that the type of music you find relaxing will be relaxing to others. Have a variety of musical styles available and ask your clients for suggestions.
- Try using sounds from nature like ocean waves. Experiment with New Age music and Space music, much of which is appropriate for relaxation work. Classical music may be effective, especially movements that are marked Largo or Adagio.
- Adjust the volume so that it doesn't drown out your voice. On the other hand, music that is too soft may cause your listeners to strain to hear it.
- Select music based upon the mood desired. Sedative music is soothing and produces a contemplative mood. Stimulative music increases bodily energy and stimulates the emotions.
- Select music with a slow tempo and low pitch. The higher the pitch or frequency of the sound, the more likely it will be irritating.

### **Processing the experience**

You may wish to add to the richness of the guided meditations by asking participants afterwards to share their experiences with others. This can be facilitated by creating an atmosphere of trust. Ask the group open-ended questions that relate to the theme of the exercise.

Be accepting and empathetic towards everyone. Respect everyone's comments and never be judgmental or critical, even if people express negative reactions.

### **Caution**

Do not force people to participate in anything that may be uncomfortable for them. Give ample permission to everyone to only do things that feel safe. Tell them that if an image seems threatening, they can change it to something that feels right or they can stop the imaging process, stretch, and open their eyes. Emphasize to participants that they are in total control and are able to leave their image-filled subconscious mind and return to their alert rational conscious mind at any time they choose. Likewise, clients may want to explore what feels uncomfortable to them in the safety of the experience.

Advise participants that it is not safe to practice meditation or visualization while driving or operating machinery.

### **Recording the scripts**

You may record the scripts for your own personal or professional use. You may not, however, copy or distribute the scripts to others electronically or in written form.

SECTION ONE

## *Becoming Relaxed*

Feeling calm, relaxed, and centered is a foundation for any guided meditation. In fact, relaxation is healing in and of itself. Physically relaxing the body first, before using guided imagery, increases people's ability to concentrate and allows their minds, hearts, and spirits to be more open to the experience. A feeling of harmony often results.

For many people relaxation is a new experience. It is important that people practice the physical form of relaxation and spend ample time with it until feeling relaxed becomes natural and easy.

The exercises in this section focus on physical relaxation. Use them on their own or combine them with an imagery exercise from one of the other sections.

**Progressively Relaxing while Sitting in a Chair . . . . . 4**

*Designed for people sitting in chairs, this progressive relaxation exercise focuses on tensing and relaxing all the different muscle groups. (20 minutes)*

**Breathing for Relaxation and Health . . . . . 10**

*Effective relaxation requires proper breathing. In this script, participants concentrate on their breathing by focusing on what their bodies are doing as they breathe in deeply, hold it, and slowly exhale. (10 minutes)*

**1 to 10 . . . . . 14**

*In this brief script, participants lie on their backs and tense their muscles as they count from 1 to 10, then release the tension as they count back down to 1. (5 minutes)*

**The Magic Ball . . . . . 18**

*In this visualization script, participants imagine they each possess a magic ball that travels over, under, and through their bodies, relaxing their muscles as it moves. (20 minutes)*

**Total Relaxation . . . . . 24**

*An eclectic introduction to some of the most popular relaxation techniques, Total Relaxation includes breathing, progressive relaxation, visualization, and body scanning. Use a part or all of this script as a short relaxation exercise prior to a guided meditation in one of the other sections of the book. (10 minutes)*

## Progressively Relaxing while Sitting in a Chair

**Julie Lusk**

*Time: 20 minutes*

Designed for people sitting in chairs, this progressive relaxation exercise focuses on tensing and relaxing all the different muscle groups.

If time is short, it is okay to tense and relax each side of the body separately without tensing both sides together, or just tense the right and left sides at the same time. You may eliminate counting to five after you become aware of the length of time needed for your clients to feel the tension and the relaxation and when they are comfortable with doing the exercise.

Note: Make sure participants have enough room to stretch their arms and legs straight out in front of them. Do not read the italicized headings out loud.

### *Script*

#### *Shoulders*

Let's begin, please allow your eyes to close or be slightly open ... and notice if you can begin feeling the sensation of quieting into relaxation.

Take in a big breath while bringing your shoulders up toward your ears.

Now, drop your shoulders while releasing your breath.

Let's repeat, bringing fresh air inside yourself while squeezing your shoulders up towards your ears, and



holding ... Now let your shoulders drop, relaxing as your breath is released.

### *Hands and Arms*

Hold your right arm straight out in front of you and make a tight fist. Hold it, tighter and tighter. 1 ... 2 ... 3 ... 4 ... 5 ... Relax, dropping your hand to your lap.

Once again hold your right arm straight out in front of you, making a tight fist and hold. 1...2 ... 3 ... 4 ... 5 ... Relax and drop your hand to your lap.

This time, hold out your left arm and make a tight fist. 1 ... 2 ... 3 ... 4 ... 5 ... Relax and drop your hand to your lap.

Once again, hold out your left arm and make a tight fist. 1 ... 2 ... 3 ... 4 ... 5 ... Now relax. Let your arm relax completely, resting on your lap.

### *Lower Arms*

Hold your right arm straight out and bend your wrist until your fingers point towards the ceiling. 1 ... 2 ... 3 ... 4 ... 5 ... Relax, letting your arm fall to your lap.

Now hold your left arm straight out, bending the wrist with your fingers pointing toward the ceiling. 1 ... 2 ... 3 ... 4 ... 5 ... Relax.

You might be noticing a warm feeling in your arms.

This time, hold both arms out in the same manner as before. Feel the tension in the upper portion of your forearms. 1 ... 2 ... 3 ... 4 ... 5 ... Relax. Notice the feeling of relaxation in your arms ... perhaps warm and tingly.

### *Upper Arms*

Now it's time to tense and relax your bicep muscles. Bring the fingers of your right hand to your right shoulder and tense your bicep muscle. 1 ... 2 ... 3 ... 4 ... 5 ... Relax, letting your arm fall to your lap.

Now bring the fingers of your left hand to your left shoulder, tensing and holding. 1 ... 2 ... 3 ... 4 ... 5 ... Relax. Letting go.

You might notice the feeling of relaxation in your arms ... warm, heavy, and comfortable.

### *Thighs*

Draw your attention to your thighs. Have both feet on the floor with uncrossed legs and feet. Press your knees together so that the parts of your legs above the knees are touching. 1 ... 2 ... 3 ... 4 ... 5 ... Relax, letting go.

### *Lower Legs*

Focus your attention on your lower legs ... Hold your right leg straight out, point your toes forward, feeling the tension in your leg. 1 ... 2 ... 3 ... 4 ... 5 ... Relax. Let your foot gently fall to the floor.

Now hold your left leg straight out, point your toes, and tense. 1 ... 2 ... 3 ... 4 ... 5 ... Relax.

This time, hold both legs straight out with your toes pointing forward. Notice the tension in your calf muscles. 1 ... 2 ... 3 ... 4 ... 5 ... Relax.

### *Below the Kneecap*

Shift your attention to below your kneecap. Hold

your right leg straight out and point your toes back toward your head. 1 ... 2 ... 3 ... 4 ... 5 ... Relax.

Let go.

This time, hold your left leg straight out and point your toes toward your head.

1 ... 2 ... 3 ... 4 ... 5 ... Relax.

Hold both legs out and point your toes toward your head. Focus on the area below your kneecap.

1 ... 2 ... 3 ... 4 ... 5 ... Relax.

Notice how you're feeling more and more relaxed. Perhaps your legs and arms feel heavy, warm, and relaxed. Resolve to keep them still and relaxed, just for now.

### *Abdomen*

It's time to relax your abdominal region. Draw in your abdominal muscles as tightly as you can.

1 ... 2 ... 3 ... 4 ... 5 ... Relax, feeling all of the knots inside letting go.

Now push your abdominal muscles outward as far as you can. 1 ... 2 ... 3 ... 4 ... 5 ... Relax. You're feeling more and more relaxed.

### *Chest*

Shift your attention to your chest. Take in a deep breath and hold. 1 ... 2 ... 3 ... 4 ... 5 ... Let all of the air rush out, feeling more and more relaxed.

### *Neck*

It's time to relax your neck. It's important to learn to relax this area because a lot of tension can accumulate here.

Tip your head directly to the right side, moving your right ear toward your right shoulder. Be careful not to strain. 1 ... 2 ... 3 ... 4 ... 5.

Bring your head back up to center. Let it wobble until it comes to a comfortable resting position.

Now let your left ear drop toward your left shoulder. 1 ... 2 ... 3 ... 4 ... 5.

Center your head and let it wobble until comfortable.

To relax the muscles in the front of your neck, bend your head forward and bring your chin toward your chest. 1 ... 2 ... 3 ... 4 ... 5 ... Lift your head. Relax. Let your head wobble until comfortable.

### *Jaw*

To loosen up jaw tension, open your mouth and move your jaw up and down and back and forth, working out all tension ... Relax. Let your teeth part slightly.

### *Mouth*

To relax your mouth even more, press your lips together tightly. 1 ... 2 ... 3 ... 4 ... 5 ... Relax, letting your lips part slightly.

Now bring your tongue upward and press it against the roof of your mouth. 1 ... 2 ... 3 ... 4 ... 5 ... Relax, letting your lips part slightly.

### *Nose and Cheeks*

To relax your nose and cheeks, wrinkle up your nose and hold. 1 ... 2 ... 3 ... 4 ... 5 ... Relax.

*Eyes*

To relax your eyes, squeeze them tightly together.  
1 ... 2 ... 3 ... 4 ... 5 ... Relax.

*Forehead*

To relax your forehead, frown and push your eyebrows downward. 1 ... 2 ... 3 ... 4 ... 5 ... Relax, letting go.

Now draw your eyebrows upward.  
1 ... 2 ... 3 ... 4 ... 5 ... Relax, letting go.

*All Over*

It's now time to mentally scan your entire body. If you notice any remaining tension, give that area permission to relax and let go.

You're now very, very relaxed ... Let yourself enjoy this feeling ... Allow this feeling to sink in all over.

*Pause*

*You may continue on with a visualization exercise from another section of this book, or say the following:*

Start to picture or sense the room you're in ... the walls, the ceiling, the floor.

*Describe different aspects of the room.*

When you can picture or sense the room completely, open your eyes and stretch.

*Repeat the above instructions until everyone is alert.*