

B E Y O N D B A C K W A R D
M A S K I N G

*Reverse Speech
and the Voice of the Inner Mind*

D A V I D J O H N O A T E S
&
G R E G A L B R E C H T

BEYOND BACKWARD MASKING
Reverse Speech and the Voice of the Inner Mind

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by Reverse Speech Pty Ltd
PO Box 2148
Hackham SA 5163
Australia
61 8 8382 4372
backwards@reversespeech.com

Edit, typeset, layout & design by J. L. Spencer
junespencer@internode.on.net

Illustrations by Malbon Designs

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Reverse Speech® is the term used to describe the phenomenon of
Glossolalistics: the analysis of an unconsciously acquired verbal
language built into the sounds of human speech. Reverse Speech is a
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Notes

All reversed lyrics quoted are determined by analysing recorded material played in the reverse mode (backwards). Analysis is undertaken in accordance with criteria detailed in this book and no recordings have been tampered with or vary in any way from the original recordings.

Reversals are based upon the personal opinion of the authors and opinions may vary with different listeners. Reversed lyrics are indicated with bold print and can be spasmodic in their textual context; in these instances they are separated in text by forward slashes: / /.

They are quoted exactly as they appear and may not necessarily be grammatically correct.

*Once the road has been built through the jungle,
what was once jungle then becomes scenery.*

~ AUTHOR UNKNOWN ~

F O R E W O R D

Many have endeavoured to write explanatory insights into the complex subject of Backward Masking, but, from my reading, have just delivered a scathing biased attack — particularly on the rock music industry. Many readers, sadly, have accepted these books as totally correct and authoritative.

To me, a good book is like a good lecture, sermon or debate. I do not have to agree, but if it motivates me to think or reassess, it has been a fruitful exercise.

For years I have addressed groups on the influence of music in our lives.

Questions always follow (many based on those books) and frequently among them: What do I think of ‘backmasking’?

My answer (then and now): ‘I don’t really know. It’s interesting. It does not affect the music I listen to.’

Nothing’s changed, except ...

Now comes this book, completed by two characters who I know have taken time to investigate and learn about what they term ‘Reverse Speech’.

They have not allowed any biased thinking to influence the statements made and that must make for a solid foundation.

We are looking at a jungle — not a destructive one, but possibly something we, as yet, do not understand. However, I am sure there is some ‘scenery’ to be found in these pages.

I wish you thoughtful reading.

~ RICHARD BERRY ~

(Solsound Promotions of South Australia)

1987

Dedicated to
Tony Murphy ...

Fond memories of a good friend

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P R E F A C E

The book you are about to read was first released almost thirty years ago, in 1987. It is a historic book because it was the first time that backward messages in normal human speech were ever documented, or noted to occur, and it was also the first book to present the new linguistic theory of Reverse Speech.

When Greg Albrecht and I started to research material for this book, it was our intention to document the phenomenon of backward masking in music and attempt to offer some explanations. We did not know then where our research would lead us. We started with modest equipment — an old reel to reel tape player purchased from a pawn shop, a self-modified auto reverse car cassette player, which now played backwards, was fitted with a speed control and powered by a 12-volt power supply. We also had a home-made audio amplifier. Our most modern piece of equipment was the first home computer on the market — a Radio Shack Commodore 64.

Our research began with music. I had already compiled quite a large number of examples over the preceding three years; we just needed to add to my existing research base. As this was before the days of the internet we got most of our material from the local library, which had quite a large collection of audio tapes. During our research we came across an audio tape that had a compilation of famous soundtracks over the years.

It was this tape that got us looking at human speech. We found several examples of backward messages in speech on that tape. These included Neil Armstrong walking on the moon, a live commentary of the JFK assassination, and John Lennon talking about the death of The Beatles' manager, Brian Epstein. After those initial discoveries we began to look at private conversations with friends and found backward messages to be prolific in speech. Greg and I were very excited at that stage. We truly did believe we had made a major discovery. Not only had we succeeded in finding an explanation of Backward Masking, but we had made a new linguistic discovery in the process.

We wrote the book you are about to read on my Commodore 64 computer in about three months. I then printed the book myself and personally bound all of the 5,000 copies on a heat binding machine I had bought for the task. We released the book in October 1987 and several local bookstores ordered copies. Our discovery was announced on National TV, I secured nationwide distribution for the book, and we sold almost all 5,000 copies in a little less than a year.

Since that time the few remaining copies have been gathering dust and deteriorating with age. So here it is again — all nice and new but perfectly replicating the original book. The theme of the cover is the same, although prettied up, and the text has been unaltered with only minor editing. This way you can look back in time to the late 1980s, when a historic discovery was made. Even the cartoons have been reproduced identically to the original book.

I hope you enjoy reading this historic book. Keep it safe. It might be worth something one day!

~ DAVID OATES ~
February 2017

*I wanna tell you 'bout Texas Radio and the Big Beat
Comes out of the Virginia swamps
Cool and slow with plenty of precision
With a back beat narrow and hard to master
Some call it heavenly in its brilliance
Others, mean and rueful of the Western dream.*

~ JIM MORRISON ~
'Texas Radio and the Big Beat'

INTRODUCTION

*'Tis strange – but true; for truth is always strange;
Stranger than fiction.*

~ LORD BYRON ~
(1788-1824) from *Don Juan*

Have you ever watched a video tape being cued or played backwards and found the scenes amusing? Or perhaps heard talk of people playing rock and roll records backwards and hearing strange unexplained messages mixed in amongst the normal gibberish of reversed audio? This may sound a little strange, but the subject holds an interest for many. Just ask any high school student what they think about it and you'll probably get an answer like: 'You mean all that evil stuff on the back of records?'

Evil messages on the back of records? Ridiculous! Maybe not. The controversial nature of many of these reported messages prompted certain Christian groups in the United States to force a US senate enquiry into the matter. In 1982 the United States House of Representatives passed *House Resolution 6363*, a bill introduced by Robert K. Dornan to label all suspect records with the following:

Warning: This record contains backward masking that makes a verbal statement, which is audible when this record is played backwards, and which may be perceptible at a subliminal level when this record is played forwards.

Likewise in February 1983 the Arkansas State Senate passed a similar record-labelling bill by a vote of 86 to 0.¹

Despite much controversy over the subject of Backward Masking, very little information appears to be available on the

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topic. Some religious groups distribute literature claiming that Backward Masking is part of a conspiracy by rock and roll groups and/or Satanic forces, to subvert and lead youth astray. Similarly, a small number of books have been released on the topic, yet they contain minimal information on Backward Masking, concentrating primarily upon the lifestyles of some rock and roll musicians.

Unfortunately, the currently circulated literature has done little to promote serious scientific research into this phenomenon and, as a result, Backward Masking has been viewed with scepticism by most.

The book that you are about to read is the result of many months of serious full-time research. It has been our intention to unravel this mystery and perhaps lift the topic from its current status as a strange occult phenomenon, to one worthy of intelligent credibility and serious scientific research.

Other Reversals

People have always been interested in things that are backwards. Novelist Lewis Carol in his enchanting book, *Through The Looking Glass* (a sequel to *Alice In Wonderland*), writes a tale about Alice stepping through a looking glass and emerging into a house where things were reversed. Upon entering this unusual house she picked up a book and pondered over the strange language in which it was written.

JABBERWOCKY

'Twas brillig, and the slithy toves,
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

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Finally she recognised the writing as being a mirror image and exclaimed: ‘Why, it’s a looking-glass book, of course! And if I hold it up to a glass, the words will all go the right way again’.²

The *Mary Poppins* movie released in 1964 was an interesting tale and a box-office hit, but perhaps the thing that most people would remember from this movie is the song ‘Supercalifragilistic-expialidocious’. It was a tongue-twister and one to be mastered. However, for those even more adventurous, the movie suggested saying it backwards: ‘suoicodilaipxecitsiligarfilacrepus’. At the time it was a popular pastime in many a school yard. Who could say it backwards and who couldn’t? Innocent fun, mainly, but it certainly shows an interest with things that are backwards.

A well-known occultist, Aleister Crowley, wrote a book in the early twentieth century entitled *Magick*. In an appendix of his book, Crowley instructed ‘The Adept’ to learn to write backwards (with either hand), to walk backwards, to watch films backwards, to listen to records backwards, to think backwards and to talk backwards. The purpose for this, he claimed, was to learn to progress backwards through the mind to the hour of birth. In this way, long lost memories could be recovered, possibly even including past lives.³

Of a similar nature to this is the practice of some occult groups to use reversals of sacred Christian symbols as a part of their rituals. For example, the upside-down cross and the recital of prayers backwards. Some religious groups claim there is a link between these practices, the teachings of Aleister Crowley, and the appearance of backward messages on rock and roll records.⁴

Intentional Backward Masking

The first recording we could locate that used an obvious and intentional soundtrack played backwards was an obscure single released by Warner Bros. Records in 1966, entitled ‘They’re Coming to Take Me Away, Ha-Haaa!’ by Napoleon XIV. It was a crazy record, and its flipside was exactly the same song except it was played backwards. It was subsequently removed from airplay because it was claimed to be offensive to those in mental institutions.

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Afterwards, in the late 60s, the Beatles experimented with intentional Backward Masking. The first song using this method was 'Rain' and the story goes that John Lennon accidentally slipped in the last part of the song backwards and liked the effect. When played backwards, strange sounding vocals at the end of the song become an intelligible reprise, commencing with the drawn out word **Sunshine**.⁵

The most famous Backward Masking used by the Beatles can be found on their track 'Revolution 9' on *The White Album*. The eight-minute track is a surrealistic collection of disjointed sounds played both forwards and backwards. Many things can be heard on this track: radio broadcasts, sirens, applause, screams, laughter, a baby gurgling, plus many others. There are also concealed messages. An obvious one can be found approximately five minutes into the recording. It is forwards and the left track must be turned off to hear it.

*So the wife called me and we'd better go to see a surgeon
Or whatever to price it yellow underclothes
So, any road, we went to see the dentist instead
Who gave her a pair of teeth which wasn't any good at all
So I said I'd marry, join the fucking navy and went to sea.*⁶

Further on in the track a clear reversal can be heard under the pandemonium of loud screams and someone calling out **Rape**. When reversed we hear the words: **Let me out. Let me out**. When this was discovered it was interpreted by many to represent Paul McCartney calling out from his smashed-up Aston Martin, and helped give birth to the idea that Paul McCartney had died. Another reversal on this song which helped support the idea that Paul was dead can be found when the phrase 'Number 9' is reversed. It is not an engineered 'backmasked' message, but when played backwards it sounds very much like: **Turn me on dead man, Turn me on dead man**. This phrase is the result of a phonetic reversal (to be explored as the book progresses). It could be said to be coincidence but this is hard to believe given the inventive mind of John Lennon and the theme of the track.

Yet again, towards the end of 'Revolution 9' we hear what

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appears to be a deliberate word reversal that is not as innocent as other hidden messages the track contains. John Lennon calls out (forward) the meaningless sound, 'Oomcha!' This reverses to say: **Satan.**

Another backmasked message on the *White Album*, which also helped give birth to the idea that Paul was dead, can be found at the end of the song 'I'm so tired'. A meaningless jumble of sounds when reversed appears to say: **Paul is a dead man. Miss him, miss him, miss him.**

The Beatles' *Magical Mystery Tour* album also contains hidden messages. One can be found at the end of the song 'I am the Walrus'. It is forwards and is the recitation of eleven lines from *King Lear* (Act 4, Scene 4), commencing with **Sit you down, Father; rest you.** It is extremely faint but if the volume is turned up full it can be heard right at the end of the recording.⁷

Also on the *Magical Mystery Tour* album, at the end of the song 'Strawberry Fields', a very faint voice seems to say **I buried Paul.** When challenged over this message, John Lennon later told *Rolling Stone* magazine that the words were 'Cranberry sauce'.⁸ The message is so faint that it is difficult to decide what was actually said and regardless of the truth, a massive controversy erupted when this and other messages were uncovered. Paul had died, or so many believed, and The Beatles' record sales skyrocketed as avid fans searched for these 'secret' messages.

Further evidence that supported this rumour were tantalising clues, such as a photo on the cover of *Abbey Road*, which shows Paul walking barefoot across a road with the other Beatles. Why was he barefoot? Because that's how he was buried, or so the story goes. A white Volkswagen in the background of the album cover has on its numberplate '28 IF' — the age Paul McCartney would have been 'IF' he had not 'died'. Of a similar nature, on the cover of the *Sgt. Pepper's Lonely Hearts Club Band* album, a floral design representing a guitar was believed by many to really resemble 'PAUL?'.

It is difficult to deny that these backmasked messages, and other hidden clues, existed on the Beatles' albums and many religious organisations have since claimed that The Beatles were occultly inspired by the teachings of Aleister Crowley to experi-

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ment with Backward Masking. They point to the appearance of his face amidst the many others on the cover of the *Sgt. Pepper's* album, as evidence of this claim.

Whilst this may possibly be true, it is our opinion that the main reason for these backmasked messages was for a money-making exercise designed to create mystery that could be construed any way one liked. Since these pioneer experiments by the Beatles with Backward Masking, other groups have had fun with engineered backmasked messages.

A few examples:

1. On Electric Light Orchestra's *Face the Music*, the message can be found at the start of the album, right at the beginning of the song 'Fire on High'. Played forwards it sounds like gibberish or a strange language. When reversed a deep male voice booms out: **The music is reversible but time (is not). Turn back, turn back, turn back.** The phrase 'is not' is very faint.

2. Two reversals can be heard on ELO's album *Secret Messages*. The first is at the beginning and says backwards: **Welcome to the show.** The second is right at the end of the album and says backwards: **Secret messages.**

3. Pink Floyd's album *The Wall*: the message can be found at the end of the song 'Goodbye Blue Sky', in a small section of the album entitled 'Empty Spaces'. It is on the right track only and reverses to say: **Congratulations. You have just discovered the secret message. Please send your answer to old pink, care of the funny farm.**

4. The album *Shout At The Devil*, by Motley Crue, has a warning on the front cover that says: 'THIS ALBUM MAY CONTAIN BACKWARD MESSAGES'. The message is: **Backward mask where you are. Oh, lost in error, Satan.**

5. There is also a warning on the front cover of the album *Kilroy Was Here*, by Styx: 'BY ORDER OF THE MAJORITY FOR MUSICAL MORALITY, THIS ALBUM CONTAINS SECRET MESSAGES'. The message can be found at the start of the song 'Heavy Metal Poisoning' and it says, when played backwards: **Annuet Coeptis. Novus ordo seclorum.** This is the Latin inscription encircling the pyramid on the back of the US dollar bill. There are two possible

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translations: (a) ‘Announcing the arrival of a new secret order of this age’; or (b) ‘The established order of the Ages looks favourably upon our endeavours’.⁹

6. On the album *Coup d'Etat*, by the Plasmastics, we hear in reverse the message: **Consensus programming is dangerous to your health. The brainwashed do not know they are brainwashed.**

7. The backmasking on the *Piece Of Mind* album by Iron Maiden can be found just before the song ‘Still Life’ and it says when played backwards: **Messin’ with things you don’t understand.**

The above examples are a selection of some deliberately engineered backmasked messages. For the most part they appear to be harmless and are probably a marketing gimmick more than anything else. Considering the countless number of modern songs that have been written since The Beatles first experimented with backmasked messages, these instances are extremely rare and are the exception rather than the rule. We find it very difficult to believe that these intentional messages are part of a deliberate plot by musicians to lead youth astray. They appear to be nothing more than interesting oddities and experiments in a very technologically complex recording industry and should be viewed in the same light as other experiments such as synthesisers and multiple track recordings for special effects.

Having dealt with deliberately engineered Backward Masking, we now come to the main purpose of this book.

Unintentional Backward Masking

In addition to these deliberate backmasked messages, backward messages can be heard on other albums. These messages are not intentional; they are unplanned by the artist or recording studio and appear at random, making complete intelligible sentences and, in some cases, entire paragraphs and songs. Their origin is a mystery and their main theme appears to be of a religious nature.

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The most famous of these examples is the record-breaking song ‘Stairway to Heaven’ by Led Zeppelin. The song has no deliberately engineered reversals or superimposed soundtracks, and was written in only one afternoon by Robert Plant, from Led Zeppelin.

There are many examples of backmasking in this song. The first one occurs as soon as the record is reversed and it says: **Play backwards, hear words sung**. This happens by reversing the phonetic structure of the final forward lyrics: ‘She’s buying a Stairway to Heaven’. Other isolated sections of backmasking are: **I will sing cos I live with Satan / There’s no escaping it**. However, by far the clearest section can be found on the reverse of the following forward lyrics:

*If there’s a bustle in your hedgerow, don’t be alarmed now ...
Yes, there are two paths you can go by, but in the long run
There’s still time to change the road you’re on.*

Since the backward messages on ‘Stairway to Heaven’ were first discovered, a variety of differing and contradictory interpretations of the reversed lyrics have been given. After meticulous examination of this section of forward soundtrack, taking particular note of the number of syllables and the letters at the beginnings and endings of words, we feel that the following reversal is the most likely:

**It’s my sweet Satan. The one whose little path would
make me sad, whose power is fake / There was a little
toolshed where he made us suffer, sad Sat(an).**

The ‘an’ in the last ‘Satan’ is very faint.

‘Stairway to Heaven’ is by no means an isolated incident of backward messages appearing in songs with no conscious thought or design. Here are three of the better known examples:

1. ‘Hotel California’ by The Eagles: This song has a backward message that says: **Lucifer with us / Yes Satan, organised his own religion / He mixed it for his son**. This is an interesting

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example, as many people believe that the forward lyrics sing about the first Satanic church that opened in San Francisco (1969). The reversal seems to reflect this belief.

2. In 'Dream Police' by Cheap Trick the backward message is: **Hey, you know Satan holds the key to the lock.** It is claimed that this message is blasphemous when viewed in light of Revelation 1:8, 'I am Alpha and Omega, the beginning and the ending, saith the Lord'.

3. In *Tattoo You* by The Rolling Stones, one backward message on this album can be heard in the song 'Tops' and it says: **I love you, said the Devil. Get fucked.**

In addition to the above examples that we have verified exist, backward messages in their many forms appear across a wide section of the media. Due to the regular nature of their intelligibility and appearance in grammatically correct sentences, together with the direct correlation of their messages with the forward lyrics, we believe the chance of these reversals occurring by pure coincidence is highly improbable.

It is the purpose of this book to examine these messages, the reasons for their existence, and their origin.

A New Theory

*As to myself I seem to have been only like a boy playing on the sea shore ...
whilst the great ocean of truth lay all undiscovered before me.*

~ SIR ISAAC NEWTON ~
1642-1727

We had several objectives in mind when we first started research for this book:

1. To define Backward Masking in greater detail. A currently accepted definition is: *A message hidden in a song that can be discovered only when the sequence of music listening is reversed.*¹

2. To establish the source of Backward Masking. There are currently three accepted explanations:

(a) Electronic: The messages have been superimposed onto the master recording track by the recording studio and/or artist. This is easy to recognise. The message may be heard as gibberish when the record is played forwards.

(b) Intentional Composition: There is no superimposed sound track and the lyrics and tune of the song have been deliberately composed so that they say something else when the record is

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played backwards. This seems unlikely. It is essentially impossible to compose a song that is grammatically correct and intelligible forwards as well as in reverse. It is possible to do so using a word or phrase and this does occur, but it does not explain songs such as 'Stairway To Heaven'.

(c) Spiritual Manipulation: External spiritual forces have manipulated the voices of the singers so that they say something else when listened to backwards, or these forces have interfered with the electronic equipment while recording of the soundtrack took place. Both of these theories are difficult to prove or disprove.

3. To ensure the accuracy of the reversed lyrics. During research, all suspected reversals were dumped onto a master reel at three separate speeds and analysed separately. We were meticulous in ensuring that the suspected reversals actually existed, taking note of the syllable count and pronunciation, i.e. letters at the beginnings and endings of words. Once personally satisfied that a reversal existed we then verified its existence (and our own interpretations of it) with other independent listeners. If we were still happy with our interpretation we then rated the example on a scale of 1-5 for clarity. The majority of examples quoted in this book have been rated as 5, or extremely clear. There are a few examples quoted that have not been rated as 5 and when these instances occur we will make comment.

4. To explore how widespread it was in the media. Secular and Gospel music, television themes, children's songs, normal speech and other forms of entertainment.

5. To determine if these messages could have any effect on our mental processes — subliminal effect and/or behavioural modification.

6. To analyse their meanings and to discover common patterns — themes, trends etc.

A Brief Summary of our Findings

1. Backward Masking is prolific in all forms of music, occurring in approximately 25% of the total number of songs that we have researched. Similar themes can be heard in many areas of music and song and by far the most common is of a religious nature. This is evident when we hear in reverse, reference to names such as **God** and **Satan**. There are also strong themes of a prophetic nature, typical with words such as *Hebrew*, *Nazj*, *Mark*, *Whirlwind*, and *Wolf*.

2. Reversals can also be found in spoken human speech: commentaries, interviews, news reports etc. In fact, they appear in all areas of normal conversation. Their themes are often similar to that found in music, and the reversals often seem to mirror a person's emotions and thoughts. Speech reversals can even be found in children's speech as young as three years of age.

3. The reversals found in both music and speech will often be complementary. That is: they will reinforce the forward speech or vocals by confirming or adding different dimensions to them. They can mirror a person's true thoughts and/or feelings, sometimes in direct contrast to what has been spoken or sung forwards.



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4. There appears to be a cognitive understanding of reversed messages. This is evidenced by the fact that conversations have been heard between people in the Reverse Mode. For example, questions have been asked, or statements made, in the Reverse Mode dialogue during normal conversations that have subsequently been commented on by another party, either in the forward or Reverse Mode. This is a totally unconscious happening with the individuals having no conscious knowledge whatsoever of its occurrence.

5. The incidence of reversals in normal speech is approximately the same to that of music. An exception to this is public speaking, where reversals are extremely rare and spasmodic. The ideal setting for Reverse Speech in normal conversation appears to be in situations that are highly emotional, or relaxed and unstructured. As an approximation, thirty minutes of normal relaxed conversation may contain up to five minutes of scattered reversals.

Reverse Speech

As a result of these very significant findings we consider the sole explanation of Satanic manipulation being responsible for these reversals to be highly inadequate. In effect, what our discoveries have led us to believe is that the human speech process consists of two modes — forward as well as reverse. We have therefore found it necessary to create a more appropriate term to define this phenomenon, and we have entitled it ‘Reverse Speech’. This term encompasses all forms of reversals that can occur in the human speech process, whether they be sung or spoken, *except* if that reversal be by deliberate design or conscious intent. Where these instances occur they shall be referred to as ‘Backward Masking’.

Backward Masking is limited to music. None of the commonly accepted theories explain its existence on normal human speech, and we therefore feel that its definition should specifically relate to humanly- and consciously-engineered backward messages superimposed onto soundtracks.

In this chapter we shall be claiming, with examples, that

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forward speech is planned by the conscious mind, whereas Reverse Speech is unplanned, beyond our control, and has its roots deep within the human psyche. We claim that Reverse Speech is an innate human function (not unlike our other senses — sight, hearing etc.) and that the formation of speech involves both conscious and unconscious thought processes. Obviously, this is a radical suggestion. It raises many questions as to the true nature of language and its source within the human mind. It has the potential, if taken seriously, to create a major worldview shift in our understanding of human psychology and language.

Duality in Nature

This concept of a dual speech process is not out of keeping with other facets of Nature. Many dimensions of reality involve complementary opposites that function in harmony. For example: Matter and Antimatter exist simultaneously in creation. The particle/wave complementarity theory of subatomic structures states that there are two opposite and complementary movements of particles that occur simultaneously. One cannot occur without the other and must be considered together. Complementarity exists at the very foundation of physical reality.

The human brain itself has complementary functions. Sight, for example, is reversed through the lens of our eyes before it is interpreted by the brain. Our brain has two hemispheres, the left and the right, each having different reflective and complementary functions. These and many other examples of complementarity are inherent in the nature of physical reality and have been observed and analysed by scientists from all disciplines of science.²

Complementarity is also evident in many of the world religions. For example, the humanity and divinity of Jesus Christ — two opposite and contradictory natures coexisting within the same person³; and the Yin and Yang principle of Taoism (a Chinese religion) — that there are two opposite yet complementary forces at the foundation of physical and spiritual reality.

The Purpose of Reverse Speech

In view of the above, is it really strange to suggest that it is happening with our speech? Is one side of our personality being projected with forward speech (that part we choose to expose), and another side (the part of ourselves that lies deep within the subconscious, or the 'heart' of our being) reflected somehow in Reverse Speech? Our findings to date seem to indicate this.

Two questions seem obvious at this stage: (1) If this is such an important innate human function then why hasn't it been explored before? and (2) Why does our brain do this and what is its function?

The first question is easy to answer. It has only been possible to listen to ourselves backwards since the invention of the phonograph and, like anything new and strange, Backward Masking has been treated simply as evil or 'Satanic' by most researchers — having the effect of precluding it from accepted scientific analysis. We have needed to adopt a more divergent approach in our research of this phenomenon because the current theories simply do not fit the facts.

The second question is not so easy and will be explored as the book progresses. However, one possibility that we shall consider lies in the area of intuition and the dynamics of interpersonal relationships. As humans we are frail and full of imperfections. We exaggerate, we deceive, we connive, we misunderstand each other, yet in the midst of all of this we seem to have an innate sense of right and wrong and truth and error. We can sometimes sense when things are 'not quite right' and can often perceive dishonesty and deceit.

In view of this we believe that one purpose of Reverse Speech is that of a check valve, both in the areas of spirituality and interpersonal relationships.

Regarding the area of normal speech and conversation, we sometimes hear backward statements that prompt action of some description. If we hear someone telling a lie forwards, we may hear the truth being spoken in reverse. If we hear false niceties forwards we may hear abuse backwards. If we hear strong emotive statements forwards we may likewise hear this statement being rein-

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forced backwards.

In the Reverse Speech of song (recognised by many as a spiritual medium) we hear strong and profound spiritual truths that relate directly to Biblical scripture. We hear cries of warning, we hear cries of help, and we hear blasphemy and praise towards God.

Reverse Speech is the voice of the Inner Mind (Subconscious, Soul, Heart etc.). It seems to reflect the very essence of our being and the very people that we are. Through an understanding of Reverse Speech we believe that we can catch a glimpse of our true nature and the state of our spiritual being. Reverse Speech appears to display such an essential part of ourselves that its significance is too vast to fathom. We believe it to be *the* spiritual means that enables honest communication and examination of ourselves in spite of ourselves. It is an integral part of communication.

Deviating from the Norm

Having stated all of this, let us now look at some examples of Reverse Speech that will help understand what is happening.

Looking at ‘Stairway to Heaven’ again, we find a different slant to this song on a live version recorded in 1976.⁴ Robert Plant deviates from the usual forward lyrics and sings (immediately after the previously quoted section containing the Reverse Speech): ‘Oh Baby, baby, don’t it make, don’t it make ya, don’t it make ya’. This is an obscure insert to the song that when reversed becomes a heart-wrenching and extremely audible cry: **Forgive me Lord, forgive me Lord, forgive me Lord.**

This immediately casts doubt over the notion that unintentional backward messages are exclusively Satanically inspired. Who is asking for forgiveness and why?

The following example of a backward message in music clearly deviates from the normally accepted theories. It can be found in John Lennon’s song ‘How do You Sleep’ from the *Imagine* album. The song is basically a cutting satirical sling at Paul McCartney. It is well known that the two men had a strong personal feud toward the end of The Beatles’ career and this song is indicative of the ill feelings that existed:

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*So Sgt. Pepper took you by surprise
You better see right through that mother's eyes
Those freaks was right when they said you was dead
The one mistake you made was in your head
How do you sleep?
Ah how do you sleep at night?*

Obviously cutting lyrics. And we hear Backward Masking (or Reverse Speech) on this song that seems to reinforce the forward lyrics yet show a different side to Lennon's anger. It occurs on the reverse of the line 'The one mistake you made was in your head': **Hey, Paul, Lindy. So mean, gets him nowhere.** This is rated 4, is slightly blurred and the words 'Paul' and 'Lindy' are drawn into one (Paulindy).

This is extremely significant. Lindy is Paul McCartney's wife and Lennon appears to be giving a subconsciously patronising dig.

Now for something completely different. Positive reversals can be heard in some of John Fogerty's songs (ex lead singer of Creedence Clearwater Revival). For example, in his album *John Fogerty* (track 'Dream Song') reversals exist during the following lyrics:

*And that side show go marchin' on, well it's your song, and it's your dream.
Would you like to be a song, like a river just rolls along,
Teach the whole world how to sing, well it's your song, and it's your dream.*

In reverse he says: **Live Holy Spirit, more wisdom for all God's family / The Lord's Spirit be my guide, my Saviour / Live Holy Spirit. Love Holy Spirit.**

The reversal in this song gives a quite profound description of the work and ministry of the Holy Spirit as described in the Bible (John, chapters 15 & 16).

All of the above examples reflect strong human emotions of forgiveness, reconciliation and worship. These sentiments could hardly be called Satanic, and obviously another explanation is needed to explain them.

Reversals in Normal Speech

We will now examine the Reverse Speech of a newscaster's live commentary on the assassination of President J. F. Kennedy in 1963.⁵ The commentator commences his report by casually describing the scene as the President's car enters Elm Street. Suddenly, the tone of his voice changes as he realizes that something serious has happened on the motorcade route:

'It appears as though something has happened in the motorcade route. / There's numerous people running up the hill alongside Elm Street there by the Simmons Freeway / Stand by please (pause) [Parkland hospital (pause) There has been a shooting] (pause) Parkland hospital has been advised to stand by for a severe gunshot wound.'

Reverse Speech can be heard on this commentary at the point where the commentator realises that there has been a shooting. His voice is highly emotional. This broadcast was live and as such his forward comments are totally unplanned and spontaneous. The Reverse Speech occurs as a result of a phonetic reversal of the following phrase:

'Parkland Hospital ... There has been a shooting.' In reverse (in order of appearance): **Try and look up!** (pause) **Hold it. He's shot bad.**

Referring to the complete transcript you will notice that the words 'Parkland Hospital' appear twice. In the first instance the tonal inflection is graduated upwards and reverses to say **Try and look up!** The commentator pauses momentarily and then says 'There has ...' which reverses to say **Hold it.** This is immediately followed by 'been a shooting' which reverses to say **He's shot bad.** Note the direct correlation. The second time he says 'Parkland Hospital' his tonal inflection is different and graduates downwards. No Reverse Speech can be heard in this instance.

This is a very significant example of Reverse Speech. It is

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clear, precise, and quite audible. The probability of his forward speech constructing the necessary phonetic structure to say something totally different, and yet complementary in reverse, on the spur of the moment, is astronomical — especially when one considers the entire circumstances surrounding this instance. There can be no doubt that other processes are at work that need to be explored and explained.

Another example of Reverse Speech to be examined as a prelude to our theories can be found in a 1968 interview with John Lennon following the death of Beatles' manager, Brian Epstein.⁶

To set the scene for this interview it should be stated that The Beatles were going through a difficult period. They were restless, felt trapped by Epstein's control over them, and had often talked about splitting up. They were also going through a spiritual search, looking to The Maharishi for answers. It was often said that the only person keeping The Beatles in check was Brian Epstein. His death gave The Beatles a new direction through tragedy, further fragmented their unstable unity and eventually contributed to their split two years later. Here is a portion of this interview:

Interviewer: 'I understand, this afternoon the Maharishi conferred with you all. Can I ask you what advice he offered you?'

Lennon: 'He told us not to get overwhelmed by grief and whatever thoughts we have of [Brian, to keep them happy], cos any thoughts we have of him will travel to him wherever he is.'

The Reverse Speech on this example seems to reflect Lennon's true feelings at the time, considering all the circumstances that were detailed above. Epstein's death, in a way, had freed them all to make their own decisions. They were no longer tied into a contract that could not be broken. In keeping with this, on the reverse of Lennon's interview where he says '... Brian, to keep them happy ...' we hear **We can't be Beatles now.**

This is an example of Reverse Speech which is seemingly unrelated to the forward dialogue, yet reflects deep emotions and thoughts brewing beneath the surface. It is an emotive tone,

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obviously brought about by grief, and appears to be a fairly natural subconscious reaction to news that brought mixed feelings: anger, confusion and, paradoxically, a certain amount of freedom. Lennon was now free to do his own thing and this is reflected by his message on the Reverse Speech.

A Definition of Reverse Speech

With evidence such as the above and other examples that will be outlined in this book, we believe that Reverse Speech does exist and a theory must be formulated to explain it. We are now walking on fresh ground and we shall be proposing new ideas to account for this most strange and interesting phenomenon.

Considering that the complementarity we can perceive in forward and Reverse Speech exists in areas of nature other than music, we believe that speech reversals are a natural occurrence, totally separate and distinct from intentional and humanly inspired Backward Masking.

We have termed this phenomenon ‘Reverse Speech and Speech Complementarity’, and it may be described in the following way:

1. Human speech has two distinctive and complementary functions and modes. The Primary mode is spoken forwards and is constructed by conscious cognitive processes. The Secondary mode is spoken simultaneously with the Primary mode, is a reversal of the latter’s phonetic structure, and is constructed by subconscious involuntary processes.
2. These two modes of speech are dependent upon each other and form an integral part of communication. In the dynamics of interpersonal communication, both modes of speech communicate the total psyche of a person — conscious as well as subconscious.

The implications of this are far-reaching and profound. Reverse Speech and Speech Complementarity may very well be the

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key that unlocks many deep secrets in the subconscious mind as well as that dimension of the human psyche commonly referred to in religion as 'The Soul'.

CHAPTER 2

The Process

*Every language is a temple
in which the soul of those who speak it is enshrined.*

~ OLIVER WENDELL HOLMES ~
1809-1894

The first thing that is obvious when one is listening to Reverse Speech is that it does not sound like the forward speech to which we are normally accustomed. It is more akin to a convincing illusion of speech that sometimes has similar sounding characteristics to normal forward speech. Such similar sounding characteristics could be said to be coincidence; however, these ‘illusions’ occur far too frequently and with far too many direct correlations to the forward speech for them to be dismissed as such. These correlations will be explored in greater depth as this chapter continues.

Depending on the spirit of the forward speech, the sounds of Reverse Speech vary. They may be melodious and smooth or they could be robotic, with a distinct mechanical sound. Often the endings and beginnings of words are not clearly defined and sometimes they blend in with other meaningless sounds. They can suddenly appear with no warning and therefore a certain amount

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of skill and familiarity are needed to detect reversed phrases and sentences amongst the predominately meaningless gibberish of reversed phonetics.

As an example, in Frank Zappa's album *Apostrophe* we hear many instances of Reverse Speech that are obscure in nature and mixed in amongst other meaningless syllables. In his song 'Nanook Rubs it' we find Reverse Speech on the forward lyrics:

And he looked around, And he said ...

In reverse he says **Woop, woop. Lissen Meem. I'm a nice fellow. Woop, wop, liss. I'm arra nice fellow, woop.**

Note how the reversals appear amongst gibberish. The following simulated example further illustrates this: 'Yertader jheo**this is** jhet sean **example** eyhog tyd'.

Reverse Speech is spasmodic in nature and whilst we have found it to exist in over 25% of the total number of songs researched, it should be stated that except for rare exceptions these examples appear at random and occupy only a small percentage of the song. Likewise, in normal conversation, the appearance of Reverse Speech is spasmodic. A half hour of relaxed conversation can contain several sentences of Reverse Speech of varying clarity, or none at all, depending upon the emotional nature of the dialogue and the natural spontaneity of the interaction.

An interesting observation we have made with normal conversation is that the Reverse Speech will often appear right at the ending or beginning of a sentence or paragraph. It also tends to appear in conversation 'fillers' ('er', 'ah', 'um') or on the reverse of phrases during or immediately following such fillers.

However, the process of discovering and deciphering Reverse Speech is not as easy as it might first appear to be. One must have a good ear and it takes a little time, patience and familiarity with its sound to pick it up. It is very similar to understanding someone who speaks with a thick accent. We have found it easier to find examples in our research if the playback speech is slowed down about 20%.

Phonetic Reversals

A major question that needs to be asked is, ‘How does Reverse Speech occur?’ There are two areas to consider when answering this question. Firstly, its source, which we shall explore in Chapter 4; and secondly, the actual mechanics of the process.

Very simply, Reverse Speech occurs as a direct result of phonetic reversals. Human speech has various sounds that combine to form language. The linguistic term for the study of these sounds is called Phonetics.

Definition of Phonetics: *The branch of linguistics which deals with the analysis, description and classification of the sounds of speech.*

(Fergusson Contemporary Dictionary)

The entire process of speech involves many distinctive phonetic sounds: ‘er’, ‘or’, ‘ee’, ‘oo’, ‘ar’ etc. Individually or when combined, these sounds form syllables, the most basic component of speech. They form the basis of all human language and can be interpreted in varying ways depending on the accent, emotion and tonal inflection of the speaker. The study of this process is extremely complex; however, when we begin to analyse phonetics and syllable structure in Reverse Speech, the complexity becomes even greater.

Take for example the phrase ‘Turn me on dead man’ from ‘Revolution 9’. The forward phonetic structure consists of three syllables, yet when this is reversed it becomes five syllables.

Forwards: ‘Num/ber / Nine’ (3 syllables)

Reverse: **Turn / me / on / dead /man** (5 syllables)

The English alphabet itself consists of phonetic sounds: ‘Ay’, ‘Bee’, ‘Cee’, ‘Dee’ etc. When these simple sounds are reversed a change in their syllable structure occurs. This change is dependent directly upon how these sounds are pronounced, which can involve many variables. For example, the one syllable sound ‘Vee’ when pronounced sharply and quickly, reverses to sound like the

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two syllable word ‘E/den’; it can also sound like the word ‘E/ven’, depending on how it is said. If, however, ‘Vee’ is said slowly and drawn out, it sounds very like the one syllable word ‘Eve’. Paradoxically, if we say the word ‘Eden’ and reverse it, it sounds nothing like the letter ‘Vee’ but reverses to say ‘Muddy’ or ‘Nuddy’. It all depends on the tonal inflection of the forward speech.

Pursuing this theme further, there are many common words that appear time and time again in Reverse Speech. The most obvious of these is ‘Satan’. Many different and non-associated words can be phonetically reversed to form this sound. ‘Satan’ is peculiar as it can also be reproduced in the Reverse Mode simply by pronouncing the letters backwards: ‘Natas’. A few other simple words can also be duplicated using the same method. For example, the letter reversal of ‘Mud’ is ‘Dum’, and if ‘Dum’ is reversed we hear ‘Mud’. However, these examples are mere audio oddities. The true nature of Reverse Speech has nothing to do with letter reversals but is rather intricately linked with the unique phonetic structure of forward speech, which involves many complexities.

A word that has appeared frequently during our research is ‘Marijuana’. The best known example of this can be heard on the reverse of Queen’s song, ‘Another One Bites The Dust’. The actual reversal is as follows.

Forwards: ‘An/oth/er/one/bites/the/dust’ (7 syllables)

Reverse: **It’s/fun/to/smoke/mar/ra/war/na** (8 syllables)

We also hear ‘marijuana’ on the reverse of other words and songs. In the song ‘Band on the Run’ by Paul McCartney & Wings, we hear ‘marijuana’ on the reverse of the title phrase. It appears constantly throughout the song and says various things depending on the lyrics following ‘Band on the run’. In reverse: **Marijuana the best / marijuana, I want more / marijuana, the law will banish us.**

The word ‘marijuana’ is also found in Pink Floyd’s album *Dark Side Of The Moon* in the song, ‘Eclipse’. The actual line that reverses to say marijuana is ‘And all that.’ Once again, this song communicates many messages in reverse regarding marijuana, depending on other forward lyrics.

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The Beatles' song 'Help' is another classic example of the word marijuana in Reverse Speech. The forward lyrics responsible for the reversal are: 'I know that I'.

Forwards: 'I know that I need you like'

Reverse: **Now he uses marijuana**

Incidentally, the word 'marijuana' occurs constantly on the reverse of many of Paul McCartney's songs. This is not surprising when we consider that Paul McCartney has a well documented and self-confessed history of marijuana smoking. It is obviously a part of his life, would be on his mind from time to time, and therefore appears in his Reverse Speech.

From these examples we hope that it should be extremely obvious that there is a lot more to the phenomenon of Reverse Speech than mere word or letter reversals. Reversed words are totally unpredictable and can appear on the reverse of any forward sound depending *entirely* on how it is said or sung. The mental processes involved in the formation of these examples are undoubtedly of an extremely complicated nature.

Linguists themselves freely admit that while they are able to study the actual process and product of language formation, they have very little understanding of the innate and mysterious mental processes responsible for it. The same could be said for Reverse Speech. We can examine what it is and how it occurs, but we are at a loss to understand the complex inner workings of the mind behind its formation — a complexity that becomes obviously greater when we begin to examine the intricate relationship that Reverse Speech has with its forward counterpart, or 'Speech Complementarity' (forward speech complements the reverse and vice versa).

Speech Complementarity

The President Kennedy assassination examined in the previous chapter is an excellent example of Speech Complementarity.

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Notice the direct link between the forward and reversed lyrics: ‘... been a shooting’/**He’s shot bad.**

Direct correlation between words can be found in the song, ‘Standing in the Shadows’, by Hank Williams Jr. The song is a dedication to his famous father, country and western singer, Hank Williams Sr. There are two examples of Reverse Speech in this song. The actual lyrics responsible for the Reverse Speech are indicated by square brackets: [].

Forwards: ‘The people [they’re all a hollering and] clapping ...’

Reverse: **They’re all horrible people**

Note the direct correlation of lyrics in this example. One of these correlations is a phenomenon we have entitled ‘Mirror Image Reversal’. It occurs with reasonable regularity in Reverse Speech and is obvious when the same word (or sets of words) appear at opposite ends of the forward and reversed lyrics. In the above example the words ‘they’re all’ appear at opposite ends of both sets of lyrics but are *not* a reversal of each other. This is a Mirror Image Reversal. We will make reference to these reversals when they are quoted throughout the book.

This example also completes a sentence when reversed. ‘They’re all a hollering’/**they’re all horrible people.** This is similarly a frequent occurrence that we have entitled ‘Sentence Builder’. Again in this song, Hank sings:

Forwards: ‘... Standing in the shadows [of a very famous man]’

Reverse: **Answer me Spirit, Father**

The Reverse Speech in this song obviously displays very strong feelings, both for his audience and his father. Note, though, how the Reverse Speech directly complements the forward lyrics and adds a different dimension to them.

Direct Speech Complementarity is prolific in Reverse Speech. Other examples include:

1. ‘The Road is Long’, by The Hollies.

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Forwards: 'He ain't heavy'
Reverse: **Heavy he ain't**

2. Neil Armstrong, when landing on the moon in 1969.¹

Forwards: 'That's one [small step for man) ...'
Reverse: **Man will space walk**

This example is interesting. Neil Armstrong was supposed to say 'that's one small step for *a* man,' but he got his lines wrong. It appears to us that if he had said what was originally planned, there would have been no Reverse Speech. Were his quite understandable thoughts at the time greater than his prepared speech?

3. Led Zeppelin's 'Stairway to Heaven' contains obvious complementarity. It mentions two paths forwards and makes a reference to Satan's path backwards.

Forwards: '... There are two paths you can go by'
Reverse: **It's my sweet Satan, the one whose little path makes me sad**

One must also look at this in light of Zeppelin's cry for forgiveness in the live concert. There is also an interesting scenario painted around the mysterious **toolshed**. The section centres on the reverse of the lyrics 'bustle in your hedgerow.' A seeming correlation suggesting a scene in a garden: path, toolshed, hedgerow.

4. 'Witch Queen,' by Chantoozies.

Forwards: '... stirred her witches brew'
Reverse: **Oh yes children, that's evil**

5. 'Don't Blame God,' by Barry McGuire.

Forwards: 'We've got [million dollar churches]'
Reverse: **They like Satan**

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The direct correlation of forward and reversed lyrics is probably one of the most fascinating aspects of Reverse Speech that we have discovered. We believe it offers significant evidence to verify the existence of a dual speech process that communicates a total message. It dispels any thoughts one may have that these reversals are a mere series of coincidences or phonetic tricks.

An excellent example of a song that graphically displays the principle of complementarity between forward and Reverse Speech is Hank Williams Sr's song, 'I Saw The Light', released in the late 1940s, well before Backward Masking was traditionally thought to have started and certainly before the technology existed to intentionally engineer Backward Masking. The song is extremely significant in the true nature of Reverse Speech, and the lyrics, both forwards and backwards, show that Hank Williams had a deep understanding of Biblical truths.

In the tradition of authentic Gospel songs, the forward lyrics portray his search for truth in the midst of a life filled with despair, and then declare his discovery of the answer.

*I wandered so aimless, life filled with sin
I wouldn't let my dear Saviour in
Then Jesus came like a stranger in the night
Praise the Lord, I saw the light.*

*I saw the light, I saw the light
No more darkness, no more night
Now I'm so happy, no sorrow in sight
Praise the Lord, I saw the light.*

The reverse lyrics on this song are reasonably precise and reflective of Hank Williams's forward singing style. They expound profound reformed theology and in no way at all could be called a coincidence.

**Ah, the Lord sought me
Ask the old rascal
No more sin
God no more night**

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**Ah the Lord sought me
ah the Lord sought
ah the Lord sought me.**

The song, viewed both forwards as well as reverse, depicts two aspects of Biblical salvation: (1) We decide to follow Christ; it is our choice or, as Hank sings, 'I saw the light', and (2) Paradoxically, at the same time, God has decided to seek us; it is His choice or, as Hank sings in reverse: **Ah The Lord sought me.**

Herein lie many undeniable examples of direct Speech Complementarity. Almost every set of lyrics displays complementarity. The chances of even one complementary example appearing in a song by mere coincidence is astronomical. To suggest, then, that three sets of complementary lyrics can occur in one song by mere chance is more astounding than the phenomenon itself.

Here are the correlations:

'I saw the Light' / **Ah the Lord sought me**
'No sorrow in sight' / **Ask the old rascal**
'No more darkness, no more night' / **No more sin, no more night**

Audio Illusions

Another aspect of Reverse Speech that also defies explanation is a phenomenon we have called 'Audio Illusion'. Most people are aware of optical illusions, where two different scenes can be seen in the same picture, like the one shown on the cover of this book. In this picture, two different images are visible: (1) Two faces, and (2) A vase — depending on what one is looking for. Both scenes exist, yet the mind can only recognise one at a time.

Audio Illusions are similar phenomena in Reverse Speech. Due to the illusionary nature of Reverse Speech it occasionally happens that a reversal appears to say different things, depending on what is listened for at the time. This is separate and distinct from imagination. If the phrase or word is *not* there, it simply cannot be heard, no matter how hard one tries. The words heard

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in Audio Illusions do exist, and they communicate several different messages in the one section of speech. They also have another significant purpose that we will detail later in the book. The process of their formation in the deep workings of the mind is obviously extremely complex.

Audio Illusions exist in Queen's song, 'Another One Bites the Dust'. In this song the reversed phrase, **It's fun to smoke Marijuana**, appears to be the most predominate. Yet, the phrases, **Start to smoke** and **Decide to smoke** can also be heard. The interesting thing to note here is that all three words are interrelated and the total combine to form the message: **It's fun — decide — start — to smoke marijuana**.

Such is the nature of Audio Illusions. They are interrelated with each other and communicate an expanded message. We will make comment on Audio Illusions as they are quoted throughout the book.

This now leads us to major questions to be considered in the next chapter. Can our minds understand and interpret these reversed messages and can they have any effect on our behaviour?

CHAPTER 3

The Influence

*The heart has eyes
that the brain knows nothing of.*

~ DR CHARLES HENRY PARKHURST ~
1842-1933

To our knowledge, very little, if any, scientific research has been undertaken to determine whether our minds can decode and/or store reversed messages. In fact, despite our efforts we have been unable to locate any resource material that directly addresses this issue. The influence of subliminal messages has been well documented and sufficient evidence exists to suggest that they can affect human behaviour (see chapter 12), yet none of this evidence relates to audio reversals.

Jacob Aranza, in his book *Backward Masking Unmasked*, tackles the issue by citing recent studies in the field of subliminal and subconscious suggestion pioneered by William H. Yarroll II, President of the Applied Potentials Institute in the United States. Mr Yarroll has recently discovered that at the base of the brain there is a small section that has been called the ‘Reticular Activating System’ or ‘Conditioned Response Mechanism’. Put simply, it is a ‘thought screen’ that will automatically accept or reject

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recognised external suggestions and ideas before they enter the brain.¹

According to our understanding of the theory Aranza pursues in his book, a confirmed atheist would reject an external suggestion that God existed. If however, this concept was presented to him in a form he could not recognise (e.g. a foreign language or reversed message), it would bypass the thought screen and enter his mind. In the case of a reversed message, intentional or unintentional, the brain would be able to decode the message using reflective processes in the right and left hemispheres of the brain. The message would find no cross reference in the brain's memory patterns, the existence of God being a foreign concept to our atheist, and it would be subsequently stored in the subconscious mind for later use. Given the known effect of subliminal stimuli, it is possible that after repeated listening to this reversed message, unwanted behavioural modification could occur and in the right circumstances our atheist would eventually experience a miraculous religious conversion.

As fascinating as this theory might be, it does not offer any conclusive evidence that comprehension and/or behavioural modification does indeed occur as a result of repetitive listening to Reverse Speech. We do not intend to expound any new scientific theories concerning this issue, but rather we will offer some additional evidence that may help support the theory of subliminal perception of reversed messages.

Helter Skelter

There are many documented cases that link rock music with murders. Probably one of the most infamous of these was the brutal and senseless cult murder of actress Sharon Tate in 1969 by Charles Manson. Charles Manson considered himself to be a Hippie Guru. He believed he was the incarnation of both Christ and Satan, and was the leader of a small commune of dedicated followers called 'Satan's Slaves'. Some of Manson's female followers, under his influence, visited the home of Sharon Tate and brutally killed and mutilated her with knives. There seemed to

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be no motive for this murder except for the fact that Sharon Tate represented capitalism, or 'The Pig Society'. Indeed, the word 'Pig' was scrawled on the door of her home following the murder.

The interesting thing about this murder was that Charles Manson had a fanatical interest in The Beatles' *White Album*. He listened to it repetitively and believed the album had many hidden meanings that spoke directly to him. This topic is well documented in a book written by the prosecution attorney Vincent Bugliosi on the Manson case: *Helter Skelter: the True Story of the Manson Murders*.² For Manson, three of the most significant songs on the *White Album* were 'Revolution 9', 'Helter Skelter' and 'Blackbird'. He subsequently claimed that these songs, along with others from the album, had inspired him to commit the murder. Manson construed all kinds of things from this album, and in the words of Vincent Bugliosi: *Much of this I would never use at the trial. It was simply too absurd*.³

Of the song, 'Revolution 9',⁴ Manson said: 'It was The Beatles' way of telling people what was going to happen; it was their way of making prophecy; it directly paralleled the Bible's Revelation 9.' We now know that 'Revolution 9' had definite reversals (see Chapter 1), and the phrase, 'Turn me on dead man' may have had a significant subliminal impact on Manson, considering his obsession with death. Likewise, immediately prior to the beginning of the song 'Blackbird', there is a reversal about death: **Paul is a dead man. Miss him, miss him.**

By far the most significant song for Manson was 'Helter Skelter'. He interpreted this phrase to mean 'racial revolution'. To quote one of his followers, Watkins:

'He started rapping about this Beatle album and Helter Skelter and all those meanings that I didn't get out of it ... and he builds this picture up and he called it Helter Skelter, and what it meant was the Negroes were going to come down and rip all the cities apart ... we started to listen to the Beatles' album constantly.'⁵

When we begin to analyse 'Helter Skelter' from a Reverse Speech perspective, other hidden meanings begin to emerge, of

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which Manson was totally unaware. These may have been a strong subliminal prompter for him, considering the numerous times he and his followers listened to the song. The final stanza of the song says:

Look out
Helter skelter, helter skelter
Helter skelter.
Look out (background scream) helter skelter
She's coming down fast.
Yes she is.
Yes she is.

On the reverse of this stanza there are examples of Reverse Speech which, although not crystal clear (we have rated them as approximately 3 for clarity), certainly raise interesting questions:

1. The phrase 'Helter Skelter' reverses to say two separate things, depending on the tonal inflection of the forward lyrics: **Take some blood / Take the blade.** Sharon Tate was killed with a knife.
2. The words 'Look out' reverse to say **Satan.**
3. The lyrics 'Yes she is. Yes she is.' reverse to say **She's Tate, she's Tate.**

Thus the complete reversal is: **Take some blood, take the blade. Satan. She's Tate. She's Tate.**

This song is very significant. How these reversals got there we are not sure. We obviously do not believe that The Beatles intentionally engineered this! Nor are we suggesting that they have subconscious desires to kill anyone. It could be mere coincidence, which does not deny that it had an affect on Charles Manson. Alternatively, there may have been negative spiritual interference with the creation of this song. We shall explore the possibility of spirit intervention in Chapter 5.

Stained Glass

An additional documented case of tragedy with rock music centres around the heavy metal rock group Judas Priest and their album *Stained Glass*. A lawsuit lodged in Reno in 1987 was seeking unspecified damages against CBS Records and Judas Priest, claiming that two youths were driven to shoot themselves, one fatally, in a suicide pact after repeated listening to this album while smoking marijuana and drinking alcohol.⁶

Played forwards, the album is full of occultism, death, and sadomasochism. Unsurprisingly, the Reverse Speech of this album is also heavily saturated with references to Satanism, death, and the occult. We would suggest though that Reverse Speech has an even greater subliminal impact on our mental processes than forward speech for the simple reason that the mind is unable to reject a message that it cannot consciously perceive (“thought screen”). Following are some examples of the Reverse Speech in this album. Please note that we have quoted only the clearest and those that give a clear indication of the trend. An interesting thing to point out is that in many cases the Reverse Speech is clearer than the forward lyrics. The songs containing the reversals are listed in chronological order.

1. ‘Exciter’: The exact lines where the Reverse Speech appears in this, the first song on the album, are unclear, but the Reversed words are almost crystal clear. They say repetitively throughout the song: **God is devil, God is evil.**
2. ‘Better By You, Better By Me’: The forward phrase, ‘Everybody, everybody, everybody’, reverses to say **Get out of it, get out of it, get out of it.** Note the complementarity here: ‘Everybody’/**Get out of it.** ‘Get out of it’ is a popular slang expression that means to take drugs — this is repeated throughout the song.
3. ‘Invader’: The line ‘United we must stand’ reverses as **You’ll be damned.**

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4. ‘Saints in Hell’: Listening to the song, the lyrics are difficult to decipher, although the general tone is one of death and burning in hell. Some clear examples of Reverse Speech are: **Death, she comes on now / I am, I am cooking / I’m death, dead.** Note, here, the trend of the words as the song progresses.

5. ‘Heroes End’: This is the last song on the album. After repeated listening we could not decipher the lyrics where the Reverse Speech can be heard. It appears approximately two-thirds of the way through the song. The Reverse phrase is easy to decipher: **We died fast.**

Note the trend in Reverse Speech from the beginning to the end of the album.

1. **God is devil, God is evil.** (First subconscious implant.)
2. **Get out of it, get out of it.** (The youth who committed suicide was under the influence of marijuana.)
3. **You’ll be damned.** (Extremely negative conditioning.)
4. **Death, she comes on now / I am, I am cooking / I’m death, dead.** (Preparing for death.)
5. **We died fast.** (Easy transition to death.)

The Night Stalker

In December 1985 the Californian mass-sex-murderer, Richard Ramirez, also known as ‘The Night Stalker’, was finally captured. His killings were unusually violent and bizarre, with a heavy occultic element. Upon breaking into his female victims’ apartment late at night he would proceed to rape and murder them (not necessarily in that order). Drawings of pentagrams were often left on the walls of his victims’ apartments following the crimes and detectives investigating the case uncovered bizarre links with Satanism and cannibalism, to name a few⁷.

The Night Stalker had a strong obsession with rock music and in particular AC/DC’s album, *Highway to Hell*. He listened to the album constantly and it was later claimed at his trial that its strong

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occultic theme was partially responsible for his actions. Of particular interest to the Night Stalker was the final song on the album, *Night Prowler*. The lyrics paint a graphic picture of a murderer on the prowl for his female victims.

Listed below are some examples of Reverse Speech that we have heard on the album. They are interesting to consider in light of possible subliminal effects after repeated and obsessive listening.

1. 'Highway to Hell,' the title song and first song on the album, has very graphic lyrics and has two clear reversals: **Angry Wolf** and **He's Evil**.

2. 'Touch too Much,' the fourth song, has some graphic Reverse Speech found in the opening line: '[It was one of those nights when you turn] out the lights and everything comes into view.' This reversal appears to say: **Must be loose. Lucifer was lovely**. It is interesting to hear this aggressive reversal amidst these particular lyrics. Note the connection: the still night commences and someone **Must be loose**. Other reversals scattered in the song are: **Evil is Lucifer. My name is Lucifer / Satan, he's ugly, bold. I was so bold**.

3. In 'Beating around the Bush' there are some scattered reversals: **Satan was here / I saw Satan's power / Shalom, I believe**.

4. In 'Shot Down in Flames' a clear reversal can be heard around the lyrics, 'I saw her standing over by the juke box'. It appears to say: **Hey, she belongs in Hell. I'm Lucifer**. Once again, there is a direct connection.

5. In 'Get it Hot' reversals are: **I'm in love with Ethyl / Hey young woman**. The word 'Ethyl' is significant. It can also be found in Alice Cooper's song, 'Cold, Cold Ethyl', which many people believe sings about Necrophilia (having sex with corpses).

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6. 'If You Want Blood.' This song contains an unclear reversal (2-3) around the lyrics: 'There's blood on the street, blood on the rocks, blood in the gutter, every last drop ...' This appears to say in reverse: **Lucifer lives, Satan alive, Lucifer lives.**

7. 'Love Hungry Man.' On the reverse of the lyrics, 'Love hungry man', repeated constantly throughout the song, we hear: **There's war in my head.** The phrase 'There's war' is long and drawn out, 'in my head' is sharp and quick. Note the connection.

8. 'Night Prowler.' The reversals this song contains rank amongst the clearest and most graphic that we have ever found. The tone of the reversals is extremely aggressive and sinister and they can be heard on the reverse of the following lyrics.

*Too scared to turn your light out
'Cause there's somethin' on your mind
Was that a noise outside the window
What's that shadow on the blind
As you lie there naked
Like a body in a tomb
Suspended animation as I slip into your room
I'm your night prowler.*

In reverse:

(Terror, my name is) Satan

Listen to me! I'm from Hell!

They killed me, (my illusion).

I'm the Lord. I said so.

(I'm Satan). I'm evil.

I'm the Lord Lucifer. (Night Owl).

(The words in brackets are only rated as 2-3 in this instance.)

Quite significant reversals (First Person. See Chapter 4). They are powerful, said with a commanding tone, and for anyone listening to the song with serious intent, they could only reinforce

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the actual lyrics. Other reversals scattered throughout this song are: **I'm the Lord Satan / I gave the mark / Yeah, I'm a Martian / Why you been on this planet?** (Chorus follows in background by singing, 'Why, why?') The phrase **I'm a Martian** is interesting. It appears several times in this song and it also appears in the third song on the album, 'Walk all over you'. Other isolated references to UFOs and aliens appear occasionally in Reverse Speech and could hint at spiritual manipulation of a song (see Appendix D).

It is interesting to note the high proportion of songs that contain Reverse Speech in this album — 90%. These must have had a strong subliminal affect on the Night Stalker, strongly reinforcing the lyrics. Note their trend:

1. **Angry Wolf. He's evil.** (Commences with an introduction to evil.)
2. **Must be loose. Lucifer, who's lovely / Evil is Lucifer. My name is Lucifer. / Satan, he's ugly, bold. I was so bold.** (Recognition of evil and self identification with evil.)
3. **Satan was here / I saw Satan's power / Shalom, I believe.** (Acceptance of evil.)
4. **Hey, she belongs in Hell! I'm Lucifer.** (First command following acceptance.)
5. **I'm in love with Ethyl / Hey young woman.** (Reinforces first command connecting sex with death.)
6. **Lucifer Lives / Satan alive / Lucifer lives.** (Crazed war cry.)
7. **There's war in my head.** (Losing control.)
8. **Terror, my name is Satan. Listen to me! I'm from Hell! They killed me, my illusion. I'm the Lord. I said so. I'm Satan. I'm evil. I'm the Lord Lucifer. Night Owl.** (Ends progression with *strong* reversals.)

Conversation

With examples such as the above, we believe there is some evidence to suggest that human mental processes can indeed comprehend and decode Reverse Speech. There is other evidence to support this theory which can be found in the phenomenon itself. Many normal everyday conversations that we have analysed contain quite clear and startling examples of Reverse Speech.

These examples indicate that dual levels of communication occur constantly throughout the speech process. One forwards, consciously, and the other in reverse, unconsciously. In fact, it would be true to say that we have not yet listened to a normal room conversation that does not contain Reverse Speech of some description. We have heard questions being asked in reverse that have subsequently been answered both in the reverse as well as the forwards mode. Our point is this: How can these questions and/or statements occur unless there is comprehension and interpretation? If Reverse Speech is indeed a communication process, then, by definition, cognitive comprehension *must* occur.

In Appendix B we have reprinted portions of one such conversation between us that you can analyse in detail at your leisure. However, for the purposes of this chapter, we will reproduce one small section of it below.

In this section, as the conversation becomes increasingly personal and spiritually tense, we see direct reversed communication between co-author David Oates and Joanne, his wife at the time. The following transcript is repeated *exactly* as said, both forwards as well as reverse, and all dialogue containing the reversals are indicated by square brackets: []. Remember, all of the reversals were completely unconscious and we were not aware of their existence until later when we analysed the conversation.

Forwards

David: ‘[I want to get involved in a church]!’

Joanne: ‘Not necessarily church “B”. Not necessarily. Just a church, but [where]?’

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Pause, Joanne becomes pensive.

David: ‘[What’s wrong Jo? Go on], what are you thinking over there?’

Joanne: ‘[Nothing].’

David: ‘[Yeah? Go on.]’ (Non-acceptance of answer prompting.)

End Transcript

Reverse

David: **Satan hasn’t got any power.**

Joanne: **Help!** (For spiritual support?)

David: **Alright. Take my cup.** (Note the deep spiritual significance in this example: ‘cup’ referring to his strength; share in suffering; or offering shelter, protection, covering etc.)

Joanne: **Satan.** (An expression of continued spiritual oppression.)

David: **I don’t like it.** (A personal comment of displeasure.)

In this instance, the entire conversation contains clear reversals. This is not uncommon, nor is the cryptic nature of the Reverse Speech heard.

Disregarding the exact meanings of these reversals, we feel that the above conversation (and others like it) offer some definite evidence to support a case for the cognitive understanding of Reverse Speech. As to what extent its influence could cause behavioural modification, we do not know. We would suspect, however, that it would relate directly to the number of times the reversal was listened to, the extent of the volume, the emotional status of the individual concerned and other variables. Much more serious research in this field is needed before definite conclusions can be drawn.

In regards to its incidence in normal conversation, our research has led us to consider the possibility that Reverse Speech may explain many aspects of human intuition. For example, a gut feeling that there is something not quite right with what a person has said. This could be explained if the speech contained contradictory Reverse Speech — subconsciously we may be able to perceive it and we have heard cases where this has happened.

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Reverse Speech could also help explain the considerable power of peer group pressure.

As a scientific study, the concept is fascinating; however, the implications of this currently unrecognised and uncontrolled phenomenon in the media are horrendous. We will address this issue in Chapter 12.

We have now looked at the mechanics of Reverse Speech, some common denominators and discussed the possibility of its subliminal influence. Now, in the next chapter, we will endeavour to discover its source within the human psyche.

The Source

*Truth is within ourselves; it takes no rise
From outward things, whate'er you may believe.
There is an inmost centre in us all,
Where truth abides in fullness.*

~ ROBERT BROWNING ~
(1812-1889) from *Paracelsus*

Human Beings are a complex creation, and the most predominate thing that distinguishes us from the animal kingdom is our ability to make conscious choices and to reason. There is an essence of our being that is uniquely individual, a sense of existence, or as many of the world's religions teach, we have a Soul. Biblical literature tells us that Man has three distinct parts of his being — Body, Mind and Soul — and it is these three things that make us what we are. Through them, we worship and serve God.

Natural science has probed the mind and body in great detail, yet the soul is still a mystery. We can communicate with each other with our minds and our bodies, but what about the Soul? Can it also communicate? There is very little known about the nature of the Soul, or 'Heart'; even to believe in its existence requires an element of faith. Whatever The Soul is, one thing is for certain —

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it is the very essence of who and what we are.

Based on our research findings, we believe that the most feasible explanation for the source and purpose of Reverse Speech is that it is the voice of the Inner Mind, or of ‘Our Soul’. It is the mirror of ourselves and is linked with our entire being, including our mental and speech formation processes. Through Reverse Speech we hear a reflection of the true person for, unlike the Mind, the Soul cannot project a false image of itself — it just is.

The ramifications of this are vast. Its significance is immense. The cover on our book gives some indication of its nature. It is illusionary with two images being reflected in the same scene. It is reflective and complementary. We can see the two sides of a man facing each other — or the mirror image. Our cover is black and white, representing our two natures. All of these elements describe what can be heard through Reverse Speech. The optical illusion may be likened to Reverse and Forward speech. Both exist, and whilst our entire psyche can perceive both, the conscious mind can only perceive one at a time.

Spiritual References

Considering all of this, it is understandable, then, that words such as Satan and God appear constantly — for they reflect our two sides (good and evil). On the reverse of musicians who dabble in the occult we may hear negative references, or if the artists have some allegiances towards God then we may hear positive references. We may even hear a combination of both, if there are conflicts within the Soul. Reverse Speech will reflect any conflicts and hurts that exist within us, often in terms such as God (good) or Satan (evil).

We do not believe, therefore, that Reverse Speech is created by Satanic forces. We accept that manipulation can and does occur and it is likely that such manipulation would take place in The Soul before the process of speech creation. However, we feel that spiritual manipulation of Reversed Messages is the exception rather than the rule. It is interesting to note that in the majority of songs containing Reverse Speech of a spiritual nature, Satan and

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God are both referred to in the third person. In others words, such Reverse Speech is a personal and internal expression of spiritual conflict, confusion, or heart attitudes — not the result of external manipulation. Note some of the following examples from contemporary music that show references to Satan in the third person.

1. ‘Lightning In the Sky,’ by Santana. *Marathon* (1979): **Like a snake beast, I love Satan within.** (Note the personal expression.)
2. ‘Something Fine,’ Jackson Browne. *Jackson Browne* (1972): **I live for Satan. Impersonate Adolph / Said Satan / I heard from Satan, who fed the woman.** (The significance of ‘Adolph’ will become evident further on).
3. ‘Jesus Children Of America,’ Stevie Wonder. *Innervisions* (1973): **Lord Satan, still lovely. I love you Satan. Will you marry me. He’s master. Worship Satan. Satan best.**

Not all reversals are negative in nature and the following examples refer to God in the third person.

1. ‘It’s about Time,’ by John Denver: **I believe Jesus died for sinners. He died for sin / I believe you / All the more reason to thank you / More and more I prefer you / Please hear me.** (Note third person reference and the prayer-like nature of this example.¹)
2. ‘I Don’t Know how to Love Him,’ from *Jesus Christ Superstar* (opened 20/10/71): **He’s the saviour, loves me. He’s the one.** There are also examples of negative reversals in this musical.²
3. ‘Anthem ’84,’ Kris Kristofferson, album *Repossessed* (1986): **Hey Christ of Eden. I love him.** (We would not rate this as a 5, possibly between 3-4. Christ is pronounced as ‘Kreest’.)

The above are just a small handful of examples where the

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speech is third person. Their source is ‘self’. There are examples of Satan mentioned in the first person, though these are rare (one obvious one was mentioned in the previous chapter: ‘Night Prowler’). Nevertheless, such examples could support an argument for some form of manipulation at the level of the Soul. We have never heard God mentioned in the first person, which is not surprising because God does not manipulate. The two examples listed below show Satan mentioned in the first person. We have called them ‘First Person Reversals’.

1. The rock musical *Hair* (opened off Broadway 29/10/67). The theme song ‘Hair’: **I’m Lucifer, worship me / I’m the best / I’m Satan / I’m the dancing Lord.**
2. ‘Eagle Rock’ (1971), Daddy Cool: **Through the whirlwind, I will give the mark. My name is Satan.**

Here are two examples that could also hint at external negative spiritual manipulation in some forms of Reverse Speech.

1. ‘Walk like an Egyptian’ (1987), The Bangles: **Satan’s devil / Who’s in us / Devil may f--- you. I am an initiate. Satan was in the writing, our song.**
2. ‘Snowblind,’ Styx: **Satan, move in our voices.** This example is not 5, more like a 3, but it does appear to be an open invitation for manipulation.

An interesting discovery in our search for the source of Reverse Speech, particularly in music, was found on the reverse of Barry Manilow’s well known song ‘I Write the Songs’.

*I’ve been alive forever
And I wrote the very first song
I put the words and the melodies together
I am music and I write the songs ...
My home lies deep within you
And I’ve got my own place in your soul.*

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On the reverse of the lyrics, ‘... songs, I write ...’ we hear **Spirit force**. Whilst this gives us no indications either way of the source of this ‘spirit force’, it is certainly an interesting question to consider in light of Speech Complementarity. Who writes the songs? Spirit force. God? Or Satan? Or possibly the inner creative force of the human Soul? Remember, also, that music has long been considered a vehicle for spiritual meditation, for good and evil alike.

Non-Spiritual References

The above songs certainly highlight the strong spiritual aspect of Reverse Speech and give some credence to spiritual manipulation. However, there are many examples of Reverse Speech that give no mention of spiritual matters. We believe that these non-spiritual examples in music and ordinary speech reflect aspects of The Soul that are not directly concerned with the spirit but are rather focussed upon present temporal earthly matters and past experiences, which have left their influences within our subconscious.

A good example for this in music can be found in Bread’s hit single of 1971, ‘Baby, I’m a Want You’. It is a short, gentle love song that seemingly reflects upon a past or current lover. On the reverse of the phrase: ‘Baby I’m a want you, baby I need you,’ we hear the very clear and precise words: **You killed my baby. You stole my baby.**

The reverse phrases certainly negate the gentle tone of the song and seem to reflect deep resentment and antagonism. Overall, the general spirit of the song gives a feeling of sadness over something once lost. The Reverse Speech could account for this.

Even ‘Stairway to Heaven’ has an element that is suggestive of some subconscious connection with the past: **There was a little toolshed, where he made us suffer, sad Satan.** As stated previously, this scenario appears to be centred on a garden and it portrays sadness and suffering. Why a toolshed and what happened in it? Is ‘Satan’ in this example a subconscious association with a past experience connected with a toolshed?

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We have confidential tapes on file where past sexual hurts have appeared on Reverse Speech in the course of a normal private conversation. The attention given in the Reverse Speech to these hurts is extensive and yet, surprisingly, no reference is given to the hurt forwards. Undoubtedly, deep impressions must have been made on the subconscious (or Soul) for these instances to appear out of the blue.

Hypnosis Session

A particularly interesting example that we have on file is an hour-long program that looked at the psychiatric examination, trial, and eventual sentencing of a psychotic schizophrenic and sex murderer. Part of this man's defence was that he could not be held responsible for these killings as he suffered from a multiple personality disorder and one of these personalities, Steve, committed the killings.³

The program shows taped video sessions with the man as he was interviewed by psychiatrists and the one session we wish to comment on in this book involves an examination under hypnosis. Recorded here are portions of this transcript.

Psychiatrist: 'As I say one, you'll grow deeper and sink deeper. It will [not be frightening] to you because you [know I'm here and you're safe].' In reverse: (1) **It be fun**, (2) **Listen. I hate no one**. Note the Speech Complementarity here: (1) 'Not be frightening' / **It be fun**, (2) 'Know I'm here and you're safe' / **Listen. I hate no one**.' Particularly note the *direct* communication to the subject's subconscious mind through Reverse Speech, reinforcing that the subject is not under threat.

Psychiatrist (coaxing out multiple personalities): 'As I talk to you now that part of you which has not talked to anyone that is not Ken, and that is not Steve [may come forth].' In reverse: **I won't f-- him**. Once again the slang reinforces the intent of no harm.

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Further on in the hypnotherapy session the psychiatrist asks the patient a point-blank question about the personality that committed the murders.

Psychiatrist: ‘And how about Steve?’

Patient (immediate reply): ‘[I know Steve].’ In reverse: **He hates women.**

This is extremely significant. (1) It makes a qualifying statement: ‘I know Steve’/**He hates women**, and (2) It clearly shows an obvious knowledge regarding the nature of Steve. It is an excellent example of Speech Complementarity and it gives us an insight into this man’s subconscious.

Woman Dying

So far we have listed examples of Reverse Speech that show: (a) A spiritual dimension, and (b) Subconscious dimension. Here is a rather controversial example that is obviously extremely emotional and displays both subconscious as well as spiritual elements. It is a transcript of the frantic last words of a woman trapped in a burning building in Illinois, America. As the smoke engulfed her, she made two desperate phone calls, within five minutes of each other, to emergency networks, pleading for help. Unfortunately for the woman, the emergency officer failed to tell firefighters on the scene that someone was trapped in the building, and as a result the woman tragically died. The phone calls were recorded and the incident was subsequently reported in Adelaide on SAS10, 2/6/87.

First call: ‘Hullo. I’m in a burning building / I’m on the twentieth floor, I need help I don’t know how to get out / [I’m on the twentieth floor].’ In reverse: **Give me love to mama.** She repeats this phrase two more times.

Second call (her last words): ‘Help I’m gonna die!! Twentieth floor! / [gasps], I can’t breathe it’s [too smoky] / Someone’s gotta find me before I die. I’m in an [office on the north-west corner, north-west corner] of the floor in an office / I can’t breathe I’m

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gonna pass out.’ In reverse: **Help! / It was Lucifer / I know Satan. I loved Satan / I mock Satan.**

The first phone call was frantic. The woman obviously knew she was in extreme danger and her Reverse Speech shows that her mother was foremost in her subconscious thoughts. In the second phone call the woman is extremely desperate. She is gasping for breath and fears that death is imminent. Her Reverse Speech therefore is intensely spiritual as her soul faces death. She seems to make a confession of past allegiances to Satan (not necessarily direct allegiance). She then mocks Satan, and her final words, on the reverse of: ‘I can’t breath, I’m gonna pass out’ appear to say **I’m safe in the new maker.** This example is a little unclear (between 1-2) yet we are confident enough to quote it. Its lack of clarity is possibly due to her shortness of breath and the fading of her voice as she loses consciousness.

Note the order of the Reverse Speech. Firstly, she contemplates the most predominate emotional attachment of her earthly life — her mother. Then, as she realises death is inevitable she cries out for help and expresses concern regarding her ultimate destiny. She makes what could be called a confession and a rejection of Satan. Her last words speak for themselves.

The Human Brain

Reverse Speech is extremely significant. Its source appears to be from within the human psyche and it communicates many aspects of personality, with the Soul and Mind (both inextricably related) reflected together as a whole. How does this process actually happen within the brain? That is extremely difficult to answer. However, we know the brain is capable of infinitely more complex tasks than science has previously thought possible. Indeed, science agrees that we have not even begun to tap its potential. Most people rarely use more than ten percent of their brainpower at the very most.

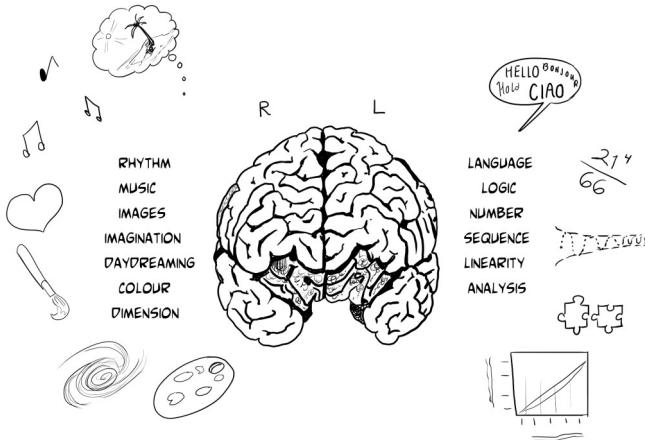
To give some idea of the brain’s complex magnitude, Dr. David Samuels of the Weizmann Institute, estimated that there are

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100,000 to 1,000,000 different chemical reactions occurring every minute within the brain to enable its many complex functions to occur. There are approximately ten billion individual nerve cells and each nerve cell can interact with each other in a multitude of ways. The number of possible combinations of their usage, therefore, is a figure of 10 followed by 800 zeros! To take this argument even further, Dr. Pyotra Anokin of Moscow University states that the functional capacity of the brain is 'so great that writing it would take a line of figures in normal manuscript characters, more than 10.5 million kilometres in length! With such a number of possibilities, the brain is a keyboard on which hundreds of millions of different melodies — acts of behaviour or intelligence — can be played⁴. It has been estimated that even this number is too small. The brain is obviously extremely complex.

We find it very easy to believe then that a dual speech process is extremely possible, even highly probable. In fact, to say that it cannot happen is to totally underestimate the power of the mind. The brain is extremely capable of constructing the sounds of speech to communicate two messages at the same time.

In trying to determine how this actually occurs, it is useful to



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consider that over the last two decades scientists have discovered that our brain has two functional modes (or hemispheres) called, respectively, the left and the right. We feel that a possible explanation for the cognitive processes involved in Speech Complementarity can be found in the complementary functions that scientists have discovered in the left and right hemispheres of the brain.

The left hemisphere, which is primarily logical, would appear to be responsible for our conscious language formation processes (forward speech). The right hemisphere, on the other hand, is emotional, imaginative, and spiritual in nature. It is responsible for unconscious mental activity.

Students who succeed in mathematics and sciences are predominately left hemisphere thinkers, whereas students who perform well in art, creative writing, music etc. are predominately right hemisphere centred.

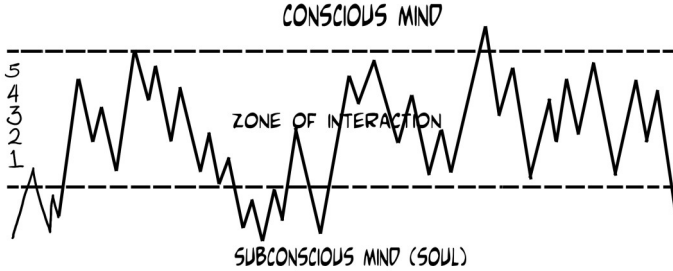
Some educationalists use relaxation techniques involving music and meditation to enable students to develop their right hemisphere potential. It is believed that these techniques stimulate right hemisphere activities by creating a non-formal atmosphere of spontaneity. Interestingly, Reverse Speech often occurs in spontaneous, relaxed and emotive situations — rarely in ‘canned’ situations where people are consciously controlling their speech (e.g. formal public speaking). Indeed, Reverse Speech seems to be more frequent in music (live concerts in particular), which is a right hemisphere activity, than normal speech.

Dreams may also help us to understand Reverse Speech. Everyone is aware that our dreams are outside of our control. Their origin is from the right hemisphere of our brain. Likewise, Reverse Speech is outside of our control and we feel that it too stems largely from the right hemisphere. When we dream, our imagination enables us to release anxiety through fantasy. If this did not happen, we would suffer emotional breakdown. Like dreams, then, Reverse Speech could possibly provide an escape valve for anxiety, anger, stress etc.

Reverse Speech also follows the same spasmodic and unpredictable pattern that occurs in dream states, and as dreams vary in their clarity (some seem more real than others), Reverse Speech varies in clarity depending on the intensity of the subconscious

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influences. This explains the varying clarity and appearance of Reverse Speech in conversation and music. The diagram below helps illustrate this.



The 'Zone of Interaction' is a term we have coined to signify when subconscious influences (pulses or waves) enter the conscious realm of our mind in such a way as to influence language patterns to form Reverse Speech. The clarity and frequency is dependent upon the intensity of these influences. When we hear Reverse Speech that has a ranking of 1, the subconscious influence is minimal. When the ranking is 5, the influence is strong.

This details what we feel is the main source of Reverse Speech. Having discussed the many theoretical aspects of Reverse Speech (its source, influence and mechanics etc.) we shall now commence to look at some of the more significant aspects of Reverse Speech in the media and its influence throughout the twentieth century.

The Emergence of Rock and Roll

The disastrous feature of our civilization is that it is far more developed materially than spiritually. Its balance is disturbed. Now come the facts to summon us to reflect. They tell us in terribly harsh language that a civilisation which develops only on its material side, and not in the sphere of the spirit heads for disaster.

~ ALBERT SCHWEITZER ~
(1875-1965)

The original aim, when we first commenced research into Backward Masking (before developing our theory of Reverse Speech) was to endeavour to trace a pattern and find common themes in the nature of ‘unintentional backmasked messages’ in rock and roll music. We now know more about the true nature of ‘Backward Masking’ (Reverse Speech). We know that it appears not just in rock music but in every branch of the electronic media. It commences with one of the very first radio transmissions and increases in direct proportion to the growth of radio.

This chapter will present some of our findings and attempt to offer some reasonable explanations of their meanings. We would point out that this chapter is obviously not an exhaustive analysis and we have only quoted examples from our notes that give the clearest indication of the developing trends.

The Beginning of Radio

Our analysis begins with the early 1920s, when the world was introduced to the most radical innovation in communication ever — radio. One of the very first pioneers in this field was a man named Captain Peter Eckersley, who was chief engineer during the initial establishment of the BBC. In 1923, before the BBC officially went to air, it operated as an experimental station called 2MT. Here is an excerpt from one of the original transmissions:¹

‘This is two Emma Tock Writtle testing. Hello. Hello Ash. Hello Ash. [Are the signals OK?] Wave your hand if it’s all OK. Hello CQ, hello CQ. This is Two Emma Tock Writtle testing.’

In Reverse: **Yes, it was lord Lucifer.**

This example of Reverse Speech is extremely significant: (1) It answers the question ‘Are the signals OK?’ / **Yes, it was Lord Lucifer**, and (2) It sets the tone for future Reverse Speech. From this point on, nearly every example of Reverse Speech that can be heard in the media is spiritual in nature and communicates a message of some description. From the very first radio broadcast we can hear two levels of communication: (1) Conscious, known and forwards; (2) Subconscious, unknown and Reverse.

The trend continues. In the mid-twenties, when most people were still listening to crystal sets, the BBC put together a nifty little jingle entitled ‘Aunt Aggie and the BBC’²:

‘[Put on your headphones, turn on your set]. Listen in at half past three. Sit well back, we’re gonna have a crack from [Aunt Aggie and the BBC].’

In Reverse: **This is not a noose, no it’s bleedin’ not / Live in sin / Lucifer is nice, Lucifer exploit them.**

There are some direct examples of complementarity in this example. Firstly, **This is not a noose, no it’s bleedin’ not**, which occurs on the reverse of ‘Put on your earphones, tune on your set’.

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This direct correlation of lyrics seems to suggest subtle conditioning in the acceptance of this new communication medium. Note the connection. There's nothing wrong with the radio, yet **Lucifer is nice, Lucifer exploit them** has the suggestion of opposite intent. Whatever your own interpretation of Lucifer entails it cannot be denied that the word Lucifer denotes deception and evil.

In the 1930s Eddie Cantor released his song 'Mum, he's Making Eyes at Me' (later rereleased by the Andrews Sisters). Here are two lines of this song:

[Ma he's kissing, Ma he's kissing, Ma he's kissing] me ...
Mercy! [Let his conscience guide him]!
Ma, he wants to marry me.'

In Reverse: **Um, you're sexy, um, you're sexy, um you're sexy / I'm sorry mum, he likes this.**

The Reverse Speech in this song is significant in that it portrays subtle conflicts between moral expectations and inner sexual feelings. As the years progress and the sexual revolution emerges, this tension softens and the Reverse Speech in songs becomes increasingly explicit.

World War Two

World War Two was a major turning point in history. The Germans dramatically improved recording techniques for their propaganda machine and invented the tape recorder, which was subsequently captured by the Americans in 1945. Propaganda was not just limited to the Germans, and a popular song for the allies in the war years was 'Fall in Brother' performed by the AIF (Australian Imperial Force) Entertainment Unit. The song was designed to stimulate public morale, yet when we reverse it we hear a different story.

'Fall In Brother' introduces two very significant words that appear time and time again in Reverse Speech as the years progress: (1) **The Mark**, and (2) **Hebrew**. They appear on the reverse of the lyrics: (1) 'You'll find it easy', which reverses to say **The**

Mark is easy (note Mirror Image reversal), and (2) ‘Who’ll be another’, which reverses to say **Curse on the Hebrew**. In light of future Reverse Speech, we believe **Hebrew** to be an archetypal statement that refers to God’s people, both Jews and Christians. During the war years there was obviously a **curse on the Hebrews** with over six million Jews slaughtered by Hitler.

The disturbing thing with this song is that it is the allies’ song, not the Germans’. Regarding **The Mark**, we believe that it refers to the Mark of the Beast as detailed in the Bible (See Chapter 11).

A popular song during the war years, particularly with the American GIs, was ‘Rum and Coca Cola’, sung by the Andrews Sisters. It was a carefree, easy-going song that sang about one of the oldest pastimes in history: wine and women. The Reverse lyrics give a slightly different meaning and appear to promote the notion that nothing really matters, or ‘Eat, drink and be merry for tomorrow we die’. This is an interesting message, considering its popularity during the war years. Reverse: **I look out for women / I like it my lovely girl / God, I’ll lose you my Lord / And I died the next morning.**

In 1945 the Germans were finally crushed. Shortly afterwards Hiroshima was crushed, literally, and the world was ushered into the nuclear age with the famous words of President Truman:³

{The world will note that the first atomic bomb was dropped on Hiroshima, a military base.}

In reverse: **But there is a dilemma / Mad! They must have dropped it before the whirlwind.**

There are two points we wish to comment on here: (1) Truman speaks in the third person and not the first. There is a strong element of disapproval, almost as though the decision was out of his hands; (2) This example also introduces a significant word, **Whirlwind**. It appears in Reverse Speech many times. It has many scriptural connotations and appears in the Bible no fewer than 27 times, often in the context of power, communication, destruction and transportation.

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Rhythm and Blues

Though the war was finally over, it had left its permanent mark on society. Some World War Two veterans dropped out, disillusioned by war and humanity's entrance into the Nuclear Age. These formed the nucleus of the Beatnik counterculture (which preceded the Hippie culture of the sixties) and others formed the basis of what would eventually develop into the Hells Angels. Both of these groups had significant influence in the subcultural and musical trends of the years to come.

During the 1940s a new trend in music began to appear from the American black community: Rhythm and Blues (R&B). It was a combination of the big band swing/bop sounds and country music. The sound was catchy and, in time, the blues element of R&B began to decrease, rhythm increased, and the distinctive sound of rock and roll was formed. Indeed, most rock and roll artists (Elvis Presley, The Beatles, the Rolling Stones etc.) trace their inspiration back to these early black R&B artists.

A significant R&B figure of this era was black artist Louis Jordan. His song 'Saturday Night Fish Fry', released in 1949, was a top hit, with record sales reaching the million mark. The Reverse Speech in this song is typical of what was soon to come. It has an intelligible tune backwards and, amazingly enough, the reverse lyrics are sung in black street jive. It also portrays a spirit of alienation.

In reverse (end to beginning): **Lucifer is the name of our Lord / Used to hit up, mama / Lucifer remembered me. Now the whirlwind. Ah, the Garden of Eden, the wolf is Man. Seen the Mark. They send li'l children there. See the wolf annoyed / We even hit up the man.**

There are many themes in this example that need comment. Regarding the word **Lucifer**, we do not necessarily believe that its appearance in Reverse Speech indicates that the singer is consciously confessing direct allegiance to him. We feel rather, that it reflects a spirit of rebellion, confusion and despair in society and/or the artist — in view of the plight of the black community during this era, with racism, segregation etc. Lucifer's appearance on the

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Reverse of R&B is not surprising. Note, also, the despair in his statement: **We used to hit up, Mama.**

The phrase **Now the whirlwind** is important. It appears only four years after Truman's reversed statement and it is in the present tense. This is also the first instance of many references to both 'The Garden Of Eden' (the biblical scenario of creation; a previous vague reference can be found on page 46: **Who fed the woman?**). Another frequent reference in Reverse Speech is **Wolf** (often used as an aggressive portrayal of Satan). We believe these words, like other similar words in Reverse Speech, are 'archetypes'. That is, they have meanings that are both spiritually symbolic as well as being factually based. They have common or similar features and appear independently from a wide cross-section of music and society. It is likely that they stem from a common subconscious and intuitive foundation (Collective Conscious, see page 121). A multitude of different meanings can be drawn from one archetypal word.

The 1950s

Whilst the previous example certainly sets the tone for future Reverse Speech in rock and roll, it was not the only style of reversed message in the music industry of that era. Also popular in the 1950s was country and western music. In fact, most rock and roll artists have their roots in R&B and/or country music.

One of the biggest country and western artists of this period was Hank Williams Snr. Many of his songs contain examples of positive Reverse Speech, similar to 'I Saw The Light' (released late 1940s) examined in a previous chapter. Another of his songs written in this time was 'The Little Paper Boy'. In a parallel to the biblical scenario of 'The Good Samaritan' (Luke 10:25-37), it is a cutting song that sings about a lonely orphan boy who made his living by selling papers on a street corner. As the winter set in he pleaded with people, most of them 'respected' citizens, to buy newspapers from him and help in his plight. Yet, unlike the good Samaritan parable, everyone passed him by and he finally died in the snow. The final line of this song concludes the tale: "The little

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paper Boy who died in the snow', which reverses to say: **The ones, soon they died to Hell.**

This is a very clear example and seemingly refers to the people who passed the paper boy by. It portrays a message that relates directly to biblical scripture.

*Verily I say unto you, Inasmuch as ye did it (clothe, feed etc.) not to the least of these, ye did it not to me ... go away into everlasting punishment.
(Matthew 5:31-46)*

Ironically, Hank Williams died during a raging snowstorm (New Years day, 1953) of a heart attack brought about by excessive drinking.

More examples of Reverse Speech in the 1950s:

1. 'Hoochie Coochie Man' (1954), Muddy Waters (prominent R&B artist): **Satan, he soon stab me, underneath the floor. Yes, he's got the lesson / Demons built this school, I ought to know / World for my Satan. Wonder who'll win it. Worship Christ.** There are some interesting statements in this example. **He's got the lesson** and **Demons built this school** are interesting examples considering that rhythm and blues was the foundation for modern rock and roll. Note, also, the reference to spiritual battle at the end of the song, with the last statement being **Worship Christ**.
2. 'Razzle Dazzle' (1955), Bill Haley: **Satan's power we all respect / Is it Lucifer, the man who speaks?**
3. 'I Beg of You' (1957), Elvis Presley: **Lucifer is Lord / I think he is?**
4. 'Great Balls of Fire' (1957), Jerry Lee Lewis: **Wish they loved Satan / Can he have me more?**
5. 'Lovesick Blues' (released late 1950s), Patsy Cline: **Lucifer f--- off / It was the lord who saved me / Jesus, he's the**

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one.

6. 'Johnny be Good' (1957), Chuck Berry: **Oh, you gotta go third war / I would die for Jesus.**

7. 'Chantilly Lace' (1958) The Big Bopper: **Our lord almost better than rock / The Lord God gave the whirlwind and the thunder / Our Lord is the one who lives in our hearts.**

8. 'It's too Late' (late 1950s), Buddy Holly: **Worship is nowhere. God is dead / Now look Satan, now hear me. You have no hope / I'm dead and thee worship, Lord Jesus. Now look Satan, now hear more. I'm sorry for I despise you.** This example displays a gradual transition between two contradictory elements.

The above examples are fairly typical of Reverse Speech in the fifties and they show a rising tide of negative spiritual influences alongside a counter balance with a positive spirit. There appears to be a spiritual battle of some description, both in the music generally and in the artists individually, that increased as the fifties drew to a close. Then, in the turning point between the fifties and sixties, the music industry saw a major change.

Mysterious Deaths

In 1959, Buddy Holly, The Big Bopper, and Ritchie Valens were tragically killed in a plane crash. As we shall soon see, it is significant that the Reverse Speech in their songs is predominately positive in nature. Eddie Cochran, who was on the verge of becoming a superstar, should have been on the same flight, but was taken off due to changes in booking plans. He did not escape his fate, however, and was killed two months later in a car accident. One song that we have listened to indicates that his Reverse Speech was also positive in nature.

Johnny Horton, of 'North to Alaska' fame, and a major country artist (positive Reverse Speech), was killed in a car accident

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in 1960. Patsy Cline, the top female American country artist during the early 1960s (positive Reverse Speech), died in a plane accident in 1963. Also in the same plane and killed was Hawkshaw Hawkins (positive Reverse Speech) and Cowboy Copas (at the time of writing we could not locate his songs to check Reverse Speech). Killed in a car accident on the way to Patsy Cline's funeral was Jack Anglin, and later, in 1964, Jim Reeves, a top country artist, was killed in a plane accident. His songs contain positive Reverse Speech. Other top artists who died in this period who we had not yet researched, were Little Joe Carson (car accident 1964), Don Owens (car accident 1963), Texas Ruby (fire) and Johnny Burnett (drowning).

In fact, from the period 1959-1964, many in the music industry believed that a jinx had fallen upon it as these and other artists suddenly died. As a result, the bottom fell out of the industry, particularly country and western, which took more than a decade to recover. A gaping hole was left and this was filled in 1964 with a new, revamped, fully commercial form of music, pioneered by The Beatles, the Rolling Stones and many other modern rock and rollers.

We find it more than coincidental that all of the artists who died in this period (researched so far) had positively oriented Reverse Speech in their songs. That is: it spoke of God or Christ in some way. One artist whose songs contained Positive Reverse Speech, yet escaped this 'curse' was Chuck Berry. However, he was out of the scene and in jail (on somewhat dubious charges) for the entire period (late 1950s to mid 1960s).

The 1960s

The spirit of music and Reverse Speech from the mid sixties onwards sees a major turning point as society changed rapidly. Peter Paul and Mary's song, 'This Train', seems to capture the spirit of the sixties. On the surface, the song has an air of positivity and freedom as did the 1960s with the emergence of the 'hippie and Jesus movements'. A section of the lyrics has uplifting words: 'This train, we're bound for glory, this train'; yet, in reverse we hear

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an opposite statement: **Lucifer, we rode with madness.**

'Rode with madness' the sixties did. The messages heard in Reverse Speech now start to change, with an ever increasing crescendo.

1. 'The Pied Piper,' by Crispian St Peters: **Use the mark, take the mark, count the mark. All of you. Take the mark. Lucifer, this is him. Take the mark.**

2. 'Good Vibrations,' by the Beach Boys: **Worship is nasty. Worship bad. Gonna get marked.**

3. 'Satisfaction,' by the Rolling Stones: **Worship Satan's Son. Worship Satan. Worship Satan's Son.**

4. 'Tell Mama,' by Janis Joplin: **Lucifer now. He's in us. He's in all of us / Can I have the mark?**

In 1968 the rock opera *Hair* opened on Broadway. The lyrics of *Hair* were optimistic, and communicated faith in a new age of peace that was to come with the dawning of the astrological age of Aquarius. The song 'The Age of Aquarius' has a positive spirit, singing about the times that will follow this new dawning. Yet, in reverse, we hear words that are chilling in their implications and introduce into Reverse Speech a new word: **Nazi**.

In reverse: **I'm the next Nazi and the whirlwind / I want the mark / Satan is Master / I love Satan, he's the best.**

The 1970s

As the sixties ended and the seventies began, certain reversed words, which up to then appeared only in a scattered manner, began to feature regularly in music. They have connections and form a pattern that we believe has profound archetypal meaning.

The following songs are just some examples of this trend in the early seventies:

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1. 'Monster,' Steppenwolf: **God's son must die / There's Nazis in the whirlwind.**
2. 'Peace Train,' Cat Stevens: **The end seems normal / Nazis will now take their revenge / Lucifer is dangerous / Mark Nazis he must / Hebrew, he's a marked man. Now the whirlwind / Forgive the damned.**
3. 'The Battle of Evermore,' Led Zeppelin: **I believe the Lord Satan is ruler — I believe God was fascist / Time to fire the whirlwind.'**
4. 'Well Well Well,' John Lennon: **World war. Whirl, whirlwind.**

Most Reverse Speech heard in the songs of this era are either negative in nature or deliver a warning of times to come. Considering that music and song often contain an expression of our deeper selves (its creative force, mainly right hemisphere dominated) we find it plausible to suggest that in Reverse Speech we are actually hearing the Soul of Humanity and its deepest cries, possibly even a subconscious intuition and/or innate knowledge that stems from deep within our psyche or Soul. Modern music often directs and/or reflects society's mood, as well as crying out its warnings and insights. It is not surprising then that we are hearing the same direction and/or reflection in Reverse Speech.

If this is the case, and these theories are accepted, then the trends that are developing as the years progress must be of great concern to all and cannot be considered lightly.

Also in the early seventies are these examples with negative themes:

1. 'Let it Be,' The Beatles: **Superstar wants you / He's the man whose name is evil / Superstar wants you / We must f--- you and the law. Christ is nasty person.**
2. 'Supernaut,' Black Sabbath: **Jesus, f--- him / Hebrew a---hole, f--- him.**

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3. 'I Heard it Through the Grapevine,' Creedence Clearwater Revival: **Ah Jesus, no one wants him / Hey man. Smart arse snake. No one wants him.** This also contains an example of complementarity: 'I heard it through the grapevine'/'Jesus, no one wants him.
4. 'Black Knight,' Deep Purple: **Demon leading from hell, we believe.**
5. 'Instant Karma,' John Lennon⁴: **God's a bastard, Lucifer / he is eternal / he shall loosen hell.**
6. 'Maggie M'Gill,' The Doors: **They shall believe and murder people.**
7. 'Eldorado,' ELO (Electric Light Orchestra): **Christ you are, Christ you're (in)fernal / Everyone who has the mark will live.** We would rate this example as 3. The 'in' in the word 'infernal' is unclear.

Underlying this rise of negative Reverse Speech in the seventies there is also an element of prophetic warning, particularly in the songs of David Bowie and Elvis Presley.

1. 'Space Oddity,' by David Bowie: **We can hear from Satan. Lucifer's here now.**
2. '1984,' David Bowie (*Diamond Dogs* album): **Please hear me man, don't hear Satan / Thou shall soon be marked / Satan has come dancing.**
3. 'We are the Dead,' David Bowie (*Diamond Dogs* album): **Lucifer is an animal / Christ save us / The end is now / Stop the madness now. Nazi war for certain.**
4. 'Patch it Up,' Elvis Presley: **Gotta warn 'em. Evil is coming. Evil is happening. Evil is here. Evil is after you.** This is a change from his earlier Reverse Speech, which

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appeared to be negative. We see a softening in the seventies.

5. 'Burning Love,' Elvis Presley: **Heavy Satan. He is the Nazi / This world for Nazi / And I wish to fade away.** This is significant, for it shows personal desires: **fade away.** The song 'Mama Liked the Roses' is similar: **I will not be a faker / There is a war with God.**

As the seventies move on we find that the themes are basically the same, possibly more intense. Typical of this, and capturing the spirit of the seventies, is the Australian band Skyhooks and their song 'Living in the 70s'. In reverse: **I'm immortal and burning enough / Hear the man who harks Satan / I shall never leave hell / Satan never leave hell / Satan once fell / Now get into my hell, you shall never leave.**

The 1980s

In the 1980s the themes are still similar. These examples are typical of this:

1. 'Kiss the Bride,' Elton John: **Satan, I will take the mark. I promise.**
2. 'Thriller,' Michael Jackson: **We must live for Satan.**
3. 'Miss Me Blind,' Boy George: **Hebrews! Satan smashed their faith. Oh, shame Hebrew man.**
4. 'Bite the Bullet,' Neil Young: **Hail Lucifer** (repetitive). **He's a wonderful magician.**
5. 'Trench Town,' Bob Marley: **Master, I'll f-- you bad. You're a Nazi.** A positive example from Bob Marley can be found on the song 'Give Thanks and Praises': **Our Lord will be nice to me. Our Lord will be glad / Christ is the way.**
6. 'Come Back,' Spear of Destiny: **Our Lord Lucifer. Trust**

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him, trust him, trust him ... (repetitive).

1987

And now, some of the hits from 1987:

1. 'Trouble,' John Farnham (*Whispering Jack* album): **Evil not. Evil is good. Worship Satan now. (We all play with Satan. He's the one).** We rate the phrase in brackets as 3.
2. 'I Want to Make the World Turn Around,' Steve Miller Band: **It's an evil world we live in / Sad Satan's world we live in.**
3. 'Ship of Fools,' World Party: **Hey listen God. You are evil.**
4. 'Heat of the Night,' Bryan Adams: **Who's God? It can't be Lucifer / I must anoint the music / I'll f--k them with hellfire.**
5. 'Let's Go,' Wang Chung: **Kill without. Kill within. Kill destroy, kill destroy ...** (repetitive).
6. 'What's My Scene,' Hoodoo Gurus: **The Earth is damned, Armageddon / You must receive his power. I makest war. Christ must come.**

This chapter has listed examples from our research notes. They have been chosen from a wide cross section of popular music and give an accurate indication of the many similarities found in this medium. There are some interesting observations:

EMERGING TRENDS: (a) 1920, Subtle conditioning in the acceptance of radio; (b) 1920-1950, Gradual introduction to negative spiritual statements; (c) 1950-1970, Negative spiritual comments rise to a peak and an archetypal picture begins to emerge; (d) 1970-1987, Increased acceptance of negative statements, archetypal picture begins to unfold; (e) 1987 on ... ?

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COMMON THEMES (explored further in Chapter 11 and Appendix C): **The Mark** (it's coming); **Hebrews** (their persecution); **Nazis** (A puzzling resurgence); **Whirlwind** (a mysterious influential and powerful force); **Satan** and **God** (an acceptance and/or rejection).

If we are indeed hearing a reflection of our civilisation's spiritual status through Reverse Speech then the emerging trends throughout the twentieth century must be of immense concern. These themes are not limited to rock music alone — in the next chapter we will examine gospel music.

Gospel Music

*Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone.*

~ JOHN KEATS ~

(1795-1821) from *Ode on a Grecian Urn*

When this book was first written we had only done minimal research into Gospel music. Nevertheless, our findings revealed a rather disturbing trend. One would expect to find a reasonably high proportion of positive Reverse Speech and, whilst its incidence is greater than that in secular music, there are a number of negative aspects that are serious enough to cause concern. We can see two possible explanations for this:

1. The Reverse Speech is reflecting the constant heart struggle between the old and new natures of man. Supporting this notion is the high incidence of 'Audio Illusions' that we have discovered in Gospel music. One illusion is negative and the other illusion is positive.

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2. The Reverse Speech is reflecting a heart that is out of tune with God, for whatever reason that may be.

Gospel Radio Program

To give an indication of this, in June 1987 we 'backmasked' a local contemporary gospel radio program — in Adelaide, South Australia. The time slot analysed was three hours, and of the twenty-seven songs played, seven had clear examples of Reverse Speech that could be called positive in nature. A further two were negative, and three were 'Audio Illusionary' (displaying elements of both). In this case, the incidence of positively reversed songs were in the minority and an analysis of the following week's program revealed a similar ratio.

1. 'Livin' on the Bright Side,' by Brian Duncan. Title phrase repeated continuously throughout song: **It's Lucifer that lives**. This was the first song on the program.
2. 'Steel Killer,' by Saint (heavy metal): **World's deceiver, Master Satan / I shall s--- on Satan / Tell Christian, they're Nazi / They've all got the law**.
3. 'Sing and Dance,' Kim Boyce. Title phrase repeated continuously throughout song: **My Satan is, my Satan is, my Satan is** (short musical interlude) **God**.
4. 'Beat the System,' Petra. Audio Illusion: (1st) **Christ's system is the best, Jesus said. Christ's system is the best, Jesus said to me. God is good;** (2nd) **My Satan, he's the best. Jesus sad. My Satan, he's the best. Jesus sad for me. God is rude**. This is an interplay between the old and new nature — one serving God and the other serving Satan.
5. 'More Than Wonderful,' Sandi Patti. Audio Illusion: (1st) **Jesus is God's Son;** (2nd) **Jesus is upset**. First definite totally positive reversal, after two hours and fifteen minutes

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into the program. It is also an example of complementarity. ‘That’s what Jesus is’/**God’s son / upset**. Later, on the reverse of the lyrics ‘More than amazing’, we hear **He’s in the record**. This is a rare occurrence, possibly an example of divine inspiration. On the reverse of the lyrics ‘A mighty God’, we hear **God gives the armour**.

6. ‘My Soul Desire,’ Deniece Williams: **Christ is God’s Son who died for me / Hallelujah**.

7. ‘Mountain Mover,’ Bryn Haworth. Audio Illusion: (1st) **Dancin’ in the name of the Lord**; (2nd) **Satan is the name of the Lord**. This is repetitive throughout the song. Further, on the reverse of the lyrics ‘Had your fun’, we hear **And I’ll be damned**.

Leon Patillo

The following examples of Reverse Speech from Gospel artist Leon Patillo also display conflict between the old and new nature. We have analysed three of Patillo’s albums, each album typifying different stages of his career. Our analysis shows an interesting change in his Reverse Speech, which occurs gradually as his career unfolds and as his philosophy becomes increasingly success oriented.

First album: *Creation*. This was released in 1974, shortly after Patillo’s conversion to Christianity. There are eleven songs on the album; three contain Reverse Speech and they are all positive in nature.

1. ‘It’s Gonna be Alright’: **I hate the Lord Satan**.
2. ‘Spirit’: **The ransom, he’s the Lord. He’s the Lord God**.
3. ‘Facts’: **Pacify me fast** (chorus sings in background **Our Father**) / **He won the war** (followed by chorus singing **Our God died for man’s sin**).

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Second album: *Don't Give In*. Released 1981. The Reverse Speech on this album gives the first hints that Patillo may no longer be as confident spiritually as he was seven years previously. The album has ten songs. Four contain clear Reverse Speech, three are somewhat dubious in nature, and one is positive.

1. 'Star of the Morning': **Jesus, he is the Lord / And on the cross Jesus became Saviour / And on the cross, Jesus is the Lord.**

2. 'Don't Give In': **I don't believe / Thou art forsaken / Hey, I'm marking by the sword.**

3. 'My Sweet Lord': **Please don't believe us** (repetitive) **He's got the mark, Hebrew.** The reverse phrase **Please don't believe us** appears on the reverse of the lyrics 'I really want to see you', indicating a rejection of this philosophy. We have also heard a similar reversal on Petra's album *Never Say Die*, in the song 'Praise Ye the Lord'.

4. 'Go': **In the memory he just died.**

Third album: *The Sky's the Limit*. Released in 1984, ten years since his conversion, this album concludes the progression. It is sharp, extremely commercial and reflective of Patillo's current philosophy in life. There are ten songs with positive lyrics and three of them contain Reverse Speech, which is dubious in nature. The album's title reflects the spirit.

1. 'The Sky's the Limit': **In a limousine, I serve God in / Jesus is upset, angry / Mad, mad, mad.**

2. 'Sing unto the Lord': **Satan is the Lord / Jesus is the Lord / Who liveth? Evil, evil. I curse thee Lord.** This example shows a definite confusion.

3. 'J.E.S.U.S.': **I serve you Satan. He's the Lord that I've seen. Serve you Satan, everywhere I've been. Serve you Satan, the Lord that I've seen.**

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4. 'Life is What You Make it'. Intentional Backward Masking right at the end of the song, superimposed at very low level): **All is evil** / (another line hidden behind music) / **In the battle of life** (followed by another line again hidden behind the music). There is also an example of Reverse Speech on this song on the reverse of the lyrics, 'Follow your dreams will all of your heart': **Holy the Lord.**

Petra

The group Petra also had an album containing intentional Backward Masking. It can be found at the end of a song entitled 'More Power to Ya': **Why are you looking for the devil for when you oughta be looking for the Lord.** This seems to be a satirical dig at people searching for Backward Masking. Considering it has previously been thought that Backward Masking is exclusively Satanically inspired, this comment could be appropriate.

Stryper

A Gospel band very popular in the 1980s was the heavy metal rock band Stryper. The Rev Fred Nile appeared on The Ray Martin Show (Channel 9), stating that Stryper was in league with the devil! We do not think the Reverse Speech found on their album, *Soldiers Under Command*, confirms this. Although we are reasonably happy with the syllabic and phonetic structure of the examples quoted, some of them are a little unclear due to the difficult nature of heavy metal Reverse Speech, and we had to strain to hear them through the background noise.

1. 'Makes Me Wanna Sing': **Jesus is / Christ is coming / Jesus now / Christ is coming.**
2. 'First Love': **Give them Wisdom.**
3. 'The Rock that Makes Me Roll': **I would mock Satan.**

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Jesus released the beast within me / I would die for (Jesus/Demon). The phrase in brackets is an Audio Illusion — it says both. This example is not a 5 (between 2 & 3) but we have quoted it because of its significance. It shows a struggle between the old and new nature.

4. ‘Surrender’: **Who’s the world’s Master now / Jesus rules.**
5. ‘Battle Hymn of the Republic’: **Hallelujah, evil be gone.**

Larry Norman

Larry Norman was considered to be one of the pioneers of Christian rock music. He was often surrounded with controversy. We Backmasked several of his albums and surprisingly found no clear Reverse Speech except for one obscure example in his song, ‘I Wish We’d all been Ready’ from the album, *Upon this Rock*. It is a little unclear (approx. 3), its meaning uncertain, and the controversy about Larry Norman still remains. Reverse: **He shall soon be free / Masks on Satan / Tell this secret, walk with tears in the Garden / Walk together.**

Dion

Another Christian artist that we have researched is Dion. His album, *Only Jesus*, released in 1981, is significant due to the high proportion of songs that contain some measure of Reverse Speech. This is the only album we have found so far with 90% of its songs containing Reverse Speech. The average percentage, in both Christian and secular albums, appears to be approximately 25%. Not all of the examples could be called totally clear (or rated as 5) but they are all clear enough to be usable (3 or better).

1. ‘Greater is He’: **His name is Jesus.**
2. ‘Putting on My Crown’: **Serve God, I ain’t servin’ Satan.**

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3. ‘Sailing Ahead of the Wind’: **Can’t serve the Devil, don’t trust him / Put ye faith in God.**
4. ‘Thank You Lord’: **Give Satan no easy way / He’s the Nazi.**
5. ‘Train for Glory’: **Daddy, please come.** The song is singing about God forwards and this example of Reverse Speech shows immense personal intimacy with God. ‘God has sent forth the spirit of his Son into your hearts, crying, Abba, Father.’ (Galatians 4:6, also look at Romans 8:15).
6. ‘Only Jesus’: **Jesus, he is the Lord, he’s not the Nazi.**
7. ‘Sweet Love of Jesus’: **He is so merciful / I’ll magnify him.** Note the last phrase, **I’ll magnify him** is exactly the same forwards as it is backwards.
8. ‘Hearts Made of Stone’: **He died for our sin.**



GOSPEL MUSIC

In this chapter we have listed examples of Reverse Speech found in our very minimal research into Christian music of the 1970s and 80s. Our artists were chosen at random and not all of them contain Reverse Speech that is positive in nature, although let us reemphasise that this does not necessarily negate the Christianity of the artists concerned. It does indicate, however, that these artists were vulnerable to temptation and, like all of us, had areas in their lives that needed to be worked through. It would be wrong to judge an artist on the basis of one song or even one album. There is an unfortunate tendency in Christian circles to either condemn artists as 'Satanic' or label them as demi-gods, depending on certain prejudged requirements. In reality, though, all of us are human, subject to temptations and imperfections. Let us not label an artist as 'Satanic' simply because his Reverse Speech contains negative aspects.

How many people would have judged Robert Plant (the writer of 'Stairway to Heaven') as Satanic, without even considering the possibility that perhaps the Reverse Speech his song contained may reflect hurt and pain in his Soul? Remember Robert Plant's reversed cry of forgiveness on the live version of 'Stairway to Heaven'. Remember also, Christ's words:

*He that is without sin among you, let him first cast a stone.
(John 8:7)*

*Judge not, that ye be not judged.
For with the judgment that ye judge, ye shall be judged.
(Matthew 7:1)*

Television Themes and Children's Songs

*Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the children's hour.*

~ HENRY W. LONGFELLOW ~
(1807-1882) from *The Children's Hour*

This chapter lists a few examples of Reverse Speech that we have found on television themes and children's songs, from the 1950s to 1970s. When this book was first written our research into television themes was minimal and limited to tracing the history of Reverse Speech in this medium. We are researching current examples and these will be published later in a sequel. The examples here give some indication of common themes, which are similar to those of secular music. Children's songs however, reveal a disturbing trend. In the Reverse mode we hear a high proportion of sexually lewd innuendoes. These themes have been listened to repetitively each and every week, in some cases daily, by young television addicts.

Television Themes¹

1. The *Addams Family*: **You are my slave / F--- off leave now.** The forward lyrics of this song indicate friendly hospitality but the reverse tells a different story.

2. The *Beverly Hillbillies*: **Damn them all / There's no warning, it's Lucifer.** As with the *Addams Family*, the forward lyrics on this song also indicate hospitality.

3. *Batman*: This reversal is an Audio Illusion. 'Batman' reverses to say **Manbat** or **Satan**.

4. The *Bugs Bunny Show*: **You've got no warning / Worship the mark.**

5. The *Flintstones*: **I saw Lucifer / No sympathy / I'll take the mark, the mark / What's wrong with that / Who died today?** 'Who died today?' is the reverse of Fred Flintstone's famous cry: 'Yabba dabba doo!'

6. *The Lone Ranger*: **He need not fear Satan.** The Lone Ranger is typified as the 'knight in shining armour' who fights the 'baddies'. In reverse, we hear a similar tale, but in connection with spiritual 'baddies'. There is an excellent example of Sentence Building complementarity in this song. 'With his faithful Indian companion' / **He need not fear Satan.**

7. *Daniel Boone*: **To wound a bear is nothing.** This complements the forward spirit of the song: Daniel Boone is wonderful! The reverse lyrics reinforces this.

8. *Rin Tin Tin*: **There's a thousand ways to bomb us / Such an evil air force.** This program was about a young boy and his dog in the US Cavalry. It is unsurprising, therefore, to hear a comment on warfare in reverse. What is more, this program was popular in the late 1950s when society was

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becoming increasingly conscious of the escalating arms race.

9. *The Partridge Family*: **He's angry, kill 'em Lucifer / Believe me, I hate you.**

10. One example from 1987 was the popular Australian TV program, *You've Got to be Joking*. Every time the program went to commercial break the jingle was played. It reversed to say: **Here is Satan.**

Children's Songs

In writing this section on children's songs we have been faced with somewhat of a dilemma. Due to the extreme pornographic nature of Reverse Speech, we have found it difficult to quote examples and sources without causing severe embarrassment to those involved, and unwanted legal problems for ourselves. We will therefore only publish a few examples in this book. Other examples we have on file include references to child molestation, bestiality and general vulgarities. This is a major trend that seems to appear only in children's songs. It causes us immense concern.

Incredibly, we have even found an example of intentional manipulation of a children's song. It is on a popular children's tape and is concealed amidst a collection of farm animal noises. We hear a human voice slowed down to more than half the normal speed and appears as a low growl, which could easily be interpreted as another animal noise. When sped up, the message becomes obvious: **F--- off, come to my c---** (repeated twice). Also at twice the normal speed, concealed amongst the animal noises, interplay between a male and a female can be heard. Male: **F--- you.** Female: **F--- me.** A similar message can also be heard in the reverse mode.

The popular *Popeye* cartoon contained a very clear reversal that gives another example of this trend. The lyrics, 'I'm Popeye the sailor man, I'm Popeye the sailor man,' appears to say in reverse: **Give me a f---, give me a f--- now.**

The following spiritual examples show the same archetypal themes as seen in adult music.

TELEVISION THEMES AND CHILDREN'S SONGS

1. Found on the reverse of a well known children's tape: **Whirlwind Nazi fun / Whirlwind needs you. Trust me.** The tone of the Reverse Speech in this example is sinister. Like the pied piper of old, the message is cloaked with deceptive friendliness and manipulates innocence.
2. Found on the theme song of a popular daytime children's program, played every time the program goes into commercial break: **Whirlwind now for Lucifer.**

Sesame Street

This song, as sung on television, contains three reasonably clear reversals: **Get the Mark / Lucifer / Magnify his mighty name.**

However, on a tape entitled *The Peter Pan Chorus Sings songs from Sesame Street* (Rainbow Cassette) we hear almost an entire song in reverse (almost 100%). This is very rare. Not all of the phrases are completely clear, ranging in clarity between 1 and 5. However, we have quoted the entire reversed transcript due to its significance.

In reverse: **There was love. How's it feel? Tears in us. His every prayer is there with the air. Where not? (Magnify his worthy name) / Satan / Get the Mark / They forget Lucifer. In the wave, they're definitely everywhere. Tell them every word you break. Their past is their mistake. Hurry! Tell the thief is back. All the people know that the thief is back.**

The phrase in brackets is an Audio Illusion. The three Illusions are: (1) **Magnify his worthy name** (2) **Magnify his mighty name** (3) **Magnify and worship him**. Also note one example of a disturbing complementarity in this song: 'Come and play' / **Get the Mark**.

Walt Disney

The following reversals were taken from some of Walt Disney's soundtracks.

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1. *Peter Pan*, 'You Can Fly!' (1953): **Who's this demon? I was too young.**
2. *Peter Pan*, 'The Second Star to the Right' (1953): **Evil God. No Saviour. So f-- him.**
3. *The Jungle Book*, 'I Wanna be Like You' (1975): **I believe in no one.**
4. *Mary Poppins*, 'Supercalifragilisticexpialidocious' (1964): **Lord Jesus, yeah. He's a bastard. We hate him.**

We have many more examples of children's themes on file that can be made available for private research. We may publish them in a later book.

Australian Politicians

*There is a smile of love,
And there is a smile of deceit,
And there is a smile of smiles
in which these two smiles meet.*

~ WILLIAM BLAKE ~
(1757-1827) from *The Smile*

The last few chapters have concentrated primarily on music. In this chapter we wish to explore the phenomenon of Reverse Speech in normal conversation by presenting our findings of the Reverse Speech of some leading Australian politicians. As we have stated previously, it is normally uncommon to find Reverse Speech on public speakers. However, due to the obvious emotional intensity of the following two situations, we have found a few examples that are scattered and quite clear. As usual, the forward lyrics responsible for the Reverse Speech are indicated by square brackets: []. The main politicians featured (as in 1987):

Bob Hawke: Prime Minister of Australia and leader of the Australian Labor Party.

John Howard: leader of the Liberal Party in opposition.

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Ian Sinclair: leader of the National Party, which two months prior to the 1987 election was in coalition with the Liberal Party. The coalition was restored shortly after the election.

Sir Joh Bjelke Petersen: Premier of Queensland and leader of the state's National Party. Six months prior to the Federal Election he made a push towards Federal politics with his 'Joh for PM' campaign. As a result of his power play, the Federal coalition split in two and many blamed his push for the defeat of the opposition parties in the election.

Paul Keating: Australian Treasurer.

Andrew Peacock: recently elected Deputy of the Liberal party and received the portfolio of Shadow Treasurer.

The 1987 Election Night

1. Firstly, here are two small segments of Howard's and Hawke's speeches following the return of the Hawke Government:

Howard: 'It's quite clear [that the Hawke Government] has been returned.' In reverse: **I forfeit that.** An appropriate subconscious comment at the start of Howard's concession speech. Gracious in defeat, both forwards as well as in reverse.

Hawke: 'The faith I've had in the good sense and maturity of the Australian people [has been vindicated].' In reverse: **The moment that I killed him.** Obviously referring to the defeat of John Howard. Note the complementarity: 'Has been vindicated' / **The moment that I killed him.** The tone is somewhat aggressive.

2. Later on in the night, Ray Martin, a leading media personality, challenged Andrew Peacock concerning his intentions regarding a much rumoured leadership challenge:

Martin: 'The political fact, Andrew. Is the position up for grabs?'

Peacock: '[Well, ah, I] haven't even given it any thought and I don't intend on this program, within [seconds of listening to John] make quite a magnanimous speech, start opening up the question of Liberal party leadership.' In reverse: **Leave me alone / Annoys me, this little a---hole from the press.** Peacock shows obvious

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subconscious annoyance regarding the question.

3. Here is a reporter asking Bob Hawke a question concerning the timing of the next Federal Election:

Reporter: 'Will the next campaign be held in the winter?'

Hawke: '[Well ah, ah], let me say that all those who said that to hold a campaign in winter was a recipe for disaster have been proved wrong.' In reverse: **I laugh**. Complements the mood of the forward speech.

4. Laurie Oakes, a major media political commentator, asks the President of the Liberal Party, John Valder, his thoughts concerning the re-election of John Howard as leader of that party:

Oakes: 'Do you think he should be re-elected as leader of the Liberal Party?'

Valder: 'Oh well, I would think on his performance, not just the last six weeks but the last six months [where he surmounted] every conceivable obstacle.' In reverse: **The man that's senile**. Note the complementarity. 'Where he surmounted?'/**The man that's senile**.

5. On the same theme, here is an interaction between two commentators on the election night:

First: 'You would have rather Sir Joh had lost his voice back around [February].' In reverse: **You bet**.

Second: '[I think Sir Joh]'s gonna have a bit to answer for at the [end of tonight].' In reverse: **Must be senile / Listen to me**. Note the complementarity.

6. An interview with Sir Joh Bjelke Petersen concerning an allegation made against him, that he was responsible for the defeat of the Liberal/National parties:

Sir Joh: '[Every time I figure], or my name came into the picture, it went up three points all across Australia. Every single time. You pull me out, and it went down.' In reverse: **I'm a nasty rat**.

7. Next we have some interesting Reverse Speech heard on a

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reporter following a taped interview with Ian Sinclair, concerning his thoughts about Sir Joh Bjelke-Petersen:

Sinclair: 'He's run candidates against me. He's run candidates against the Deputy Leader of the Federal National Party, candidates against Michael Cobb, and anybody who's out there fighting people who are of his own party. I don't think he can really look at himself and I don't know how he lies safely in his bed at night.'

Reporter: 'Mr. Sinclair praised John Howard and now says the National Party leadership will be up for grabs and [he'll be in the running].' In reverse: **Unbelievable isn't it.** An obvious subconscious comment about the antics of Bjelke Petersen.

8. Ending this section, here is a personal sideline from Bob Hawke, being interviewed with members of his family present:

Hawke: 'I've got four generations here. I've got Dad over there, [he's nearly ninety.] I've got my granddaughter here who is just over two.' In reverse: **Need an ambulance here.** This example of cryptic Reverse Speech probably shows subconscious concern for his father in the excitement of the moment. Note the complementarity: 'He's nearly ninety'/'**Need an ambulance here.**



Budget Debate: Keating and Peacock

Shortly after Labor won the 1987 Federal Election they released their first mini budget and, with Australia's lowest budget deficit proportionate to gross domestic product for thirty years (representing a cut of last year's deficit by 2.7 billion dollars), they virtually balanced Australia's books, leaving a nominal deficit of only 27 million dollars. The budget contained no real bad news and the Government honoured its election pledge to introduce a new family allowance package as well as offered new incentive and funds in some areas. It was a major political coup and markets around the world reacted favourably. The inflation rate was tipped to drop to 6% and, almost immediately following the budget release, banks began to reduce their interest rates. It was almost a miracle budget, having the potential to turn Australia's economy around.

We backmasked some portions of a televised debate that followed the budget release, between Treasurer Paul Keating and Shadow Treasurer Andrew Peacock — taken from the ABC program, *The Walsh Report* (17.9.87). The section analysed was thirty minutes in length and due to the obvious excitement of the moment, we found some excellent examples of Reverse Speech in action. They are listed below in order of their occurrence. Firstly, some comments from Max Walsh as he introduces the program.

1. *Walsh* (following a lengthy section of praise for the budget): 'The balanced budget this year comes from [cuts in outlays, most of which] were announced in the May statement ... The bottom line of the budget is impressive.' In reverse: **Gives no s---, sounds fine.** The reversal and slang reflects the favourable reaction to the budget. Note the complementarity.

2. *Keating* (serious, sombre tone as he commences to discuss various aspects of the budget): '... In other words, if we were to buy an office block in Sydney or Melbourne we do it from the recurrent budget [and we would add] it, as we have for the last seventy odd years, to outlays.' In reverse: **We lack the humour.** Reflects his forward mood.

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3. *Keating* (commenting on positive aspects of the budget with a sense of pride and achievement): ‘... It’s a big achievement and the big fall, [and this is a point that has to be made], the great fall in this budget deficit is carried by discretionary outlays cuts to recurrent programs.’ In reverse: **The army that is not a symbol.** This cryptic style of reversal is not uncommon in Reverse Speech (we previously saw another cryptic reversal on Hawke: **Need an ambulance here**). Considering the circumstances and Keating’s obvious pride, this reversal probably indicates patriotism.

4. *Peacock* (commencing political debate, pointing to negative aspects of budget): ‘I think the Treasurer has squandered the opportunity to get Australia’s house in order, it’s as blunt as that and the pace of adjustment is slowing down and, der, [the caveats that you] put into your introduction (referring to Max Walsh) were wisely put in but they should have been the feature ...’ In reverse: **He’s not saviour!** Seemingly referring to Keating, the reversal almost sneers. Note the stumbling before it occurs with the word: ‘der’. He then moves on with a qualifying statement commencing with ‘but’.

5. *Walsh* (laughing, commenting on positive yet cautionary statements by Will Bailey, Chairman of Business Council Of Australia’s economic committee): ‘Well, I’ll go back to Paul Keating to see what he’s got to say about that.’

Keating (light-hearted, smiling): ‘[Well, Will’s an entrepreneurial banker. He’s out there trying].’ In reverse: **Nasty Aussie. I cannot be (held) responsible.** This satirical reversal reflects the humour, joking in reverse as well as forwards. The word ‘held’ is unclear (1-2) but it is implicit with the statement.

6. *Keating* (confidently, making a point concerning net public sector borrowing requirement): ‘... (It) is six percentage points down from its high of eight and a half percent in 1983-4. And so that’s an enormous fall and that’s been accomplished mainly of course [by the Commonwealth]. And to make one final comment, um ar, [about tar], to Mr Peacock and his remarks ...’ In reverse: **Soar the market up / I laugh.** Seemingly comments on positive

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budgetary effects, the reversal reflects Keating's confidence (the market did indeed soar shortly after). Note that **I laugh** is found during fumbblings of speech (similar to an earlier reversal on Hawke) and probably reflects a sense of political satisfaction as Keating begins to address Peacock.

7. *Peacock* (trying to make another point, following positive comments on the budget from America): '... We've had our credit rating downgraded (in the past) and virtually no real investment in the manufacturing sector and our capital stock investment is appalling, to [put it mildly].' In reverse: **Personally alarmed**. Reinforces his forward comments.

8. In this section, subtle power plays for control of the interview occur as quick comments are exchanged. Given the spontaneity of these comments, it is unsurprising that we find clear examples of Reverse Speech.

Peacock (smugly): '... As a consequence of this, the problems that will impact on us, despite the fact that he's got an additional 5.5 billion dollars in taxation to come in and pay for his high spending programs. I wouldn't be surprised if ...'

Keating (interrupting, forcefully): '[A reduction] in taxation!' In reverse: **You snob**. He emphasises the forward tone. The reversal is presumably directed towards Peacock.

Peacock (annoyed, raising his voice, trying to be heard): '[He brings], I wouldn't be surprised if he brings in ...' In reverse: **Hear me!** The reversal reflects his annoyance at being interrupted and he fights to be heard. Note how he commences his sentence with 'He brings', and then immediately changes to 'I wouldn't be ...'

Keating (quick side comment, immediately following): '[He can't read]!' In reverse: **Hear me!!** The tone of this reversal is stronger and more commanding than Peacock's previous reversal.

Peacock (continuing, ignoring Keating): '... A final statement next May ...'

Walsh (interrupting Peacock, Walsh responds to Keating's stronger reversed command and directs a question to him): '[Well, will there be] another statement next May?' In reverse: **Give me another one**. The reversal (Aussie slang, shows disbelief) is snappy

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and satirical, seemingly directed towards Peacock.

Keating (effectively winning the power play, Peacock is silenced and Keating continues): ‘Let me just make this point. Look, Andrew talks about banana republics.’

Keating (confidently making his final comments knowing he has won the debate that evening): ‘... We would have been looking now at a 6 billion dollar budget deficit under a Liberal Government instead of [zero under Labor].’ In reverse: **There’ll be no worries.** Note the complementarity: ‘Zero under Labor’/**There’ll be no worries.**

As one final comment before we finish this chapter, here are two hidden subconscious thoughts we found on two separate politicians and/or media personalities during our research, indicating how they planned to unwind after the media coverage. The reversals are significant. They indicate that the person’s mind was on other things, and in doing so, graphically illustrate the function of Reverse Speech as ‘The Uncensored Voice of the Inner Mind’. To preserve anonymity we will not quote their names, or the forward speech. Here are the reversals:

P--- off to Melbourne.

Smoke the best marijuana.

The reversals shown in this chapter are most of the clearest examples found in our analysis of these two situations. Due to the ‘canned’ nature of the interviews, the reversals are scattered and tend to be found mainly in spontaneous, emotive and/or ‘off the cuff’ interactions (as is usual with Reverse Speech). They are quoted exactly as we found them with little editing. Notice how they either reflect the true character and/or emotions of the individuals concerned, or give commands of some description. These are excellent examples and should help the reader greatly in their understanding of the true nature of Reverse Speech.

The next chapter will continue to give examples from various sources to an attempt to further lift the veil of mystery from this phenomenon.

Towards a Greater Understanding

*He hath a heart as sound as a bell
and his tongue is the clapper,
for what his heart thinks his tongue speaks.*

~ SHAKESPEARE ~
(1564-1616)
from *Much Ado About Nothing*

In this chapter we shall present some examples of Reverse Speech from various and diverse sources that may help you gain a greater understanding of its true nature.

Oddities in Music

Whilst the majority of Reverse Speech found in music is spiritual in nature, we have found a significant number of examples that are not necessarily spiritually inclined. They are seemingly obscure and could possibly reflect other subconscious thoughts. Without actually knowing the circumstances surrounding these reversals, it is difficult to draw any real conclusions as to their meanings or whose thoughts we are actually hearing. Whilst we are confident that Reverse Speech reflects the Inner Mind, in the area of popular

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music — where many different people and factors are involved with the creation of a song — it is difficult to accurately pinpoint whose subconscious influences have influenced the reversals. We tend to feel the singer and/or original writer of the song would have the greatest influence but more information and research would be needed before this question could be answered with any authority. We explore this question a little further as the chapter progresses. In the meantime, here are some interesting examples that are a little obscure.

1. ‘Nanook Rubs it,’ by Frank Zappa (*Apostrophe* album): **No man, no we never killed the nark / No one except the sheik remembered that we had the mumps.** Frank Zappa’s songs contain other examples of totally obscure reversals. Considering the obscure nature of Zappa’s songs forwards, this may be unsurprising.

2. ‘Mother,’ by The Police (*Synchronicity* album): **You senile bastard.** The forward lyrics depict a person with an unhealthy obsession with his mother. The reversal can be found in this phrase: ‘The telephone is ringing. Is that my mother on the phone?’

3. ‘See You Later Alligator,’ by Dr Feelgood (1987): **I just want to sing. You don’t believe me, only God / I just want to sing / Believe it or not.**

4. ‘Hi Hi Hi,’ by Paul McCartney & Wings: **Who is that woman? I give up. I won’t be there to stay. Who is this woman? Oh, if it feels to f---, I’ll f--- you.** An unusually clear example of Reverse Speech displaying direct complementarity with the forward lyrics. The song sings about someone returning from a trip, lying on the bed and getting ready for his ‘body gun’.

5. Following the same theme is a song entitled ‘Sookie Sookie,’ by Steppenwolf. The reversal is: **Pussy, pussy, let me in baby** (repetitive).

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6. ‘Moon shadow,’ by Cat Stevens: **I’m so lovely, I’ve been there.** This can be found on the reverse of the lyrics: ‘I’ve been riding on a moon shadow.’

7. ‘King Henry,’ Steeleye Span: **He has deceived me. Lucifer’s son, our son, our son. Our mug, believe me he’s insulting our guests / He’s Albert the Nazi nut / You must believe me you must heed me, heathen / Tell me why he’s bloody arrogant / The Lord he snobs the capitalist.** An extremely clear example of Reverse Speech (5+). The song forwards has a medieval tune and spirit. This is reflected in the Reverse Speech with somewhat obscure medieval lyrics yet still referring to the common religious theme in music.

8. ‘How can you Mend a Broken Heart,’ The Bee Gees: **Lovely Sultan, let me praise thee.** This is on the reverse of the title phrase. At first we assumed ‘Lovely Sultan’ was ‘Lovely Satan’ but the reversal is a clear ‘Sultan’, for something a little obscure.

Here is a song locally produced in Adelaide, South Australia, that contains clear reversals. In this case we know the circumstances behind the creation of the song and it is easier, therefore, to understand their meaning. The song, ‘Some People,’ was written and sung by local artist Peter Marshall and released in the early 1980s on a cassette entitled *What Do You Expect* (Good God label). Written with Richard Berry of Solsound Promotions in mind (writer of this book’s Preface), the song contains quite complimentary forward lyrics that reflect the writer’s personal feelings for Richard. Here are some lines from the song.

*Some people love the other people.
[Some people, they’re always there]
(followed by chorus singing in background)
[Some people they’re always there]
Some people live their lives for people.
Some people learn to love and care.*

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*Yeab, they give their time,
try to read the signs.*

In reverse: **Live forever, he must** (followed by chorus singing, **Live forever he must**). This flattering reversal clearly complements the forward lyrics, speaking of eternal reward for earthly kindness. Note how the forward lyrics are general (“Some people”), whereas the reversal is more specific: ‘He must’. Knowing that the song was written with a specific individual in mind (Richard Berry) we can therefore better understand the reversal as it reflects the singer’s true intent and emotions.

Rereleases

On a similar theme is the question of song rereleases. Whose spirit are we hearing in the Reverse Speech — the current singer or the original writer? Here are some cases to consider.

1. Kylie Minogue’s release of ‘Locomotion’ contains a clear reversal that says, **Marvellous, marvellous. My Satan moves a mountain**, yet the original version by Little Eva contains no Reverse Speech. Minogue’s cover version of the song is the same as the original except it is written on a different bed (upgraded to 1987 style). There is obviously more to this, then, than a simple audio phenomenon. Considering Minogue’s rapid rise to fame at such a young age (well-known TV personality at 17), the reversal seems to be an understandable spirit reaction.

2. In 1987 there was a rerelease of Creedence Clearwater Revival’s song, ‘I Heard it Through the Grapevine’. The rerelease, sung by Marvin Gaye, contained no discernible Reverse Speech. Unsurprisingly, the tune and beat of this version varied significantly from the original.

3. A 1986 rerelease of ‘Stairway to Heaven’ by Far Corporation, contains similar reversals to the original. The song

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sounds similar to the original except it has been rewritten with an upbeat disco tempo. The reversals are still there but they also have a distinct disco sound to them.

4. Of a similar nature are several rereleases of Hank William's song, 'I Saw the Light', which contain similar reversals. One version we looked at, sung by Wanda Jackson, actually contained clearer reversals than the original.

The above were just a few examples of rereleases and much more research in this field is needed before any definite conclusions could be drawn. Notwithstanding the possibility of spirit interference, it appears likely that the reversals are intrinsically linked with the entire song creation process. They could almost be called the song's 'signature'. If the cover version is basically the same as the original then it is likely that the original singer and/or writer's reversals (the song's signature) will be preserved. Different Reverse Speech may appear on a rereleased version if it varies from the original. In these instances, the signature has altered in the rewrite process and the Reverse Speech would probably originate from the new singer and/or writer of the cover version.

Other Languages

We have done no research into other languages but we have found some examples of English Reverse Speech in other languages. Here are a few examples.

1. Adolf Hitler (a pre-war speech)¹. The speech was given in German, although it contains Reverse Speech in English. The English is very clear (although a little robotic) and is spoken with a thick German accent — even the 'R's are rolled. In reverse: **There is no God. Armageddon, Your Fuhrer / Come to Fuhrer. There is no oil.** The phrase **There is no oil** is significant because Germany lacked the basic raw materials they needed for their war machine. They obtained these by plundering invaded countries.

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2. Jim Reeves. The song 'Verre Land', which is sung in Afrikaans has this very clear reversal: **F--off Satan / (chorus sings repetitively in background, F--- off Satan, F--- off Satan) / F--- off in the name of the Lord.**

3. Ritchie Valens. The song 'La Bamba', which is sung in Spanish. The reversal is at a low level but it has a definite tune and the English is remarkably clear. **I am a believer are you? God gave us faith I know. I was lost but now am found.** A rereleased version of this song for the 1987 movie *La Bamba* (the story of his life) contains the same reversals, although not as clear (3).

Speaking in Tongues

As part of our research we have made periodic visits to different Pentecostal churches in Adelaide (SA), recording the phenomenon known as 'speaking in tongues'. Speaking in tongues has always been a controversial issue. Christians who practice it believe that they are under the divine inspiration of the Holy Spirit. They believe that 'speaking in tongues' (or glossolalia) is one of nine spiritual gifts given to the believer who is filled with, or baptised in, the Holy Spirit.

Personally, we have no problems with this practice in its correct, divinely inspired and respected context. However, our research has shown that there can be some very real and inherent dangers with its abuse and/or incorrect use. It is this aspect alone that we wish to address in this section.

Glossolalia is a phenomenon that is not restricted to Christian circles exclusively. It is practiced amongst isolated tribal groups in their own religious ceremonies, as well as some occultists in Satanic rituals. We believe it to be a spiritual phenomenon that, like any other, can be genuine or counterfeit.

Most of the glossolalia we have listened to in reverse has either no Reverse Speech or contains positive Reverse Speech. There was one church we visited, though, whose glossolalia could not be called positive in nature. We have chosen to publish

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portions of this particular transcript due to its significance and the nature of reversed interplays found in both the glossolalia and a conversation with a church deacon after the service.

The format of this particular service is as follows. Three tongues were given publicly and each tongue was followed by an interpretation in accordance with Biblical principles: 'If any man speak in an unknown tongue, let it be by two, or at the most three, and that by course; and let one interpret.' (1 Corinthians 14:27)

The following transcript of Reversed and Forward Speech is an accurate reproduction of the original recording from our Master Tapes.

1. Portions of first tongue Reversed: **I am Lucifer, I am Lucifer. I am loose.** A First Person reversal (see page 47). This is very rare and quite disturbing.
2. Portions of first interpretation reversed: **God loves you today. The Son understands pain.**
3. Entire Second Tongue Reversed: **I am, I am a Demon. I am a Demon, I am. I am a Demon. I am a Demon monster, I am.** The tone of the Reverse Speech was one of agony and desperation — also First Person reversal.
4. Portions of second interpretation reversed: **Jesus / He loves you.**
5. The third tongue was extremely short and contained no Reverse Speech. The interpretation was rather lengthy and contained portions of clear Reverse Speech: **Buzz off, buzz off Satan / Now take the Lord's help / Now say Hosanna. Hosanna!**

Note the interplays between the above instances of glossolalia and their interpretations, with the negative reversals in the tongues being followed by positive reversals in the interpretations — an interesting observation.

Following the service we were approached by a church deacon

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who entered into a conversation with us. The conversation was recorded and it contained a surprisingly high proportion of Reverse Speech. The dialogue is divided into three sections for the purposes of this book.

A. This section is picked up just after we told him that we were writing a book on religious practices (we did not mention Backward Masking or Reverse Speech).

Deacon: [What motivated you to write a book on methods of worship and religious practices]? In reverse: **Have this Demon. The show must be damned. I know, (I believe, you are damned, both).** The deacon's entire sentence was a reversal (quite rare), although the phrase indicated in brackets could only be rated as 3. Despite this, the reversal indicates that behind this seemingly innocent question, the deacon had other thoughts.

Oates: 'We feel that there's a lot of things going on that people don't know about. There's a lot of deception, [I'm not necessarily talking about your church], you know, but [there's a lot of deception].' In reverse: **There's sin on, er, this place / This involves Satan.** The first reversal shows Oates's true feelings as opposed to what he actually said. 'I'm not necessarily talking about your church' / **There's sin on, er, this place.** Note the complementarity on the last reversal. 'There's a lot of deception' / **This involves Satan.** The phrase 'There's a lot of deception' is said twice. They were both said with different tonal inflections and no Reverse Speech was found on the first instance of this statement.

B. Further on in the conversation, the deacon began to question us concerning our Christianity.

Deacon: 'You've been baptised by full immersion and all those sorts of things?'

Oates: 'Yeah, I have / We've both been heavily involved [in Christian communities] and drop-in centres and youth clubs.' In reverse: **We're not stupid.** Displays direct complementarity and reflects inner feelings Oates felt concerning the question.

Deacon: 'How do you feel about the link between the Holy Spirit and speaking in tongues?'

Oates: '[I'm not too sure]. It was certainly quite a valid part of

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the early Christian's life.' In reverse: **Bulls---, I'm not**. Once again, this reversal shows true feelings as opposed to what was actually said: 'I'm not too sure'/**Bulls--- I'm not**. The forward reply to the question was said cautiously so that some uneasiness Oates felt about the glossolalia in that church would not be displayed. The Reverse Speech uses an emotive vernacular that Oates has been known to use in normal speech during emotive situations, and shows that he has quite definite views about tongues.

C. At the close of service, following several minutes of singing, the Pastor of the church says:

Pastor: 'Yes, [all right. (pause) Praise The Lord. Something else] I just remembered ...' In reverse: **The singing, ooh it sounds terrible**. Note the fumbling of words where the reversal occurs.

There are many instances of Reverse Speech in action in this example. Regarding the glossolalia it is interesting to note that the Reverse Speech was in the First Person (**I am Lucifer & I am a demon**). It is possibly an example of negative spiritual possession and/or the reversals could be a reflection of personal inner anguish, with the corresponding reversals in the interpretations offering relief for that anguish: **God loves you today. The Son understands pain / Jesus, he loves you / Buzz off Satan. Now take the Lord's help / Now say Hosanna**. Note the progression: Love and understanding — Release — Help — Praise.

This would certainly indicate an active comprehension of Reverse Speech, its reflection of the inner self together with an evident communicative process. Nevertheless, the negative aspects of the First Person Reversals cannot be overlooked. This particular church appeared to have an unhealthy attitude towards 'tongues' (partially evidenced by the deacon's pointed questions), which could give us some insights into the reasons for the negative reversals. Additionally, this instance should serve as a warning to all Christians who practice glossolalia, whether in public or private. Speaking in tongues does not necessarily indicate a healthy spiritual attitude. True spirituality cannot be measured using such ephemeral standards. Likewise, tongues cannot be taken flippantly and/or

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used as a measure of one's own Christianity (as this church appeared to be doing). Be careful and be of a humble spirit. Glossolalia is a spiritual phenomenon, not to be abused.

In conclusion, the Gospel singer, Don Francisco, has an interesting reversal on his album *Got to Tell Somebody*, that seems to address this issue. The album is full of positive Reverse Speech that has many archetypal meanings, but the song we wish to quote from is 'Steeple Song'. A section of this song forwards is as follows.

*I don't care if you pray for miracles.
I don't care if you speak with tongues.
I don't care if you've said you love me
in every song you've sung.
It doesn't matter if your sacrifice of praise
is loud enough to raise the dead.
The thing I need to ask you
is have you done the things I said?*

The reversal contained in this song relates directly to speaking in tongues and gives a profound warning, considering the Speech



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Complementarity involved. In reverse: **We bless, we curse God / Satan is a nasty bastard.**

It is the Heart that God sees. It is our thoughts that he hears. What we say or do has little bearing if our Heart is out of tune with Him. Reverse Speech reflects the Heart and graphically illustrates this Eternal Truth.

*Though I speak with the tongues of men and of angels, and have not charity,
I am become as sounding brass, or a tinkling cymbal.*

(1 Corinthians 13:1)

Other Examples in Normal Speech

A significant amount of our own personal understanding of Reverse Speech has come from analysing the conversations of ourselves and our friends, as well as dialogues from public broadcasting. For many reasons we are unable to publish the vast majority of these examples in this book. However, here are a few cases that we hope will help the reader grasp a greater understanding of the nature of Reverse Speech.

PRIVATE EXPERIMENTAL TAPE

During the writing of this book, David Oates (co-author) gave up cigarette smoking. For one to two weeks, following his initial decision, his craving for nicotine was intense and this desire occasionally appeared on his Reverse Speech. On one such occasion he had just rewired a portable tape-player to play backwards and was explaining the process to friends. It was two days since he had given up, a packet of cigarettes was sitting on the table in front of him, and he was resisting the temptation to light up.

David: ‘... And if you want to slow it down, you just get a flat battery, take out the good battery and put a flat one in and it will just [go a bit slower].’ In reverse: **Oh, Cigarette.** The reversed tone is one of intense desire as he stared at the packet in front of him. The tone forwards is sharp and crisp, indicating stress.

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BIRTH OF TWINS

On 7 July 1987 Joanne Oates gave birth to fraternal (non-identical) twin girls. The birth was taped and contained examples of Reverse Speech. Here are some of them:

Nurse (during labour as complications set in): ‘C’mon. Push as hard as you can. C’mon Jo. [You can do it, you can do it. Deep breath in] and hold it.’ In reverse: **Please help it. Push harder. Push harder!**

David (responding to doctor’s explanation as Brow Birth is diagnosed and appropriate actions are taken): ‘Yep, fine, I think.’ In reverse: **It’s enough pain.** Seemingly shows concern for his wife.

David (just after first twin is born): ‘[How much, how much did she weigh?].’ Reverse: **I wish you’d show me, show me.**

Doctor: ‘I haven’t weighed] her yet.’ Reverse: **She’s lovely.**

Joanne (after both births and being handed the firstborn twin): ‘She’s been the bigger one [all along, yeah].’ In reverse: **Hey, marvellous.**

Nurse (adjusting equipment): ‘What do you want this to run at?’

David (inquisitive, getting in her way): ‘What are you doing?’

Nurse (ignoring David): ‘[40 at 40].’ Reverse: **P--- off, Bugger off.** Shows obvious annoyance at David getting in the way.

David: ‘This is a tape [for posterity’s sake].’ Reverse: **A cigarette.** Two weeks after giving up smoking, his desire for cigarettes still appears. Note the complementarity, almost convincing himself that it would be all right. ‘For posterity’s sake’/a **cigarette.** ‘Posterity’ referring to old times.

David (realising that the twins were not identical): ‘[This one’s got fair] hair, Jo. And that one’s got dark hair.’ In reverse: **Hey, they’re opposite.**

THE PEARLY-GATE AFFAIR

A media nickname given to an explosive issue to emerge in 1987. It centred around the resignation and subsequent sex scandal controversy surrounding United States evangelist, Rev. Jim Bakker. It was later revealed that Bakker’s TV ministry, PTL (Praise The

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Lord), was in financial difficulties as a result of mismanagement and that he had personally drawn a salary of 1.6 million dollars a year, living an elaborate lifestyle involving expensive homes and other extravagances. Here are some examples of Reverse Speech that we found whilst following this affair on TV.

Part One: Firstly, a 60-minute interview with Jim Bakker at Heritage Park, his Christian-style Disney Land, *prior* to his resignation. The reporter was Jeff Munro and we commence our analysis as he shows the immense wealth of Heritage Park.

Munro (following a baptismal service in the swimming pool): '[Although the folks] at Heritage take things pretty seriously ...' In reverse: **It's of the Devil**. An obvious subconscious reaction. Note that the Reverse Speech appears at the beginning of his sentence.

Bakker (at the end of the interview, the only section containing a clear reversal): 'No matter what I do, I won't please the critics. And so to survive I do what I have to do, to pay the bills. And if I ... (pause) Somebody once said, why don't you just give free homes to everybody. Why don't you give free food to everybody. [Do you realise how long] the lines would be!?' In reverse: **(I want my) salary**. The phrase in brackets is fast and rated 2-3. **Salary** is very clear (5+), and appears to indicate real motives as opposed to what was said forwards. It appears in a section of speech that Bakker said off the cuff. In other words, it was spontaneous and unplanned. Notice how he stopped a sentence in midstream to pose a question himself.

Part Two: Here is an interview with the Rev. Jerry Falwell who replaced Jim Bakker, following his resignation, as head of the TV ministry, PTL. The interview is taken from a Terry Willesee program (ADS channel 7). Firstly, here is a section of Reverse Speech found on Terry Willesee as he directs Falwell towards a particular line of questioning. Note the initial interaction.

Falwell: 'I have never known a time when religion in general, Christianity in particular, was suffering as greatly from a credibility gap as is the case since the sex scandal at the PTL Ministry.'

Willesee (immediately, directing the questioning): '[I understand] that you were perhaps more personally revolted by the allegations.' In reverse: **That's enough**. Similar to 'hear me' in the Budget interview, Willesee's Reverse Speech ends Falwell's

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comments. Willesee takes control of the interview and he now commences to probe Falwell's personal feelings.

Falwell: 'When something like [this happens] it frankly hurts every church, every Christian, every ministry.' In reverse: **The bastard**. Displays hidden yet understandable anger.

Falwell (commenting on anticipated law suits against the PTL Ministry): 'It is very possible down through the months ahead that other more valid suits [may be forthcoming].' In reverse: **They must all be damned**. This is further hidden anger, seemingly against those people who now sought to destroy PTL.

Some Observations

One observation we have made is the common occurrence of words such as: **F---**, **Bastard**, **P---** **Off**. These, and other similar reversals, may appear in the Reverse Speech of people who do not necessarily use them forwards. To explain this, it must be remembered that Reverse Speech is an unconscious communication process. It does not stem from conscious thought processes but rather from deeper influences that, in many cases, may have been subconsciously learnt and stored (discussed on pages 32 to 33). It is not strange, therefore, to hear strong words of abuse even from the most devout Christian, for they stem from deeper and consciously uncensored thought processes.

Of a similar nature is the constant appearance of spiritual archetypes in Reverse Speech, both in music and conversation. A question often asked of us is: Why is Reverse Speech spiritual all the time? We have found that even if a person has no particular interest in spiritual matters, these references will nevertheless appear. It cannot be overemphasised that implicit throughout this book is that fact that Reverse Speech is the unconscious and uncensored reflection of the Inner Mind (Soul, Heart etc.). This, by its very nature, is spiritual. Such concepts cannot help but appear on Reverse Speech and they cannot be fully understood without a comprehension and/or acceptance of the Soul. For those willing to accept, Reverse Speech may yet prove to be the strongest proof humanity has of the Soul's existence.

The Theology of Reverse Speech

*God offers to every mind its choice between truth and repose.
Take which you please - you can never have both.*

~ RALPH WALDO EMERSON ~
(1803-1882)

This book has shown by now that Reverse Speech is a communication medium of immense spiritual significance, reflecting the Heart or our Inner Mind. If the reader is to fully grasp the concept of Reverse Speech, this fact cannot be ignored. In this chapter, we will explore comparative scripture for more understanding of Reverse Speech and the mysterious archetypal statements found therein.

Reverse Speech in the Bible

The Bible contains many references to the Heart. The biblical notion of the spiritual heart may be defined in the following way:

The seat of life or strength: hence it means mind, soul, spirit, or one's entire emotional nature and understanding. (Cruden's Concordance)

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One of the most emphatic claims of the Bible is that the key to wholeness and wellbeing is a heart that is in tune with God. Alienation and inner spiritual destruction is the result of a heart that is out of tune with God.

We believe that the high element of anti-God blasphemy and/or general confusion heard in Reverse Speech would suggest an inner turmoil of the heart, individually and collectively. In the case of rock and roll, its history being full of many tragic tales of talented musicians self-destructing through drug and alcohol abuse, there is a general feeling in the artists' songs of alienation, disenchantment and anger. Their Reverse Speech reflects this alienation and spiritual void.

Classic examples of this can be found in the songs of Janis Joplin, a leading female vocalist during the late 1960s. Her Reverse Speech is extremely angry and abusive. In her song 'The Magic of Love,' she sings throughout the song: 'Come back. Believe the magic of love.' The reversal is: **Jesus, f--- him. Get f---d / get f---d Master / Satan, Satan, Satan.** Note the conflict of themes. Reflected through the Reverse Speech we see a graphic illustration of Janis Joplin's confusion and spiritual void.

She is singing about the 'magic of love', yet her reversed lyrics say exactly the opposite and reveal a deep-seated hatred. This would seem to suggest a strong element of deception and/or double standards, both personal and external. This deceptive nature is not uncommon in Reverse Speech. It is indicative of a trend evident through many songs, as well as appearing frequently in normal conversation. The Jim Bakker example is another illustration of this. It may not necessarily be deliberate and conscious deception but it certainly reflects self-deception.

On this theme, as we continue with our analysis of biblical literature, we would like to state that the Bible contains no explicit references to Reverse Speech. We believe, though, that there are many implicit references. Here are two verses that refer to the deceptive nature of 'The Heart Of Man':

The heart is deceitful above all things and desperately wicked: who can know it?

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There is an arrow shot out, it speaketh deceit, one speaketh peaceably to his neighbours with his mouth, but in heart he layeth his wait. (Jeremiah 18:9 & 9:8)

The first passage states that the heart has a high capacity for deceit. The second passage goes one step further and suggests that, hidden behind outward speech is the deceptive voice of the Heart. Deceit is a very emotive word and means:

Two-faced falseness, a lie, to mislead the mind, to say something whilst thinking the opposite in such a way that is dishonest. (Contemporary Dictionary)

The Bible goes on to describe deceit in another way and we have some interesting verses that refer to ‘double-tongued’ deceit.

The early Church required their deacons to have integrity. Those who were ‘double-tongued’ in their speech were not considered suitable.

Likewise must the deacons be grave, not double tongued. (Timothy 3:8)

Or, what they say they must mean with no hidden implications. This is a quote from the Authorized Version, yet the phrase ‘double-tongued’ also appears in the RSV. The New English Bible uses the phrase ‘double talk’. One is also reminded of the phrase ‘forked tongue’ used by the American Indians. All of these suggest dishonest speech where one message is given whilst another one, the true message, lies hidden in the deceptive mind of the speaker. Other Biblical verses refer to the double heart.

They speak vanity every one with his neighbour: with flattering lips and with a double heart do they speak. (Psalms 12:2)

These verses seem to suggest dual levels of communication. The common interpretation of these passages, and others like them, is that they portray fickleness of the human heart and/or hypocrisy. We would suggest, however, that there is an even deeper meaning behind these passages that relates directly to

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Speech Complementarity. That is, another message hidden behind the seemingly obvious one. The phrase ‘double heart’ has other far-reaching applications. It has a connection with James 1:5-8 and II Cor 1:12-22, with special reference to the words ‘yea’ and ‘nay’. Or ‘Black is black and white is white’. Other religions refer to ‘Yin and Yang’, which has a few similar implications. Remember also that King David prayed: ‘Unite my Heart to fear thy name’ (Psalm 86:11). Consider these passages:

Though wickedness be sweet in his mouth, though he hide it under his tongue. (Job 20:12)

His mouth is full of cursing and deceit and fraud: under his tongue is mischief and vanity. (Psalms 10:7)

Their throat is an open sepulchre, with their tongues they have used deceit; the poison of asps is under their lips. (Romans 3:13)

These verses, together with those referring to ‘double heart’ and ‘double talk’, give strong hints of Reverse Speech being implicit in scripture. The words ‘tongue’ and ‘lips’ in the above verses have the same meaning and are often used in scripture to refer to speech or language. The phrase ‘under the tongue’ is extremely interesting and appears in three other translations of the Bible. It suggests that there are other meanings within the structure of our speech. This blends with our theory of Speech Complementarity very well, for both states there is a deeper layer of communication underneath or behind ordinary speech. (Other verses to examine for those interested are: Matthew 12:31-36; I Thessalonians 2:5; Psalm 5:9; Psalm 78:35-37.)

The Heart is not totally wicked and other verses refer to the goodness of the heart. This verse presents the phrase ‘under the tongue’ in a positive light.

Thy lips, O my spouse, drop as the honeycomb, honey and milk are under the tongue. (Song of Solomon 4:11)

The significance of ‘under the tongue’ prompted us to make

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enquiries concerning other possible translations of this phrase. They shed a little light, yet nothing explicit.¹

Under the tongue: *Takh-ath* (Hebrew)

The bottom (as depressed); In lieu of; Underneath, flat, instead of, same place, where ... is; Room; For ... sake, stead of; Under, whereas, wherefore, wherewith; Below.

Tongue: *Lesh-o-nor* (Hebrew)

Used literally: As the instrument of 'Licking', 'Eating' or 'Speech'. Used figuratively: Speech, An ingot, A fork of flame, A cove of water, Babblers, Bay + Evil speaker, Language, Talker, Tongue, Wedge.

Tongue: *Glossa* (Greek)

The 'Tongue', by implication a language — especially one naturally (*or consciously? - ed.*) unacquired.

Finally, the following verse could hold some significance.

As in water face answered to face, so the heart of man to man.
(Proverbs 27:9)

Music and the Two-Fold Nature of Man

In our chapter on Gospel music we commented about the high proportion of audio illusionary statements that we can hear on Christian artists — one illusion showing heart allegiances to God whereas the other displays heart allegiances to Satan. In secular artists, the illusionary aspects are minimal, being replaced by direct conflicts that often struggle between one aspect or the other. This may seem to be contradictory, but as one begins to understand the spiritual significance of music and biblical notions of our two-fold nature, this trend becomes unsurprising.

Of the conflicting natures, Paul describes this confusion and crossover in the following way:

I am a mortal man, sold as a slave to sin. I do not understand what I do;

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for I don't do what I would like to do, but instead do what I hate. So I am not really the one who does this thing; rather, it is the sin that lives in me, that is, in my human nature. For even though the desire to do good is in me, I am not able to do it. I don't do the good I want to do; instead I do the evil that I do not want to do. My inner being delights in the law of God. But I see a different law at work in my body — a law that fights against the law that my mind approves of. (Romans 7:14-19 & 22-23, Good News Bible)

Here is an excellent description of two conflicting natures at work. This is what we hear in Reverse Speech, particularly Audio Illusions (two parallel aspects of ourselves reflected at the same time).

We are constantly at war with the darker side of our nature — either side can clash, as seen above, or can be the most predominate as shown below.

Those who live as their human nature tells them to, have their minds controlled by what human nature wants. Those who live as the spirit tells them to, have their minds controlled by what the spirit wants. (Romans 8:5)

It seems likely that the appearance of God and Satan in Reverse Speech reflects these two aspects of our being, with music and song containing the most graphic examples of this conflict. This is unsurprising considering that the Bible describes music as a source and/or means of spiritual edification. The prophet, King David, expressed his many emotions (praise, anger, love, hatred, despair, enlightenment, prophecy etc.) through his Psalms and music. Some of his Psalms even curse God in moments of deep despair. All of these emotions can be heard in Reverse Speech and are a natural part of this ongoing struggle between the two sides of our nature.

Reverse Speech Archetypes

A prominent theme throughout areas of Reverse Speech is an archetypal picture of a cosmic battle. The battle centres around two religious personages, God and Satan, and is depicted with

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symbolic words: *Whirlwind*, *Mark*, *Nazî*, *Hebrew* etc. In this section we will endeavour to shed more light on this intriguing plot by analysing each word successively.

WHIRLWIND

Whirlwind appears in the Bible approximately 27 times and in Reverse Speech it appears to be connected with warfare. Here are some of the Biblical references to *Whirlwind*.

Behold he goes up like clouds and his chariots like the whirlwind are swifter than eagles. Woe to us for we are ruined. (Jeremiah 4:13)

It came about when the Lord was about to take up Elijah by a whirlwind to heaven that Elijah went with Elisha. (2 Kings 2:1)

He will sweep them away with a whirlwind. (Proverbs 1:27)

Then the Lord answered Job out of the whirlwind. (Job 38:1)

For they have sown the wind, and they shall reap the whirlwind; it hath no stalk; the bud shall yield no meal; if so be it yield, the strangers shall swallow it up. (Hosea 8:7)

It shall devour the palaces thereof, with shouting in the day of battle, with a tempest in the day of the whirlwind. (Amos 1:14)

Whirlwind also appears in *The Songs of the South*² (a compilation of ancient Chinese poetry) and it is mentioned as a force directly related to movement.

Open wide the door of heaven!

On a black cloud I ride in splendour bidding the whirlwind drive before me, causing the rainstorm to lay the dust.

In sweeping circles my Lord is descending: Let me follow you over the K'ung-sang Mountain!

See, the teeming peoples of the Ninelands; the span of their lives is in your hand!

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Flying aloft, he soars serenely; riding the pure vapour, guiding yin and yang, speedily, Lord I will go with you, conducting High God to the Height of heaven ... He drives his dragon chariot thunder wheels.

This reference to *Whirlwind* is quite fascinating. The mention of a ‘cloud’, or ‘clouds’, is peculiar to both the writings of the ancient Chinese poet and the section quoted earlier from Jeremiah. Both sources refer to ‘chariots’ that are used for divine purposes. (Some writers claim that these passages could refer to UFOs. Indeed we have discovered links between *Whirlwind* and UFOs ourselves — see Appendix D).

Whirlwind is also mentioned in the *Upanishads*, a major collection of Hindu scriptures.³ Here, *Whirlwind* is described as possessing a power with the potential for massive destruction.

Vayu ran towards him and Brahman (God) asked: ‘Who are you?’

‘I am Vayu the god of the air,’ He said, ‘Matarisvan, the air that moves in space.’

‘What power is in you?’ asked Brahman.

‘In a whirlwind I can carry away all there is on earth.’

And Brahman placed a straw before him saying: ‘Blow this away.’

The god of the air strove with all of his power, but was unable to move it. He returned to the other gods and said: ‘I could not find out who was that being that fills us with wonder.’ (Kena Upanishad, Part 3)

Some biblical commentators have interpreted *Whirlwind* to mean a desert wind. Based on the above scriptures, and its occurrence in Reverse Speech, we believe it to also have esoteric meanings. It seems that *Whirlwind* possesses a powerful force that can be used for transportation and/or destruction.

NAZIS, HEBREWS AND THE MARK

Due to the crush of Nazism in 1945, the appearance of *Nazi* in Reverse Speech at first seems puzzling. It has connections with *Whirlwind* (Chapter 6 lists some examples) and we believe that it is archetypal for the rise of negative spiritual forces (antichrist,

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demonic etc.). Of further interest are related messages that appear regularly, which concern the coming of ‘*The Mark*’. The Bible also links *The Mark* with the rise of these forces and describes it in the following way.

And he (the beast) causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their forehead. And that no man might buy or sell, save he that had the mark, or the name of the beast, or the number of his name. (Revelation 13:16-17)

Many theories have been put forward concerning the nature of *The Mark*. One popular theory at this time is that *The Mark* is a computer barcode that will be tattooed onto the right hand or the forehead. The theory states that ID cards, credit cards and cash will be gradually replaced by the barcode. Once this has been achieved the antichrist will come to power and force everyone to take *The Mark*. This will be followed by ‘The Great Tribulation’ (persecution of ‘Hebrew’) and Christ will return just before the antichrist runs riot and destroys the world (not necessarily in that order, theological viewpoints vary considerably).

Whilst this may be possible, the difficulty with this theory concerning *The Mark* is that it is far too obvious and publicised. Too many people know about it and are, therefore, prepared for it to happen. We see negative spiritual forces as being far more subtle and devious. Scripture states that the antichrist will deceive even the very elect. In the King James Version of the Bible *The Mark* is referred to as being *in the head*.

In our research we have found scattered statements that support the idea of *The Mark* being *in the head* (one reference is quoted in Appendix A, page 124), possibly connected with a spiritual ‘Third Eye’. We have even found a reference that says, ‘Yes the mark is backward’⁴. These references are obscure and too infrequent for us to make a definite statement but they do offer food for thought.

Linked also in Reverse Speech with the rise of *Nazi* and the coming of *The Mark*, is the persecution of *Hebrew*. As stated in Chapter 5, we believe *Hebrew* to refer to God’s people, both Jews and Gentiles, and this link is an archetype of persecution, horrifi-

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cally typified by the Nazi persecution of the Jews in World War Two. Biblical literature talks about persecution, and the final days, in the following verses.

Yea, and all that live godly in Christ Jesus shall suffer persecution.
(II Timothy 3:12)

For then shall be great tribulation (in the last days), such as was not since the beginning of the world to this time, no, nor ever shall be.
(Matthew 24:21)

THE WOLF

Your adversary, the devil, as a roaring Lion, walketh about, seeking whom he may devour. (II Peter 5:8)

There are a multitude of references in Reverse Speech that refer to Satan as a ‘*Wolf*’ or ‘the angered *Wolf*’. These appear to parallel the biblical references to Satan as a roaring Lion. The Rolling Stones song, ‘Sympathy for the Devil’, which sings directly about Satan and his work, has an extremely clear reversal which says: **The angered Wolf**.

There is a link in Reverse Speech between *Nazi* and *Wolf*. Wolves are creatures that have traditionally been associated with Satan and the legend of the werewolf stems from this association. Adolf Hitler was fascinated with wolves. Indeed, the name Adolf means ‘noble wolf’. The connection, therefore, between *Wolf* and *Nazi* in Reverse Speech is unsurprising.

In conclusion, although we are unsure of their exact meanings, it seems evident to us that these archetypal statements in Reverse Speech all point towards a final battle of some sort, between positive and negative forces (Armageddon). We have discovered links in Reverse Speech between Nazism and the New Age movement (see Appendix C). *Whirlwind* is a force of great power and is linked with *Nazi*. It may also have links with UFOs, and in Appendix D these connections are examined in greater detail.

The Implications of Reverse Speech

*But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly, for you tread on my dreams.*

~ WILLIAM BUTLER YEATS ~
(1865-1939) *The Cloths of Heaven*

Throughout this book we have listed many examples of Reverse Speech from diverse sources. We would like to make comment about some of the implications that arise as a result of our findings in various areas.

Reverse Speech in Music and the Media

Regarding music and entertainment, the existence of Reverse Speech raises many questions that those in authority need to consider. Due to the predominately negative nature of their messages in this medium, we see the prime question as being: Do reversed messages have a subliminal effect? The term 'Subliminal' is defined in the following way by the *Contemporary Dictionary*:

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- i. Below or beyond the threshold of consciousness: a subliminal stimulus;*
- ii. Too slight or weak to be felt or perceived.*

The ability of subliminal messages to affect our mental processes has been admitted by many authorities.

For example, in early 1958, Channel 7, Melbourne, experimented with subliminal advertising. John Hampel of Glengowrie SA, who worked for Channel 7 at the time as an audio director, has given us the following account of what happened.

On the night that we experimented with subliminal messages we made two single video frames. The first was a blank frame that contained the words, BUY PELACO SHIRTS, produced in large print. The second frame contained the well-known AMPOL logo. We then spliced the frames into the normal nightly program at selected intervals. They appeared on four successive occasions during the evening, each lasting 1/25th of a second. That week, the sales for Pelaco shirts increased dramatically and Ampol seemed to be unaffected. This experiment proved that subliminal suggestion can affect the mind and so great was its influence that within a week of the experiment, The Australian Broadcasting Control Board, as the Australian Broadcasting Tribunal, was then called, banned all forms of subliminal messages. No further experiments were undertaken.

This was the first and only time that this type of experiment took place in Australia. Now, Paragraph 10 of *The Television Program Standards*, administered by the Australian Broadcasting Tribunal, states:¹

A licensee shall not allow his station to be used for the process known as 'subliminal perception' or for any other technique which attempts to convey information, of any sort whatsoever, to the viewer by transmitting messages below or near the threshold of normal awareness.

In Chapter 3 we briefly considered the comprehension and possible effects of Reversed Messages. Although no systematic scientific research has been undertaken at this stage, it appears to us that subliminal comprehension is possible. Certainly, the United States Government had sufficient cause to conduct a senate

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enquiry. This resulted in a legal requirement that called for the labelling of all records suspected of containing Backward Masking, including unintentional reversed messages.

Our research has shown that backward messages exist on a wide range of the mass media. In rock music we hear messages enticing us to: **Worship Satan, Smoke Marijuana, Take life,** and **Take the Mark** (to name a few.) TV themes contain similar messages, and advertisements have the same themes in addition to messages that call us to 'BUY'. We have done insufficient research into this area to include it in this book — it will be the subject of a sequel.

It is our strong opinion that these negative and subliminally suggestive aspects of Reverse Speech in the media *must* be recognised by those in authority and appropriate action thereby taken in accordance with already existing laws. The following is a quote from a pamphlet produced by the Australian Broadcasting Tribunal concerning the possible effects of subliminal influences, of any description, perceived at an unconscious level.²

While doubts exist (about their influence), the technique is prohibited on Australian television.

Gospel Music

In Chapter 7 we commented on a disturbing element found in modern Gospel music; that is, a surprisingly high amount of negative reversals. Whilst a proportion of these can be explained as a struggle between the old and new nature (especially within the context of Audio Illusions), the appearance of direct statements of allegiance to Satan must be of great concern to all. The issue needs to be addressed.

Many Christians have the notion that biblical salvation can be achieved by following certain set formulae, e.g. baptism, speaking in tongues, going to church, abstaining from sin etc. Whilst these are all important points, they, in themselves, do not lead to salvation but occur as a result of it. The Bible describes salvation as a changed heart and a renewed mind. Outward statements of

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praise and/or allegiance to God do not mean a thing, no matter how emotionally intense, if the heart is out of harmony with Him.

To give evidence of this, in the following verse Jesus speaks to a group of people who called themselves believers.

Then Jesus said to those Jews which believed on him, If ye continue in my word, then ye are my disciples indeed. (John 8:31)

Yet further on, in the same conversation he makes this statement to them:

Ye are of your father the devil, and the lusts of your father ye will do. (John 8:44)

Considering these verses, it appears obvious that there is more to serving God than simply saying you do, calling yourself a believer, and playing out the actions. Many of the condemnations Jesus made in the four gospels were directed towards those who claimed to be believers. Indeed, his strongest attacks were directed towards the religious elite. In the following verse, speaking to the elite, Jesus draws a definite distinction between external appearances and internal authenticity.

Ye are like unto whited sepulchres (tombs), which indeed appear beautiful outward, but are within full of dead men's bones and of all uncleanness. Even so ye also outwardly appear righteous unto men, but within ye are full of hypocrisy and iniquity. (Matthew 23:27-28)

Also of significance is this verse:

Not every one that saith unto me, Lord, Lord, shall enter into the kingdom of heaven; but he that doeth the will of my Father which is in heaven. Many will say to me in that day, Lord, Lord, have we not prophesied in thy name? And in thy name have cast out devils? And in thy name done many wonderful works? And then I will profess unto them, I never knew you: depart from me, ye that work iniquity. (Matthew 7:21-23)

THE IMPLICATIONS OF REVERSE SPEECH

The essence of Christianity is the forgiveness of sins, reconciliation with God, and becoming as a selfless servant to all. Today, in view of the credibility gap in religion generally, one must discern between religious hype and authentic worship. The Reverse Speech found in Gospel music must offer a very real challenge, and cause a Heart re-examination, to all those who genuinely, honestly and selflessly seek to serve and worship God.

Reverse Speech in Normal Conversation

Reverse Speech in normal conversation is of a different nature to that found in music. Music tends to have a high proportion of spiritually intuitive reversed statements and is limited by the song itself, whereas normal reversed conversation is far less restrictive and tends to be concerned with more immediate psychological issues. Its significance, therefore, for historical and psychological research, is immense, as it can provide unique insights into many dimensions of human personality.

Reverse Speech and Speech Complementarity, if accepted and taken seriously by the scientific community as a whole, has the potential to revolutionise our society in many ways.

LAW ENFORCEMENT

Imagine, for example, its use in law enforcement. In our research we have listened to an interview with Lindy Chamberlain and family. The interview was formal, short in length and consequently the Reverse Speech was minimal and unclear. It did, however, seem to suggest her innocence. It would be interesting to obtain extensive examples of interviews with Lindy Chamberlain with the aim of analysing her Reverse Speech. She was pardoned early in 1987, yet (at the time of writing) her convictions have not been quashed. A detailed analysis of her Reverse Speech may hold the key to prove beyond any reasonable doubt her innocence.

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PSYCHOTHERAPY

For the psychotherapist, Reverse Speech could be the doorway to the patient's mind! Already in our research we have found instances of past repressed hurts that have resurfaced in Reverse Speech. If a key could be found to draw out desired areas of the subconscious, then the possibilities for counselling a patient towards a greater self awareness would be endless.

HISTORICAL RESEARCH

As a research tool, Reverse Speech and Speech Complementarity would be invaluable for historians. It has the potential to open new avenues of research into many unanswered questions that surround historical events. The archives of capital cities have a goldmine of recorded information for the intrepid researcher. Without a doubt, Reverse Speech could open a veritable Pandora's Box.

There are many other areas where Reverse Speech would be invaluable. For example, language development. At what stage does a child commence to use Reverse Speech? We have found examples of Reverse Speech in children as young as three years of age. One such example was found in Don Lane's show, *You've Got to be Joking*, where he was talking to children about their feelings towards God. Two of these children had Reverse Speech that said: **Please remember my name**, which seems to be a fairly natural emotion for a child to have. Other examples, which we cannot publish, have revealed the source of problems in 'uncontrollable' children. Considering that some child psychologists (e.g. Piaget) believe that many of our initial learning processes (e.g. writing) involve cognitive reversals, the discovery of reversals in language is significant.

Another area that we wish to pursue at a later date is to see if there is a link between body language and Reverse Speech. We have already noticed some interesting connections, once knowing the Reverse Speech (e.g. the budget debate). The fields open for research are endless and we believe that acceptance and study of this phenomenon can only enhance our understanding of humanity.

The Collective Unconscious

The theory of Reverse Speech and Speech Complementarity that we have developed and outlined in this book has many parallels with the theory of the *Collective Unconscious*, as espoused by Carl Jung. Briefly, Jung was a psychiatrist who, like Freud, worked with patients who suffered from mental illness. Jung discovered that he could help his patients through analysing their dreams. His idea of dream therapy began when he found that many of his patients, who, not knowing anything about ancient mythology, had dreams containing mythological elements or motifs. This discovery led him to formulate his notion of archetypes.

Anthony Storr, in the forward of the book *What Jung Really Said*,³ says that according to Jung one of the best ways of understanding the inner mind, and ...

... Of getting in touch with the unconscious is by dream analysis. Some particularly impressive dreams contain visions and ideas of deep significance, which could not be accounted for in terms of the individual's past experience, but seemed to spring from a source outside the range of personal contrivance. Such dreams gave expression to 'archetypal' images which could be found in myths and fairy tales from different cultures all over the world. It was this phenomenon which led Jung to postulate a deeper level of mind than the merely personal, which he named the Collective Unconscious.

Our theory has some parallels with Jung's ideas. We have already likened dream states to Reverse Speech (see page 53) and have shown in this book that there seems to be collective unconscious intuition, particularly noticeable in music. Archetypal words such as *God, Satan, Whirlwind, Nazi, Hebrew* and *Mark* suggest that many people, independently, are intuitively aware of spiritual forces that may be either positive or negative for our spiritual wellbeing, and likewise for the collective destiny of humanity.

Whilst considering Jung, it is also worth noting that we have found a few isolated references to mythological names, such as: *Lancelot, Elf/Elves* as well as *Samson* (See Appendix D). Further

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research in Reverse Speech may yield some interesting data in this area and will be featured in a later book.

In conclusion, let us say that there is a lot more to Reverse Speech and Backward Masking than merely listening to records backwards. We are currently formulating exact criteria for the detailed analysis of this phenomenon.

What lies beyond Backward Masking? We are unsure. We have only just commenced to travel the road and there is much more to discover. We hope, though, that this book has provided some answers to that question. Our next book will continue to explore the phenomenon of *Reverse Speech, Speech Complementarity and the Voice of the Inner Mind* and will provide further insights into this enlarged understanding of Backward Masking.

*There is no master key to the inner life of a people,
but language unlocks a vast treasure house.*

~ EDGAR LEE HEWETT ~
(1865-1946) *Ancient Life in Mexico*

Case Studies

This appendix examines reversals in some songs by Bob Dylan, Midnight Oil and U2.

Bob Dylan

Bob Dylan: singer, guitarist, pianist, harmonica player and songwriter. Born Robert Zimmerman, he took his stage name from the poet Dylan Thomas and emulated his namesake by becoming a legend in his own lifetime¹. He has always written about whatever strikes his fancy: sex, drugs, politics, individual feelings and religion. Many of his songs show a strong social conscience. His music with its style and message is unique. He rarely gives interviews and evades stereotyping. He has a strong Jewish background and this influences his music and the biblical images he often uses. In the late 1970s rumours began to circulate about a ‘born again’ Christian conversion and, shortly afterwards he released *Slow Train Coming*, an album with a heavy Christian theme.

His Reverse Speech, however, gives strong indications of a Christian faith long before this and an examination of the following songs should pose many questions in the mind of the avid researcher.

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- ‘I’ll Keep it with Mine’ (1965): **Evil Whirlwind, I bury.**
- ‘Tombstone Blues’ (1965): **Jesus loves me.**
- ‘Bob Dylan’s 115th Dream’ (1965): **Satan, he’s awful / He got no company / Lucifer will die / And I must fight the Nazi.**
- ‘Like A Rolling Stone’ (1965): **Ah the mark soon be in you.** There is a direct Speech Complementarity in this example. ‘Ain’t it hard when you discover that’/**The mark soon be in you.**
- ‘Lonesome Hobo’ (1967): **World War, must warn.**
- ‘The Ballad of Frankie Lee and Judas Priest’: **Satan, he gives the whirlwind / Jesus still loves you.**
- ‘If Not for You’ (1970): **You’ve found faith / You’ve found the Son Of God / Open east of Eden.**
- ‘Idiot Wind’ (1975): **Satan march now, he is the whirlwind. Up the Third War** (aggressive tone), **we injured Satan. I salute who is the Master / Satan’s evil, yeah I know.** Note the tone of warfare in this example.
- ‘Mozambique’ (1975): **Satan, I laugh at him.**
- ‘Gonna Change My Way of Thinking’ (1979): **I will take the one Lord.**
- ‘Saved’ (1980): **Help us Lord, help us now / Save us** (repetitive).
- ‘Solid Rock’ (1980): **We can beat the Whirlwind.** Note the complementarity in this example. The lyrics which contain the reversal are, ‘The war against the Spirit’. This war seemingly refers to whirlwind in reverse.
- ‘Shot of Love’ (1981): **Lucifer was smilin’ / I’ve seen Lucifer / I’ve seen him, he’s the nasty Demon.**
- ‘Groom’s Still Waiting at the Altar’ (1981): **There’s Nazis in Nineveh, there’s Nazis in Athens.** Note the poetic lan-

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guage used is similar to Dylan's style in other songs. The song sings about the rising of the New Age, with lyrics like 'I see the turning of the page and the rising of the new age'. There is a seeming link here between Nazis and the New Age (See Appendix C).

- 'Union Sundown' (1983): **Believe my Jesus, he's the one who I worship.**
- 'When the Night Comes Falling' (1986): **Satan, you're not the Lamb that I've seen / The Lord, he makes no Evil / The Saviour lives in me, I've reached asylum / I abhor violence, forsake violence / Satan's Evil / He's f - d, evil, stay away.**
- 'Tight Connection to My Heart' (1986): **Jesus lives for man / I'm easy now, baby** (repeated many times in Reggae style voice) / **Oh man, take the Lord man** (Reggae style again) / **Christ died for you.**

Midnight Oil

Midnight Oil is a popular Australian band, perhaps best known for its strong anti-nuclear stance. Lead singer, Peter Garrett, ran for Parliament in the 1984 federal election as a candidate for the Nuclear Disarmament Party. Many of Midnight Oil's songs reflect an aggressive criticism of Western Capitalist society. They also show sensitivity towards the victims of injustice and the powerless.

It is not surprising to hear this same theme in Garrett's Reverse Speech. Like many other examples of Speech Complementarity, the lyrics reflect strong personal conscious convictions, with the reverse reflecting deeper unconscious spiritual feelings. You will note that these examples of Reverse Speech are somewhat confused and erratic. There also seems to be an element of desperation, possibly reflecting inner personal alienation.

From the album *10,9,8,7,6,5,4,3,2,1*.

- 'Somebody is Telling Me': **There's no wine / Help us**

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shepherd / **Please help us, save us, help us** (repetitive).

- ‘Maralinga’: **I’ve seen Whirlwind / The Master’s Christ, so we wait / Defend the sinner / World war, Satan. I don’t like it.**
- ‘Power and the Passion’: **Silly one Devil, Lucifer.**
- ‘US Forces’: **The Hebrew peace, the only God I’ve seen / Help us God, he’s the only one who lasts / Taste the Lord.**
- ‘Outside World’: **Master Satan, help the poor sinner / Insanity I don’t know / Marijuana / You sinner Satan. I depend on you / Satan, you start third war.**

From the album *Place without a Postcard*.

- ‘Burnie’: **I’ll take the Lord and his master / Nasty Whirlwind.**
- ‘Someone Else to Blame’: **Serve the new maker. Serve the new maker. Christ, you don’t work it out. Christ, you don’t heave / I would say goodbye, I would take the mark.**
- ‘Armistice Day’: **I need God, yes / Yes it’s the mark / Save me, poor sinner.**

Plus this example from their song ‘Cold Cold Change’ (*Head Injuries* album). In reverse: **Defend the poor / God’s slack and I ain’t him.** Note the Australian slang. It could be another way of saying, Why does God allow suffering?

U2

U2 is a secular Irish band, popular since the early 1980s. Its members are all professed Christians, although they do not claim to be a gospel band in any traditional sense. Their songs contain political comments with some Christian lyrics and the Reverse

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Speech is strongly reflective of their personal Christian convictions.

From the album: *Under a Blood Red Sky* (taken from the video *U2 Live*).

- ‘How Long Will I Sing this Song’: **Lord save me too.**
- ‘I Will Follow’: **Jesus Christ said, mercy sinner. Man, believe it. I myself believe.**
- ‘Gloria’: **Hey you. You stay with God. You stay with Him.**
In this song the lead singer introduces it by saying, ‘This is Gloria’, which reverses to say: **Everyone’s forgiven.**
- ‘Sunday Bloody Sunday’: **Christ forgives me.**

Private Conversations

In this Appendix we shall reproduce certain portions of a conversation that took place in Adelaide, March 1987, between Greg Albrecht, David Oates and Joanne Oates. The conversation was spontaneous and totally unrehearsed. The decision to record it was made as emotions became heated and it seemed to be the perfect setting to find Reverse Speech.

To set the scene, David and Joanne had recently returned to Adelaide, Greg was living with them for the purpose of writing this book, and they were all practising 'common purse' (sharing all finances). They were currently searching for a church in which to seek fellowship and the conversation centres around this issue, revealing some personal feelings of past resentments towards certain religious bodies (the names of the churches involved have changed to Church A, B etc.). We shall examine the conversation from two angles. Firstly, by considering the relationship of the Reverse Speech to the forward speech, and secondly, by isolating the Reverse Speech on its own. The transcript is taken from twenty minutes of conversation. The comments we have made in brackets are based only upon our very limited understanding of Reverse Speech. There are possibly many other interpretations that could be drawn. Note, also, we have only reprinted those relevant sections that contain the Reverse Speech, therefore the conversation may not appear to flow in some instances.

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PART ONE

The Reverse Speech in context with the conversation

1. We pick up the conversation as Greg is talking about some difficulties he is experiencing as a schoolteacher. Note the square brackets; they indicate the precise words that contain the reversals.

Greg: 'I felt like I was being a slave. I've gotta teach but I haven't been able to do so. I haven't had the luxury of saying oh [yeah, I can] teach.' In reverse: **I'm an old man.** Greg felt trapped in his job at that stage and was expressing frustration over not being able to take time off. He later took his long service leave. The reversal shows inner fatigue and is interesting because it is a statement that Greg often said at that time.

2. Two minutes later, Greg asked David for some advice concerning the financial viability of his leaving school.

David: 'I'm not going to say yes just for the sake of saying yes ... I'm going [to say no].' In reverse: **God loves you.** Strong subconscious reinforcement to Greg's previous reversed statement.

3. Shortly after, as the conversation centred around churches, we hear Greg express dissatisfaction towards Church A.

Greg: 'I don't like the Church A service [which is ironic] cos I'm reasonably extroverted.' In reverse: **God loves you too.** A repeat of David's earlier reverse statement and could be a response to it.

4. Further on we hear Joanne:

Joanne: 'Knowing whether they're right in the spirit depends ... [if you don't flow with the vibe of the service].' In reverse: **Lucifer after him, young Pharisee.** At the time Joanne was thinking about a church member whom she did not have high feelings towards. Her thoughts appear on her Reverse Speech.

5. Later in the conversation:

Greg: 'I'm not saying I'd like to go to a different denomination that does such and such. I'm talking about a church. By church, [I mean a congregation of people].' In reverse: **Satan mocker. Hear what I said.** Shows aggression towards David and

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Joanne and reinforces his desire to be heard.

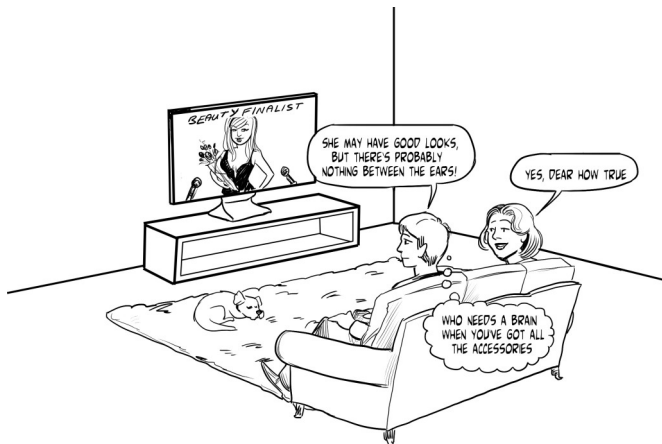
6. *David*: ‘And you were coming down on us because [we didn’t like their] style of service.’ In reverse: **Lousy music**. This states in greater detail what David didn’t like about the church. Note the complementarity: ‘We didn’t like their’/**Lousy music**.

7. *David*: ‘We don’t get our say, that happens often. So yes we are having to shout [to get our words in. Is that true Jo?].’ In reverse: **We’re still waiting. As you said**. First instance reinforces forward statement and second instance is directed towards Joanne. Note the direct correlation with the forward speech.

8. *David*: ‘[I want us to be equal].’ In reverse: **Who hated the power?** Note the direct correlation between the forward and reverse lyrics here, and the questioning. ‘I want us to be equal’/**Who hated the power?** Possibly an example of self-questioning.

9. *David*: ‘And if I know he’s led me to a church and if I flow in beautifully then I’m going to go to it. Course I am. [I’d love to find a church] like that where I could flow in.’ In reverse: **That serves our Father**. Note the Sentence Builder in this instance. ‘I’d love to find a church’/**That serves our Father**.

10. The next section of Reverse Speech is significant due to its



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irrelevance with the forward speech.

David: ‘[Prayer and Amens and formalisations]. I’ve had it all my life. I can’t relate to it.’ In reverse: **Pete Smith, he’s still the rival.** This very clear example of Reverse Speech appeared totally out of the blue. Pete Smith and David were friends, but they parted company several months previously on bad terms. His appearance in this cryptic-styled reversal, indicating threat, is significant and shows that he was obviously still on David’s mind. This is not uncommon in Reverse Speech. Other similar examples of past associations and/or hurts have been found in normal conversations.

Greg (immediately afterwards): ‘[I agree]. I can’t cope with that either.’ In reverse: **You’re wrong.** There are two levels of conversation here. The first agrees with David’s forward statement and the second, in reverse, disagrees with David’s previous reversed statement regarding his feelings towards Pete Smith.

11. *Greg:* ‘Probably what I’m saying, why I react is that, you know, we get involved — er — [probably this is hitting it on the head. I mean], let’s say, what I’m saying is let’s look at different churches where to go.’ In reverse: **Believer! He who leaves, you must not hate him.** This statement is significant as it reflects the rejection that he has experienced upon leaving a past church — as he says forwards: ‘This is hitting it on the head!’

Greg (continuing): ‘I’ve got certain preferences where to go and a fairly broad perspective taking in the formal churches and the churches that are not so formal [but I react when you say] — no formal churches.’ In reverse: **I’ve seen anger.** Relates directly to what was said in reverse before. Note the forward words: ‘I react.’

David: ‘[So would you say] that was Church B.’ In reverse: **That’s evil.** A direct response to Greg’s last reversed statement of anger.

Greg: ‘I wouldn’t want to go there because, ah, I’m just — um — [you know] — the paternalistic attitude.’ In reverse: **Lucifer’s army.** Greg’s aggression surfaces yet again.

12. *David:* ‘[Formalities and rituals] and some of them were extremely moving.’ In reverse: **Worship the Bible.** David appears

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to be giving Greg subconscious direction here for his anger.

David (reinforcing, giving further direction shortly later): 'I'm sure it is. I'm not denying any of that. [It could be the most spiritually motivated] and active church in Adelaide. God could be doing incredible things there and I'm sure he is.' In reverse: **God loves the sinners. How can you mock him?**

13. In this section, as the conversation is getting increasingly personal, we see direct conversations between husband and wife in reverse. Remember, all of this is completely unconscious.

David: '[I want to get involved in a church].' In reverse: **Satan hasn't got any power.**

Joanne: 'Not necessarily Church B. Not necessarily. Just a church, but. [Where?]' In reverse: **Help!** For spiritual support?

A pause; Joanne becomes pensive.

David: '[What's wrong Jo. Go on], what are you thinking over there?' In reverse: **Alright. Take my cup.** Note the complementarity. This example has deep spiritual significance with 'cup' possibly referring to his strength; share in suffering; or offering shelter, protection, covering etc.

Joanne: '[Nothing].' In reverse: **Satan!** The reversal suggests spiritual oppression.

David: '[Yeah go on]' (non-acceptance of answer — prompting). In reverse: **I don't like it.**

14. Further on in the conversation:

Joanne: 'And you find those attitudes more [in a church A] than what you would in a church B, wouldn't you?' In reverse: **Satan's mocking.** Note the completed sentence: 'In a church A'/ **Satan's mocking.**

15. Later:

David: 'So that's what I'm looking for in a church.'

Joanne: 'Non-judgmental.'

David: 'Yeah, and quite frankly, Greg, I don't think that you would find that in Church C. I cannot imagine a member from Church C coming around to this house and rapping with us at the level we rap at. Cos we do rap at [pretty deep levels].' In reverse: **Don't hate minister.**

David's last comment indicates that whilst there is a

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rejection of church's philosophy there is no personal antagonism towards its minister. It could also be a subconscious direction to both Joanne and Greg.

This conversation is by no means an exception and it would be true to say that we have not yet listened to a normal room conversation that does not contain Reverse Speech. It is prolific.

There is another aspect to this conversation, besides the obvious Speech Complementarity implications, which can be seen when the Reverse Speech is looked at by itself. A complete conversation in itself is evident backwards, showing clearly that an undercurrent of spiritual interplay was also happening at the same time, with David dominating the conversation, correcting Greg, and comforting his wife. Note, too, that these instances of Reverse Speech occurred approximately every two minutes.

PART TWO

The Reverse Speech isolated

- GREG: **I'm an old man.** (Expression of weariness.)
DAVID: **God loves you.** (Reassurance.)
GREG: **God loves you too.** (Friendly response.)
- GREG: **Satan mocker. Hear what I said.** (Becomes aggressive.)
DAVID: **Who hated the power / That serves our father.**
(Questioning Greg's emotions.)
- DAVID: **Pete Smith. He's still the rival.** (Out of context with conversation.)
GREG: **You're wrong.** (Direct answer immediately after.)
- GREG: **Believer! He who leaves, you must not hate him.**
(Commenting on past hurts.)
GREG: **I've seen anger.** (Reinforcing previous reversed comment.)
DAVID: **That's evil.** (Commenting on anger emotions.)
GREG: **Lucifer's army.** (Highly emotive — directed towards some churches.)

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- DAVID: **Worship the Bible.** (Directing Greg to the solution for his aggression — followed by ...)
- DAVID: **God loves the sinners. How can you mock him?** (Commenting on Greg's negative comments towards the church.)
- DAVID: **Satan hasn't got any power.** (Reinforcing both Greg and Joanne as the conversation becomes spiritually threatening.)
- JOANNE: **Help!** (An immediate response.)
- DAVID: **Alright. Take my cup.**
- JOANNE: **Satan.** (Shows struggle, but could also be Joanne's intuition warning her of negative spiritual influences.)
- DAVID: **I don't like it.** (Direct comment.)
- JOANNE: **Satan's mocking.** (Spiritual intuition?)
- DAVID: **Don't hate minister.** (Comment to both Joanne and Greg as possible cure for frustration [Jo] and cynicism [Greg].)

We feel that the above conversation certainly offers some definite proof of communication in reverse — communication obviously implies cognitive understanding. We have discovered reversed interplays in *every* normal room conversation that we have recorded, involving many different people.

The Nazi Mystery

One of the most curious archetypes of Reverse Speech is the infamous word *Nazi* and its links with the New Age movement. The New Age movement, predominant in America, is not new. An occult revival flourished in Europe, primarily in Germany, during the early 20th century and this served as a foundation for many contemporary New Age beliefs. A significant number of these early groups wedded occultism to racism/anti-Semitism; not the least of these being the German Thule Society (*Thule-Gesellschaft*), which branched out into politics via the Nazi party, crushing in the process many other occult groups who wanted to expose the darker elements of Nazi occultism.

In 1923 the famous novelist D. H. Lawrence wrote in alarm about this German occult craze. He sensed a strong element of danger. ‘Something has happened which has not eventuated yet’.¹ History proved his uneasiness to be well founded, for the German occult revival produced Nazism.

Most of these occult societies held some common beliefs. The Atlantean myth, ‘Higher Beings’ or ‘Masters’ who supposedly guided human evolution, the imminence of a New Age and a quantum leap in the evolution of humanity. The Nazi New Age dream was the thousand-year Reich, and the new man was the Germanic blue-eyed, blond-haired Aryan. All of these groups formulated their occult cosmologies using, and in many cases twisting, theosophical teachings.

Whilst these occult groups all pursued the aim of actualising a

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New Age for humanity, a vast gulf existed between them and the Nazis with regard to the methods used. The Nazis' method was war and violence — 'The ends justify the means'. For most others the New Age was to come by non-violent and peaceful means.

Fortunately, the Nazis failed in their attempt to force a New Age onto humanity. However, many of the other, non-violent occult groups have continued and increased in their following, especially since the 1960s. Today the New Age movement is wide and diverse but its basic and fundamental beliefs still remain. We feel it is highly possible that the regular appearance of the word *Nazi* in Reverse Speech indicates an intuitive awareness that negative spiritual forces, which may have overshadowed and exploited the German New Age revival, are seeking to do likewise with the present New Age movement. As D. H. Lawrence said: 'Something has happened which has not yet eventuated'.

New Agers themselves believe that there are two categories of higher beings who seek to influence humanity: (a) The Masters of Shamballa who are benevolent and seek to guide humanity into a New Age of liberation, and (b) The Masters of Agharti, who seek to exploit, deceive, and enslave humanity in their New Age of barbarism. At the Nuremberg war trials many Nazis spoke openly about Shamballa and Agharti and New Agers today believe that the Nazis served the evil Masters of Agharti. Considering this, one initial explanation for the Nazi Archetype is that it refers to the continuing presence of these Agharti Masters.

The mystery deepens however, when one ponders the association in Reverse Speech between Nazis, UFOs and the New Age (Appendix D gives further examples). It is significant that parallels exist between the 'space beings' of New Age UFO cults and the 'higher beings' or Masters of Theosophy. Both may be contacted by visualisation, yoga, and/or mind-expanding drugs and both have an oriental appearance on manifestation. The well known UFO investigator, John Keel, asserts that many UFO 'contactees' have said that their E.T. abductors were extremely hostile towards the Jewish race.²

A disturbing possibility to consider is that there is no distinction between Shamballa and Agharti and that *all* the Masters are evil. This suspicion is fuelled by the fact that confusion exists in

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occult literature as to whether Shamballa and Agharti are distinctive, i.e. both are merely branches of the same source. It should be noted that the Nazis identified with both.

These factors, remembering the biblical portrayal of Lucifer as the supreme architect of deception, establish the need for a high degree of discernment in such matters.

In light of the above, it is interesting that Aleister Crowley, who is still popular amongst many New Agers, said that violence and war must precede and prepare the world for the New Age³. The New Age UFO cult, The World Family, actually claims that 'higher beings' possessed Hitler, Stalin and Roosevelt to violently create suitable conditions for a New Age to eventuate!⁴

One should seriously consider, then, the possibility that spiritual forces were behind the German occult revival, Nazism, and the contemporary New Age movement — and that these forces may also be from the same source, directing society trends towards an ultimate conclusion of their own design.

The appearance of the Nazi Archetype in Reverse Speech suggests that many people are intuitively aware of these forces. Bob Dylan's song, 'The Groom's Still Waiting at the Altar', contains reversals that refer to the widespread Nazi force that still continues: 'There's Nazis in Ninevah, there's Nazis in Athens'. The reversals in 'Dawning of the Age of Aquarius' (referring to the New Age) adds further light to this mystery: **I'm the next Nazi and the whirlwind.**

Finally, the prophecies of Nostradamus have an ominous relevance. Commentators have said that Nostradamus predicted three antichrists prior to Christ's return, referring to the first and second respectively as Napoleon and Hitler (Histler). The third and last anti-Christ will be the most horrific as the following quatrain suggests:

*Three times over will one do worse than Nero,
Very much human blood will flow, those valiant will flee,
He will cause the death-furnace to be rebuilt,
Peace dead, the new leader will cause terrible scandal.⁵*

~ NOSTRADAMUS ~

—GREG ALBRECHT

Unidentified Flying Objects

As we commenced to seriously research Reverse Speech we began to find isolated references to UFOs and this led us to make further enquiries in this field. For many decades now the controversy about Unidentified Flying Objects (UFOs) has been raging intensely. Too many ‘confirmed’ sightings have been documented for them to be dismissed as mere tricks of the mind or elaborate manmade hoaxes. The questions still remain. What are they and where do they come from?

Peter Thomas, former secretary of the Australian Flying Saucer Research Society, had been researching the phenomenon for some thirty years (in 1987) and arrived at some interesting conclusions. He believes the one explanation that seems to fit all the facts is that UFOs and their occupants are from the astral plane: astral beings, or demons and/or angels. In other words, the entire UFO phenomenon can be regarded in a scientific sense as ‘extra-dimensional’. They are not ‘little green men’ but are spiritual entities who appear for a purpose known only to themselves.

Peter Thomas kindly allowed us to hear some tapes he had in his possession of interviews with various UFO ‘contactees’. We found some interesting Reverse Speech that seemed to support his theories. We shall reproduce below small sections of the forward and reverse transcripts from two of these interviews.

The first interview is with famed UFO contactee, George

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Adamski. Around 1950 Adamski claimed he had been taken on extensive rides in UFOs, had been shown many of their secrets, and was also in regular contact with their occupants. He wrote many books and was in much demand as a lecturer on the topic across the world. The interesting thing about Adamski's claim was that he took photographs which supported his story. These photographs have been extensively studied by experts and have never been proven to have been faked. His story, however, was somewhat fanciful and open to question. How, then, did the two correlate? Adamski's Reverse Speech may give us a clue.

Printed below is a portion of a previously unreleased interview conducted in the early sixties when Adamski visited Adelaide.

Adamski (responding to a question about beams that can dissipate an opaque atomic cloud): 'They (the Australian Airforce) were always blaming the saucers for doing it (referring to the strange appearance of these clouds). Because a [saucer out there would be probably in the vicinity at the time things like that would happen]. Well, the saucer wasn't doing it at all, but they was there [probably would have done away with that cloud, they do have] a ray that they dissipate such a cloud when they come in contact with it ... ' In reverse: **Who'll be (the) Masters of the Whirlwind? Who do we want? / The fact, though, I'm telling. It is Master Satan Listen to me, (he's) marking the way for our Saucers.**

This example is fairly typical of other reversals scattered throughout most of Adamski's interview. It is also indicative of a strong trend that we have found after backmasking several hours of other interviews with UFO contactees, some under hypnosis and/or in trance like states. These examples, displaying intuitive perception, create links between UFOs, New Age thinking, and negative spiritual forces. The phrase, **Master Satan ... is marking the way for our Saucers**, is significant.

Further on this theme is another small portion of Adamski's interview, talking about one of the functions of UFOs: ' ... Then, when it (pressure equalisation) got to the point that [the pressure is on the moon, then you could walk out and it wouldn't bother you].' In reverse: **I have known that I was looking in on the Nazi ship.**

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This is a significant reversal, considering Adamski was talking about the construction and operation of UFOs. Typical of other themes, it creates a direct link between the Nazi Archetype and UFOs.

Now, to pursue this mystery a little further, here is a portion of another interview with a UFO contactee, that took place in the 1950s. A twelve-year-old girl apparently ‘astral travelled’, when hypnotised, to the planet Venus. The puzzling thing about this interview is that, whilst the girl had absolutely no scientific knowledge, she described, whilst under trance, the planet Mars, and some of the facts she quoted were not even scientifically known at that stage. How did she get this knowledge and why did she claim to be on Venus when the facts she described were apparently ‘Martian’?

Here is a small section of the forward transcript where, whilst under trance, she spoke in the language of these ‘aliens’. We found some interesting Reverse Speech on this section.

Question: ‘Janet, there was a man sitting next to me on Sunday. Did he speak the Venusian language?’

Answer: ‘Yes.’

Question: ‘What was he saying?’

Answer: ‘About the flying saucer.’

Question: ‘What was he saying?’

Answer: ‘We will soon be able to make flying saucers, we hope.’

Question: ‘Janet, I want you to say something in the Venusian language. I want you to say it loud and clear. Say something.’

Answer: ‘[Kaw se kwaw mous kwalay kesma kwa kaw se mwa nees kwala].’ In reverse: (Venusian language) **I’ll hoax you.** (Home Masso?). **Hope hoaxer have hoax soon. Hope so.**

Question: ‘What does that mean?’

Answer: ‘We will soon make flying saucers fly quickly as light.’

Who are the Venusians or Martians? Was this girl, who genuinely believed her story, in reality a victim of a hoax by astral beings? Is the entire UFO phenomenon a giant hoax by spiritual

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entities (as the Reverse Speech could indicate) or maybe even something deeper?

Here are some other miscellaneous reversals we have found in our research, that refer to UFOs. (Source: New Age teaching tapes from the Adelaide Theosophical Society, *Techniques of Spiritual Contact* and *Towards a New World Order Pt. 2*.)

Samson and the ships that serve the Alpha have arrived and soon ... (rest is indecipherable).

Machines must not land on the lakes of the Easter whirlwind.

Samson marks his ships with majesty.

Who is Samson? We have no idea. But the name does appear occasionally in Reverse Speech, generally in connection with UFOs.

We hear the name again on The Police's album *Synchronicity* and, in particular, the song 'Tea in the Sahara', where the following reversals can be heard. **Come answer me, we hear you / I worship Samson / His ships was Luciferic.**

On John Farnham's album *Whispering Jack* we hear continual obscure references to Satan, Samson and UFOs on the reverse of his song, 'A Touch of Paradise'.

Also popular in 1987 was Jennifer Warnes's song, 'First We Take Manhattan'. Reversals in this song appear to create a link between Nazi (referred to as Adolph), Samson and Initiates (used in occult circles). **Adolph, they killed him / Samson save me / Initiates are loose.** There is an interesting complementarity in this song. 'Then we take Berlin' / **Adolph they killed him.** The word 'they' could also be Audio Illusionary, with the second illusion saying 'Hess.'

We have no answers to this mystery — only further questions. However, we do feel that a small connection can be made between UFOs and spiritual entities. Beyond that? It is open to anyone's guess. Further research through Reverse Speech in the appropriate areas may help open some more doors to the puzzling phenomena of Unidentified Flying Objects.

Research Methods

The first thing that anyone obviously needs to research Backward Masking is a means to play recordings backwards. This was not a standard stock item at electronic shops. Essentially, there were four basic methods that can be used (as at the original publication time of this book):

RECORD PLAYER: Turn on the main amplifier and disengage the motor mechanisms. Then manually turn the record around backwards. This method is somewhat unsatisfactory as it is very difficult to maintain a constant speed.

MODIFICATION OF A CASSETTE TAPE: Transfer the soundtrack onto a blank cassette. The portion of tape that you wish to reverse must then be pulled out and snipped off at both ends. Carefully rotate it 180 degrees and splice the reversed segment back into the main tape. Wind the tape back into the cassette and the segment that was reversed will now play backwards.

REEL TO REEL RECORDER: This method is somewhat easier. Some older reel to reel players already have reversing mechanisms as a standard item. These machines can occasionally be found in second-hand shops and purchased for a nominal price. Failing that, the same method as above can be followed, although it is a lot easier with 1/4-inch reels.

AUTO REVERSE CASSETTE PLAYERS: It is very easy to

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modify an auto reverse player to play backwards. Usually when the reversing button is pressed, two processes occur inside the machine: (a) The motor reverses direction, and (b) The polarity of the playback heads are reversed. The tape player then plays the other side of the cassette. The method we used was to simply disconnect the mechanism inside that changed the polarity of the heads. It is easy to find — simply remove the cover and watch to see what happens when you press the reversing button. There is usually a small micro switch that changes the polarity via a lever. Remove this lever and the heads will not change but the motor will. The result being that you can switch to either forwards or reverse direction simply with the push of a button. This is absolutely invaluable for determining the forward and reverse lyrics and we have achieved this method successfully with many different brands of machines.

For serious researchers it is essential to be able to slow down the playback speed. The method we used was to purchase a variable twelve-volt power supply and simply altered the voltage supply to the machine. Then the speed can be varied at will. Be careful with this method, though, because some players won't like it and internal damage can result.

When the reversed messages are discovered they can then be dumped onto another machine, at three different speeds, as they are found. We dumped ours onto a reel to reel machine that also played backwards. The result being that we then had a complete tape with the reversals in order of their occurrence. We could then analyse our findings, both forwards and reverse, with great detail.

The research then centres on the tedious task of listening to hours and hours of recordings backwards. This can be somewhat tiring and for the newcomer often nothing will be heard. It takes a little while to adjust to the totally different sounds of reversed phonetics and we have found it easier to listen at a reduced speed until an intelligible reversed word is found. Single reversals rarely occur by themselves, so then go back over the soundtrack again and check for further intelligible statements. Isolate the section of soundtrack containing the reversals then immediately dump it onto another machine so they are not lost. This is very methodical and will bring excellent results.

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The first time this book went to print we had begun development of a computer program to sample audio signals, replay them (forwards or backwards) and analyse them. Although this program and associated hardware is involved, we believe that an adaptation of this work can be made for the Commodore 64 giving reasonable results.

For further information about this program or any other matters, contact us via RB Management and we will be glad to offer any assistance.

Good luck and happy hunting.

—DAVID OATES

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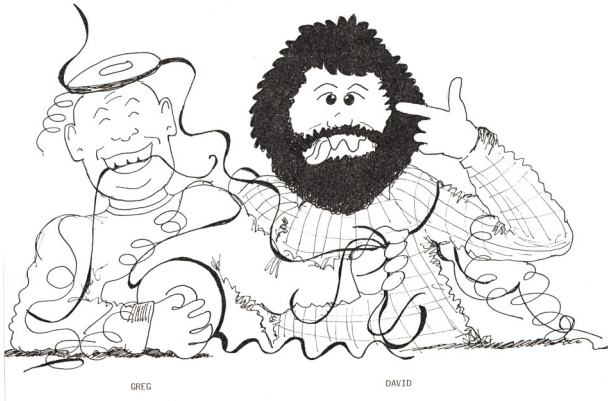
ABOUT THE AUTHORS

DAVID OATES

Born in 1955, is married with three children and has a strong interest in alternate living as well as writing. He is experienced in electronics, being a qualified Amateur Radio Operator, and has conducted private lectures in marketing and motivational dynamics. He has been actively involved with youth and drop-in centres, and this association has been partially responsible for the writing of this book, and others yet to be published.

GREG ALBRECHT

Is single and was born in 1954. He is a secondary school teacher, experienced in Adaptive Education, Remedial English and Religious Studies (comparative religion). He has previously lived in a Christian community, spending several years of his life as a residential care worker. He is currently researching a book dealing with the topics discussed in Appendix C of this book.



C O N T A C T T H E A U T H O R S

The authors encourage correspondence and will endeavour to reply to all letters sent to them. In Australia, please enclose a self-addressed stamped envelope for reply, or \$1.00 to cover costs. If permission is included in the letter, portions of it may be reproduced in later publications.

All examples of reversals quoted in this book have been carefully documented and recorded on Master Audio tapes. To discuss and/or hear these examples, plus many others not published, the authors are available for lectures, seminars and workshops.

Additional copies of this book can be obtained on request. Enquiries from distributors are welcome.

All enquiries and correspondence should be forwarded to:

Reversespeech.com
P.O. Box 678,
Noarlunga Centre SA 5165
61 8 8382-4372

E P I L O G U E

LISTENING BACKWARDS IS GIANT STEP FORWARD

Messenger Press, Adelaide

Since releasing the First Edition of our book in November 1987, the public response and interest in our research has been tremendous. A major television network in Adelaide announced it as ‘The discovery of the Seventh Sense’, whilst another network in a National broadcast stated ‘It certainly is earth-shattering’.

Our work still continues, although with a major emphasis towards reversals in normal speech, and we are now in the process of establishing a research organisation to probe Speech Reversals from an acceptable scientific base. As well as trying to further understand this phenomenon some of our research goals are to provide technical evidence that prove the existence of speech reversals and also establish what parts of the mind are being activated.

Further significant discoveries made since this edition was published are:

- Single word reversals in babies. The newly born twins mentioned in the book have been heard to say **Mummy** several times in reverse. They have called each other’s name and appear to be forming clearly audible syllables in the reverse mode.
- Forgotten details of past events appearing in reversals. This has been achieved by the subject talking about the event as far as he can remember and then reversing the conversation.

Clearly, the existence of Speech Reversals offers society with the most effective means yet available to probe the depths of the human mind. We would be pleased to hear from any interested parties, professional or otherwise, who are willing to learn more and/or assist us in our research.

We hope you enjoyed this first edition of our book. Watch out for the sequel.

~ DAVID OATES & GREG ALBRECHT ~