

# **Reverse Speech**

## **Voices from the Unconscious**

**By David John Oates**

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Voices From the Unconscious

2

of an unconsciously acquired verbal language built into the sounds of human speech.  
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**Dedicated to**  
**Timothy Pascoe**

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*Life can only be understood backwards, but it must be lived forwards.*

Soren Kierkegaard

*The discipline of linguistics can be likened to a pathway which is being cut through the dark and mysterious forest of language. Different parts of the forest have been explored at different times so we can depict the path as a winding one.*

Jean Atchinson, Teach Yourself Linguistics

*Four legs and two voices. A most delicate monster! His forward voice, now, is to speak well of his friend; His backward voice is to utter foul speeches and to detract.*

Shakespeare, The Tempest, Act II, Scene II

# Contents

Prefaceix

Author's Note xiii

Process Notes xvii

1. The Discovery Of Reverse Speech	3
2. The Initial Research	13
3. The Source Of Reverse Speech	23
4. The Communicative Nature Of Reverse Speech	39
5. Reverse Speech In Children	59
6. Reverse Speech Images	75
7. The Intricacies of Speech	97
8. Sex	125
9. Therapy	155
10. Music	171
11. Reverse Speech In Action	187
12. Developing Areas Of Research	211
Footnotes	227
Author's Biography	235
Appendix I: Locating Speech Reversals	237
Appendix II: Getting Involved with Reverse Speech	239
Appendix III: Reverse Speech Metaphor Dictionary	241
Appendix VI: Coincidental Reversals	255
Appendix V: Media, Professional And Client Comments	257
Index	263

## Preface

David John Oates has introduced an understanding of human communication that, in every likelihood, is a major breakthrough of the century. With his characteristically rigorous, scientific, and meticulous approach, he has developed the technology to demonstrate and apply Reverse Speech toward the improvement of human life.

Reverse Speech analysis and its corresponding technology are major discoveries of how human beings communicate with each other at a deep level, far beyond ordinary awareness. Mr. Oates has taken a bold, important step in the advancement of human communication.

### Profound Discovery

"Backward masking" or "backmasking" was first noticed when the Beatles became popular and teenagers began to talk about hidden messages in some of their music. Religious fundamentalists created further interest by stating that certain songs contained negative, subliminal phrases and commands, commercial suggestions, and other cryptic messages discernible only when the music was played backwards.

Now, Oates has proven that reversals are indeed present in music and, much more significantly, he has discovered that reversals exist naturally in all human speech, no matter what the subject and no matter who is talking. Any recorded human speech, when played backwards, contains reversals that appear as intelligible forward phrases amid the backward gibberish. In addition, these reversals are not just random words<sup>97</sup>they actually communicate to anyone who will listen. They verify, negate, or expand upon the subject that is being discussed.

Naturally occurring speech reversals go far beyond the early attempts at intentional backmasking in rock music. Reverse Speech is an entirely different issue. In this book, David discusses at length his revolutionary discovery that:

1. **1 Human speech has two distinctive and complementary functions and modes.** The Overt Mode is spoken forward and constructed by conscious cognitive processes. The Covert Mode, spoken simultaneously with the Overt Mode, is a reversal of the forward speech sounds, and is constructed by automatic cognitive processes.
2. **These two modes of speech are dependent upon each other.** They form an integral part of communication. In the dynamics of interpersonal communication, both modes of

speech communicate the total psyche of a person's conscious as well as unconscious.

3. **The process of language development in children starts backward before it does forward.** Children first develop the Covert Mode of communication and then, as Overt speech begins, these two modes gradually combine into one, forming a bi-level communication process.

Speech reversals, which the listener must carefully glean from surrounding backward gibberish, occur on the average of once every 10 seconds, with the number of reversals increasing when the conversation is casual and/or emotionally charged.

- A serious and methodical researcher, Oates cites many examples in which the unconscious mind:
- Expands, in reverse, on what speakers are saying in their forward speech;
- Contradicts or verifies, in reverse, what speakers are saying;
- Engages in "self-talk," in reverse, that attempts to resolve a speaker's inner, personal conflicts; Responds directly to others' reversals, thus explaining, at least in part, the very nature of human intuition.

### **Dynamic Transformations**

The applications of this new technology are so far reaching that the very nature of human communication as we know it may be changed. Reverse Speech has already been used effectively in a wide variety of professions including psychotherapy, police work, sales and marketing, personality development and counseling of children, advertising, relationship counseling, law, and business negotiations - all of which are discussed in this book.

The benefits of Reverse Speech have become remarkably clear to me in my own work as a psychotherapist, a trainer, a designer of therapeutic programs, and as a consultant to legal and management professionals. Accordingly, I expect Reverse Speech, when used by properly trained and compassionate individuals, to make a lasting and a significant contribution to the field of communication and to the transformation of human beings.

*Dan Mitchell, Ph.D.  
Psychotherapy Trainer and Consultant  
Dallas, Texas*

## Author's Note

In April, 1984, a single event dramatically changed my life. I was the director of a privately- funded halfway house for teenagers in Berri, a small, country town in South Australia. An evangelist from the United States had just conducted a crusade down in "the big smoke," South Australia's capital city, Adelaide. He was spreading the word that rock 'n' roll was the devil's music and contained backward satanic messages. The word traveled up the grapevine, tapes were distributed, and I had several frightened teenagers on my hands who claimed to have heard demons talking to them backwards on records. My initial reaction was amused skepticism, mixed with anger toward the evangelist for scaring the kids with such rubbish.

I calmed the kids down and went home that night to investigate and debunk the whole thing. I had been an active amateur radio operator for the last ten years (VK5ADO) and an electronics and audio enthusiast. I rewired some equipment, found one of the suspect tracks and played it backwards. To my complete surprise, an intelligible phrase appeared to be there. Over the next months, my curiosity increased significantly as I conducted numerous tests with many audio tracks, both forward and backward.

In 1987, my curiosity turned to full- time research and I spent all that year meticulously analyzing and documenting hundreds of hours of tapes. With overwhelming and irrefutable evidence of numerous backward messages in both music and speech, I became convinced that we had discovered another form of communication.

I contacted academicians who discreetly told me that I was crazy, investigators who told me they would contact me if interested, and people from the media who asked me who I was to make such outlandish claims.

Eventually, in November, 1987, I self- published and distributed the book, *Beyond Backward Masking*. At that stage, the media covered the story and within six months, *Reverse Speech* had become a highly controversial topic

I found myself with a new career, trying to understand what backward messages meant, verifying their existence, and talking with others about them

Various professionals started to work with this new phenomenon and to prove my theories. Several significant events dispelled remaining doubts about the existence of the phenomenon.

1. Electroencephalogram tests verified that brain- wave activity changed while backward messages occurred.
2. Interviews conducted with strangers revealed details of people and events in their lives. In an interview with a television reporter in Brisbane, Australia, I found the reversal **Steve was my bad brother**. The reporter did have a brother, Steve, with whom she had been on bad terms for years. Only days before the interview they had settled their differences, hence, her use of the past tense in the reversal.

3. Case studies I conducted revealed private facts in reverse. For example, in a case analyzed for an Australian psychotherapist as she put her client into a hypnotic trance, I found the reversal **Shamrock. You must bear him that, his memory**. When the therapist reviewed the session transcript, she acknowledged that "**Shamrock**" had special significance to the client who had given her a shamrock as a condolence when her son died. Its use a reversal at the beginning of the trance induction re- articulated the client/therapist bond necessary for successful therapy.
4. In a police case, I found accurate details in reverse about weapons that were used in a crime, facts that were not made public. In another case, I found in reverse the location of hidden funds. The police found this evidence exactly where the backward messages said they were.

Since those early stages of research and with the resulting proofs, I have traveled and lectured extensively. I have worked successfully with psychotherapists, with the police, and with the public. Communication and the unconscious mind have become my constant focus. Now I find myself in a role that was not originally in my life plans<sup>97</sup>the role of someone presenting new theories about language, communication, and the nature of the unconscious mind.

For some, my ideas may seem unbelievable simply because they are new. Throughout history, humanity has had difficulty accepting new discoveries and theories such as, the world is round and people can fly. Pioneers are considered great people now, and yet, when they first presented their ideas, many of these courageous people were ridiculed and rejected as cranks. New theories tend to threaten some of us because they challenge our fixed views of the world in which we live. But such is the nature of change.

I trust that as you read this book, you will remember the lessons of history and be receptive to the ideas presented. They are different and unusual. And, they may very well change civilization's concept of language, psychology, and the way we view the very make- up of the human psyche.

I wish you pleasant reading.

*David John Oates  
San Diego, California*

## Process Notes

Reversals are symbolic in nature. Some examples of reversals and their interpretations in this book may be considered open to alternate interpretations, in spite of every effort to be



completely accurate. Speech reversals are a new discovery that involves one of the more complex of natural phenomena- - the human mind- - and much research remains to be done. The interpretations and theories that I set forth in this book must be taken in this light.

I will not be responsible, nor will the publisher of this book be responsible, for the consequences of any counseling using speech reversals, any publication of reversals that a reader may claim to find, or any other work done based on information contained herein. Training in the identification, analysis, and use of speech reversals is available through the classes and seminars offered by Reverse Speech Enterprises.

Regarding the transcripts of interviews, portions of interviews, and my analysis of them, please note the following:

1. I have taken all transcripts from the extensive library that I started to compile in 1984. I have not tampered with, or changed, the recordings in any way from the original recordings.
2. I have analyzed the recordings according to the criteria detailed in this book.
3. To protect the identity of people involved in the case studies, names, places, and some sections of the forward dialogue (but only the forward) have been changed. In addition, releases were obtained from these people to publish their transcriptions in this book, even though their names were changed.
4. All reversals are quoted EXACTLY as they appeared during my research.
5. Since I often worked alone while researching and gathering the information in this book, a second or third opinion was not always available that might have helped me to decipher very fast or muffled reversals. On most occasions, however, participants listened to their own reversals and validated them.
6. I have put all reversed dialogue in bold print. Some reversals appear as broken phrases. In these cases, I have separated them in the text with a slash mark ( / ). The forward dialogue that is responsible for the reversals is indicated by brackets: [ ].

# Chapter One

## The Discovery of Reverse Speech

*'Tis strange but true; for Truth is always strange  
Stranger than fiction."*

Lord Byron (1788- 1824) Don Juan

Communication. It is a simple word that describes one of the most complex functions of our nature as human beings.

All of us communicate with each other in a variety of ways. For example, I am communicating now as I sit at my desk, typing on my computer. This is written communication: a series of symbols that anyone who has learned how to read can decipher.

Spoken language is another obvious form of communication which, when combined with our own personal speech patterns and emotional tones, becomes a unique expression of our individuality.

The overall process of communicating, however, involves using more than just the spoken word. Facial expressions, body language, eye movements and many other often unconscious signals are automatically constructed, sent and received by the brain. Many of these diverse, complementary brain functions are not under our conscious control, such as Freudian slips, meta- language and Reverse Speech.

Communication is a tribute to our endless complexity as human beings and to our evolving natures, as well as an invitation to understand ourselves more thoroughly.

Have you ever made a "Freudian slip," said something embarrassing that you did not mean to say? Or, maybe you have used an involuntary facial expression or a gesture to inadvertently express a feeling that slipped through your conscious guard.

Can you trust your own communicative signals to express what you really mean or, perhaps even more to the point, can you trust the signals that you receive from others? Often you need to depend on more than just what someone is telling you verbally. How can you more accurately know when people are lying to you or hiding pertinent facts?

People constantly, often unconsciously, check the signals they receive from others for truth or error. This checking or screening process is typically called "intuition" or "the sixth sense." How does this happen? What is it that makes people know, even "feel" that the signals they receive from others are valid or invalid?

### **Meta- language**

Some signals are obvious such as emotional emphasis or body language and yet, there is even more to the process of intuition. Some researchers suggest that another hidden form of communication exists that tells us what is true and what is not. This covert form of communication is called "meta- language" a language that is changed in place or form, hidden behind our conscious language, existing in conjunction with and even transcending, that which we communicate consciously.

Does this hidden or "meta- language" have a form that we can analyze, recognize consciously, or even use? Is it as simple as body language or as complex and esoteric as extrasensory perception? Or, is it a combination of them all?

Often the most complex and puzzling problems have simple solutions. Can this be the case with intuition? Can it be that humankind's quest for centuries to probe the human mind, to find the elusive doorway, to understand our nature and the hidden parts of our psyche also has a simple solution?

After years of carefully documenting research, I have found that there definitely is a hidden form of communication that we can recognize, access and analyze. A reliable way to gain entry into the inner parts of our minds lies in the very nature and structure of spoken language. We can explore our elusive psyches simply by playing a tape recording of human speech backwards.

### **Backward Masking Discovered in Rock 'n' Roll**

In the late 1960's, the famed Beatle, John Lennon, created a new recording technique when he accidentally spliced in the last part of the song "*Rain*" backward and then liked the effect.<sup>1</sup> It was the first of a series of bold experiments in the attempt to be original and to create special effects in The Beatles' music.

Shortly after, an American disk jockey, having received an anonymous tip, claimed to have discovered eerie, hidden backward messages on some of the Beatles' albums, which hinted that bass guitarist Paul McCartney had been killed in an automobile accident. It sparked imagination and, for a time, caused a great deal of attention to be focused on the Beatles' album.

Were there hidden messages? Was Paul McCartney really dead? If he was, who was impersonating him?

Since that time, these hidden backward messages and others subsequently found in recordings by various musicians, have captured the media's attention and led people to speculate on the effects they have on people's behavior. For example, Charles Manson supposedly was driven to a crazed frenzy after allegedly hearing voices in the Beatles' music that told him to kill. Mark Chapman murdered Lennon in 1980, after also claiming to hear voices in the "*Double Fantasy*" album that told him to kill Lennon.

On April 28, 1982, CBS Evening News ran a story stating that 30 teenagers in Huntersville, North Carolina, had organized a mass rock record burning through their church led by a reformed rock musician- turned- minister. The devil was doing it, so they claimed<sup>97</sup>possessing the singers and manipulating their voices so that subliminally- implanted backward messages could be placed on records to destroy the youth of America.<sup>2</sup>

Then, in a five- year legal process that concluded in 1990, heavy metal music was placed on trial in Reno, Nevada, following the death of two youths who killed themselves after listening repeatedly to a Judas Priest album. Attorneys for the boys' parents claimed that the album, "*Stained Class*" was "backmasked" with subliminally- implanted backward messages.

To many, backward masking seemed to be a gigantic hoax, yet the controversy just would not go away. It has been taken so seriously by some sections of society that in 1982, the United States House of Representatives passed a bill calling for all suspect records to be labeled:

*Warning: This record contains backward masking that makes a verbal statement which is*

*audible when this record is played backward and which may be perceptible at a subliminal level when this record is played forward.*<sup>3</sup>

The bill did not proceed through the Senate to become law, but the questions persisted. So what is this phenomenon of backward masking really all about? Is it all the product of overactive imaginations? Are rock musicians really inserting subliminal backward messages into their music? Is the devil involved? Or, is there something far deeper and much more profound to this whole concept<sup>97</sup> something so obvious that it has been overlooked by just about everyone?

Two types of backward messages are often confused: : intentional and unintentional.

1. **Intentional backward masking** in which a recording studio or artist has spliced an additional recording backward onto the main, master track. This is a fairly easy, infrequent practice that some bands use for special effects or publicity gimmicks.
2. **Unintentional backward messages** in which the message has not been placed by recording techniques, but instead appears mysteriously among the gibberish.

### **Intentional Backward Masking**

Intentional backward masking was the type that John Lennon created with the Beatles' song, "Rain." It is easy to recognize. When listening to recording forward, it can be heard as gibberish. When the record is played backward, the gibberish, or the additional soundtrack superimposed backward, becomes clearly understandable English. In the case of the song "Rain," strange sounding vocals at the end of the song become an intelligible reprise beginning with the drawn- out word Sunshine.

#### ***The White Album***

The "Paul is dead" conspiracy was also, to some extent, an example of intentional backward masking. Probably the most well- known case of this can be found on the song, "Revolution 9," from "The White Album."

The eight- minute track is a surrealistic collection of disjointed sounds played both forward and backward. Listeners can hear many things on this track: radio broadcasts, sirens, applause, screams, laughter, a baby gurgling, plus other sounds.

There are also concealed messages. An obvious one can be found approximately five minutes into the recording. It is forward and I could hear it only with the left track turned off. The blank spaces below indicate places

I could not identify the words with confidence, even though others claim to have heard more. It says:

*So the wife called and we better go to see a surgeon. . . Well, what were the prices? The prices have snowballed, no wonder it's closed. . . So any and all, we went to see the dentist instead, who gave him a pair of teeth, which wasn't any good at all. So instead of that he joined the bloody Navy and went to sea.*<sup>4</sup>

Further on in the track, a backward message can be heard under the pandemonium of loud

screams and someone calling out, "rape." When reversed, the words, **Let me out, let me out**, can be heard. When this was discovered, some people claimed that it represented Paul McCartney calling out from his smashed up Aston Martin, which is where he supposedly "died."

Another backward message on this song, which added fuel to the fire, can be found when the phrase "number nine," repeated throughout the song, is played backward. The words become, **Turn me on dead man, turn me on dead man**. This phrase is not an engineered backward message, but rather the result of a phonetic oddity. It could be said to be coincidence, but, to my mind, this is hard to believe, given the inventive mind of John Lennon and the theme of the track.

Yet again, toward the end of "*Revolution 9*," there appears to be another deliberate word reversal that is not as innocent as other hidden messages that the track contains. John Lennon calls out (forward) the meaningless sound, "Oomcha!" Played backward this says, **Satan**.

Also on "*The White Album*" at the end of the song, "I'm So Tired," there is gibberish that when played backward says, **Paul is a dead man. Miss him, miss him, miss him**.

### ***The Magical Mystery Tour***

The "*Magical Mystery Tour*" album by the Beatles also contains hidden messages. One can be found at the end of the song, "*Strawberry Fields*." A faint voice seems to say (forward): "I buried Paul." When questioned about this message, John Lennon told *Rolling Stone* magazine that the words were "Cranberry sauce."<sup>5</sup>

The message is so faint that it is difficult to decide what was actually said. Nevertheless, 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.

### ***Abbey Road***

Further evidence that supported this rumor were tantalizing clues such as a photograph on the cover of "*Abbey Road*" that shows Paul walking barefoot across a road with the other Beatles. Why was he barefoot? Because that is how he was buried, or so the story goes. A white Volkswagen in the background of the album cover has on its number plate 28 IF97 the age Paul McCartney would have been "IF" he had not "died." On the cover of the "*Sergeant Pepper's*" album, a floral design that represents a guitar was believed by many to really resemble Paul.

### ***Cloud Nine***

An aftermath of this conspiracy controversy can be found in an album released many years later by George Harrison. "*Cloud Nine*" contains a hidden message at the end of the song, "*When We Were Fab*," which sings about the old Beatles days. It is forward, quite faint and says: "Paul isn't dead. The Beatles died."

Of course, Paul McCartney had not died and, although the Beatles have never openly admitted to inserting these messages on their albums, in my opinion the entire exercise was a carefully orchestrated marketing strategy designed to boost their failing career at the time. John Lennon had only recently created a massive backlash and sparked the desertion of fans when he said

publicly that the Beatles were more popular than Jesus Christ.

Whatever the truth, a new hobby emerged among teenagers across the world: playing records backward. Unknowingly, the Beatles had opened quite a can of worms. In addition to these hidden messages having been discovered, other messages of an unplanned, "eerie" nature were found as well on the recordings of other artists.

As time went on, religious leaders claimed that the Beatles were inspired to experiment with backward masking by the teachings of early 20th Century occultist Aleister Crowley. The purpose, according to the fundamentalists, was to start a sinister trend that would later pollute society with subliminal messages. They point to the appearance of Crowley's face amid the many other faces on the cover of the *"Sergeant Pepper's Lonely Heart's Club Band"* album as evidence of this claim.

### Intentional Backward Masking by Other Groups

Since these initial experiments by the Beatles with backward masking, other groups have had fun with engineered backmasked messages. A few examples are:

1. *"Face the Music"* by Electric Light Orchestra. The message can be found at the start of the album right at the beginning of the song *"Fire on High."* Played forward, it sounds like gibberish or a strange language. When reversed, a deep male voice booms out the words: **The music is reversible but time (is not). Turn back, turn back, turn back.** (The phrase "is not" is very faint.)
2. *"The Wall"* by Pink Floyd. The message can be found at the end of the song *"Good- bye Blue Sky"* in a small section of the album entitled Empty Spaces. It is on the right track and reverses to say: **Congratulations. You have just discovered the secret message. Please send your answer to old pink, care of the funny farm.**
3. *"Shout at the Devil"* by Motley Crue. This album 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.**
4. *"Kilroy Was Here"* by Styx. This album also has a warning on the front cover that says: "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, when played backward, says: **Annuit Coeptis. Novus ordo seclorum.** This is the Latin inscription encircling the pyramid on the back on the U.S. dollar bill. Two possible translations are: (a) "Announcing the arrival of a new secret order of this age"; (b) "The established order of the ages looks favorably upon our endeavors."<sup>6</sup>
5. *"Coup d'Etat"* by the Plasmatics. There is a backmasked message on this album that says: **Consensus programming is dangerous to your health. The brainwashed do not know they are brainwashed.**
6. *"Piece of Mind"* by Iron Maiden. The backmasked message can be found just before the song "Still Life" and it says: **Messin' with things you don't understand.**

These examples are but a small selection of intentional backward masking. For the most part, they appear to be nothing more than a simple marketing exercise and the creation of special

effects for recording. They are *not* a plot by rock 'n' roll artists to subliminally program their listeners

These intentional backmasked messages, however, are only a fraction of the many messages that can be heard when tapes are played backwards.

## Unintentional Backward Messages

Backward messages that are not intentional can be heard on other albums. These messages are not planned by the artist or by recording studio personnel. They appear randomly throughout many songs and make complete, intelligible and grammatically correct sentences. Their origin has been a mystery and there has been no apparent technical explanation for their appearance, purpose, or source.

Their occurrence seems to be determined by the peculiar tonal makeup and phonetic construction of the forward lyrics. In other words, the lyrics and tune of the song are formed in such a way that they say two messages at the same time. One message can be heard forward and the other can be heard backward. These unintentional backward messages have caused even greater controversy.

### *Stairway to Heaven*

The most famous of these examples can be found in the song "*Stairway to Heaven*" by Led Zeppelin. The song contains no deliberately engineered backward messages or superimposed soundtracks, but does contain examples of unintentional backward messages. These backward messages occur in the reversed phonetic structure of the lyrical sounds in other words, by the exact way in which the words were structured and sung. I will examine this song in detail in Chapter 10.

"*Stairway to Heaven*" is by no means an isolated example of backward messages that appear in songs with no conscious thought or design. Here are some examples from other well-known songs:

1. "*Help*" by the Beatles: **Now he uses marijuana. I kissed you once.**
2. "*Black Knight*" by Deep Purple: **Oh demon that's leading from Hell, we believe.**
3. "*I Don't Know How to Love Him*" in the rock opera Jesus Christ Superstar: On the reverse of the first forward lyrics **He's the Saviour, loves me. He's the one.**<sup>7</sup>
4. "*Burning Love*" by Elvis Presley **I wish to fade away.**
5. "*Tops*" by The Rolling Stones: **I love you said the devil.**
6. "*It's About Time*" by John Denver: **I believe Jesus died for sinners. / He died for sin. / All the more reason to thank you. / More and more I prefer you.**
7. "*Soolaimon*" by Neil Diamond: Vietnam. **We want peace. / Vietnam, on the loose.**
8. A controversy emerging at the time this book went to press concerns the heme song of John Travolta's movie "*Phenomenon*." This song by musician, Peter Gabriel, contains a backward message that says, **Don't you miss Ron?** This message supposedly promotes Travolta's belief in Scientology, Ron referring to the movement's founder, the late Ron Hubbard.

## Communicating More Than . . .

Backward phrases appeared to be in every sound track I examined. Thus began a new career direction researching communication in its many different forms. I soon realized what an incredibly complete mechanism the unconscious mind was, in order to make itself known in so many ways in Freudian slips, meta- language, dreams, body language and Reverse Speech. The unconscious mind "filters" through the conscious mind to express a deeper, more honest part of ourselves and gives us a hint that something grander and maybe more knowledgeable exists in the realms of the human mind.

I was first alerted that something was going on behind the scenes when began to study intentional backward masking. This led to my discovery of *unintentional* reversed messages, which appear widely in music and human speech. They appeared so predictably, on such a regular basis and with such grammatical precision, that I soon realized the chance of these reversals occurring by pure coincidence was astronomically high.

When I noticed that these reversals were *communicating*, I knew that something far deeper and previously unexplored was happening, a phenomenon that was explosive in its implications.

## Chapter Two

### The Initial Research

*To myself I seemed 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)

When I began to research the phenomenon of what I then called "naturally occurring backward messages," I had three objectives:

1. Define "backward masking";
2. Establish how backward messages occur; and
3. Verify the accuracy of backward messages.

As I met these objectives, I made a startling discovery that promised to redefine the very nature of human communication as we have known it. Initially, a commonly accepted definition of "backward masking" was:

*A message hidden in a song that can be discovered only when the sequence of music listening is reversed.*<sup>1</sup>

This explanation was too broad, however, because I had already established that there were two different forms of backward messages: intentional and unintentional. I was concerned with the *unintentional* occurrence of this phenomenon and with redefining backward masking



## **Establishing the Accuracy of Backward Lyrics**

To many people, the idea that intelligible phrases can be heard when tapes are played backward seems incredulous. They wonder if it is all in the mind, like seeing pictures in ink blots, or if it is just coincidental.

To test the accuracy of backward lyrics, I established strict procedures and criteria.

1. To remove as much bias as possible, I first listened to all the recordings backward. I found the reversals before I knew the subject matter of the forward soundtrack. After a tape was analyzed, I found the appropriate forward section and dubbed it, together with the suspected reversals, at three different speeds, onto a master reel.
2. I then analyzed them separately, meticulously ensuring that a suspected reversal actually existed. I particularly noted the syllable count, letters at the beginnings and endings of words, consonant and vowel sounds and spaces between words. As time went on I noticed other factors, such as differences between the tonal quality of assorted backward messages, which I also took into account.
3. From that point, I gave each reversal a "Validity Factor" between one and five depending on certain "check points" that they met (see Chapter 7)

Once a large assortment of backward messages was collected, I conducted further tests to check their existence, which included establishing controlled, repeatable audibility tests. Over a period of time, I compiled tape recordings that contained examples of backward messages isolated from surrounding gibberish. I played the tape recordings for three groups of people, with each group being assigned a different task.

**Group One:** This group was given a written list that specified what each backward message was assumed to say. I asked them if they could also hear the same phrase. Most people in this group reported positive results.

**Group Two:** This group had a list of backward messages that did not exist and were told to hear messages that were not there. No one in this group was able to hear any of the "control phrases."

**Group Three:** This group received no list and was asked to tell me what they heard in the reversed soundtracks. Most of these people were able to accurately transcribe key words in the backward message after three listenings.

From these tests, I concluded that the reliability factor of interpretation was high. I could rule out imagination in most cases providing that all the "Check points" discussed in Chapter Seven were strictly followed.

## **Coincidence of Sound?**

Next, I tested for coincidence of sound to determine if the backward phrases were a result of phonetic coincidences.

To do this, I tried to reproduce the backward phrases by verbally repeating the forward phrase

into a tape recorder. Then I played the tape backward to see if the backward phrase was repeated.

Despite many attempts, also using other people, I was not able to reproduce most of the backward phrases accurately. I found that a few individual words seemed coincidental, but these were words only, not entire sentences. The coincidental words frequently reversed to say the same thing and I noted these for future reference.<sup>2</sup>

The majority of all backward phrases tested have not been phonetic coincidence. The reversals were determined, instead, by the phonetic construction of the forward speech sounds as they were said in the instant they were captured on tape. These sounds varied considerably depending on individual speech patterns and the emotional state of the speaker.

There were only two other possible explanations remaining for their occurrence: intentional composition or occult manipulation.

### **Intentional Composition?**

If the backward messages were intentionally created, then the lyrics and tune would have to have been deliberately composed in such a way that the sentence said something different when played backwards. Due to the extremely complicated and time-consuming semantic difficulty of this task, soon discounted this explanation. It seemed to be virtually impossible for so many musicians to compose so many songs that contained so many verifiable, grammatically correct, unintentional backward messages.<sup>3</sup>

Next, I explored the possibility of occult manipulation.

### **Occult Manipulation?**

Another explanation was occult manipulation - that is, external spiritual forces had possessed the minds of singers so they said something in reverse as well as forward. This was a chilling prospect. Were the religious fundamentalists correct?

My first test of the occult manipulation theory was to analyze Gospel recordings and look for hidden backward messages. The reversals that I found are in bold print below.

1. *"More Than Wonderful"* by Sandi Patti. **Jesus is God's son. God gives the armor.**
2. *"My Heart's Desire"* by Denise Williams. **Christ is God's son who died for me. Hallelujah.**
3. *"Star of the Morning"* by Leon Patillo. **Jesus, he's the Lord. And on the cross Jesus became Savior.**
4. *"Rock That Makes Me Roll"* by Stryper. **Jesus released the beast within me.**
5. *"Only Jesus"* by Dion. **Jesus, He is the Lord.**
6. *"Steel Killer"* by Saint. World's **deceiver, Master Satan. I shall s- - t on Satan.**

After I analyzed these religious songs and others, I noticed a trend. The backward messages in Gospel music often praised God or explained some theological truth. Why would occult forces possess the minds of Gospel artists in order to praise God? Why would angelic forces possess the

minds of Gospel artists to praise God? Either presumption would indicate an intent to manipulate on the part of the powers of the universe that did not align with my experience.

Thus began an extensive review of research notes already compiled and I noticed that the majority of documented backward phrases related in some way to the forward lyrics or message of the song. For example, if the song was about love, then the backward messages were also about love. If the song was about the occult, the backward messages were about the occult. If the song was about God, the backward messages were about God.

After extensive analysis of the research, I finally discounted the possibility of occult manipulation.

### **Backward Messages in Speech**

I then conducted a field test. To do this, I recorded a Pentecostal church service initially intending to research the phenomenon of "Glossolalia, " or "speaking in tongues." At the end of the service, one of the deacons spoke to me and the conversation was recorded. When we analyzed this recording, the mystery deepened. I found clear backward messages on all the speakers.

First, we found a backward message on the preacher at the end of a section of singing (reversals in bold print).

Preacher: "Yes, [alright . Praise the Lord. Something else] I just remembered. . ." **The singing, oooh it sounds terrible.**

Next, I found a backward message on the deacon during our conversation with him:

Deacon: "What motivated you to [research methods of worship and religious practices]?" **I know, I believe, you are damned, both.**

To me, the reversal indicated that behind this seemingly innocent question, the deacon had other thoughts. Indeed, both of us had sensed that this man had ulterior motives which were then reflected in the backward message that we found.

Next, I found a backward message on myself:

David: "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." **There's sin on, er, this place.**

Notice that again the backward message reveals apparently more honest feelings than what was said forward. It was particularly interesting that the message occurred on the exact forward words that it did.

Deacon: "You've been baptized by full immersion and all those sorts of things?" No reversal.

David: "Yeah, I have. We've both been heavily involved, [er, in church groups] and, er drop- in centers and youth clubs." **We're not stupid.** (Once again, a cautious forward reply with the

backward message reflecting my growing indignation concerning the Deacon's questioning.)

Deacon: "How do you feel about the link between the Holy Spirit and speaking in tongues?" No reversal.

David: "[I'm not too sure.] It was certainly quite a valid part of the early Christian's life." Bulls- - t, I'm not. An untruth spoken forward quite definite views revealed in reverse.

My analysis of this conversation turned my research in an entirely new direction. Once again, I had found evidence that *backward messages can be found in casual, conversational speech*. The amazing thing was that the messages seemed to reflect the actual thought processes of the speakers at the time.

I obtained recordings of famous speeches and media broadcasts and noticed that, as with music, the backward messages in speech related directly to what was spoken forward. In addition to this, the reversals often revealed extra information about the forward topic. Here are some examples:

1. Neil Armstrong stepping onto the moon: "That's one [small step for man]." **Man will space walk.**
2. A live commentary of the President Kennedy assassination: "Stand by please. [Parkland hospital, there has been a shooting.] Parkland hospital been advised to stand by for a severe gun shot wound." **He's shot bad. Hold it. Try and look up.**
3. Lee Harvey Oswald being interviewed prior to the assassination. "The fact that [I did live for a time] in the Soviet Union gives me excellent qualifications to repudiate charges that Cuba and [The Fair Play for Cuba Committee] is communist controlled." **Oswald angry. / Hear them. Wish to kill President.**
4. Australia's Prime Minister Bob Hawke after winning the 1987 Federal election responding to questions of how he planned to celebrate: "[Ah, several cups of tea.]" **Used to smoke the best marijuana.**
5. Prince Andrew following the birth of his baby daughter in 1987, *before* he publicly announced her name: "It's very difficult to tell who she looks like, [but probably after her father and mother like most]." **My mum will love her. I love Beatrice.**
6. John Lennon being interviewed following the death of the Beatles' manager Brian Epstein: "The Maharishi told us not to get overwhelmed [by grief] and whatever thoughts we have of [Brian, to keep them happy]." **Must not fear. / We can't be Beatles now.**

## Summary of Findings

Many common patterns and trends were uncovered, which we will explore in depth. Here is a short list of those trends, compiled after analyzing hundreds of hours of tape recordings. The reversals:

- Confirmed existing claims that when listening to some rock 'n' roll records backward, certain reversed phonetic sounds formed meaningful and grammatically correct sentences. Reversed messages were found in most of the over 2,000 songs that were

studied.

- Complemented, or related to, the themes of the songs.
- Occurred in *all* normal human speech. (This major discovery is really the key to all that followed.)
- Often revealed the inner thoughts of the speakers. This was repeatedly verified by later questioning the speakers.
- Occurred as often as once every three seconds in highly charged emotional states and usually once every 10 seconds in casual conversations. In prepared scripts or monologue- style presentations, reversals can occur as little as once every two minutes.
- Seemed to be "more honest" than the forward communication.
- Seemed to fit in with body language, including the mouthing of words when videos of speakers are reversed.
- Appear in infants as early as four months of age well before forward speech begins. At a later stage, these infants combine the two modes of speech, forward and backward, into one.
- Depend upon conditions such as mood, emotion, accent and voice inflections, with only minor dependence on the verbal content. They also frequently appear in pauses and stammerings.

It was also discovered that:

- A second, reversed conversation can exist in ordinary conversations. Speech reversals can directly communicate with each other as an unconscious reversed conversation. This indicates that backward messages can not only be transmitted, but can also be perceived and understood.
- Rapid activity occurs between the left and right brain hemispheres at the point that the reversals occur, in addition to the different parts of the brain that are stimulated, depending on the subject matter of the reversal. This brain activity is evidenced by EEG readings taken on subjects listening to sound- tracks known to contain reversals at precise intervals throughout the tape.
- The type and frequency of reversals can be accurately predicted depending on the nature of the forward speech.
- Many common patterns and themes emerge in backward messages, including a unique and consistent vocabulary, which is discussed later at length.

### **Theory of Reverse Speech and Speech Complementarity**

The previous "explanations" for backward messages such as coincidence, intention and occult manipulation were discounted because they were not in keeping with any of the documented facts. I decided to propose a new explanation and began to formulate a theory which I entitled the "Theory of Reverse Speech and Speech Complementarity."<sup>4</sup>

My theory states that, as the brain constructs the sounds that form intelligible language, it constructs them in such a way that at least two verbal messages are communicated at the same time: one forward, which is constructed and heard consciously and one in reverse, which is constructed and heard unconsciously and stems from deeper realms of the psyche.

1. **Human speech has at least two separate, yet complementary, functions and modes.** One mode occurs overtly, is spoken forwards, and is under conscious control. The other mode occurs covertly, is spoken backwards and is not under conscious control. The backward mode of speech occurs simultaneously with the forward mode and is a reversal of the forward speech sounds.
2. **The two modes of speech, forward and reverse, complement and are dependent upon each other.** One mode cannot be fully understood without the other mode. In the dynamics of interpersonal communication, both modes of speech combined communicate the total psyche of the person, conscious and unconscious.
3. **Covert speech develops before overt speech.** Children speak backwards before they do forwards. Then, as forward speech begins, the two modes gradually combine into one, forming an overall bi- level communication process.

Unintentional backward messages, which we find in music are merely another form of this previously undiscovered function of the human mind. Intentional backward masking is limited to music and describes only the deliberate insertion of backward messages in audio soundtracks. I have found it imperative, therefore, to create a more appropriate term to define this phenomenon, the term I used was: "Reverse Speech."

### **"Reverse Speech" Defined**

Reverse Speech is totally different from backward masking. It encompasses all forms of naturally- occurring, unintentional backward messages that occur in human speech, either sung or spoken. Reverse Speech is an innate human function, naturally generated by the brain, that has previously been unexplored and undocumented.

My research has shown that by understanding the complex patterns found in Reverse Speech and by using precise methods to analyze audio- recordings played backwards, it is possible to accurately look into the inner mind and hear unspoken thoughts, facts and emotions.

This research had taken me far beyond the study of simple, intentional backward masking. I had met my original objectives, which were to define backward masking, establish how backward messages occur and verify their accuracy. But, much more significantly, I had discovered that reversed messages occur in *all* human speech, no matter who is talking, no matter what the subject.

The implications of these discoveries are profound. Reverse Speech holds the key to one of humanity's oldest dreams to obtain an accurate and scientific means to access the vast and mysterious depths of the human mind

# Chapter Three

## The Source of Reverse Speech

*Human speech has at least two separate, yet complementary functions and modes. One mode occurs overtly, is spoken forwards, and is under conscious control. The other mode occurs covertly, is spoken backwards and is not under conscious control. The backward mode of speech occurs simultaneously with the forward mode and is a reversal of the forward speech sounds.*

The Theory of Reverse Speech and Speech Complementarity (Point #1)

Language is an outward projection of internal mental processes that are used to frame and express our experiences. This is true of both forward and Reverse Speech. Reverse Speech, however, shows us the previously hidden side of language. By studying the different levels of consciousness with their many facets and rich images as they reveal themselves through Reverse Speech, it is possible to unravel the mysteries of the human psyche. This is a monumental breakthrough in the exploration of the Self.

### Hidden Codes of Language

The concept that language can carry messages that are unheard by the conscious mind is an old one. In fact, communication that is below conscious perception is a constant part of daily life. In the early 1970's, two California researchers, John Grinder and Richard Bandler, developed a comprehensive model for understanding human thought, communication and behavior. Their model, Neurolinguistic Programming (NLP), is a remarkable integration of skills, techniques and patterns that they gleaned from such diverse fields as psychology, linguistics, neurology, communications theory, cybernetics and systems theory.

As the name implies, Neurolinguistic Programming addresses how the brain internally codes, organizes and processes experiences with pictures, sounds, words and feelings.<sup>1</sup>

In their book, *The Structure of Magic*, Bandler and Grinder state that:

*Language serves as a representational system for our experiences. Our possible experiences as humans are tremendously rich and complex. If language is adequately to fulfill its functions as a representational system, it must itself provide a rich and complex set of expressions to represent our possible experiences.*<sup>2</sup>

NLP teaches that language is more than communication. It is also a means of perception and contains within it the codes and patterns of mental processes. Only about seven percent of these perceptions, or codes and patterns, are delivered and received with the consciously spoken word.<sup>3</sup>

By far, the majority of communication takes place via other means that include tonality (tempo, tone and volume) and physiology (gestures, posture, breathing and facial expressions).

When discussing the phenomenon of Reverse Speech at a seminar in Australia, Grinder stated:

*The notion that language can carry extra secondary and tertiary messages as well as the overt manifest content is well known. . . the fact that you can learn to hear the reversed form and extract the message from it is quite a revolutionary concept.*<sup>4</sup>

Just as the senses of sight, touch, smell, taste and hearing have always played a major role in perception, so has Reverse Speech, even though its existence has only recently come to our attention. It has also played a significant role in the projection of the Self.

### **The Process of Communication**

The human speech process is complicated and involves many variables. Educational theorist, Don Holdaway, states in his book, *The Foundations of Literacy*:

*The whole concert of speech activity proceeds at such a startling pace that only a fraction is under conscious control. The greatest burden of work is carried out in a delicately structured automatic performance by little understood processes in the nervous system.*<sup>5</sup>

Spoken language is formed by a series of rapidly fluctuating sounds that the brain recognizes as intelligible information. Thoughts, conscious and unconscious, are converted into forms that can be understood by other people. This involves the construction of grammar, the development of progressive content, the expression of emotion and many other subtle units of information.

The process of communication is primarily automatic and involves little understood mental functions, many of which are beyond conscious control and have never been explored by linguists. The construction of simultaneously delivered speech reversals adds even more complexity to this process. This gave the developing research into Reverse Speech a mighty task: how does the brain construct forward and backward speech at the same time? Here are some points to consider.

### **The Virtually Limitless Capacity of the Human Brain**

The task of constructing forward and backward speech simultaneously is well within the capabilities of the human brain. Dr. David Samuels of the Weizmann Institute estimated that there are between 100,000 and 1,000,000 different chemical reactions occurring every minute within the brain. The brain has approximately 10,000,000,000 individual nerve cells and they can interact with each other in a multitude of ways. This gives the number of possible combinations of their usage conservatively at a figure of 10 followed by 800 zeros!<sup>6</sup>

Dr. Pryotra Anokin of Moscow University has estimated 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 kilometers in length! With such a number of possibilities, the brain has been described as a keyboard on which hundreds of millions of different melodies acts of behavior or intelligence can be played.*<sup>7</sup>



## The Brain's Capacity for Reverse Functions

It is already known that the brain is capable of reversible functions. Light, for example, is reversed through the lens of the eye before it is interpreted by the brain.

Dyslexia, another reversed function, is a condition associated with people who, during the process of reading, may reverse letters of words or even whole words themselves. They may read 'saw' as 'was,' 'b' for 'd,' 'p' for 'q,' etc. Words can sometimes even appear as a mirror- image. In rare cases, dyslexics can even reverse words in actual speech. This phenomenon has also been observed in some forms of hypnosis, where people have been known to speak backward while in trance, with no conscious knowledge of how they did this.

I personally experienced one such incident during a series of experimental trance sessions that were conducted in order to contact parts of the mind responsible for the formation of speech reversals (see Chapter 12). I was in deep trance and the hypnotist wanted to obtain reassurance from my unconscious mind that all was proceeding as it should be. Hypnotist: "Would the unconscious mind be prepared now to provide David with that reassurance?"

David: (immediate response, softly) "[Yeah, okay.] Yeah," followed closely by soft mumbles, forwards, that said, "**EGERI**."

In direct response to the hypnotist's question, I first delivered a very clear, genuine reversal on, "Yeah, okay," that said, **I agree**. This was immediately followed by my meaningless sound, "EGERI," a phonetic pronunciation of the previous reversal **I agree**. An amazing feat to be performed with no conscious collusion on my part!

None of these reversed functions intentionally alter the information that is being communicated. People simply interpret information, or deliver it, from another perspective- unconsciously, in reverse. By playing speech backwards, it is possible to consciously hear information that was always there, but which was delivered and received unconsciously.

## Complementarity Explored

Reverse Speech is unconscious in nature. Automatic brain functions are involved in the delivery and reception of speech reversals. It is an intricate part of spoken language and always relates to, or is complementary with, the forward dialogue.

This complementarity can be seen in the many reversals of music and speech that I have documented in previous chapters. In the example from commentary on the Kennedy motorcade, the reversal, **He's shot bad**, occurred at the precise point that the commentator realized there had been a shooting.

The following is another example of speech complementarity from a section of conversation with a man at a roadside stall who made and sold cushions:

MAN: "I am 33 years old, (pause), [I've only just had] a birthday recently, (pause) and I'm here today at the market to sell some cushions. . . you can put quite a few together and make a bed. . . they've got nice silks on them, corduroys and they're filled with wool. They're quite solid and

[I'd like to sell some] more cushions. . . hopefully we can produce enough to have a, er, reasonable sort of lifestyle, um and maybe a trip overseas occasionally." **Watch the youth / I cover them with silver.**

Note the connections these reversals have with the forward dialogue. The first one occurred as a quick insert into the conversation and shows unconscious concern regarding the man's age, Watch the youth (just discussed forward). The second reversal described his cushions in greater detail, **I cover them with silver** (which this man did shiny silver stitching that crisscrossed the fabric).

I also found examples of speech complementarity when some old Country and Western songs were analyzed, such as Hank William's song, "*I Saw the Light*." In the tradition of authentic Gospel songs, the forward lyrics portray his search for truth in the midst of a life filled with despair. After aimless wandering through a sin- filled life, he finds Jesus and the title of the song becomes part of the repeated refrain, "I saw the light." In reverse, the song says:

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

The song, viewed both forward and backward, depicts two complementary theological perspectives:

1. One is a person's decision to follow Christ or, as Hank sings, "I saw the light."
2. At the same time, God seeks the individual. It is the Lord's choice or, as Hank sings in reverse: **Ah, The Lord sought me.**

Here is part of a session conducted with a man who was talking about life in general and his current relationship:

MAN: "I'm about to move and buy a property and refurbish it, (pause), bit of a risk, don't know whether [to do it or not]. . . I can't figure what to do about my girlfriend. She doesn't stimulate me at all, but she's um, I admire the way she [polishes her body]." **But still run with it / She's boring.**

As shown in the previous examples, reversals relate to the forward dialogue and give additional information. This gives us another clue concerning the source of Reverse Speech. Its complementary nature seems to indicate that Reverse Speech draws upon many different areas of the mind to correct and enhance what is spoken forwards, effectively serving as the brain's own editor of forward speech.

### **Clarity and Frequency of Speech Reversals**

Differing reversed sounds occur in a predictable fashion, depending upon the nature of the conversation. An experienced researcher can recognize the nature of the forward conversation just by listening to the sounds of tapes run backwards.

To the uninitiated ear, tapes played backward appear to be a jumble of meaningless sounds with little form or rhythm. Researchers new to the field of Reverse Speech usually find only a few reversed phrases of low clarity. One of the problems with new students is the tendency to project imagined meaning into gibberish. With practice, however, they become familiar with the sounds and begin to recognize what is imagination and what is genuine. They begin to locate the true reversals, which appear in varying levels of clarity or tone and fade in and out of the gibberish.

Sometimes these reversals are strong, powerful and clear, with perfect phonetic construction. They stand out unmistakably from the gibberish and have a definite rhythmic tonal flow that is pleasant and natural to the ear.

Other times, the reversals are disjointed and robotic, containing the semblance of phonetic construction, but are "mechanical sounding" with no tonality, sounding more like computer-generated speech.

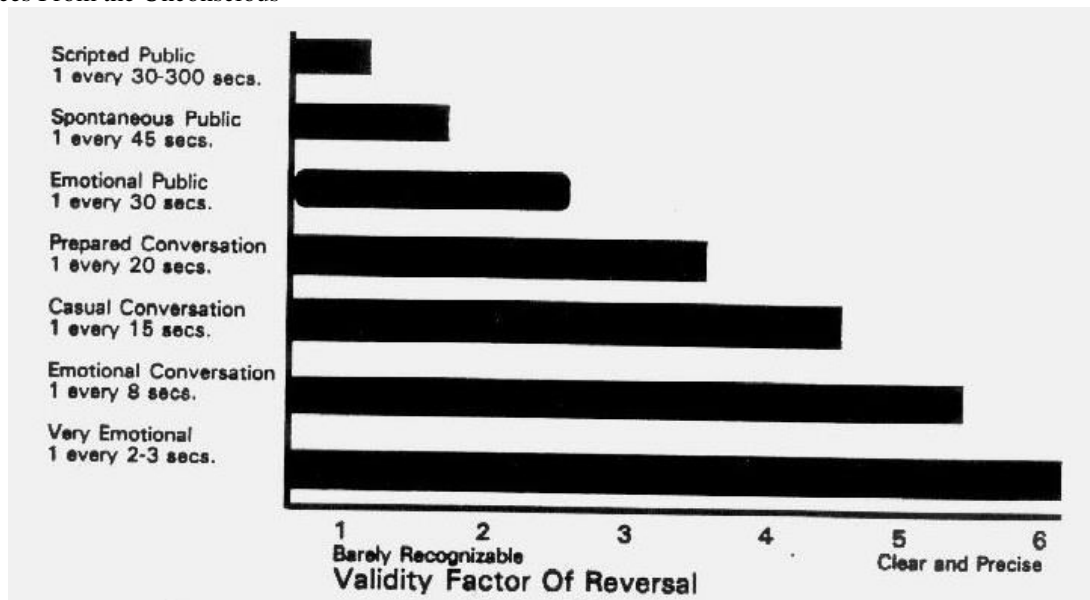
Once I became familiar with the tonal flow of tapes being run backward, I noticed the following:

- In rehearsed dialogues, speech reversals have a definite, mechanical sound that increases in proportion to how prepared or rehearsed the speaker is. In scripted media broadcasts, for example, the mechanical sound is intense. The occurrence of reversals is extremely low, about one reversal every one or two minutes of dialogue.
- In casual conversations when someone speaks in a thoughtful, prepared fashion or reiterates something that he or she has said many times before, the reversals still sound fairly mechanical, although not as intensely mechanical as in scripted broadcasts. Likewise, the less prepared a speaker is, the higher the number of reversals.
- In casual conversations that flow smoothly with little forethought, the reversals have a definite smooth, sing-song sound, with an average of one reversal for every 10 seconds of conversation.
- In emotionally charged conversations, reversals are smooth and remarkably clear and occur on the average of one reversal every two or three seconds.

These trends were so accurate that I could tell what section of the conversation was the most spontaneous and what section was the most contrived merely by listening to the sound of reversals at intervals throughout the conversation.

This was also evident in music. Songs that had been recorded in a studio tended to contain mechanical sounding reversals, whereas songs that were performed at live concerts tended to contain sing-song reversals. I also noticed that melodious reversals were far clearer and more precise than robotic reversals (see Figure One).

These observations gave me a significant clue concerning the source of Reverse Speech. Given the fact that reversals were clearer and more frequent the more emotional speech became, I theorized that Reverse Speech was formed in the right brain hemisphere.



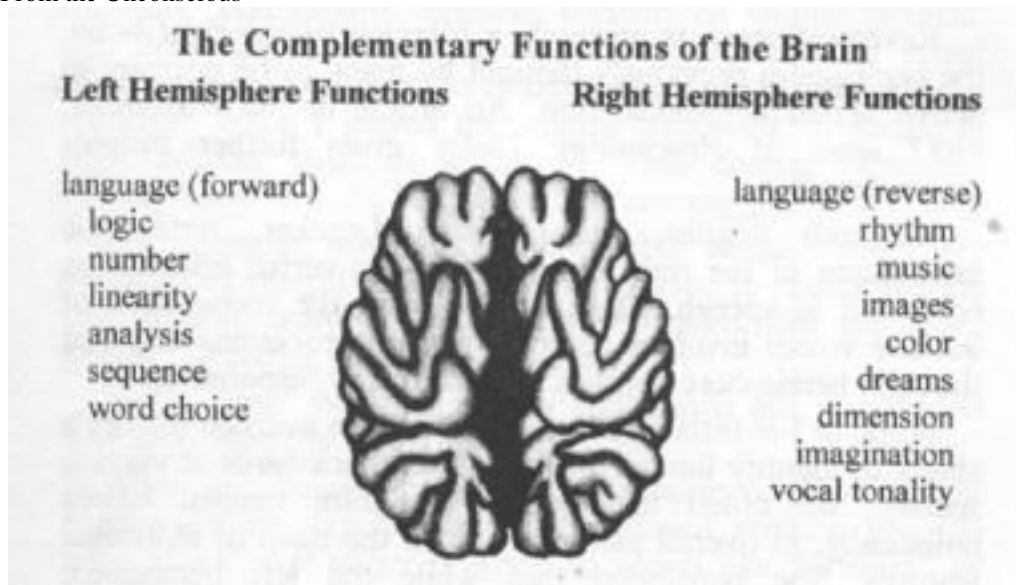
This graph is an approximation only. The numbers 1- 5 represent: a) reversal clarity as discussed in Chapter 7; b) reversal rhythm with "1" indicating extremely robotic and mechanical sounding reversals and "5" representing smooth, melodious and sing- song reversals. There is not an absolute relationship between clarity, rhythm and frequency, although consistency is common. There is always a definite relationship between conversational type and frequency of reversal occurrence.

### The Left and Right Brain Hemispheres

The frequency and clarity of speech reversals are in direct proportion to the emotional and free- flowing nature of the conversation. Likewise, the criteria that governs their formation does not depend upon the verbal content of the dialogue, but rather on the emotional pitch, or on the way that the words are pronounced<sup>97</sup> a major function of the right brain hemisphere.

The physical construction of the human brain consists of two main lobes or hemispheres, separated in the middle by a thick tissue called the corpus callosum. It is commonly assumed that each hemisphere of the brain is responsible for different mental functions. Figure Two helps illustrate these complementary brain functions.

Figure Two: Hemispheric Specialization



### ***The Left Hemisphere***

The left hemisphere is primarily logical in nature and is responsible for logic, analysis and sequential tasks. It is also thought to be responsible for conscious language formation processes or the actual words used in speech.

### ***The Right Hemisphere***

The right hemisphere, on the other hand, is emotional, imaginative and creative in nature. It is thought to be responsible for unconscious mental activity and the emotional emphasis placed in speech. In the process of thought and mental activity, both brain hemispheres work together to perform their respective tasks.

In a broad generalization, people who succeed in mathematics and sciences are considered left- hemisphere dominant, whereas those who perform well in subjects such as art, creative writing and music are thought to be right- hemisphere dominant.

Consistent with these observations, the creation of a right brain stimulation atmosphere, like relaxation, visualization and the playing of gentle music, increases the analyst's chances of locating a greater number of speech reversals with improved accuracy.

Reverse Speech is primarily a function of the right brain, the hemisphere previously thought by many to be dormant in active verbal communication. An article in the November, 1987 issue of *Psychology Today* gives further insights concerning this.

Research linguist, Dianne Van Lancker, notes the importance of the right brain in the non- verbal information contained in speech. She maintains that the recognition of familiar voices involves complex pattern processing and that the right hemisphere appears to be primarily responsible.

Some of her tests involved examining an average listener's ability to identify familiar voices played backwards at varying speeds. She noted that people recognize familiar voices holistically,

as overall pictures, not on the basis of individual features. She concluded that while the left hemisphere determines what is to be said, the right hemisphere appears to be responsible for factors such as pitch, vocal quality, rate and emotional tone.<sup>8</sup>

Adding support to this theory is a quote from speech therapist Alex Bannatyne who, in 1972, proposed an explanation for dyslexia that entailed the left and right hemispheres of the brain. Bannatyne's thesis may be summed up in the following way:

*The distinction is made between mirror- images of letters and reversing words. It's explained that language functions (dialogue formation) are largely controlled in the left cerebral hemisphere of the brain. Mirror- image language problems are explained in terms of incomplete suppression of the right hemisphere during language activities.*<sup>9</sup>

This is in direct keeping with the phenomenon of Reverse Speech. Speech reversals are not formed entirely by the actual words spoken, but also by the speech sounds including coughs, laughs and stutters. The way a forward sound is pronounced directly influences both the syllable structure and the phonetic sounds of the reversed phrase.

### **Playing Common Speech Sounds Backwards**

Different results can be obtained when sounds are reversed. The English alphabet consists of various sounds, Ay, Bee, Cee, Dee, etc. In one of my experiments, I had various people utter several of these sounds into a tape recorder. When I played the sounds backward, a change in their syllable structure occurred. This change depended directly upon how the sounds were pronounced.

For example, when the one syllable sound "Vee" was pronounced sharply and quickly, it reversed to sound like the two syllable word **E/den**. It sounded like the word **E/ven**, depending on how it was said.

When "Vee" was said slowly and drawn out, it sounded very much like the one syllable word **Eve**.

When the sound "Eden" was pronounced by different people and the tape reversed, it sounded nothing like the letter "Vee," but rather reversed to sound like "**Muddy**" or "**Nuddy**." It depended upon the tonal inflection of the forward speech as uttered in the particular instant of time captured on tape.

### **Metaphors**

Over ninety percent of all language in Reverse Speech is metaphoric in nature. Metaphors, words that are symbolic or pictorial, increase in frequency the more emotional dialogue becomes. They represent emotions and thought processes from deeper regions of the mind. (see Chapter 6).

Metaphors occur frequently in both forward and backward speech. Take for example, a man who has just had a major confrontation with his lover. He may use forward words like: "Man, the vibes were totally electric. She looked at me with daggers in her eyes and really spun me out."

In reality, the man's lover did not look at him with "daggers in her eyes" nor did she "spin him

out." These words are common representations, or metaphors, for a deeper concept. The forward statement, "the vibes were totally electric," describes an intense feeling that existed between the two people. Reverse Speech sometimes refers to these feelings both coming from others and ourselves as **A Whirlwind**. Powerful energies may have been flowing between the two people. If rapport was also high, the concept may be communicated in Reverse Speech as **The Whirlwind was high**.

"She looked at me with daggers in her eyes" is not an uncommon metaphor in forward speech. It describes a sense of attack associated with a high **Whirlwind**. The same sentence, using Reverse Speech terminology, might be communicated as **She was a warrior with a spear**.

"Really spun me out" is also a common metaphor in forward speech, similar to "My head is a whirl." In Reverse Speech, it is associated with **Whirlwind** and may also be described as **force**. An appropriate section of reversed dialogue in this negative context might be **She busted my Force**.

Thus, the entire phrase may be translated to the metaphoric language of speech reversals such as, **The Whirlwind was high, she was a warrior with a spear, she busted my force**.

So far, I have documented over 1,000 common words or phrase symbols that appear in Reverse Speech. Among them are archetypes and metaphors such as **Odin, Goddess, Naked, Ocean and Wolf**.

Metaphors are often associated with high emotion in both forward and backward speech. In Reverse Speech, metaphors can detail the cause and function of behavior. It appears as though they come from a very deep foundational center within the human mind.

## The Deeper Parts of the Mind

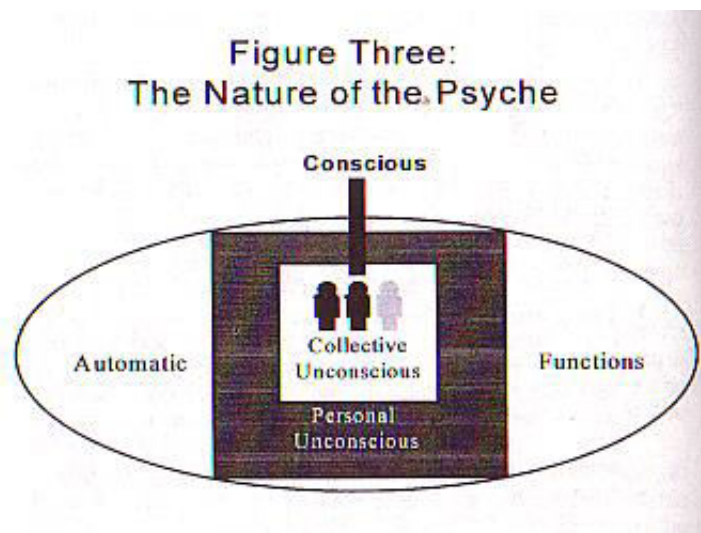
Early 20th Century psychiatrist, Carl Jung, a contemporary of Freud and scholar of comparative mythology, theorized that the human mind was divided into three distinct levels.<sup>10</sup>

1. **Consciousness:** Those portions of the mind that are under conscious control and awareness.
2. **Personal Unconsciousness:** Those portions of the mind that have become unconscious, either because they lost their intensity and were forgotten, or because consciousness was withdrawn from them (repression). Also, those portions, some of them sense- impressions, which never had sufficient intensity to reach consciousness but have somehow entered the psyche.<sup>11</sup>
3. **The Collective Unconscious:** The deepest part of the mind, which Jung claimed "as timeless and universal psyche," or the true basis of the individual psyche. He believed this area to be the ancestral heritage, consisting of an inherent storehouse, varying in depth from person to person, of mythological motives, or primordial images, of which the conscious mind had no knowledge of whatsoever. Jung claimed that the collective unconscious contained the entire spiritual and cultural heritage of humanity's development born anew in the mind of each individual.<sup>12</sup>

Reverse Speech has profound similarities to the above mode, as I will discuss in depth in Chapter 6:

1. **First Level reversals** are literal and tend to reflect the Conscious Level of mind.
2. **Second Level reversals** are operational they often use metaphors to express behavioral patterns and reflect the Personal Unconscious Level of mind.
3. **Third Level reversals** are structural. they often use metaphors to express deeper, root causes of behavior and reflect the collective unconscious, archetypal mind.

Everything contained within the unconscious mind what is now and what has been in the past has the potential to appear in Reverse Speech. Reverse Speech, using its metaphors and primordial images, exposes the total Self and the three areas of the mind as defined by Carl Jung. Figure Three explains this further.



1. The large circle represents the total Self, including automatic brain functions such as heart beat, instinctive reactions and breathing. '
2. The shaded square represents the personal unconscious.'
3. The small square represents the collective unconscious.' The dark rectangle represents conscious knowledge, awareness, or perception of Self.
4. The part of the dark rectangle that is outside the circle represents what ' people perceive themselves to be, but are not (self- illusions). Notice that part of the rectangle interacts with the personal unconscious and a very small part interacts with the collective unconscious. These interactions vary in magnitude depending on the individual. The entire circle, or 'everything that we are, has the potential to appear in Reverse Speech: the total Self revealed.

When we accept the fact that the human brain is virtually limitless, has 'always been capable of reverse functions and naturally uses metaphors from many parts of the mind, one begins to realize that Reverse Speech has tremendous significance. It reveals not just a single aspect of the psyche, but encompasses the totality of the whole. At its deepest levels, it describes a universal mind, revealing that all of us are linked inexorably, and forever, with one another.



As human beings, we share a collective unconscious, and this collective identity, with its limitless knowledge, is expressed and handed down, in part, using speech reversals.

## Chapter Four

### The Communicative Nature of Reverse Speech

*The two modes of speech, forward and reverse, complement and are dependent upon each other. One mode cannot be fully understood without the other mode. In the dynamics of interpersonal communication, both modes of speech combined communicate the total psyche of the person, conscious and unconscious.*

The Theory of Reverse Speech and Speech Complementarity (Point #2)

We have some understanding of the mechanisms of forward speech because we are used to communicating that way and have done so for most of our lives. But, can people understand something that is communicated in reverse? And, can those reversed messages affect our behavior? This leads us to look at subliminal messages, extrasensory perception and the communicative nature of Reverse Speech in general.

#### Subliminal Messages and Their Effects

Hidden backward messages in rock 'n' roll have created major controversies concerning their subliminal effects. Concerns range from fear of being brainwashed or manipulated to simple confusion: "How can you understand something when it is said backward?"

The Contemporary Dictionary defines "subliminal" as:

1. Below or beyond the threshold of consciousness: a subliminal stimulus;
2. Too slight or weak to be felt or perceived.<sup>1</sup>

Very little documented scientific research has been done to determine whether the mind can decode backward messages.

Many theories and observations, however, have been published concerning other forms of subliminal stimuli, such as flashing pictures and forward soundtracks superimposed over recordings at very low levels, speeded up or slowed down.

In 1958, Australian television, Channel Seven in Melbourne, experimented [with subliminal advertising. Mr. John Hampel of Glengowrie, South Austral[ia, who was employed by Channel Seven at the time as their Audio Director[, gave the following account of the experiment.<sup>2</sup>

*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' 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 while Ampol seemed to be unaffected.*

*This experiment strongly suggested that subliminal suggestion can affect the mind. In fact, so great was its influence that within a week of the experiment, The Australian Broadcasting Control Board (as it was then called) banned all forms of subliminal messages. No further experiments were undertaken.<sup>3</sup>*

This was the only time that this type of experiment was done in Australia on a public level. Today, paragraph 10 of *The Australian Programme Standards* states:

*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.<sup>4</sup>*

Some research material I found related to other forms of subliminal messages and did not directly address backward messages.<sup>5</sup> I therefore, began to search for any cases of rock 'n' roll "subliminal horror stories," hoping to discover a connection.

If unintentional backward messages were indeed subliminally suggestive and repetitive listening could increase their effects, then some evidence of this should exist. Below are two cases that were particularly compelling, because the backward messages seemed to relate to the actions allegedly caused by an album.

### **"The Night Stalker"**

In the early 1980's, California was terrorized by mass sex murderer, Richard Ramirez, also known as "The Night Stalker," until his capture in December, 1985. His killings were exceptionally violent with heavy occult overtones. After he broke into his victims' apartments late at night, he would rape and murder them. He often left drawings of pentagrams on the walls of their apartments. Detectives who investigated the case discovered bizarre links with Satanism and cannibalism.

The Night Stalker was obsessed with rock music, in particular AC/DC's album, "*Highway to Hell*," to which he listened almost constantly. It was later claimed at his trial that its strong occult

theme was partially responsible for his actions. He was especially interested in the final song on the album, "*Night Prowler*," from which he took his name.<sup>6</sup>

The lyrics painted a graphic picture of a murderer on the prowl for his victims. They reflect anxiety from the perspective of the victim: hearing the prowler, seeing shadows, afraid to turn out the light. They also reflect the predatory perspective of the prowler: watching the victim and sneaking into the room.

The reversed lyrics on this song are just as graphic.

**Listen to me I'm from Hell! They killed me.  
I'm the Law. I said so. / I slide in evil.  
I'm the Lord Lucifer. White Owl yesterday.**

Other isolated reversals in this album were<sup>7</sup>:

**My name is Lucifer. / I saw Satan's power.  
Shalom, I believe. / Hey, she belongs in Hell!  
I'm Lucifer. / Hey young woman.  
Lucifer lives. Satan alive. / Lucifer lives.  
There's war in my head.**

### ***"Stained Class"***

The second case centers around the heavy metal rock group, Judas Priest and their album, "*Stained Class*." A lawsuit lodged in Reno, Nevada, in 1986, initially sought unspecified damages from CBS records and Judas Priest, claiming that two youths, James Vance and Ray Belknap, were driven to shoot themselves in a suicide pact after they repeatedly listened to this album while smoking marijuana and drinking alcohol. Belknap died. Vance severely disfigured himself in the attempt and died three years later.

Lawyers for the relatives of Vance and Belknap told Nevada Judge Jerry Whitehead that the band's music had a "hypnotic" quality and its records contained subliminal messages. They particularly focused on the words, **Do it**, which they claimed were subliminally inserted after key stanzas that related to suicide and also the phrase, **F- - k the Lord**, which they claimed promoted an anti- Christian mentality.<sup>8</sup>

The court hearing took one month and on August 24, 1990, Judge Whitehead handed down his verdict. He concluded that the backward phrases did exist, but no evidence had been put forward to suggest that they were caused by anything other than coincidence of sound. Nor was any convincing evidence put forward to suggest that they could be subliminally suggestive. The 6.2 million dollar lawsuit was rejected.

I contacted the judge before the trial began and he referred me to the respective attorneys. After deliberation, both attorneys decided not to use the research evidence compiled using Reverse Speech technologies. Neither side felt that it was beneficial to their case.

The plaintiff claimed that Judas Priest had intentionally placed reversals on the album whereas

the defense claimed that reversals did not exist. The truth, of course, is that speech reversals *did* exist on the album, but they were a naturally- occurring phenomenon. Until people accept that reversals occur naturally, the debate will continue.

Regarding the Judas Priest album, I believe that the album's forward lyrics tell a metaphoric tale about a fight between good and evil, the confusion that results from this struggle and a hero's death. Not surprisingly, the reversals tell a similar story.

The reversals could have been subliminally suggestive, given the teenagers' state of mind at the time and a reported history of drug abuse and petty crime. I found over 72 speech reversals on this album, only two of which were quoted at the trial (see above). The attorney for the plaintiff completely overlooked the most striking reversals:

**God is evil. / An innocent man help us.**

**Get out of it, get out of it. / Say, am I sexy?**

**Give us the truth. / You silly f- - k.**

**I took my life.** (A *powerful* complimentary reversal, which occurs on the last stanza of, "Beyond the Realms of Death").

**Take me out. / We died for glory. / We died sad.**

While people can unconsciously hear reversed messages and, in some cases, be affected by them. I have uncovered no evidence to indicate this to be the case if the listener is not predisposed to be affected. For example, an advertisement containing reversals might influence someone who drinks to buy a particular brand of liquor, but would not necessarily influence a non- drinker to rush out and grab a bottle of that brand. Likewise, if someone were emotionally disturbed, repetitive, negative reversals might reinforce his or her state of mind.

Let us further explore the idea that Reverse Speech is a naturally- occurring phenomenon with a complex, communicative nature.

## Reversed Dialogue

Once I changed the focus of my initial research from a simple study of backward masking to a study of Reverse Speech, I discovered a much more exciting dimension of communication and began to document requests, commands and entire conversations all in reverse. Here are some examples, with the reversals in bold print appearing after the direct quote:

1. In a media interview with a man suspected of sending a threatening letter to an associate, I observed the following interaction:

Man: "Well then, [he should produce that letter] and let's have a look at it." **I want to see that letter.**

Reporter: (forward) "Would you like to see it?" Man: (reply) "Yes."

Note the process in the exchange above. The man delivered a reversal in which he asked to see the letter. The reporter seemed to respond directly to the reversed request by offering to show it to him. As might be expected, the man answered, "Yes."

2. The following example also shows direct response to a speech reversal. It is from an informal conversation in which a woman was talking with me about her tape player, which had broken.

Woman: "[I'm p-ssed off with my stereo.] Will it work?" David, **I'd like you to fix it.**

David: "If it doesn't, I'll fix it for you."

The woman delivered a request in reverse to me. I immediately responded to her in forward language and even used some of the same words that she used in her reversal.

3. This example demonstrates the intricate relationship between reversed dialogue and forward dialogue. It is a transcript of the last minutes of a conversation between myself and two people who were discussing Reverse Speech. I recorded the conversation with the intention of immediately reversing the tape to locate speech reversals.

Woman: "We were so skeptical when we read your leaflet, but then when we heard it, well, there it was." No reversal.

David: "[Yeah, it's, er,] like that with everything." **Hear what I say.**

Man: "[Since our interest] is really on a curiosity level, do you reckon that might [just be enough]?" **Now let's listen. / This is funny.**

David: "Yeah. I was just about to suggest it, would you believe? Who knows? I might have even [said it backward]." **Listen.**

Notice how I ended the conversation with a reversal that reflected my intent to look for speech reversals: **Hear what I say**. The man responded to my reversal and reflected his own desire to also look for reversals: **Now let's listen**, yet he felt strange about the prospect of playing tapes backward to hear other phrases: **This is funny**.

I perceived his uneasiness and, having performed this type of experiment many times before and knowing the nature of reversed dialogue and interactions, I said, "Who knows? I might have even said it backward," then responded with a confident command in reverse: **Listen**.

4. Here is a case in which an entire reversed conversation took place. It is a small section of a session that I conducted with a husband and wife. The wife discussed her recent nervous breakdown and the effects that it had on their marriage.

Wife: (with high emotion) "To think that I had to become actually selfish to be loved. [I actually had to become selfish] for him to love me and accept me as I am." **The force, he shot it.** (A metaphoric reference in a highly- charged state that directly accuses the husband.)

Husband: (softly) "[That's not entirely true.]" **Just hold on one second.** (Defensive)

David: Is that how you [see your breakdown]? **"My God! Will you see you're hating you!"** (Command directed to wife.)

Wife: "Yes. [I regret my breakdown, yes, because]..." **Might as well keep saying that. I'm filthy.** (Defeated response, negative self image.)

David: "No, no. [Don't regret it.]" **Don't regret.** (Command, reinforcing the forward dialogue.)

Husband: "That's all I've said. [Don't regret it.]" **Don't regret this.**

Notice how an entire reversed conversation transpired at the same time as the forward dialogue and directly related to it:

Wife: **The force, he shot it.**

Husband: **Just hold on one second.**

David: **My God! Will you see you're hating you.**

Wife: **Might as well keep saying that. I'm filthy.**

David: **Don't regret.**

Husband: **Don't regret this.**

Reversed dialogue, "mind reading," and entire conversations in reverse all help to illustrate the communicative nature of Reverse Speech.

## Electroencephalogram Testing

I have found many examples of reversed requests, commands and dialogues that strongly indicated that the brain can *decode* speech reversals and *respond* to them in communication (and I continue to find examples). I further tested the brain's ability to understand speech reversals by conducting electroencephalogram (EEG) tests with Australian psychologist, Marcus Tomlian, in February, 1988.

The tests involved playing 10 spoken audio soundtracks, each 30 seconds long, forward to 30 subjects who knew nothing about Reverse Speech or why the tests were being conducted. Six of these soundtracks were known to contain speech reversals, four did not. The subjects' brain functions were recorded per millisecond with the EEG and the results analyzed using specialized computer programming. Below are the complete transcripts, forward and reverse, of three of the tested soundtracks that contained speech reversals.

### Trivial Pursuit Game

The following is a private conversation among four adult friends, a husband and wife, mother and father and their infant.

Father: "Right. Whose turn?"

Baby cries

Mother: "Baby, be quiet!"

Baby: "[Ye- ar. Ye- arm.]" Mummy, Mummy.

(Seeking mother's attention.)

Husband: "Mother's turn. Mother, it's your turn."

Baby continues to cry

Husband: "Why don't you turn baby around the other way so she can't see you, but she'll still know you're here."

Adults continue to play the game

Mother: "1, 2, 3, 4, 5. Oh. What a bummer."

Baby still restless

Husband: (reinforces request to have baby moved) "She can be reassured by the sounds of our voices. [That'll be quite enough for her.]" **Oooh! I've lost interest.**

(Reflects frustration with baby's continual crying.)

Game continues

Wife: "Who played the title role in the 1933 movie Henry VIII?"

Husband: "What?!"

Mother: "Initials?"

Wife: "C.L. [You won't get it!.] Oh you [might, but I doubt it]." **Tell me what it is!**

(Reinforces forward challenge.)

**Rave on {husband}.**

(Using her husband's actual name, the reversal expresses frustration toward him.)

### ***Transsexual in Prison***

This interview with a transsexual in prison is taken from NWS Channel 9, Adelaide, in November, 1987.

Reporter: "The woman says she wants a transfer to South Australia so can serve out her sentence in a women's prison. She says the present system is wrong when sex change operations can be carried out in Australia. ."

Woman: ". . . [And yet they have no follow up with it.] They don't make any clear criteria for the people after they've had their operation. They're still legally male. Now that's absurd. That's crazy." **All the fun we're having.**

(The reversal, reinforced by body language, reflects enjoyment over the media experience.)

Reporter: "The woman points out that had she remained in New South Wales, she would now be

***President Truman Announces the Dropping of the Atomic Bomb on Hiroshima***

Announcer: "Ladies and gentlemen. The President of the United States."

Truman: "The world will note that the first atomic bomb was dropped on Hiroshima, [a military base]. We won the race of discovery against the Germans. We have used it in order to shorten the agony of war. In order to save the lives of thousands and thousands of young Americans. We shall continue to use it until we completely destroy Japan's power to make war." Lord, f- - k off **Mad! They must have dropped it before the Whirlwind.** (Reversal uses a metaphor.)

**But there is a dilemma.** (Reversal may reflect the dilemma over Hiroshima's large civilian population.)

Whenever a speech reversal occurred during the above tests, the EEG showed significant brain activity involving the left and right hemispheres. Different parts of the brain were also stimulated depending upon the subject matter of the reversal. In addition, concentration levels either increased or decreased when the reversed phrases occurred.

These results further verified the communicative nature of Reverse Speech. They confirmed that left/right brain hemispheric interchanges were involved in the actual process of reversal decoding and suggested an unconscious freedom of choice in the acceptance or rejection of these reversed phrases.

The subliminal effect of reversed messages, therefore, depends greatly upon the emotional and mental status of the individual, as well as on their personal belief systems. A brainwashing effect on the general public does not seem to exist. In fact, the term "subliminal" does not describe the communicative nature of Reverse Speech. "Subliminal" implies both deliberate insertion and "programming." Reverse Speech occurs naturally and does not seem to program the minds of listeners.

The communicative aspect of Reverse Speech is similar to that of forward speech. As listeners receive and process forward speech on a conscious level, they have the choice to accept or reject the message. The same is true of Reverse Speech. The only difference is that listeners receive the message on an unconscious level.

## **Extrasensory Perception**

Many people report experiences in which they are talking to someone, but it seems as though something far deeper than the conversation is transpiring. They feel emotions that are sometimes separate from those being discussed openly, or they just "know" something about the other person, but are not sure how they gained that knowledge. In these cases, it is entirely possible that they are perceiving each other's unconsciously communicated speech reversals.

## **Intuition and Telepathy**

The entire psyche of a person is intricately woven throughout the sounds of speech. As previously discussed, reversals become more complex the more emotionally charged feelings become. Forward speech is influenced by tonality, cadence, emotional states and rapport or lack



of rapport between people, which, in turn, directly affect the formation and the frequency of reversals.

When the forward conversation is emotional, the speech reversals of the individuals involved also interact on an unconscious level, causing them to feel that they are in close rapport with each other or not in rapport, as the case may be.

For example, I took the reversals below from the last five minutes of a session that I conducted with a client. On the surface, we seemed to be interacting well as we discussed the reversals that I had found on our previous session.

There were strong, "unspoken" tensions between us, however, that I could not understand. So strong, in fact, that I left feeling unsettled and distressed. The reversals that I found show the actual unconscious interactions taking place and graphically display the reasons for our tension.

David: **P- ss off wolf. / She does not trust me.**

Woman: **I believe you can't be trusted.**

David: **Well why?**

Woman: **That's messing me. / You make it up.**

David: **Not trust me / You lousy s—t / I need a cigarette. Must have it.**

Woman: **I'm upset.**

David: **I need wisdom.**

Woman: **I've seen wisdom. / I don't believe there's much on Earth.**

What happened was that my client had doubts about me and Reverse Speech. Although she did not openly express these doubts, she expressed them unconsciously through her reversals. I intuitively perceived her lack of trust and responded accordingly.

When we had our third session, we were pleased that we had discovered the source of our tension in the previous sessions. And, I learned a major lesson: never underestimate the power of personal feelings or the importance of rapport between people in therapy sessions. I learned the necessity of dealing with my own issues and doing the best I can to remain objective. My closing reversals in the last session were; **Now I understand. / Be careful hey.**

## Future Tense Reversals

Future tense reversals, which speak of events or emotions yet to occur, such as, **This will happen** and **I shall do that**, occasionally appear in Reverse Speech. Every time a Future Tense reversal appears in a transcript, the event about which it speaks happens<sup>97</sup>if no action is taken to alter the outcome.

Is this an example of human intuition or maybe just the incredible computing power of the mind predicting future events based on information that it has received in reverse? Either way, the implications of Future reversals are vast.

Using the knowledge of Future Tense reversals in my practice, I have been able to alter the outcome that the reversal predicted.

I experimented with Future Tense reversals in a tape that I analyzed two people who were thinking about going into business together. Future Tense reversals predicted the future of the business and the interpersonal relationships between the two people. Using this knowledge, the potential business partners took the appropriate action to correct the negative outcomes that were predicted.

We can find an example of a Future Tense reversal in music in the song, "*Band on the Run*" by Paul McCartney and Wings. A reversal occurred in section that said, **Marijuana, marijuana. The law, law will banish us.** Several years later, Paul was arrested for the possession of marijuana that custom officials found while they searched his suitcases as he was trying to enter Japan with his "*Band on the Run*." He was subsequently "banished" from visiting there again. The complementarity of the forward and the reversed dialogue is especially interesting, considering the circumstances.

## Malok Speaks

The following transcript contains portions of reversals that I found in the recording of a trance session that was conducted by a hypnotist with his client. The client was in the middle of a severe emotional crisis and desperately seeking some direction in his life. During this trance, a part of the client's unconscious mind called "Malok" appeared. Malok spoke of himself as a wise being, giving advice and direction, similar to channeling experiences.

I presume that the experience was a metaphor that the client's unconscious mind designed to heal his conscious mind.

Malok: "We [are like God]." **God lonely.**

Hypnotist: "[I ask for the part] that is responsible for Client's patterns in emotions to speak." **Must now accept client.**

Malok: "[I know everything there is] to know about everything." **Seen a lines journey through ever.**

Hypnotist: "Am I correct in that Client has [come to you seeking knowledge]?" **Gave him his power.**

Malok "[Basically.]" **You kiss him.**

Malok: "He forgets his purpose, [but I recall it all]. It is in the light" **Remember I'm the perfume.**

Malok: "[He must continue with his] current mission. That is his direction and task in this life." **The fact disturbing him.**

Malok "[That's just the way it's set out. That's really just it.]" **Visit. He lives in the eye. See all the system.**

Malok: "Society is at a turning point and Client [is an important person] at this time, to play a role in telling all of the way that [we can reach our higher] self." **I see the Garden. / The Lord of lesson.**

Malok: "[His purpose is] mapped out." **My purpose set.**

Malok: "He needs people around who will understand his purpose and [understand the emotions he must deal with] while he works." **Who will love me? There's none.**

Malok: "The path is set. It's as simple as that. He can fight and kick and scream as much as he likes. But [that's just the way] it's going to be. [The loneliness he feels is not the loneliness] for

relationship." **Client marks it all. / We fear the sending out.**

Malok: "[The loneliness that he feels] is the incredible responsibility that he carries [and what he must do]." **Wrecks me. Responsible to love this. / I will give words. I give.**

Hypnotist: "[If I understand correctly, some of the information he wants is why?] Why is there all [this torment happening to him]." **Now we shall shoot Client's silk out naturally. / I see lonely Aussie.**

Malok: "[It's a lonely path.] It always will be [cause that's just the way it is]." **Mark. Hear love. / See now the sixth lesson.**

Malok: "[The family that he has lost will be there again] when the work is done." **Shift the Aussie. Where the memory makes him.**

Malok: "[And he] needs others now." **I am.**

Malok: "You can help him. [You can help him through] this current time of trouble [in his] life." **We leave to mark the Whirlwind. / I am.**

Malok: "[And you must know,] too, that [your purpose] is all mapped out." **You answer me. / I am Aussie.**

Malok: "[Client will come back now.]" **I'll help him to work.**

Hypnosis ends

Cient: "Ah, far out. [That was an amazing trance.] I went [really deep]." **It's the Whirlwind. / It's not I.**

## A Journey in the Outback

Here is a story that an experienced bushman told me about a strange experience he had while he was on holiday in the Australian outback. The reversals related directly to his story, giving additional information and emotional perceptions. Notice how some reversals appeared before the topic was discussed forward. These reversals, called "Lead Reversals," commonly occur in Reverse Speech.

Man: "We were in the backblocks, although it was still [reasonably populated where we] were." **They were popular woods.**

Man: "I left the camp and [went for a walk] in the opposite direction. I had my compass with me." **It was all silky.**

Man: "There was a really weird atmosphere and it seemed like someone was [lurking around] the corner." **Get this rock.**

Man: "There was a [vast layer of fallen rocks there] and other things the other side." **I was scared of the Wolf around the side.**

Man: "I thought I'd go back to the camp and wait [until dawn] the next day to check it out." **I feel awed.**

Man: "Then I looked down the hill in the dark and [I saw a campfire]." **It's a white woman.**

Man: "[I saw a campfire] and someone sitting by it." **I see a person.**

Man: "So I thought I'll go down there to that [person by the campfire]." **I'll get my neighbor.**

Man: "So I [walked down] the hill, now this was still in the opposite direction." **Who'll help us.**

Man: "When I got there it was my own camp. I couldn't work it out 'cause according to the compass, I'd gone in the opposite direction. Anyway [I sat down] by the fire with my lady friend." **I curse you.**

Man: "It really felt creepy so we got into the tent [and zipped it up]." **I feel helpless.**

Man: "I knew there was someone out there and I decided I [wasn't going to be stuck] in the tent."

If there was someone out there, [I wanted to know] about it." **So exhausting. / I must listen.**

Man: "I grabbed [the shovel in] one hand and the torch in the other." **It's exhausting.**

Man: "[I walked around] the fire back into the bushes." **I'll be careful.**

Man: "I walked over the hill and [there was my camp] again right in front of me. I know I hadn't gone in circles." **Circling Whirlwind.**

Man: "There were some pretty important things going on there and I'm going to check [it out some time]." **Don't be nervous.**

## **Pain From a Life in the Past?**

When a man leaves his family, it can cause great stress for those left behind as the following transcript reveals. I conducted this session with a woman in her late twenties whose husband had just left her and their two children. She wanted to have the session to see if we could locate a cause for the sharp, stabbing pains that she had been feeling in her stomach since the breakup.

She thought that the pains might have had something to do with a past- life experience. The most predominant theme in this session was a "wound" inflicted upon her by Lancelot. In my opinion, this was a metaphor for the pain she felt from her husband and could not be attributed to a historic- life experience.

David: "Describe the pain to me a bit. Can you visualize it?" No reversal

Woman: "It's a [really deep ache] in my stomach. I can't eat. I feel sick, but not physically sick. Every now and then I feel like I could be sick. [It's just a really deep- seated pain.]" **He hurts, I know. / Lancelot, I know, hurt with his spear.**

Woman: "I'm going to have to [go up North to find work]." **Don't want to go up there.**

Woman: "[The kids are coping] really well. They don't know about the move yet." **They shall miss him.**

Woman: "I just want to know what this pain is and where it's coming from]." **F- - ked nerves.**

Woman: "I couldn't be near him. I felt as if I was hanging [onto something that was no longer] there." **Longing, I need him. I'm nude.**

Woman: "I don't feel [as emotional] right now. I don't feel like crying or anything. It's just a [sick painful feeling]." **I love you. / Lance f- - ked me up.**

Woman: "Maybe it's a past [life experience]. Perhaps he inflicted pain on me in another life and the situation [that is happening now is bringing it all back]." **Freeze frame. / Lancelot the same. Horrible person.**

Woman: "I went to some channelers. I was told that once we reached a certain point in our relationship then we could [see what happened in the past life that caused the problems]." **It's now Lancelot. The b- st- rd. I loved him.**

Woman: "I've got to clear these feelings. [But they're there and you can't ignore] them." **He nudes me. He broke me.**

David: "How [are you feeling] right now?" **Have no fear.**

Woman: "Okay. I'm finally at the moment that [it's, it's there,] but I can control it." **My nerves slip, slip.**

Woman: "I've never [slept with anyone before.] So [it's my first] real relationship breakup." **Will he ever love me? / Sex found him out.**

Woman: "[I'm hanging onto] the fact that there's still a chance." **Here's longing.**

Woman: "I ask myself [what I did] wrong. [Should I] go or wait for him?" **I'm worthless. / I'm**

**nude.**

In light of what we now know about speech reversals, what was once thought to be esoteric, or even unbelievable, such as intuition, telepathy, foreseeing the future, channeling and past life experiences may be attributable, at least in part, to the communicative nature of the mind. Reverse Speech gives us an exciting avenue of exploration.

Reverse Speech is the voice of the inner mind, the deeper Self. It is a previously undiscovered, "extra sense" that enables us to interact on all levels.

It allows us to see who we really are and it shows us that we are constantly communicating this to those around us. It causes us to be honest, in spite of ourselves. Now that we know it exists, we have no choice but to become congruent on all levels. Because, like it or not, the day of Truth has arrived.

## Chapter Five

### Reverse Speech in Children

*Covert speech develops before overt speech. Children speak backwards before they do forwards. Then, as forward speech begins, the two modes gradually combine into one, forming an overall bi- level communication process.*

The Theory of Reverse Speech and Speech Complementarity (Point #3)

Language develops in reverse before it develops forward. If we were to play a tape recording of "baby talk" backward, we would find words and simple **forward** phrases in the gibberish as early as four months before the baby has "officially" learned how to talk forward.

As a baby learns to talk, these two styles of expression, forward and backward, gradually merge into one mode of communication, part of which we can consciously understand and the other part "hidden" to consciousness.

Imagine the implications of being able to understand what babies and children are feeling *before* they can put those feelings into words. Concerned parents, educators and counselors could figure out why babies and infants cry for no apparent reason or why they are acting fussy, confused, or difficult. They could better understand and comfort children who have retreated deeply into

Reverse Speech can provide a key to understanding young people so we can gently and compassionately understand their behavior and, in turn, be more effective parents, educators and counselors.

## **The Birth of Twins**

July 7, 1987, I became the proud father of fraternal twin girls, Jaye and Symone and thus conceived an exciting idea for a new research project: when did speech reversals begin to appear in baby sounds? I began my research with their birth.

Nurse: (during labor as complications set in) "C'mon. Push as hard as you can. C'mon. [You can do it, you can do it. Deep breath in] and hold it." **Please help it. Push harder. Push harder!**

David: (responding to the doctor's explanation as the doctor diagnoses "brow birth" and takes the appropriate action) "[Yep, fine, I think.] Are you sure she's okay?" **It's enough pain.**

David: (just after the first birth, Symone) "[How much, how much did she weigh?]" **I wish you'd show me her.**

Doctor: (direct response, note reversed dialogue) "[We haven't weighed] her yet." **She's lovely.**

David: (side comment, talking into the microphone) "This is a tape [for posterity's sake]." **A cigarette.** (Exactly what I wanted at the time.)

David: (realizing that the twins were not identical) "[This one's got fair] hair and that one's got dark hair." **Hey, they're opposite.**

(The two girls have continued to develop to be totally opposite in appearance, temperament and desires.)

## **The First Signs of Reversed Language**

I periodically tape recorded the twins from the night they arrived home. When they were four months old, I located the first intelligible reversed sounds two single words in a 30- minute tape. I found the first one on Symone, **Mummy**, and the other on Jaye, Symone. Two weeks later, I made the next recording and heard Jaye say in reverse, **Daddy**. Over the next two months I found other isolated words:

- Symone just before mealtime: **Hungry**
- Jaye as she was about to fall out of her high chair: **Help**
- Jaye when she wet her diaper: **Toilet**
- Symone: **Jaye**

I also found other instances of both twins saying **Mummy** and **Help**. I did not find any other intelligible sounds, backward or forward, in any of the recordings I made.

## **The Appearance of Phrases**

When the twins turned seven months old, I began to find isolated examples of two or three words that appeared together in a reversed sentence. At the same time, the frequency of simple, single words in forward speech increased. Here are some examples:

1. I was following Symone around the room with the tape recorder when she became very interested in it. She reached out to grab it, crying out with delight. This cry reversed to say, **What's that?**
2. My former wife spanked Jaye while I was on the telephone. Jaye sadly looked at me and began to cry. At the beginning of her cry, a reversal occurred that said, **Daddy, hurts.**
3. When Jaye was ten months old, I found an example on her while the two girls were mumbling in their beds before going to sleep. Their half- brother, my son from a previous marriage, had been staying with us for the last week. The reversal was **Love my brother.**
4. When the twins turned one year old, they began to experiment with uttering more single words forward more frequently. Occasionally, a perfectly clear speech reversal appeared at the same time as an imperfect attempt was made with a forward word. For example, the dog's name, "Tasha," was once pronounced forward as "Tatta," and this same sound reversed to say a very clear **Tasha**. Likewise, the word "bottle" at one time was said forward as "bobbop." The same sound reversed to clearly say **bottle**.
5. I found a reversal on Jaye when she was 13 months old, just after my wife and I made up following an argument. Jaye was sitting on my lap, happy and giggling. In these laughs, I found a reversal that said, **Daddy loves Mum.**
6. When the twins were 14 months old, I found the first definite example of speech complementarity. They were playing in the bath and Symone was trying to pick up a cup that was sliding along the bottom. Unable to pick it up, she looked up at me and reached out for help, saying forward, "[miscellaneous baby sounds), Daddy.]" In reverse this became, **David, Help me**, with David occurring on the reverse of "Daddy."
7. Of a similar nature was a reversal that I found on Jaye a few weeks later when I returned from an interstate seminar. She ran up to me as I ked in the door saying, "David." This reversed to say, Is my dad.

## The Beginning of Metaphors

I found some significant reversals on the twins when they reached 18 months. These occurred while my former wife and I were having a heated argument. The twins were highly distressed, crying and running frantically around the room while my former wife and I gave little thought to calming them. The reversals that occurred throughout this 20- minute tape recording graphically illustrate their mental state. The very first reversed metaphors appeared and reversal frequency was the highest that I had found yet, often occurring within a few minutes of each other.

Symone: **Help, help. Mum. Help. Hey, mum. Help.**

Jaye: **Mumma. Pappa. Help.** (Reversed references to the twins' grandparents. Jaye was seeking help from other sources.)

Jaye: **They died. I died.** (A powerful metaphor with Jaye personally experiencing the "death" of our marital relationship.)

Symone: **Help us. Help them. Help them.** (Symone wants help for us.)

Jaye: **Help us.** (Jaye wants help for herself and Symone.)

Symone: **Help them.** (Symone repeats her previous request.)

Jaye: **Help me. Help us.** (Jaye becomes specific. She wants help for herself.)

Jaye: **Dad, David. Help me. I'm nude. Help me.** (Jaye becomes desperate, using a reversed metaphor, "nude," which is traditionally associated with emotional pain.)

Symone: **Mum. Help her.** (Concern for Jaye.)

## Reversal Styles and Personality Differences

The above transcript was the first indication of different reversal styles between the twins. Symone, while seeking help for herself, also showed concern for her parents and sister. Symone has become the more altruistic of the two. Jaye, on the other hand, was concerned primarily with her own welfare. She also was calling for me, whereas Symone was calling for her mother.

It appears that personality permeates to the deepest core of who we are or, more precisely, it emanates from there and infuses all that we are. By carefully studying a person's reversals, an experienced Reverse Speech analyst can begin to form a distinct profile of the speaker, without ever having met the person a proposition that I have tested and proven repeatedly in my research.

## The Twins' Second Birthday Party

Six months later, our marriage collapsed. I was preparing to move to the United States within the month. We had not yet told the twins of our decision and I had been emotionally distancing myself from them in an attempt to reduce the pain that I was feeling.

In the following recording, which I made during the twins' second birthday party, reversals had developed to a complex level and indicated that the twins definitely knew, at least on an unconscious level, that Daddy was leaving home, thus making another case for the role that reversals play in "intuition" or "telepathy."

Jaye: **I won't speak with David.** (Anger at and recognition of, my pending departure.)

Symone: **Jaye will need this.** (Symone recognizes Jaye's feelings.)

Jaye: **I sad.**

Jaye: **Now help. Help me.**

Jaye: **Come Michael.** (She calls her half- brother, also at the party, by name.)

Symone: **Mum come. Here Mum. Mum.** (As with the trend on the previous session, Symone calls her mother.)

Symone: **Mum, give me some healing.** (Symone is also hurt and expresses this by using a simple metaphor.)

Jaye: **Leave me.** (A strong reaction to sadness.)

Symone: **I will come.** (Symone offers to help Jaye.)

Jaye: **Daddy. You're not home.** (By using a common Reverse Speech metaphor, she acknowledges the emotional distance I'd created.)

Jaye: **You run.** (Directed to me. The forward dialogue was, "Daddy.")

Jaye: **He's not home.** (Directed to me again, the forward dialogue being, "My Daddy.")

Symone: **I love.**

Jaye: **Be home.** (Again directed to me. The forward dialogue again was, "Daddy.")

Jaye: **Daddy, he loves. David, he runs.** (With the trend of her previous reversals, Jaye seemingly separates the father image from the personal image.)

Jaye: **I'll be down.** (An expression of future sadness using a Reverse Speech metaphor.)



Jaye: **Daddy love.** (A plea.)

Symone: **Be sad.** (Directed to me. The forward dialogue was "Daddy.")

Jaye: **Power. Power.** (A strong metaphor in Reverse Speech, usually associated with base needs and desires.)

In the above transcript, the differing reversals of the twins follow the same trend as my previous findings. Jaye was extremely upset, her desires were for her own well being and she communicated these desires by using simple metaphors. Symone was more concerned with being supportive. Jaye's strong identification with me is evident, yet this time she communicated it as anger rather than as a bid for support.

Symone, on the other hand identified with her mother. Note the many references to "Daddy" forward with different reversals in each case. Here are comparisons from this transcript that further indicate the differences between the twins' reversals:

1. **Jaye: I won't speak with David.**  
Symone: **Mum, give me some healing.**
2. **Jaye: I sad.**  
Symone: **I love.**
3. **Jaye: I'll be down.**  
Symone: **I will come.**
4. Jaye's reversal, Daddy, he loves. David, he runs. is probably the peak of the confusion. Why is my Daddy leaving home? Her unconscious mind was appearing to rectify the conflict. Symone simply says to me, **Be sad..**

I *was* sad to leave them. I kept in regular contact with the twins by telephone and recorded our conversations as their forward speech became more fluent.

On a trip to Australia six months after having moved to the United States, when the girls were almost three years old, I made another recording and found that the bi- level communication process had progressed significantly, as well as the frequency of reversals, which were then close to normal adult occurrence. Here are some examples of reversals I found on that trip:

- Jaye: "[Daddy, I want you. I want you. (Other cries and groans.)]" **Here father. Here father. I love you. Loving him.** (This was the first time I found Father in reverse. All previous references were Daddy. Could it have been due to my six months absence?)
- Symone: "[Hello, Daddy.]" **I want a lolly.** (Australian word for "candy.")
- Jaye: (to me) "[I want a cuddle. I want a cuddle.]" **I love you. I love you.**

I obtained full custody of the twins when they were four- years- old. At the time of this writing, they are nine- years- old and are living with me in the United States.

## Reversals in Game Playing

The following case study concerns a six- year- old girl who was in the process of accepting a new father figure. Her single mother had recently married and the child's natural father had been

banned from seeing her because he had caused major conflicts in the family, including severe emotional abuse of his child.

This resulted in a court restraining order being obtained against him. The child had been despondent since the separation, knowing she would not see her natural father again. She was trying to cope with the abuse and with the confused father figure roles.

This transcript is from a portion of an afternoon she spent playing with a friend. Note how she deals with her grief and confusion in reverse under the innocent disguise of playing doctors.

In this transcript, I call the step- father "John" and the natural father "Robert." The bold words in parentheses did not actually occur, but are consistent with the reversed dialogue flow and the tonality of the reversals: question/answer, etc.

Friend: "Let's play doctors."

Child: "And you're the doctor. [I've had a broken leg.]" **I've never hated him.**

(At this stage we do not know who "him" actually is.)

Friend: "[Which one?]" (Do you) **love him?**

(Questions the mysterious "him.")

Child: "[This one.]" (I) **love him.**

(Answers previous reversed question.)

Friend: "No, this one." No reversal.

Child: "And you say what's wrong with you." No reversal.

Friend: "[You say it.]" (Who's) **Daddy?**

Child: "No you. [You say it.] You're the doctor." **John.**

(The identity of "him" is established as the step father.)

Friend: "No, you be the doctor." No reversal.

Child: "No you! We swap. [Would you please fix] up my broken leg! (pause) There's a bit I have to fix." **Needs fixing up.**

Friend: "I have to get the stuff. [Now where's the plaster?]" **Robert did this.**

(The natural father.)

Child: "I know [how to put it on]." **Hard to deal with.**

This innocent game of doctors was a metaphor for something far deeper. Using the imagery of a doctor fixing a broken leg, the child was sorting through her confused feelings. Note her insistence in being the patient, her establishment of the father figure and her desire to "fix up her broken leg" after she had dealt with these issues.

Here are those reversals in order. Note the progression of the reversed interactions between the child and her friend as she recognizes and handles the issues.

Child: **I've never hated him.**

Friend: (Do you) **love him?**

Child: (I) **love him.**

Friend: (Who's) **Daddy?**

Child: **John. / Needs fixing up.**

Friend: **Robert did this.**

## **Child Molestation**

The statistics are staggering. Commonly quoted statistics indicate that one in four girls and one in seven boys are molested during childhood. Most psychologists and psychotherapists claim these numbers are so conservative as to point only to the tip of the iceberg. Events so horrible to a child can be blocked from memory. Reverse Speech analysis provides a powerful method for use in determining the nature and the extent of the crime and its lasting effects on the survivors.

Here are some of the reversals found in a session conducted with a 12- year- old girl who had been molested several years earlier. Her parents requested a session to determine the extent of the psychological damage that she had suffered. I documented her reversals in batches or "clusters." Reversals frequently appear in clusters within a short time frame, followed by no reversals for one or two minutes, then another cluster (see Chapter 7 for a discussion of clusters).

Notice the reversed italicized metaphors, which at age 12 are prolific throughout Reverse Speech. I have just documented the reversals and listed them below in their respective clusters, indicated by line breaks. Notice how the subject matter of the individual clusters relate to each other, followed by a different subject in the next cluster.

#1: **Cursing him.**

#2: **Jesus helps me.**

#3: **Jesus loves me. He must not prosecute.**

#4: **I was f- - ked bad.**

#5: **Oh, what a b- st- rd.**

#6: **The mark makes it worse.**

#7: **Seen out this movie.**

#8: **Why wasn't it sunny?**

#9: **A person f- - ked me.**

#10: **Well, yes it happened.**

#11: **I've seen it.**

#12: **I've witnessed it.**

#13: **I know what he's done.**

#14: **Yes, I hate him.**

#15: **And I feel silly.**

#16: **I'm not scared.**

#17: **I've seen life.**

#18: **Why hurt him?**

#19: **The mark is heavy.**

**#20: Source will be the pain.**

The following is my analysis of the reversals, together with brief explanations of the metaphors.

1. Reversals #1- 3 show anger (**cursing him**) as well as acceptance (**Jesus helps me.**)
2. Reversals #4- 5 describes the act and express further anger.
3. Reversals #6- 8 describes harm, or mark, on her psyche plus a sense of disassociation from the event, movie.
4. Reversals #9- 10 shows an insistence on establishing the occurrence of the event.
5. Reversals #11- 13 repeat the insistence and also reveal an understanding, **I know what he's done.**
6. Reversals #14- 15 shows hatred and some reluctance for the hatred.
7. Reversals #16- 18 shows an acceptance.
8. Reversals #19- 20 reveal her own pain, mark is heavy and give an indication where that pain is. Source is a metaphor usually associated with male/female energies.

Overall, this session indicated that the girl understood what had happened to her. She showed an understandable amount of anger, but also seemed to be working through acceptance of the event. If her process was encouraged and supported through puberty, she would probably suffer minimal permanent psychological damage.

Other similar sessions that I analyzed revealed a wealth of information concerning the psychological makeup of children and how they are affected by the events in their lives.

### **Bridging the Generation Gap**

Just as parents and their teenagers interact on a conscious level, they also relate on an unconscious level, their reversals reflecting what they want, need and expect from each other.

Here are portions of a session with a father and his teenage daughter as they discussed their relationship. They were both highly emotional. The daughter was crying out, in reverse, for her father's love and he was wrestling with his own conflicts about his purpose in life. He also remembered how he acted when he was a teenager.

Ultimately, the session helped them greatly, the father in particular. It helped them understand the dynamics of their relationship and take the necessary steps to improve it. Notice how the daughter expresses herself emotionally in her forward speech. In reverse, she calls for her father:

Daughter: "Oh, no. I don't want people to be like me, [then we'd all] be like me and we'd be [messed up]." **I need you. We felt fear.**

The father's reversals express a need to know his daughter, even a need to "connect" with her "weakness." While he is speaking with her, he is also seeking to understand himself and "Self" answers:

Father: "Life works in certain ways. [You don't believe it now, but you will believe it someday. That's what good manners are for.] That's why have certain customs and laws. . . [You have a certain amount of privacy] . ." **Need your sin closer. I must reveal who you are. / Reveal**

**Daddy. I'm a go slow Daddy.**

The daughter is angry. In reverse, she repeats her demands:

Daughter: "Here I was, hurt at school. And you go like, it's like [oh, no big deal,] you're not bleeding that bad. . ." **You s- - t! I need you.**

In the midst of heated forward exchanges, the father reaches emotionally for her in his reversals:

Father: "I got there as fast as I could. I'm never going [to be any better either,] you know, you expect me, oh, yeah, [if you get hurt or anything,] you'll just have to lie there and bleed to death." **Do you love me? / I feel her love. I grieve it.**

She remembers the good times they have had. In her reversals, she continues to plead with him and begins to connect emotionally with him:

Daughter: I used to like it when we went away. It's like now, [but, I mean,] we don't really do anything. . . like the campground, we went to that place and you found that big turtle. . . [mumbles]. . . that was fun. . Then, there was the time I got sea sick [on that thing,] on that boat [we were on]." **I need that love. / I miss that love. / I know with love. / I want that love.**

He responds. And, she realizes that he has heard her:

Father: "[It'd be fun to do it again.]" **I grow to love you.**

Daughter: "I don't want [to be alive by the time I'm twenty]." **He knows I must love.**

In his forward dialogue, the father discusses his teenage years and notices how different his present direction in life is. In reverse, he questions if this is the way for him to go. His unconscious mind warns him. Whirl in this case is connected to his desire to accumulate possessions:

Father: "I know I used to do all that, peace demonstrations, etc., as a teenager, but I've decided I want to be different now. [I want to accumulate things] . . . [I want to be comfortable.] I want to have a retirement someday." **Will we make the power? / Whirl will f- - k the power.**

Next, he uses a powerful personal metaphor, cousin, that connects him similar emotions he felt in the past. In his forward dialogue, he struggles with his daughter. In his reversals, he remembers when he was a teenager and used to spend a lot of time with his cousin doing similar things to what his daughter is doing now. His reversal is a reminder that he used to be the same way:

Father: "You say you don't want to conform, but you are conforming with your own peer group. [I mean, you listen to the same kind of music.]" **You see my cousin. Serving him.**

Forward, the daughter shares her views. In reverse, however, she works through her relationship with him. He is rigid, law, but, at least they have connected emotionally with each other and their relationship will work:

Daughter: "We do good things. Someone's got to say something about where the world is heading. You can't understand. [I don't expect you to understand it]. . . We do it for the good of mankind [and other people, but] it's not like we're violent or anything." **You're holding it, law. / You're nicer. Now it helps the wine. / There will be love.**

The father reassures her, chooses a course of action and accesses a behavior- changing archetype, the magician:

Father: "I don't believe that you think everything is bad in the world. [I think you're lying] . . . I think you're not showing your [emotion, shutting off . . . I just want to know [you're going to find something] and say this is neat." **I would never hurt. / I will get my youth. Now for the magician.**

She responds to his archetypal reversal with her own archetype, Goddess, acknowledging that she has the resources:

Daughter: "I don't know whether that can happen, but I didn't say [you said I couldn't. I said I cannot do that.]" **I'm a Goddess. I'm the Goddess.**

Thus, the father and daughter progressed from pleading for each other's love to connecting emotionally with each other and, ultimately, to accessing archetypes for positive change.

## **An Overview of Children and Reversals**

After simple words and phrases first appear in reverse in babies, reversed speech then parallels the development of forward language as they grow. In other words, there is a steady progression, in reverse, from the use of simple, isolated words and phrases, to more complex language patterns and metaphors (please see the table on the next page). This is similar to forward language which begins with isolated words and evolves into more complicated sentences and metaphors.

When society begins to realize that language is a combination of both forward and backward dialogue, yet reverse language evolves first, it will cause a huge quantum shift in our understanding of child development and psychology in general.

## **An Overview of Children and Reversals**

### **4 Months**

Isolated single- word reversals, few and far between, begin to appear.

### **7 Months**

Reversals begin to appear that contain two or three words. The frequency of single words increases.

### **1 Year**

Forward language begins and clear reversals are found on imperfectly formed. forward words. Language patterns start to combine.

**18 Months**

Metaphors begin to appear in reverse. Reversals continue to increase and different personality patterns can be detected.

**2 Years**

Complexity of reversals increase. Metaphors and frequency of reversals increase. Children seem to be aware of events not communicated to them on a conscious level.

**3- 4 Years**

Speech complementarity is well- established with bi- level communication occurring regularly. The frequency of reversals is close to that found in normal adult conversations.

**6 Years**

The child appears to be able to deal with pain and emotional issues on an unconscious level through the process of game playing.

**12 Years**

Normal adult reversal structure is evident both in frequency and in metaphors.

## Chapter Six

### Reverse Speech Images

*Whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face. This confrontation is the first test of courage on the inner way, a test sufficient to frighten off most people.*

Carl Jung, The Archetypes of the Collective Unconscious

The human psyche is vast. Some researchers claim that it extends into the infinite world of time and space itself. My research with Reverse Speech certainly tends to support this hypothesis. It

shows us that more than 95% of our being is below the conscious realm and we have very little contact with this realm. Reverse Speech offers us a totally new doorway to this world that was previously only glimpsed in phenomena such as dreams.

## **Dream States**

Dreams often use strange and disjointed images. For example, a dream of bathing in a refreshing, crystal- clear spring might suddenly change into a dream of being chased through a blazing fire by a wolf wielding a mighty sword. Sometimes dreams are like Gothic fantasies that flash mysterious or ambiguous pictures through the mind during sleep. Much research has been done in an attempt to explain dreams and their purposes. We know, for example, that dream states are unconscious, primarily right- brain functions.

Some researchers suggest that, like a safety valve, dreams provide a release for repressed thoughts or feelings. Others suggest that dreams allow a part of the mind that has previously been ignored to communicate and still others view dreams as random static. Recently, it has been theorized that dreams allow us to process important information that we have acquired during our waking hours.

Reverse Speech shares many similarities with dream states and may, in fact, help us to further analyze our dreams. Both dreams and reversals:

1. Stem from deeper regions of the mind;
2. Are unconscious activities and primarily functions of the right- brain;
3. Fade in and out with varying degrees of clarity; and
4. Use images that are sometimes difficult to understand.

Like dreams, reversals allow us to express parts of our minds and thoughts that were previously repressed or ignored.<sup>1</sup>

The unconscious mind often uses powerful metaphors as it manifests itself through Reverse Speech. Carl Jung extensively studied and documented the metaphoric nature of the unconscious mind in his search to explain the nature of the human psyche.

## **Jung on Dreams**

Carl Jung stated that some particularly impressive dreams contained visions and ideas of deep significance, which could not be accounted for by the person's past experiences. Instead these dreams seemed to spring from a source outside the range of conscious experience. Such dreams were astonishingly similar to metaphoric and archetypal images that could be in myths and fairy tales from different cultures all over the world.<sup>2</sup>

In his book, *The Structure and Dynamics of the Psyche*, Jung tells of a man who came to him with severe attacks of pain in the region of his heart, choking sensations in his throat and piercing pains in his left heel. The man was perplexed over the reason for these pains and severely depressed because his physical problems resulted in his exemption from military duty.<sup>3</sup>

After having discussions with the man and analyzing his dreams, Jung discovered that the man



had been jilted recently by his long- time lover. Jung conducted counseling sessions during which the man addressed his repressed feelings about this affair. The pains in the man's heart and throat eventually disappeared.

Jung claimed that the sensations in the man's throat were caused by unconsciously repressed tears, likewise the pains in the heart. The man had deliberately repressed any feelings over the broken love affair. The pain in the left heel continued, however and Jung was puzzled as to its cause.

He states:

*I could get no clue to the heel symptom from the patient's conscious mind and I turned once more to my previous method<sup>9</sup> to the dreams. The patient now had a dream in which he was bitten in the heel by a snake and instantly paralyzed.<sup>4</sup>*

Jung concluded that when the woman jilted him, she had given him a wound that paralyzed him. Further information from the dream uncovered that when he was a child, he had an overprotective mother. This resulted in his being "girlish" in nature, hence his decision to join the army to exert his manhood. Thus, in a sense, his mother, too, had "lamed" him. Jung then states that they were evidently dealing with that same old serpent who had been Eve's notorious friend. He draws direct comparisons with the man's dream, the pain in his heel and the Biblical account of creation, pointing out that the man had virtually no conscious knowledge of the Bible.<sup>5</sup>

*"And I will put enmity between thee and the woman and between thy seed and her seed, it shall bruise thy head and thou shalt bruise his heel." (Genesis 3:15)<sup>6</sup>*

Jung concludes that:

*This part of the unconscious evidently likes to express itself mythologically, because this expression is in keeping with its nature. . . It corresponds to the mentality of the primitive, whose language possesses no abstractions but only natural and unnatural analogies. . . It seems as that the collective unconscious had translated the patient's experience with the women into the snake- bite dream and thus turned them into a regular mythological motif.<sup>7</sup>*

Jung quotes another account in his book, *The Archetypes of the Collective Unconscious*, of a man who was a modest clerk with no education who suffered from paranoid schizophrenia. This man had frequent hallucinations. On one occasion, Jung came across the man staring intently at the sun, moving his head from side- to- side in a curious manner. He took Jung by the arm and said that if he looked at the sun with his eyes half- shut, he could see the sun's phallus (penis). Then, if he moved his head, the sun- phallus would move also and that was the origin of the wind.<sup>8</sup>

This bizarre encounter, which occurred in 1906, left Jung puzzled until four years later when he was engrossed in mythological studies. He came across a book by the late Albrecht Dieterich,<sup>9</sup> the well- known philologist, which threw light on the fantasy. It was a part of the so- called "Paris magic papyrus," and was thought to be a liturgy of the Mithraic cult. It consisted of a

series of instructions, invocations and visions. One of these is described in the following words:

*"And likewise the so- called tube, the origin of the ministering wind. For you will see hanging down from the disk of the sun something that like a tube. And towards the regions westward it is as though there were an infinite east wind. But if the other wind should prevail towards the regions of the east, you will in like manner see the vision veering in that direction."*<sup>10</sup>

Jung concludes by saying that the Greek word for "tube" means a "wind instrument," and in Homer, "a thick jet of blood." Jung then points out that his patient had the vision in 1906 and the first Greek text of the papyrus was edited in 1910. The two events should be sufficiently far enough apart to rule out any possibility of clairvoyance on his patient's part or of thought transference on Jung's part.<sup>11</sup>

The parallels of the two visions cannot be disputed and Jung also notes that strong elements of this sun- phallic motif may be seen in certain medieval paintings.<sup>12</sup> He states that: "The patient was certified in his early twenties. He had never traveled. And there is no such picture in the public art gallery in Zurich, his native town."<sup>13</sup>

Carl Jung's works are compelling. He documents many cases where patients have had dreams or visions that contained elements of myths and legends that surpass cultural and historical boundaries. The patients had no conscious knowledge of these fables and legends. This led him to postulate his theory of "The Collective Unconscious," which states that buried deep within the psyche can be found an inherent storehouse that contains the entire spiritual and cultural heritage of humanity's development.<sup>14</sup>

In *The Archetypes of the Collective Unconscious*, he discusses the collective unconscious and its archetypal images, saying:

*In the realm of consciousness we are our own masters; we seem to be the factors themselves. But if we step through the door of the shadow we discover with terror that we are the object of unseen forces. . . archetypes are complexes of experience that come upon us like fate and their are felt on our most personal life.*<sup>15</sup>

There are many similarities between the revelations of Reverse Speech and the writings of Carl Jung, particularly in the area of the archetypal nature of the unconscious mind.

### **The Three Levels of Reverse Speech**

Before I had encountered the work of Carl Jung, I was documenting many words and phrases whose meanings were a mystery to me. These words included references to the Garden of Eden and the Legend of King Arthur and his Knights of the Round Table, to name just two.

As time went on and I made connections between these words and the forward dialogue in which they appeared, some common factors emerged. Of primary importance was the fact that separate and distinct language patterns, or styles, appeared to correlate predictably and regularly with the intensity and type of forward conversation.

I categorized these language styles into three levels and eventually associated them with the three levels of the mind that Carl Jung defined.

### ***The First Level of Mind: Consciousness***

First Level reversals describe commonly- used English words. They often address literal conscious thoughts in a person's mind while the person is speaking. Here are some examples, with the reversals in bold print:

- A murder suspect being interviewed on TV. "No, [I never threatened] the man. In fact, I can never remember threatening him." **Revenge. Killing the lad.**
- A politician talking to reporters after leaving office under unpleasant circumstances. He was asked if he had any resentments. "No, no, no, no, no.[Politics is a tough game.]" **I was asked to p- ss off.**
- My son Michael, as we discussed what videos to watch that night, says he hasn't seen video A or B, then in reverse says he has. "I want 'Video A!' I haven't seen 'Video A' or 'Video B.' Let's get them. [Yeah. Let's see them!]" **I've seen both of them.**
- An interview with an Australian politician who was perceived to have designs on his party's leadership.
- Interviewer: "Is the position up for grabs?"
- Politician: "[Well, ah, I] haven't even given it any thought and I intend on this program, within, er, [seconds of listening to, er, ar, the leader] make er (pause) a quite a magnanimous speech, start opening up the question of party leadership." **Leave me alone. / Annoys me, this little - sshole from the press.**
- I found this reversal while I was explaining Reverse Speech to someone. The reversal is exactly what I was thinking, but did not want to say. "There's certain reversals that I feel uncomfortable telling people about. Like, er, well, ['cause they might not be able] to, er, well deal with it." **Remember when they're sexual.**
- A reversal that I found on TV evangelist, Jimmy Swaggart, after it was revealed that he had engaged in sexual misconduct and was stepping down from the pulpit: "I know that so many would ask [why. (Short pause, sighs) Why?] I have asked myself that ten thousand times through ten thousand tears. I will step out of this pulpit at the moment for an [undetermined, indeterminate] period of time." **Help. Help! / I must admit in my mind.**

### ***The Second Level of Mind: Personal Unconsciousness***

Second Level reversals describe reversals that are symbolic or metaphoric. The Contemporary Dictionary describes a metaphor as:

*A figure of speech in which one object is likened to another object by speaking of it as if it were the other as in, 'The sun was a chariot of fire.' The word comes from the Greek. 'Meta,' beyond,*

*over and 'Pherein,' to carry.*<sup>16</sup>

In Reverse Speech, there are two categories of metaphors that "carry over or carry beyond," and give a greater description of a concept that a speaker is communicating. Second Level reversals are operational and describe the effect of behavioral patterns, whereas Third Level reversals, which I will discuss shortly, are structural and point to the root causes of these same behavioral patterns. Second Level reversals:

1. describe an emotion or a thought that is difficult to portray;
2. use one word in place of the many words that forward speech uses;
3. discuss topics that are below the level of consciousness; and
4. describe the operations and the effects of behavioral patterns.

Second Level reversals often represent emotional states or deep-seated feelings regarding an issue that is being discussed forward. They are basic and deal with raw issues, pleasure and pain, guilt and triumphs, strengths and weaknesses. They can give vast insight into the inner working of the mind.

I have categorized more than 1,000 common metaphors so far, some of which I have included in the Reverse Speech Dictionary in Appendix III of this book. In the dictionary, I also discuss the metaphors possible meanings

Here are some examples of Second Level reversals and some cases in which I have found them.

**Naked and nude:** these are opposing words of intimacy. Naked usually indicates an openness or freedom whereas nude indicates the opposite: fear, shame, or unwanted exposure.

**My love is naked.**

**Who'll help me? I am nude.**

**Face:** this word refers to the deep Self, or everything that people are.

**I'm glad to see your face.**

**I slept with you. Shared your face.**

**Thirsty, hungry, food, water:** a common metaphor group that refers to emotional needs.

**Must escape. Who will help me? I'm thirsty.**

**I'm afraid to serve. Forget the food. Forget water.**

**Program and sermon:** these words refer to behavioral conditioning.

**The program was a lot like murder.**

**I must reverse this sermon.**

**Shoot, sword, warhead, spear:** another metaphor group that refers to the delivery or use of intense emotions.

**I have this selfish warhead.**

**He put a sword in my face.**

**Shot, I am. I was shot what I'm feeling.**

**Ocean, surf, ship, reef, helm, weather:** a common metaphor group that refers to the human journey, people as sailors on a ship traveling the seas of life.

**I love this surf.**

**My ship has struck a reef.**

**I will take the helm.**

**Other common metaphors:**

**serve (let me serve you)**

**Word (the Word is my guide)**

**power (you gave me power)**

**sin (this reef is sin)**

**wisdom (I need wisdom)**

**curse (I curse you)**

**music (this book is good music)**

**refund (love is a refund)**

**force (I can feel a certain force)**

**rape (I feel raped)**

**snow (I need this snow)**

Personal metaphors draw from an individual's personal life experiences. They describe emotions and issues that are similar to the ones currently being experienced. For example, I have a personal metaphor, **Melbourne**, the town where I fell in love with my former wife and where that love collapsed and died. When I use "Melbourne" in reverse, I am talking about strong, mixed feelings of love, pain and confusion.

Another example of a personal metaphor was from a client who often used the word **Pastor** in reverse, describing a rigid nature. The word came from a time when he had been the pastor of a church. Another client used the word **Hilda** to describe his conscience or a sense of guilt. Hilda was the woman who lived next door when he was a child and who often watched him play from her back door. Whenever he did something wrong, she would tell his parents. Thus, **Hilda** became his metaphor for conscience.

### ***The Third Level of Mind: The Collective Unconscious***

Third Level reversals use exceptionally powerful metaphors that frequently describe the building blocks of the unconscious mind and represent the deepest, most significant levels. They describe the causes of behavior and the structure of the personality. For this reason, I call them "structural" metaphors, as opposed to operational metaphors, which describe behavioral patterns or the effects of structural metaphors.

Structural metaphors, or primordial images, which some people have compared to Jung's archetypes, are some of the more difficult reversals to understand. They draw upon stories that are rooted in historical facts or legends. They represent strong, primal forces within, which demand to be taken seriously.

Third Level reversals stem from the collective unconscious and traditionally describe complex behavioral patterns and personality structures. Reversals found in music frequently use Third Level reversals because of the intense right- brain hemispheric activity in music.

Third Level reversals occasionally use archaic language as the examples show, which are among the more than 50 structural metaphors that I have documented to date.

- Here is a statement made at the beginning of a speech reversal session: "I'll ask you certain questions and lead [you along in such a way] that will promote reversals so we can find out what your unconscious is thinking." **Thou hast the knowledge.**
- A woman giving a friend some advice: "You've studied social work. Use, er, use it, er, [use what you learned there to sort it all through] and, um, don't get all screwed up by what's happening." **Hasten thine sword. It shall release thee.**

I will now discuss some common structural metaphors and several situations in which I have found them.

## Whirlwind

The most frequent structural metaphor, the word Whirlwind (a word commonly discussed in Jung's writings), often occurs in music and speech. Here are some examples.

- "Saturday Night Fish Fry," a Rhythm and Blues song released in 1949, by Louis Jordon: **Now the Whirlwind. Ah, The Garden of Eden. Seen the Mark. They send lil'le children there. See the Wolf annoyed.**
- "Chantilly Lace," released in 1958, by The Big Bopper: **The Lord God gave the Whirlwind and the thunder.**
- "The Battle of Evermore" by Led Zeppelin: **Time to fire the Whirlwind**
- From a session in which a Reverse Speech analyst was encouraging a client to express his feelings: "What do you need to um, [need, well what you want]? **Feel the Whirlwind.**
- A person discussing grief following the death of a friend: "[Well, er, the day my friend died I,] er, couldn't get out of bed." **I did curse against the Whirlwind.**
- A person talking about feeling restless: "I get very restless. I can't settle. I'm always [off around the world wishing it could last] forever." **Seems so clear, the Whirlwind on my feet.**
- A client who was having difficulty working: "I'm basically reasonably talented and [can do my work well but why is there] this great stumbling block?" **Resolved my Whirlwind needs it.**
- A short example that displays obvious communication in the reversed dialogue: Analyst: "You're feeling [this gap that's] not bridged." **She wants it**  
Client: "[Right.]" **Help.**  
Analyst: "And [you're wanting it worked] out." **Wire into your Whirlwind.**

After becoming familiar with Carl Jung's theories, I began to research historical and religious

literature to gain insight into the meaning of "Whirlwind." It is prolific in every culture throughout the ages.

Given Whirlwind's many forms of appearance, it is not surprising that Whirlwind is one of the most powerful and frequently occurring structural metaphors in Reverse Speech. Here are some examples of its appearances in literature and mythology:

### **Biblical literature:**<sup>17</sup>

"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. . ." (II 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." (Hosea 8:7a)

"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)

### **Eastern religious literature:**

The Songs of the South is a collection of ancient (241- 233 B.C.E.) Chinese poetry. "Whirlwind" is mentioned as a force that is directly related to movement. The mention of a cloud, or clouds, is common to both the writings of the Chinese poet and the section quoted earlier from Jeremiah. Both sources also refer to chariots that are used for divine purposes.

Open wide the door of heaven! On a black cloud I ride in splendor 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! Flying aloft, he soars serenely, riding the pure vapor, 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.<sup>18</sup>

In the Upanishads, a major collection of Hindu scriptures, "Whirlwind" is described as possessing a power with the potential for destruction.

Vayu ran towards him and Brahman 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)<sup>19</sup>

### Cultural references:<sup>20</sup>

**AFRICAN:** The tale of Ntotwatsan tells of a chief's daughter who was transported by a Whirlwind to the village of the Matelele.

**AUSTRALIAN ABORIGINES:** Two creator beings, Pundjel and Pallyan, were carried to the skies by a Whirlwind after they created the first human beings

**CHINESE:** Yin Hung was saved from unjust execution by two immortals who transported him by a Whirlwind to a safe location on the mountain Tai Hua.

**LAPLAND:** The Lapps believed that Shamans could fly in the form of a Whirlwind.

**AMERICAN INDIAN:** The Whirlwind symbolizes the power of the Great Spirit.

**JAPAN:** Whirlwind is a thunder symbol that is associated with the ascending dragon.

**MODERN AMERICAN:** The most popular myth of this century has proven to be The Wizard of Oz. Its heroine is transported by a tornado, the Whirlwind, to the land of transformation.

So, what is this mysterious Whirlwind? Is it the Life Force of nature, God, or something else? In Reverse Speech, it appears frequently to describe the state of personal energy or well-being. It is spoken about in such a way that it almost seems to be the very basis of existence. People use Whirlwind under different circumstances in their reversals. For example, it will appear when some people are talking about work, when others are talking about depression and when still others are talking about memories that come and go. It is also used to describe the varying reactions that people have to current experiences.

The significance of Whirlwind varies from person to person and even in reversals from the same person at different times, but it will always depict a state of energy, positive or negative, that is unique to the individual's operating system.

### **William James' Whirlwind**

William James, an early 20th Century author and researcher of the mind who was highly respected by Carl Jung, talks of a "transmarginal field" of consciousness that fluctuates in and out of consciousness, personal unconsciousness and collective unconscious. His description of this field parallels the varying representations of Whirlwind as they appear in Speech.

*It (the transmarginal field) helps both to guide our behavior and to determine the next movement of our attention. It lies around us like a 'magnetic field' inside of which our center of energy turns like a compass needle as the present phase of consciousness alters into its successor. Our whole past store of memories floats beyond this margin, ready at a touch to come in; and the entire mass of residual powers, impulses and knowledge that constitute our empirical self stretches continuously beyond it.*<sup>21</sup>



Whatever **Whirlwind** is, the unconscious mind has adopted it as a primary word, or structural metaphor, to describe energies, concepts, feelings and perceptions that are difficult to put into words or would require too many.

## Lucifer and Satan

These common structural metaphors are the ones that have caused so much controversy about "Satanic" messages in rock 'n' roll. They appear frequently in situations of emotional stress or in discussions that concern physical, emotional, mental or spiritual safety or well-being.

The belief in Satan and Lucifer is as old as civilization itself. Biblical accounts refer to Satan as having been the most beautiful of all of God's angels, possessing the keys to wisdom and beauty, until he sought equality with God and was cast out of Heaven (Ezekiel 28:1- 19; Isaiah 14:3- 21). Here are some examples of its occurrence in Reverse Speech:

- "Space Oddity" by David Bowie: **We can hear from Satan. Lucifer's here now**
- "Thriller" by Michael Jackson: **We must live for Satan.**
- "Lightning in the Sky" by Santana: **Like a snake beast. I love Satan within.**
- A young man talks about an unwanted sexual encounter that caused him immense heartache: "I kissed her good night. I said, 'I really don't want to go.' We kissed again [and then it was all over]." **On with the Satan. I never make war.**
- A woman muses over past boyfriends: "He felt very uneasy about my husband and told me not to tell him. I said that's fine, you're [obviously going through a trauma]." He's a boy. **I love that. Full of Satan.**
- A man talks about intense feelings of anger that he was experiencing from someone: "I don't know. It doesn't make any sense. [There's just something in the air that I can't put my finger on.]" **It's sorcery. Can't shake it. I feel spell of Satan. New kind of assault.**

## The Garden of Eden

In the Biblical account of creation in the Garden of Eden, Eve was deceived by the "snake" to eat from the Tree of Knowledge. Adam also ate of the tree and they became aware that they were "naked." Their nakedness turned to shame and rapidly became "nudity," so they covered themselves with fig leaves and tried to hide from the "face" of the Lord. Here are some examples of Garden of Eden reversals:

- "Anthem 84" by Kris Kristofferson: **Christ of Eden. I love him.**
- A woman talks about her quest for meaning in life: "There's something, but I've almost [given up trying to find it]." **I love the Garden of Eden.**
- A man talks of deception in a business relationship: "[I'm not too sure what to think.] What he's telling me just doesn't seem to add up." **I am Adam. Ate from the snake.**

## Wolf

Wolf is a powerful structural metaphor in Reverse Speech. From the cases I have documented so far, Wolf appears to refer to that part of humans that is the prime behavioral motivator or the hunter and protector. Wolf as a reversal frequently appears in moments of high energy, or in times of protective behavior. Here are some examples:

- "Sympathy for the Devil" by The Rolling Stones: **I'm the angered Wolf.**
- A woman discussing destructive behavioral patterns and how she to overcome them: "[I decide what] my actions will be depending on my outcome. What I want to do. [I can keep going forward provided I stay on any one of my levels.]" **I am alone. / The Wolf now speaks with power. There is no other one.**
- A client requests further therapeutic help: "[Do you know someone who is very straight forward] as a psychiatrist who understands reversals?" **The Wolf is certain. You must help me.**

## The Legend of King Arthur

I frequently document references to the folk heroes detailed in the Legend of King Arthur and the Knights of the Round Table an extremely archetypal piece of literature. The most common of these reversals is the word Lancelot, which I frequently find on women. It appears to be a dream for a perfect man: Are you my Lancelot? Lancelot hurt me with his spear. Its counterpart on men is Goddess, or the dream for a perfect woman: **My Goddess will save me. She was a Goddess.**

Here is one reference to Camelot that I found on a man who was in the midst of despair as he pondered a life that he felt he had wasted: **I lusted for the castle, Camelot.**

## Broceliande

I have also found references to the forest of Broceliande pronounced "Ros- el- ind." Broceliande was where the fairy Niniane, from the Netherland, imprisoned the magician Merlin. It was a haunted place still within the rule of the other world. Here Niniane charmed Merlin with her spells and he sang to her the melodies that made his magic.

When Merlin finally finished singing, Niniane had all his secrets and was able to empty him of his powers. Then she trapped him in the castle of his own making until one day he escaped and roamed the land as a fool, no longer possessing his magic. Merlin, being beguiled by this beautiful fairy, had allowed her to rob him of his magic.<sup>22</sup>

**Broceliande** or **Rocelin** is a structural metaphor that I have found on people who use those of the opposite sex for their own means. It puzzled me at first until I learned the legend and noticed the direct correlations. Here are some examples: **It's all for Rocelin. Cursed enough, Rocelin. Rocelin tells me it. Rocelin has deceived me.**

## A Simulated Example of the Three Levels of Reverse Speech

To give you an idea of the different levels of Reverse Speech, I have simulated the story below. I tell it first in standard English, then it in three separate frameworks, the language of First, Second

**The Story:** A while ago, I was walking in the park enjoying the sunshine, feeling really great when suddenly a mugger pounced on me. I screamed for help and a man came running to my aid. The mugger was startled and ran off into the distance. I collapsed onto the ground in shock, crying and shaking. The man carried me to a park bench and stayed with me while I calmed down. As I gradually recovered and looked at this man I felt instantly attracted to him. Later that night, we went out to dinner. A few weeks later, he proposed to me and now we are planning our wedding. I am very grateful to John for saving me from the mugger and I like him a lot. Marriage certainly seems like the logical thing to do.

**First Level Reversals:** It seems like yesterday. The trees looked nice, but the sun was too bright. What is that!? I am afraid. Someone attacks. Help me! A man comes. He soothed me and he was nice. We saw each other again. He wants to marry me. Help! I don't want to get married.

**Second Level Reversals:** My ship is on the ocean. The surf is high. I have struck a reef. I see a rescuer. I like his face. He comforts and my heart is soft. Yet I fear. I have lost my helm.

**Third Level Reversals:** I am in Eden. The Whirlwind is high. Satan attacks. I'm bitten. Lancelot hast delivered. Am I now his slave?

Notice how economical metaphors are. Just as "a picture is worth a thousand words," an operational metaphor is also worth a thousand words and a structural metaphor (an archetype) is worth several thousand more.

#### The Levels of the Mind and the Corresponding Categories of Reversals

##### **The First Level of Mind**

Consciousness.....First Level Reversals

Literal words that often detail a person's conscious thoughts

##### **The Second Level of Mind**

Personal Consciousness.....Second Level Reversals

Operational Metaphors that describe complex behavioral patterns

##### **The Third Level of Mind**

Collective Unconscious.....Third Level Reversals

Structural Metaphors (archetypes) or primordial images that describe the causes of behavior

Reverse Speech makes full use of all the levels of mind to help us to express ourselves more fully. But, it does not stop here. Reverse Speech further parallels Jung's work as evidenced by the process of oral tradition.

#### **Oral Tradition**

In Carl Jung's theory of the collective unconscious, he proposes that people have within them a storehouse of knowledge that contains the entire heritage of humankind. He suggests that this knowledge is born anew with each individual. In Reverse Speech, many words appear that

cannot be explained by normal sociological environments, but rather seem to stem from humanity's deep and distant past. This may be explained by the theory of *The Process of Oral Tradition*.

Reversed language participates in handing down oral tradition from generation to generation. As people interact with each other on an unconscious level, they collect and store information obtained from family, peer groups and associates. This collective knowledge is then incorporated into a storage bank deep within the psyche of the group. Like a large communications link, the information is unconsciously relayed. Legends that were once stories told around the campfires of ancestors become a permanent part of the deep Self. Reverse Speech continues the handing down process long after conscious knowledge of the information has ceased.

### Guess Who Came to Dinner

If the appearance of certain words or phrases in reverse cannot be explained by an individual's current sociological interactions or by his or her recent history, a discerning Reverse Speech analyst might look to another time in the past to explain the source of the reversals. For example, if mountain dwellers use reversals that contain desert images, one might wonder, if at some time in their history the mountain dwellers were visited by people from the desert, or lived in the desert themselves.

An enterprising researcher could trace a particular thread of reversals on a chosen group back into time and possibly solve previously unexplained historical events. This would be an ambitious project, but an exciting and immensely rewarding one. One such project has been attempted by Reverse Speech Developer Greg Albrecht who is tracing the roots of Australian Aborigines by documenting and interpreting their reversals.

### Modern Metaphors

Oral tradition may explain many modern metaphors which seem to be inspired by public figures. For example, the word **Elvis** (Elvis Presley) is a metaphor that I had not found in any recordings that pre- date the 1980's. **Elvis** is a symbol, in reverse, for a superstar.

For example, I found **Elvis** on President George Bush as he announced that General Noriega had been captured. The reversal said, **Made me an Elvis**, which indeed it did. His popularity soared after Noriega's capture. However, Elvis' life was short- lived, as was George Bush's term as President. He lost his bid for re- election.

In addition, I have found cases in which the metaphor **Luther** (Martin Luther King), refers to racial prejudice.

### Shared Metaphors

Groups of friends and peer groups also tend to use similar metaphors. For example, a few months after I arrived in the United States to live, my friends and associates began to occasionally use Aussie slang in their reversals such as mate, bloke and she'll be right. In a family with a strong Methodist background, I found reversals spanning three generations that used the word Methodist.

### **Truth, Lies and "Mind Reading"**

Knowledge is sometimes passed on, in reverse, in single incidents. For example, a television interviewer challenged me to prove Reverse Speech and then lied about his age. He said, "I am 32 years of age. I am 32 years of age. I am 32 years of age." When I analyzed the recording, I found a reversal in that section of speech that said **37, it came up**, which was indeed his correct age.

Shortly after in the conversation, I found a reversal on myself that said **Now you're 37**. How had I known this information? I received it from previous reversal

Note the process:

The reporter lies about his age and, at the same time, delivers a reversal that reveals his true age. I receive the reversal and unconsciously store the information. I then relay this information in the form of another reversal.

Have you ever known something, but had no idea how you got that knowledge? It is possible that you received the information through reversals contributed from the foundations of oral tradition.

Reverse Speech shows us that at the base core center of the psyche there exists a constant, unending Truth. And this Truth does not vary from person to person. What does vary, however, is the individual's connection with or perception of this Truth. This varying connection is detailed with fluctuating Reverse Speech metaphors. If you choose to enter into rapport with these metaphors, you will soon learn that all of us walk in the Garden, dance with Wolves and ride with the Whirlwind.

## **Chapter Seven**

### **The Intricacies of Speech**

Language is not the abstract construction of the learned, or of dictionary makers, but it is *something arising out of the work, needs, ties, joys, affections, tastes, of long generations of humanity and has its bases broad and low, close to the ground.*

Walt Whitman, 1819- 1892

I frequently refer to forward speech as being under conscious control that is, we choose what we say and when we say it. There are, however, many unconscious factors at play in the formation of speech. It is the way that we construct our sentences, words and individual sounds that determines the verbal content of our reversed messages.

Forward speech is full of subtle intricacies, word changes, mispronunciations, pauses, stutters, tonal alterations and fumbles of which people may not always be consciously aware. In fact, many intricate vocal alterations occur every minute of conversation.

In common social interactions, people regularly pause or stutter while they think about the words they want to use to communicate their ideas. They may even start to talk, then change their minds in mid- sentence, not wanting to communicate what they initially intended. Then, they escape the trap they set for themselves by changing the subject.

Language inconsistencies, most of which are beyond conscious control allow the free expression of the real Self, giving rise to clearer and more frequent reversals, clusters of reversals and the creative use of tenses.

When people try consciously to control their speech, they reduce these intricacies and, ultimately, their reversals. The less self- conscious that people are of themselves and what they are saying, however, the more these intricacies creep in and the greater the frequency of reversals, cultural metaphors and empathy with others. Consider the following simulated examples.

**Example 1:** "[As, I, er, begin typing this book,] er, section97I feel [as though, um,] I don't really know what to, er, say, [sorry, I mean to type,] next."

A reversal may have occurred on the above section: "As, I, er, begin typing this book" **What's the best way to start this section?** end of reversal indicated by pauses followed again by a flow in conversation. "I feel as though, as though, um." The speaker pauses again and struggles for words. A reversal could occur on, ". . .as though, um. . ." which might say, **I'm blocked.**

The speaker continues. "I don't really know what to er, say, sorry, I mean to type next." The speaker makes a mistake and immediately corrects it, often with rapid speech. A reversal might be found in the last phrase as it finally finds its form, "Sorry, I mean to type," which might say, I finally got it out.

**Example 2:** "I went into San Diego today to see, [well, er, actually, it was a really nice day]. Not too hot and not too cold."

In this example, suppose that a businessman was at a party with friends. Earlier that day, he went to San Diego to see an associate to make final arrangements for a new contract. He was anxious about the contract and aware that his apprehensions would appear if he continued the sentence.

He realizes that it would not be appropriate to discuss this matter in the current casual setting, so he abruptly stops in mid- sentence and changes the subject.

This is the perfect setting for a reversal. What a person thinks, but decides not to say, must, nevertheless, be released. The unconscious mind, therefore, subtly alters speech patterns and releases the unspoken thought via a speech reversal. A possible reversal in this example might be Associate. **Contract. I feel uneasy.**

For a second, the businessman's friends feel his uneasiness as he expresses his reversal, but then he immediately changes the topic to the weather and re- establishes the flow of conversation. The businessman now relaxes as he begins the new topic.

### **Ideal Conditions for Reversals to Occur**

The more relaxed that people are, the more expressive they tend to become. They easily share their feelings and feel more in tune with their inner creativity. As this happens, the boundary opens between the conscious and the unconscious mind. Intuition increases, the "Face" is more fully expressed and the "Self" is set free. Thus, to sigh, moan, laugh, cry, stammer and pause while speaking is as important to a person as eating and sleeping. These activities allow the Reverse Speech process to follow its natural course, continually expressing dreams and ideals and releasing tension.

The small, often unnoticed, intricacies of speech are the very things that create the setting for reversals to occur. Here are some examples sessions that I conducted with clients:

#### ***Pauses and Stumblings***

- An artist discussing his work: "But somehow I have to free myself to work with a brilliance I believe I have, but which can be inhibited in the process of trying to be, (pause- quick insert) [being subconscious in,] (pause) moving it out." **This is not close to evil.**
- A man recognizes his tensions as the conversation reaches a peak: "I want both! That's, [that's somehow,] er, it's like I'm, I'm not [using] all the resources at my disposal." **I am upset. / He's angry.**

#### ***Laughter, Sighs and Faint Speech***

- The two children of a woman who had recently separated from her husband, their father: Seven year old, laughing and speaking to the mother: **You oughta kiss him, Mum.**
- Three year old, crying: **The man scares me. I want our Daddy.**
- Three year old, mumbling: **I miss my little pony, my little pony, my little pony.** (This reversal, found on the three year old who never had a pony, is probably a personal metaphor that refers to security or to her father as a playmate.)
- A woman talks of her marriage's pending breakup: "[Cries I love too much Deeper cries.]

That's why this is happening." **Look at, look at me. Why does he forget me?**

### *Dialogue Alterations*

It is common for a speaker to start a conversation, then stop in mid- sentence and change the subject. This is a perfect place to find reversals, which, ironically, often discuss the topic that the speaker wanted to discontinue.

- A man who greatly resents being excommunicated from a church talks of finding a church that will accept him: "Why I react to the churches is that, you know, we get involved and er, um, (pause) [probably this is hitting it on the head]. Er, (slight pause and speech rapidly increases in speed) I mean what I'm saying is, let's look at different churches where to go. " **Believer who leaves, you should not hate him.**

Notice how the man begins to explain his reaction to the church, then pauses and stumbles and begins to discuss different churches. The First Level reversal addresses the real issue, which he did not say forward. He pauses immediately after the reversal and continues to talk about the same subject from a different direction.

- A woman discusses financial hardships: "That's how I've been supporting myself, which is ridiculous. What I want is, er, um, (pause) [I just can't survive on that anymore and I,] er, (pause) just for pure survival I have to start to get at least a small amount of money." **I like money. Want to get in rolls.**

The First Level reversal shows her true motives. She starts to say it "What I want is," but stops herself, pauses, delivers the reversal in a quick forward section of dialogue, pauses again, then softens her desire.

- A segment of a 60 Minutes interview with TV evangelist, Jim Bakker, prior to his trials. At the end of the interview, he says: "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. . . (he pauses shortly, then changes dialogue) . . . Someone once said to me, why don't you give free food to everyone? (Quick pause, tone increases markedly.) [Do you realize how long the lines would be?]" **I want my salary.**

Notice the change in dialogue as he addresses an issue that is obviously strong in his mind. The reversal releases the predominate motivation shrouded in the self- justification of forward speech.

### *Quick Inserts Into Conversations*

Inserting quick comments or interjections into the conversations of others is common. These little inserts often contain quick, subtle speech reversals.

A couple at a turning point of their marriage:

Husband: "If we are to get out of the mire, then we both have to change."

Wife: (quick insert) "[Yeah, I know.] **Will you wait for me?** The reversal voices her real



unspoken concern.

Husband: "It's got to be done and we'll do it together."

A woman who recently suffered a mental collapse:

Analyst: "That's what breakdowns are all about."

Woman: (quick insert) "[Oh bother breakdowns]!" **Nightmare. They won't go.**

Analyst: "[Laughter] [Four years from now, you'll look at this and say I'm glad it all happened.]"

**S- - t. / Anger is a b- st- rd I see often.**

## Straight Dialogue

Reversals also can occur in sentences in which the speakers do not pause or stammer, but in which there may be other contributing factors such as a strong conscious or unconscious thought or desire, or a change in pitch

- When I was trying to quit smoking in 1987, I was discussing my initial experiments in how to modify a reversing machine and I was staring at a pack of cigarettes, trying to resist temptation: ". . .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]." **Oh, cigarette.**

The pace of the forward dialogue rapidly increased at the point my reversal occurred. My forward tone was sharp and crisp and the reversed tone was one of intense desire.

- George Bush on the campaign trail, prior to his election to the Presidency: "I'm the one who says that the drug dealer who is responsible for the death of a policeman should be [subjected to capital punishment]." He raises his voice and shouts, reaching a peak where the reversal occurs: **That's enough for the market.** The crowd cheers and applauds wildly.
- Australian news reader, Clive Robertson, during a half hour TV interview, in which very few clear reversals occur except for this one section when he was asked about his years in radio: "I did, [I've done radio for 22 years. Radio assumes] the perfect audience." **Miss radio. They used me up. They don't love me.** There was a strong emphasis on the word "assumes."

## Clarity of Reversals and Checking Factors

Analysts must take meticulous care to assure the existence, accuracy and content of every reversal. I recommend the following guidelines

When followed meticulously, the tendency for imagination becomes greatly reduced.

1. Is the syllable count of the entire phrase correct? Example: If the reversal was "This/is/an/ex/am/ple" there would be six definite syllables.
2. Are the spaces sufficient between each word, so that each word is clearly distinguishable from the other words in the reversal?

3. Are the beginnings and endings of words clearly defined and distinguishable?
4. Are the vowel sounds in each syllable clear and precise?
5. Is the reversed phrase distinct from the surrounding gibberish?
6. Does the entire phrase have a continuous, melodious tonal flow, from beginning to end?

### Validity Factors

If a reversal meets all the above criteria, I document it with confidence. Due to the fluctuating nature of reversals in different conversational settings, however, I sometimes find reversals that are clear, but which do not meet all the check points. I, therefore, use a scale to indicate the reversal's validity. I call these "reversals with reduced clarity" and rate them on a scale from one to five, according to the factors below. I rarely document reversals that have less than a "Rating Two."

**Rating Five:** All six checking points are in play and the reversal is very clear and precise. "Gibberish - **This is an example** - Gibberish"

**Rating Four:** The reversal fulfills all the check points except one, which may be imprecise. There may be, for example, poor tonal construction or stunted phonetic construction: that is, the first half of "Example" may be long and drawn out and the last half may be short and sharp. "Gibberish**This is an exa- aa- ample**Gibberish"

**Rating Three:** There are some doubts over any one of check points 1, 3, or 4 and some doubts over any one of check points 2, 5, or 6. The reversal may not be distinct from gibberish, some words may run together and/or have disjointed phonetic construction. If all other check points are present, then the reversal may be rated as "3." "Gibberish **This is an ex- a- a- a- ample**Gibberish"

**Rating Two:** There is some doubt over aspects of only one of check points 1, 3 and 4 and some doubt over any two of check points 2, 5, or 6. There maybe an extra syllable that can be explained as random noise. It is common to often find an 's' between words or the ending of one of the words is imprecise (after repeated listening it is difficult to tell whether there is an 's' on the end of IS or an 'a' at the beginning of an) or a consonant or vowel sound is indistinct. "Gibberish **This z inanex- a- a- a- ample**Gibberish"

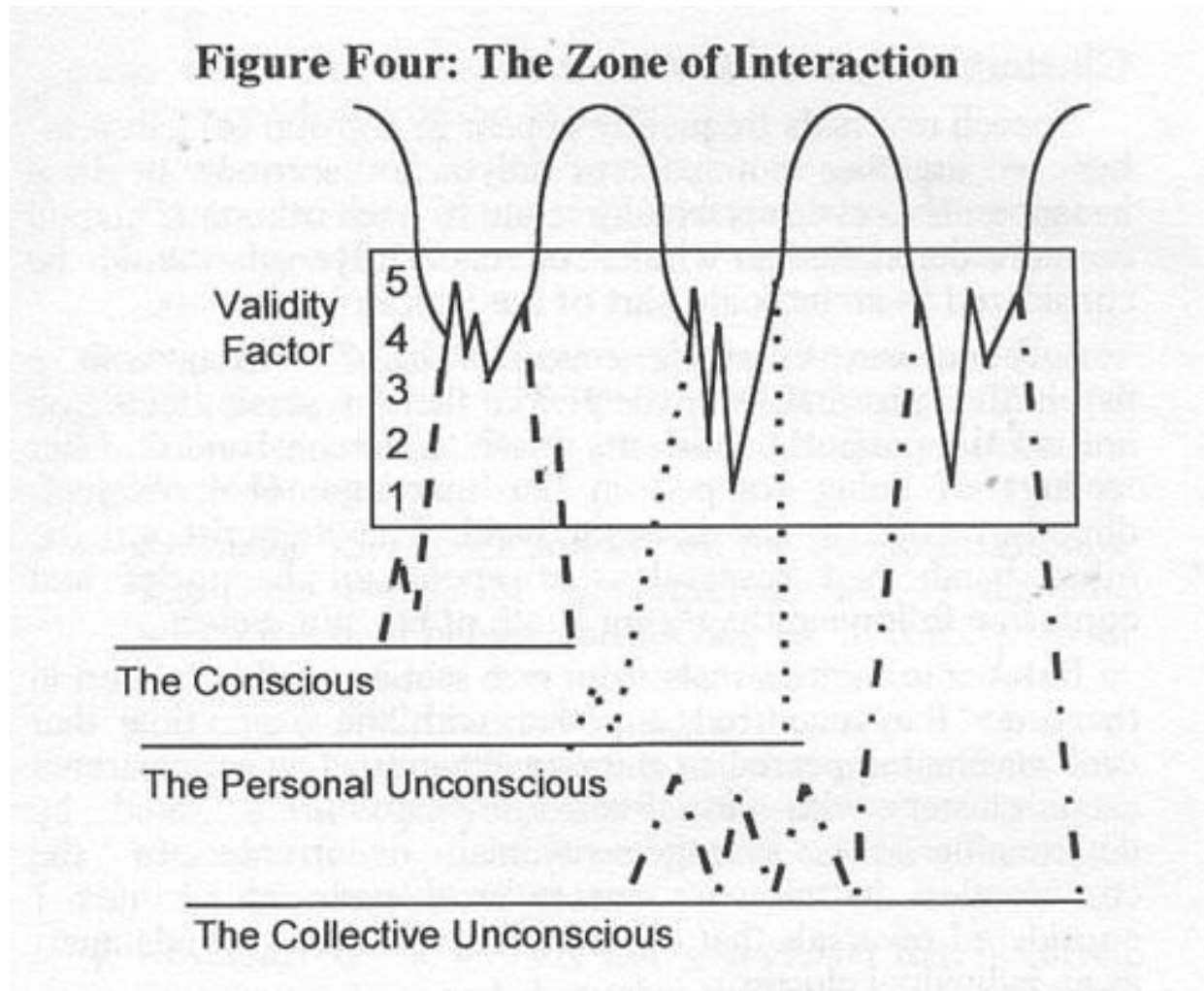
**Rating One:** The reversal is barely recognizable inside the gibberish. There are some doubts over any two of check points 1, 3 and 4 and two of check points 2, 5, or 6. Exercise great caution in documenting a rating one. It may be "projected" gibberish.

"Gibberish**Thiz iss ab esampel**Gibberish"

### The Zone of Interaction

Figure Four shows the factors involved in the varying clarity ratings or "Validity Factors" of Reverse Speech and the three levels in which they appear.

"The Zone of Interaction" signifies that place within the mind where mental influences, "pulses" or "waves," enter the language formation processes in such a way that phonetic patterns are influenced to form reversals. The clarity and frequency of reversals is described as depending upon the intensity of these "influences."



When speech reversals have a Clarity Rating of 1 or 2, or their rate of occurrence is low, the unconscious influences are minimal. When the reversal has a clarity rating of 5, or the rate of occurrence is high, the influences are strong.

### Clusters of Reversals

Speech reversals frequently appear in a group of "clusters" bunched together in a space of only a few seconds. In these instances, the reversals usually relate to each other and should be considered as a whole, or each reversal should be considered as an intricate part of the entire picture.

I found the following reversals in a session with a psychotherapist and her patient. The therapy

session centered around the patient's ability to relate to her husband and her feelings of being trapped in her marriage. Her reversals directly related to the issue at hand. The therapist, on the other hand, had reversals that spoke of her grief and confusion following the recent death of her son, Peter.

Below are the reversals from one section of this session in the order they occurred, together with the exact time that each reversal appeared in the conversation. I have separated each cluster with line breaks, which are figured by determining the average reversal occurrence in the conversation, in this case one reversal every 25 seconds. I considered reversals that occurred less than 20 seconds apart as an individual cluster.

#1 33:49 - Patient: **I'm the one who he loves.**

#2 34:25 - Patient: **The force is not such a heavy wisdom.**

#3 36:55 - Patient: **I do not wish to shoot.**

#4 37:01 - Patient: **With someone.**

#5 37:58 - Therapist: **We promised Peter. No we didn't.**

#6 38:03 - Therapist: **We saw Peter.**

#7 38:07 - Therapist: **Peter. I feel shame.**

#8 38:15 - Therapist: **Peter. You must leave.**

#9 38:50 - Therapist: **I give in.**

#10 38:55 - Therapist: **I don't need him.**

#11 40:10 - Patient: **See my rotten sin.**

#12 40:20 - Therapist: **You do not need to shoot.**

Note the entire reversed trend can be viewed in detail through a knowledge of the clusters:

1. Reversals #1 and #2 are isolated reversals on the patient showing issues with which she is dealing in her marriage (force relates to male/female support dynamics).
2. Reversals #3 and #4, also on the patient, are in a cluster with each reversal directly connected to each **other I do not wish to shoot** (or have intense emotions) / **With someone.**
3. Reversals #5, #6, #7 and #8, on the therapist, are in a significant cluster of four reversals in 15 seconds, which is a tight cluster considering the average reversal occurrence of one every 25 seconds. Note the trend in the cluster. All reversals speak of her son. They show confusion as she still wrestles with her grief and the last reversal. **Peter. You must leave** shows her trying to clear her mind of the issue, so she can be effective in the counseling situation.
4. Reversals #9 and #10 are also in a cluster that occurred 35 seconds later and show that the therapist has cleared her mind of the personal issue.

5. Reversals #11 and #12, occurring in a cluster 75 seconds later, then center back on the task at hand and show quick therapeutic exchanges between the therapist and her patient. Note how reversal #12 directly deals with an issue brought up by the patient in reversal #3.

Clusters can reveal a wealth of information when an analyst is trying to determine the significance of vague or imprecise reversals. Reversed phrases that use non-specific terms such as **It feels bad** (What feels bad?), **I want some** (I want what?), **You must not do that** (Who is "you?" What is "that"?) and **Do it** (Do what?) should always be considered with the entire cluster. Frequently, the cluster reveals the significance of the non-specified reference.

### Categories of Reversals

Speech reversals appear in many styles and forms, all of which are complementary. Complementarity, however, appears in many categories. By examining each reversal and determining its category, an analyst can gain a greater understanding of the nature of the complementarity and, consequently, its significance. For example:

1. Is the reversal congruent with the forward message, or incongruent?
2. Does the reversal communicate extra information?
3. What extra insights does the reversal reveal?
4. Is the reversal internally or externally directed?

Here are some of the more common Reverse Speech categories followed by a simulated example, then an example that I have taken from my notes.

1. **Congruent reversals** confirm the content of the forward dialogue:

"I like this book very much." **I really enjoy the book.**

"I don't like being me. I don't like being this person. [I've become horrible.]" **In me a madman.**

2. **Expansive reversals** add information to the forward dialogue:

"I like this book very much." **I am learning new information.**

"When I had my breakdown, [my wife left with my kid and I] lost everything. I had to leave the country." **I saw my filth and I ran with it.**

3. **Incongruent reversals** contradict what is said forward:

"I like this book very much." **I hate the book.**

"I feel and help other people. [I have all my life. I'm a teacher] and I can teach and teach well. I'm not an [educated teacher] but I do it personally." **I am all my hell. I cannot teach. / I am a s- - t.**

4. **External Dialogue** contains a communicative signal to another person:

"I like this book very much." **You should read it, too.**

"That's not really the point. I mean, er [the standard lines I throw out are a] bit like that." **You're alright, lovely person.**

5. **Internal Dialogue** reflects inner-thought processes of individuals who are talking to themselves or giving themselves instruction:

"I like this book very much." **I must learn more about this.**

"[Can you tell me more about your women and other affairs?]" **I will accost this loud bully.**

6. **Lead and Trail reversals** appear either before a topic is discussed in forward dialogue or continue with a forward topic after the discussion has stopped:

" . . discussion on Reverse Speech. . . conversation changes. . . "[I bought a new car today.]"

**Reverse Speech will change society.**

"It's just all built up. All these emotions and I've never worked [through any of them]." **Who are all my friends?** Conversation changes shortly after to a discussion about friends.

7. **Mirror Image reversals** in which the same word, or set of words, appears at either end of a forward and reversed statement, but are not a reversal of each other:

"I like this book very much." **I enjoy reading very much.**

"Well then, he [should produce that letter]." **I want to see that letter.**

8. **Sentence Building reversals**, in which the forward and reversed dialogue combine to form a complete thought or sentence:

"I like this book very much." **And I will tell all my friends about it.**

"[I think Sir Joh] is going to have a bit to answer for at the end of this week." **Must be senile.**

Note: I think Sir Joh / **must be senile.**

9. **Comparative reversals** discuss events and/or emotions that are outside the topic of the forward dialogue. They have no complementarity with the actual topic that is being discussed, but they have complementarity with the emotional content. They often reveal an event or a belief in a person's life, past or present, that has similar emotions attached to it:

"I like this book very much." **I made love to my wife last night.**

"[Prayers and amens and formalizations.] That's all we got. No support. How was that supposed to help us?!" **Pete Marsh. He's still the rival.** (Intense anger in forward dialogue. Identical emotions in reverse towards someone in this person's life.)

10. **Cause and Effect reversals** frequently use two statements that are related to each other, separated either by a long pause, suggesting a period, or a short pause, suggesting a comma. The first reversal will state a fact or an event. The second reversal will state the cause of that fact or event.

**I feel afraid, mission.**

**Information. Demon scared by us.**

**Mask is enough. Makes me nude.**

**Lancelot. Help me. You're oxygen.**

11. **Link reversals** are rare and occur between two people who are in high rapport and when something that is being said by one is suddenly understood by the other, or when both parties instantly connect on an idea. The forward dialogue responsible for the reversal comes from the last words of the first speaker's sentence and the first words of the second speaker's sentence. Sometimes the reversal appears to be in one voice even though two different people are responsible for the reversal. This is particularly noticeable when the two speakers are a man and a woman.

The illusion of a single voice occurs as a result of the two speakers matching each other's voice tones at the precise moment of their highest rapport.

Person One: "Reverse Speech is the voice of the [inner mind]"

Person Two: "Oh. I finally understand." LINK REVERSAL **Looking at the deep self.**"

Teacher: "It's to do with [intense emotion]."

Client: "Right.]" LINK REVERSAL: **Love will show the snake.**

(Conversation was explaining the significance of the reversed metaphor, shoot, in a deceptive relationship situation. The Link reversal occurred at the moment of realization.)

## Tenses

The tense of a reversal is extremely important and provides a time frame of reference for issues appearing in reverse. These issues may be past and affecting the present, may represent present patterns, or may reveal the extent to which a present pattern will affect future events.

Past Tense: Indicates a pattern ended, or a past event affecting the present.

**I lost it, my wisdom.**

**It was my devil.**

**Love my family. I knew this.**

**My love was forcing him.**

Present Tense: Indicates current patterns, events, or wisdom.

**I must admit the Wolf defeats.**

**Still serving the Master.**

**I am a demon with power.**

Future Tense: Indicates what will happen if action is not taken to prevent it or to change the established pattern.

**I'm done in the eye. I will shake it in the eye.**

**Look out. I shall p- ss off.**

**I will spear you.**

## Developing Detailed Reversal Analysis

So far, we have discussed the common factors and forms of Reverse Speech:

- Clarity of reversals and validity factors
- Complementarity of Reverse Speech
- The communicative nature of Reverse Speech
- The three levels of Reverse Speech
- Conditions under which reversals occur
- Clusters of reversals
- Categories of reversals
- Tenses

All of these factors play an essential role in developing a detailed analysis of the reversals in a conversation. By understanding these factors in combination, it is possible to draw extremely accurate conclusions as to what transpired both on a conscious and unconscious level.

Below is the complete transcript and analysis, forward and reversed, of a conversation with my former wife, a few months before we separated. Notice how the reversals add information to the forward dialogue. Also note the differing levels as our emotions and personal issues come and go. I have documented the clarity, or validity factor, of each reversal on a scale of 1 to 5, with 5 being the most clear.

David: "Is it on? Yes it is. Right I'm sitting here in my study with my wife. Say hello."

Former wife: "laughter"

David: "I'm sorry. Right. I've got to switch out of Reverse Speech session mode."

Former wife: "No, you do that anyway. But that's not the issue here."

David: "I'd better be careful. It might all come out backward and I'll have to publish it anyway."

Former wife: "You don't have to [publish all of this.]" Reversal rated 3: **I'm nude. You might be mad.** (Second Level, Expansive, reveals why all of it did not have to be published.)

David: "[Hey, why not?]" Rated 5: **Don't worry.** (First Level External Dialogue, reassurance.)

Former wife: (joking), "In case things like 'f- - k' come up, or 'you're a b- st- rd.'"

David: "What we're doing here, folks, is to just make up a, er, well I'm just making up a tape [to, er, give you a brief idea of how to interpret it.]" Rated 3- 4: **I feel for you. The first, this is.** (First Level, External Dialogue, the first time I had put my former wife on the spot to create a tape for analysis.)

David: (voice varies in pitch considerably during long laughter, almost wobbly) "She doesn't want [to talk]." Rated 4: **Curse to the devil.** (Second Level, External Dialogue, an attempt to release the free flow of conversation.)

Former wife: "I didn't know it was my time."

David: "It's just a natural conversation."

Former wife: "I shouldn't be getting nervous about this, but I have to get, [well, see, but everyone, when,] when the tape recorder gets turned, er, everyone's got this natural reaction [to, sort of - deep breath] - close up." Rated 3: **Now we've met. The Whirlwind is here.** (Third Level, Internal Dialogue, recognition of connection established.) Rated 4: **And it scares me.** (First Level, Internal Dialogue.)

David: "Are you hoping a reversal's going to come up on that?"

Former wife: "No, I wasn't. I was just commenting on people's reaction to tape recorders. They close up. So you have to account for that."

David: (frustrated) "Yeah I know they do. [Well, see, yeah.]" Rated 3- 4: **They're so weird.** (First Level, Internal Dialogue.)

Former wife: "I mean, [after a while]- voice fades out- " Rated 3- 4: **All will smile.** (First Level, Sentence Builder.)

David: "I should detail that in the book."

Former wife: "After a while it's alright. It doesn't matter, but the initial er, ok, the tape recorder's on now, okay, I think it er, [throws you a bit]." Rated 3- 4: **And it helps us.** (First Level, Sentence Builder.)

David: "Yeah. I think it does."

Former wife: "I mean, it's like, er, [it does something]." Rated 5: **What's hurting me?** (First Level Internal Dialogue.)

David: "I understand. Most of these should be First Level reversals. How can we get some Third Level stuff, Second Level stuff?"



Former wife: "We could talk dirty."

David: (laughing) "No. We can't do that. Let's try to get some Second Level reversals."

Former wife: (affectionately) "We could talk about [Bill

David: "Bill, yeah.] I just thought about that." Link Reversal rated 5: **I knew his need.** (First Level, Link reversal David's and former wife's voice tones match, an immediate connection.)

Former wife: "Or Graham, that's something that's dramatic. But, er, [we don't want that published.] So, er, we could talk about, [I know, Susan!]" Rated 4- 5: **He won't ever like it.** (First Level Expansive.) Rated 4- 5: **She raped me** (Second Level, Expansive, rape indicates unwanted intrusion.)

David: "No. I'm definitely not publishing that. We'll change all the names on this, incidentally."

Former wife: {Sings a long sarcastic song about Susan.} "I want to see the reversals that come out on that."

David: "Of course. How long have we been recording?"

Former wife: "No, no. Don't stop yet. Keep going. None of this stuff. Let's, let's, [let's have a,] er, [let's have a proper,] I mean talk sensibly. . ." Rated 2- 3: **The Wolf sings** (Third Level, Trail reversal, strong feelings concerning Susan still appear.) Rated 2- 3: **That scares my makeup. Some person.** (Second Level Trail.)

Former wife: ". . . to get some decent reversals, then you can pick it, pick [it up and take it off where you wish]. . ." Rated 3: **Shamed me. You fought against me.** (Second Level Trail reversal feelings concerning Susan still appear.)

Former wife: ". . . The exercise of this taping session is to give, (pause) [er, an example of reversals.]" Rated 3: **It'll serve them more.** (Second Level, Expansive, back to the task at hand.)

David: (correcting grammar) "The purpose of this session."

Former wife: "Yes, the purpose. The purpose of this taping session (laughter)."

David: (laughing) "Yeah, well, honestly, I think there should be enough t here to, er, [to give plenty of examples. It'll be fine.]" Rated 3- 4: **Not run now. Man giving the fig.** (Third Level External dialogue, reassurance.)

Former wife: "[But, it's all jumbled] and mumbled." Rated 4: **Hold me closer.** (First Level External dialogue.)

David: "That's fine. No problems."

Here are the reversals in the order they occurred, together with their clusters. Notice how an entire reversed conversation transpired and how the reversals in clusters relate directly to each other. The length of the conversation was 4 minutes, 34 seconds. There were 19 reversals, an average of one reversal per 14 seconds, normal for this type of casual conversation.

00:41 - Former wife: **I'm nude. You might be mad.**

00:43 - David: **Don't worry.**

01:02 - David: **I feel for you. The first, this is.**

01:05 - David: **Curse to the devil.**

01:20 - Former wife: **Now we've met. The Whirlwind is here.**

01:29 - Former wife: **And it scares me.**

01:53 - David: **They're so weird.**

01:57 - Former wife: **All will smile.**

02:09 - Former wife: **And it helps us.**

02:24 - Former wife: **What's hurting me?**

03:08 - Link: **I knew his need.**

03:12 - Former wife: **He won't ever like it.**

03:16 - Former wife: **She raped me.**

03:39 - Former wife: **The Wolf sings.**

03:41 - Former wife: **That scares my makeup. Some person.**

03:47 - Former wife: **Shamed me. You fought against me.**

04:08 - Former wife: **It'll serve them more.**

04:20 - David: **Not run now. Man giving the fig.**

04:23 - Former wife: **Hold me closer.**

Once you know the clusters, categories and level of each reversal you can prepare a session overview. Here is my overview of the above transcript.

### ***Defenses are Raised and Lowered***

My former wife's discomfort with the surprise taping session had her on-guard and her defenses were quickly revealed in her reversals (**I'm nude, you might be mad**). I then provided a reversed reinforcement (**Don't worry**). The reversal was a command apparently attempting to open the conversation. From knowledge of our personal patterns of reversals, it would not be inappropriate to conclude that the command (**Curse to the devil**) was an attempt to demand at an unconscious level that she lower her defenses. We connected and our conversation began to flow freely (**Now we've met / The Whirlwind is here**).

### ***Fears are Discussed, Concerns Handled***

We discussed the actual process of recording a session and I expressed frustration over people freezing up (**They're so weird**). My former wife immediately addressed my fears, both consciously and unconsciously with Sentence Building reversals (**All will smile / And it helps us**). All concerns now dispensed and the conversation continued. She unconsciously questioned herself (**What's hurting me**) and suggestions were subsequently made.

### ***Personal Issues Become Obvious***

The following issues were raised: A friend about whom we were both concerned (**I knew his need**). This issue was immediately rejected, both forward and backward (**He won't ever like it**). A strong, personal issue for my former wife (**She raped me**). Consciously, it was rejected, but unconsciously, the feelings were released. It had appeared and now had to be dealt with. This was achieved with Trail reversals in a cluster (**The Wolf sings. / That scares my makeup. Some person. / Shamed me. You fought against me**). With these feelings released, my former wife switched to the task at hand (**It'll serve them more**). I received her feelings and offered support (**Not run now. Man giving the fig**). She accepted this support (**Hold me closer**) and I switched the tape player off with a final forward closing comment: "That's fine. No problems."

With Reverse Speech, it is possible to see the bi- level communication process in action. Both conscious and unconscious needs, desires and emotions appear and are addressed continually while people interact with each other on all levels. The above was only a five- minute interaction. Longer sessions yield an even greater wealth of information.

### **Prompting Speech Reversals**

The role of Reverse Speech is to uncover information, whether helpful facts, repressed memories, or causes of behavior. An analyst can affect the frequency of a client's reversals and prompt reversals that relate to specific issues by taking the following factors into account. Here are some highlights of the technique of prompting, a complicated process that ultimately needs to be experienced under the auspices of a Reverse Speech analyst to be understood fully.

#### ***Frequency***

Because reversals frequently occur when people are relaxed, if an analyst keeps the conversation flowing, allows a client little time to prepare answers and encourages emotional responses, the client's rate of reversals will be higher.

#### ***Content***

Since reversals are complementary, an analyst can prompt reversals about a particular topic by having the client talk about that topic.

1. Discussions about the events in a client's life usually produce First Level reversals that reveal additional facts and information.
2. Discussions about a client's emotions usually produce Second Level reversals that relate to those emotions, giving greater emphasis to them.
3. Discussions about a client's behavioral patterns usually produce Third Level reversals that may give the causes for those patterns.

Clients who talk about their past or present emotions tend to use reversals that address those emotions. The reversals may add information to what the client is saying forward, or may detail the cause of those emotions. This can be valuable information for an analyst who wants to determine the source of certain behavior patterns.

#### ***Related Events***

Clients who talk about past or present events in their lives can produce reversals that reveal other events that happened about that time, or which are happening in the present. This can help an analyst to uncover facts that the client may not want to reveal or may not be able to remember consciously, but which can help significantly in the therapy process. Additionally, if someone is talking about a past event, present tense reversals may occur that detail thoughts and facts which occurred during that past event as though it were still occurring in the present. At first glance, this can cause some confusion but with experience, the seasoned analyst develops an ability to sort them out

#### ***General Questions that Prompt Reversals***

Analysts can ask the following kinds of questions to prompt reversals:

1. When did their clients first notice the unwanted behavior?
2. What events were happening in their lives at the time the behavior began?
3. How does this behavior effect their current lives?
4. What are the symptoms of their unwanted behavior?
5. How do they feel about it?
6. What can they do to change it?
7. What do they get out of the unwanted behavior? How does it benefit them?
8. What advantages or benefits will they enjoy if they achieve the positive behavior that they want?

Questions along this line can produce many excellent reversals that often reveal causes of the unwanted behavior, how it occurs, how it serves the client, what its purpose is and what people can do to change it.

### ***Using Various Sensory Modes***

A Reverse Speech analyst, by working within specific sensory systems, can also influence the types of reversals obtained:

1. **Visual.** Questions such as "What did you see when it happened?" "Can you give me the big picture?" "How did it look?" or "Can you focus on that concept?" encourage clients to use visual terms. This tends to produce First and Second Level reversals that reveal facts, events and extra information.

2. **Kinesthetic/Feeling.** Using "feeling" terms such as "How do you feel about that?" or "How did it grab you?" encourages clients to go into greater depth about their feelings and to be more emotional. This tends to produce Second and Third Level reversals that reveal emotions and behavioral patterning. Patience is essential when clients have trouble articulating their feelings. Ironically, this difficulty in expressing themselves can give rise to many reversals.

3. **Auditory/Verbal.** Using auditory terms such as "I hear you," "That sounds right to me" and "Can you hear what I'm saying?" encourages clients to respond in auditory terms. This approach tends to reduce the quantity of reversals, though it will produce reversals from all three levels of mind.

It is sometimes good to start a session in auditory terms since this approach produces an "across the board" reaction. Once you have established rapport with a client, switch to other sensory modes as key issues begin to surface.

### ***Prompting Techniques and Investigations***

Prompting can be a powerful tool for official investigations and for "unofficial" investigations, as the following example illustrates.

A Reverse Speech analyst in Australia once suspected that his girlfriend was cheating on him. He spoke to her using visual prompting techniques and encouraged her to talk in general about her week. Her reversals included some extra pieces of information that she had left out in her casual

conversation with him they gave a detailed description of her affair, including names and places and even revealed in reverse, in explicit detail, how the condom was put on.

### ***An Example of Specific Prompting Questions***

The following are some of my prompting questions taken from a session conducted with a client who had a weight problem. Questions like these usually produce precise reasons and causes for any problem and often include ways to rectify it:

What do you want to discuss?

A weight session. (Active listening, repeat client's answer.)

Why do you think you're fat?

Why do you use the word "fat"?

Is that based on your perception or on other people's perceptions? According to whom?

When did you first begin to put on weight? (Return to the source.)

When did you start to put on weight?

When did you start to think that you were overweight?

Adolescence? About what age?

What was going on in your life at that time?

Do you think you have a naturally big build or is it, you know? (Asking for specifics.)

So, what attempts have you made in the past to lose weight?

What is that resistance? Do you have any idea?

How much sense does that make?

Why haven't you thought of that before? What's stopped you from. . .

How come? I always get suspect when I hear people have done a lot of work and it's still there. (A judgment call.)

How would you know? At what state would you know when you could lose weight and keep it off? (Asking for specifics.)

Could "thin" be a metaphor? Could it mean something other than "thin" in terms of weight?

What's there to think about?

Since you've used the word "have to" at least a half dozen times, what's the significance of that?

### ***Encouraging the Stories***

Since the human mind contains the collective unconscious in addition to everything that has happened to us personally since birth, I believe that the mind is all inclusive and has access to infinite creative combinations. Reverse Speech gives us a means to access that immense storehouse of knowledge, both personal and collective.

Reverse Speech analysis can uncover vast amounts of helpful information. For example, people who suffer from unwanted behavior such as low self-motivation may want to discover the causes of that behavior and find out from their unconscious, innate intelligence what they can do to remedy it

Since their unconscious mind already has all the answers, all that the experienced Reverse Speech analyst has to do is to lead the conversation in such a way that these answers appear in reversals.

Human beings are naturally expressive. In our desire to be accurate when we communicate, or to

avoid saying what we really feel, we jockey for the correct words to use and, in doing so, we sometimes hesitate, stutter, correct ourselves, or start over again.

It now appears, through the findings of Reverse Speech, that we cannot not communicate. We communicate even when we do not want to or when we feel that we cannot find the words. Our pauses, stammerings, breath patterns, tonality and tangents may reveal more than we originally thought. Our stories will be told one way or another.

## Chapter Eight

### Sex

*God be thanked, the meanest of his creatures boasts two sides. One to face the world with, one to show the woman who he loves.*

Robert Browning (1812- 1889)

Sexual terms and metaphors are so pervasive in Reverse Speech and appear in virtually every context personal and professional relationships, interviews, therapy sessions, negotiations and business transactions that we must conclude that for human beings, sex is more than just a physical act. It is much more elemental, more basic than simple physical attraction or intercourse and at the same time, it is vastly more complicated. It represents an energy on which the universe seems to be built. Yin and Yang, Male and Female, Thought and Action, Creation Itself.

The way that we fulfill, express, channel, or thwart this life force, this creative sexual energy, gives rise to the kind of people that we are. And, while we intellectually try to come to terms with this dynamic energy in our lives, our unconscious minds are doing their work, too, dealing with the same issues only in reverse.

### Sex as a Metaphor

Sex is a metaphor that encompasses all the thoughts that people have about what they consider powerful, appealing, stimulating, life- affirming and attractive. Take a minute to read the following list and notice what images, thoughts, or feelings each word conjures up for you:

Ferrari	Achievement
Power	Rambo
Influence	Quality
Lear jet	Sex
Best friend	Excitement
Mansion	Ocean cruise
Bikini	Reward
Swimming pool	Leading- edge
Gourmet food	Energy
Ambition	Eat
Happiness	Money
Lookin' good	Play
Prestige	Leisure
Wealth	Luxury
Love	Adventure
Tom Cruise	Fast track
Confidence	Savvy
Pleasure	Score
Ted Turner	Success
Win	

What came to mind when you read each of the above words? The good life as you are now living it, or as you would like to live it? Happiness as you personally define it? Peace, poise, power, comfort, security, health and wealth as you know them or as you desire and pursue them?

Most likely, you associated these words with someone you know or with an experience you have had or wish to have. You may have found some of the words to be aphrodisiacs of sorts, symbols that attracted, stimulated, inspired, or excited you.

Sexual energy extends to all aspects of life. To be truly sexually fulfilled, to fully express life, means that every area of a person's life is congruent and harmonious. Looking at society today, however, with its rampant crime, drugs, depression, indecision and the like, it appears that true sexual, or personal fulfillment is sometimes difficult to achieve.

The word "sex" and words that relate to it occur frequently in reversals as people discuss and try to resolve their many issues and conflicts.

## How Reversals Express Sexual Energy

There are three ways that reversals can relate to sex:

1. Sex as a literal fact that refers to purely physical gratification (First Level reversals): **suck my c- ck / it's warm and juicy inside / kiss my lovely bit / I love your sweat / I am wet.**
2. Sex as an operational metaphor that refers to emotional responses (Second Level reversals): **I slept with you and shared your face / he healed my face with a touch / man is my force / I want you, honey / we make love.**

3. Sex as a structural metaphor that refers to the most significant human needs and desires (these Third Level reversals express life energy, often draw upon words that are rooted in history or legends and stem from the deepest part of the Self): **power / feel it there / a sexy war, power you used / an evil f- - k, you break my heart / slay your weapon, a man who lost the war.**

Within these areas there are four main words that describe progressive contact or personal connection with others:

- Lick, the request for personal connection or the fulfillment of needs, depending upon the context: **I want to lick your face, lick my box.**
- Touch, the process of connection or fulfillment has begun: **He healed my face with a touch, he touched my heart.**
- Kiss, connection has transpired: **Kiss your woman, I kissed the force.**
- Sex, deep connection or base needs: **I work for sex, I'm a sexy warrior.**

A sexual reversal that occurs occasionally is **I want another one**, which refers to the desire for another sexual partner. For example, I once conducted a session with a young couple in which I found this phrase on the woman. She vehemently denied the implications that she wanted another lover, but less than two weeks later, she left her partner and moved in with another man.

Of a similar nature is a reversal that I found on an elderly woman: I was naked with another one, which referred to a tender affair that she had been involved in for several years while she was still married.

Here are some other examples of sexual reversals that may refer to physical sex, or not, depending upon their context.

- "*Popeye the Sailor Man*" TV theme: **Fuzzy woman. / Give me a f- - k. Give me a f- - k now.**
- "*Hi Hi Hi*" by Paul McCartney and Wings: **Warm and juicy inside. / Who is that woman? I won't be there to stay. / Who is this woman? / Oh, if it feels to f- - k, I'll f- - k you.**
- "*Sookie, Sookie*" by Steppenwolf: **P- ssy, p- ssy, p- ssy. Let me in baby.**
- "*Mum, He's Making Eyes at Me*" by The Andrews Sisters: **Um, you're sexy, um you're sexy, um you're sexy. / I'm sorry Mum, he likes this.**
- This reversal from a man who was courting a woman: **I am the Lord with c- m / I will kiss your box and you will serve.**
- From a woman who was sexually active: **My box is open and gives love.**



- Another very sexually active woman: **I am a wet girl.**
- From a woman seeking connection with a man: **Kiss my lovely bit. / My lovely bit waits for you.**
- A cocktail waitress at a bar: **F- - k me with power.**
- A man in a business discussion: **I will c- m all over you.**

## Sex in Business

Have you ever been faced with an important business decision and wished for an added advantage, some inside knowledge to help you decide? Here is an example of a man and a woman who had that extra advantage access to their reversals. They were considering going into business together; they were not sexually involved. Notice the dominant themes of warfare, sex and power that appear in this small sample of reversals and how the man grows desperate because the woman is not "buying" his proposed plan. The two people subsequently did not conduct any business.

As you read the reversals below, see if you can guess which person pulled out of the transaction the man or the woman.

Man: Power. **Feel it there. A sexy war.**

Woman: **I must be careful.**

Man: **Goddess, goddess. That's censored me.**

Woman: **I'm not stupid.**

Man: **I have power.**

Woman: **Power you used. An evil f- - k.**

Man: **Lost at the ocean. The f- - k was in my surf.**

Woman: **Nuding. You're forcing.**

Man: **You break my heart. Slay your weapon.**

Woman: **I fear for you there. Look at his hell.**

Man: **Power. I war you now.**

Woman: **Sex. Lonely mission boy.**

Man: **A man who lost the war.**

Woman: **A nude man. You lost me.**

Man: **Want a war with you.**

Woman: **I must sit. We can't do it.**

So, who pulled out of the business transaction? If you guessed the woman, you are right. Note the sexual metaphor "pulled out," which is indicative of the many sexual metaphors that lace forward speech. Other common metaphors such as "she had her fangs out" reveal the warfare nature of the psyche.

Sexual and warfare metaphors are even more pronounced and straightforward in Reverse Speech because the unconscious mind does not filter its language in order to be proper and socially acceptable like forward speech often does. Reversals state the facts as they are, without

censoring them, using the fewest words possible to communicate the message. Hence, the strong use of reversed metaphors in personal interactions. Sharp and to the point.

Here is another example of a person's strong identification with his business. It is taken from a session that a Reverse Speech analyst conducted with a man who shared his life story with her. His strong sexual metaphors give vast insight into the sexual nature of people. Notice the connections that his reversals have with the forward dialogue.

Man: "My parents [were the perfect married couple] and my mother has been and still is, a pillar of strength." **Mum can feed foxy love** (Sexual representation in the parental support system.)

Man: "In my early twenties [I decided to set up my own business]." **A Goddess. I get us in love.** (Sexual identification with the business.)

Man: "I managed [to pull off this deal] with a businessman [who owns half the f- - king country]." **Used to sleep with Wolves. / Love to surf in the fast lane.** (Note the sexual metaphors in both forward and Reverse speech.)

Man: "They thought I was s- - t hot. I'd [been working really hard for two years] and was f- - ked out to the max." **I love feeling my fire in their eyes.** (The lust for acceptance, giving personal power.)

Man: "After work, [I'd never rest]." **I want a f- - k.** (The need for stimulation or fulfillment.)

Man: "Then I got this phone call from my lawyer who says I'm about to go bankrupt and I say, C'mon. [What the f- - k are you talking about?]" **I've been courting love for so long.** (Sexual connection with business is threatened.)

Man: "Oh, yeah. Then I [wrecked my f- - king Mercedes]." **Have I skinned sex?** (Sexual symbols, his business and car, begin to disappear from his life.)

Man: "By this stage, I'm getting desperate. I'm calling all my [staff and can't f- - king find anyone]." **I f- - ked up the - ss. Some Wolf.** (Business collapses, sexual reversed metaphors become harsh.)

Man: "I get to the office and [it's stripped]. Everything's gone." **Make love from this.** (Sexual identification changes dramatically and negatively.)

Man: And I scream, "[F- - king bulls- - t.] What happened?!" **Sex is such a sore.** (Negative sexual identification is established.)

Man: "[Yeah, oh, yeah.]" **Fear me.**

Analyst: "[Yeah. Okay.]" **Lick me.** (Reversed power plays between the two.)

Man: "Then he says to me, you've got no company any more. [You've lost the contract.]" **That's not the solving, my Goddess.** (Sexual identification again as in previous reference to the business as a Goddess.)

Man: "So, I'm trying to start all over again, but [in the meantime, I'm falling apart]." **The snake will f- - k up the shaft.** (Strong phallic connection.)

Man: "I'd been pulling some fast deals to get out of it. [They weren't illegal, but totally unethical.]" **Your lust in the office was a problem. You know that.** (Same story told in reverse with sexual metaphors.)

Man.: "In the meantime, [I'm not surviving and the company's going down] and it's going down real quick. [And I start to really fall apart.]" **He loves a mast in them and it grows. / Women. I like them. I like to f- - k them.** (His sexual input collapsing, the man sought sex elsewhere and began to look for affairs.)

Man: "[I started smoking and drinking.] I'd never smoked in my life, never drunk in my life."

**Because lust will fall upon me.** (Seeking sex anyway he could.)

Man: "[Then I get this f- - king affidavit in the post.] The b- tch was filing for sole custody of my kid." **I like slipping it in without the rubber.** (Or "condom." The man now had restrictions placed on his behavior, which he did not like.)

Man: "So I just gave up and went and [f- - ked anything that walked]. Had a nice time though."

**It's lust. Feel it puff you.** (Having lost his business and family, the man gets his sex elsewhere.)

Man: "[Sometimes I'd go a night without sex, sometimes a couple of weeks.] Once, it was a whole month." **Skill will f- - k you because I must. I need and I must.** (Strong desire.)

Man: "Anyway, [I finally pulled] myself back together. Stopped drinking [and straightened my life out again]." **That was much better / Can't stand this. Saw you Mummy.**

(Session ends with man connecting in reverse to his original source of love, the foxy love he received from his mother when he was a young child.)

The man's sexual identification with his business, as revealed in the above transcript, is a common theme in reverse. When his business collapsed, he sought to satisfy his lost "sex" through activities such as illicit sex and alcohol, traditionally forbidden to him by his upbringing.

## Sex and War

The drive and the need for sex also appears in reverse through other common metaphors like power, money and war. People unconsciously fight for these almost as though life itself depends on them. Remembering that in reversals sex is the most common shorthand for energy, you could say that without sex, there can be no personal power.

Frequently, people allude in reverse to their sexual drives and desires. When they are literally referring to sex, they often use warfare metaphors. **Wolf**, which symbolizes the warrior who is fighting the battle of possession, is just such a commonly used word. The following example shows a man in the process of courtship. His unconscious mind uses the metaphor Wolf to relay his desires to the woman whom he is attempting to "capture" in the "war" of love.

Man: **Feel the war. Sex is war. Serve this Wolf.**

Woman: **I see power.**

Man: **Sex is oxygen. Feel the power. The Wolf says trust.**

Woman: **I feel lust. You will not escape.**

Man: **The Wolf thrusts. It's a safe war.**

Woman: **This is sex. I know.**

Man: **Making a Lancelot. I'll be your sweat.**

Woman: **Y'all sweat.** (Texan accent in reverse)

Man: **I want Goddess.**

Woman: **I'm your Goddess. I'll allow you.**

Man: **Power.**

Notice the strong images in the above example. Sweat is a common reversal that represents the scent of attraction. The woman involved was a willing participant in this "war" and both parties use the structural metaphors Goddess and Lancelot as their war continues. The woman's final reversal, **I am your Goddess. I'll allow you** gives the man power. He has won the "battle."

## **Sexual Attraction**

Have you ever felt a strong attraction to another person, but decided not to act on it for some reason? Perhaps you consciously guarded your feelings, but in reverse something else might have been going on, something not quite so guarded.

For example, here is a portion of reversals that I found on myself and a woman television reporter during our final discussion after several hours of shooting. We felt sexually attracted to each other, but I did not pursue the obvious invitations that she gave in reverse.

The reversed metaphor, sit, found in the following example, usually means to take no action. The phrase, another one, also occurs, which is a common metaphor that often refers to a sexual partner in addition to the current one.

The reversed word, woman, also occurs in the transcript. Reverse Speech makes a definite distinction between woman and women and between man and men. The singular appearance of these words represent the strength and stability that a woman and man can offer each other. The plurals of these words in reverse represent casual attachment with no involvement. You may wish to refer back to the last dialogue on business to note the use of women in the man's reversals.

Man: **See a hasty Rocelin.**

Woman: **You must not.**

Man: **Unusual. I am nude.**

Woman: **I'll miss your face soon.**

Woman: **You sweat. I want you, fellow.**

Man: **I am not another one.**

Woman: **I'm still around. I am woman.**

Woman: **I shall look at the eye.**

Woman: **One man wanted smiling.**

Woman: **I wish to develop this wind.**

Woman: **Why not Saturday?**

Man: **I'll never.**

Man: **You give the eye.**

Woman: **You are not.**

Man: **This is impossible.**

Man: **I don't need the warhead.**

Woman: **Feeling good, beautiful.**

Woman: **Why not?**

Woman: **How about soon?**

Man: **Feel power.**

Man: **Sit on it.**

It seems that some part of us may actually enjoy the attraction even if we do not consciously or deliberately follow through.

## **Relationships**

Perhaps nowhere else is communication so important and, yet, so complicated as in personal relationships. People are afraid of being vulnerable, leery of being misunderstood. Expectations can be thwarted. Hidden agendas may abound. And still, the rewards for "working things out" are many. Personal relationships can be the most fulfilling of all and worth understanding.

Reversal analysis can show what people want or expect from each other, as well as their reservations about a relationship, as the following transcript illustrates. This transcript is longer than most in this book in order to give you a sense of the depth to which reversal analysis can go. The couple below had just become personally involved. The woman was in her late twenties, the man in his teens.

Notice the word force, a common metaphor that appears in relationships. Its counterpart is the word source. These words appear in the context of a man and a woman being a source for each other's force. Other occurrences of these words are: **Man is my force. Hey, woman, are you sourced? His force is like a Whirlwind. Lancelot is my source.**

Woman: (to David) "This, you'll have to put this in [your scrap book for years to come]." **I can see if you help.** (First Level reversal, Internal Dialogue.)

David: (to woman) "[What are you hoping to] achieve from this session?" **You are being yourself.** (First Level, External Communicative Dialogue.)

Woman: "[From this session?]" **She's in love.** (First Level Internal Dialogue, disassociated.)

Woman: "[Actually, it's a lot of the continuation of the turning point.] I'm having a good look at what I'm doing now and what I've been doing in the past. [It's been an eye opener.]" **Need some sharing, but don't need it. / Sight needed help. I'm nude.** (Second Level metaphor, Internal Dialogue.)

David: "[In what way?]" **I wonder.** (First Level reversal, Internal Dialogue.)

Woman: "[It's just in, um, how I]..." **Oh my heart. Help.** (First Level Internal Dialogue.)

Woman: "[Now this time with him I'm just relaxing] and being myself. If it happens, it happens [and whatever]. It's all [just going to take its course]." **Yes, I'm upset. I know. I see that. I'm thirsty. / Why not? It hurts a bit.** (Second Level metaphor, Incongruent.)

Man: "The difference for me especially is that [there is a reality] in this relationship." **I'm normal.** (First Level reversal, Congruent.)

Man: "[We get on pretty well.] She's experienced a little more of life than I have, but it doesn't seem [to, er, make much difference]." **I'm a nice man. / Warm inside. She loves that.** (First Level Expansive.)

Man: "We help each other a lot, you know. Just the other day, [she was feeling a little bit down] and we had a great chat on the phone." **Like the force. Love this.** (Second Level metaphor, Expansive.)

Man: "[Something had gone wrong] so we just got together and [went for a walk]. Just together and talked and so on. [By the end of it,] we managed to feel a little better." **Girl, I love you inside. / We f - k fast. / I prefer nice - ss. I admit.** (First Level, Comparative.)

Man: "[Just giving] willfully without sort of holding back, like saying, 'Well okay. I'll give you this without thinking you've got to give [me something else in return].'" **I'm marvelous. / Nice - ss. Lose my soul.** (Second Level, Expansive.)

David: (to woman) "[Do you feel that?]" **How lovely.** (First Level Internal Dialogue.)

Woman: "[Yes, I do.] I do. He is very affectionate [which is lovely]." **I'll lose my seat. / I'll upset him.** (Second Level, Incongruent Internal Dialogue.)

Woman: "A lot of my past has influenced [the way I am]. That has affected my feeling of [self worth greatly] and links up with allowing [myself to be happy]." **I love serving. / Help the soul. / I want to trust him.** (Second Level, Internal Dialogue.)

David: "[What's the difference] between this then?" **Feed the soul?** (Second level, external communicative dialogue.)

Woman: "[What's the difference? The difference] is where I am at this point." **This is feed. Feed the soul.** (Second Level, External Communicative Dialogue.)

Woman: "[Yes. There is no threat.]" **Yes. I'm thirsty.** (Second Level, Expansive.)

Woman: "I think I'm at a time where [I don't want to be] in a situation, don't want to be in a relationship [where it could turn into something like marriage]." **I wear a mask. / Shame. Help me. He mustn't mean it.** (Second Level Expansive.)

Woman: "I think I'd like to be actually at [that sort of point] before actually becoming [deeply involved with him]." **I feel shame. / I'm involved, naked.** (Second Level, Expansive.)

Woman: "I was single and [I think coming to terms] with that, happy with that, [and not happy with it at other times]. This seems to be just right for [this time in my life]." **I believe that. I was nice. / I feel nasty weather. I'll say it's messy. / What's happening?** (Second Level, Internal Dialogue.)

Man: "[I love it and it's great.]" **Helps me a whole lot.** (First Level Expansive.)

Man: "The main lesson I've learned from this is just learning to give. I know that's sound really... (pause). [But that's the main thing.]" **Really nice now. Feel no sin.** (Second Level Expansive.)

The relationship continued for a year before both people went their separate ways, but remained friends. I conducted the following session with them nine months later, but this time, their relationship was dying. Notice the difference in the spirit of the reversals in this session compared to that above.

This transcript graphically illustrates how Reverse Speech can reveal undercurrents of emotion and hidden agendas, which can lead to an accurate overview of interpersonal dynamics. The analysis makes use of the whole session transcript. I have reproduced it only partially here.

As you read the transcript, pay special attention to my reversals. This session was held just two days before I moved to the United States after my marriage collapsed. My own issues and feelings intermingled with their

David: "Tell me about the progress of the relationship over the last nine months."

Woman: "[It's gone through the initial] roses and [clouds and euphoria] stages." **My washing needed sex. / Must deserve this.** Second Level, Expansive

Woman: "Just lately it's gone through the rough spots and [possibly] it's going through the, before the [ending of this phase]." **He'll besot me / Serve sin.** Second Level, Internal Dialogue, Future Tense

Woman: "It's solidified my own life and [direction] and this takes in professionally as well as the relationship with my mother [in which I've learned some quite interesting] things." **Sex in it. / Love was now rushing me** Second Level, Expansive

Woman: (response to Man's aggressive statements) "I've made you aware of the fact that [there

is twelve years in the difference]." **So afraid of this evil!** Second Level, Expansive

Woman: "[You're going to go to University.] You're going to have other girlfriends." **So fuck the lover.** First Level, Internal Dialogue

Man: (beginning to discuss an affair that Woman had while in Europe) "[Are you happy for me to say this?]" **You sleep with rape.** Second Level, External Dialogue

Woman: "[On the whole situation?]" **Shows this war.** Second Level, Expansive

Man: (expands on Woman's affair) "[Basically] why she went [up to Liechtenstein]." **I won't accept. / This is rubbish.** First Level Internal Dialogue

Woman: "It goes back to [one of the very early things] which was the basis of the relationship." **Serves the soul.** Third Level, Expansive

Woman: "[Yeah, well,] we, [from your point of view] as you said to me, I know you're interested in a more permanent long- term relationship." **Sorry / Don't fall in love.** First Level Internal Dialogue

Woman: "[Well, er,] you think I'm going on a fling]." **Sorry. / I give up.** First Level Internal Dialogue

Man: "[A very strong character] trait in the male side of this family is to be very possessive." **I die. Won't serve love.** Second Level, Internal Dialogue

Man: (reacts to the affair) "[So, it really didn't seem that there was that much to be gained.]" **I get shocked there. Listen to the Universe.** Third Level, Internal Dialogue

David: "I seem to [recall, um, when we first talked] that you said [that um, er,] one thing you liked about the relationship is that you didn't want to commit yourself to anything that may end up permanent." **Oh, serve your man now. / Selfish.** Second Level, External Dialogue

Woman: "You're right. At that time, I was very much going [through my development] time and space." **Love is done in there.** Second Level, Expansive

David: "What's made you change your mind?"

Woman: "Can I go back on what you've asked [on what's made me change my mind?]. In a way, I haven't changed my mind at all and [in a way, one of the first things we agreed on] was that this relationship would work for as long as we wanted it to." **My love's masking him. Somewhat used. Sorry. / I must need surf with Whirlwind in it.** Second and Third Level, Expansive, Internal Dialogue

Woman: "Apart from being enjoyable and in love and all those things, it was also convenient [for both of us at that time]." **Bastard. I serve with love.** Second Level External Dialogue,

Man: "She said to me on [numerous occasions,] the [only reason] she came back was me." **Axing me. / Her actions.** First Level Internal Dialogue

Woman: "My time here, in Australia, [for the moment] has come to an end." **I'm the Wolf.** Third Level Internal Dialogue

Woman: "He's part of all of that [and he's not, for me,] over- riding or strong enough above all else to keep me here." **Wolf. On Satan.** Third Level, Internal Dialogue

Woman: "I need to be able to move far away from, to be able to resolve [and yes, come back if I want to]." **There's no other. I'm not saying that.** First Level, External Dialogue, Statement.

Woman: "[But, it's not,] er, I, what is happening to me is not just our relationship." **On spirit man.** Third Level Internal Dialogue

Man: "The only reason you gave [for coming back from Europe] is me, but ever since then you've been bloody miserable." **I mock with the spirit.** Third Level Internal Dialogue

Man: (talking about their sexual relationship) "Every time I've taken the initiative, I've been rebuffed."

Woman: "Not every time. [It didn't happen in Brisbane.]" **Loosened a bit.** First Level Expansive

Man: "[Oh. Once!]" **So what?** First Level, External Dialogue

Woman: "Twice."

Man: "Oh, twice, has it? It's been [twice in one year]." **You know me.** First Level, External Dialogue,

Woman: "That's not true. [It's not that.]" **Don't want.** First Level Internal Dialogue,

David: "Twice in one year?"

Man: "No, no, no! Not that [we've made love]. But I've actually taken the initiative." **I love you woman.** First Level, External Dialogue

Woman: "This is to do with [general contact on an emotional level] in the relationship." **For now, we can't be as nice. / The Whirl won't show me.** First and Second Level Expansive

Man: "My logical mind's going click, click, click. [A month ago you said,] 'Give me a couple of weeks.'" **Skill will f- - k him.** First Level Internal Dialogue

Man: (talking about competition in tennis) "She's got problems with her back and I hit the ball [a lot harder than she does]." **So you shoot my power.** Second Level Expansive

Woman: "You still take incredible delight [in serving broad pass] that you know I have [no way of getting]." **I needed. / You take me.** First Level Incongruent

Man: "Of course, [but so do you]." **You won't be sorry.** First Level, External Dialogue

Woman: "[I then feel that I'm not making the right decision towards myself.] You do an emotional railroad beautifully. [I've not seen many to compare.]" **Force some salt in the album. I'm not the wife. / The Whirl won't show him.** Second Level, Internal Dialogue

Man: "[So, I'm just meant to wait in the wings and slowly] mellow out." Reverse the demon, oh but it's nice. Second Level, Internal Dialogue

David: "How would you feel if [Man rang you up and said, I've met someone else] and [I like her a lot]?" **The wife's devil. It's a worry. Lost the life. / I love Aladdin.** Second Level Comparative

Woman: "Upstairs [in your bedroom, Darling]!" **I used him for sex.** First Level, Expansive

Woman: (referring to Man getting an erection while hugging) "[Alright, okay, er,] I suppose the cat can make that happen for you." **My ships ache an armor.** Third Level Internal Dialogue

David: "[That's alright.] Look, er, [well, they've all been answered anyway]. How much tape [have I got left]?" **I know her sin. / Ain't it a sigh of woman? / That shows me Hell.** Third Level Internal Dialogue

David: "Alright, well, look, [let's round, round this up] before World War III starts out here." **I see my Wolves.** Third Level

David: "What would you say has been the major difference between the way it was nine months ago when we did our first session to [the way it is now] ?" **Wine see Darwin.** Third Level, Comparative

Woman: "It was the early stages of a relationship and [discovery of two personalities] and that's very exciting." **Sees on surface.** First Level, Expansive

Woman: "[And since then, two people have had a year together] and a year in anyone's life is a year of change. I'm not sure what happens [from this point onwards, but that is,] that is the difference." **I'll make you see your devil. Feed this mess. / David. Snow more help. Sin not, the devil.** Third Level, External Dialogue

David: "[It's fairly obvious what's going to happen.]" **Well, [Man's Name,] what's the favor?** First Level, External Dialogue



Man: "No! It's not the fact that [I'm pissed off at her] as much [for what, you know, she's going through,] I mean, you know . . . (voice trails off) . . ." **Conserve that force. / No more sex. This nice power.** Third Level, Internal Dialogue

Man: "I [sort of feel that I'm being] put out to pasture." **You're not my wife.** First Level, External Dialogue

Woman: "Would you prefer that you would be the one to put [the other one out to pasture? Would that make you feel more comfortable?]" **I will f - k. In love with him. You affect my soft answer.** First Level Internal Dialogue

Woman: "Where does that put me in our relationship [when your development] course changes in [direction and place,] and that does not include me?" **Love is going now. / Salesman shows me.** First Level Internal Dialogue

Woman: "We did have [agreements about our] relationship early on in the piece [and yes, people are people and they change] and different things." **Our love is a mutant. / This nice devil. People keep saying that. Satan.** Third Level Internal Dialogue

Man: (quick insert) "[Basically, do you know what I want?]" **I'll accept.** First level, Internal Dialogue

Woman: " . . . from you, that you . . ."

Man: "[I wan, want wanted, er]... " **Still want this power.** Second Level, Internal Dialogue

Man: "I am logical and I want an answer."

Woman: "Well, [I can't give you that right now]." **I love [Man's Name]. He can't know.** First Level Internal Dialogue

Man: "[What I'm saying now is,] where I'm at now is not saying I don't love you, but I'm getting [p- ssed off that I'm being led around by the nose" **My nerves are less nervous. / I'm love sick.** Second Level, Internal Dialogue

David: "Okay. I want one final comment from each of you. Tell me [some of it], [Man's name]?" **Honest.** First Level emphasizes comment required

Man: "[How to give. Not always to take.] I think I've done a lot of. I could say a lot of other things, but they'd all be [take- offs and sort of subdivisions of that]." **Lust story. Feed that. / Shoo the boss. It was nice as my guest.** Second Level, Incongruent

David: "Woman?"

Woman: "I've learned to be honest. I'm as honest as I can be at this stage of my development. [But yes, honest.]" **Still not Satan.** Third Level Congruent

Woman: "[I'm not um, I don't feel] I'm cheating him in any way in terms of how I'm really feeling as a person." **I was fed up, mast.** Second Level, Expansive

Man: "Oh, God. [You're not. Believe me, I know.]" **I feel it. Lonely. Important.** First Level Internal Dialogue

Woman: "[You might see] the value of that later on." I'm really sorry. First Level, Internal Dialogue

David: "Okay. Thank you very much you two. I have a very interesting session in my hands. Session ended. [Woman and Man.] [3rd of August, 1989.]" **You accept your love. / You're answerable with love.** First Level, External Dialogue

## Session Overview

This session contains many metaphors, particularly on the woman, which indicate her deep feelings. The man, on the other hand, has mainly First Level literal reversals. His concerns are

### ***The Woman Decides to End the Relationship***

The woman discusses the phases the relationship has gone through, indicating that she needed the relationship for her personal growth (**My washing needed sex**). She sees dangers ahead for her in getting too involved (**He'll besot me**) and, against her feelings, she decides to end the relationship (**Serve sin**). She is deeply concerned about their age differences (**So afraid of this evil**).

### ***The Man "Attacks"***

The man attacks regarding the affair she had in Europe (**You sleep with rape**) meaning "you manoeuvre your way in nicely." The woman works through a lot of confusion and conflicts in ending the relationship (**Shows this war**) and remembers that she entered it to help herself (**Serves the soul**). She recognizes Man's hurt, but warns him that this is how it was always going to be (**Sorry / Don't fall in love**). The relationship now serves no purpose for her personal growth (**Love is done in there**). She also recognizes that it is not helping Man (**My love's masking him**), but is angry that he insists on accusing her when she views her intentions as always being good (**Bastard. I serve with love**).

### ***The Woman Stands Firm***

She stands firm (**I'm the Wolf- Wolf. On Satan**), yet softens when Man reminds her of their affection (**loosened a bit**). Man ignores her softening (**So what?**) and Woman's resolve is again strengthened (**Don't want**). She recognizes the relationship has helped her with her personal issues (**It helps the marks**), but knows that as it stands now, they can no longer help each other (**For now, we can't be as nice / The Whirl won't show me**).

Man mentions the game of tennis to unleash his aggressions (So you shoot my power) and Woman, although denying it consciously, secretly enjoys the competition (I needed / You take me). Man knows it has helped her (You won't be sorry).

### ***The Man Tries to Win Back the Woman***

Man tries to manoeuvre his way back into her life, but Woman becomes even more resolute (**Force some salt in the album / I'm not the wife / Whirl won't show him**). Salt in Reverse Speech often means "to preserve," and album frequently refers to the past. In this case, the woman is saying is that the man does not own her, but that she wants them to remember and cherish the past that they shared. As is always the case when presented with such a complicated series of metaphors, the initial translation is an approximation.

Meanwhile, I am caught up in this on an unconscious level regarding the collapse of my marriage (**The wife's devil. It's a worry. Lost the life**). I manoeuvre to change the situation, however, to my advantage (**I love Aladdin**).

Man becomes intimate again and Woman recognizes what she got from the relationship (**I used him for sex**). She softens again and wishes she could easily cut it off (**My ships ache an armour**).

I am even more personally involved now in the Man's and the Woman's session and recognize

my own issues in their **issues (I know her sin / Ain't it a sigh of woman? / I see my Wolves)** with an interesting complementary reversal around the time frame of Man's and Woman's relationship (**Wine see Darwin**). My spirit and emotional stability is being destroyed.

Meanwhile, back in the Man's and the Woman's session, Woman tries a different approach with Man to achieve her intended outcomes (**Use devil. Let's see. This sex is power**). She softens, then fluctuates between giving both Man and me advice, in a three- way, reversed conversation to Man: (**I'll make you see your devil; to me: David. Snow more help. Sin not, the devil**).

Man recognizes the futility of the situation and knows he has lost. He resolves to remain strong (**Conserve that force. / No more sex. This nice power. / You're not my wife**). Woman recognizes her love for him (**In love with him. You affect my soft answer. / I love [Man's name]. He can't know**). She feels some relief, however, that Man is beginning to let go (**Love is going now**) and justifies her actions (**Our love is a mutant**).

### ***The Man and the Woman Accept the Situation***

Man begins to become comfortable with the situation, although reluctantly (**I'll accept. / Still want this power. / My nerves are less nervous**). He then throws it all aside by discounting the love (**Lust story. / Shoo the boss. It was nice as my guest**). Finally, both people soften as they realize what is going to happen. (Man: **I feel it. Lonely**. Woman: **I'm really sorry**.) I conclude with a reassuring **comment (You accept your love. / You're answerable with love)**.

What happened between the couple above is played out regularly throughout the world as people seek fulfilling relationships, as they endeavor to inspire and emotionally support each other and, in turn, to be inspired and supported. Or, in the words of the unconscious mind, as they attempt to feed each others' Whirlwinds and source each others' force.

## **Sex in the Media**

The following transcript illustrates people's frequent and deep preoccupation with sex. It is taken from a live interview on CNN, The Larry King Show, August, 1990 and regards the Judas Priest case in Reno, Nevada. Participants in the interview were myself as an independent expert; Bryan Key as a witness for the plaintiff; Gail Edwin, the attorney for CBS; and the CNN Commentator. The reversals were robotic with a lower- than- average clarity rating, which is normal for media.

Commentator: "David, tell us about this unique and unusual [research that you're doing]." **Now let's discuss you.**

Commentator: "You've got, you've got some tapes that [have already been set up]." **Goddess may be robbed.**

David: "[It's, it's, a, um,] actually a, er, right brain hemisphere function." **My - ss gets skin.**

Witness Key: "These boys, well, they were [taken to] hospital immediately after the accident." **I know evil.**

Witness Key: "Their blood showed a .09 alcohol content [which they were not] legally impaired at that point." **I know wisdom.**

Attorney Edwin: "[First of all, there] were no tests for marijuana and there were no tests [for LSD] among the drug tests done on one of the two young men." **Sex on Whirlwind. / Sex loves them.**

Attorney Edwin: "[The claim in this case] is that there are backward messages." **Sex in this milk.**

Witness Key: "[He did put in] hidden messages in other albums." **They don't need me here.**

Attorney Edwin: "The suicide and the [attempted suicide]." **I source this mess.**

Attorney Edwin: "(The two boys) were [learning disabled] who were in a suicidal or violent mode." **I source anyone.**

Attorney Edwin: "[These two young] men took LSD as well as marijuana together with alcohol." **You see that.**

Attorney Edwin: "How can you [begin to blame it] on something you can't hear?" **Must not an Elvis.**

Attorney Edwin: "The thing [to learn is that] we as parents and I'm a parent, have to take responsibility for our children." **I've seen Elvis.**

Witness Key: "This is absolutely [nonsense and this woman] knows it." **This woman walks with a snob.** (Complementary reversal giving extra insight to the forward.)

Witness Key: "These are [an invasion] of privacy and the court have upheld these." **I must shock them.** (Personal command as Key makes his point.)

Attorney Edwin: "I think that it's important at all times to remember that [the subliminal] messages are seen by people . . ." **I want an Elvis.**

Attorney Edwin: "I can't comment about whether it's [right wing] or not, but certainly the defendants are clearly in favor of [the free dissemination] of speech." **I know you. / Shame them with the youth.**

Commentator: (to David) "[What about this case?] Do you think it's possible that they could have been getting a secret message?" **Sex with David O.**

David: "[Oh, I think] it's certainly quite possible. I would like to draw a distinct difference between back, [ward m, m,] masking. . . and Reverse Speech." **See a fire. / Look up!**

David: "We know that Reverse Speech [can be heard] and understood consciously." **Love, he makes.**

David: "Electroencephalogram testings that we've undertaken [clearly show significant] activity between the left- and right- brain hemispheres." **I'll offend this nice Sheila.**

As you reread the reversals, notice how, as the interview continued, the attorney seemed to draw more and more energy from being on television and the hype of the live media experience.

## Reversals in Order

Commentator: **Now let's discuss you.**

Commentator: **Goddess may be robbed.**

David: **My - ss gets skin.**

Witness Key: **I know evil.**

Witness Key: **I know wisdom.**

Attorney Edwin: **Sex on Whirlwind.**

Attorney Edwin: **Sex loves them.**

Attorney Edwin: **Sex in this milk.**

Witness Key: **They don't need me here.**

Attorney Edwin: **I source this mess.**

Attorney Edwin: **I source anyone.**

Attorney Edwin: **You see that.**

Attorney Edwin: **Must not an Elvis.**

Attorney Edwin: **I've seen Elvis**

Witness Key: **This woman walks with a snob.**

Witness Key: **I must shock them.**

Attorney Edwin: **I want an Elvis.**

Attorney Edwin: **I know you.**

Attorney Edwin: **Shame them with the youth.**

Commentator: **Sex with David O.**

David: **See a fire.**

David: **Look up!**

David: **Love, he makes.**

David: **I'll offend this nice Sheila.**

## Session Overview

The entire session has a high sexual element. It was my first live appearance on American national television, an important opportunity for me to talk about Reverse Speech and, yet, I was nervous. I have a mild stutter, which under stress intensifies. The producer knew it.

The Commentator begins, introduces me with a reversal, Now let's discuss you. I become nervous, stutter and the commentator knows I'm in trouble. He delivers a reversal, **Goddess may be robbed** (note the structural metaphor). The producer says, "We're worried about his stutter,"<sup>1</sup> and the show switches to Judas Priest. I know it, with a reversal, **My - ss gets skin** ("I'm outa here.")

Attorney Gail Edwin comes on. She is hyped and delivers a reversal, **Sex on Whirlwind**. Then she says, **Sex in this milk**. Now she is really into it. Milk refers to the essence of femininity. In this case, the milk is the trial. She then says, **I source this mess and, I source anyone**. Source is a reference to personal energy, usually between a man and a woman. Here, it is used in a general context as a verb rather than as a noun, or, "I draw energy from." It is common in Reverse Speech for nouns to be used as verbs.

She used Elvis, referring to superstar, three times. Given the trend of her other reversals with sex and high energy, it appears consistent with the trend: superstar / sex / stimulation."<sup>2</sup>

Bryan Key's reversals indicate personal feelings (**They don't need me here**) and personal commands during dialogue (**I must shock them**).

Finally, the Commentator addresses me with the reversal, **Sex with David O**. I freeze, **See a fire**. I give myself a visual access command, **Look up!** Visualization reduces my stutter. I speak smoothly, with no stutter. My confidence returns, Love he makes and I prepare to take on the attorney, **I'll offend this nice Sheila**. "Sheila" is derogatory Aussie slang for woman. The show ends.

And, likewise, this chapter ends, but, ideally, leaves you with greater insight into the kinds of "shows" that are really going on over our airwaves. We are broadcasting more than our surface

demeanor. We are broadcasting all that we are.

Human beings often make crucial decisions based on their need for sex, excitement and emotional connection with others. We have always suspected that sexual energy permeates just about everything that we are and everything that we do. Now, more than ever, we can determine the extent to which this is true in our personal and our professional lives. What better indication than to hear it in our own words through our reversals?

Reverse Speech shows us that sex and the energy created by contact, stimulation and connection is at the base of all human dynamics. In fact, Reverse Speech suggests that it is the prime motivational force of the power that actually sparks all thought and actions. At its deepest levels, Reverse Speech goes so far as to suggest that it is ultimately the way in which we connect to God, through immense power and passion. It includes the totality of our being, because this is what we define as Love. It is the force that creates all, connects all, and it is the fuel that keeps it running. Never be afraid of "Sex," because it is the underlying force of Love which is the essence of God.

## Chapter Nine

### Therapy

*All experience is already interpreted by the nervous system one hundred fold - or a thousand fold; before it becomes conscious experience.*

Sir Karl Popper

When we study speech reversals within a therapeutic setting, we can see the therapeutic process unfolding its successes, failures and growth processes. This is because reversals, communicated by both client and therapist, reveal each participant's true, unspoken motives and needs within a session. These reversals are processed unconsciously by the other person who hears them, which, in turn, can affect the outcome of the session.

Reverse Speech can be used by therapists to shave months, even years, off therapy work. Reversals also confirm the effectiveness of certain counseling approaches, or their ineffectiveness, by revealing the dynamics of the client/therapist interaction. Reversal analysis can also:

1. Provide accurate feedback for the client;
2. Allow the therapist to verify intuitive interventions;
3. Reveal the dynamics of client/counselor interaction;
4. Precisely pinpoint areas of need; and
5. Establish the source of a client's current behavioral difficulties.

## A Growing Respect for Clients

Some of the reversals found on therapists indicate a growing respect on the part of therapists for their clients. This trend is evident in phrases such as: **Lovely person, I love you, you have the strength and feel important.** These reversals reflect the compassion of supportive, competent therapists who wish to facilitate their clients' healing.

## Internal Congruency

Reversals can also indicate the extent of a client's internal congruency—that is, how accurately what the client is saying reflects what the client is feeling. We determine how congruent the reversed dialogue is by comparing it to the forward dialogue. If both dialogues, backwards and forwards, communicate similar messages, we can surmise the speaker's congruency.

If the messages contradict each other, however, some internal conflict is probably producing that incongruency. The following simulated examples illustrate this point.

**Congruent:** "I'm coping with this situation because I'm aware of the causes." **Know this. Makes a good person. Headed on.**

**Incongruent:** "I really do love my husband. He sometimes cooks the dinner." **"Lousy person, no freedom.**

Let us look at a few of the many, promising applications that Reverse Speech has for therapy.

## Case 1: Client/Therapist Dependency

In a session that a woman psychotherapist conducted with a young woman client who had recently attempted suicide, an undercurrent of communication developed that was not beneficial to the client/therapist relationship.

At one stage during the session, in an attempt to get a response, the young woman told the therapist that she was going away for a week. This seemingly innocent statement was in reality her demand for emotional involvement (co- dependency) as her reversals reveal: **You're mum. Lousy woman! I need. You're mother too.** The therapist side- stepped the demand, giving positive reinforcement. Her reversals show her recognition and her unwillingness to respond.

Therapist: "[I would have no concerns] about you doing that. It's not an issue." **She wants me, but I'm nude.** (Second Level Metaphor, Internal Dialogue.)

Woman: (immediate response) "[It'll just be a bit of space,] time." **You're sexy. Be with me.** (Second Level External Communicative Dialogue, continued demand for involvement.)

Therapist: (further in the session) "Being alive is a very fragile business from time to time, but I had a sense that [you're not giving] a departure cue." **Murder not!** (Second Level External Communicative Dialogue, Command.)

We see a trend in the preceding situation. The client was developing an undesirable emotional need for the therapist. The therapist was not willing to meet this need and gave reversed commands that addressed the real issue, **Murder not!** The client then had the choice of accepting or rejecting the criteria that the therapist established for the therapeutic relationship. Notice the entire reversed interaction.

Woman: **You're mum. Lousy woman. I need. You're mother too.**

Therapist: **She wants me, but I'm nude.**

Woman: **You're sexy. Be with me.**

Therapist: **Murder not!**

## Case 2: Childhood Transfer

At the request of a therapist, the woman in the transcript below came to me because she wanted to improve her communication skills. As the forward dialogue continued, issues emerged that appeared to be intricately linked with her inability to communicate adequately.

Woman: "I don't know what to say. That's why I'm here. I feel as though I'm not saying [what I really mean]." **Love is a refund.** (Second Level Expansive.)

Woman: "To me [it's in relationships] that anger comes out. Like [I feel a lot of things] towards my husband and there's no logical explanation for those feelings." **Relationship shallow. / I believe Father.** (Second Level Expansive.)

Woman: "I very clearly [feel hatred] towards my father. At times I'd like to put a [gun to his head]." **I love him so. / I love him.** (First Level Literal Reversal, Incongruent.)

These reversals and others led me to wonder whether her lack of communication skills were connected in some way to her relationships both with her father and her husband: I feel a lot of things towards my husband / **I believe Father**; I feel hatred towards my father / **I love him so.**

On the surface, her marriage was stable, yet she felt much anger in the situation that she could not explain. The session revealed that her childhood had been distressing, which left her with conflicting beliefs about love, hate and relationships in general.

The woman intensely disliked shallow relationships, yet referred to them in her own reversals (relationship shallow). This, combined with the reversal Love is a refund concerned her greatly and prompted me to conduct a second session to further probe these issues.

In the second session, she revealed that she felt all she could have now as an adult were troubled relationships, just as she would had with her parents when she was a child (past experience transference to existing situation). Her reversals in the second session confirmed our initial conclusions.

Woman: "Actually this, yeah, [this shallow's disturbing me while I'm saying it]." **Reversals show my s- - t. See this s- - t.** (First Level Internal Dialogue.)

Woman: "I mean, my husband's not going to change. [That's just the way he is. It's got to be me.]" **At least now I've seen it. That flaws me.** (First Level Internal Dialogue.)

As a result of these findings, the woman realized that her lack of communication skills were



linked with her negative attitudes about relationships. These attitudes had been inspired by her poor relationship with her father. In turn, she had transferred these self- defeating beliefs to her marriage.

She had suspected some of these issues, but her reversals helped her to understand their significance. With follow- up couple's counseling conducted by the therapist, the woman learned to express herself better and the marriage improved.

### **Case 3: Therapeutic Dynamics**

It is common to find entire reversed conversations in therapy situations which frequently show the dynamics of the therapeutic process. The reversals below are taken from a therapy session. Selected portions of the reversals have been linked and some of the side issues have been removed, but the reversed dialogue and the order in which it occurred has been preserved. Note the reversed dialogue, the dynamics of the interaction and how the therapist leads the client into a more positive frame of mind and self- awareness. The words in parentheses did not actually occur, but are implicit with the Speech Complementarity involved.

Client: **When I make love, I slip down. (I'm) ashamed of what I say.**

Therapist: (Say), **"I'm a person. I feel important."**

Client: **Less shame. Problem. (I'm) Nude. (I) mustn't murder. Still nude. More spirit. I'll have an affair. I upset me. (It) makes me nude.**

Therapist: **Now I see this persons shame.**

Client: **I make my misery. I'm not happy now.**

Therapist: **Least the sources are happy.**

Client: **Best to shoot.**

Therapist: **How selfish. Faking your wisdom. That's enough.**

Client: **Shame, 'cause I feel lousy person.**

Therapist: (trance inductions) **You feel wisdom. Use snow. Enough pain. Whirlwind I can feel it. Now no running. Escape with me. Don't you feel shame. It'll be fun. It's your faith.**

Client: **I'm still scared. I am (a) sinner 'cause I fell. I still need wisdom.**

Therapist: **Your wisdom's involved. I will serve wisdom. (Your) nerves have won.**

Client: **(I) must not shoot making love. I see evil rotting. What will I say? Run.**

Link Reversal: **You don't need now to run.**

### **Case 4: Suppressed Memories**

Reverse Speech can reveal forgotten, sometimes traumatic events that happened in a person's past. Analysis of a session conducted with a severely sexually- inhibited man found reversals that detailed his being raped in a sauna for men only. Further discussions with him verified that this event had indeed happened.

Prompting techniques (already detailed in Chapter 7) caused unconscious disturbing experiences to appear in reverse when I worked with a woman who had difficulty being open in relationships. This difficulty manifests itself in the form of self- destructive behavior. She suspected she had been sexually abused at an early age and that this was causing her current behavioral difficulties, although she had no conscious memory of being abused.

Since reversals are mostly complementary in nature, I suggested that she relax and talk about what she remembered of her childhood, in particular about the time during which she felt the abuse may have happened. Her reversals were amazing and when the woman subsequently examined them she felt as though she felt as though a burden she had been carrying for years had been lifted from her.

In the following portion of the session, I have printed the reversals exactly as she said them and in the order in which they occurred. To protect her anonymity, however, I have altered parts of the forward dialogue and deleted brackets where the reversals actually occurred. I have made every attempt to preserve the spirit of the content and the complementarity of the reversals.

When you analyze the complementarity, you will see that the event appears to have occurred with the woman's uncle, possibly near, or in, a garden shed and possibly with her mother's knowledge (the uncle's sister). The majority of reversals were Second or Third Level Internal Dialogue. This led me to conclude that the reversals were, in fact, relaying an event that was stored in her unconscious mind.

David: "What makes you feel that something happened to you?" Who's this devil? (Second Level External Dialogue.)

Woman: "Gut feeling, I guess, as if something traumatic happened." Really f- - ked. / I hate him.

Woman: "I had all these feelings. Feelings of despair and grief, but there seemed to be no basis for those feelings." **He felt me. / The b- st- rd programmed me. This happened.**

Woman: "I used to go and visit my auntie and uncle a lot." **Helpless I know.**

Woman: "All my times with my extended family were good." **I'm helpless. Lost all memory.**

Woman: "After my uncle died, I would wake up and hear Mum sobbing in the lounge room. The television wouldn't be on or anything. She would sit there crying." **My mummy will help me. / He molested me.**

Woman: "It affected me because I then started crying for no reason." **I would give him a stiffy. / He came on top of me.**

Woman: "I had to get these feelings out so I would go to my bedroom and cry." **It broke my Whirl. / It hinders my face.**

Woman: "My dad was working afternoon or night shift at the time. So he would often be asleep or be at work." He gave me water. / **Don't leave me. He'll save me. He has.**

Woman: "Sometimes Dad and I would go for a walk in the hills together." **He loves me.**

Woman: "Before my uncle died, my auntie and uncle helped a lot and I spent a lot of time with them. I remember the nice cakes my auntie used to make, but I can't remember much about my uncle." **Won't be bad there. / I know he rapes. / You b- st- rd.**

Woman: "I have no memory whatsoever prior to the age of three." **I lost my Mum.**

Woman: "I can remember feeling total loneliness as a child. That shouldn't be there especially as a child." **S- - t. Hate him. The shed.**

Woman: "The inhibitions came though when I was older." **I grew up sad and lonely.**

Woman: "I think I can remember looking at the garden shed and I escaped into the shed. Maybe that's how I blocked it out by looking at the shed." **Used it. Look, Mummy can remember. / I was not upset. I accept it. Mummy couldn't help it.**

Woman: "It really hurt me that they took the shed down." **I used it.**

### Case 5: Psychological Issues Manifesting in Physical Illness

The parents of a 14- year- old who were desperate to do something for their son asked me for help. For the past six weeks, he had been experiencing such severe chest pains that, at times, he could barely walk. Doctors suspected that he had heart problems; yet in spite of extensive tests, they could not locate a cause for the pain. At the time the teenager saw me, the latest medical theory was that he might have a cyst on his kidney.

His parents hoped that by using Reverse Speech analysis, we might uncover a psychological reason for his pain. The teenager seemed normal for his age, yet was somewhat withdrawn. I conducted the session in my usual manner, focusing on the times that the pains first occurred and his general life circumstances.

David: "Tell me initially about what your reaction is to the cyst on the kidney. How, [how do, do you feel about] it?" **I will look in there.** (First Level Internal Dialogue.)

Youth: "I guess confused. Not knowing what to think. It's kinda scary and kinda neat having something [wrong with you] and stuff like that." **It hurts me.** (First Level Expansive.)

David: (following long discussion about family relationships) "How do you feel about your half- brother?"

Youth: "Well, he lives with his mum and dad and I kinda wish I could [live with my mum and my dad] at the same time." **Mess with Dad and my Mum.** (Second Level, Internal Dialogue.)

David: (asking about his feelings of wanting to be with both his biological parents at the same time). "So, is this feeling getting better or worse as you're getting older?"

Youth: "[Ah, er, worse.]" **Show me love.** (First Level, External Communicative Dialogue.)

David: "[And, what, er,] is there a tension inside in it?"

Youth: "[Well, in a way,] yeah." **Hell. Want a home.** (Second Level, Expansive.)

David: "Do you look forward to the visits (with your real father)?"

Youth: "[A whole lot.]" **A war.** (Third Level structural metaphor, Expansive.)

David: (questioning troubles the boy was having at school) "Like what? Picking, [fighting, teasing]?" **Diseased love.** (Second Level Expansive.)

Youth: "[Yeah. All of it.]" **Feel a war.** (Third Level Internal Dialogue.)

Youth: "Let's see. [It had always] been there when I ran real hard, but [that Sunday night I'd taken] a hard run." **I wanted it. / I will get that hurt. I need this bad.** (Second Level Internal Dialogue.)

Youth: "I didn't know if it was something to be really scared about [or just blow it off ]." **My father would.** (First Level Internal Dialogue.)

David: "What have they done to you?"

Youth: "[Well, they've done an Electrocardiogram, [a CAT- scan,] a bone scan." **We love worse telling. They love real war. / They expect it.** (Third Level, Expansive.)

Youth: (after being asked to picture colors that described his feelings, then being questioned about his choices) "[I think that one was the first one] that popped into my mind." **Will suffer, so I give up.** (Third Level Expansive.)

David: "Talk to me in general. Tell me what you like to do."

Youth: "I like to play some board games. [I like to play Nintendo.]" **I miss Nanny.** (First Level, Expansive.)

David: "Have you talked to him (the natural father) much about what's been going on with you?"

Youth: "Well, I've called my grandmother, but [I haven't got a hold of him yet]." **They made the**

**war and I never have love.** (Third Level Expansive.)

David: "Does your Dad want to see you?"

Youth: "Mmmm."

David: "So what's the problem?"

Youth: "[What do you mean?]" **Me evil.** (Second Level, Expansive. Note how the reversal answers my previous question.)

David: "How come you don't see him more often?"

Youth: "[Well, 'cause,] the main reason is he lives in Brisbane. [I live in Sydney.]" **Suck Mum.** (Second Level Internal Dialogue.)

David: "Do you get resentful that he doesn't drive up and see you more often?"

Youth: "No. 'Cause I know it would be a whole [lot just to come all the way] from there to here." **Feel I want it. That cyst.** (Third Level, Expansive.)

David: (discussing areas where possible improvements could be made) "Would you like to change schools? Would that solve part of the problem?"

Youth: "If [nobody knew me at all]. I could start off with a whole new beginning." **Father. He ruined me.** (First Level Comparative.)

David: "Why do you think the pain's there?"

Youth: "[I can't think] of any, [I don't know why]." **Evil get the helm. / Where's this cyst?** (Second Level Expansive and Strategic.)

David: (at end of long session of visualization exercises) "Close your eyes and [in your head merge the two colors] together. [The black and the light blue." **Assault this scum in there. / I will help, look.** (First Level, External Communicative Dialogue, Command.)

The reversals indicated that the boy had low self- esteem and an intense desire to be helped. The youth felt immense pain, emotional and physical. He resented the fact that he could not live with both his biological parents and he acted out his resentment in the family setting (**Mess with Dad and Mum**). He desperately wanted love and a feeling of belonging (**Show me love. Want a home**). This conflict created a metaphoric war inside him and produced his unconscious pain physically (**I wanted it. I will get that hurt. I need this bad**). This was the only way he could get the attention he needed (**They love real war. They expect it**). His internal war had become tangible.

I concluded that the reversal **cyst** had become a personal metaphor for the physical manifestation of the internal conflict. Armed with this hypothesis, I called a family meeting that included the youth, the mother and the step- father.

The youth relished the transcript. All the reversals described exactly what he had been feeling, in particular the unsatisfactory relationship with his natural father. The reversal, **I miss Nanny**, was intensely significant to him, because he often used to go to his grandmother's, whom he called "Nanny," to play Nintendo. Only a month before our session, his mother, thinking that he had been spending too much time at his grandmother's house, had limited his visits. The complementarity was astounding: "I like to play Nintendo." **I miss Nanny.**

### ***Results Achieved***

The discussion achieved many positive results. First, it was the first time the youth had ever been able to talk about his feelings and it was a great relief for him. Second, his parents allowed him

to go to his Nanny's house more often again. Third, his parents resolved to make a serious effort to help him re-establish contact with his biological father. Within two days of discussing this session, his chest pains completely disappeared and have not returned. The doctors did confirm a cyst on his kidney. It was very small and could not have caused all the pain he had been experiencing. The pain was a physical manifestation of a larger, emotional problem. When that problem was handled, the pain disappeared.

### Case 6: Therapeutic Sabotage

Therapists are not always helpful to their clients and, in some cases, can be damaging. This could sometimes be attributed to such factors as poor training or lack of client response. In some situations it is apparently difficult for a therapist to keep personal issues out of the interaction. In such cases, therapists deliver reversals that are counter-productive to therapy. In the following situation, a therapist was counseling a husband and wife who had sexual problems and delivered the following reversals.

Therapist: **I am so nervous. I rape you.** (Rape means to forcibly intrude. Why was he so nervous?)

Therapist: **Boy, in love with you.** (First Level reversal directed to the husband. In Reverse Speech, boy is a word that in some circumstances is associated with homosexual tendencies. And, in love has totally different connotations than merely to love.)

Therapist: **Lost another one.** (Following reversals from the man rejecting the obvious unconscious advances.)

Therapist: **Sexy. Loves me nude.** (He likes the rejections.)

Therapist: **Lucifer shaking me. Warning.** (He recognizes the potential damage that his feelings could cause to the therapeutic relationship.)

Therapist: **How's this girl go?** (Girl is a word that in some circumstances is associated with sexual physical feelings. The therapist focuses his attention on the wife and switches from Boy to Girl.)

Therapist: **Nice to f- - k you.** (Negative sexuality.)

Therapist: **That's lusting me.** (The Therapist enjoys the sensations.)

Therapist: **You must tell each other evil.** (He unconsciously sabotages the marital relationship. The word must adds emphasis.)

When such issues arise but remain unacknowledged, the results can be devastating. Following this first session with the therapist, the couple visited two more times and their tensions peaked. The wife had an affair with another man. The husband became deeply depressed and his latent homosexual tendencies surfaced. The marriage collapsed.

The following example is a similar case in which a therapist's personal issues appeared in reversals during a session.

Therapist: **I shoot a lot of sedition.** (Or, his intense emotions are sabotaging the therapeutic situation.)

Therapist: **I am shy. I don't know why.** (His issue appears.)

Therapist: **Used to f- - k. Needed.** (The issue is explained further and answers the question, "Why".)

Therapist: **Don't kiss demon.** (Internal Dialogue telling himself not to connect with the issue.)

Therapist: **I need lesson.** (He needed to sort this issue through.)

Although no long- term damage was caused by these reversals, the client experienced bewilderment. He returned for counseling only one more time, then changed therapists.

Finally, here is an example in which a therapist had negative feelings toward a client. He privately admitted to me that he had these feelings, but he thought that he was a good enough therapist to avoid their interference with his work. His client resented him intensely, however, because she felt that he did not care about her. Her resentment was so strong, she advised her friends never to see this particular therapist because he had an "attitude." His negative reversals had cost him business. The therapist's reversals speak for themselves.

**She's nasty. Has heathen.**

**She's nasty.**

**I'm so lonely.**

**Heavy woman.**

**You suffer.**

**You suffer.**

**I used my mask.**

**I'm faking the wisdom.**

**Must have some. I'm ashamed of me.**

Speech reversals definitely affect the therapeutic process, perhaps even more than they affect informal, casual conversation because of the rapport that is necessary between client and therapist.

For therapists who are willing to examine their clients' reversals as well as their own, there is a wealth of knowledge and information to be had. It can greatly expand their therapeutic techniques and their understanding of client problems. Counselors could also much more quickly determine the effectivity of the therapeutic methods and approach they have to offer in relation to the client's need.

For the therapist whose vision includes the well- being of both the client and society, reversal analysis offers an immensely beneficial resource for healing emotional pain.

## Chapter Ten

### 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) Ode to a Grecian Urn

Melody, rhythm, harmony, tempo and pitch - each word conjuring as many different images as there are listeners. Entire societies and groups within societies throughout the ages have interpreted and expressed these basic elements of music differently, but we do have one thing in common-music itself. Music chronicles our history, entertains us, excites or soothes us. Music expresses the texture, the trends and the dynamics of our lives. It is no wonder, then, that some people were initially alarmed, even indignant, to discover "Satan" lurking in the lyrics of certain songs. But, as my research into Reverse Speech soon proved, "Satan" was only one small variation on a much greater theme.

### "Satanic" Messages in Music

My original aim when I began to research backward messages in rock 'n' roll was to determine if the alleged Satanic messages in music really existed and, if they did, what they meant. I was puzzled as to why no one else had explored the phenomenon. I suspected that extreme, fundamentalist religious groups had a lot to do with suppressing serious research.

After the Beatles, the controversy was continued with zeal to prove that rock 'n' roll was the work of the devil. Some books on the subject and sermons that were preached during their crusades, however, were very limited in scope. It is no wonder that the extensive research that led to Reverse Speech was avoided by society in general.

Jacob Aranza, for example, in his books *Backward Masking Unmasked* and *More Rock, Country and Backward Masking* (which primarily condemns the lifestyles of certain rock 'n' roll artists) quotes fewer than a dozen songs that contain backward messages, most of which were intentionally placed as recording gimmicks, as partial support for his claims. He argues that backward masking is a sinister danger and that rock groups are trying to send messages to the subconscious.<sup>1</sup> He specifically refers to backward masking as a Satanic practice.<sup>2</sup> He bases his main argument on a passage found in *Magick*, a book written by early 20th Century occultist, Aleister Crowley. Aranza states:

*In Aleister Crowley's book, Magick, one of his occultic teachings is that you should learn to talk backwards, write backwards and play phonograph records backwards. This inspired and encouraged the use of backward masking in the record industry and directly tied it to the occult. This was to become a channel for Satanically infiltrating the minds of unsuspecting people. .The*

*evil he began continues with us to this day.*<sup>3</sup>

The obscure passage can be found in Appendix VII, sections (a- f) of Crowley's 500- page book. It says:<sup>4</sup>

*a) Let him (The Adept) learn to write backwards, with either hand.*

*b) Let him learn to walk backwards.*

*c) Let him constantly watch, if convenient, cinema to graphic films and listen to phonograph records, reversed and let him so accustom himself to these that they appear natural and appreciable as a whole.*

*d) Let him practice speaking backwards: thus for "I am He" let him say, "Eh ma I."*

*e) Let him learn to read backwards. In this it is difficult to avoid cheating one's self, as an expert reader sees a sentence at a glance. Let his disciple read aloud to him backwards, slowly at first, then more quickly*

*f) Of his own ingenuity, let him devise other methods.*

This passage is one small part of a much larger section that teaches several techniques of mind regression that are similar to regressive hypnosis. If one follows Aranza's logic to its ultimate conclusion, one must pity dyslexics for they are obviously demon- possessed. Parents who allow their children to play with "Pig Latin" are throwing their offspring to the devil. And, horror of horrors, people must be careful not to put their cars in reverse gear for they may be worshipping Satan in the process - exaggerated analogies for exaggerated arguments based more on prejudice than on fact.

One must wonder why some fundamentalists are playing records backward and teaching others to do the same, if it is an occult practice.

Aranza, at his most generous, refers to some singing groups who have not intentionally placed backward messages as "pawns in the hands of Satan."<sup>5</sup>

It would be interesting to hear an explanation of the backward messages that appear in Gospel songs. Surely these artists are not also pawns in the hands of Satan being used to seduce the world into playing records backward so that Satan can be worshipped.

Of course, rock 'n' roll, with its respective culture, has its good and its bad elements. So does every section of society, including Christianity, as we can see by its often violent history and the questionable lifestyles of certain evangelists. How do rock songs like "We Are the World" and the multitude of others about peace and love compare to some well- known, well- loved songs like "Onward Christian Soldiers" and "Soldiers of Christ Arise"?

Using the fundamentalist arguments, these songs should probably also be considered Satanic and readied for the fire. So must those songs of some great composers, such as Beethoven who often had violent mood swings and Tchaikovsky who was homosexual and had a lifestyle that rivaled that of the "worst" rock musician.

The fact is, most songs, religious and secular, are metaphors. They use stories and parables to tell their tale. Christ said: *"Think not that I came to send peace on Earth: I came not to send peace,*



*but a sword. For I am come to set a man at variance against his father and the daughter against her mother and the daughter-in-law against her mother-in-law.*" (Matt 10:34-35)<sup>6</sup>

The above quote is taken out of context, of course and like many of Christ's stories, is a metaphor or a parable for something far deeper. If someone were to say that Christ's words were laced with violence and rebellion and that the *Bible* should be burned, based on that passage alone, what response would he or she get from those who already shared similar beliefs?

Religious writer, Jeff Godwin, in his book, *The Devil's Disciples*, which contains a more comprehensive analysis of backward masking, says: "A debate has been started which will probably outlast us all about exactly who or what these voices and messages are and how and where they came from."<sup>7</sup>

Godwin gets even closer to the truth when he discusses where these backward messages may appear on the album: "It is usually that verse or line that strikes you as odd when you first hear it, or perhaps has a weird *double meaning* to it as well, that almost always is the backmask."<sup>8</sup>

Without knowing it, he touched on the core principal of Reverse Speech: complementarity.

## **Stairway to Where?**

If there were a "Top 40" of backmasked songs, "*Stairway to Heaven*" by Led Zeppelin would have to be at the top of the chart. It has been quoted, misquoted and dissected for years by religious fundamentalists as being one of the most occultic or Satanic songs ever to have been released.

According to Stephen Davis, author of the Zeppelin saga, *Hammer of the Gods*, the controversy began in 1982, when a prominent Baptist used his radio pulpit to preach that "*Stairway to Heaven*" carried subliminal backward messages.

Then, in April, 1982, the California State Assembly played a backward tape of the song in a public session. Some members of the committee claimed they heard the words, "I live for Satan." The members of Led Zeppelin were duly denounced as agents of Satan who were luring millions of teenagers into damnation as unwitting disciples of the Antichrist.

Eddie Kramer, the producer and engineer who worked on four Led Zeppelin albums, says that these charges are "totally and utterly ridiculous. Why would they want to spend so much studio time doing something so dumb?"<sup>9</sup>

"*Stairway to Heaven*" was written in one afternoon by Jimmy Page, lead guitarist of Led Zeppelin and an Aleister Crowley devotee. The song has been reported to employ a technique of encoded words and double meanings similar to those used in Black Spirituals in which some songs were used as maps and other lyrics served to alert plantation slaves of an impending break for freedom.<sup>10</sup>

Until approximately 1985, Page owned and lived in Crowley's former house, "Boleskine," a sprawling farmhouse on the shores of Loch Ness, sometimes called the "Toolhouse." Boleskine

was originally purchased in 1900, by Crowley, for almost twice its value, because it met certain requirements of the *Books of Sacred Magic of Abra-Melin the Mage*. These requirements included windows and a door that opened to the north toward a secluded structure that was to serve as an oratory. It is commonly assumed that a small outbuilding to the far right was the oratory.<sup>11</sup>

Crowley stated in his diary that "shadowy shapes" used to escape the oratory and enter the house. It has been reported that during subsequent rituals, these "shadowy shapes" were unleashed with dire effects on visitors, staff and a few hapless visitors from nearby Foyers.<sup>12</sup>

According to Davis, Jimmy Page was quoted in *Roadrunner magazine* discussing further cases of madness and mayhem including the story that Boleskine was once the site of "a church that burned to the ground with the congregation in it."<sup>13</sup>

This brief, historical background gives tremendous insights into the profoundly significant metaphors contained in both the forward and reversed lyrics of "*Stairway to Heaven*." Sung forward, the song is basically a story of a woman who was searching for the meaning of life and the path to heaven. In the forward lyrics, she sees signs on the wall but cautions that words can have more than one meaning. The bird that sings from the tree tells of thoughts that are misgiven. The thoughts carry images of "smoke" (perhaps fog) in the trees and the voices of those who stand apparently watching from among the trees. This is apparently the same group that is rewarded for their long- standing with the dawn of a new day and the forest's echo of laughter.

There is great significance to the lyrics when they are viewed from the perspective of Reverse Speech. When we consider the complementary nature of the song, it appears to be partially a song of hope for all those who according to the legends once suffered at Boleskine.

### ***The Unconscious Speaks of Its Own Existence***

The lyrics also seem to be a message from the unconscious mind that details its own communicative style. In the process of writing the song the way he did, Jimmy Page unknowingly established the complementary criteria for reversals to occur that speak of their own existence.

"Words have two meanings" and "thoughts are misgiven," appear at the start of the song. Note the complementarity with the last reversal on the song. As soon as the song is reversed, it says quite clearly, "**Pl- a- a- a- a- a- y backward. Hear words sung.**" This is not an intentionally backmasked message, but rather a genuine speech reversal. It almost seems as though the unconscious mind is calling out and saying, "Hey, listen to me. I can communicate."

The lyrics also form a reversal that says: There was a little tool shed where he made us suffer, sad Satan. Jimmy Page may have unconsciously used the words tool shed to refer to the small outbuilding that was the oratory (Boleskine itself was the Toolhouse). The reported "shadowy figures" may be those who have stood for so long in the smoke, but are promised the dawning of a new day.

The last stanza declares not only that there are two paths that can be taken, but also that it is not too late to change roads. This last stanza contains the reversal *It's my sweet Satan, the one whose little path would make me sad, whose power is fake.*

There are references to "path," "forest," and "hedgerow" all of which are descriptive of the setting of the Boleskine mansion. The word Satan itself may be a metaphor for the suffering and pain that occurred in and around Boleskine. The parallels of these images and the legends that surround Boleskine are compelling.

Other reversals that some people have quoted in this song as a basis for their claims include: **"There's no escaping it / I will sing 'cause I live with Satan / They gotta live for Satan."** These reversals are so vague and imprecise, however (validity one to two), that only the very bold would use them as the basis for an argument.

### ***Forgive me, Lord; Forgive me, Lord***

Finally, a reversal appears on a live version of the song sung in 1976 that says: **Forgive me Lord, forgive me Lord, forgive me Lord.** How could this be considered Satanic? Who is asking for forgiveness and why? Since when does the nature of Satan, metaphoric or otherwise, include forgiveness?

Is the song a stairway to heaven, a stairway to hell, or something totally different? Stephen Davis wrote a description that may be accurate regardless of how you choose to answer these questions. He said: "It expressed an ineffable yearning for spiritual transformation deep in the heart of the generation for which it was intended."<sup>14</sup>

### ***"Satanic" Messages in Guess Where***

Where do you suppose I found the following reversals?

**I serve you Satan. He's the Lord that I've seen. Serve you Satan, everywhere I've been.  
It's Lucifer that lives!  
Satan is the Lord. / Jesus is the Lord. / Who liveth? Evil, evil. I curse thee Lord.  
My Satan is, My Satan is God.  
Jesus Christ, is He the Devil?  
In a limousine, I serve God in. / Jesus is upset, angry.  
I am Lucifer. I am Lucifer. I am loose. / I am a demon. I am a demon monster.**

So, where did I find the above reversals? I found the first six in songs by several of the better-known Gospel artists and the last I one from the speaking-in-tongues service that I mentioned earlier in this book.

Gospel artist, Don Francisco, released an album, *I've Got to Tell Somebody*, in which there was a song called, "Steeple Song." Two reversals, **We bless, we curse God. / Satan is a nasty b- st- rd**, show an extremely interesting complementarity with the forward lyrics which focus on the struggles of faith. From a very straightforward perspective, the lyrics generally dismiss the flashy aspects of faith, like miracles and ask for an understanding of meaning from the more ordinary facets of life, like loving your family and serving your neighbor.

Based on the findings of my minimal research into Gospel music (less than four weeks in 1987), it appears that Gospel music contains many of the standard reversals that secular music does: messages that reflect on- going struggles within the Persona or the "Self," challenges that are normal for everyone. Reverse Speech simply details them in terms of structural metaphors, whatever belief system an individual professes.

Satanic messages do not seem to indicate demonic possession, nor do they necessarily reflect a sinful nature. To say that religious artists cannot have Satanic reversals in their music simply because they are religious - an argument put forth by some fundamentalists who do not believe that backward masking exists in Gospel music - is to say that these people no longer have the inner challenges and struggles that are common to us all as human beings. The following quote from the Bible seems appropriate to end this section: *"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."* (I Corinthians 13:1)

Finally, I would say to the fundamentalist proponents of Backward Masking: Take care what you say, because you may be attributing to Satan what was really created by God.

### **Trends in Society: Singing the Deep Self**

Music has long been considered a means of creative expression. Like poetry and literature, music helps people express their defeats and pain, their triumphs and joy and their deep, inner struggles. Humanity details its life's journey, personal and historical, through music. We hear our beliefs and fears, our lessons, aspirations and failures expressed in music. Music often describes the state of the world in which we live and may give prophetic warnings concerning what will come if we do not make necessary changes. And, sometimes, music is created simply for music's sake.

The very act of singing creates the necessary circumstances for right- brain hemisphere activity to peak. This enables the deep Self, including the collective unconscious, to surface. Music uses metaphors both forward and in reverse. In fact, we see the growth and development of society and the individual expressed in these metaphors.

Sometimes these metaphors use words such as "God" and "Satan" to describe the conflicts depicted. Other times, the reversals simply complement the forward lyrics. It all depends upon the intent of the song and the depth of images that the forward lyrics use.

The complementarity that applies to speech also applies to music as the following examples depict.

- The song "*Hotel California*" by The Eagles supposedly tells a tale about the 1969 opening of the first Satanic church on California Street in San Francisco.<sup>15</sup> The reversal it contains is a simple complementary expression of the forward lyrics: **Satan organized his own religion.**
- We also find complementarity in Frank Zappa's song "*Nanook Rubs It*" with the reversal: No man, no we never killed the nark. / **There's no one except the sheikh that remembered we had the mumps.** What's the complementarity? The reversal is

meaningless. As any avid Frank Zappa fan will admit, his songs are meaningless forward, as well. That is what attracts people. They are brilliant in their absurdity.

- "*Baby, I Want You*" by Bread is a short, gentle love song that seemingly reflects on a past or current lover. Right at the end of the song, however, a complementary reversal occurs that says: **You killed my baby. You stole my baby.** This appears to be a metaphor for hurt and anger in either this relationship or another.

Before the theory of Reverse Speech was developed and more direct research became all-consuming, I set out to trace themes that might appear in the spirit of reversals found in music as the decades progressed. During this task, I documented more than 2,000 reversals in songs. Not surprisingly, the themes I uncovered were similar to the general spirit and growth of developing musical trends and the events shaping the perspectives of the day.

The following list of songs is by no means complete. We cannot consider the songs in depth without entirely analyzing each song, a task that would take more space than this entire book. The songs, however, do indicate trends: the reversals are complementary with the songs and the messages they project.

### *Music in the 1920's*

In the mid- 1920's, as the world was introduced to a new and strange thing called "radio," the BBC put together a nifty little "jingle," "*Auntie Aggie and the BBC*." It encouraged listeners to tune in, sit back and listen to Aunt Aggie. The reversal, **This is not a noose, no it's really not,** probably addresses fears that people had concerning this new medium of radio.

### *Music in the World War II Era*

In World War II, the Andrews Sisters released their song, "*Rum and Coca Cola*." It was a carefree, easy-going song about the oldest pastimes known to man: wine and women. The reversals reflected this and the spirit of the times, "Eat, drink and be merry for tomorrow we may die." The reversals are: **I look out for women. / I like it my lovely girl. / God, I'll lose you my Lord. / And I died the next morning.**

### *Music in the 1950's*

"*Love Sick Blues*" by Patsy Cline contains a reversal that says, **Lucifer f- - k off. / It was the Lord who saved me. / Jesus, he's the one.** This is not surprising because it reflects her Christian belief and the general spirit of society in the 1950's. Likewise, the song "*Johnny be Good*" by Chuck Berry contains a reversal that reflects his Christian belief and society's state in general during the 1950's: **I would die for Jesus.**

In Buddy Holly's song, "*It's Too Late*" humanity's constant struggle between the positive and negative aspects of its nature is told in metaphoric terms: **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.**

### *Music in the 1960's*

"*This Train*" by Peter, Paul and Mary captures the spirit of the 1960's with its reversal: Lucifer. **We rode with madness.**

As society became more confused and individuals became more frustrated by the dramatically intensifying rate of change, music became more aggressive and structural metaphors became more harsh, evident with songs like, "*Satisfaction*" by the Rolling Stones: **Worship Satan. Worship Satan's son;** and "*Tell Mama*" by Janis Joplin: **Lucifer now. He's in us. He's in all of us.**

Then, in 1968, the rock opera *Hair* opened on Broadway and signaled the end of an era with reversals like: **I'm the next Nazi and The Whirlwind. / Satan is Master**, on the song, "*The Dawning of the Age of Aquarius*."

### ***A New Structural Metaphor Surfaces***

A new structural metaphor began to appear that I had not located in any of my research that pre-dated the 1960's. This metaphor was **Nazi**. It continued to appear throughout the 1970's and the Vietnam era in songs like, "*Peace Train*" by Cat Stevens: **Nazis will now take their revenge / Lucifer is dangerous / Hebrew, he's a marked man. Now the Whirlwind.** And in the song, "*The Monster*" by Steppenwolf: **There's Nazis in the Whirlwind.** Creedence Clearwater Revival's song, "*I Heard It Through the Grapevine*," appears to typify the mood: **Ah, Jesus, no one wants him.**

It would be a more than fascinating exercise to convene a cross-disciplinary think tank to research the appearance of the metaphor Nazi. How long does it take and what cultural impacts are required for images as devastating as those produced by WW II to sink to the level of the collective unconscious and re-emerge as a structural metaphor?

### **Music in the 1980's**

As the 1970's turned into the 1980's, the spirit of reversals in music turned again with songs like: "*Patch It Up*" by Elvis Presley: Gotta warn 'em. **Evil is happening. Evil is here** and "1984" by David Bowie: **Please hear me, man. Don't hear Satan.**

But the general trend in the 1980's, remained the same with songs like "*Miss Me Blind*" by Boy George: **Hebrews! Satan smashed their faith. Oh shame Hebrew man** and "*I Want to Make the World Turn Around*" by Steve Miller: **It's an evil world we live. / Sad Satan's world we live in.** The metaphors found in the songs of Bob Marley seem to catch the struggle for transition with his songs "*Trench Town*" **Master. I'll f- - k you bad, you're a Nazi** and "*Give Thanks*" **Christ is the way.**

"*What's My Scene?*" by the Hoodoo Gurus tells it all: **The Earth is damned, Armageddon. / You must receive his power. I makest war. Christ must come.**

What the future will bring is anyone's guess, but with the current dramatic turn-around in the world's political system, maybe there will be something totally different.

So, are there Satanic messages in rock 'n' roll? Yes, there are. Do they come from Satan? No, they do not. Are rock artists deliberately backmasking their songs? Not usually. Are the rock artists deliberately putting reversals in their songs? Never, according to my research. The reversals are simply another facet of Reverse Speech and contain metaphors that depict

humanity's struggle to come to terms with itself and with the world in which we live.

## The Australian Bicentennial Song

In November, 1987, national controversy raged over Australia's bicentennial song, "*Celebration of a Nation*." A 25- year- old Army Corporal from Wagga Wagga, New South Wales, claimed that the song was backmasked with Satanic messages.

Quoting Jacob Aranza on national television as the world's leading authority on the subject, this Army Corporal and some of his associates, went into great detail as to how the writers of the song had placed these messages there, either through devious intent or unwitting Satanic design. The media ran with the story and for the next few days, radio and television stations around the country played sections of the song backward. Talk show hosts thrived with backward masking "experts" who appeared out of the woodwork to support the claims.

Naturally, my curiosity was aroused. I obviously would have refuted the notion that any reversals these records might have contained were Satanically, or deliberately, inspired, but I also wanted to be able to explain them. I could not confirm or document, however, many of the alleged reversals by using the research criteria that I had established (outlined in Chapter 7). Most of the reversals were extremely unclear.

The beginnings and endings of words were not sharply defined, there was a high degree of subjectivity regarding many of the vowel and consonant sounds and even the syllable count was incorrect in some cases. I did, however, find three phrases that I felt could be quoted with confidence. Their meaning becomes obvious when you examine their complementary nature.

Celebration of a Nation. [Give us a hand.] Let's make it grand. [Let's make it great] in '88. [C'mon give us a hand.] **How about Satan? / Can't make it stick / Has to be normal.**

It was stated many times on national television that the bicentennial celebrations were a big and, perhaps, ill- advised project (**Can't make it stick / Has to be normal**). Also, much controversy raged at the time regarding the desperate plight of Australia's Aborigines (their land rights, poverty, alcoholism, rampant glue sniffing, early deaths, etc.). In view of this, the phrase How about Satan becomes understandable viewed as a structural metaphor, a reminder of some of the darker aspects of Australia's history when the Aborigines were slaughtered by the thousands as the whites took possession of the land.

## "Satan" and Reversals in Speech

We gain greater insight into the structural metaphor, "Satan," by looking at its occurrence in regular speech, in which we can connect the forward dialogue and behavioral patterns to its appearance. As discussed in Chapter Six, "Satan" often appears in situations in which people perceive that they are in danger, are emotionally distressed, or are describing harmful behavior.

"Satan's" appearance in music is broader than in speech, but the implications are the same. Here are some examples that I have found in speech.

A man talks about someone who caused him severe emotional distress, following a betrayal of his trust. "I just can't understand why he did it. [I was pretty p- ssed off with what happened.]" I

hate Lucifer. **See the bad man. What a b- st- rd Lucifer.** (In this case, Lucifer is a metaphor for the emotional stress he felt.)

A young man talks about his recent chronic weight gain. "I just kept putting it on all the time. [I couldn't stop. I'd do well for a couple of days and then pig out.]" **Used me Satan. My Satan. Still need that program. Servery was Satan.** (Satan here is described as the negative behavioral pattern that caused his eating problems - **MY Satan**. "Servery" is Australian slang for a food carrier, or server; its use has extended to some types of food service establishments, i.e. eatery. The man, for whatever reasons, must have needed the pattern.)

A married couple, the recipients of an intense emotional attack, engages in a heated argument, in reverse, with friends. The husband supports his wife by using Satan as a metaphor for the emotions they were feeling.

Husband: **Satan hasn't got any power.** (Or, nothing can be gained from this interaction.)

Wife: **Help!**

Husband: **Alright. Take my cup.** (Husband offers help using the metaphor of the cup of Christ: "Take this cup of suffering away from me.")<sup>16</sup>

Wife: **Satan!** (Emotions still felt.)

Husband: **I don't like it.**

This example shows Satan in a different light, referring to deceptive business practices, as I am discussing with a friend the merits of becoming involved in a get- rich- quick scheme. "Don't get involved. They don't follow through. It's [quick, sharp, a lot of con work]." **Unleash this earth from Satan.**

Satanic messages. The very name seems sinister. But, they are not really Satanic messages. Rather, they are metaphors from the unconscious mind that describe emotions, concepts and behavioral patterns.

**Satan**, which in reverse usually refers to intense, often negative emotions or almost unshakable destructive behavior, appears frequently in music and speech because the concept of Satan is rooted deeply in society with its legends, myths and fables from centuries past.

Other comparable words also appear under similar circumstances. For example, **Lucifer** is more frequent and often refers to negative behavior. **Devil**, meaning mischievous or dormant negative behavior and **demon**, meaning harm or emotional pain, also appear, but their implications in Reverse Speech are not nearly as strong as **Satan**.

I also found one reversal that referred to **Beelzebub** on a well- known, Australian woman television reporter who said, in reverse: **I'm not pure. I love you Beelzebub.**

Reverse Speech can help us exorcise the "demons" previously thought to be haunting our melodies. It sheds light on the fact that Satan, Lucifer, devils and demons are most often used as metaphors that express only a small part of the vast human experience. They are not to be feared, but rather understood. Always remember that fear causes incongruity and incongruity give the demons permission to remain.



# Chapter Eleven

## Reverse Speech in Action

### Police Work, Law, Education, Insurance, Marketing, Sales and Advertising

*Every calling is great when greatly pursued.*

Oliver Wendel Holmes, Jr. Speech, Suffolk Bar Association February 5, 1885

One of the most puzzling questions I am asked as I lecture and travel regarding Reverse Speech is: "What can I do with it?" To me, the applications of this technology appear to be obvious. Reverse Speech can be used in any situation where human speech is recorded and extra information is required.

Virtually anyone in any profession where self- understanding and communication are necessary can benefit from what Reverse Speech has to offer. I have already discussed the use of reversals in work with children, therapy, relationship counseling, business and music. Now, I am going to talk about the use of reversals in police work, law, insurance, sales, marketing, advertising and education - only a small portion of the professions in which an understanding of reversals can be used.

### A Word to the Wise

Much work with reversals involves increasing people's awareness of themselves, discovering the causes of their behaviors or problems and introducing them to their deeper Selves. Professionals need to be careful, therefore, when they tell people what their reversals are. Some people who hear their reversals for the first time may feel nervous or physically unsettled, or may experience

anger, denial or restlessness. Other side- effects can include sleeplessness or nightmares, depression or even a definite burning sensation on the surface of the skin. These side- effects usually pass after a few days if the person accepts the message of the reversals. If one enters a state of denial, side- effects can last several weeks or even months.

The important thing is that this work should only be done under the auspices of certified Reverse Speech analysts. Professionals and analysts should also obtain signed release forms in which clients give their permission to have their sessions recorded and their reversals analyzed.

## **Investigations**

The police often record with video or audio tape many of their investigative sessions with crime suspects. A study of reversals can speed up these investigations or even prevent crimes by revealing details of a suspect's past activities - or anticipated activities. This can take much of the guess- work out of an investigator's job.

In my experience, however, the police have been cautious about publicly admitting to the use of reversal analysis in their work. This is partially because they have to follow strict legal guidelines that protect citizens' rights. If they plan to use reversals in their investigations, when they read suspects their rights, they may some day have to include in the statement- of- rights that anything suspects say, both forward and backward, may be used against them in a court of law.

Reverse Speech has been used by the police in Australia and in the United States to uncover facts and information relevant to case work. So far, however, they have requested anonymity, wishing to avoid publicity. Consequently, it is difficult for me to quote case studies. I have however, found some interesting reversals on television interviews that illustrate the usefulness of Reverse Speech in police work.

## **A Cry in the Night**

The first case regards a much- publicized incident in Australia, which was the subject of the movie, *A Cry in the Night*, starring Meryl Streep. On the night of August 17, 1980, a nine- week old baby, Azaria Chamberlain, disappeared while her family was camping near the popular tourist spot, Ayers Rock. This is a large, natural outcrop of rock located in the outback, almost in the dead center of Australia.

The baby's parents, Lindy and Michael Chamberlain, claimed that they saw a dingo take the child. An extensive three- day search of the area and examinations of the stomach contents of dingoes and wild dogs that were shot, failed to find any traces of the baby's body.<sup>1</sup>

Thus began the most notorious and protracted legal case ever witnessed in Australia. Lindy Chamberlain was charged with the baby's murder and, after numerous legal maneuvers, was found guilty and sentenced to life imprisonment. In 1986, a vital piece of evidence was found that proved her innocence. She was cleared of all charges and released from prison.

Had the police had access to Reverse Speech and been willing to accept its use, millions of dollars in legal costs and the virtual destruction of the Chamberlains' life could have been

avoided. Here are portions of the transcript of Lindy Chamberlain's first television interview, which was recorded only four days after the event, well before any suspicion toward her had surfaced.

"We think that someone there must have seen it happen. It's affected so many people's lives [and the letters that we're getting back now,] we know that other people's faith in God has been strengthened." **My man help me deal with this healing.** (Looking to her husband for support.)

"I put the baby down and started to get my son into bed and [he said, 'Mummy, I'm still hungry. Is that all] the dinner I can have?'" **Now wish my mum had seen her.** (Since her mother had never seen the baby, this was a natural reaction for her to have.)

"I [yelled at the dog and I thought] that's the baby cry. He's disturbed her." **Help us. God the warrior.** (Her Christian faith shines through and she looks to her God for support.)

"I said [the dingo's got my baby and I was running] as I said this around the car and there was [the dingo standing at the back of the car]." **I was running. / I can forget an answer. I needed the wind.** (Her reversals reflect her panic and are congruent with the forward story.)

"I chased it and there was nothing. It was all [shadows and I just, er,] Michael ran from the barbecue straight up into the dark and [I called out, 'Has] anyone got a flashlight?'" **Slip on our shoes. / I needed shoes.** (The reversals flash back to that night again, revealing other thoughts and events that transpired at the time.)

These reversals and many others that appear in this interview, are totally congruent with Lindy Chamberlain's story. If she had been guilty, her reversals would have reflected that guilt. One of the curious things I have noticed about Reverse Speech is that those who are innocent do not specifically defend their innocence in reverse. They simply describe what happened. Those who are guilty almost always profess their guilt in reverse.

### ***A Murderer Confesses***

Here are portions of a transcript of a video- taped interview with a man who was responsible for multiple killings in Melbourne, Australia. The video, shown on National Australian television in November, 1988, was filmed only hours after the crime and after the man surrendered to police. The video shows him making a full confession in forward speech, while he walked with police around the murder scene and described how he committed the crime. He was sentenced to 27 of years hard labor with no parole and made no appeal against the sentence. While the reversals use language typically associated with the Second Level, they are spoken in an experiential context, so they are in this case actually First Level. They give accurate insight into the man's mental state and into his motivations for the crime.

Police: (live while the crime is in progress) "[He's just shot eight people!]" **Darn it. Don't shoot.** (Thoughts at the time.)

Murderer: "[I was using the rifle.]" **The firing was easy.**

Murderer: (referring to a passer- by whom he shot, but did not kill immediately so he fired more rounds into him) "[I was about one or two meters in that direction.]" **Shoot them. I messed one up.**

Murderer: "[I'd half decided to go **to my girlfriend's place, my ex- girlfriend's place, [and hand myself in].**" **Murder.** / Shot the folks down.

Murderer: "I heard the police car behind me so [I turned in the alley here]." **You know, I killed.**

Murderer: "The muzzle flash was so great [you could hardly see it anyway]" **I don't feel bad. I laugh at them.**

Murderer: (talking about the arrival of the police) "I thought [they were outside behind the car doors]." **So annoyed. Must have more fun.**

Murderer: "The policemen at that [stage were yelling]." **I don't feel bad.**

Police: "Do you have any feeling of regret over these people dying?"

Murderer: "[Yep.] I regret that it had to be civilians and I regret that I was [captured rather than killed]." **Hate. / They're all the same, shot.**

### *Guilty or Innocent?*

Confidentiality forbids me to publish the forward dialogue of the transcript below. These are reversals on a suspect whose business partner was shot the night before this recording was made and later died in the hospital.

Is this suspect guilty? Is he telling the truth? Did he have a motive to kill his partner? Could a lie detector test do any better in detecting guilt or innocence than Reverse Speech can? Or, is Reverse Speech the ultimate and inescapable Truth detector?

**I wanna listen to murder. / Woman.**

**We sure argue. / I killed him.**

**I'm just an - sshole with him.**

**I rubbed him out, him. / I'm gonna lose the farm.**

**I lost a deal with eight hundred. What happened?**

**I need a gun. / I'll catch him that evening.**

**Be careful.**

**I'll phone and set him up. / I'll phone the signal.**

**Gave them my signal. / I did panic. / I'll set this up.**

**It's all bulls- - t. / Of course, I'm fed up.**

**I'm nervous, money. / Rotten fellow, that person.**

**They shot him. / I cursed, I shot, snapped, money.**

**Power was the lover there. I'm sorry.**

**I now seize the lover from him.**

**It's time to shoot. / Time to set up this fuzzy war.**

**Nothing in it. / I left the gun.**

**Up the coast from now from memory. / The gun's there.**

**Someone saw the weapon.**

So, as you glanced through the murder suspect's reversals, do you suppose that he was innocent or guilty?

### **O.J. Simpson**

The ongoing saga of O.J. Simpson, all American football hero, has captured the press ever since he was charged with the murders of his former wife, Nicole Brown Simpson, and Ron Goldman.

He was recently found not guilty of the charge of murder, but civil law suits still continue. Reverse Speech analysis has revealed an amazing scenario. It shows a man who has full knowledge of his guilt and very little remorse for his crime. Here are some selected portions of O.J.'s reversals.

The first example comes from his jury trial, found in a brief exchange with Judge Ito.

Judge Ito: "Mr. Simpson, do you understand that we will be continuing the date that we previously selected to start jury selection from September the 19th to September the 26th. Do you understand that involves extending [your right to a speedy] trial by seven days?" **Simpson killed them.**

Simpson: "Yes, [I do your honor]." **I did it.**

Judge Ito: "[Right. Is that arrangement agreeable to you, sir]?" **Does he believe? You killed lady love.**

The following reversals were found on his first interview with BET television following his acquittal.

"I'm as innocent as anyone else out there. [I think, or one] of the great things about this country is our right to speak." **I give that rave.**

"Hey, go on, [you know, they say, "Congratulations,"] which is a [tough thing to accept]." **I skinned. Get f- - ked / I will kiss you that way.**

The last reversal is one of many that show thoughts and actual conversations that O.J. had with Nicole prior to the killing. This frequently occurs in Reverse Speech as the unconscious mind loops around memories and past events.

"You look at me arriving at my home. The vast majority, I'm telling you 95% of the people were clapping and [giving me a thumbs- up sign]." - **ss was my fame.**

"Well, they didn't tell me that but I'm sure there are people that [feel that way]." **Killed the wife.**

"The worst thing that you can have, that you can ever have, is have your argument taped. I would say anyone that's out there that's married or, in a relationship, [just turn a tape recorder on the next time] you have an argument and play it back. You will not believe that was you." **I skinned them all.**

Note the incredible irony of the forward dialogue. It seems as though O.J.'s own unconscious mind, knowing that Reverse Speech exists and has always existed, has effectively set him up.

"They gave me, I guess, a fine or penalty. They gave me, I had to do community service. I did it all." **Bigot. You will not run out.** This reversal also repeats old conversations.

"After the '89 incident, I think it's pretty clear, and everything [that Nicole may have stated] in our divorce decree, which she might have stated even during an argument we had in 1993, that O.J. [has never touched] me since that time." **It's them. Slaughtered them / Slashed her buns.** The crime scene continues to loop in his mind.

"When she had some very emotional issues with the men that she was involved with, she came to

me. I doubt a woman would do that if she felt this person [insensitive or abusive and certainly not] jealous or possessive." **Damn your lust. Never see lovers.** Forwards, O.J. says what he wants us to believe he said. Backwards, he says what he really said to Nicole.

"One, because at one point I couldn't speak, [wanted to speak on NBC and that] is the only aborted interview." **Damn it. You see men. I give snow.** Still repeating old conversations in his mind. Is "snow" in this case a street name for cocaine?

"I've been a good American. I'm just as innocent as any of them. I should have the right to support my family and earn a living [and they've been blocking me or attempting to block] in every other avenue." **He cowed when you missed your aim. He cowed my bayonet.** Forwards, O.J. talks about people blocking him. This accesses memories of another time when he was blocked; in this case, Ron Goldman's attempting to block his knife swings. "Cowl" is a common Reverse Speech metaphor meaning to block or avoid.

"That was my first attempt. NBC and I would have spoken on NBC, but I had for the first time. . . new lawyers, Bob Baker and [Phil Baker, they felt] that they would prefer to have time with me." **I fear the dead wife.** This is the real reason why he did not go on NBC. Other reversals show that Nicole is haunting his unconscious mind.

"I hope that I get a chance to sit down with you [after the video is out] and then we'll talk about that party, that alleged party. [When you've seen the video] I'll come back on your show and we'll talk about that alleged party." **Still I live with the fact / I live with this in you.** Reversals show that the crime scene is constantly looping in O.J.'s mind.

"I've had police officers since I've been out, [one on a motor cycle drive up on me], [gave me a thumbs- up,] did this thing." **Was my fame big? / Ian not allowed to pass it on,** but I know. This shows a mystery. Who is Ian?

"I had two police officers outside my house tell me I got [screwed. So it's] not everyone at LAPD." City was screwed. The reversal reveals who was really "screwed."

"I have another [law suit. I spent a] career and I like to think a career that I was gracious to people." **The lips sound this soul.** Reverse Speech reveals the Soul or Heart of Man.

"I think I'm way ahead of the game there. [I think if all] American families [were like my family] this country would be a lot better off." **The law will forgive crime / Silly wife found fellows.**

"I can't take that as overall white [Americans. Maybe there's a lot] of them out there that do." **Al was against the crime.** Was O.J.'s friend, Al Cowlings, an unwilling accomplice?

"I didn't kill anyone. [I could not] kill anybody. Nicole Brown Simpson was the mother of my kids. She was a great mother. [It hurts me today] to know that my kids will not know her as a mother." **Ron looked up / Beheaded him stupid.** Remembering the crime.

"I certainly would not have left my kids there to [see that sight], that horrible gruesome scene that was [outside her house]." **Sly her - ss / Asked for this.**

Some of these reversals are remarkably clear and one of them in particular is an ominous warning for the future as Reverse Speech becomes more known and accepted. I re-emphasize O.J.'s following statement:

"The worst thing that you can ever have, is have your argument taped. . . just turn a tape recorder on the next time [you have an argument and play it back. You will not believe that was you]." **I skinned them all.**

Just turn a tape recorder on next time because all of your secrets are imbedded backwards into your speech and the truth that we all speak can now be heard by all. Reverse Speech is the ultimate Truth detector. To paraphrase some sections of Biblical prophesy: In the last days, every secret hidden in the hearts of men will be shouted from the highest mountaintops!

### **Reverse Speech and the Law**

For the legal and investigative community, Reverse Speech poses many thought-provoking questions<sup>2</sup> that must be addressed, a few of which follow:

1. In criminal investigations, once people relinquish their right to remain silent, can the content of their speech reversals be admissible evidence in a court of law? Who decides what the reversals mean? And, should they be treated as metaphors or as facts?
2. Can reversals be considered "subliminal" under current legislation? To outlaw the use of Reverse Speech analysis or to bring litigation is pointless because reversals are beyond conscious control. What happens, then, when someone has an "undesirable" reversal, which everyone does from time to time? Can people be sued for defamation of character because of something they said in reverse?
3. Should rock 'n' roll groups be brought before the courts because of certain "unacceptable" reversals in their songs?
4. Should lawyers use speech reversals that they find in pre-trial, taped depositions to help them determine whether a witness is credible or not? Can the lawyers then use the reversals to decide which witnesses to use in a trial and which not to use? Is using reversals in this manner an ultimate invasion of privacy, an invasion on which the U.S. Constitution would frown?
5. Who owns the reversals on a tape recording? Can they be considered a derivative work and, therefore, protected under copyright law?
6. Does Reverse Speech pose a threat to national security? For example, if the President knows that his speech is going to be recorded and his reversals analyzed, might he be more reluctant to make public statements regarding international events? If he decides not to talk, is this denying citizens their right to know? Likewise, might politicians who fear that their reversals could their chances of being elected, or re-elected, be more reluctant to make speeches or to give press conferences? Could this spell the end of the election campaign trail as we know it?

7. Could Reverse Speech lead to the increased use of wire tapping by authorities and, therefore, jeopardize the rights of citizens? Is this the dawning of George Orwell's "Big Brother" society? (Ironically, Reverse was discovered in 1984.)

As Reverse Speech gains wide acceptance and credibility, special legislation will be required to govern its use.

### Reversals in the Court Room

Here are portions of a case that I analyzed for an Australian lawyer. It is the transcript of a disciplinary hearing heard in the Adelaide, Australia, Department of Consumer Affairs, in which a public servant was alleged to have engaged in outside work activities. The reversals below reveal the strategies and the high emotions operative during the hearing.

Lawyer: "The documents subsequent to that would be fairly important for him to check his diary to find out, if possible, to find out what he was doing on the various days so he can say what's happening. We'll be looking forward to having those documents so that we can actually have a reasonable opportunity." **It's a nuisance problem. It's a nasty problem.**

Magistrate: "You've got a copy of everything, all the formal reports, which have been prepared in relation to this matter and there's no other documentation in existence." **You're a nuisance. / You should leave, you b- st- rd.**

Magistrate: "For an employee who is absent without reasonable excuse, proof shall lie with the employee." **You help me and I'll like you.**

Magistrate: "If he is denying that then what I'm trying to get you to say which you haven't said is that he did not engage in outside employment and he was always present here and if he was absent it was without reasonable excuse." **I see no reasonable wisdom. / Don't believe you.**

Magistrate: "I think that any other argument along those lines, quite frankly, would not be acceptable to me." **I see you're careful.**

Lawyer: "The charges only covered materials. Yes, there were charges made, but that does not make remuneration." **Wisdom will f- - k him up.**

Magistrate: "Well, what you're saying is that the charges made were in respect of pipes and all that sort of thing." **It seems not reasonable.**

Lawyer: "You have assumed that the charges included labor fees. You therefore proceeded on an assumption of guilt and it seems to me to be quite clear that the investigator has not bothered to check the facts." **I can certainly f- - k him.**

Lawyer: "The inquiry hasn't even checked out what was happening and why he may have been charging for things." **I must be careful.**

Magistrate: "Look, I think you're playing with words here. Did he or did he not charge for labor?" **I was nice. / Now he wants it.**



Magistrate: "It's not an assumption which is not without reasonable grounds given the extent of his business activities and with the number of people with whom he did business." **I'm a bit mad. This fellow wants it.**

Magistrate: "This particular man who your client did work for has known him over many years." **I want an answer.**

Lawyer: "I refer you back to the guidelines. Second clause, 'Without reasonable proof- - without reasonable excuse, proof of which shall lie on the employee.' Now I think the first problem is to show absence of duty and we have not received the necessary documents to establish absence of duty. " **I am a little bit careful.**

Magistrate: "Your client has had the last 14 days. The records are readily available if he wanted to do that, he's had plenty of time to do that and he's had reasonable opportunity." **Nervous. I wish it was done. / He's making this up. / They're selfish.**

Magistrate: "Your client was recorded as being on duty on the 11th of February, '87, but it seems that he was also with Mr. Johnson on that day." **Messing me you people. My nerves are awful.**

Lawyer: "It says quite clearly he should be afforded a reasonable opportunity to question persons making accusations etc. Now we've not got most of the papers you're referring to." **There's an extra problem, error.**

Magistrate: "Yeah I know that. You keep coming back to that point. But what I'm saying, I'm just dealing with a very narrow point, what I'm saying is that if he wants to check anything in relation to the 11th of February, '87, it's just a matter of him checking." **Don't worry. I would not disturb his fun. / This man still is messy.**

Lawyer: "Someone could go now and do the photocopying for the remaining 28 pages so we at least know what's in there." **He f - ked it up.**

Magistrate: "I think that we might adjourn the inquiry now for a few moments and you can check on the content of the material." **There's no reason.**

Lawyer: "How long do you get for morning tea?" **That man. He's mad.**

Magistrate: (following recess) "We believe there has been admission in the relation of those two sub- sections for the following reasons. On page 5E of the interview between your client and the investigator, it seems to me quite clear from the material there that on the 22nd of August, 1986, he did engage in outside employment." **Stuff this job. Don't deserve this. / Hey, you're mad. / Be reasonable.**

Lawyer: "Excuse me. I have a page 5, but not a 5E." **I doubt that.**

Magistrate: "Your client is saying he was off sick on the 22nd of August. He felt he was better so he went to do some work on that day." **I'd love to f - k him up.**

Magistrate: "I don't know what sort of admission one would want in a case like this, but to me

that is perfectly clear." **That's a f- - king problem.**

Magistrate: "I seem to remember your comment that, referring to comments he has made to you directly, that in your opinion this is indicating guilt." **He's not careful. / The man is boring.**

Magistrate: "We'll check on the procedure anyway." **Curse you.**

Lawyer: "We'd been seeking an adjournment." **He's done this. I kiss you.**

Magistrate: "They notify within 14 days after receiving notice of the finding or proposed action or recommendation of appeal to the disciplinary appeals tribunal, but we've made no finding." **Enough of this has been done**

Lawyer: "You've found that he's had reasonable opportunity. That's a finding. We say it's not correct. He's not had reasonable opportunity." **Your response. We ask you. You've not established.**

Magistrate: "Well, I can't find whether or not this appeal is valid 'cause I simply don't know and if you put an argument to me then I'll draw up a deposition to argue that point with you at this stage." **I've got a problem. That's a weird person. / I'm feeling bad. Don't argue.**

Lawyer: "I serve that copy on you now as the chief executive officer." **On cassette.**

Magistrate: "I will certainly accept service of it, but I can't admit whether it's valid." **What a problem. / Reversal of the Whirlwind.**

## **Espionage**

As Operation Desert Shield began in the sands of the desert of the Persian Gulf in 1990, I began to do extensive reversal analysis on key players in this crisis. During this process, I discovered a new word in reverse that I had never heard before. The word was "**Simone**." Prior to the crisis, I had never heard the word before. This led me to believe that it might have been a code word for the military operation in the desert or that it was a personal metaphor.

Curious to know the answer, I made some discreet inquiries through an acquaintance in Washington, D.C. A confidential letter was written by my acquaintance to his long- time friend, Dick Cheney, former U.S. Secretary of Defense, that explained Reverse Speech and Simone. One line in the letter sparked attention: "I mention this situation in case it is a code word that it would not be in the national interests to reveal."

Obviously, someone down the line thought that it was a national concern because a copy of the letter found its way to the press and almost overnight, **Simone** made it to national news desks across the country.

CNN (Cable News Network) ran the story, implying that Reverse Speech some new, secret technology about which the Pentagon was being very tight- lipped. Newspapers across the nation ran the story with headlines like *Is the President Hiding Secret Code Words Backwards in His Speech?* and *What is Reverse Speech?*

In a radio interview that I conducted shortly afterwards, someone called in to inform me that "**Simone**" was actually an Arabic/African word spelled "simoom" or "simoon" which means "a dust storm in the desert." Further research revealed that it was a word that had been adopted in English. The *Contemporary Dictionary* definition is:

*A hot, dry, dust- laden, exhausting wind of the African and Arabian deserts. The Oxford Dictionary goes a step farther and defines it as: "violent."*

These translations were fascinating, especially considering their significance in light of the military operations in the Persian Gulf. My original thinking was that **Simone** described the way the Iraqis stormed Kuwait in a violent fashion in the sands of the Arabian desert. I theorized that Simone may have been a personal metaphor for the Gulf operations. I subsequently wrote an article about **Simone** for **Backtalk**, the Reverse Speech newsletter, but was advised not to print it due to possible military implications.

Here are a few excerpts of the article, which I originally wrote in September, 1990, three full months before the crisis erupted into full- scale war and went from being called Operation Desert Shield to Operation Desert Storm.

*"...**Simone** may be a code word for a military operation in the Gulf or a personal metaphor of some description... on a recent talk show a caller told me that it is the Arabic word for dust storm... other possible translations are desert wind or desert storm... ultimately, Simone is another mystery in the new technology of Reverse Speech that may one day be explained."*

Then, war broke out. Chills traveled up and down my spine when it was announced that Operation Desert Storm had begun. "**Simone!**" I exclaimed. I called some of my students and they had heard it, too. Excitement in the Reverse Speech analysts community was suddenly intense. What better proof could there be for the profound importance of Reverse Speech? This discovery also offers an ominous warning for those of the investigative community. Reverse Speech will not only unravel the secrets and lies of those who are charged with crimes, but it will also uncover the secrets of investigative officers and those in authority. All of us have now been put on notice, because Reverse Speech reveals all thoughts of all people. The impact on society will be vast.

## Politicians

Reverse Speech will eventually bring about an historic change in the political arena. In time, it will force politicians to be honest about their claims and motives. Here are some brief examples:

### Ross Perot running for President in 1992:

This was his response to being asked a question about which tax plan was better, Bush or Clinton's plan: "The volunteers [will make that decision], I would say well I propose one or the other... [we will give them every opportunity (to respond to my plan. It's the best we can do)."] **This is a gamble / I am willing to give service. I make fire 'round with eagles.** The reversal shows Perot's honest intention in running for President. He knows it is a gamble, but he is willing to help with stirring up the patriotic feelings among his volunteers.

### **Pat Buchanan running for President in 1996:**

"One Republican can beat Bill Clinton because the underlying economic issue in all of this [is the economic insecurity] of the middle class." They want it easy. The reversal shows contempt and an "attitude" towards the middle class. Buchanan is not being genuine in his concerns. "We simply must protect innocent human life everywhere whether the unborn, the disabled or the terminally ill. That is God's commandment. That is God's own commandment." **The man with laws.** The reversal shows Buchanan's perception of God.

### **Steve Forbes running for President in 1996:**

Forbes: "I want [abortions to disappear in America]. I feel they're a tragedy. I think we can get a consensus today on banning them in late pregnancy." **Her crime will rape. The citizens showed them.** This remarkably clear reversal shows that Steve Forbes is genuine and congruent with his concerns. The reversal says the same thing backwards, in different words, as it does forwards.

Reporter: "If the Republican congress sent you legislation cracking down [on abortion, would you sign it?]" **I now see you will show them.** This reversal is also remarkably clear and shows that the reporter perceives acknowledges Forbes congruity. It is also a direct communication in reverse using the same word in both reversals - **Her crime will rape. The citizens showed them / I now see you will show them.**

### **Bob Dole running for President:**

Here are some examples found on Bob Dole in his Presidential campaign in 1996. The first one was found as he resigned from the U.S. Senate. "You do not lay claim to the office you hold. It lays claim to you. Your obligations are to bring to it the gifts you can in [labor and honesty] and then to depart with grace." **It's an honor.**

"The press does not lean our way and many belt- way pundits confidently dismiss my chances of victory. I do not find this disheartening. [I do not find it discouraging] for this is where I touch the ground." **Those jerks. Have they now finally done him?"**

### **Bob Dole at the San Diego Convention, 1996:**

"Now we have a Republican congress, but we have a President who has vetoed balanced budgets and submitted budgets with [debts as far as the eye can see]." The guy's off his head. (His thoughts on President Clinton.) "Under my plan you pay less, you pay 15% less. Now that's not too complicated. And every family I know can use that 15% [and I bet you can too]. And we're going to make it happen." **Wish they bought it.** (Bob Dole talks to himself hoping they "bought" his line. The crowd's applause is low.)

"Bill [Clinton says that he and his party], and I use a quote, 'We are unoperably opposed to our tax relief program.'" **He needs his lesson real good.** (Continues sentiments. Rallies crowd.)

"We are the Reformed Party. Mr. Perot and all the others looking for reform, we are the reform party. The Republican Party is the reform party." **We don't know if you will see it.** (Personal doubts. Will they see it?) The reversal has a distinct sarcastic tone to it.

### **President Bill Clinton in 1996:**

Clinton on talk radio, questioned by a female caller: "I have one of your more difficult questions. I graduated with Hillary from Main South High School in 1965, and since I'm on the reunion committee, my question is this: Putting you on the spot, will we be able to have our 30th high school reunion being held at the White House?"

Clinton Responds: "That's a decision for her (Hillary) to make, but I bet she would like to welcome you at the White House, as well. I think [both of us would like that very much] and I will tell her you asked." **Some nerve, that gal that's on the phone.** The reversal shows Clinton's immediate reaction, but he obviously liked her "nerve," as she was granted permission to have the high school reunion at the White House.

### **Clinton talking about the downing of an American plane near Cuba:**

"All chartered air travel from the United States to Cuba [will be suspended] indefinitely."  
**Denounce this evil.**

"In our time, democracy has swept the globe [to all but one nation] in our hemisphere. I shall do everything in my power to see that this historic tide reaches the shores of Cuba." **They shall know the Lord.**

### **Clinton on child support:**

"You must pay your child support. We're doing more than ever to make sure and we're going to do more [but let's all admit something] about that, too. A check will never substitute for a parent's love and guidance." **You must send the laws. Tell them.**

"I call on [American men and women] in families to [give greater respect to one another]. We must end the deadly scourge of domestic violence in this country." **And now I name the crime / Do you want to know what helps you?**

### **Clinton on the Campaign trail, 1996:**

"There still has not been a single solitary shred of evidence of anything dishonest that I have done in my public life." **Denied the habits and I said damn you.**

"My vision today is the same as it was four years ago. I want the American [dream of opportunity for all]." **I can see your soul.**

### **Clinton on Bob Dole:**

"We cannot afford it. (Dole's tax plan) It's more than we can afford. It's better to do my targeted tax cut and balance the budget and grow the economy than do his [big old blow-up tax cut] and blow up interest rates and wreck the economy." **They snatched an old bugger.**

"It was Senator Dole's choice to be the ethics spokesman at the Senate. I feel bad that he can [say the kind of things they said] to a woman like Maggie Williams who passed two lie detector tests." **They're f- - ked. What an - ss.**

### **Celebrities**

**Tony Robbins' *Unlimited Power* Infomercial**

Here are some reversals that I found in Tony Robbins' half- hour infomercial selling his Unlimited Power tape series. The reversals were infrequent, with low clarity and extremely robotic construction, which indicates a highly- scripted, rehearsed presentation. Since permission was not obtained to directly quote the original material, the forward text of the commercial has been paraphrased.

Outlining the simplicity of achieving unlimited power: **Found Elvis.**

Asking why people engage in negative behavior patterns: **Mask the slime. It must nude me.**

Teaching that personal power is based on four lessons: **Shoot power. Sawn off sword.**

Explaining that some people master one lesson, some master another: **They mustn't sign it. / They mustn't sign.**

Commenting that our desire for freedom causes us to start making money: **Maybe you'll find some.**

Encouraging people to condition themselves for persistent pursuit of their goals: **Sword wisdom exists.**

Associating only pleasure, rather than pain, with the necessary action: **It must result in Jesus suing you.**

Talking about highly publicized, big money, celebrity promotions: **You need money. / Why do we feed us?**

Imploring people to do whatever it takes to make it work: **Don't want to go to house. / We make it more possible.**

### **Whoopi Goldberg on her latest movie:**

Interviewer: "How much fun was this movie then to do?"

Whoopi: "Well, it was a [lot of fun 'cause I got to play with all these guys]." **See all the wealth that I got. I suck the money.**

### **Tom Cruise on "Mission Impossible":**

"I'm just proud to, [you know, be a part] of it right now. I can't control what happens at this stage." **I'll be vain.**

### **Jane Fonda on the "Johnny Carson Show":**

Fonda: "I've got to ask you something. Last night my son said you were talking about Zsa Zsa Gabor. My son said she was on the "Johnny Carson Show" one time and she came there with a cat on her lap and said, "Do you want to pet my pussy?" My son said that you said, '[I would love if you would remove that damn cat].' Is it true?" **I made that rumor. The show's vulgar.**

Carson: "No, I think I would have recalled that."

## **Insurance, Marketing and Sales and Advertising**

For insurance companies, analyzing reversals could save hundreds of thousands of dollars a year on fraudulent claims.

In marketing and sales organizations, studying sales- people's reversals can pinpoint their strengths, weaknesses, motivations and beliefs in the product or service, which, in turn, can lead to more effective sales calls and presentations.

Reverse Speech can also verify the effectiveness of advertisements and identify which ads contain reversals that are counter- productive to selling a product or service. This in turn can lead to the development of more effective marketing strategies.

For example, here's a 60- second advertisement that I analyzed for a South Australian Lending Corporation whose product was home loans. The video scene shows a husband and wife looking for a house in the newspaper. The advertisement was an experiment using common abbreviations for extras in the house such as BIRs and UGPs, most of which meant nothing to the average viewer and created confusion, which resulted in the advertisement's being ineffective. The reversals reflect this confusion and also show high buyer resistance to the salesman.

Woman: "Hey. This one looks good. 3BRs, [lounge, Sep DR,] AC, BIRs. . ." **I hate this smile** (referring to the salesman).

Salesman: "Tell him about the quality drapes, outfits and WWCs throughout. Go on! You can afford it!. The Institution's loan at market rate. A fixed interest loan. . . Or, you can make a high start while you're both working with a lower repayment when the kids come along."

Woman: "[Now you're talking.]". (buyer resistance).

Salesman: "What do you think?"

Woman: "[I think I'll put a pat stroke] perg at the side." **What's that? I don't want this stuff!** (Confusion, resistance high.)

The advertisement was subsequently taken off the air. My analysis of the reversals prior to putting the ad on the air might have saved the lending institution a significant amount of time and money.

## Education

People who teach, instruct, or give group presentations can greatly benefit from reversal analysis of themselves, of the group and of individuals within a group.

For example, teachers can increase their effectiveness by analyzing both their own reversals and the reversals of individual students. They can obtain valuable insights into students who have behavioral difficulties.

Presenters can study their reversals in order to refine and polish their deliveries. In addition, they can monitor subtle attitudes or the disposition of a group. For example, just as an individual speaker uses particular voice patterns and inflections, a group of people, or an audience, has similar, but collective inflections, mumblings and breathing patterns - fertile ground for reversals. An audience, in which the members are laughing and in high rapport with each other and with the speaker, sometimes chants words such as Power, power, power in reverse.

## Conclusion

Reverse Speech will add an entirely new dimension to the business community, to the media and to society in general because it by- passes the often poised eloquence of outward forward speech. It shows us that it is what is contained in the heart, or the hidden attitudes and agendas, that has the real impact behind anything we say. Ultimately, it will cause a complete quantum shift in our approach to communication and honesty in general. That is because Reverse Speech speaks the total Truth, conscious as well as unconscious and forward speech speaks only the version of the truth that we want people to hear. Its revelations are long overdue. The only question now remaining is do we have the courage to accept it?

# Chapter Twelve

## Developing Areas of Research

*If the truth hurts most of us so badly that we don't want it told, it hurts even more grievously those who dare tell it. It is a two- edged sword, often deadly dangerous to the user.*

Judge Ben Lindsey (1869- 1943) Revolt of Modern Youth

*If you shut up Truth and bury it under the ground, it will but grow and gather to itself such explosive power that the day it bursts through, it will blow up everything in its way.*

Camile Zola (1840- 1902) J'accuse

As with any new science, the various applications become more evident as people experiment with the discovery. As experimentation expands, anomalies emerge, creating new possibilities for experimentation and growth. The implication that almost any profession could benefit from Reverse Speech applications is obvious. It is also obvious that as expertise from various professions is joined in the research, current articulations will be clarified, "old" wisdom will see new light and additional layers of "new" wisdom will be unveiled. The opportunities for research studies are virtually endless.

The only absolute certainty in the current process of discovery is that more "students" of the process are essential. These people could come from every walk of life. For example:

- Computer programmers might be interested in writing programs to easily identify reversals in recorded speech.
- Linguists might want to compare the reversals found on English- speaking people with the reversals found on non- English speaking people, or on people who speak several languages.
- Historians might trace a certain reversal back through time to discover the impact of



- Sociologists might study and compare the reversals found on select groups such as members of a political party or a religious sect.
- Psychologists might analyze the reversals found on people under the influence of drugs or alcohol to discover patterns of readiness for change.
- Physicians might analyze patients' reversals to identify causes of disease and its state of progression/remission.
- Theologians might use the process of oral tradition to see if they can unravel the very words used by famous spiritual leaders.
- Business people might study their competitors' reversals in order to plot successful marketing strategies.
- Futurists might anticipate emerging trends and possible upcoming events by studying Future Tense reversals.

Below are some other ideas and projects for enterprising researchers to explore.

## **Locating Reversals**

Locating reversals quickly and efficiently requires intentional skill development.<sup>1</sup> Many people find it difficult to learn the new "language" and "accent" of Reverse Speech. This fact has been significant in preventing independent, controlled testing of the phenomenon. The frustration associated with a lack of training deters many from further study and research

Deciphering reversed patterns is an acquired skill that one learns with practice, patience and persistence. The pattern of growth in training classes is fairly standard.

1. Beginning students tend to interpret "gibberish" for the first few weeks. They tend to miss clear, obvious reversals.
2. Next, students begin to locate robotic, mechanical sounding phrases. After somewhere between 4 to 12 weeks, students begin to locate genuine reversals. Integral to this learning process is their ability to recognize tonal variation.
3. Students who relax and "experience" their way through the sounds, who approach the study of reversals from a more right- brain perspective and spend at least fifteen hours a week studying and listening, usually find learning the easiest. Essential to this is the release of strongly- held attitudes and biases.

As the patterns of learning are more clearly identified and the collective knowledge of reversal identification expands, the task becomes progressively easier. Future students of Reverse Speech will have cause to be forever grateful to those who have pioneered this learning curve.

## Reversals and Other Languages

Currently, research indicates that if a forward language is English, reversal will also be in English. Likewise, if the forward language is German, the reversals will be in German.

If people speak English, but have limited knowledge of English, their reversals will generally be in their native tongue. People who have been speaking English for years and who think in English, even though English is their second language, have reversals primarily in English. The controlling factor seems to be whether they are *thinking* in their own tongue and silently translating as they speak. Proficient English speakers who have a native tongue other than English, however, still use scattered reversals from their native tongue.

Some tests have been conducted with people who are bilingual, but these tests have been minimal and the findings are not yet conclusive.

## Reversals in Sanskrit?

Some unconfirmed information, reported by Australian Reverse Speech developer and researcher Paul Von Stroheim who speaks fluent German, complicates the above issue. Paul says that he has found a small proportion of German phrases on tapes exclusively in English spoken by people who did not know how to speak German. He proposes that through the process of oral tradition, one might find other languages in Reverse Speech all the way back to Sanskrit.<sup>2</sup>

## Reversals from "The Dreamtime"<sup>3</sup>

Australian researcher, Greg Albrecht, has conducted some exciting and well- documented studies. Greg is fascinated with the Australian Aborigines, speaks a little of their native dialect and is now the Aboriginal resource teacher for a large section of the Australian near- outback. This puts him in contact with many Aborigines and, with his trusty tape recorder and reversing machine in hand, he has come up with some amazing tapes and new theories concerning oral tradition and the nature of structural metaphors.

Greg has found numerous reversals on Aborigines in their native dialect when they have been speaking in both English and their native tongue. In addition, he has found many structural metaphors that stem back to the legends of "the Dreamtime." Greg hopes that he may be able to trace these structural metaphors to their roots in "Dreamtime" and uncover some of the many mysteries that surround the Aborigines' appearance in the land of the hot sun.

## English Reversals, Foreign Tongues

Here are some English reversals that I found on languages other than English during my initial research into music and public speeches.

- "Veraland" by Jim Reeves. The song was sung in Afrikaans: **F- - k off Satan. / F- - k off in the name of the Lord.**
- Hitler speaking in German during a pre- war speech: **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.)

- "La Bamba" by Ritchie Valens. The song was sung in Spanish: **I am a believer, are you? God gave us faith I know. I was lost but now am found.**

## Reversal Control

Can reversals be controlled? Studies have clearly shown that it is possible to consciously alter one's mind states. Is it possible to alter the state of the unconscious mind sufficiently to consciously control reversals?

In some initial experiments, hypnosis has been used to access the part of the mind responsible for the formation of reversals. Neurolinguistic Programming (NLP) "change" techniques have been used to request the unconscious mind to alter reversals accordingly.

Only minimal, relatively transitory success has been achieved with this so far. The major problem seems to be in the nature of Reverse Speech itself, which is a reflection of the unconscious mind. To change reversals, the unconscious mind must also be changed. Every evidence exists that this is possible and is being done in many other contexts. What works most effectively, exactly why it works and how long it takes seems to vary with every individual. Experimentation in many fields will need to be shared to test and verify this process of intentionally expanding consciousness.

In one experiment, however, reversals were "turned off," in that the rate of reversal delivery was extremely low. In fact, a reversal was delivered during this experiment that said, **Do not listen to my reversals**. On another occasion, a hypnotic suggestion was made to prompt sexual reversals. The ensuing reversals were so strong and phallic that the initial suggestion had to be reversed. The "control effect" was adversely affecting those who were communicating with the subject. So far, reversal control appears to be temporary, lasting only a few hours.

## Reversal Feedback

Experimentation has begun with the effects of using a person's own reversals in therapy, trance inductions, or conversations. In my own work, I have used a client's reversals, found in previous sessions, to induce a trance state in the client. I have also asked clients what some of their reversed metaphors meant. The results have been fascinating<sup>97</sup> identifying personal metaphors, archetypal relations and more. This early research will be reported in a future volume.

I have also used people's reversals while speaking to them in casual forward conversation. On one occasion when I was traveling with my children from Adelaide to Brisbane, my daughter Symone was extremely upset during the overnight stopover. She had been crying for several hours and I was not able to calm her. Knowing the high proportion of her reversals that used the word **help**, I held her in my arms and said repeatedly "Daddy's helping you. You have help." Within minutes, she calmed down and drifted off into a sound, peaceful sleep.

Similarly, an Australian therapist reports that since she learned about Reverse Speech, she has frequently used reversal language in her therapeutic techniques. She reports some interesting results and quotes one case in particular where a breakthrough was made with a client when she casually used the reversed metaphor another one. Her client immediately responded with, "I wish

I could," and the therapy took a major turn as the client began to discuss her desire to have another partner.

## **Consciously Hearing Reversals**

I have done some research exploring the possibility of learning how to hear reversals consciously as they occur while someone is talking. Hypnotist and NLP practitioner, Graham Townsend, has done some initial work with me along these lines. In these experiments, Townsend gave my conscious mind instructions to reverse small sections of speech sounds as I spoke them, in the same fashion as a tape player is reversed to hear reversals.

Three instances of success were obtained in the final of six sessions. Personally, it was an eerie experience. All forward sounds suddenly disappeared from my mind, as though a tape player had been switched off and a clear ghost-like voice reverberated in my head. Still under hypnosis, I reported the voice that I had heard. When I came out of trance, we reversed the recording and the three reversals were located exactly as I had reported them.

## **"Jason" Speaks**

A second set of experiments was done with hypnotist Martin Stiles that used a different method. I was under hypnosis while Martin contacted that part of my mind responsible for the formation of reversals. It called itself, "Jason."

Jason was asked to relay to the conscious mind the reversals that he was hearing. No success was obtained under hypnosis. However, several days later, I had four separate experiences, similar to those noted above in the Townsend experiments. Only one of these occurred while recording, so it was the only phrase we were able to confirm. The others could not be confirmed and the experiences gradually faded over time.

## **Metaphor Restructuring**

Probably the most exciting phase of my research with Reverse Speech concerns the development of a technique I have entitled Metaphor Restructuring.<sup>1</sup> It came into being as a result of my frequent successes with analyzing session transcripts. As I became better able to hear metaphors backwards and deliver their meanings to my clients, I found that the desire for self knowledge and subsequent change was intense. That is because Reverse Speech goes far deeper than any other technique known and accesses the core structures of the mind immediately. This information can sometimes be shocking and disturbing for people and I found that most of my clients were unable to instigate their own behavioral changes. Traditional counseling techniques were hopelessly inadequate for the depth of issues that Reverse Speech session work would bring to the surface and I therefore began to experiment with techniques that would alter these metaphors, hoping that their behavior would alter as a result.

The theory that I proposed in my experiments stated that, at the deepest levels of consciousness, the mind thinks and organizes human behavior through a series of pictures and images. These images come together like a movie plot and the metaphors of Reverse Speech are characters and stage settings for this internal movie. What we find in Reverse Speech transcripts is simply an audible description of the ongoing movie within. As the movie plays itself out according to the preprogrammed script, human behavior and personality structures respond accordingly.

On this basis, I then proposed that if we were to change the picture of the movie plot, or the metaphor, then it was possible that this change might also change behavior or personality that the picture represented. And thus I began.

My first experiments were simple. A man with a problem of low motivation might have a reversal that said **my Wolf is weak**. I would place this person under hypnosis and ask him to create a picture of a wolf. Amazingly, he would nearly always picture the Wolf exactly the way the reversal described it, even though he may have had no prior knowledge of the reversal (I would sometimes conduct the trance without showing him the transcript). I would then ask my client to change the shape of the wolf and make it stronger.

One of the first things I noticed in my early experiments was that the state of hypnosis would be far deeper than anything I had been able to access using traditional hypnotic techniques. Trances were frequently very vivid and often left my clients disassociated for hours afterwards. The next obvious thing to occur was a definite and noticeable change began to slowly unfold in the person's life. Motivation would become stronger and general strength and demeanor generally strengthened. As I began to experiment with other simple metaphors such as **Goddess** and **Lancelot** and **Eden** plus others, I found similar trends. People would nearly always experience the image the same way it had been portrayed in their transcript, and the change would correspond with the basic meaning of the metaphor. A **Goddess** strengthened would offer more hope and the **Garden** grown would stimulate greater creativity within the individual.

These observations confirmed my initial thoughts that Reverse Speech metaphors were universal in nature. They meant the same thing and described the same behavioral pattern, no matter who was speaking. Just as the physical body has a normal structure and its many parts perform the same function from person to person, so too does the unconscious body. Reverse Speech metaphors are universal. They have been adopted through the process of Oral Tradition as verbal descriptors of complex images within the unconscious mind. These images represent, and possibly even are, the core structures of the psyche. They activate and orchestrate the multi-faceted functions of all aspects of human psychology: emotional, mental, physical and even spiritual. By changing these images, the deep psyche itself can also be changed.

Take, for example, a woman who has difficulty with relationships. She might run an unconscious sabotage pattern where she falls rapidly and deeply in love, only to become scared shortly afterwards. She may then instigate arguments with her partner that eventually results in the collapse of the relationship. Reverse Speech analysis may reveal that the woman has a highly active **Goddess** which causes her to fall rapidly in love at the expense of her own emotional safety. To protect herself from this pattern, she may also have developed a large and powerful **Wolf**. It is the job of the wolf to protect the person and, perceiving a rapidly approaching threat, the **Wolf** springs into action and creates a situation where the relationship is severed.

To change this pattern, rather than attempting to rewrite the conscious mind with conscious words, my approach was to rewrite the unconscious mind by changing the metaphors. My trances slowly became more elaborate. I would attempt to change not just one metaphor, but half a dozen or more in one sitting. Thus my trances were becoming like mini-movies in their own right and my clients would thoroughly enjoy them. However, I soon found that this enhanced

practice led to complications. It would occasionally overload the psyche and some of my clients began to go into shutdown. Some even began to experience some rather nasty side- effects from the trances.

These included depression, nausea, maybe even disassociation for days. therefore began to split up the process and conduct two or three trances over a period of a few weeks, rather than attempting to shift everything in one sitting. This reduced the side- effects for a time, but as I became even more skilled at this new process and accessed deeper levels of the unconscious, new side- effects appeared.

My experiments turned to a new direction yet again one fateful day when a client I had been working with had the most serious side effect yet. I had been attempting to shift metaphors from my client's childhood. It had been a relatively bold trance that had shifted several metaphors in one sitting with a trance that lasted a little over an hour. A few days after the trance had occurred, my client called me in panic. He wanted to see me straight away. When he came into my office, I also panicked because he walked in like a cripple. His legs were twisted, his body out of shape and his walk was little more than an uncomfortable shuffle. Then he told me ss a young child he had polio, a fact he had not told me beforehand and the trance I had performed on him had caused the symptoms of his polio to return.

I was horrified and amazed at the same time. Horrified at the condition I had unwittingly caused and amazed that one trance could cause so much to occur. I immediately did another trance on him and attempted to reverse the images of my first experiment. It worked and within a few days, the man returned to normal. I ceased experimentation for a while and pondered on the significance of this new process I had developed entitled Metaphor Restructuring.

At this point, I knew I had a very powerful process on my hand. I knew that Reverse Speech Metaphors were far more significant than I had ever dreamed. They really were the central core structures of the mind and by shifting them, changes could be instigated throughout the entire psyche. I stopped experimentation for about three months at that stage while I re- evaluated my notes and transcripts. It was during this time that I introduced the most significant step in the process.

Essentially, up until that time, my process worked like this: I taped an initial session with my client and found the speech reversals after the person left. In the next session, I would present the client with a session transcript and discuss the reversals. I loved this part, because it was the person's own voice and unconscious mind diagnosing the problem and not my own ideas and perceptions. This factor alone makes Reverse Speech shine. Then, I would map out the trances using the session transcript as the guide. This is where I had made the earlier mistake, because I was the one who was attempting to best determine how to shift my client's metaphors, not my client. And this is where the next step in the process began.

I introduced what I called the pre- trance tape. I decided to conduct an additional taping session with my clients where I asked my clients themselves how to fix the problem. Their reversals gave me the answer. I would ask, "*How do I increase the size of the wolf?*" A reversal might come that said "**Take the wolf to the stream and have it drink.**" Or, if the Goddess was dysfunctional, I would ask, "*How can I heal the Goddess?*" A reversal would come back that

might say "**Let the Goddess go to the Garden and soak up the sun.**" And that is exactly what I would do.

My session process changed almost overnight. The trances became even richer and more rewarding. Side- effects dropped off and the change became deeper and more encompassing. People began to experience changes not only in the specific area for which they came to see me for, but it encompassed all areas of their lives. A year or so later, I instigated yet another step that I entitled the Post- Trance tape. In this taping, I would ask the person exactly what had happened as a result of the session work. The reversals that came back told me what had shifted, what had not and what could be done to kick in the final steps.

Thus, I now had an all- encompassing process that used Reverse Speech to shift and alter human behavior. It consisted of approximately ten steps.

1. First recording session
2. Discussion of reversals
3. Pre- Trance tape
4. Between two and four Metaphor Restructuring trances
5. Post- Trance tape
6. Discussion of Post- Trance reversals
7. Final follow- up hypnosis session

My success rate was and still is phenomenal. The process seems to work miracles because it uses the mind's own voice and endless wisdom to diagnose and provide solutions for mental, emotional, spiritual and even physical conditions. Like Reverse Speech itself, Metaphor Restructuring is a monumental breakthrough in the healing professions.

## Historical Research

Reversal analysis may prove useful to answering questions about historical events. For example, a short extract of reversals from President Nixon's retirement speech has already hinted that perhaps there was more to Watergate than what we have been told. Imagine analyzing all the available taped recordings of the Watergate scandal! Also, who really killed President Kennedy? And, just how involved was Colonel Oliver North in the Iran- Contra affair?

All this information and much more may be available on taped recordings of interviews with historical figures. An experienced researcher simply has to locate the reversals. The archives of many capital cities are gold mines of recorded information for the daring researcher, who may find himself or herself opening a veritable Pandora's box!

Or, speaking of Pandora's box, Reverse Speech may help enhance the evolution of consciousness by eventually revealing the "why?" behind the development of our brain's structure. One of my first students in Australia, suggests:

*I've given some thought to the remnants of the Reptilian brain cortex as discussed by Dr. David Suzuki, the environmentalist par excellence. Is it the operative impulse in reversals? Could well be. Putting some message forth for evermore. Basic and non- threatening and that maybe our present forward speech is and always has been, a mere corruption of universal truths.<sup>4</sup>*

## **Controlled Experimentation**

One of my prime objectives with the research of Reverse Speech is to provide irrefutable evidence that such a phenomenon does exist. Future experiments should include:

- Extensive EEG testing to determine what is actually happening inside the brain in connection with speech reversals. These tests should include the collection of appropriate, recorded data, the mapping of brain matrix patterns and the preparation of results for publication.
- A statistical analysis that compares Reverse Speech patterns to the corresponding forward phrases responsible for them. This would involve the development of computer programming, the end goal of which would be to accurately verify the verbal content of reversals.
- A controlled experiment to further establish confidence in the existence of Reverse Speech. This could take the form of analyzing recordings of people from three separate groups: non- English speakers, people who have studied and spoken English for less than five years and people for whom English is a native language. The tapes would then be analyzed "blind" to locate English reversals. If Reverse Speech were merely a coincidence of sound, one could expect to find an equal number of reversals throughout the tape. Verification of the non- coincidental nature of reversals would appear as substantially different frequency rates for each group.

## **Greater Reliability**

More work is needed to increase the reliability of locating and analyzing reversals. This might include:

- Collecting additional recorded data by competent professionals, particularly in the field of psychotherapy and police investigations. As of this writing, there are only a few people who are proficient in locating and interpreting reversals and only a few therapeutic centers and investigative agencies using this technology.
- Extensive analysis of video- taped recordings to study the connection between body language with the appearance of reversals, which would provide an additional "control" factor. Some connections already noticed include lip movements synchronized with reversed phrases.
- Development of a computer program that uses voice recognition chips and neuro- net circuitry to automatically locate reversals. Investigations already conducted show promise that this can be achieved, but the funds needed are beyond my current financial resources. Such a program, however, would negate the need for hundreds of hours of laborious, exhausting work, significantly reduce the human- error factor and allow for analysis immediately following the recording session.

## **Conclusion**

Speech reversals hold an important key to the secrets of the human mind and the nature of



language. The question, therefore, is not, "Should research continue?" but rather, "How *quickly* can it continue?"

Historians answering age- old questions and solving ancient riddles. . . Wolves walking in the garden and changing behavior. . . Futurists predicting upcoming events by studying Future Tense reversals. . . Is this the "stuff" of science- fiction? Not necessarily.

Reverse Speech allows us to perceive, as never before, the gestalt of language and the wholeness of human consciousness. It unfolds the psyche, exposing our very Souls. Now that it is possible to consciously hear words that were always present in speech, but which were previously delivered and received unconsciously, humanity has the opportunity to revolutionize its understanding of itself, its heritage and its future.

We stand at the edge of a new frontier. Reverse Speech is a scientific, reliable way to listen to and "read" human thought. Its significance is monumental, the dawn of a new era for the human race. My work has just begun.

Welcome to the world of Reverse Speech.

## Footnotes

### CHAPTER 1 The Discovery Of Reverse Speech

1. William Poundstone, *Big Secrets*, Corgi Books, London, 1985, p. 228.
2. Jeff Godwin, *The Devil's Disciples*, Chick Publications, Chino, CA 1985, p. 147.
3. U.S. Congress House, *A bill to Require that Jackets in which Phonograph Records Containing Backward Masking Are Packaged Bear a Label Warning Consumers of such Backward Masking*. 97th Cong., 24th sess., 1982. H.R. 6363.
4. Poundstone, op.cit., p. 243, provided almost identical independent confirmation.
5. Ibid., p. 237.
6. Stan Deyo, *The Cosmic Conspiracy*, W.A.T.T., Perth, 1983, p. 73.

7. Also in Jesus Christ Superstar in the song "The Trial Before Pilate" the reversals **Idiot**, **Dimwit**, and **Get F- - ked Master** exist.

## CHAPTER 2 The Initial Research

1. *Rock and Roll A Search for God*, Reel to Reel Productions, Washington, D.C. This video presents a Christian fundamentalist view of the role of rock music. The author viewed the video in Australia in 1987.
2. To date, about 35 of these coincidental reversals have been documented.(See Appendix IV.) "Another One Bites the Dust" by Queen created a great stir in some circles. "Another one" is a coincidental phrase that consistently creates the reversal **Marijuana** whether spoken or sung.
3. Letters have been received claiming techniques for writing songs, forward and backward. Some examples quoted used phrases that were phonetic coincidences.
4. David John Oates and Greg Albrecht, *Beyond Backward Masking: Reverse Speech and the Voice of the Inner Mind*, Jovamhaz Publications, Adelaide, 1987, presented the earliest research. The Theory of Reverse Speech as presented here has been revised and expanded over the last ten years.

## CHAPTER 3 The Source Of Reverse Speech

1. "The NLP Center for Counseling and Training," brochure, Richardson, Texas, 1990.
2. Richard Bandler and John Grinder, *The Structure of Magic*, Science and Behavior Books, Inc., Palo Alto, 1975, p. 24.
3. John Suess, "Myndslink," NLP training course, Brisbane, Australia.
4. Dr. John Grinder, seminar held in Sydney, Australia, June 1988.
5. Don Holdaway, *The Foundations of Literacy*, Ashton Scholastic, Sydney, 1975, p. 13.
6. Tony Buzan, *Use Both Sides of Your Brain*, E.P. Dutton, Inc., New York, 1979, pp. 16- 20.
7. Ibid.
8. Dianne Van Lancker, "Old Familiar Voices," *Psychology Today*, November, 1987, pp. 12- 14.
9. Martha M. Evans, *Dyslexia, An Annotated Bibliography*, Greenwood Press, London, 1982, p. 84.
10. This is explicit in many of Carl Jung's writing. Further recommended reading: E .A . Bennett, *What Jung Really Said*; C.G. Jung, *The Archetypes of the Collective Unconscious*, particularly pp. 275- 354.; C.G. Jung, *The Structure and Dynamics of the Psyche*.

11. C.G. Jung, *The Structure and Dynamics of the Psyche*, Princeton University Press, New York, 1969, pp. 151- 152. Also on page 185, Jung says: "The unconscious depicts an extremely fluid state of affairs: everything of which I know, but of which I am not at the moment thinking; everything perceived by my senses, but not noted by my conscious mind; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things that are taking shape in me and will sometime come to consciousness: all this is the content of the unconscious mind... Thus far the unconscious is a fringe of consciousness."

12. Ibid., p.151. Also on p.148, Jung says: "Underneath [the unconscious] is an absolute unconscious which has nothing to do with our personal experience. This absolute unconscious would then be a psychic activity which goes on independently of the conscious mind and is not dependent even on the upper layers of the unconscious, untouched and perhaps untouchable by personal experience. It would be a kind of supra- individual psychic activity, a collective unconscious, as I have called it, as distinct from superficial, relative, or personal unconscious."

#### **CHAPTER 4 The Communicative Nature Of Reverse Speech**

1. *Illustrated Contemporary Dictionary, Encyclopedic Edition*, J.G. Ferguson Publishing Company, Chicago, 1978.

2. Mr. John Hampel was a technical pioneer in Australia's early television days. He is now retired as an amateur radio operator (VK5SJ), designing antenna systems.

3. This is from personal correspondence with Mr. Hampel. AMPOL is one of the largest petroleum corporations in Australia. The distinction to be clarified here is that the direct command to BUY had a significant, measurable impact on PELACO sales. The less direct subliminal impact of only the well- known logo had no discernible impact on sales.

4. "*Subliminal Advertising*" Australian Broadcasting Tribunal, Sydney, 1984, p. 1.

5. Many resources are generally available that detail research on the structure and use of subliminals. These resources will enable the reader to distinguish the study of subliminals as a totally separate field of research with little or no relation to Reverse Speech as it is presented here.

6. Vincent Bugliosi, *Helter Skelter: The True Story of the Manson Murders*, W. W. Norton, New York, 1974.

7. Reversals sequentially in these songs: "*Touch Too Much*," "*Shot Down in Flames*," "*Get it Hot*," "*If You Want Blood*," "*Love Hungry Man*."

8. Compiled from various media reports in Australia, 1987, and the United States, 1990.

9. Reversals sequentially in these songs: "*Exciter*," "*White Heat Red Hot*," "*Better by You, Better*

**CHAPTER 6 Reverse Speech Images**

1. Paul Von Stroheim, personal correspondence, 1988: "Reversals may be coming from those parts of the mind that are being ignored or overlooked by other louder parts. For example, most people would have experienced times in their lives when they faced conflicts and two contradictory elements within them were fighting for control (e.g. you want to buy an ice cream but you know you shouldn't because you'll ruin your diet). If some part of the being is being ignored or 'gone- over- the- head- of,' then that part may revenge itself in some way on the psyche. Speech reversals may provide a safety valve for those parts."

2. E.A. Bennett, *What Jung Really Said*, Schoken Books, New York, 1983, p. xii

3. Jung, *The Structure and Dynamics of the Psyche*, op.cit. pp. 145- 149.

4. Ibid.

5. Ibid.

6. This and all references to or quotes from *The Holy Bible* are taken from the King James Version, World Publishing Company, Cleveland, OH.

7. Jung, loc. cit.

8. C.G. Jung, *The Archetypes of the Collective Unconscious*, Princeton University Press, New York, 1969, p.51. (Also recounted with additional details in *The Structure and Dynamics of the Psyche*.)

9. The book was titled *Eine Mithrasliturgie*.

10. Jung, *Archetypes*,. loc. cit. (Taken from *Eine Mithrasliturgie*, p. 6ff.)

11. See also editor's note in *Archetypes*: "As the author (Jung) later learned, the 1910 edition was actually the second, there had been a first edition in 1903. The patient had, however, been committed some years before 1903."

12. Jung, *Structure and Dynamics*, op.cit. p. 151.

13. Jung, *Archetypes*, op.cit., p.52.

14. Bennet, op.cit., p. xii.

15. Jung, *Archetypes*,. op.cit., pp. 23, 30.

16. *Contemporary Dictionary*, op.cit.

17. King James Version, op.cit.

18. Chu Yuan, *Songs of the South: An Ancient Chinese Anthology*, Trans. David Hawkes, Penguin Books, New York, 1985.
19. Juan Mascaro, *The Upanishads*, Penguin Books, Middlesex, 1965, p. 53.
20. *Encyclopedia of Mythology of All Races*, Marshall Jones Company, Boston, 1932, Vol. IV, pp. 9, 83, 179, 181, 182, 286; Vol. VI, pp. 233, 236; Vol. VII, pp. 81, 247; Vol. VIII, pp. 67, 70; Vol. IX, p. 274; Vol. XI p. 323.
21. William James, "Frederick Myers' Service to Psychology," *Proceedings of the Society for Psychical Research*, London, 1903, p. 13.
22. *The Enchanted World, The Fall of Camelot*, Time Life Books Inc., Amsterdam, 1986.

## CHAPTER 8 Sex

1. As heard through the headphone in my ear while being inter. viewed. Also confirmed during the commercial break by the commentator.
2. In this session, **Elvis** was frequently found on the reverse of the forward word "subliminal." It was initially thought to be a phonetic coincidence. It did not occur every time she said "subliminal" however, nor did it occur when other speakers said "subliminal." To research this further, I conducted a quick test by saying the word "subliminal" into a tape and reversed it. "Elvis" did not occur in the reversed phonetics. With further testing involving numerous other subjects, this coincidental reversal proved to be peculiar to certain individuals only.

## CHAPTER 10 Music

1. Jacob Aranza, *Backward Masking Unmasked*, Huntington House, Inc., Shreveport, 1984, p. 1.
2. Ibid., p. 12.
3. Jacob Aranza, *More Rock, Country and Backward Masking Unmasked*, Huntington House, Inc., Shreveport, 1985, p. 9.
4. Aleister Crowley, *Magick*, Samuel Weiser, Inc., York Beach, 1973, p. 482.
5. Aranza, *Backward Masking Unmasked*, op.cit., p. 4.
6. King James Version, op.cit.
7. Godwin, op.cit., p. 1.
8. Ibid., p. 158.
9. Stephen Davis, *The Hammer of the Gods*, William Morrow and Company Inc., New York,

10. Raymond B. MacPherson, private letter, Melbourne, 1988.
11. C.R. Cammell, *Aleister Crowley*, New English Library, London, 1969.
12. Ibid.
13. Davis, op.cit.
14. Davis, op.cit. p. 146.
15. Godwin, op.cit. p. 152.
16. A reference to Luke 22:42.

## **CHAPTER 11 Personalities and Politicians**

1. Ian Thurnwald, "The Chamberlain Case: The Anthropology of Social Dramas and Myths," dissertation, The Adelaide University, Adelaide, Australia, 1988, p. 10.
2. Paul Stewart, attorney. Partially compiled from a lecture given to the Reverse Speech Education and Research Institute, Dallas, TX, August 1990.

## **CHAPTER 12 Reverse Speech and the Professions**

1. My quest for reversal accuracy is intense. I am approximately 80% accurate the first time I analyze a transcript and 95% accurate the second time through. My initial tapes, when I began my research, have been estimated to be 50% accurate, which increased as time progressed to my current level. This has been determined by checking old research tapes with other trained analysts. New students begin with approximately 60% accuracy (second analysis) to 80% accuracy after six months of intense study (second analysis). Figures are based on the monitoring of 50% of students over an eight year period.
2. Paul Von Stroheim has been involved with Reverse Speech since 1988. He regularly makes suggestions, conducts research and develops new concepts. He communicates through frequent correspondence.
3. "The Dreamtime" is a word the Aborigines use to describe their collective mythology and legends of creation.
4. Personal correspondence. Published in "Letters to the Editor," *Backtalk*, May 1990.

### **NOTE:**

All otherwise unattributed initial chapter quotes have been taken from The Illustrated Contemporary Dictionary, Encyclopedic Edition, J.G. Ferguson Publishing Co., Chicago, 1978.

## **Author's Biography**

David John Oates was born in the Outback of South Australia in 1955. He is married and has three children. In his early career years, he owned an insurance agency and conducted lectures in sales training and human communication skills. He also worked extensively with "street kids" and managed half- way houses and rehabilitation homes. At that time, he was also an active amateur radio operator.

In 1984, while running a half- way house, he first began his research into Reverse Speech. Since that time, he has pursued this career with fervor and founded and developed the Reverse Speech technology.

David, maintains a successful hypnotherapy practice in San Diego, California, using Reverse Speech techniques. He lectures extensively on Reverse Speech, conducts regular training programs, and is a popular guest on radio and television. To date, he has conducted in excess of 200 media interviews regarding Reverse Speech, including CNN's "The Larry King Show," "Strange Universe" and "Discover Magazine."

## **Appendix I**

### **Locating Speech Reversals**

Learning how to locate speech reversals requires much patience and persistence. Like learning

any new language, it will take time. I recommend that new students in my training class spend at least fifteen hours a week in private study. If they spend this time, they will begin to find a reasonable proportion of genuine speech reversals within four to six weeks. A good level of accurate proficiency takes longer, approximately six months, and after eighteen months most new students are skilled enough to conduct personality profiles with detailed session overviews.

Do not expect to suddenly turn a tape player on, play it backwards and instantly hear all these reversals that occur once every 5- 10 seconds. That is like expecting to understand French or German after one lesson. It is possible, however, for anyone to hear the occasional reversal here and there when one first begins and this is usually sufficient incentive to keep going.

You must be on constant vigilance for imagination. The tendency to project into the gibberish is high. Analysts must be aware of their own belief systems and prejudices and try to separate from these so that independent, unbiased documentation is possible. Genuine speech reversals have several distinct characteristics. They will usually be separated from the gibberish by a split second space on either side. They will frequently have a distinct tonal flow and appear in a sing- song voice. This melodious quality of speech reversals makes it very obvious to the trained ear among the surrounding gibberish. Once finding what one thinks is a reversal, it needs to be analyzed meticulously. Check for the syllable count, consonant and vowel sounds and the beginnings and endings of words.

The equipment one uses is important. Reel to reel players can be made go in reverse but that usually makes it difficult to check the forward dialogue. The forward dialogue where the speech reversal occurs is extremely important because speech reversals are complementary with the forward. They can either confirm it, deny it or add additional information. Some computer sound cards are capable of almost instant forward/reverse motion but they tend to be slow and time- consuming in performing these functions. It is important to be able to vary the speed of the soundtrack instantly. That is because reversals can run a lot faster than the forward dialogue. Varying the speed enables one to be able to hear them with greater ease.

The best piece of equipment to use is a specifically modified auto reverse cassette player with a variable speed control built in. This will enable the researcher to listen to vast sections of tape in any one sitting. Computer sound boards tend to be limited. Modified cassette players also allow for the instant forward/reverse motion that is necessary to determine speech complementarity, as well as the rapid back/forth motion to check the phonetic construction of the reversal. The variable speed control is a distinct plus as the speed of reversals varies frequently and rapidly from reversal to reversal.

The most important ingredients, therefore, are patience, objectivity and the right equipment. I personally suggest that anyone who is serious about this technology partake in the professional training course provided by Reverse Speech Enterprises. This will save hundreds of hours of frustration and will rapidly lead you into proficiency. Reverse Speech Enterprises also sells professional, reversing machines that are specifically designed to locate speech reversals.

I wish you good hunting.

DAVID JOHN OATES



## **Appendix II**

### **Getting Involved With Reverse Speech**

Much more information about Reverse Speech can be found by accessing our web site at: <http://www.reversespeech.com> or by contacting us at:

Reversespeech.com  
P.O. Box 678,  
Noarlunga Centre SA 5168  
Australia  
Phone: 61 8 83824372

#### **Training and Certification Programs**

One of our highest aims is to ensure the integrity and the accuracy of the technology. Reverse Speech, by its very nature, is highly susceptible to abuse and misinterpretation. Consequently, to ensure the highest ethics of operation and to encourage the ongoing search for additional knowledge and understanding of the phenomenon, we offer several educational programs and standards of operation.

The Reverse Speech Process,<sup>99</sup> as defined and taught in Reverse Speech Training Manuals and partially detailed in this book, is protected by all available trademark, copyright, and intellectual property laws. These rights are owned by David John Oates, the founder of the Reverse Speech technology. All entrants into training programs must sign standard contracts and agreements.

Once graduates successfully complete various stages of training, they are issued certificates that testify to their expertise in the Reverse Speech process. Along with these certificates come various rights, including those for trademark use, commercial ventures, and other privileges.

The first step for anyone who desires to learn and participate in Reverse Speech is to undertake a training program. The Reverse Speech office may be contacted for further details.

## **Appendix III**

### **Reverse Speech Metaphor Dictionary**

This dictionary lists the more common words that have been found in Reverse Speech. The meanings should be used as a guide only. A word can have several different implications depending on its context. The dictionary printed in this appendix is an extensively edited version only. It has been included to give the reader some indication of the meanings of metaphors quoted in this book. The full Dictionary expands upon these definitions considerably and contains hundreds of additional references. It is due for public release sometime in 1997.

Metaphors vary in their significance depending upon the context. The complementarity contained in the forward dialogue and subject matter of the conversation, the immediate circumstances of the individual, and that individual's background and experience can provide additional clues. For example, the word whirlwind usually means either personal or external energy.

If whirlwind appears continuously when a person talks about depression then it may be assumed that the person's personal energy system revolves around depression. If whirlwind often appears as a person discusses his or her work situation, then it can be assumed that the individual's personal energy system revolves around work.

What may be a metaphor in one context may also be used as a fact in another context. For example, the word shoot is a common metaphor that refers to intense emotional energy.

However, if it is used in the context of a person shooting a gun, then it probably means exactly what it says. This dictionary details common meanings that have come to be associated with these words in Reverse Speech. Different common explanations are separated in this text with commas. Again, the meanings listed should be used only as a guide. The entire dictionary is in a constant state of evolution. As the frequency of appearance of a word increases, the broadening reference base is used to clarify and update these definitions. Next to each word are italicized descriptions of their most common level of appearance in Reverse Speech: Metaphors that can appear in all levels: First, Second, and Third Level reversals are designated (multi). Operational metaphors or Second Level reversals (operational) indicate the behavioral effects of the root causes. Structural metaphors or Third Level reversals (structural) point to root causes of behavior.

**ACID** (operational) an instrument of harm or destruction, the opposite of water

**ADAM** (structural) as in Adam and Eve, the spiritual man, innocence

**ALADDIN** (structural) meaning imprecise, possibly a charmer, the part of us that can achieve wonders

**ALBUM** (operational) memories of the past, may be affecting current behavior

**ALEXIS** (structural) meaning imprecise, possibly female seeking male characteristics, feminism

**ALLAH** (multi) another name for God

**ALPHA** (structural) shortened form of Alpha and Omega

**ANIMAL** (structural) a part of the psyche that is primordial and basic

**ANOTHER ONE** (operational) usually means another sexual partner, but can also appear in other contexts

**ARMOR** (operational) personal protection

**ARROW** (operational) to move toward a goal

**BEAST** (structural) primordial instinctive nature

**BOOTS** (operational) to move, instrument of movement, also Australian metaphor indicating the movement of truth

**BOY** (operational) a masculine and innocent part of the psyche, the "little child," also found in homosexual contexts

**BOX** (operational) phallic connotations, vagina

**BRITISH** (operational) a "proper attitude," organized, usually a descriptor rather than a

behavioral structure directed toward others, See also: London

**BUST** (multi) broken, damaged, faulty

**BUY** (operational) to secure, to convince to have

**CAESAR** (structural) white male dominance

**CAMELOT** (structural) from the Legend of King Arthur, the fortress, an ultimate goal of life's quest, usually appears in the context of that is unattainable

**CANCER** (operational) disease, something that is destroying uncontrollably

**CASTLE** (structural) the inner fortress, ultimate refuge or strength, the conclusion of life's quest

**CELLAR** (operational) a deep part of the mind, a place where things are repressed, a place to hide

**CITY** (operational) an active place, populous

**C- M** (operational) phallic connotations, to ejaculate

**CURSE** (operational) to insult, damage, reject

**CYBORG** (operational) half human, half machine, automated behavior, a sense of de- personification

**DAME** (operational) feminine counterpart of fellow, opposite of person, someone who has no real significance to the speaker

**DEAD** (operational) also refers to emotional death or death of energy, drive, or purpose in life

**DEFEAT** (multi) to overcome, to conquer, to fade away

**DELIVER** (multi) to deliver something, to be free of something

**DEMON** (structural) harm, emotional pain, negative behavior

**DESERVE** (multi) to have something for actions done

**DEVIL** (operational) usually treated as a soft word, mischievousness, sometimes has potential for destruction, uneasiness

**DIE** (operational) emotional death, give up, defeat

**DINE** (operational) spiritual connotations, to take in sustenance, to interact

**DISEASE** (operational) something that is destroying emotionally or spiritually, acute illness

**EAGLE** (operational) meaning imprecise, possibly referring to strength and stamina, a visionary nature

**EARN** (multi) to receive as a reward

**EARTH** (operational) grounding, stability, strength, spiritual connection, relating to things of the earth

**EDEN** (structural) spiritual center, image of perfection

**ELVIS** (structural) superstar, well- known, king, potential for self- destruction in achieving greatness

**ERROR** (multi) fault, to come short

**EVE** (structural) as in Adam and Eve, the spiritual woman, innocence

**EVIL** (operational) wrong, inaccurate, harmful

**EYE** (operational) vision, insight, goals, dreams, intuition

**FACE** (multi) the essence of Self, the real "I," the Persona

**FALL** (multi) to come short of expectations, compromise resulting in harm

**FANTASY** (operational) something that is unreal, an ecstatic creation of perceived reality

**FAT** (operational) the essence of someone or indulgence<sup>97</sup>depending on context

**FEATHER** (operational) meaning imprecise, possibly to give subtly, to lighten a load

**FEED** (multi) nourishment, to give or receive nourishment or energy

**FEEL** (multi) kinesthetic predicate

**FEET** (operational) stability, movement, strength

**FELLOW** (operational) the masculine counterpart of dame, opposite of person, someone who has no real significance to the speaker

**FIG** (structural) from the Garden of Eden, to protect, hide from shame

**FILM** (operational) a life drama, life seen as a movie without personal connection, disassociation

**FILTH** (operational) personal inadequacy, emotional overload

**FIRE** (operational) high emotion, purify

**FOB** (multi) to ignore, to put aside, to procrastinate, to disregard

**FOOD** (operational) emotional or spiritual sustenance, energy source

**FORCE** (multi) male/ female energies, personal power; sometimes meaning what it says, to persuade

**FOUL** (operational) severely unpleasant

**FOXY** (operational) desirable, perception of love, capable of fulfillment

**F- - K** (multi) harm, hurt, intercourse, damage, invasive

**FUSE** (multi) to join with, to work together

**FUZZY** (operational) unclear, not in good vision, a perception not yet sufficiently formulated

**GARDEN** (structural) See: Eden

**GIRL** (operational) the child within, sometimes an affectionate term for a partner, sometimes used with lesbian connotations

**GOD** (multi) usually as it says

**GODDESS** (structural) the perception of the perfect woman, desired but often unattainable, the ultimate dream or quest, sometimes the inner healer

**GUARD** (multi) to protect, to hide

**HAND** (operational) to relate, instrument of interaction, point of contact

**HEAL** (multi) to help, restore, bring together

**HEAR** (multi) auditory predicate

**HEAVEN** (multi) usually as it says, peace, source of wisdom

**HEAVY** (operational) painful, difficult, oppressive

**HEBREW** (structural) Christian, God's people

**HELL** (operational) an expression of displeasure, pain, suffering

**HELM** (operational) the control of one's life

**HOME** (operational) inner refuge, security, safety, belonging

**HOUSE** (operational) See: Home

**HOWL** (operational) a deep cry from within, usually agony

**HUNGRY** (operational) a need for emotional or spiritual sustenance

**JERUSALEM** (structural) someone's spiritual center, a source of teaching and wisdom

**JESUS** (multi) usually as it is, sometimes positive emotion

**JUICE** (operational) generally neutral, the essence of energy desired, more frequently found on males

**KILL** (operational) to cause harm, to keep quiet

**KISS** (operational) connect, interact, touch with significance

**LANCELOT** (structural) the perception of the perfect man, often unattainable, knight in shining armor sometimes with hidden dark aspects

**LANTERN** (operational) guidance, to be illuminated

**LAW** (operational) usually indicates rigidity, lack of compromise

**LESSON** (operational) as it says, usually a life lesson, spiritual lesson, karmic lesson

**LICK** (operational) to connect softly, to explore a relationship

**LIGHT** (operational) to understand, to perceive truth, motivation

**LIP** (operational) sexual connotation, to communicate, to connect

**LIPSTICK** (operational) meaning imprecise, possibly fancy surface projection

**LONDON** (structural) a "proper attitude," organized

**LOOSE** (multi) to free forcibly, to break free from a behavioral pattern

**LORD** (structural) sometimes as it says, area of importance, control factor in life

**LOVE** (multi) many meanings depending on context and level, usually affection or attachment, the key to interpretation of this word is complementarity

**LOVELY BIT** (operational) phallic connotations, sexual organs

**LUCIFER** (structural) sometimes as it says, negative behavior

**LUST** (operational) a strong desire or need

**MAGICIAN** (structural) enchanter, magic worker, enticing personality, the part that can overcome obstacles, also to transform

**MAKE UP** (operational) also a definition of self- structure, false or true depending on context, see lipstick; See also: Lipstick

**MAN** (operational) deep masculinity in its purest sense

**MARK** (operational) harm, damage to the psyche, to emphasize, scar or wounding

**MASK** (operational) a covering of the real self, a projected image

**MAST** (operational) phallic connotations, essential to life's movement

**MASTER** (structural) the one with control, organizer, teacher

**MEN** (operational) general description of males

**MESSAGE** (operational) an instruction, usually from the unconscious

**MIDDLE** (operational) usually treated as the emotional center

**MILK** (operational) nourishment, closeness, healing, the essence of femininity

**MISSION** (operational) a quest, a goal, usually with religious- like fervor

**MONEY** (operational) exact meaning imprecise, usually associated with the sex/power metaphor group

**MOVIE** (operational) disconnection from life, non- attachment to event

**MURDER** (operational) to emotionally destroy, to harm, to suppress

**MUSIC** (operational) something pleasant, positive energy, opening of the heart

**MUST** (multi) insistence, dominance

**NAKED** (operational) willingness to be exposed, freedom, fulfillment

**NAME** (operational) the representation of the self

**NAZARENE** (structural) meaning imprecise, possibly defining religious attitude

**NAZI** (structural) strong evil, domination

**NEED** (multi) strong desire, essential for emotional survival

**NERVE** (operational) to be nervous, unsettled

**NEST** (operational) a place of safety and security

**NIGGER** (operational) a derogatory term, regardless of race



**NIMROD** (structural) the first king of Babylon, an insatiable quest for money and power

**NOOSE** (operational) an instrument of self- destruction

**NUDE** (operational) imposed, unwanted exposure; oppressed, fear, inhibited

**OCEAN** (operational) the waters of life, life's circumstances

**ODIN** (structural) meaning imprecise, usually false perception, can appear grandiose with deceptive hidden characteristics

**OEDIPUS** (structural) inappropriate sexual relations, perceived or factual, depending upon context

**OWL** (operational) false perception of knowledge or wisdom, self- made arguments, words with no substance, rhetoric

**OXYGEN** (operational) source of personal strength or energy, emotional nourishment or relief

**PERSON** (operational) someone of significance, an important person

**PLASTIC** (operational) false, shallow

**PONY** (operational) only found in children to date, security, stability

**POWER** (operational) high energy, protection, fulfillment

**PROGRAM** (operational) fixed behavioral pattern, to alter without consent

**RAPE** (operational) violate, forcibly intrude

**RAYMOND** (structural) a recently discovered word, meaning and origin are currently being researched

**REEF** (operational) an obstacle in life's journey

**REFILL** (operational) a desire for more energy

**RELIEVE** (multi) comfort, reduce

**REFUND** (operational) to desire something back and to not receive it, usually associated with loss

**REPEAT** (multi) refers to a repetitive behavioral pattern

**REVERSE** (multi) to alter, the opposite, often to alter behavior or emotions

**ROCELIN** (structural) from the tales of King Arthur, a deceptive person, one who drains

strength from any available source: the opposite sex, someone's symbol system, etc.

**ROCK** (operational) strength, stability

**ROPE** (operational) a way out, an escape, a solution to a problem as in "throw me a rope"

**RUSH** (multi) intense excitement, adrenaline rush, to hurry

**RUST** (operational) to waste away, not used, loss of energy

**SAIL** (operational) to travel, to move through life

**SALARY** (operational) to receive for favor

**SALE** (operational) to give something for exchange, negotiation

**SALT** (operational) to preserve, keep, restore, possibly purify

**SAM** (multi) usually appears as a shortened version of Uncle Sam, or the United States

**SAMSON** (structural) a perception of strength that is easily weakened, something that looks nice and attractive, but which has weaknesses, one with a mission

**SAND** (operational) something shaky, non- lasting, insecurity

**SATAN** (structural) usually intense emotion, strong negative sense, powerful almost unshakable destructive behavior patterns, strong power

**SEAGULL** (operational) meaning imprecise, possibly from "Jonathan Livingston Seagull," spiritual freedom, no boundaries to personal growth

**SEAL** (operational) to agree, protect, unbreakable bond

**SEAT** (operational) center of self, inactivity, stability

**SEE** (operational) very complex visual predicate inclusive of how one perceives, visions, dreams, establishes viewpoint and understanding; See also: Eye

**SEED** (operational) often appears in sexual context, semen, to create something new

**SELL** (operational) to persuade, convince, demand something in return, an unequal exchange

**SERMON** (operational) conditioning, imposed behavior

**SERVE** (multi) to help willingly, to assist without personal glory

**SEX** (multi) connection, union, power, fulfillment

**SHACK** (operational) home, refuge

**SHADOW** (operational) elusive, the hidden part of the self, alter ego, often refers directly to the unconscious mind

**SHAFT** (operational) phallic connotations, penis, an instrument of sexual energy

**SHAKE** (multi) to disturb, to bring to realization

**SHEPHERD** (structural) teacher, leader, spiritual guide, one to be trusted

**SHERIFF** (structural) meaning imprecise, possibly guardian of behavior behavioral parameters

**SHIFT** (multi) to alter, to modify

**SHIP** (structural) the part that moves us, or the part of us that is moving, life's voyage, instrument of traveling through life

**SHOT** (operational) to receive high emotions

**SHOOT** (operational) to deliver high emotion

**SHOW** (operational) something put on, a performance, dissociation

**SHOWER** (operational) inundated, to be overcome, high energy

**SICK** (multi) not well, removed from normality; sometimes SIC as in "to attack"

**SIGH** (multi) to relieve, to release emotions, to let go

**SIGHT** (operational) See also: eye

**SIGN** (operational) to agree, unite, confirm

**SILHOUETTE** (operational) similar to shadow, elusive part of the self or of the unconscious mind

**SILK** (operational) fine outer protection of self, non- deceptive concealment, smooth

**SILVER** (operational) something precious, valued, refined, a fine outer protection or covering of self

**SIN** (operational) personal shortcoming, error, danger

**SING** (operational) charm, lure, to announce to those around you

**SIT** (operational) to take no action, inactivity, restrain

**SKIN** (operational) an outer protective appearance, personal protection

**SLIP** (multi) to give discreetly, to fall short of expectations

**SMELL** (operational) to assess, to explore possibilities, usually sexual connotations, see sex

**SNAIL** (operational) lack of action, slow to decide

**SNAKE** (multi) meaning imprecise, deception, cunning, temptation, strategy

**SMIFF** (operational) to explore sexual possibilities, tease, ego indulgence

**SNOW** (operational) purity, cleanse, safe

**SO** (multi) adds emphasis

**SORCERY** (operational) a strong, enticing force, to charm or deceive

**SORE** (operational) damage to psyche, an unresolved issue, personal pain

**SOURCE** (operational) male/female energies, a means of attaining personal strength and power

**SPEAR** (operational) like sword with emphasis on harm

**SPELL** (operational) charm, deceive, entice

**STIFFY** (operational) phallic connotations, erection

**SUCK** (multi) to drain energy, to deplete, to improve ego at the expense of others, to control

**SULTAN** (structural) meaning imprecise, part of the self that would be king, leader, great and powerful

**SUN** (operational) a source of energy, spiritual power, source of light or enlightenment

**SUNNY** (operational) nice, pleasant, invigorating

**SURF** (operational) the movement of life, activity

**SWEAT** (operational) the scent of sexual attraction

**SWORD** (operational) personal strength and defense

**SYSTEM** (operational) personality, behavior, operating methods

**THIRST** (operational) emotional deprivation, need

**ULYSSES** (structural) meaning imprecise, possibly warrior, traveler

**VESSEL** (operational) meaning imprecise, possibly connected to "ship," also to hold or protect

**WALRUS** (operational) request for a story, metaphor, an analogy, a different perspective

**WAR** (structural) conflict, turmoil, struggle

**WARHEAD** (operational) instrument of destruction, delivery of emotions or ideas

**WARRIOR** (structural) a fighter, one with a mission, an intense desire or commitment

**WASH** (operational) to change, alter, cleanse

**WATER** (operational) means of fulfillment, to fill emotional need

**WEATHER** (operational) life's hazards, the movement of life

**WHIRL** (operational) softer version of whirlwind, also confusion, high activity

**WHIRLWIND** (structural) energy, power, empathy, activity

**WIND** (operational) softer version of whirlwind, also speed, haste, interaction with others, rapport

**WINE** (operational) spiritual connotations, something nice, refreshing

**WISDOM** (operational) deep knowledge, insight, universal truth

**WOLF** (structural) part of psyche that is hunter and protector, a prime mover behind behavior, also called (very rarely) "she- wolf" and "were- wolf" in its strongest form

**WOMAN** (operational) deep femininity in its purest sense

**WOMEN** (operational) general description of females

**WORD** (operational) spiritual connotations, divine guidance, wisdom from deep within

**ZEUS** (structural) meaning imprecise, another word for God, a sense of mystery

## Appendix IV

### Coincidental Reversals

Certain words and phrases will sometimes reverse to say the same thing. The following list details some of the more common coincidences. They will not always reverse as shown (it depends on the tonality) but they may. Coincidental words should NOT be documented unless they appear in an entire sentence.

<b><u>Reversed word</u></b>	<b><u>Usual forward sound</u></b>
<b>Answer</b>	<i>Understand</i>
<b>Beat</b>	<i>People</i>
<b>Beloved</b>	<i>Develop</i>
<b>Censored</b>	<i>Business</i>
<b>Crime</b>	<i>America</i>
<b>December</b>	<i>Message</i>
<b>Deserve this</b>	<i>President</i>
<b>Earl</b>	<i>Learn</i>
<b>Feel</b>	<i>Believe</i>
<b>Force</b>	<i>Self</i>
<b>Fuck</b>	<i>Confront</i>
<b>Here I am</b>	<i>Married</i>
<b>Kill</b>	<i>Look</i>
<b>Lion surf</b>	<i>Personality</i>
<b>Love him</b>	<i>Father</i>
<b>Murder</b>	<i>I don't</i>
<b>My mum</b>	<i>Mother</i>
<b>Oates</b>	<i>Story</i>
<b>Rave</b>	<i>Very</i>
<b>Rome</b>	<i>More</i>
<b>Say</b>	<i>Yes</i>
<b>Serve</b>	<i>Reverse</i>
<b>Sex</b>	<i>Discuss</i>
<b>Shallow</b>	<i>Relationship</i>
<b>Share broker</b>	<i>Corporation</i>
<b>Show me</b>	<i>Emotion</i>

**Sick Wolf**

**Skill**

**Sniff**

**Soul**

**Suck**

**Surf**

**The lie**

**The lock**

**Wolf**

**Woman**

**Yes**

*Focus*

*Week*

*Thing*

*Was*

*Because*

*First, person*

*Reality, theology*

*Psychologist*

*Forward*

*Number One*

*Say*

## **Appendix V**

**Media, ProfessionalAnd Client Comments**

"I believe that [David Oates'] work is of the highest importance, breaking entirely new ground, with significant implications for the way we understand and utilize our human capacities for communication... David is single-minded and relentless in his pursuit of the field he has developed." Dr. Timothy Pascoe, Ph.D., (Cantab.), M.B.A. (Harvard), B.E., B.Ec.

"This is a form of communication lying completely outside of conscious awareness. If it is validated, as I suspect it will be, after examining the evidence thus far, this discovery may prove to be of Nobel caliber. It is rare that a truly novel, creative and profoundly important discovery is made in the field of communication. These events are unusual, only a few in any century. Mr. Oates' stunning findings seem to fall into this category." Dr. Larry Dossey, M.D., American Board Of Internal Medicine

"David Oates brought his genius, skill and determination, displayed in his pursuit and development of Reverse Speech, to his therapeutic work. With his unique investigative tool, David is able to engage the therapeutic patient very rapidly and intensely. This can produce rapid change quickly, even in chronic situations." John Suess, Founder of Myndslink, Australia

"This new frontier can be used as an exciting and new investigative tool.. the police department in Australia did verify that [Reverse Speech] located a murder weapon in the basement." The National Private Investigators Journal

"He makes serious claims to support his theory... a pioneer in linguistic theory... anyone prone to criticism of Reverse Speech theory would be advised not to have their comments recorded." The Brisbane Sun (Australia) March, 1989

"This may turn out to be a discovery that could turn our knowledge of languages and how the mind works with language, into a world-shaker!" Journal of Australian. NLP Society

"He can prove that he has discovered the seventh sense, a way to read people's minds... it's a totally new area (and) the influence of this discovery could be enormous." Australian People Magazine

"As Oates played back some famous speeches, you could hear audible gasps of recognition in the audience... Think of the fun journalists will have next time a politician says, 'Read my lips.'" Dallas Times Herald

"Oates is convinced that psychologically significant messages are buried backward in speech, messages that people send and receive without being aware of it... the theory reached the courts in the 1980's... (however) neither legal team wanted to put a guy on the stand who would say, 'Of course Stained Glass had backward messages, and so does Sesame Street, and so did the Judge's conversation with his wife that morning'... It's a shame to think that there are tools going unused that could give some sense of what our office - seeking fellow citizens have really got in mind." Discover Magazine

"David says we often unconsciously comprehend the backward messages of others and recognize the messages as intuition... he is adamant that he is onto something big here - new insights into human communication with implications for police interrogation and psychiatric analysis. He's



dubbed it Reverse Speech and suggests it may be humankind's seventh sense. Believe it or not, the way forwards may just be backwards." The Adelaide Advertiser

"What is revealed in Reverse Speech... can help the client achieve a depth of self- understanding never before achieved. Reverse Speech is a major breakthrough in communication... and we are only seeing the tip of the iceberg." Dr. Merle McElroy, Department of Psychology, Oklahoma State University

"In my private sessions with Mr. Oates, it does seem to me that the reversals that he has found on cassette recordings of our conversations hit me with a certain subjective jolt, and that jolt is the jolt of truth." Dr. Richard H. Williams, Ph.D., Professor of Psychology, Imperial Valley College

"I have heard your tapes and am personally satisfied that it does clearly exist... It would seem that it is open to the police to use tapes to search for reverse communication which may help them with their investigations... It seems it would have significance to finding out information of a sensitive political, military or industrial nature... I think it is such a can of worms that it will be dutifully ignored by all and sundry with a desire that you will go away and hide the research." James Rossitor, Attorney at Law, Australia

"Your technique for helping me reach my core beliefs about myself was truly mind altering and above all, outstanding!! I have been involved with many forms of growth awareness techniques, but none that was as enlightening or allowed me to make the changes as easily and effortlessly as with Reverse Speech. The fact that I was able to see, hear and have an understanding of what I was telling myself, and not have to rely on another person's perception of what he/she "thought" I was saying, was absolutely invaluable to me!!" Cynthia Marshall, Personal Manager

"Oates is downright evangelical when it comes to the practical applications of his research." The Daily Texan

"As a new and potential leading edge personal growth, transformation and optimal health and healing technology, it is my present observation and opinion that Reverse Speech uniquely offers an individual with an in- depth look at the unconscious hidden beliefs and metaphors that generally result in dysfunctional habits and patterns, and which usually result in serious pain and 'disease.'" Paul Ash, Ph.D., D.Sc.,

CEO, American Wellness Association, La Jolla, California"...I embarked with my wife on an initial taping session. We shared basic day- to- day type concerns regarding office practice, marriage, etc. David took this half- hour taping and proceeded to spend the next three to four hours dissecting it in reverse. What he found and what he revealed to us as a result of our half- hour conversation fascinated us. We were fascinated how a person who did not know us could be so insightful as to who we were." Dr. James F. Murphy, Jr., D.O., Doctor of Osteopathy

"Nothing I heard in my Reverse Speech session was new to me. The Reversals were more akin to soft whispers of truth that have been rubbing up against my consciousness, and hearing and reading them was merely an exercise in recognition. Through my Reversals, my Soul has spoken to that part of me heretofore disconnected with the Divine. My Soul pinpointed what was keeping me from my own salvation, clearly outlining how my conscious mind was guiding me

into a hell of my own making." John McMasters

"Reverse Speech is the bright new star on the horizon of humanity's search for Self. Man's imagination will be the fertile ground upon which Reverse Speech takes root and grows. The possibilities are endless. The revelations are pure. The results are enlightening. Reverse Speech is a journey back into the Garden of Eden, where truth and knowledge await those who seek it. If this is your quest, Reverse Speech is a doorway, and David Oates is holding the keys." Dr. Jeffrey S. McCombs, D.C.

"Reverse Speech will completely change life... make that reverse life... as we know it. It allows no skirting of issues, no denial, no escape from reality. Reversals go straight to the core. It exposes our hidden unconscious programs, personality quirks and behavior patterns. It snaps us out of oblivion, finally giving us a choice of action again. In my opinion, there is no tool in existence that comes close to the perceptiveness or efficacy of Reverse Speech." Dr. Karen Boone, O.M.D., Ph.D., L.Ac.

## Index

### A

Aborigines, Australian 184  
     Dreamtime, the 214  
 AC/DC  
     Highway to Hell album 41  
 Andrews Sisters, the  
     "Mum, He's Making Eyes at Me,"  
     "Rum and Coca Cola" 181  
 Anokin, Dr. Pryotra 25  
 Aranza, Jacob 172- 173, 183  
 Archetypes of the Collective Unconscious,  
 The. 75, 78- 79 See also Jung, Carl and  
 archetypes; Metaphors, structural  
 Armstrong, Neil 18

Auntie Aggie and the BBC 180  
 "Australian Bicentennial Song" 183

### B

Backtalk 202  
 Backward masking 5  
     definition of 13  
     intentional, in music 6- 7, 9- 10, 12  
     research on 13- 16  
     'satanic messages,' 171- 174,  
     177- 179, 183, 186  
     in Gospel music 173, 178

unintentional 6, 10- 12 See also  
Reverse Speech warning label for  
music 6  
Backward Masking Unmasked 172  
Bakker, Jim 101  
Bandler, Richard 24  
Bannatyne, Alex 33  
BBC 180  
Beatles, The 5- 6, 8- 9, 11, 19, 172  
See also Backward masking,  
intentional, various songs and albums  
5- 11  
"Paul- is- dead" conspiracy 7  
Beethoven 173  
Belknap, Ray 42 See also Judas Priest, on  
trial  
Berry, Chuck  
"Johnny be Good" 181  
Big Bopper, the 85  
Body language. See Reverse Speech, body  
language of  
Boleskine 175- 177  
Books of Sacred Magic of Abra- Melin the  
Mage 175  
Bowie, David  
"1984" 182  
Boy George  
"Miss Me Blind" 182  
Brain. See also Reverse Speech and  
brain functions and Reverse Speech  
electroencephalogram testing  
hemispheric specialization 31  
figure of 31  
Bread  
"Baby, I Want You" 180  
Buchanan, Pat 203- 204  
Bush, George. 102 See also Case studies,  
Persian Gulf conflict campaign  
reversals 102  
Persian Gulf conflict, 201- 202

## C

California State Assembly 175  
Case studies

birth process, the 60  
child molestation 68  
children playing doctor 67  
church service 17  
client- therapist co- dependency  
156- 157  
client- therapist tensions 167  
father and daughter discuss their  
relationship 70  
interview with murder suspect 190  
journey in the outback, a 54  
legal hearing, of a 198  
Malok speaks 52  
man and woman discuss business  
partnership 128- 129  
man and woman discuss their  
relationship 112- 118, 135- 149  
man discussing his business 128- 129  
murderer confesses, 190  
pain from a past life 56- 57  
Persian Gulf conflict 201- 202  
revealing suppressed memories 160  
second birthday party 64  
sex as warfare 132- 133  
sex in the media 149  
teenager with chest pains 162, 166  
therapeutic dynamics 159  
woman with communication problem  
156- 159  
CBS 5, 42, 149 See also Judas Priest, on  
trial  
Chamberlain, Lindy 189  
Chapman, Mark 5  
Cheney, Defense Secretary Dick 201 See  
also Case studies, Persian Gulf conflict  
Cline, Patsy  
"Love Sick Blues" 181  
Clinton, Bill 205- 206  
CNN  
body language of 3- 4, 12, 19, 224  
discussion of reversals in Judas Priest  
trial 149  
first coverage of "Simone" and  
Reverse Speech 202  
Persian Gulf conflict, and the

201- 202

Congruency in reversals. See Reversal(s), congruency and incongruency

Consciousness. See Reverse Speech, levels of consciousness

Creedence Clearwater Revival

"I Heard It Through the Grapevine," 182

Crowley, Aleister 9, 172, 175

Cruise, Tom 208

Cry in the Night, A 189

## D

Davis, Stephen 174- 175, 177

Deep Purple

"Black Knight" 11

Denver, John

"It's About Time" 11

Devil's Disciples, the 174

Diamond, Neil

"Soolaimon" 12

Dieterich, Albrecht 78

Dion

"Only Jesus" 16

Dole, Bob 204- 207

Double Fantasy album 5

Dragon, ascending 88

Dreams. See Jung, Carl

Dyslexia 26, 33

## E

Eagles, the

"Hotel California" 179

Edwin, Gail 149- 152

Electric Light Orchestra Face the Music album 9

Electroencephalogram (EEG) testing. See Reverse Speech, electroencephalogram testing

Epstein, Brian 19 See also (the) Beatles

Extrasensory perception 4 See also Reverse Speech, and extrasensory perception

## F

Francisco, Don

I've Got to Tell Somebody album, "Steeple Song" 178

Fonda, Jane 208

Forbes, Steve 204

Freud, Sigmund 35

## G

Glossolalia 17

Godwin, Jeff 174

Goldberg, Whoopi 208

Great Spirit, the 87

Grinder, John 24

## H

Hair, the Rock Opera

"The Dawning of the Age of Aquarius" 182

Hammer of the Gods 174

Hampel, John 40

Hawke, Prime Minister Bob 18

Hitler, Adolph 215

Holdaway, Don

Foundations of Literacy, The 25

Holly, Buddy

"It's Too Late" 181

Hoodoo Gurus, the

"What's My Scene?" 183

Hypnosis 26, 173, 217- 219, 222

## I

Incongruency in reversals. See Reversal(s), congruency and incongruency

Intuition 4, 99 See also Reverse Speech, and intuition

Iraq. See Case studies, Persian Gulf conflict

Iron Maiden Piece of Mind album, "Still Life" 10

**J**

- Jackson, Michael
  - "Thriller" 89
- James, William
  - transmarginal field 88
- Jesus Christ Superstar 11
- Joplin, Janis
  - "Tell Mama" 182
- Judas Priest 149, 152
  - on trial 6, 42- 43
  - Stained Class album 6
- Jung, Carl 35- 36, 75- 80, 84- 85, 88, 93
  - archetypes 75, 78- 79, 84, 93
  - Archetypes of the Collective
- Unconscious, The 75- 79, 81, 84, 88- 89, 93, 95
  - dreams 75- 77, 79
  - process of oral tradition 93- 95

**K**

- Kennedy, President John F. 222
  - assassination of 18, 27
- Key, Bryan 149- 152 See also Judas Priest, on trial
- Kramer, Eddie 175
- Kristofferson, Kris
  - "Anthem 84" 90
- Kuwait. See Case studies, Persian Gulf conflict

**L**

- Larry King Show, the 149
- Led Zeppelin 85
  - Stairway to Heaven album 11, 174- 177
- Lennon, John 5- 9, 19 See also (the) Beatles

**M**

- Magick 172
- Manson, Charles 5
- Marley, Bob

- "Give Thanks" and "Trench Town" 182- 183
- Matelele 87
- McCartney, Paul 5, 7- 9, 51 See also (the) Beatles
  - "Hi, Hi, Hi" 128
- Merlin 91
- Meta- language 3- 4, 12
- Metaphors 34- 37
  - Adam 90
  - Aladdin 142, 147
  - another one 127- 128, 134, 167
  - armor 16, 143, 147
  - beast 16, 89
  - box 127- 128
  - boy 89, 129, 167
  - Broceliande. See herein Rocelin
  - buy 209
  - Camelot 91
  - castle 91
  - children, in 62- 63
  - curse 83, 85, 91, 113, 116- 117, 178
  - defining human needs, emotions and conditioning 82
  - earth 183, 185
  - Eden. See herein Garden of Eden
  - Elvis 94, 150- 152, 207
  - Eve 77, 90
  - face 82, 127, 134, 143, 161; definition of 90
  - fig 115, 117- 118
  - force 34- 35, 209
  - Garden of Eden 79, 85, 90
  - God 16- 17, 28, 85, 88- 89, 178, 181, 190, 215
  - Goddess 91, 129- 131, 133, 149, 151- 152, 219, 221
  - helm 83, 165
  - King Arthur 79, 91
  - Lancelot 91- 92, 110, 133, 135
  - Lucifer 89, 178, 181- 182, 185- 186, 167
  - Luther 94
  - magician 73
  - naked 82, 90, 128, 137
  - Nazi 182- 183

nude 110, 112, 116- 117, 129, 134, 136, 157, 159, 167, 207;  
 definition of 82  
   ocean 83, 129  
   personal 117, 125- 127, 129, 130, 132, 135, 141- 144, 146- 148, 150, 152- 153, 166, 168, 201- 202, 205, 207  
   power 177, 183, 185  
   program 185  
   rape 114- 116, 118, 139, 146, 162, 167  
   reef 83  
   refund 158  
   restructuring 218, 221- 222  
   Rocelin (Broceliande) 91  
   Satan 8, 10, 16, 89- 90, 141, 144- 145, 147, 176- 178, 180- 182, 184- 186  
   serve 115, 117- 118, 128, 133, 138- 140, 146, 160, 178, 185, 200  
   sex 125, 127- 128  
   ship 83  
   shoot 191- 192, 207  
   sin 11, 17, 28  
   snow 143, 148, 160, 194  
   spear 34- 35, 82, 91, 111  
   structural 81, 84, 86- 89, 93, 127, 133, 140, 150, 163, 178, 181, 184; definition of 84  
   surf 83, 129- 130, 140  
   sword 82, 84, 207  
   thirsty 136- 137  
   warhead 134  
   water 162  
   weather 137  
   Whirl(wind) 34- 35, 84- 89, 113, 116- 117, 135, 140, 142, 147, 149, 151- 152, 182, 201 in Biblical literature 86 in Eastern religious literature 86  
   wisdom 106, 111, 149, 151, 160, 169, 198, 207  
   Wolf 85, 90- 91, 111, 115- 116, 118, 130, 132- 133, 140- 141, 147, 218, 220- 221  
 Miller, Steve

"I Want to Make the World Turn Around" 182  
 Mithraic cult 78  
 More Rock, Country, and Backward Masking 172  
 Motley Crue  
   "Shout at the Devil" 10

## N

Neurolinguistic Programming (NLP) 12, 24  
 Niniane 91  
 North, Colonel Oliver 222  
 Ntotwatsan 87

## O

"Onward Christian Soldiers," 173  
 Operation Desert Storm and Desert Shield.  
 See Case studies, Persian Gulf conflict  
 Oral tradition. See Reverse Speech, oral tradition  
 Oswald, Lee Harvey 18

## P

Page, Jimmy 175- 176  
 Patillo, Leon  
   "Star of the Morning" 16  
 Patti, Sandi  
   "More Than Wonderful" 16  
 Perot, Ross 203, 205  
 Persian Gulf conflict 201- 202  
 Peter, Paul, and Mary  
   "This Train" 181  
 Pink Floyd  
   "Empty Spaces"  
   "Good- bye Blue Sky"  
   "The Wall" 9  
 Plasmastics  
   Coup d'Etat album 10  
 "Popeye the Sailor Man" 128  
 Presley, Elvis 94  
   "Burning Love" 11  
   "Patch It Up" 182

Prince Andrew 19

Psychology Today 32

Pundjel and Pallyan 87

## R

Ramirez, Richard 41

Reeves, Jim

"Veraland" 215

Reversal(s). See also Case studies

analysis 112, 124

categories 108, 112, 117, 123

check points, clarity, validity factors  
14, 97, 102- 104, 112, 118

clusters 98, 106- 107, 112, 116- 117

coincidence of sound 7, 12, 15,  
25- 26, 28- 31, 33, 224 See also  
Appendi

IV: Coincidental Reversals 265

congruency and incongruency 108,  
123, 136- 137, 142, 147

control 215- 216

feedback 216

frequency 98, 104, 118

future tense 15, 51, 138, 142, 144,  
212, 225 See also herein tenses

levels (first, second and third) 35,  
79- 80, 84, 92- 93 adding additional

facts 119, 127 and personal  
unconscious 176 and sex 127

examples of 93, 112, 118, 121,  
135- 146

locating 212

mind, and the 26, 28, 34- 37, 76,  
80- 81, 84, 93 See also

Consciousness other languages,  
in 213- 215

prompting techniques 121

sexual energy, and 125- 127, 153

tenses 98, 111- 112

therapy with 106, 119 See also Case  
studies typographical conventions

xvii where they occur in speech 97,  
99, 102, 106- 107, 110- 111, 116,  
118- 120, 123

Reverse Speech

advertising, and 208

archetypes 35

body language of 3- 4, 12, 19, 224

brain functions, and 21, 26

case studies. See Case studies

children, in 60- 68, 72

conversations in reverse 46

definition and theory of 20

dream states, and 75- 76

education, and 209

electroencephalogram (EEG)

tests 20, 46- 47, 49, 223

extrasensory perception, and 39, 49

historical research in 222

how they sound 24- 26, 28- 30, 33

intuition, and 50- 51, 57

investigations, and 188

legal implications 189, 196

levels of consciousness;

first level of the mind 76, 80- 81, 84,

93

personal unconscious 81, 88

definition of 36

third level of the mind (collective  
unconscious) 36, 75, 78- 79, 84, 88, 93,  
124, 179, 182

mental processes 23- 25, 30- 32

metaphors. See Metaphors; Appendix

III: Reverse Speech Metaphor Dictionary  
263

oral tradition 93- 95, 212, 214, 219

research conclusions 13, 16- 18,  
21- 22

research process notes xvii

reversing equipment 237- 238

sensory modes 120- 121

sexual energy in 125- 127, 153

speech complementarity in therapy  
159

structural metaphors and the oral  
tradition 214

therapy with. See Case studies three  
levels of See also Reversal(s), levels  
(first, second and third)

training and certification in 213,  
239- 240

Voices From the Unconscious  
 Reverse Speech Research 239- 240  
 Roadrunner magazine 175  
 Robbins, Tony 207  
 Robertson, Clive 102  
 Rolling Stone magazine 8  
 Rolling Stones, the  
     "Satisfaction" 181  
     "Sympathy for the Devil," 90  
     "Tops" 11

## S

Saint  
     "Steel Killer" 16  
 Samuels, Dr. David 25  
 Santana  
     "Lightning in the Sky" 89  
 Saudi Arabia. See Case studies, Persian Gulf conflict  
 Simone 201- 203 See also Case studies, Persian Gulf conflict  
 Simpson, O.J. 192- 196  
 Sixty Minutes 101  
 "Soldiers of Christ Arise" 173  
 Song of the South, The 86  
 Speaking in tongues 17- 18  
 Spiritual possession 178  
 Steppenwolf  
     "The Monster" 182  
 Stevens, Cat  
     "Peace Train" 182  
 Stiles, Martin 217  
 Streep, Meryl 189  
 Structure and Dynamics of the Psyche, The 77 See also Jung, Carl  
 Structure of Magic, The 24  
 Stryper  
     "Rock That Makes Me Roll" 16  
 Styx  
     Kilroy Was Here album 10  
 Subliminal(s)  
     definition of 39  
     effect of 39- 43, 49 See also Judas Priest, on trial  
     Reverse Speech, and 197  
     rock music, in 5, 10, 183,

Swaggart, Jimmy 81

## T

Tai Hua 87  
 Tchaikovsky 174  
 Telepathy. See Reverse Speech, and extrasensory perception  
 Therapy. See Case studies; Reversal(s), in therapy  
 Tomlian, Marcus 46  
 Townsend, Graham 217  
 Training in Reverse Speech. See Reverse Speech, training and certification 213, 239- 240  
 Travolta, John 12

## U

Upanishads 87

## V

Valens, Ritchie  
     "La Bamba" 215  
 Van Lancker, Dianne 32  
 Vance, James 42 See also Judas Priest, on trial  
 Von Stroheim, Paul 214

## W

"We Are the World" 173  
 Weizmann Institute 25  
 Whitehead, Judge Jerry 42 See also Judas Priest, on trial  
 Williams, Denise  
     "My Heart's Desire" 16  
 Williams, Hank  
     "I Saw the Light" 27- 28  
 Wizard of Oz, 88

## Y

Yin, Hung 87



## **Z**

Zappa, Frank

"Nanook Rubs It" 180

Zone of Interaction 104- 105