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THE GREAT REVERSE SPEECH LEXICON

The Complete Guide to the Theory and Practice of Reverse Speech

By: David John Oates

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The Great Reverse Speech Lexicon
By David John Oates
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Reverse Speech ® is the term used to describe the phenomenon of Glossolnostics, the analysis of an unconsciously acquired verbal language built into the sounds of human speech. Reverse Speech is a registered trademark owned by David John Oates.

Praise for Reverse Speech

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 can engage the therapeutic patient quickly and intensely. This can introduce rapid change quickly, even in chronic situations.

John Suess, Founder of Myndslink

David is at the point entirely satisfied that he has many, many examples to demonstrate the phenomena ... The notion that language can carry extra secondary and tertiary messages as well as the overt manifest content is well known to many of you who have studied the works of Dr Erickson, where double and triple messages are the standard practice in such a device.

Dr John Grinder (Sydney NLP convention June 1988)

I refer to your request for advice on legal implications of Reverse Speech. I have heard your recordings and am personally satisfied that it does clearly exist ... It would seem quite clear that it is open to the police to use recordings 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 just go away and hide the research.

James Rossiter, LLB, GA, GDLP, Dip. Ed. (South Australia)

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 key. Enjoy your trip. A rich reward awaits us all.

Jeffrey S. McCombs, D.C, The Lifeforce Center

Reverse Speech is a new technology that reaches to the taproot of the psychic. Having experienced the process, I can attest to the power and profoundness of the changes in my own life. It untangles the neurotic structures of outdated belief systems and empowers the individual to make beneficial changes on all levels of living ... I highly recommend this paradigm for all those who want fast, lasting changes in their lives.

Cassandra L. Cholaki, Ms D

My initial impression of Reverse Speech was one of intrigue. Many people within my medical practice had spoken to me before about their intuitive nature and how it had informed them on one level or another about events of daily life. For me, I was interested in the possibility of helping individuals through Reverse Speech uncover their deeply unconscious motives that may be guiding their particular patterns of behaviour and illness ... I am very excited as to what may lie ahead in Reverse Speech. Given the feedback and results I have seen thus far, I think great possibility lies within the realm of Reverse Speech.

James F. Murphy Jr, DO, Osteopathic Physician and Surgeon

Freud gave the world the Subconscious Mind, active and dynamic. Jung added levels to the subconscious/unconscious including the collective unconscious, which connects all of us together at some level. Although generally accepted by most, Freud and Jung's work are hotly debated constructs between psychologists today. The genius of researcher David Oates will not only serve as the bellows to increase the tension involved in the heated exchange between psychologists over the operation and existence of a subconscious/unconscious in the Jungian or Freudian sense, but it will ultimately serve as the force that will weld opposing views. The observational characteristics Oates has discovered cannot be ignored or denied any more than gravity or electricity — even if it takes science several years to work out a satisfactory model of the why and what for. REVERSE SPEECH [the book] is a revolution, a whole new paradigm, and may have more impact on history than any single book ever written!

Eldon Taylor, PhD, Progressive Awareness Research

In conjunction with David Oates, I have conducted a preliminary experiment into the phenomenon known as 'backward masking'. Preliminary analysis of information processing within the human brain has revealed two working hypotheses. 1. That brain activity alters significantly when backward masking (reverse speech) occurs. 2. That brain activity alters significantly in two different manners when different types of backward masking (reverse speech) are presented. I shall continue to explore the validity and implications of backward masking using brain wave analysis procedures in conjunction with David Oates in the near future.

Marcus S. Tomlian, Psychologist

I believe that his work is of the highest importance — breaking entirely new ground and with significant implications for the way we understand and utilise our human capacities for communication. These are large and sweeping statements, however, I speak from personal experience. David has carried out reverse speech sessions with all members of my family. The results have been extremely illuminating and they brush aside any final vestiges of old-fashioned scepticism, which my engineering and commercial training caused me to carry.

Dr Timothy Pascoe PhD (Cantab.), MBA (Harvard), BE, BEc (Adelaide)

I recommend highly David's work. His extreme dedication to his research and publication of his results is promising a bright future for the betterment of individuals and society.

Yaro Starak, Lecturer in Social Work

BA (Manitoba), BSocWk, MSW (Be. Col.), AdvDipSW (Tor.)

While the gestation of Reverse Speech Therapy has been long, I urge patience and persistence in continuing the high road that you have selected to bring it into the mainstream of mental health and commercial applications. You have long recognised the important ethical issues inherent in its use. There will be a day when it will be broadly used, and its importance recognised and appreciated for the degree of truthfulness that it ushered into society.

CB Scott Jones, PhD

President, Human Potential Foundation

For my children and grandchildren – Here is my legacy

PREFACE

For the last 40 years, I have been researching a phenomenon in a language that I call Reverse Speech. My basic claim is that language is bi-level, forwards and backwards, and that hidden in the sounds of speech exists another form of communication that is the voice of the Unconscious Mind. What exactly the Unconscious Mind is, is a whole separate topic that is explored extensively in this book.

This brings us to the main purpose of this latest book. In my career, I have written eleven books on Reverse Speech, which have covered many aspects of my work. Probably the most complete one of these is my autobiography, "It's Only a Metaphor." However, with all these books, there is an enormous gaping hole where most of my knowledge and experience has not been recorded. This includes initially how to find and interpret reversals, which is not a simple task and takes much time and practice to master. This mastering includes not only the auditory ability to hear reversals and the intellectual capacity to interpret what you find, but also the ability to throw away all that you know, including your belief systems, and become a blank slate so you can analyse totally independently.

This book will tell you how to do it.

Once we get past that first stumbling block, we can concentrate on what Reverse Speech is saying to us, and what it is teaching us. These lessons will comprise a large part of this book.

Then we have all the applications of Reverse Speech, which are many and varied. They include using it in a psycho-therapeutic context, in business situations, law enforcement, advertising, spiritual research and in any situation where human speech is recorded and extra information is required. Each situation needs unique skills and different techniques, which will all to be presented in this book.

In short, this will be the complete "how to do" manual of Reverse Speech. All the techniques, all the lessons, everything I have learned over forty years, I will attempt to cover it all in the following pages. I will take you, the reader, on a marvellous journey through the amazing world of human consciousness in its many facets, and I will teach you how to analyse and explore it for yourself.

Welcome to the world of Reverse Speech. May the mission that has been my guiding and motivating force for most of my life become yours as well. That is my hope for this Reverse Speech Lexicon. I give you lessons of thirty-eight years.

David John Oates

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CHAPTER ONE: THE DISCOVERY OF REVERSE SPEECH

For as long as humans have been able to speak, Reverse Speech has existed. This statement is, of course, an assumption because we only have audio recordings going back as far as the 1870's when Thomas Edison invented the gramophone. It was this single invention that led to the eventual discovery of Reverse Speech.

In the early days, the gramophone was a large contraption which comprised a piece of tinfoil that was wrapped around a cylinder placed in the middle. They bellowed a brief message into the piece on one side of the cylinder while a handle on the side was turned simultaneously. Inside this piece was a needle, and the sound would make the needle shake or vibrate. These vibrations would go through the needle and make a line, or groove, into the tinfoil. A needle placed on the other side of the device would play back what had just been recorded and thus recorded sounds that were reproducible were heard for the first time.

Edison continued experimenting and making modifications to his device and even attempted playing speech and sounds backwards by spinning the needle in a counterclockwise direction. This produced an eclectic mix that *"is still melodious in many cases, and some of the strains are sweet and novel, but altogether different from the song reproduced in the right way"* (Blecha, 2004.) When he was interviewed by the New York Sun in February 1917 some sixty years later, he added *".... I can turn the phonograph backward and make better music... we get curious effects by reversing the phonograph—strange and interesting and sometimes delightful effects."* As early as the 19th century, even the Columbia Phonograph Company recognised that people could use the phonograph to play their favourite songs backwards and that "a musician could get one popular melody every day by experimenting in that way."

This was the earliest example of recordings being played backwards. Had Edison paid more attention to those backwards sounds, they could have introduced the world to Reverse Speech a hundred years earlier than it was!

In the meantime, another individual who cited playing records backwards as a useful tool was infamous magician and theatrical occultist, Aleister Crowley. He brought backward recordings into the public arena when in an appendix of his book "Magick," (first published privately in 1911) he extolled his students, wishing to become highly skilled in the art of the occult, to learn and "do many things backwards", including listening to phonograph records backwards and watching cinematograph films in reverse.

These early experiments with backward recordings attracted adverse publicity and added fuel for his detractors who felt he was practising deceit at the very least and at the very worst, worshipping Satan. This could be one reason why there were no further developments in this field until the mid-20th century.

The next major development in playing sounds backwards was in 1956, when Attila von Szalay and Raymond Bayless started using reel-to-reel tape recorders to play sounds backwards. This led to the development of a machine they claimed captured recorded voices from the dead (referred to as EVP, Electronic Voice Phenomena.)

The new technology of reel-to-reel recorders also influenced the pioneering work of Pierre Schaeffer who experimented with sound, playing it backwards, forwards, slowing it down, speeding it up and then juxtaposing it with other sounds to create a unique style of “concrete music”. It was this experimental music genre that influenced artists that were coming on to the scene. In particular, The Beatles, who were the one of the first musical groups to experiment with the recording technique, became known as backward masking, also known commonly as backmasking.

In 1966, there were two significant events in the field of backward masking. The first was the release of a record by Napoleon XIV called “They’re coming to take me away ha, ha.” The flip side of the record was the same song played backwards and people marvelled at the backward sounds.

Also in 1966, The Beatles released their song, “Rain”. Right at the end of the song, the last stanza is played backwards. John Lennon later claimed he accidentally slipped in the last part of the song backwards and liked the effect. In a subsequent interview, he claimed that his accidental “invention” of backward masking was given to him by Jah, the God of Marijuana. Thus, backward recordings now had two black marks against it. The first one was Satan by Aleister Crowley, and the second was marijuana by John Lennon. The fundamentalist Christians would later have a field day with that information, and the Beatles did not help it by having a picture of Aleister Crowley on the cover of their Sergeant Peppers album.

Which brings to the next major controversy both in the career of the Beatles and the field of backward masking.

The events that led to this controversy first occurred in November 1966, when Paul McCartney was involved in a traffic accident after storming out of a recording session with The Beatles. The next event in this strange chain of events was in 1969. Facing a backlash and falling record sales attributed to John Lennon’s 1966 statement that The Beatles were more famous than Jesus Christ, the group released an album called “Abbey Road.”

The album proved to be as controversial as they anticipated, when rumours started circulating that Paul had died in the car crash of 1966 and had been replaced by a look-alike. The Beatles were quick to refute these claims, but speculation about McCartney’s demise continued. This only accelerated when a radio station received a call from the University of Michigan student Fred Labour. Labour claimed to have identified hidden clues to McCartney’s passing in backward messages, and other clues inserted in Abbey Road and other Beatles’ records.

When Russ Gibb, the DJ, played these songs backwards and heard the same sentences, he informed his listeners about the “cover up” of McCartney’s death, and the conspiracy theory gained momentum as other radio stations joined the debate on air.

Amongst the clues mentioned was Paul McCartney walking barefoot, but out of step, across a pedestrian crossing accompanied by his fellow band members who were all wearing shoes. This picture was on the album cover of “Abbey Road.” It was suggested

that the image represented a funeral procession, with McCartney being the corpse. Interestingly, a Volkswagen in the background has the number plate "28IF." They claimed that this meant Paul McCartney would have been 28 if he hadn't died.



On the Sergeant Pepper's album cover, which contained the picture of Aleister Crowley, there is a floral arrangement which conspiracy theorists claimed represented "Paul". Another clue that Paul had died.



Probably the most well-known case of a backward message can be found in 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. There is an obvious reversal approximately five minutes into the recording. It is forward and could only be clearly heard with the left track turned off. It says (in part):

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.

Further on in the track, a backward message can be heard under the pandemonium of loud screams and someone calling out, "rape." When played backwards, the words, **Let me out, let me out**, can be heard. When this was discovered, some people claimed 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 when the phrase "number nine" was 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 that it is 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*" album by the Beatles also contains hidden messages. We can find one 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 actually "Cranberry sauce."

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.

We can find an aftermath of this conspiracy controversy 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.**"

Whether or not Paul McCartney had died remains a mystery that still lurks on the internet to this day and, although the Beatles have never openly admitted to inserting these messages on their albums, in my opinion the entire exercise was probably a carefully orchestrated marketing exercise designed to boost their failing career at the time.

Whatever the truth, a new hobby emerged among teenagers across the world and that was playing records backward. Unknowingly, the Beatles had opened quite a can of worms. Besides these hidden messages having been discovered, other messages of an unplanned, "eerie" nature were being found on the recordings of other artists.

As time went on, religious leaders claimed the Beatles were inspired to experiment with backward masking by the teachings of 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 Hearts Club Band*" album as evidence of this claim.

In 2009, when asked on the David Letterman show about how these rumours had started McCartney stated, "What happened was we did a cover a record called Abbey Road, and the idea was to walk across the crossing and I showed up with sandals, flip-flops and it was so hot that day that I kicked them off and walked across barefooted." This started the rumour that because he was barefooted, he's dead.

The furore surrounding the original conspiracy theory in 1969 drew international attention, and the result was that The Beatles' careers were resurrected. They enjoyed even greater success. Their popularity soared, and the band continued to produce records to wide acclaim.

Whatever the truth is about McCartney, one thing is certain - playing records backwards became a popular hobby and other groups began experimenting with the backward masking technique.

A few examples of deliberately inserted backward messages are:

1. "*Face the Music*" by Electric Light Orchestra. We can find the message 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. This message can be found at the end of the song "*Goodbye Blue Sky*" in a small section of the album entitled Empty Spaces. It is on the right track 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 of 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 endeavours."
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 intentional backmasked messages, however, are only a fraction of the many messages that can be heard when recordings are played backwards.

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 the greatest controversy.

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 contains examples of unintentional backward messages.

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. How or why he was playing this recording backwards to find these messages is unknown.

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 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?"*

Maybe some of the history of Stairway to Heaven will give us some clues.

"*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. Until approximately 1985, Page owned and lived in Aleister Crowley's former house, "Boleskine," a sprawling farmhouse on the shores of Loch Ness.

There is great significance to the lyrics when they are viewed from the perspective of Reverse Speech. For a start, in the process of writing the song the way he did, Jimmy Page unknowingly established the criteria for backward messages to occur that speak of their own existence.

As soon as the song is reversed, it says quite clearly, " **Backward. Hear words sung.**" This is not an intentionally back-masked message, but a genuine unintentional backward message. It almost appears the Unconscious Mind is calling out and saying, "*Hey, listen to me. I can communicate.*"

Other reversals that some people have quoted in this song include: "**There's no escaping it / It's my sweet Satan, the one whose little path would make me sad whose power is fake / They gotta live for Satan / There was a little tool shed where he made us suffer, sad Satan.**"

The phrase, *there was a little tool shed where he made us suffer*, has always been a mystery to me. However, a little research soon solved this mystery. In the early 20th century, there was a church built on the grounds of Boleskine called the Tool House. This church mysteriously burned to ground back then killing all the congregation inside. Hence the phrase tool shed in the song.

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 this could be considered satanic is beyond me.

"*Stairway to Heaven*" is not 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. Marijuana.**
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.**
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 that emerged in the mid-1990s concerns the theme 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.
9. 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. The reversal it contains is a simple expression of the forward lyrics: **Satan organized his own religion.**
10. We find a connection as well in Frank Zappa's song "*Nanook Rubs It*" with the reversal: **There's no one except the sheikh that remembered we had the mumps.** What's the connection? The backward message 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.
11. "*Baby, I Want You*" by Bread is a short, gentle love song that seems to reflect on a past or current lover. Right at the end of the song, however, a backward message 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.

Given the overwhelming number of backward messages that were being found in the 70s and 80s, there was the continual denial of musicians and record companies that they were putting these unintentional backward messages in deliberately. Rumors circulated that Satan himself had put them in there. For a more detailed study of backward masking in music, see my first book, "Beyond Backward Masking."

In the early 1980s, an article entitled "secular demonic rock and roll: Hidden messages in rock and roll" stated that "*The Devil being acutely aware of this... is using Rock music to transmit messages which keep people in bondage to him. Some rock groups have become open mediums to the Devil... others have intentionally placed messages in their music which reveal the ultimate meaning of their songs.*"

This immediately gave ammunition to fundamentalists, in particular the far Christian right, who condemned popular music as Anti-Christian and claimed that young people's minds were being poisoned. They urged parents to ban their children from listening to pop records.

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. Aranza argues that backward masking is a sinister danger and that rock groups are trying to send messages to the subconscious. He specifically refers to backward masking as a Satanic practice. He bases his principal argument on a passage found in *Magick*, by 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 satanic infiltration in the minds of unsuspecting people. The evil he began continues with us to this day.

The obscure passage can be found in Appendix VII, sections (a-f) of Crowley's 500-page book. It says:

- 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. These are, of course, exaggerated analogies for exaggerated arguments based more on prejudice than on fact.

One must wonder why some fundamentalists were playing records backwards in the first place 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."

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.*"

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.*"

The reaction to backmasking culminated in a record burning "ceremony" which was reported by CBS news in 1982. Thirty teenagers in Huntersville NC, USA led by their pastor, a reformed rock musician, claimed that they were being influenced by Satan who "was possessing the singers and manipulating their voices so that subliminally implanted backward messages could be placed on the record to destroy the youth of America..." They then engaged in the contentious action of destroying all the records in their possession, attracting media attention at the same time.

Church groups demanded introduction of legislation to protect their children and in 1983, the state of Arkansas passed unanimously legislation under Governor Bill Clinton, which made it illegal to distribute records without a warning sticker that clearly stated the presence of backward masking. When presented to the state senate, the bill did not pass to become law.

Then, on October 30th 1983, the next significant event in the discovery of Reverse Speech occurred. I was living in Los Angeles at the time and was getting ready to go out for my 28th birthday. I had an old-style auto-reverse Walkman strapped to my belt, and I was dancing around the bathroom. Suddenly, the Walkman slipped out of my belt and fell straight into the toilet bowl. I pulled the thing out and it didn't work. I pulled it apart to dry the circuits out and when reassembling it, I put it together wrong, and the auto reverse function now played the same side of the tape backwards. Thus, I had a totally useless Walkman.

A few weeks later, I was returning home to Australia to live, and I hitchhiked through Europe listening to tapes backwards. Upon my return, I started running a halfway house in the country town of Berri, South Australia, with my good mate, Greg Albrecht. One of the teenagers who frequented the centre gave me a recording of a fundamentalist preacher, preaching about the evils of rock and roll and backward satanic messages.

I listened to the sermon with bemused interest, and I thought I'll check these claims out for myself. I got out my "broken" Walkman and started playing Stairway to Heaven backwards. Imagine my surprise when the first thing I heard backwards was "**Backward, hear words sung.**" I was shocked! How did that get there? Being a ham radio operator (VK5ADO) and electronic enthusiast, I was familiar with sounds and recordings. I checked the recording for deliberate manipulation and there was none. The backward message had occurred purely because of a reversal of the forward lyrics' sounds.

I got out more recordings and played them backwards. I found even more messages. They all heard them when I played them to Greg and other friends. I was intrigued, and a little scared. Was I playing with dark, demonic forces?

Maybe I was. A few weeks later, I played a recording backwards of my own voice and I heard backward messages! I was so freaked. I hurriedly wrote out a transcript of what I heard and headed over to my local pastor's house for some serious counselling. I must be possessed! After parking my car, I ran across the road right in front of another car. I was thrown up and went under its wheels. The front wheel ran over my leg and the back wheel was heading straight for my head. I was a goner! Suddenly, I felt powerful hands grab me and pull me out of the way. I stood up, dazed, and looked around. No one was there. My nice new white pants had the tyre tread etched into them, yet I had no injuries, no scratches or bruises.

That was it. I was done with backward tapes. I was too freaked out to do it again, at least that year anyway.

I moved to Sydney a few months later and worked as a youth worker there for a year or more. In 1986, I moved back to Adelaide and at the beginning of 1987, I decided to

investigate backward masking more. I asked Greg Albrecht to join me, and we decided to find out what it was really all about. We planned a research project and a book to get to the truth of what was going on with backward messages in rock and roll.

Our first step was to look at as many music recordings as we could. I did most of the work. I was unemployed at the time and spent all my time playing tapes backwards. I recorded my findings on both an old reel-to-reel player and my ultra-modern Commodore 64 computer. Greg worked during the day as a schoolteacher and listened to what I had found when he came home at night.

It only took a few weeks to find 100s of examples of quite clear backward messages. The first thing we both noted was that a lot of these messages weren't satanic as the fundamentalists had claimed. We were finding messages about love and politics, and other non-related topics, including some backward messages praising God. In fact, messages that could be considered "evil" such as Satan, sex or drugs were in the minority. This both surprised and angered us. Why did they tell us it was all satanic when it only took us a few weeks to find out that it wasn't?

Seeing this claim had been wrong, perhaps the fundamentalists had been wrong about other things as well, such as the Beatles had started backward masking inspired by the teachings of Aleister Crowley. So, we decided to look at recordings before the Beatles to see if backward messages could be heard in examples prior to the 60s.

Bingo! We found some. So, the Beatles hadn't started backward masking. It was occurring before then.

Then came the recording that changed our whole research. I obtained a tape of old radio broadcasts, looking for songs from the 20s and 30s. I put the tape into the player and started playing it backwards. When you are playing tapes backwards, you do not know what is on the forwards, especially when the forwards are just small clips of famous radio broadcasts. As I was playing it backwards, I suddenly heard the very clear words "**Space Walk.**" I played it forwards and was stunned to hear Neil Armstrong's famous first words as he stepped onto the lunar surface. "*that's one small step for man, one giant leap for mankind.*" I played it backwards again and heard the whole phrase, "**Man will spacewalk.**"

What the Hell?

I continued reversing and heard another phrase backwards, "**He's shot bad. Hold it. Try and look up.**" I played it forwards, and it was a live commentary of the JFK assassination. This is amazing, I thought. That is exactly what the reporter would have been thinking at the time. The third example I found was on John Lennon talking about the death of the Beatles' manager, Brian Epstein, "**Can't be Beatles now,**" it said backwards. Makes sense, I thought. Being an avid Beatles fan, I knew the death of Epstein was the catalyst that led to the eventual breakup of the Beatles.

I rang Greg at work and excitedly told him I had some amazing recordings to play for him when he got home. I played them to him that night and he was as stunned as I was. He heard them all clearly, as did other friends who I invited over.

We had never even considered that it could occur in speech. We had been looking only at music. And what we were finding seemed to be what they would have been thinking at the time. Our heads spun. What had we discovered?

Our whole research changed at that point, and we started recording people talking. We found backward messages everywhere, every 30 seconds or so of speech. The word spread like wildfire. Friends came out of the woodwork, wanting to be recorded. We started finding secrets and confessions and accurate information in reverse that we could not have known.

We had made a major discovery. This was not satanic messages in rock and roll. This was another form of human communication, another sense.

In April 1987, I woke up at 3 am with two words in my mind. The words were "Reverse Speech." We would call it Reverse Speech, I thought. I went to my Commodore 64 computer, and I wrote the theory. I called it the Theory of Reverse Speech and Speech Complementarity. It states:

- 1. Human speech has 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 backward, complement and depend on each other.** We cannot fully understand one mode 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.

I showed it to Greg when he woke up and he was happy with it after some minor alterations.

Greg and I then wrote our book. I did most of the writing during the day, and Greg checked it and added bits and pieces in the evenings. We finished the book in a few short weeks and entitled it "Beyond Backward Masking: Reverse Speech and the voice of the Inner Mind." I printed the book myself on an old printing press and bound all 5000 copies. We issued press releases, the media picked up our story, and we were off and running. Over the next six months, we sold all 5000 books, which is a healthy figure in Australia for unknown authors.

Greg left the research at the end of 1987 to pursue his first love, teaching, and I continued on my own. This book documents what I have learned.

CHAPTER TWO: THE CORE PILLARS OF REVERSE SPEECH

Reverse Speech is very much an auditory phenomenon. We must hear it to know it is there. That makes proving it exists in text a little hard to do. It also makes it difficult for the sceptics to debunk it unless they spend the time to play tapes backwards, which most of them are not willing to do. It's a bit like saying I have discovered a new planet, but no one wants to gaze into the telescope to see if it's there. Reverse Speech quite easy to prove to yourself if you want to take the time. Just search on YouTube for Neil Armstrong or the JFK assassination, or any of the other speeches I quote in this book and listen to them backwards. You will hear the same backward messages Greg, I and many others did.

There are many common trends with Reverse Speech that speak for themselves and these I can communicate in text. These common trends provide powerful evidence that this phenomenon is indeed real. You will need to know and be familiar with all these trends if you ever want to be proficient in the field.

The Principal Of Speech Complementarity

The first of these, and written in the theory of Reverse Speech itself, is the principal of complementarity. The forwards and the reverse relate to each other. There is a direct relationship between the two. This is the first thing Greg and I noticed as we examined our findings, and it was also one of the very first things that helped convince us it was real. Neil Armstrong didn't say backwards I want a hamburger. He said **Man will Space Walk**, which is what he was doing. The Reverse Speech directly related to the forward speech.

The commentator of the JFK assassination didn't talk about what he had for breakfast that morning, he talked about what he was talking about forwards, "*there has been a shooting*," with the reversal also talking about the shooting, "**He's shot bad. Hold it. Try and look up.**"

What are the odds of such a connection occurring by pure chance? What are the odds of John Lennon saying backwards "**Can't be Beatles now**," when Brian Epstein died? Why didn't he say, "*The Rolling Stones are cool?*" There is a direct connection. In fact, up until recently, I would have said that nearly all backward messages (or "reversals" as I will now call them in this book) have a direct connection to the forward dialogue. I have since found exceptions to this rule, which I will discuss later.

I couldn't even begin to count the number of reversals I have found and documented over my thirty-eight-year career. It would be in the millions. I permanently stored all these reversals on my computer with multiple backups. Nearly all these reversals are in grammatically correct sentences of at least 4 or 5 words, some longer, and nearly all of them are directly related to the forward dialogue. There is a direct connection between the two. How many zeros would that be in calculating odds? Any guess? I would suggest that it would be incalculable. Yet the skeptics who bother to listen hear the reversal and say it's only coincidence. Yeah right. And I have a bridge in Sydney I'd like to sell you.

So, this is the first and most important pillar of Reverse Speech, the principal of Speech Complementarity. All Reverse Speech theory that I will detail in this book revolves around this central pillar, or premise.

I have lost count of the number of times students have contacted me saying what does this reversal mean, David? And I reply, what are the forwards? Ah, and the light comes on. You cannot interpret a reversal without knowing what the forwards are, and you can't fully understand the forwards without knowing what the reversal is. The two go hand in hand. It's the Ying and Yan of life. Everything connects. It is all related. Same with speech. It all connects. In fact, if you have any knowledge of how the Universe or Spirit works, it takes more faith to believe Reverse Speech doesn't exist, that it does to believe it does!

According to theory, for every particle of matter, there is a particle of antimatter. For light to exist, there must be dark. For every reaction, there is an equal and opposite reaction. It is written into the very fabric of our universe. What I am saying is not new. For forward speech to exist, there must be reverse speech. This is the Principal of Complementarity.

The Categories of Reverse Speech

Now we come to the second most important pillar of Reverse Speech. They are the subcategories of Complementarity or are simply entitled, "The Categories of Reverse Speech."

Once Greg and I had made our initial observation of Speech Complementarity, it soon became apparent to us that there were different types of complementary relationships between the forward and reverse dialogue. Initially, Greg and I observed three different types. I subsequently went on and discovered many more, which I will cover in this chapter, but the first three that Greg and I observed were the following.

1. **Congruent Reversals**: First, reversals can be congruent with the forward speech. They will communicate the same, or similar message as the forward does. We called these Congruent Reversals. Sometimes they will use exactly the same words. I later called these types of reversals "*Mirror Image*" reversals. Linguistically they seem to be impossible, but I have many examples of them, and they are as clear as day. Congruent Reversals will show that the person is speaking the truth and they mean what they say. They are more common than you might think. When this occurs, the Reverse Speech matches the forwards, communicating the same message, sometimes using the exact same words and other times using different words that convey the same meaning. Some examples are...

Angelina Jolie: "*I grew up [very aware of my own] emotions.*" Backwards, "**I am very aware.**" The reversal communicates the same message as the forwards.

Newt Gingrich: "*It's an amazing[ly badly writt]en bill.*" Backwards **The real bad bill.** Once again, the reversal communicates the same message as the forwards, which makes it a Congruent Reversal.

2. ***InCongruent Reversals:*** The second category that Greg and I observed is what we called inCongruent Reversals. As the name implies, these types of reversals are in-congruent with the forward speech and communicate an opposite or contradictory message. They indicate the person is lying and/or being deceitful.

As is the case with Reverse Speech, it will always communicate the truth, and in this case, Reverse Speech functions as the ultimate Truth detector. Once its existence is accepted, there can be no more lies, no more deceit or hidden and nefarious motives. Reverse Speech exposes it all. Is the world ready for ultimate Truth, no more lies, no more dirty politicians or hidden under the table deals? Many would say no, we are not. And many would do anything to protect their secrets.

InCongruent Reversals change all of that. What was simply an intellectual exercise for Greg and I at the time in trying to decipher common patterns with this new technology will turn into a worldwide revolution. A revolution of Truth.

Some examples are.

George W. Bush: “*And we look forward to working with the members of congress to get it done, and [I'll answer a couple of questions].*” Backwards “**Choke the fuckers now.**” The reversal communicates an opposite message to what he is saying forwards, shows he is not at all looking forward to working with congress.

Scott Peterson (responding to a reporter's question of 'Did you murder your wife?'): “*No, no [I did not].*” Backwards: “**Neck, I hit hard.**” The reversal contradicts the forwards. Not only did he murder his wife, but he did it by hitting her on the back of the neck.

3. ***Expansive Reversals:*** Finally, the last category Greg and I observed, are what we have entitled “Expansive Reversals.” These reversals will add extra information to the forward speech. If someone is leaving pertinent facts out of the forward, whether it be deliberate or unintentional, these Expansive Reversals will communicate those facts. For example, someone might say “I went downtown today”, and their reversal will say “**I bought a dress.**” It expands upon the forward, giving extra information. It can be sinister or benign, depending on what the person is not saying. A used car salesperson might say, “This car has a great engine,” and his Expansive Reversal may say, “**the transmission is fried.**” What he left out of the forward speech will be communicated in the Reverse Speech.

Some examples are..

Remote Viewer Major Ed Dames on the Art Bell show 1998: “In the Cydonia region there is one specific feature that we have remote viewed time and time again, we were so astounded by it, [and again don't forget that these are] very interesting to us.” Backwards: “**Received the big fund making it up.**” This reversal gives us extra information about the forward dialogue, and it goes to motive. He has made up his results to receive big money. Major Ed Dames sold many thousands of his remote viewing programs on this show. It was also this reversal that got me banned from the Art Bell show in 1998. My interview was terminated after I played this reversal, exposing Dames as a fraud.

Bill Clinton denying the Monica Lewinsky sex scandal. *"I want you to listen to me. [I'm going to say this again]. I did not have sexual relations with this woman, Miss Lewinski."* Backwards: **"I hate to say yes."** The reversal is expansive because it neither confirms nor denies his forward statement, but it goes to character. Bill Clinton does not admit to anything, or I hate to say yes.

4. ***External Dialogue Reversals:*** If the core pillars of Reverse Speech only included these three categories, that would be revolutionary and turn the entire world upside down. The odds of such intricate connections occurring constantly throughout speech are almost incalculable. But it goes far deeper than that, piercing deep into the layers of consciousness.

Since Greg and I documented our first three categories in 1987, I have documented seven more distinct categories of Reverse Speech over the years. This makes ten categories so far, or ten different sub sections of Speech Complementarity. The last category I only documented three years ago in 2018. I may add more when further research and time allows.

I documented the next category of Reverse Speech in 1988, as I wrote my second book, "Hidden Messages in Human Communication." It was an observation that Greg and I had made, but one which we had not fully formulated. I called this category "External Dialogue."

The basic premise of External Dialogue is that Reverse Speech is a communication process. Those around us can hear and understand it unconsciously. I have documented many instances of entire conversations in reverse, where questions are asked and answers subsequently given. I have found instances, for example, where someone says backwards that they feel like having a cup of coffee and the person then offers them one. You may say to the person, *"I was just thinking that. You must have picked up on it."* Little did you know you had actually said it backwards! We have a standard joke in Reverse Speech circles now, *"I must have said it backwards."*

The existence of unconscious communication is revolutionary. It explains many aspects of human intuition, including how we sometimes know or perceive what the other person is thinking and feeling. Many times we are saying it backwards. Have you ever met a sensitive person, such as a doctor or therapist, and they just seem to connect with you and know what you are thinking? Or psychics who tell you information that there is no way they should know? Many times, they are unconsciously receiving your reversed messages.

Unconscious communication is always happening. Whether we can consciously perceive or "intuit" its messages depends entirely on how congruent we are with our inner self. If we are a person who has little contact with our real self or one who lives in denial, our perception of reversed communication will be very poor, our intuition will be weak, and we will walk around with blinders on. The more congruent we are with our real selves, and the more honest we are with ourselves, will directly affect how sensitive we are to the reversed communication that is constantly occurring, hence the accuracy of our intuition.

When Channel 7 in Australia announced the discovery of Reverse Speech in a nationwide broadcast on November 1987, they called it the discovery of the Seventh Sense, and I think that is accurate. Reverse Speech is that hidden form of unconscious communication that we have always known existed. Now it can be heard consciously. In time, it will explain many aspects of human intuition and how the collective unconscious itself functions. This I will cover extensively in a future chapter.

Some examples are:

A reporter interviewing a man who is suspected of sending his wife a threatening letter.

Reporter: "Well, she says it was in your handwriting."

Man: "*Well then, she should produce that letter and [lets have a, have you seen the letter?]*" Backwards: "**I want to see that letter.**" He communicates backwards his desire to see the letter and the reporter immediately responds by showing him the letter."

Reporter: "*Do you want to see it?*"

A husband giving his wife advice.

Husband: "*And perhaps remind you it may be worth pushing a little harder on things and you make it through.*"

Wife: "*I'm standing there saying, teleport through the wall, [don't bash your head], teleport.*" Backwards: "**Will you shut up.**" The woman does not want to hear her husband's advice and tells him to shut up.

Just as there is External Dialogue, there is also Internal Dialogue.

5/ Internal Dialogue Reversals

This is the fifth category of Reverse Speech, and it details the internal chatter that is constantly going on inside of everyone's minds. It's those little thoughts we would hate for anyone to hear. "*I don't like her hairstyle,*" "*I am so stupid,*" "*Why can't I give up smoking?*" We are constantly talking to ourselves all the time and we think these thoughts are private. Well, guess what? They aren't. Everyone is hearing them unconsciously with External Dialogue, and once Reverse Speech goes public in a big way, the entire world will now hear them! Would you like your partner to have a Reverse Speech decoder and tap into your inner thoughts? That's where we're heading. Speech recognition technology is making amazing advances, and it's only a matter of time. Ultimately, the real Truth is upon us, because this is the only way we will evolve as a species. More on this later.

6/ Internal Command reversals

The sixth category of Reverse Speech gets into deeper Reverse Speech theory. It is called Internal Command. It is where we are telling ourselves what to do and what decisions to make. The source is deeper than the conscious mind. Reverse Speech talks about the many different layers of consciousness which I will discuss as we continue this book. There exists below the conscious mind, innate intelligence that knows all and sees all. This intelligence is constantly talking to our conscious self, giving us advice and guidance. Conversations can be heard in reverse and often use the word "You". "*You must not go there*", or "*You need to fix that.*" In fact, the appearance of the word "You" in reverse had been a mystery to me for many years, until one day it all fell into place, and I added Internal Command to the list of categories.

Early 20th Century psychiatrist, Carl Jung, called this intelligence, in part, the Collective Unconscious and he wrote about it extensively in his book, "The Archetypes of the Collective Unconscious." Reverse Speech agrees with this definition. It also calls it the Spirit, and this Spirit is connected to the Divine Intelligence. The Spirit is with us always and it is always talking to us. Would you like to hear its voice? Reverse Speech will connect you to it. This is the significance of Internal Command. We are not alone.

7/ Trail and Lead Reversals

Trail and Lead Reversals are the seventh category of Reverse Speech, and this category also gives us insight into the workings of human consciousness. In this category, reversals will either continue with a forward conversation that has finished, and the topic has changed (Trail Reversals), or they will precede a conversation that is yet to take place (Lead Reversals). They show us that consciousness and thought are not just in the moment but are formed in the mind long before they take place, and continue on long after the conscious thought has concluded. Yet another amazing Reverse Speech revelation.

8/ Future Tense Reversals

We now get down to the more esoteric aspects of Reverse Speech with the next two categories. The first one, and eighth Reverse Speech category, is called Future Tense Reversals. As the name implies, these reversals will predict a future event or behavioural outcome in someone's life. Frequently using the word "will" or "shall", these reversals provide amazing insights into our future, and the potential outcomes of decisions we make, whether they be business, personal or spiritual. I have made many accurate predictions over the years using Future Tense Reversals. I can remember one case off the top of my head where President George W. Bush was talking about Iraq while in office. Backwards he said, "**We will sit in Baghdad.**" Using this reversal, I was able to accurately predict at a lecture in Melbourne that the US would march right in Baghdad. Two weeks later, they did.

Future Tense Reversals show us the amazing power the Unconscious Mind has to predict its own future.

9/ Premonition Reversals

The ninth category of Reverse Speech is similar, but slightly different. It is this category that I documented in 2018 and it confused me at first because its message had absolutely no connection at all to the forward dialogue. I call this category Premonition Reversals. This category will detail a future event in someone's life that has yet to take place, however it will communicate that message in the present tense as though it is happening now.

A classic Premonition Reversal occurs in JFK's 1961 inaugural address when he says backwards, "**Head is hit in the car.**" Two years later, his head was indeed hit in the car by a sniper's bullet when he was assassinated in Dallas, Texas. Hillary Clinton had a Premonition Reversal when she was on the campaign trail in 2016. She says backwards, "**I wish I won.**" Of course, she hadn't lost at that point, yet her reversal speaks in the past tense as though she is looking back at her electoral defeat from some point in the future.

But the reversal that finally made the whole thing of Premonition Reversals click in my mind occurred in 2017 when I was doing a radio interview in London. One of my students reversed the interview and found a reversal on me that said, "**On the highway, there's a chill here.**" The reversal was in the present tense, had no connection to the forwards, and had me totally puzzled. Yet two weeks later, I was in the United States and flying to a regional airport in Oregon to visit my right-hand man and major shareholder of Reverse Speech, Jeff Toth. The plane could not land at the airport due to snow and had to return to Portland. So, intrepid little me went and hired a four-wheel-drive vehicle and started driving to see Jeff. Barely an hour into the drive, the temperature dropped rapidly, and it started to snow, and snow and snow. Before too long, I was driving in a blazing blizzard on the wrong side of the road, down to 10 mph. I arrived at my destination freezing and with four feet of snow. The reversal, in the present tense, had come amazingly true, and I had my next category of Reverse Speech, and that was Premonition Reversals.

Currently, I don't have many examples of Premonitions, maybe a couple of dozen, and as I learn to recognise them more, I will understand them more. My current thinking is that because these reversals detail a future event in the present tense (as opposed to Future Tense Reversals which talk in the future), they show that the Unconscious Mind exists outside of time and space and sees all events, past and future as though they are happening now. As always, further research will lead to a deeper understanding of Premonition Reversals.

10/ Comparative Reversals

The final and Tenth Category of Reverse Speech also had me a little confused for a couple of years because like Premonitions, I could not see any connection with the forward dialogue. The penny dropped in the early 90s when I suddenly realised the Complementarity was not in the actual events being discussed but in the emotions of the event. I called the category Comparative Reversals, and these reversals compared two non-related events that had identical emotions attached to them. Thus, the complementarity is not in the topic being discussed but rather in the emotion attached to the topic.

And folks, that is the ten categories of Reverse Speech. They are essential to know and comprehend because they give the Reverse Speech researcher a precise model to understand what they are finding in reverse. They also only add to the incredible connections and amazing “coincidences” of Reverse Speech. How can so many precise categories occur by pure coincidence? They can't. It's impossible. It's that simple.

To add even more evidence to these amazing Reverse Speech connections, I will now examine the third pillar of Reverse Speech, or reversal structure.

Over the years, I have noticed many common trends in the formations of reversals, or their linguistic structure. For example, the normal structure of reversals, which I call Normal Structure, is that reversals usually occur in single grammatically correct sentences of only a few words. Anywhere between two and eight words is normal. Over 50% of all reversals I find will be a normal structure.

Occasionally, you can find long sentences of twelve or more words in reverse, but these are rare. Then sometimes you will find two or three sentences strung together as one long reversal. However, the Reverse Speech researcher must be very careful with long sentences because often they can often be imagination or projection. I will extensively cover how to locate reversals in a later chapter. However, let me say for now that if you are documenting many long sentences, or even worse, no gibberish at all, just one long continuous reversal, then you are most definitely doing it wrong. Based on over 30 years of training students, I can say with great confidence that you are not documenting genuine reversals. You are projecting your own beliefs into the gibberish. Stop!

Now we come to single words. These too must be documented with great care because they could also be random sounds or coincidence. There are ways to tell which is which and I will explain this when I come to the chapter on hearing reversals. But let me say for now, that single words are common, and they will usually communicate an emotion or a single thought.

Also troublesome for the Reverse Speech researcher is what I have called Semi-formed Reversals. In these reversals, the last half of the last word or the entire last word will be missing from the reversal. It is always the last word that is missing. I have never found a reversal that is missing the first word. Thankfully, these reversals are also rare but they do occur, so you must be aware of them.

Of a similar nature is what I have called Sentence Building Reversals. Also rare, these reversals will finish a half-completed sentence in the forward speech. For example, someone might say forwards, “I can't eat that ice cream” and the reversal will say, **“because it makes me fat.”** Or they might say forwards, “I like the Reverse Speech course very much,” and backwards they will say, **“And it helps me to see myself.”** The reversal completes a half finished thought in the forward speech.

Mirror Image reversals are another structure that I mentioned earlier. The reversed dialogue will be exactly the same, using the same words, and sometimes the same tonal inflection, as the forward dialogue. They are not uncommon and when I play these examples in my lectures, they usually take the audience's breath away!

The Seventh structure of Reverse Speech is a selection of reversals that I call Cause and Effect Reversals. They are quite common and will use punctuation, such as a comma or pause in the reversal to separate two subjects that have a common connection. For example, someone might say in reverse, “**Lesson, it makes me grow,**” or “**I get fat, food.**” It's a shortened form of what would normally be a longer statement, but Reverse Speech reduces the statement down to its most basic version.

Finally, we come to the rarest Structure of all, a group of reversals I call Link Reversals. I have only documented a couple of dozen in my entire career. In these reversals, two people's voices combine to form one reversal. They usually occur in quick exchanges between two individuals. Even though two different voices are responsible for the reversal, the reversal usually appears as one voice. They are amazing examples of Reverse Speech and show that we truly are all connected. More on this connection later.

So, these are the three core pillars of Reverse Speech. They are Complementary, Categories, and Structure. They are essential to the understanding of what reverse messages mean, and they show the incredible and multi-faceted connections and patterns that exist in the Reverse Speech phenomenon. If you have read this chapter, listened to the reversals I have suggested, and you still think it's all coincidence then there is nothing more I can say to you, except you will have a better chance of throwing a bunch of metal into a very large cement mixer and expect to come back the next day to find a fully developed working automobile. Good luck with that.

We now move on to proving Reverse Speech exists.

CHAPTER THREE: PROVING REVERSE SPEECH EXISTS

For the scientific community and the world at large to accept the existence of Reverse Speech, there needs to be some hard, rigid testing conducted under controlled conditions that show this phenomenon actually exists, and that various listeners can hear it independently. You may be surprised to learn that this testing has already taken place and that any University around the world can replicate its results. I have published these results on my website, reversespeech.com, and in my various books over the years. This chapter will combine all these test results into one concise chapter.

Besides the many common trends, or pillars of Reverse Speech, that I detailed in the previous chapter, other means are also available to test the validity of the theory.

The first of these testings came in 1988 after I received substantial publicity in Australia. I was approached by an Adelaide Psychologist, Dr. Marcus Tomlian, who proposed a simple Electroencephalograph (EEG) test that would see if the brain was receiving and responding to these reversed messages. Dr Tomlian had developed an EEG program he used for Australian advertising agencies. Agencies would contract him to test their advertisements. What Dr. Tomlian would do is he would play advertisements to 30 independent subjects while he monitored their brain patterns on the EEG. Using his program, he could monitor their concentration levels down to the millisecond and see what parts of the brain were being stimulated. He could then tell the agencies what advertisements were working, what parts of the advert were stimulating the brain, and what parts were being lost on the participants.

What he proposed was that at the end of his regular testing, he would play ten 30-second audio recordings forwards to his subjects while he monitored their brain patterns. Tomlian wanted four recordings to contain reversals and six to have no reversals. He did not want to know which recordings were which, but he wanted me to note the exact time that each reversal began and finished. He added these recordings to the end of his regular testing without telling the participants their purpose.

His results were amazing. At the precise moment each reversal began to the precise moment it finished, he noted rapid activity between the left and right brain hemispheres. Besides this, it stimulated different parts of the brain, depending on the subject of the reversal. These testing strongly showed that the brain was indeed receiving and processing the information contained in the reverse. He subsequently wrote a report, and this report stated:

“In conjunction with David Oates, I have conducted a preliminary experiment into the phenomenon known as ‘backward masking’. Preliminary analysis of information processing within the human brain has revealed two working hypotheses. 1. That brain activity alters significantly when backward masking (reverse speech) occurs. 2. That brain activity alters significantly in two different manners when different types of backward masking (reverse speech) are presented. I shall continue to explore the validity and implications of backward masking using brain wave analysis procedures in conjunction with David Oates in the near future.” **Marcus S. Tomlian, Psychologist**

Unfortunately, Marcus Tomlian wanted \$10,000 to do further testing and prepare a more detailed report, a sum that was totally out of my reach at the time as a young, unemployed youth worker. I have approached other institutions over the years to conduct further EEG testing, but no one has yet agreed to do this.

Later, in 1988, I conducted my first auditory comprehension test under less than desirable, controlled conditions. This test is not official, but it gave me my next results and formed the basis for the first formal testing by Monash University in Melbourne, Australia, in 1997. More on this later.

Basically, what I did was I gathered ten friends together in my home. I divided these friends into three separate groups, and I played each group audio recordings backwards.

I gave group one a written list that specified what each reversal said. I asked them if they could hear the reversal. Every person in group one heard the reversals as I wrote them.

Group two was given a written list of reversals that did not exist and asked if they could hear them. no one in group two was able to hear any of my suggestions.

I gave group three no list and asked to write down what they heard. These results were not as great as the first two, but most participants could hear keywords in the backward recordings. One person was able to accurately describe at least half of the reversals played.

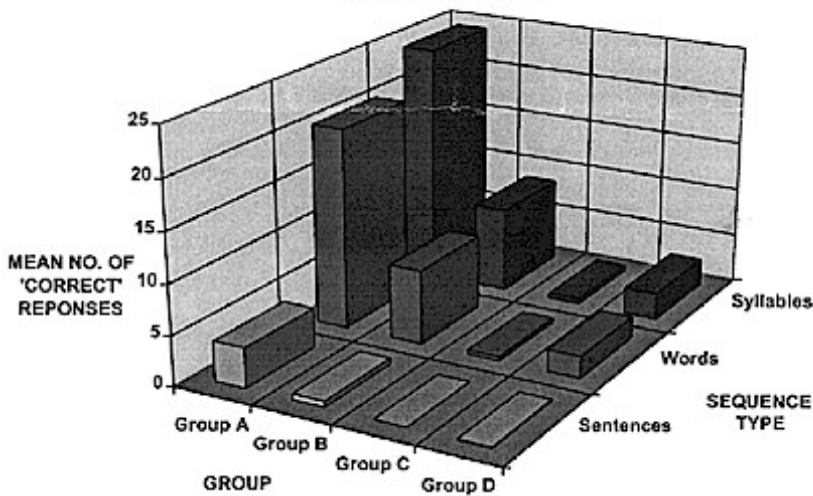
From these tests I concluded that the backward messages could indeed be heard by independent subjects, that auto suggestion was ruled out (judging by the results of group two where I gave a control phrase), and that some people could hear keywords in the reversal without prior prompting.

Sceptical linguists repeated these tests at Monash University in 1997 after they asked me to provide them with the audio recordings. I gave them ten short audio recordings. Six of these recordings contained reversals and the other four did not.

In their testing, these linguists discovered naïve subjects could easily recognise the backward phrase once it was pointed out and could additionally hear several keywords without prompting.

The graph below, published in the back of their report, shows detailed results of their tests. They divided their subjects into 4 groups. Group A was told what the backward message was and were asked if they could hear it. Group B was *not* told what the message said and was asked to write down what they heard. Group C was given a control phrase in the form of a backward message that did not exist and was asked if they heard the phrase, and Group D was told there may or may not be a backward message there and were asked to write down what they heard. The graph below shows their results.

FIGURE 1: MEAN NO. OF 'CORRECT' RESPONSES OF SEQUENCES OF REVERSE SPEECH



We can see from the graph, there was a high comprehension rate in groups A and B, showing that the backward phrase could indeed be heard, and a low comprehension rate in the group asked to hear the control phrase. This indicates that if the phrase is not there, it cannot be heard and there is a lot more going on than mere auto suggestion or seeing pictures in clouds, an accusation that has often been levelled at me.

Although the linguists' report was sceptical about the linguistic claims of Reverse Speech, they could not deny that some backward messages existed and had to admit that I had been successful in finding a few intelligent backward messages. They stated: *'For any FS sequence, there will obviously be some alleged RS sequences which are more readily heard than others, and we do not deny that in some cases Oates has been adept at finding such sequences.'*

It should be noted that I only gave the linguists six reversals, and every reversal passed their test. Yet they refused to listen to any other recordings backwards and dismissed the theory solely on the grounds that it was implausible. I had no linguistic background, and I was making money out of Reverse Speech. (I didn't know linguists worked for free.)

I was stunned. They conducted controlled testing, and they got positive results as their report shown above indicates. Surely, the next logical step was to conduct additional testing and explore the field further, but they did not. One of the first requirements of any scientific enquiry is, can the results be repeated? The answer is yes, they can. I challenge any University to repeat these tests and have the courage to take the next step beyond this one.

A very informal test was conducted on the Reverse Speech website in 2001. Participants were asked to listen to a series of backward messages. Each message had four possible answers, and participants chose which answer they thought the message matched. We chose reversals that were not displayed on the Reverse Speech website, so the chance of the participants having heard them beforehand was minimal. Of course, there is no way to know who these people were or if any of them had prior exposure to Reverse Speech, so

this test is only an interesting observation at this current time. Here are the results of four of the questions asked:

Question 1: Does reversal #1 say?

	VOTES	PERCENTAGE
1. Big truck, fix it	18	4%
2. Get back in it	284	62%
3. New taxes are wrong	17	4%
4. No opinion	139	30%

MESSAGE ONE ANSWER: **Get back in it** – total votes 458, with 62% correct responses

Question 2: Does reversal #2 say?

	VOTES	PERCENTAGE
1. It broke Mummy	209	47%
2. More milk Nanny	19	4%
3. It hurts Annie	37	8%
4. None of the above	177	40%

MESSAGE TWO ANSWER: **It broke Mummy** – total votes 442, with 47% correct responses

Question 3: Does reversal #3 say?

	VOTES	PERCENTAGE
1. We cared more for the fatty	14	3%
2. I even hated my Mommy	25	6%
3. You were never my Daddy	263	60%
4. None of the above	134	31%

MESSAGE THREE ANSWER: **You were never my Daddy** – total votes 436, with 60% correct

Question 4: Does reversal #4 say?

	VOTES	PERCENTAGE
1. One can in the office was	24	6%

there		
2. The crime of love now	148	35%
worsens		
3. Samson came on a thin thread	10	2%
4. None of the above	241	57%

MESSAGE FOUR ANSWER: **None of the above** – total votes 423, with 57% correct

We can see it from the above results, people chose the correct answer approximately 50-60% of the time. The odds of this happening by pure chance are high. If there was no difference in the answers, people would be guessing and probably getting the 'correct' answer about 25% of the time. Our results were more than double that at over 50% correct, and this is from random unknown people sitting at home in front of their computers. I am sure a similar test conducted under controlled conditions would yield an even higher percentage rate of correct answers. It would be interesting to test both naïve subjects and those who have had some Reverse Speech training and compare the results.

What does this tell us? It tells us that there is definitely something about the sounds of Reverse Speech that has some consistency and that untrained listeners at random can correctly hear the reversals. The fact alone takes it out of the category of seeing pictures in clouds and puts it in the realm of hard science that can be tested and proven.

The third testing that was conducted using the same methodology as Monash, was performed by the 2002 Byron Bay Reverse Speech Analyst class.

For this experiment, we placed an advertisement in a local paper calling for volunteers to take part in the experiment. No monetary consideration was offered, sought, or given. All people who responded to the ad were accepted. We made no assessment as to their linguistic capabilities, as seems to have also been the case in the Monash experiment, and not all participants were native English speakers.

Following the same format as Monash, volunteers were randomly divided into four groups of five and given four different instructions. All conditions were identical for all groups, apart from instructions. The setting was the same, and we played the same ten sound files to each group.

Each sound file was played three times at three separate speeds. The instructions were for groups A and B to indicate in writing whether they could hear any of the sentences, words, or syllables on the instruction sheets. Group A was told the real reversals, and we gave group B a set of bogus reversals. Group C was told there were intelligible sequences and asked to write down what they heard, and Group D was told there may or may not be intelligible sequences.

A set of ten high validity reversals was selected for the test, and a set of bogus written

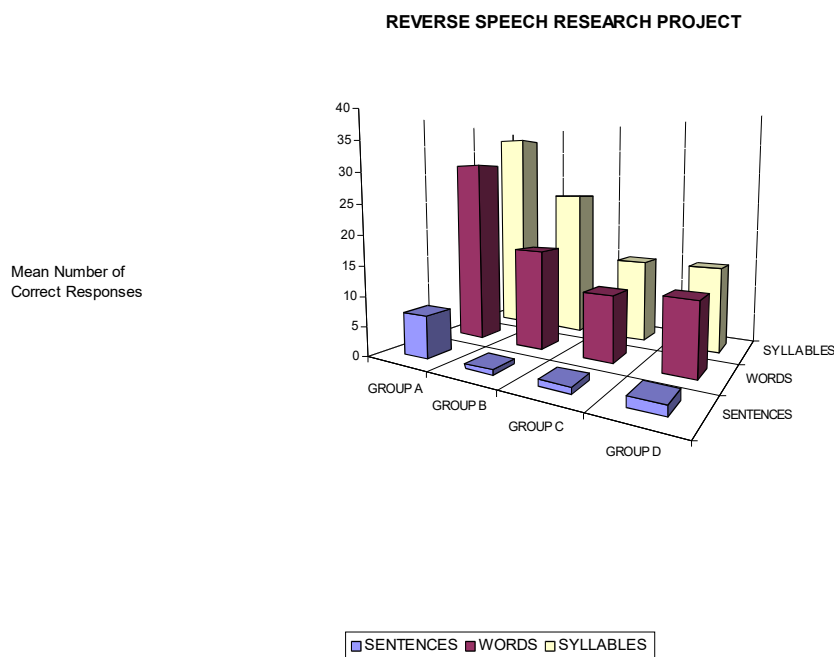
reversals was created for Group B. These bogus reversals were created so that they sounded similar, when verbalised, to the real reversals.

The reversals used in this experiment were as follows:

1. I/ skinned/ them/ all
2. My/ ad/ vice/ is/ ran/ cid/
3. You're/ fright/ ened/ lean/ on/ me/
4. I'm/ the/ on/ ly/ one/
5. I'm/ so/ full/ of/ shit/
6. We'll/ just/ snip/ out/ the/ eye/ ar/ tist/
7. I/ have/ an/ ol/ der/ sis/ ter/
8. Help/ me/ with/ this/
9. Need/ more/ sun/ light/
10. Sad/ ba/ by/

The slashes show syllable divisions.

The following chart shows the results of the 2002 test:



The results of the experiment were quite similar to those observed by Monash, with the exception that the Byron Bay results were overall higher, and all groups performed better on words and syllables than those in the Monash study.

According to the tests, we can conclude from figure 1 that something was happening differently in groups 'A' and 'B' compared with groups 'C' and 'D'. Interestingly, it should be noted that of all responses for group 'B', who were given the bogus reversal, 81% heard

the correct reversal! In both groups 'C' and 'D', most responses also favoured the real reversal.

Given these results, and those of Monash, as well as those of this author's own blind testings, we can see something is happening here. The results of the blind tests are considerably better than pure chance predicts.

From the point of view of those conducting this experiment, there is no question that Reverse Speech exists. It also appears to be obvious also that there is some skill involved that needs to be learned and practised. These testings are the only tests of their kind that have been conducted to date. In order for Reverse Speech to be accepted, they must be repeated by universities around the world, and the hard question must be asked. What is happening here?

Of a different nature is a linguistic analysis of some selected reversals, conducted by Reverse Speech analyst Brett Alroy.

Brett has a master's degree in Applied Linguistics and has studied phonetics and phonology. He is also a certified Reverse Speech Analyst and a frequent poster on the Reverse Speech Facebook page.

I am pleased to present here a linguistic analysis by Brett of five reversals posted on the Reverse Speech website. The first four reversals are linguistically sound, and the final reversal has some issues. It should be noted, however, that in the attempts by the unconscious to communicate, there may well be glitches (as is the case with the last reversal). There are parameters and boundaries as to how much distortion we should accept, depending on quality and quantity (covered later in this book), otherwise Reverse Speech may as well be thrown in the monkey cage for the monkeys. Therefore, it is important that people doing Reverse Speech have adequate training in the field, are disciplined and scientific in their approach, are professional, and have a firm understanding of their biases and prejudices. They also need to have an excellent knowledge of the properties of speech, sounds and their interrelationships.

Here is the first reversal to be analysed. It is on Senator Bob Dole as he resigned from the Senate to run against Bill Clinton in 1996.

'IT'S AN HONOR' (Bob Dole, on resigning from the US Senate)

Documented reversal	It's an honor
Example phonemic transcription	'its ən ɔnə
Phonetic transcription	'its ən ɑ̃ 'nə

This is an accurate documentation of the sound segment. The articulation of the vowels

'I'M SO FULL OF SHIT' (Taken from a business discussion with a prospective partner.)

Documented
 reversal I'm so full
 of shit
 Example phonemic
 transcription
 ɛɛn sɔʊ fʊlə ʃɪt
 Phonetic
 transcription
 ɛ̃ɛn sɔʊ fʊlə ʃɪt

This is a good representation of the documented sentence, even though /m/ doesn't occur in **I'm**. The existence of an obvious /n/, however, doesn't detract from a clear understanding of the sentence. Perhaps it was unnecessary for the unconscious to interfere and influence at this point because of this. As well, in speech, the fact that /s/ is an alveolar articulation would mean that its place of articulation would likely mean that some influence over a preceding consonant occurs to assimilate to the same position (which /n/ has), particularly in moderate to fast speech. From the onset of **I** in **I'm**, the tongue is travelling upward through the vowel glide to the sibilant /s/. We can deduce here that it was probably unnecessary for the unconscious to interfere in order to influence production of an /m/, as not producing /m/ in this case doesn't really detract from clear understanding.

THEY PULLED OUT THE GRASS' (Sandra Bernhard from Madonna's video 'Truth or Dare')

Documented reversal	They pulled out the grass
Example phonemic transcription	ðeɪ pʊld ɔʊt ð grɑːs
Phonetic transcription	(ð)ðæɪ ɪ pʌəɪˈlɜːɪ pʰɪf brʌeəzɜː(pʰ)

Listening to the reversal gives us the perception of the five words. However, there is a greater complexity of sounds occurring that is not perceived through general listening. We can get the perception of a /d/ in **pulled out**, because of its strength and precise position after the previous sounds. However, on closer listening, it bears the quality of a strongly articulated //l/. The vowel sounds in **pull out** are not adequately similar to the target vowel sounds. However, their glide movements can give the impression of the words on less focussed listening. The strong acoustic intensity of the vowel sound in **out** drowns out the following sound and can give the assumption that it is **the**. However, the sounds are closer to a /p/ but with the lips being drawn in a little and tensed with a slight aspiration followed by an /f/ like sound. An impression of a velar /g/ sound in the last word can occur because of the strongly articulated /r/ that has some velar articulation itself. However, if you forget

for a moment the impression of a /g/, there is also a /b/ before the /r/ (from **before** in the forward speech.) Therefore, it could just as well be **bras**. One might think that if it ends in a voiceless sibilant as the word **grass** does, then that would make it sound like **brass**. However, there is voicing of the sibilant occurring before it becomes voiceless. The question is, is the unconscious acting on this vocalisation, and if so, how is it doing it? Has the unconscious influenced the speaker to produce a higher acoustic intensity in certain sections to create the perception of language?

From this brief analysis by Brett, we can see that speech reversals do indeed have a sound linguistic structure that can be documented and tracked. I should say, though, that Brett is not always so kind with me and many times he will take issue with me on my Facebook page over the exact wording of a particular reversal. This examination, though, is important to the field of Reverse Speech. It is only through open questions and research will the field of Reverse Speech grow and expand.

Finally, in this chapter, I want to reprint an article written by Reverse Speech Practitioner, Dina Patel, in response to two of our most public skeptics, Wikipedia and The Skeptical Inquirer.

When a critical viewpoint is assigned to any new theory or invention, it is an acceptable fact that it will initially attract approval as well as scepticism from the wider audience. Some may even label it with the word 'pseudoscience', as Wikipedia have done, as they do not fully comprehend the new concept in which it is to be applied. This kind of attitude and labelling can have a very prohibitive and damaging effect on any new discovery. This can not only jeopardise its future evolution but also suppress new concepts and ideas taking shape. Therefore, the word should be used with great caution. An in-depth evaluation with an unbiased approach is absolutely necessary before describing it in such a manner.

Reverse Speech is one such technology which has been unjustifiably branded in this way. This is in dire need of correction and this article proposes to counter the negative connotations which have been baselessly attached to it. Furthermore, there are many adherents of Reverse Speech who will vouch for its validity, but whose opinions were not sought when compiling so-called evidence against it. Indeed, David Oates himself was never contacted for his input. There deserves to be a properly informed and balanced approach to the self-limiting views that have been aired in the past.

David has worked tirelessly and painstakingly in its development for more than thirty-seven years to bring it to its current format. He has done this so that when honestly reviewed it holds up to scrutiny. It therefore seems unfair to judge it in such a harsh manner when a great deal of meticulous research and endeavour has been undertaken.

David does not claim to be a scientist, nor is he *'more interested in making a profit than educating others'* as the Monash report claimed. David makes an honest living out of Reverse Speech attending to his busy therapeutic practice and training others in the field. He is not a wealthy man and lives in a normal three-bedroom home in the suburbs of Adelaide with one his daughters, driving his 22-year-old car.

If we examine the word 'pseudoscience' in detail, it is explained as a *'claim, belief, or practice which is presented as scientific, which does not adhere to a valid scientific method, lacks supporting evidence, cannot be reliably tested, or otherwise lacks scientific status'*. Reverse Speech does not deserve to be characterised by this label as David has documented evidence of countless hours of recordings over the many years of research. He has conducted tests, has carried out and even produced successful outcomes for the many recipients of this technology — individuals like you and me, who have greatly benefited from his discovery.

It is also interesting that Princeton University historian of science, Michael D. Gordin, summed up his interpretation of pseudoscience in his book *The Pseudoscience Wars* (University of Chicago Press, 2012) by saying this - *'individual scientists designate a doctrine as a pseudoscience only when they perceive themselves to be threatened — not necessarily by the new ideas themselves, but by what those ideas represent about the authority of science, science's access to resources, or some other broader social trend. If one is not threatened there is no need to lash out at the perceived pseudoscience.'*

When delving into this even more, what is more revealing is that the word pseudoscience is bandied about at random and *'is subject to adjectival abuse against any claim one happens to dislike for any reason'*. Furthermore, many of Freud's theories and even Einstein's theory of relativity could not be disproved (in the case of the latter, the theory was later proven) but they have nonetheless withstood intense scrutiny and the test of time. They are now accepted as the norm in their respective fields.

There are several cases in point to give further ammunition to the incorrect labelling of pseudoscience to Reverse Speech. We only have to look at past evidence where science has been proven to miscalculation.

Nassim Hameiri predicted as early as 1991 that all galaxies are centred by black holes. He was dismissed and ridiculed at the time by mainstream science, but now the very community that disparaged him are in awe of him and agree with the theories he expounded only because new technology can now reveal that this is what the forty closest galaxies do indeed contain.

Greek philosophers believed that the earth was spherical but could not prove it. Pythagoras in the 6th century BC and Parmenides in the 5th both thought this to be true, but their theories were denounced by the Church (sound familiar?). They were only given credence when around 330BC the Greek philosopher Aristotle, through his observational evidence and physical theory of a lunar eclipse, wrote about it.

Complementary therapies are another example of how science and its flag-bearers dismissed it as a passing fad and labelled it as a pseudoscience, because of insufficient data to prove otherwise. Many decades later these therapies are an acceptable part of treating individuals and have been found to work so effectively that they have been integrated within the NHS (National Health Service in the UK), in the US and several other countries around the world by the very profession that chose to denounce it before.

Edwin B. Twitmyer, a Professor of Psychology, originally discovered the conditioned reflex

and presented his data to The American Psychological Society in 1904. However, his theories had no impact on his peers and so, due to a lack of support, he abandoned his experiments. Significantly, a few years later when a Russian, Ivan Pavlov, put forward a similar hypothesis he was given a platform to explain what he had discovered, and then given credit for the discovery. The scientific community that rejected Twitmyer's work now lauded Pavlov's work, despite showing similar results.

Although not categorised as pseudoscience, the example above is a classic case where science, with its restrictive thinking, failed to embrace new ideas and concepts. We should be more open to those people who possess 'forward thinking minds' and dare to explore and go beyond the norms of restrictive current thinking. These lessons of the past should be learned. Edwin B. Twitmyer (as mentioned above) surrendered to the negative responses from his peers and gave up further research he was conducting regarding the conditioned reflex, only to discover years later that, had he continued his work, he would have contributed greatly to the understanding of the mechanism of behaviour, and subsequently gained the recognition from his peers that was instead conferred upon his successor, Pavlov, who took up the baton in this field of research.

In a similar vein, articles by Byrne and Normand on their Skeptical Inquirer website concerning Reverse Speech, entitled *The Demon Haunted Sentence: A Skeptical Analysis of Reverse Speech*, claim that the research they have carried out condemns Reverse Speech as unethical and an attempt to fleece money from the unsuspecting.

It is unfortunate that they have not taken their task of research seriously and only focused their attention solely on web articles about Reverse Speech. This is a very narrow-minded view whose approach inevitably leads it towards a conclusion that is biased and limited. Had they been more judicious in their research, they would have found insurmountable evidence in its favour. It is worthwhile noting that Byrne and Normand never once listened to a recording backwards or asked to see any of Oates' evidence. How can you judge a field without examining the evidence? It is indefensible that they have not been discerning in their research and opted to disregard and ignore the large amount of evidence that has been gathered to support what is regarded as a powerful tool by the beneficiaries who have experience of it.

If Byrne and Normand had taken the time to peruse all the available data at their disposal, their conclusions would have shown Reverse Speech to be precisely what Oates claims it to be.

Byrne and Normand go on to add that '*... Existence of reverse speech is ecologically invalid,*' In another statement they state that '*... Backwards language does not convey meaning to a listener – in other words it does not make any sense ...*' and '*To our knowledge there is not one empirical investigation of reverse speech in any peer-reviewed journal ...*' You cannot 'peer review' a subject of which they have no prior knowledge and for which there are, at present, no peers to refer to, because it is such a novel and unique concept.

Byrne and Normand also add 'In their critique of Oates's theories, that Newman [*sic*] and Curtain (1998) from Monash University, conducted a simple experiment in which subjects

under various conditions tried to detect examples or reverse speech from Oates' audiotapes. As expected, (note: negative bias 'as expected'), *'they found that subjects who were told what to listen for were much more successful in hearing the phrases than those not expecting what they would hear.'* However, what Newbrook and Curtain actually found was quite the contrary, which privately they have admitted. After conferring with Oates on the experimental model, they proceeded to ignore those protocols (having gone to the trouble to confer and gather them), and still found and noted *positive* results.

It is interesting to note that when David was invited to speak to the US Government intelligence agencies in 1991, his files and notes were 'borrowed'. He was never to hear from them again until many years later when Reverse Speech and one of David's books mysteriously appeared on the CIA website, released under the Freedom of Information Act (google CIA/Reverse Speech). What other research are they doing in Reverse Speech that has not yet been declassified? Is this the type of response you would expect if they adjudged Reverse Speech to be 'A potential disaster', as claimed by Byrne and Normand? To further claim that there is 'Great potential for harm' discredits all the hard work he has been doing. David has been in the field of therapy now for well over forty years, predating his research with Reverse Speech. He is a certified youth pastor, counsellor and hypnotherapist, to say nothing of the experience he has accumulated over the years.

The article by Byrne and Normand infers that there is a lack of empirical evidence to substantiate the claims that David Oates makes, so let us first define what empirical evidence is. In an article submitted by Alina Bradford to livescience.com she defines it as *'... information acquired by observation or experimentation. This data is recorded and analysed ... and is a central process as part of the scientific method. The scientific method begins with scientists forming questions, or hypotheses, and then acquiring the knowledge to either support or disprove a specific theory.'* The information that David Oates has in his possession has been gathered using this criterion.

Aside from the evidence he has accumulated over the years, the speech reversals that have been documented by David Oates adhere to strict protocols which would meet the structure required for grammatical sentencing and there is a stringent list of conditions that must be passed. To then claim the phenomenon of pareidolia (where the human brain perceives there to be patterns of speech in random noise) and phonetic reversal, without being privy to all of the documented evidence he has gathered, is completely nonsensical.

In his article *From Abracadabra to Zombies* in the *Skeptic's Dictionary*, R. T. Carroll criticises the theme when David talks about his research with infants and children. David has claimed that children speak backwards before they do forwards. *"And where is the evidence for his claims about infants and speech, claims which contradict everything that is known about the development of the human brain and speech in children?"* The evidence is in David's computer if he had bothered to ask, or on his website for anyone to listen.

Carroll's criticism appears to be a very limited view, as there is current research that suggests otherwise. The newborn brains are full of feverish activity and ... are already gathering and processing important information from the world around them. At just two days after birth, babies are already able to process language using processes similar to those of adult. Researchers have demonstrated that they are sensitive to the most

important parts of words, the edges, a cognitive mechanism which has been observed repeatedly in older children and adults.’ What is more, ‘Several findings have observed that from birth until the age of six months, infants can discriminate the phonetic contrasts of all languages. Researchers believe that this gives infants the ability to acquire the language spoken around them. Even Steven Pinker, from MIT no less, confirms that babies can think before they can talk. Babies achieve the feats of phonetic distinctions used in their parents’ language before they produce or understand words. It is virtually impossible to show how children could learn a language ... they have a considerable amount of non-linguistic cognitive machinery in place before they start.’ So, we can discount Mr Carroll’s criticism.

David also mentions the idea of metaphors and correlates it with past traditions and mythology. His ideas originate from past luminaries, such as Carl Jung, who themselves have researched these ideas and which have gained respect and acceptance by their peers.

Language is a complex and unique form through which we humans communicate and Reverse Speech just adds to that kaleidoscope.

For any novice, Reverse Speech is a fascinating and perplexing concept to grasp and, as in all new endeavours, with practice comes proficiency. Therefore, we should not be disenchanted by the misinformation that is presented by a narrow mind-set. Instead, we should be more emboldened and committed to demonstrate the validity of Reverse Speech through our practice and the challenge is to achieve and accumulate more evidence in order to generate enthusiasm for further research into this less well-known field.

As Samuel Smiles, the Scottish author and well-known government reformer, said ‘*The very greatest things — great thoughts, discoveries, inventions — have usually been nurtured in hardship, often pondered over in sorrow and at length established with difficulty*’.

—DINA PATEL

And so, we come to the end of this chapter. I hope I have shown with little room for doubt that there is much evidence for the existence of Reverse Speech. There are scientific tests that can be conducted, PhDs to be earned, and Nobel prizes to be won. It only takes one brave University or researcher to get the ball rolling. Will that be you?

CHAPTER FOUR: HEARING REVERSALS

When I began my research, I had an advantage. I had good hearing and an acceptable knowledge of audio and electronics. I had been an active ham radio operator for many years and was familiar with faint, barely audible sounds, having listened to single sideband signals and morse code hidden deep in radio static often until the wee hours of the morning. Determining what is a dash and what is a dot when there's heavy static on the bands trains your ears for the subtleties of sound. In addition to this, I had been fiddling with electronics and audio since my early childhood years. As a teenager, I had played bass guitar for a rock and roll band and had designed and built all the amplifiers and electronics for the band. Mind you, that was 50 years ago now. I would hate to experiment with modern electronics.

So, when I began my research in earnest in 1987, I had soon wired up my office with mixers and microphones and reel-to-reel players which I purchased from pawn shops. I quickly determined how I had made the mistake with the auto reverse player that fell into the toilet bowl (I still have that player framed in my office) and replicated that mistake so I could make more "broken" auto reverse machines for friends and future students. As my Reverse Speech business grew when I moved to the United States to live in the 1990s, I liked my little side business, selling and making devices for Reverse Speech students. I thought of it as Dave's electronic shop and enjoyed displaying my latest products on my website. (Monash didn't like it though! - sorry guys, got to make a living)

Another distinct advantage that I had, which at the time I didn't consider an advantage, was that I knew nothing about linguistics or psychology, except for some counsellor training and pastoral studies in the church. My Dad was a Uniting Church minister (now retired, in his 90s and living with mum) so I was raised in church, had a good foundation in the Bible, and an intense interest in spiritual matters which is where my research with Reverse Speech eventually led me (more on that later).

I had a totally clean slate when it came to knowledge about the human psyche and the brain. At that time, I didn't even know there was a left and right brain hemisphere. This meant I had nothing to unlearn, no biases to overcome, and I let Reverse Speech itself be my teacher. Everything I write in this book, all the knowledge and experience that I have gained, I have all learned from what Reverse Speech has taught me. What I saw as a disadvantage at the time became my greatest asset. In fact, as I look back now, 40 years later, I can see the hand of God on my life giving me all the lessons and experiences I needed to establish and further this new field.

Without knowing it, I was accurate in the reversals I was finding in those early days for the simple fact I knew audio and sound like the back of my hand. When I moved to Dallas to live in 1989 and started my first Reverse Speech training classes, it dismayed me as they handed homework in, many of the reversals my students claimed to be finding were simply not there. I informed them of this bad news, and they asked how do you determine what is a reversal and what it actually says?

I had to think about that for a while because to me it was second nature. You play a tape backward; you hear a reversal amongst the gibberish, and you document it. Seemed simply enough to me. Not for others.

So, over a period of a few weeks, I designed what would become the sacred text of Reverse Speech researchers, the seven reversal check points. These are seven linguistic and structural requirements that each reversal must meet before it can be documented. When students find what they believe to be a reversal, they must check that reversal meticulously using each one of the seven reversal check points.

These check points are as follows:

Check Point One. *Is the syllable count of the entire phrase correct?* When playing recordings in reverse, multiple sounds can come rushing at you. These often run into each other, and what sounds like one syllable can easily be two or three. I tell students to listen in reverse at 85% of normal speed. This slows the sound down and makes it easier to determine each syllable. Some students prefer the speed to be even slower. A common mistake many students make is that they will document a long sentence in reverse and there will be random sounds scattered throughout the reversal that turns into another one, two or even three or more syllables. This automatically invalidates what they have documented. Often, I will find that what the student documents as one reversal is really 2-3 reversals separated by gibberish or extra syllables. Reversed syllables can be confusing because what is one syllable in forward speech can easily turn into 2 or 3 syllables backwards. This is because Reverse Speech uses all the subtleties and nuances of speech to create its message, and a slight variance in tone forwards can become extra syllables in reverse. A single cough or laughter can turn into many syllables backwards. Nearly all reversals will contain more syllables than their forward speech counterparts. This is because each sound makes a syllable. If a person says the word “out” very quickly, it will usually be one syllable, both forwards and backwards. But if they say that same word with a bit of emotion in it, the tone or pronunciation may change and this will create two or more sounds, hence increasing the number of syllables in reverse. For this reason, Reverse Speech is usually faster than forward speech, therefore the need for speed alteration.

Check Point Two: *Are the vowel and consonant sounds in each syllable clear and precise?* This, too, can be difficult to determine. Many sounds can sound similar in reverse. The letter B can easily sound like a D, or what sounds like an E may actually be a G, and given that Reverse Speech has an unusual etheric, sing-sound sound (similar to the sounds of single sideband radio signals) the brain can easily be fooled. You can't look at the vowels and consonant in forward speech and assume they will be the same in reverse. Often, they are totally different. Sounds change when played backwards. The word cat spoken forwards will not necessarily reverse to tac when reversed. It all depends on how the word is spoken at the time. For that reason, two people saying exactly the same sentence forwards may have completely different reversals. Even the same person saying the same sentence forwards can have totally different reversals each time they say it. An interesting exercise I sometimes do in my training classes is I have each student say the same sentence forwards. *“I love my mother very much. She is very helpful and supportive.”* Each student who says this sentence will all have different reversals

depending on their relationship with their mother. As the brain puts the sounds of speech together in the split second before we utter it, its subtlety alters the sound so that a specific reversal is formed. To determine what that reversal says requires a good ear and an ability to recognise distinct sounds backwards, especially each vowel and consonant sound.

Check Point Three: *Are the beginnings and endings of words clearly defined and distinguishable?* This check point is similar to the one about consonant and vowel sounds. Each word in the reversal must have a precise, sharp beginning and end. As sounds can often run together in backwards tapes, we could easily misinterpret the gibberish as words unless you check that each word backwards has a definite start and finish with clear and obvious letters.

Check Point Four: *Is the spacing sufficient between each word so that it is clearly distinguishable from other words in the reversal?* As I noted in the previous checkpoint, words and sounds can often run together and become one continuous sound. In these cases, it is usually gibberish and not a genuine reversal. For this reason, it is essential that the Reverse Speech researcher make sure that there is sufficient space between each word so they can clearly hear it as one word and not three or four words strung together as one. Like forward speech, when we speak, we clearly enunciate each word. Even very fast speakers will have a slight space between each word so the listener can understand which word is which. The same is true of Reverse Speech. Gibberish will run together. Genuine reversals will not. There must be a definite space between each word, or the reversal should be invalidated.

Check Point Five: *Is the reversal distinct from the surrounding gibberish?* This is an important point because the majority of reversals will be quite distinct from the gibberish. There will usually be a pause before the reversal and a pause after. The one obvious exception to this is semi-formed reversals where the last word will disappear into the gibberish. For this reason, genuine reversals will become very apparent and literally jump right out at you from the surrounding gibberish. It will be very obvious. If it doesn't jump right out at you with definite pauses at the beginning and end, then you need to suspect that it may be gibberish and/or projection.

Check Point Six: *Does the entire phrase have a continuous melodic flow from beginning to end?* Genuine reversals have a very unique sound. They sound singsong and melodic with a musical nature. Ham radio operators will recognise them as sounding like single sideband signals. It can take a while to get used to the sounds of Reverse Speech. Yet even though speech reversals have a definite sound and "accent", they can also take on the accent of the speaker. Even emotions can be heard in reverse, and some reversals can sound quite gut wrenching, as they seem to cry from the depths of the soul itself. The simple fact is that reversals have life. They aren't monotone and emotionless noise. You feel the speaker through their sound.

Check Point Seven: *Does the phrase have a definite constant beat or tempo from beginning to end?* This check point is like check point six. Genuine reversals, as well as having a singsong sound, will also have a definite musical beat. This beat can remain constant throughout the reversal. It is rare that reversals will change their beat in mid-sentence. The one exception to this is cause-and-effect reversals, which may change beat

in the middle of a sentence to represent a comma. But generally, the tempo remains the same. The beat doesn't speed up or down through the reversal but remains constant and regular.

As you can see from these check points, genuine reversals must meet stringent criteria for them to be documented. They will keep the analyst on track and help avoid the dangers of projection.

If a reversal meets all seven of the previous check points, it can be called the perfect reversal and documented with great confidence. However, not all reversals are perfect and not all reversals meet all the seven check points. Brett Alroy made a valid point in his report in the previous chapter, which I want to reprint here.

“It should be noted, however, that in the attempts by the unconscious to communicate, there may well be glitches There are parameters and boundaries as to how much distortion we should accept, depending on quality and quantity.”

It is always a tough call knowing what to document if the reversal isn't perfect. Sometimes I have been frustrated by what I think is a completely valid reversal, yet there might be an extra syllable in there, or we can hear a vowel sound two or three different ways, or even the beat may be off. So, I often throw out reversals that I think are quite significant simply because some of the checkpoints aren't met.

To solve this dilemma, I have appended to the checkpoints that allow for some distortion or irregularity. After all, not all radio signals can be heard amongst the noise.

I call this “Reversal Validity Factors.”

It is really quite a simple process. I rate all my reversals on a scale of 1-5 depending on what check points they meet. If all seven check points are met, then I can document the reversal with great confidence and I give it a Validity Factor of 5. If, however, one check point is not met, such as syllable count or vowel sounds, I downgrade the reversal to a Validity Factor of 4, and document it on my transcript accordingly. If 2 check points are not met, then I downgrade it yet again to a Validity Factor of 3. We could go all the way down Validity Factor 1 if we wish but personally, I think anything less than a 3 is allowing too much distortion and irregularity to creep into the reversal and it should not be documented. I can remember the odd occasion when I have documented a VF2 or even a VF1, if the reversal contained extremely important information, but I always note it on my transcript as such and if it is a client reversal, I present it to my client with the strong caveat of “I am not sure.”

When I do my radio interviews and lectures, I always try to present VF5 reversals. Anything less than that discredits the technology, I believe. After all, doesn't an artist always try to present their best work?

All of this looks very well and good in print, but in practice, it is much harder. Learning to hear reversals, like any skill, takes time and practice to master. For the newcomer, all those backward sounds can be overwhelming and often trying to find a valid reversal can

be like looking for a needle in a haystack. You must be prepared to spend many hours each week with headphones on, in front of a computer, to become proficient. I suggest at least 15 hours a week in my training manual. Then I take at least a year to train a student to proficiency, sometimes less, sometimes more. It depends on their prior experience with audio, as well as a natural ability that some students seem to have. Sadly, some students drop out of the course because after several weeks, or even months, they still can't find any reversals, or what they do find is only gibberish and not a valid reversal.

Which brings me to my next point. Projection, the enemy of every budding Reverse Speech researcher, imaging into the gibberish words that are not there. The skeptics throw this criticism at Reverse Speech. They say that it is all pareidolia, or seeing pictures in clouds, and to a certain extent they are right. Some of it is pareidolia. Not everything backwards is a reversal. There is a lot of gibberish in between each reversal that is ripe for projection.

In fact, genuine reversals can sometimes occur only every 10 seconds to as little once every 10 minutes, depending on the nature of the forward speech. If the forward conversation is free flowing and natural with a high degree of rapport between the people speaking, then the number of reversals will be high, as often as once every 10 or 15 seconds. On the other end of the scale, in a public media broadcast that is scripted and highly rehearsed, you may only get reversals once every 5 or 10 minutes. For that reason, I suggest new researchers steer clear of public media broadcasts when they first get started, as they can be frustrated, and be tempted to imagine whatever they like into the sea of gibberish.

Psychiatrists sometimes use inkblot tests with their patients because what the patient sees in the inkblot will tell a lot about who they are. The same is true of gibberish. What a person hears in the gibberish separating valid reversals will actually be a reflection of who they are, their biases and beliefs. In this way, Reverse Speech becomes a two-way mirror - a mirror for the person documenting and a mirror for the person being analysed.

So how do you avoid projection?

First of all, you must be armed with the check points! They are your guide. Without them, it's like navigating the globe without a map or compass. Second, and this is harder, you must know yourself very well, not just your own image of who you think you are, but who you really are on the inside. Unless you can do this, what you will hear backwards in the gibberish is not the thoughts of the person who you are analysing, but your own unconscious self. It will not be their face you see, but your face. For this reason, I strongly suggest all new students undergo a round of Reverse Speech session work before they start. And don't do your own reversals! I don't even do my own reversals after 37 years of doing this. You can't analyse yourself because first, you will not hear your own stuff and second, I guarantee you will project into the gibberish and may even go into reaction. (Explained shortly)

The best way for you to approach this is to be calm and relaxed. Don't do this if you are angry and tired. Get the Reverse Speech software and a good set of headphones. Set up your computer where you will not be disturbed. Start by listening to the recording forwards

for a few seconds and then play it backwards at a reduced speed. Listen for an intelligible word first. If you hear a word, go back over the soundtrack and look for more words on either side of the word you first heard. If you hear more words, check them against the Reverse Speech check points. You can document the phrase if it passes. (We will cover more on documentation later on in this book.) But beware! Don't listen for any more than six times to find additional words. If you can't hear them after six attempts, then drop it and move on. The more you go over the same section of reversed audio over 6 times, the more likely it will be that you project. I know this from experience.

I will not lie to you. It's going to be hard at first, harder than learning another language. There are so many competing factors to consider. In my early days, I used to run tapes backwards through my loudspeakers at home for hours on end just to get used to the sounds. At first, a word would jump out at me now and then. After a while, I would hear two or three words at once. As the years went on, I got better and better. Now, after doing this for 37 years, I will usually hear the complete reversal all at once, with only 1 or 2 reviews. It now takes me about 90 minutes to analyse a 30-minute client recording, compared to 2 or 3 days when I first started. Of course, the Reverse Speech software helps significantly in this task and when speech recognition comes along that can do all the work for you, then we are in a whole new ball game altogether! Welcome to virtual handheld mind reading devices.

The next thing the Reverse Speech researcher has to watch out for is what I call constant reversals. These are words or phrases that, when spoken forwards, will always reverse to say the same thing. There's about 50 of them which I have included in an appendix in this book. These constant reversals have some very interesting connections. For example, the word Father will nearly always reverse to say **Love him**. We love our fathers. The word President will reverse to say **Deserve this**. We deserve the Presidents we get. The word relationship reverses to say **this is shallow**. Our relationships are shallow compared to what is coming in the New Jerusalem (more on this later). The word understand reverses to say **Answer**, and Reverse Speech itself reverses to say **Sheep Server**. We are the sheep it is here to serve. Look at the completed list in the appendix and their complementary relationships. You will find them fascinating. My current thinking answer is that language has evolved both forwards and reverse to include these connections, with the reverse giving us the Truth behind our words. Thus, the constant reversals.

My rule is that constant reversals should only be documented if they are part of a complete reversed sentence. I have no problem believing that when the brain does back-flips to produce reversals, it will use these constant reversals as part of a complete sentence to get its message across. If, however, they occur by them themselves with no other reversed words with them, then they should be considered coincidence and thrown out.

I hope I am not overloading you with too much information in this chapter. As you can see, there is much to be aware of and there is a lot more to Reverse Speech than simply playing tapes backwards.

Finally, for this discussion I want to give you all a warning.

There is a phenomenon in Reverse Speech that I call Reversal Reaction. It is very real

and quite insidious. It took me years to understand it, and many years after that, to learn how to deal with it. When you are listening to tapes backwards, there is a lot more going on in the psyche than a mere auditory exercise. The reversed gibberish has a way of stimulating the Unconscious Mind, stirring deep emotions, and unresolved issues. How it does this I don't really know, but I know it does. In some psychiatric circles, a version of this phenomenon is known as cognitive dissonance.

In the first few weeks of reversing, you may find yourself on edge and emotions frayed. Some people start having lucid dreams and/or nightmares. Sometimes strange unexplained odours can appear in the house. This is in its mild stages. As the reaction progresses, unconscious patterns can become greatly exaggerated. If the person has little connection with themselves, they will transfer these patterns to those around and accuse the other person of the very things they, themselves, are doing. Sometimes, more often than I would like, this projection will be aimed at me and over the years, I have been accused of so many things by students and clients in reaction that I have lost count.

If the reaction is not resolved, the student or client will abruptly sever all ties, never to be heard from again. Sometimes I wonder if they suddenly got sucked up by the giant cosmic whirlwind in the sky.

If you are at home, experimenting with Reverse Speech and you start to experience signs of reaction, it must be resolved, or you will psychologically (maybe physically) harm those around you. I mean this. I have seen it far too many times.

The first thing you must do is immediately stop playing tapes backwards for at least a few days and maybe even weeks. The symptoms should gradually subside. Before you start back up again, you must resolve the underlying unconscious conflict(s) that caused the reaction in the first place, or it will only return. Unfortunately, the only way I know how to resolve these conflicts is with Reverse Speech session work. This I will discuss in great later in this book.

So, these are all the first basic lessons you need to know to begin experimenting with Reverse Speech yourself. There are some technical issues to discuss which I cover later.

I wish you good reversing and may Reverse Speech serve you as much as it has done for me.

CHAPTER FIVE: THE DEPTHS OF REVERSE SPEECH

When Greg and I wrote the first book on Reverse Speech, *Beyond Backward Masking*, all we really knew was that the phenomenon existed. What it was and where it came from, we really did not know. We had essentially scrapped the satanic theory in the first month of research and once we knew it existed in speech as well, it was really all gloves off. The theory described it as another form of human communication, or a natural sense. The brain did it automatically as we spoke, we claimed. There were no demons pulling little strings making us worship Satan. As far as having sex and taking drugs, didn't many of the rock musicians do that back in the 70s and 80s? The reversals the Fundamentalists were quoting were merely a reflection of the lifestyle of the artists they selectively chose to analyse. No secret there.

So where indeed was it coming from, and how deep did it go? This is what we knew so far.

It was more frequent in conversations with friends than it was in recordings we analysed from the media. This observation is still true to this day after doing it for all these years. If a person was highly emotional, reversals could be almost continual.

We also knew that a lot of the language could be cryptic and metaphorical, or archetypes, as we called them in our book. They would use words like Whirlwind, Wolf, and Nazi. We had even found isolated references to Lancelot, Samson, and Elf. Back then, we had no idea what they all meant, just that they existed.

As time went on and I began working for a psychotherapist in Brisbane in 1988, Dr. Caroline Meade, analysing recordings of her client sessions. I noticed these metaphors occurred far more frequently in discussions about someone's problems or issues than they did in normal chit chat about events in their lives. Using the principal of complementarity, I began to notice amazing connections between each metaphor and the forward speech. I started compiling a Reverse Speech metaphor dictionary, which I strongly suggest you obtain, if you wish to understand what you will find as you start your journey into the unconscious.

In *Beyond Backward Masking*, Greg and I proposed that Reverse Speech was coming from the right brain hemisphere. We said this for several reasons. First, we could find more reversals in high emotions, a function of the right brain, than they could in a prepared speech, which we thought was a function of the left brain. Also, we knew it was the intonation of speech and not the words themselves that were forming the reversals. For this reason, it is very difficult, but not impossible, to reproduce a reversal unless one can match exactly the intonation of the forward speech.

This is what we stated on page 53 of *Beyond Backward Masking* in 1987...

How does this process actually happen within the brain? That is extremely difficult to answer. However, we know that the brain is capable of infinitely more complex tasks than science has previously thought possible. Indeed, science agrees that we have not even begun to tap its potential. Most people rarely use over ten percent of their brain power at

the very most.

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

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

In trying to determine how this actually occurs, it is useful to consider that over the last two decades, scientists have discovered that our brain has two functional modes (or hemispheres) called, respectively, the left and the right. We feel that a possible explanation for the cognitive processes involved in Speech Complementarity can be found in the complementary functions that scientists have discovered in the left and right hemispheres of the brain. The left hemisphere, which is primarily logical, would appear to be responsible for our conscious language formation processes (forward speech). The right hemisphere is emotional, imaginative, and spiritual by its nature. It is responsible for unconscious mental activity.

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

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

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

dreams, Reverse Speech could possibly provide an 'escape valve' for anxiety, anger, stress, etc.

Reverse Speech also follows the same spasmodic and unpredictable pattern that occur in dream states, and as dreams vary in their clarity (some seem more real than others), Reverse Speech varies in clarity depending on the intensity of the subconscious influences. This explains the varying clarity and appearance of Reverse Speech in conversation and music.

I later shortened this explanation to simply, the left brain speaks forwards and the right brain speaks backwards. Does this explain the EEG readings Dr Tomlian got from his tests where he noted rapid activity **between** the left and right hemispheres when reversals were occurring? Was the brain processing the two modes of speech, forwards and backwards, at once?

Only further testing will answer this question.

While the right/left brain hemisphere theory may offer an explanation as to how it is happening in the brain, it doesn't explain where it is coming from. What is actually speaking in reverse? Obviously, it is unconscious in nature because we do not know that we are doing it, but what independent intelligence is actually choosing the words that are being said backwards?.

This is what we knew so far.

Reverse Speech could reveal conscious thoughts; thoughts the speaker was actually aware of at the time of speaking. As noted earlier, it can reveal the truth if they spoke a lie or add extra information to what the person is saying. Reverse Speech could also reveal unconscious thoughts; this is simply thoughts the person was not aware they were thinking at the time. Then there seemed to be even deeper levels of Reverse Speech where metaphors and archetypes could be heard. Often these metaphors made no conscious sense to the person speaking, but seemed to stem from far deeper parts of the mind and maybe even, as Greg and I theorised at the time, a common collective unconscious. This is what we stated on the last page of Beyond Backward Masking....

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

Anthony Storr, in the book's foreword 'What Jung Really Said', says that according to Jung one of the best ways of understanding the inner mind and.....

"...of getting in touch with the unconscious is by dream analysis. Some particularly

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

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

Whilst considering Jung, it is also worth noting that we have found a few isolated references to mythological names such as 'Lancelot', 'Elf Elves' as well as 'Samson'. Further research in Reverse Speech may yield some interesting data in this area and will be featured in a later book.

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

What lies Beyond Backward Masking? We are unsure. We have only just begun to travel the road and there is much more to discover. This book may provide some answers to that question. Our next book will continue to explore the phenomenon of 'Reverse Speech, Speech Complementarity And The Voice Of The Inner Mind' and will provide further insights into this enlarged understanding of Backward Masking.

That's when Greg left the research. He returned to Reverse Speech in earnest in 2015 and worked furiously on a new book. Unfortunately, he passed away in January 2019, with his final work remaining unpublished. If it wasn't for Greg, nothing else that I have featured in this book would have ever happened. He will be with me always.

To understand these deeper metaphors and what parts of the mind were actually speaking in reverse, in my next book, Hidden Messages in Human Communication, I proposed a three-level structure for Reverse Speech. I called these "The Three Levels of Reverse Speech." Although these are a little outdated today, I still teach them in my training courses, as they provide an excellent foundation for students to understand what they are finding in reverse. Here they are:

First Level Speech Reversals: These reversals seem to come from the conscious area of the mind. They speak in straight forward everyday English and often use thoughts that the speaker is aware of having at the time of speaking. They most frequently occur in media broadcasts and in casual conversation. The former may be nearly all First Level speech reversals, whereas casual conversation will contain about half First Level Reversals, and half metaphors. First Level Reversals will often use the normal language colloquialisms, such as mate or bloody, if you are an Australian, and we can often hear individual accents.

Second Level Speech Reversals: These are reversals that seem to come from an area of the mind just below consciousness. I call it the Subconscious Mind, as opposed to the Unconscious Mind. They will also speak in normal everyday English, as well as use simple metaphors which are verbs such as, **rape, sniff, kiss, run**, etc. I call these metaphors Operational Metaphors, and they describe the operations or the actual “doing” of behaviour. Reversals can also reveal hidden memories and give warnings of, and causes for, physical, emotional, or spiritual disease. Occasionally repressed or forgotten memories can be heard, and in some cases I have heard reversals that refer to events that have occurred in the womb! The significance of second-level reversals should be obvious. We can access forgotten memories, find the causes for disease, and begin to understand human behaviour. You see, the deeper self knows it all. It knows us, our mind and our body. It is constantly communicating telling us all these things. Sometimes we see them in dreams, other-times our intuition tells us, now we can hear it in our own voice.

Third Level Speech Reversals: At the time I devised this level in 1989, I thought it was the deepest of all, but as time went on, I realised Reverse Speech went much deeper than that. Nevertheless, I still keep the model because I find it helps my students understand reversals easier. Speech reversals that I call Third Level contain primarily metaphors, and these metaphors are usually nouns. I call them Structural Metaphors because they describe the structures of the Unconscious Mind. I draw a distinction between the Subconscious and the Unconscious, for reasons that I hope will become apparent.

At the deepest levels of consciousness, Reverse Speech has taught me that the human mind thinks and functions with pictures or metaphors. I intend to spend the whole of the next chapter on metaphors, so be patient. But for this chapter, let me simply say that metaphors are everything, hence the tongue-in-cheek title of my autobiography, “It’s Only a Metaphor.” Metaphors orchestrate human behaviour. They determine who we are, our personality and behavioural patterns. In private session work with clients, more than 90% of all reversals can be in metaphor, and let me tell you, when I first started doing session work with the public in 1989, they confused me greatly. Now, 32 years later, I understand them at a far greater level.

So these are the first three levels that attempt to describe the depths of the mind from which Reverse Speech comes. However, it goes much deeper. At one stage in my book, “A New Theory about Language” first published in 2008, I proposed a five-level structure of the mind, but this too became inadequate when I started to think of the human mind as being multi dimensional with an endless depth. By the time I wrote “Unveiling the Truth.” in 2016, I was already thinking of human consciousness as endless, with unlimited layers. Nevertheless, we all seem to think of structures, so let me talk about structures, as that is the only way I know to explain it.

Below the Unconscious Mind is the Collective Unconscious. Carl Jung was the first person to propose its existence, and he wrote about it extensively in his books. According to Jung, the Collective Unconscious comprised a storehouse of knowledge that went all the way back to humanity’s deep and distant past. He proposed that the Archetypes of the Unconscious Mind stemmed from humanity’s Collective Unconscious.

Reverse Speech verifies the existence of Collective Unconscious as many reversals will reveal knowledge unknown to the individual. Future Tense Reversals, and Premonitions come from the Collective Unconscious. Let me reprint a section from “Unveiling the Truth”, where I detail some of the evidence I have for its existence.

“Now we come to the Collective Unconscious. I didn’t have proof for its existence at that stage of my career, however, I went along with Carl Jung and included it in my three levels of Reverse Speech. As time went on I compiled more and more evidence for the existence of a common Collective Unconscious, or a universal storehouse of knowledge.

One of these pieces of evidence I found in 1989 when I was being interviewed by a television reporter. He wanted to see if Reverse Speech could reveal his real age, so he deliberately lied about his age to see what would happen. Just as he began the test a reversal occurred that said, “**37, it came up.**” Then a further reversal occurred on me immediately after the test that said, “**Now you’re 37.**” So the question arises, how did I know his real age for it to appear in my reversal? The answer is, he had told me in reverse, I had heard in reverse, and then responded in reverse, confirming the information. It had become part of my overall collective unconscious knowledge through the process of reversed unconscious communication.

Another similar instance occurred a year later when I was married to my second wife, and I was still smoking cigarettes. We had run out of cigarettes an hour or so earlier and while I was in a hypnosis session with a friend who was a hypnotherapist, she walked into the house and said, “Hullo,” the hypnotherapist replied “Hullo, and my wife responded “hullo.” In that exchange unconscious information was handed on through reversed communication as the reversals said, in a sing song tone, “**Cigarette,**” responded in reverse by “**Cigarette,**” and then confirmed again by another “**Cigarette.**” The hypnotherapist then returned to the hypnosis session and said in reverse to me, “**You will now have a cigarette.**” At the end of the session my wife handed me a cigarette from pack she just bought, and I lit up. This is not an endorsement for cigarettes! I gave up in 1991. Rather it is an example of unconscious communication adding knowledge and information to the Collective Unconscious with the handing down of information.

Another example occurred in the early 90s when I was conducting a workshop in Houston. Two women were talking together and one of them said backwards, “**New York,**” the other woman then went on to describe how she grew up in New York. Also in the early 90s a woman came to me for session work and when I analysed her tape I found reversals that gave a detailed description of an affair that her husband was having. When I showed her the reversals, she denied her husband was having an affair but she went home and confronted him anyway. He broke down and confessed. How did she know he had been having an affair? The answer simply is, he had told her. Probably in reverse but maybe using other unconscious forms of communication as well.

Other examples of the existence of a collective unconscious that I have found over the years include 2 reversals I found in quick succession in the middle of 2001 on Australian clients in session work. They said “**They’ll fuss with the USA,**” and “**Soon plan evil on America.**” Shortly after I found these reversals the planes flew into the twin towers in New

York and the Pentagon. Had my Australian clients, with no contact with the USA, tapped into a universal storehouse of knowledge that exists outside of time?

Other reversals include the dramatic one I quoted earlier in this book on JFK which said, "**Head is hit the car.**" How could he have known this in 1961? Then there is the reversal on Bill Clinton as he was sworn in for his second term. On his speech he had a reversal that said, "**World will come to damn you.**" I believe this refers to his affairs and eventual impeachment. The question arises, how did they all know this? Consciously they couldn't know but they were tapping into a common collective unconscious which knows all and sees all."

I have much evidence of a Collective Unconscious. A very recent series of examples occurred in late 2019 and early 2020. I started finding reversals on my clients of future conflict in the United States. There are reversals on clients from the United States, Australia and England. I went on various radio shows playing them and warning of conflict. I posted the reversals on my Facebook page and warned all my Facebook friends to get ready. Well, we all know what happened in 2020, it was the year from Hell. Covid hit in January, the riots in the United States started in April and May, the city of Portland was essentially taken over for many weeks, and the capitol building was stormed in January 2021 as the house certified the electoral votes. And on the topic of the house certifying Joe Biden's win as the 46th President of the United States, I found a Premonition Reversal on Donald Trump during the 2020 Presidential debates that said, "**Did I make it with no win?**" It's a question, so it doesn't predict an outcome, but it accurately describes Trump's position after the election. Another Collective Unconscious revelation.

The existence of a common Collective Unconscious explains many aspects of human intuition, how we sometimes know something is about to happen, or have a sudden flash of inspiration. I have an interesting example of a file where a client is talking forwards, and she says backwards "**ring, ring**" - about two seconds later the phone rang, you can hear it all on tape. Have you ever heard stories of scientists getting their theories from dreams? Or suddenly a flash of inspiration strikes them. I believe they received this information from the Collective Unconscious. I talked earlier about how I suddenly got the name Reverse Speech in the middle of the night, and the theory of Reverse Speech was suddenly in my mind. Looking back now, I believe I tapped into the collective.

I think some people who can accurately predict the future are actually tapping into the collective. Nostradamus himself claimed in a letter to his son that he received his prophecies from "the voice in limbo." (Reverse Speech?) Indeed, even some reincarnation experiences can be explained by the existence of a common collective unconscious, if we assume that all knowledge from every individual who has ever lived resides deep within.

Jung probed the Collective Unconscious by analysing his client's dreams. It was a long process, taking several years. With Reverse Speech, you can actually hear the voice of the collective in an audible form simply by playing a recording of speech backwards.

Greg Albrecht proposed a theory in a 1990 issue of Backtalk (now out of publication) which he called the Oral Tradition Theory of Reverse Speech. Basically, he claimed that because Reverse Speech was a communication process, information had been handed down from

generation to generation for eons using Reverse Speech. Unconscious communication explains the existence of metaphors and how the deep unconscious actually receives unconscious knowledge. This knowledge, handed down by Oral Tradition, forms part of the overall collective storage bank, which is now as old as humans have been speaking. I have examples on file where children can be heard picking up the metaphors of their parents and adopting the behaviour that metaphor represents. Is this how behavioural patterns are adopted? I will explore this question as we continue.

So, as Reverse Speech comes from the conscious area of the mind revealing conscious thoughts, it also comes from even deeper, down to Collective Unconscious itself. Yet that is not the end. There are many reversals that come from, for the want of a better word, the spiritual realm. They talk about spiritual matters, the state of the soul, and our life and purpose. In those instances, reversals will often use Internal Commands giving us instructions for life and warnings, etc.

I believe, with much evidence in the form of reversals to back me up, that in these deeper realms, it is the Spirit itself talking. In fact, I sometimes wonder whether all Reverse Speech is the Spirit talking. This Spirit is directly connected to the source, or God, if you prefer. Christians call it the Holy Spirit and many of them believe they are the only ones who can “receive” this Holy Spirit, but Reverse Speech tells us it resides in all of us and is constantly talking to us. The common metaphor Reverse Speech uses to describe this Spirit is “**The One**”, or occasionally simply “**One**.”

The metaphor Soul is one of the most common metaphors in Reverse Speech. Along with Wolf, I will usually hear it backwards in every recording I make with a client. Reverse Speech says we are spiritual beings connected to a common universal energy source. Some would call it God. (My own personal belief is that it is God.)

Reverse Speech provides humanity with real concrete proof that this spiritual realm does indeed exist, and it has a direct influence on our daily lives.

This is the real significance of Reverse Speech. It is spiritual in nature, and at its deepest levels, it describes spiritual matters. So far more than merely being the ultimate Truth detector (which it is), it also describes our behavioral patterns, using metaphors, and ultimately, it describes the state of our Soul and our relationship with God.

The significance of its discovery cannot be overstated. In time, as humanity begins to struggle to accept its existence and then learns to trust its message, it will literally propel us into a new age of enlightenment when we learn we are our own co-creators. Much more on this later.

We now move onto the next chapter, metaphors.

CHAPTER SIX: THE POWER OF METAPHORS

Our world is full of metaphors. They are in our advertising and music, we can see them in our statues and monuments. They influence us and enchant us. Some of the great spiritual teachers taught in metaphor, with Jesus being an obvious example. Many of his lessons were in parables, or metaphor.

Language is rich with metaphors. In fact, it is so much a part of language that we don't even think about it. Phrases such as:

They stabbed me in the back
He had fire in his eyes.
You could cut the tension with a knife.
She was all shook up.
A bad smell just walked into the room

Such phrases are common and I am sure you could think of dozens of them if you tried. We often think in metaphor, we dream in pictures, and when we day dream we can sometimes drift off into a land of metaphors.

Metaphors are so much a part of our daily lives that I wrote an entire book about them - "It's Only a Metaphor." In this book, I claimed metaphors are more than just pictures and words to be translated, but they are living entities within the Unconscious Mind. I claimed the unconscious thinks in pictures, or metaphors, and these metaphors have power and contain the spark of life. I further explained that human behavior and personality are formed by the unique way these metaphors interact with each other on the unconscious level.

I began documenting metaphors when Greg and I were working together, but I had no idea what they meant. As time went on, I started documenting even more. In the late 80s, I was working with a few therapists in Brisbane who I trusted, primarily Dr, Caroline Meade and my hypnosis and NLP trainer, John Suess. I showed them my transcripts, hoping they could shed some light on the mystery of metaphors, but they were as puzzled as I was. I remember giving hypnotherapist, Martin Stiles, a huge stack of Reverse Speech transcripts, and he spent weeks going over them and came back with no answer. Even the co-founder of NLP, Dr. John Grinder, was puzzled when I showed him some transcripts over breakfast in Sydney one morning in June 1988. Likewise, the writings of Jung and other luminaries could give me no real clues and I knew I really was on my own.

So, I began unraveling the mystery using the principle of Complementarity. I started going through all my transcripts, which at that stage numbered in the 100s, and comparing what was spoken forwards to what was spoken in reverse. This is how Greg and I first noticed the different Reverse Speech categories. It didn't take me too long to notice a connection.

I already knew there were several main metaphors that appeared frequently. One of the most common of these was Wolf. As I went through old transcripts, I noted that as people used the metaphor wolf in reverse, they were usually talking forwards about motivation or moving towards a goal, sometimes making money. Likewise, with the metaphor Whirlwind, which was probably the first one Greg and I ever noticed, it commonly occurred as people

talked forwards about power, or energy or even the world itself. As time went on, I began to understand both of these metaphors at a greater level and these will be covered extensively further in this book.

Having started on the path of understanding the meanings of these metaphors, I began compiling a Reverse Speech metaphor dictionary. It gradually grew over 30 years to where it is now, listing in excess of a thousand metaphors. As I found a new metaphor, I would document in the transcript and tell my client, sorry I do not know what it means. In my early days, I rarely understood more than 80% of the transcript. The unconscious speaks in a language that we have only glimpsed in dreams and visions. Documenting and interpreting it gave me a monumental task. Thankfully today, there is little now that confuses me.

As I saw the metaphor appearing in the same context a few times, I would add it to the dictionary with a possible interpretation based on its Complementary relationship. I would also be constantly updating the interpretations as I found the metaphors in more situations. I should say that this was a process of not weeks but rather years. In time, I came to understand that the metaphors were universal in their meaning. That is: they meant the same thing for each person, even though the person may have had no conscious contact with the metaphor. In later years, as I trained bi-lingual students, we found the same metaphors appearing in their reversed language as well, so I truly believe we are tapping into a common collective unconscious with Reverse Speech.

As you may have noticed so far, I like to categorize things and break them down to their simplest components. I find it is much easier to understand what you find that way. The same is true of metaphors. As the years went on and I worked with more and more clients, finding thousands of different reversals containing metaphors, I started noticing obvious trends. The first one of these I have already mentioned but I will go into more detail now.

Metaphors appeared in two main types; nouns and verbs. I called these Structural Metaphors (nouns) and Operational Metaphors (verbs). I gave them these names because I had already begun to theorize that there were more to metaphors than mere words to be translated, but they represented the structures and operations of the psyche.

Structural Metaphors, I theorize, represent the core foundation stones of the unconscious. In fact, they more than represent the structures of the unconscious, they ARE the structures of the unconscious. As the human race has developed over the eons, it has adopted these metaphors through the process of Oral Tradition, incorporating the characteristics of the historical events and figures that gave them birth into the unconscious, thus attributing to the process of evolution. Each generation learns from the last and so forth, as each generation adds new metaphors to the unconscious. This process has accelerated significantly in the last hundred years because of the onset of mass communication and the significant increase in the global population. The Collective Unconscious is literally expanding exponentially, as is human evolution. This expansion is evident by the invention of the internet, which is only a reflection of the unconscious connections that already exist. The two, the collective and the physical, are intricately connected.

There are hundreds of Structural Metaphors that I have documented so far. They use words like Lancelot, Goddess, Camelot, Rome, Eden, Whirlwind, Heaven, Yeshua, Zeus,

Krishna, and the list goes on. Whilst these metaphors exist in the unconscious, only certain metaphors are dominant in each individual and the way these metaphors interact with each other creates individual personality traits and behavioral patterns.

Take, for example, someone who uses the Structural Metaphor Rome as a dominant metaphor. The Rome metaphor is common and means to build your kingdom and expand your world. Someone's business may be Rome to them, or their family or church may be Rome. It will vary from individual to individual. Now let's suppose this person also used the Structural Metaphor Wolf, also very common. Wolf, in part, is to be motivated and driven forwards. The combination of these two metaphors, Rome and Wolf, would indicate a personality that is motivated and driven to expand their empire, whatever that may be. If we were to add a third metaphor to the equation, such as Eagle, which is intuition and insight, then this individual also has a keen instinct and good intuition. It is highly likely that they would be a success in life, unless they had other metaphors that sabotage their efforts, which many people do.

Now, if we to change just one of these metaphors, such as Wolf, and replace it with Snake for example, then the person's entire personality changes from one of motivation to that of deception, from driven to succeed, to desiring to create destruction. Such is the power of metaphors. They create and control us quite literally, and they do this silently in the background with 99% of the population having no idea of the forces that make them who they are. To take this one step further, if we were to change our third example of Eagle and replace it with the Structural Metaphor Eel which is sabotage, then this person is cunning and devious, and is building an empire that will self-destruct.

Most people, I find, tend to run a dozen or so key Structural Metaphors which will vary from person to person. These metaphors can interact with each other in thousands of different ways, creating the endless operations of behavior which are described with verbs or Operational Metaphors.

As the name implies, Operational Metaphors describe the operations of behavior, or how behavior acts out in the physical world. They will use verbs such as rape, kiss, run, sniff. The operations of behavior are determined by the Structural Metaphors. If someone is running wolf and Satan together, they will be aggressive and may use the Operational metaphor of Rape or Kill. If they are running wolf and goddess together, they may have an Operational Metaphor of Kiss or Love. It all depends on the Structural Metaphors.

These two metaphor categories, Structural and Operational, are the first factors in understanding how the human psyche and unconscious works. Reverse Speech describes the Unconscious Mind as Holographic in nature, or three dimensional (probably more, as Premonition Reversals show). All of these hundreds of metaphors work together like an intricate electronic circuit to create different behavioral outcomes for each combination or connection. The key to understanding them is twofold.

First, they need to be approached as translations like you would from one language to another. That is what the metaphor dictionary is for, to help you in that process. Second, and more importantly, metaphors need to be understood as actual living parts or entities inside the unconscious. The reverse speech transcript is therefore seen as a description, or script, of the movie that is playing inside the Unconscious Mind.

The Structural Metaphors are the characters in this movie and the Operational metaphors are the actions that the characters make. This movie is always running inside the unconscious. When we are awake, we see the movie as our life unfolds. When we are asleep, this movie plays out in our mind as dreams, as the unconscious sorts through conflicts and issues of the day and week.

This concept is essential to understanding human behaviour and personality, with the Reverse Speech transcript being the movie script. If the script that is currently playing is not desirable to the person, the script can be changed. We will cover how to change this script further on in this book.

These two categories or metaphors, structural and operation, cover all metaphors than can be found in the unconscious. There are, however, subcategories of these two groups.

The first subcategory is called Specific Behavioural Metaphors. These will add specific behavioural traits to the metaphor or describe how that metaphor is functioning. For example, the phrase "**Busted whirlwind**," or "**Broken Whirlwind**" will describe someone with a weak or non-existent energy system. This could lead to lethargy and/or a poor connection with those around us. This is because the whirlwind is the force that binds and connects us all together.

Another person may describe their wolf as being sick, "**I have a sick wolf**." The word sick describes how the wolf is functioning, or someone who has low motivation. Conversely, the phrase rabid wolf would mean someone who is crazy and aggressive, causing harm.

The specific behavioural metaphor, therefore, gives a more accurate description of how this specific metaphor is functioning. It will function in this fashion because of the influence of another Structural Metaphor. As always, an accurate reverse speech transcript will show what structural and operational metaphors are causing the specific function of the other metaphor.

In my metaphor dictionary, I list over 1000 metaphors. I believe these metaphors are universal in their meaning, having the same function from person to person. At the base core of the unconscious, therefore, all metaphors are seen as pure and consistent. Their functions can change, however, depending on how each metaphor interacts with the other. This is caused by upbringing, life's lesson, maybe even past generational issues handed down. We will cover this further in this book.

Just as a person can have a half a dozen or so key metaphors, so can a nation and peer group. These metaphors will reflect and even dictate the actions, beliefs and character of the nation or peer group. What metaphors influence a nation and can be heard on their leaders, artists, and citizens? I call these Cultural Metaphors.

Not to pick on any one nation, but one nation that I have been following constantly for many years is the United States. The US has one key metaphor that appears often on its leaders. That metaphor is Nazi. The metaphor can be seen reflected in fixed, dogmatic beliefs (just look at the many different churches in America all believing they are right),

political divide (partisanship is currently rife in America), and the aggressive nature of its police force leading to cries of defunding the police. This metaphor may have come into the American consciousness following operation Paperclip.

Another metaphor that has begun to appear in America since the beginning of 2020 is the word con. I believe this metaphor shows the massive deception perpetrated on the public since the outbreak of COVID-19 (read my book *The Big Con.*) I fear for the United States as these two metaphors, Nazi and Con, play themselves out in the physical world.

A Cultural Metaphor I have seen in Australians is “**whirlwind**.” This is reflected in pre-covid days as the laid-back attitude of most Australians, a general acceptance of others and a “can do” approach to life. Other nations will also run their own own cultural metaphors, which will be seen in the lifestyles and attitudes of their governments and citizens.

Peer Group Metaphors are similar and will dictate the attitude, beliefs, actions and even the clothing that the peer group exhibits. When I was running my practice in the San Diego suburb of Bonsall in the late 1990s, many of my clients and students were using the metaphor “**Bonsall**.” which referred to healing. Also, too, in reverse speech circles is the metaphor “**Aussie**”, derived from my Australian heritage, which appears to refer to Reverse Speech itself. In fact, this metaphor seems to graduate from a mere peer group metaphor to a cultural metaphor, as occasional references have been found in leaders of the United States.

Besides Peer Group and Cultural metaphors, metaphors can also be unique to the individual, drawing on the person's past, or some significant current event, to create a new metaphor for the individual. For example, one client used the metaphor **Hilda** to describe a sense of conscience. Upon questioning my client, I discovered Hilda was the name of his next-door neighbour when he was a child. Whenever she saw him doing something wrong, she would tell his mother. Thus, Hilda had become a metaphor for his conscience.

Another client used the name of the town of **Melbourne** to describe feelings of heartache and loss. I discovered that Melbourne was the name of the town where he met his wife and where that marriage ultimately ended. In this case, Melbourne had become a personal metaphor of heartache for my client.

So, how are these metaphors getting there? Very simply, through the process of Oral Tradition as described in the last chapter. As a significant event in history, or a powerful parable, makes its impact on society, the Unconscious Mind adopts it, including all the history and experiences that the metaphor represents. This metaphor then changes the overall consciousness, personality and behaviour of the individual and/or planet subtly. As history rolls along and more metaphors are added to the collective unconscious, society grows and evolves as does the individual who adopted the metaphor.

I have had the privilege of watching a few new metaphors come into the collective unconscious over the years. The first one was **Elvis**. I started noticing this metaphor in the early 90s. Whether it had been there before I do not know, but I know that it increased in its frequency in my client's reversals quite substantially until around the late 90s, where it settled down to be just one of many common metaphors. The meaning of the metaphor is,

unsurprisingly, a reflection of Elvis' life; a quick rise to fame and fortune followed by a tragic ending (Elvis's death.)

Another metaphor that I watched come into the collective, and one that I might have been partially responsible for it becoming a metaphor, is the metaphor **Simone**. I first found this metaphor in 1990 on key players of the Gulf crisis, including President HW Bush, Secretary of State, James Baker and Defense Secretary, Dick Cheney. It appeared in conjunction with the then operation Desert Shield. I contacted my man in Washington, DC, who wrote a confidential memo to Dick Cheney telling him all about Reverse Speech and the word Simone. Somehow this memo was leaked to the press, and it went viral all over the world. Who or what is Simone the press were asking? And what is Reverse Speech?

I later discovered that Simone was an Arabic word spelt "Simoon", that meant a dust storm in the desert, or Desert Storm. Imagine my surprise when they announced the commencement of Operation Desert Storm live on TV a few months later. I had discovered the code word before it was announced and it had been spread around the world by mass media because of the leaked memo.

Shortly afterwards, I started finding Simone in my clients' reversals and then on the media as well. The metaphor meant war and devastation. It has continued to appear as just another metaphor that I find on my clients and media personalities. Thus, I witnessed the birth and dissemination of a brand new metaphor in the collective unconscious. What the long-term impact of the metaphor will be on human evolution is not yet known.

Recently, a brand-new metaphor has begun to emerge related to COVID-19. The metaphor is Zombie. At first I only found it on politicians reversals from mid 2020 onwards, but now I am starting to find it in my clients reversals as well with the first instance appearing in April 2021. It is therefore creeping into the overall collective unconscious as citizens unconsciously hear the metaphor on its leaders. At this stage, I am unsure what it means. Time, history and further research will tell, but I do know that eventually its impact will be felt on society.

Which leads me to my next point. As I stated earlier, metaphors are more than mere words. They are the active force of creation and manifestation itself. The Bible tells us that God SAID, let there be light and there was light. The book of John in the New Testament begins with "In the beginning was the WORD, and the word became flesh." A word, or metaphor, can and does create.

The world in which you live, your house, your car, your friends and even your clothing, is all a reflection of the metaphors in your Unconscious Mind. Everything that ever happens to you happens because it first happened in the Unconscious Mind as a metaphor and is then manifested in the physical through the operation of the whirlwind (more on this next chapter). We attract to us the metaphors that we run. Your life grows and changes as you adopt or discard new and old metaphors. This concept is essential to understand if you are ever going to understand metaphors. Just as God said, let there be light and so it was, so too, you speak into being your world from the metaphors in your unconscious. In the beginning was the word or, as I like to say, the metaphor. The metaphor exists and then

becomes flesh or manifests. This is the secret of creation.

Our entire world is built on metaphors. We can see them everywhere. We can feel them everywhere. They influence us constantly. This chapter has attempted to divide these metaphors into categories so we can easily understand them. There is one final designation I would like to cover in this chapter, and that is metaphor groups.

Many years ago, I noticed certain metaphors seemed to relate, or were connected with each other. I began to group these common metaphors all together and discovered several key patterns. So far, I have documented a total of 12 metaphor groups, however this list is by no means exhausted. I have a lot more work to do.

The first group on this list are the energy metaphors. These include Whirlwind, wind, whirl, and soul wind. These metaphors describe some form of energetic reaction. In fact, whirlwind, along with soul, is one of the more common metaphors, describing an actual energy field that surrounds the physical body and the planet itself. More on this later.

The second group is from the animal kingdom using words such as wolf, eagle, lion., hawk, cat, elk, fawn plus many others. The metaphors literally describe personality traits of ourselves that are similar to the animal the metaphor represents.

Then we have ocean, surf, reef, ship, helm and wharf, all of which describe ourselves as ships traveling the oceans of life. Sometimes the group is used to describe the function of the collective unconscious as our ships carry metaphors to new lands.

A very common group in Reverse Speech is all about the Garden of Eden, using words such as garden, eden, Adam, Eve, snake, river, heart, lamb, plus others from the Biblical story or creation. These metaphors all refer to some aspect of our personality with Reverse Speech, telling us that we are both male and female, with the Adam and Eve metaphors running in all of us. The mythology of Eden still exists and influences all of us today. I theorize that it was one of the very first metaphor groups to emerge.

The Legend of Camelot is also a common metaphor group. The many characters of Camelot still exist in the Unconscious Mind and influence our thoughts and behaviour. Camelot, Arthur, Lancelot, Merlin and castle are all common Reverse Speech metaphors. Also common is a dark side to the legend of Camelot and that is the metaphor, "Brocelinda" (pronounced rocelin). This part of legend details an account where Merlin was imprisoned in the forest of Brocelinda, and in that forest a fairy from the dark side, named Ninian, seduced Merlin and robbed him of his magic. The metaphor of Rocelin is a common metaphor from the dark side. It describes a vampire like personality that sucks and drains energy from others and ultimately destroys their own life in the process. I am sure we can all recognize a rocelin-like character in our lives.

Also common is the Roman empire. Just as the empire conquered the known world in its time, so too has it also conquered our Unconscious Mind, becoming a significant metaphor group. The Roman Empire, therefore, lives on in the realms of the unconscious. This metaphor, along with its characters such as Caesar and Solider, controls our desire to build and grow and expand our kingdom, whether that be our business or family or even

our church and social groups.

A metaphor group that I have written an entire book about, (The Still Small Voice Within), is one that references many gods. There are literally dozens of deities that Reverse Speech mentions, ranging from Hindu Gods such as Krishna, Shiva and Ganesh, to Gods of mythology like Odin, Zeus, Ra, Isis, Thor and Set. Even the God of the Christian religion goes by several names, such as God, Yahweh, Elohim (or El for short) and even Sophia (which the Gnostic gospels refer to as the female aspect of God the Creator). Jesus can also be called Yeshua, and God's arch rival, Satan, also appears frequently, as does Lucifer (having distinct qualities from Satan), along with demons and devils. It is these negative reversals that initially gave Reverse Speech a bad name as coming from the devil. Also common is the metaphor Allah, which can be heard on Christians and Muslims alike, and Buddha is also a minor metaphor (by minor I mean it occurs only occasionally). These many deities will appear across the board regardless of a person's belief system and, like all metaphors, will describe and control some aspect of one's behavior and personality.

Instruments of warfare are also very common and describe some aspect of our nature using words such, sword, spear, helmet, shield, knife, bayonet, gun, firearm, etc.

Reverse Speech describes the Unconscious Mind as a landscape and uses words like desert, meadow, valley, hill, mountain, dunes, rivers, streams and forest, to name a few. I use many of these scenes in my metaphor journeys with my clients. (more on this in a later chapter).

Similarly, Reverse Speech describes the human mind as a house, with its many rooms and corridors and dungeons and attics, as all being different parts of the mind. These too, provide me with rich images for my clients' journeys.

Also discussed extensively in my book, The Still Small Voice Within, is the metaphor group about the Kingdom of Heaven. This group encompasses Heaven, the Soul, and some arch angels such as Michael and Gabriel. It is a major metaphor group and there is hardly a recording that goes by with my clients where some aspect of this group is not mentioned, particularly the Soul. Reverse Speech constantly talks about the soul and its influence on our life. More on this next chapter.

Another common metaphor group refers to odours or scents. Reverse Speech says that the human body is constantly transmitting and receiving odours on an unconscious level all the time. In fact, it is another human sense like sight, touch and sound. Some odours reverse speech mentions, use words like sniff or smell, are perfume, roses and fart.

One more group that I have documented, but certainly not the final one, is that of money. Reverse Speech says that we are constantly exchanging money with each other as emotional exchanges, using words like money, cash, buy, sell and refund.

These metaphor groups are only just a small part of the many metaphors and groups in which they appear. I have more work to do in this area and will expand upon this in future books.

But for now, the most important thing for you to understand is that these metaphors are more than mere words or pictures. They are actual living entities within the Unconscious Mind that have force and power and intelligence in and of themselves. These metaphors are the characters and props of the constant unconscious movie that is transpiring all the time deep within. In my book, *Its Only a Metaphor*, I make the case that we are slaves to the unconscious, that we allow these movies to play out with little or conscious control over them, and I still believe that to be true.

However, I also believe that with a knowledge of this movie and the exercising of conscious will, can gain control over the unconscious forces that guide us. How we do is something that will unravel as this book continues.

CHAPTER SEVEN: THE ENERGY OF THE PSYCHE

Reverse Speech tells us that the human condition is more than just a bunch of matter and chemicals and water and electrical impulses. We are also creatures of energy as well. In fact, the entire planet is one giant ball of energy into which we are all connected. Reverse Speech divides this energy into three main types. These are:

1/ Sexual energy which controls and powers our physical body, including the mind and thoughts.

2/ Whirlwind energy which controls and powers our energetic body, including our connection with all others.

3/ Soul energy which emanates from, and powers, our spiritual body. This energy is the Prime energy from which all other energetic and physical activities stem.

Other modalities have also noted these energy systems but may call them by different names. These are the terminologies that Reverse Speech uses and so this is how I will address them in this chapter. All three of these energy systems are major Reverse Speech metaphors and appear often in the reversals of a broad cross section of clients and media figures.

The knowledge of sexual energy and its many benefits is not new. Reverse Speech, however, takes the whole concept of sexual energy much further than the physical act of sex. It describes sex as the basic fuel of the psyche, or the energy that keeps it all going. Most of our daily activities and emotions and thoughts are all centered on obtaining this sexual energy. Just as a wild animal is on a constant quest for food, so are we on a constant quest for sex.

We can obtain this sexual energy through many means. The obvious one is the act of sex itself. However, this is minor and fleeting. We get a significant portion of our sexual energy through our emotional interactions with others. It doesn't matter to the psyche whether these interactions are helpful or harmful, positive or negative. All it cares about is if there is energy attached to the interaction that it can use. For this reason, some people may constantly seek negative experiences and emotions because they have learned over time that this is how they get their energy. Conversely, other people may seek positive experiences and emotions because that is what they have learned. These lessons can come from as far back as the womb, certainly in early childhood, and are ongoing as we live our lives and interact with others.

Other obvious ways we can get our sexual energy is through our work, passions and hobbies. We will find ourselves attracted to those activities that give us the type of sexual energy that our upbringing and lifestyle have dictated that we seek. Once again, these activities can be aggressive or passive, mind stimulating, or mind numbing. It doesn't matter to the psyche, providing it is getting energy.

Understanding this concept is essential to understanding how sexual energy works.

Sexual energy is neutral. There is no conscience or right or wrong. It just is. It is energy. How we get that energy and how we use it is determined entirely by our character, which is dictated by the Structural Metaphors that run us. For most of us, this all happens on auto pilot. We have no idea that this is what we are doing.

Do you constantly find yourself in fights and arguments? That is because you are unconsciously (sometimes consciously) seeking and attracting this type of energy. The same goes for broken relationships and failed careers and a whole host of other calamities that just seem to befall us. At some stage in our life, we have learned that it is through these activities that we gather our sexual energy.

Of course, the opposite is also true. There are those among us who aspire for greatness, seek positive nurturing relationships and uplift people around them. They are also seeking sexual energy. They have just learned how to do it in a positive fashion and not a destructive one.

Adolf Hitler had an insatiable desire for sexual energy, so did Albert Einstein and Nelson Mandela. But they all did in different ways and had totally different impacts on society and history.

The same is true of each individual. A desire for sexual energy, like fuel for a car, is constant. The psyche needs this sexual energy to function. Reverse Speech talks about it constantly using a variety of different words.

The first obvious word is the word sex itself. It is a very common metaphor and can be seen in a variety of contexts, both privately and publically. Here are some examples.

1/ A business man talking about a future deal: **“Our sex in the bed is powerful.”** Obviously, he doesn't mean he is having sex with his future business power. He is saying the energy between them is strong and we can do great things together.

2/ A client talking about his issues: **“Sex, sex, send the pain.”** In this case, the man is getting sexual energy from painful events.

3/ A politician, former Israeli PM., Benjamin Netanyahu, as he talks about dealing with political issues: **“Sex in the madness.”** This indicates he thrives on conflict and sources negative sexual energy.

4/ Here is former President Donald Trump as he is about to take office: **“See its sex with you with a hill.”** In this case, Hill would appear to refer to Capitol Hill and Trump is now having sex with his new office.

5/ The late sports star, Kobe Bryant, talking to the press after an affair was revealed. **“Christ, I'm made of sex.”** This reversal has two meanings. One, he has a high sex drive, and two, he is highly motivated, needing power and stimulation.

6/ President Trump again talking about interviewing candidates for the head of the CIA. He says forwards, the process went very quickly and backwards he says, **“No sex in it,”** or he

wasn't stimulated by it.

Sexual reversals can also appear using other language such as fuck or kiss or lick. Here are some examples.

1/ A client embarking on session work, saying she knows it works: "**It's her first screw.**" In other words, it's the first time she has experienced this type of work.

2/ Another client in the middle of session work: "**Make love to me David.**" This was not a sexual invitation, it was a call for help and energetic connection.

3/ A business owner talking about his failed business: "**Your lust in the office was a problem.**" Once again, he is not talking about lusting over his staff, he is talking about his insatiable desire for energy and power, which was his undoing.

4/ A woman talking about how her husband was recently bought out: "**May damn your pussy.**" The reversal shows concern and worry that she may lose sexual energy because of this deal.

5/ President Obama talking about how the US will tackle cyber attacks: "**These souls will see Lord with dick.**" He is flexing his presidential muscle, but it may be immature using the word dick, based on the cyber attacks the US has been experiencing extensively in 2021.

When reversals talk about the act of sex itself, they usually get quick graphic.

1/ A client lamenting the fact that he hasn't had a girlfriend for many years. Backwards he says, "**I am limp.**" or he is not getting an erection. Interestingly, this client also suffers from low energy.

2/ Well know Australian cricketer, the late Shane Warne, being busted for naughty telephone conversations with random women. In one phone call released to the public, he says backwards "**The finger is up it / suck it off will you.**"

3/ A client talking about a much younger man who was chasing her: "**He's wanting an old pussy.**"

4/ Kathleen Willey, who accuses Bill Clinton of making sexual advances towards her in an office next to the oval office: "**The brothel in the power.**" In this case, she is referring to the White House as being a brothel.

5/ A man's girlfriend telling him that the affair she had was not for sexual pleasure. "**My box is open and gives love.**" In other words, she is promiscuous sexually.

6/ A client remembering a past molestation event: "**Send your dick within, Daddy.**"

7/ Finally Bill Clinton with two of his infamous sexual reversals: "**Make her swallow, you trash, an easy roll,**" and "**The Mormon in the sheet, fuck her.**"

As you can see, sexual reversals can get quite graphic and are not for the fainthearted. Sexual energy is also described with the metaphor of money, comparing emotional exchanges with each other as the process of exchanging finances. We are constantly buying and selling from each other every time we talk and interact. Some people steal our money, or rob us of energy, while other people's presences enrich us. They are giving us money.

Also appearing, but not as common, is the metaphor power. It is like sex and money as we all seek to find personal power from those around us from our careers and position.

The bottom line, however, is sex. We all need sex like we need food and water, and we will do anything to get it, even lie, cheat, and steal. The activities we engage in to achieve this sex are mostly unconscious and, for the most part, we are totally oblivious to the fact that we are doing that.

The next energy system, which is as common as sexual energy, is Whirlwind energy. This was probably the first metaphor Greg and I discovered back in 1987. So common was it we actually wrote an entire section about it in our first book, "Beyond Backward Masking." Here is that section:

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

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

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

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

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

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

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

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

Open wide the door of heaven!

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

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

*See, the teeming peoples of the Ninelands; the span of their lives is in your hand!
Flying aloft, he soars serenely; riding the pure vapour, guiding yin and yang, speedily, Lord
I will go with you, conducting High God to the Height of heaven ... He drives his dragon
chariot thunder wheels.*

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

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

*Vayu ran towards him and Brahman (God) asked: 'Who are you?'
'I am Vayu the god of the air,' He said, 'Matarisvan, the air that moves in space.'
'What power is in you?' asked Brahman.
'In a whirlwind I can carry away all there is on earth.'
And Brahman placed a straw before him saying: 'Blow this away.'
The god of the air strove with all of his power, but was unable to move it. He returned to
the other gods and said: 'I could not find out who was that being that fills us with wonder.'
(Kena Upanishad, Part 3)*

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

These were the first thoughts Greg and I had about the meaning of whirlwind. We knew back then it was a common metaphor, appearing across a wide cross section of historical and scriptural records. We also knew it represented some form of energy or power, but beyond that we were puzzled.

Greg left the research at the end of 1987, and I continued on my moving into private session work. It became obvious to me in a very short period of time that whirlwind was indeed a major metaphor. I found it, and its shortened versions of **whirl** and **wind**, in practically every client transcript I prepared. Other versions of this energy appeared in other metaphors such as soul wind, Shakti, force, and whiz. Here are some examples...

1/ Harry Truman, announcing the dropping of the first atomic bomb: "**Mad, they must have dropped it before the whirlwind.**" This reference seems to show a great power or energy.

2/ A client talking about feeling secure with his place in the world, "**The soul whirlwind.**" This reversal shows an energetic connection with this man's soul.

3/ Here a client wonders what happens when we pass. Backwards he says, "**Now be**

friend with delicious whirlwind.” Is this what happens when we die? Do we become part of the universal energy force?

4/ In this example, a client talks about how he can achieve business success. The reversal says, “**See yourself full with love, give me whirlwind.**” In other words, connect with the universal energy of love.

5/ In this reversal, a client is told how he can get rid of negative patterns: “**See the whirlwind to shift devil out.**” Or, connect into your personal power and this pattern will disappear.

6/ A client wonders whether he has cleared negative junk from his whirlwind. The reversal says: “**Did the wolf heal lessons in the whirlwind?**” This basically asks the same question backwards as he did forwards and suggests that his wolf is involved in his healing.

7/ A client talking about how she wants peace in the world: “**The whirlwind, let its speak its mouth by you.**” And this reversal is the most important of all! Read on.

Rather than go into a lot of history of how I slowly came to my conclusion about what the whirlwind is and how it works, let’s just go straight to the bottom line.

Reverse Speech describes the whirlwind as an energy force that surrounds the physical body and connects into an overall universal force that surrounds the entire planet and indeed the universe. Reverse Speech tells us that there are two whirlwinds which are usually referred to as the one. We have our own personal whirlwind that surrounds the physical body and extends out anywhere between an inch and three feet from our skin. When I used to conduct live classes, which I can’t now due to covid, I’d teach my students how they could feel this whirlwind. If you run your hand around the physical body, the whirlwind can be felt as a slight pressure or temperature fluctuation.

I believe the whirlwind to be a separate energy force than the aura, and that one day we will be able to detect and measure this force scientifically.

Besides the personal whirlwind, there is also the universal whirlwind that surrounds the entire planet. These two whirlwinds, the personal and universal, interact and connect with each other using the metaphor of Sound which appear to be yet another energy force. Just as God said, let there light and there was light, so do we speak unconsciously, sending “Sound” into the whirlwind which then creates and manifests.

This may seem like a hard concept to grasp, but it is really quite simple. Creation happens through the energy of sound. This sound travels through the whirlwind instantaneously just like radio waves travel through the air to be picked up by a receiver. Reverse Speech says we transmit this sound, or energy, in a variety of different ways. Reverse Speech is one way, smell is another, and energy waves emanating from our skin is another way. You could think of the skin, the largest organ of the human body, as a transmitting and receiving antenna, and the whirlwind is the medium in which it travels. However, unlike radio waves which travel at the speed of light, the whirlwind is instantaneous.

Reverse Speech tells me we can achieve faster than light speed travel through the whirlwind. It says we need to "**fold the whirlwind**," whatever that means. I have isolated reversals on some presidents that hint that the US government is well aware of the existence of this whirlwind and are actually experimenting with it now. Bill Clinton says in one reversal, "**Have the whirlwind built.**," and Barack Obama says in another reversal, "**Use the whirlwind of light.**" Maybe this is how UFOs propel themselves, seemingly with no effort. They have accessed the power of the Whirlwind.

The existence of the whirlwind also explains many psychic phenomena. How can people across the other side of the world communicate telepathically? I believe through the whirlwind. How does Uri Geller bend spoons? He uses the whirlwind. The existence of the whirlwind can explain even reincarnation experiences. It is also the energy and communications system of the collective unconscious. In that sense, it acts like an information network and hard drive, storing all experiences everyone has ever experienced since the dawn of time. Sometimes we tap into these collective memories and explain them as past lives. I believe Jesus performed his miracles using the power of the whirlwind.

Finally, we come to the most important energy system of all, and that is the soul.

Reverse Speech describes the soul as alive and dynamic, having independent emotions and thoughts. These thoughts and emotions influence those of the conscious mind and, ironically, have actually been fed to the soul by the very mind it influences.

Let me explain further. What Reverse Speech has taught me is that when we are conceived, we inherit certain personality and behavioral traits from our parents and their parents. Reverse Speech says that we inherit these traits from as far back as seven generations. However, these traits are by no means set in stone. They are very malleable and can be changed or altered from the moment of conception onwards. As we grow in the womb, its surroundings, including sounds and touch and thoughts and experiences of the mother, influence the fetus.

Then, from the moment of birth, which is when I believe the soul enters the body (this is based on only a small handful of reversals), the new life begins with its inherited, and reshaped structures. The Soul adopts these traits from the new life at the first breath.

From that moment on, the Soul, which is in reality the sense of "I", begins its many functions. One of those functions is that of a record keeper or, as a speech reversal once said when asking about the many functions of the soul, "**It's Rome's secretary.**" Rome is our personal kingdom and world, thus the soul takes constant records of everything that we do, including the emotions and experiences that happen to us.

Then, and most importantly, it feeds those very same experiences back to us by creating our life circumstances to allow this to happen. In other words, the young child who grows in a positive nurturing environment with supportive parents will attract to themselves those very same experiences. And the young child who grows in an abusive environment will create and attract to themselves the same experiences of abuse.

The Soul, like sexual energy, does not care. It has no sense of right or wrong. That comes from our Spirit, which is separate yet again. Think of the soul like a mirror. It shows us what we present to it and then reflects back to us the very same image. It does this by using the energy of the Whirlwind and the power of sound, or metaphor.

The Soul, along with wolf, is one of the most common metaphors of all. In fact, I believe it to be more than a metaphor but an actual living intelligent part of the psyche. There is hardly a client recording I analyze that does not contain a reference to the soul. It is a lot more common than whirlwind or sex and is talked about in reverse as being just as essential to our being as our mind and body. Reverse Speech tells us we are creatures of three parts; body, mind, and soul. The Soul rules over all. It is the essence of us and Reverse Speech tells us it survives physical death, taking with it all the experiences we have fed it during our life, including the metaphors that have run us. One reversal that verifies this says, "**Soul, I'll live forever.**"

Look at some examples from my client files that will explain this better.

1/ Here is a client who is talking about constant pain and confusion in her life. The reversal sadly says, "**Now woman, it helps the soul.**" At some stage, this client learned that pain and confusion are what the soul wanted, and therefore, the soul set about creating those same experiences in her life. Further reversal exploration revealed that this pattern had come to her from 7 generations ago and her soul inherited it at birth. I am still working with this client to clear this issue.

2/ The next client I want to mention is a young man who had constant issues with conflict and trauma in his life. In one recording, he was talking about boundary issues and he said in reverse, "**Animal soul I miss.**" Animal is a metaphor for raw emotions, conflict and /or primal energy. This is what his soul had learned he wanted, either from his current life or inherited traits. Reverse Speech calls these inherited traits, **curses**.

3/ In this example, a client talks about the constant physical and emotional pain he is experiencing. So great is this pain that it occupies all his thoughts. The reversal says, "**Thy soul hearing the venom.**" This reversal is actually a voice from his spirit warning him that his soul is hearing his negativity and, as we have learned so far, the soul hears this negativity, takes it on and then reflects it back both to the conscious mind and the physical world. This way, like an audio feedback loop, even more negativity follows, and the process starts all over again ad infinitum until someone intercedes and stops it all. Unfortunately, this does not happen very often because very few people on the planet understand this very basic concept, and even fewer know how to work with it.

4/ Here a woman talks about a broken relationship lamenting the fact that her partner lost respect for her and as a result she has now lost all respect for herself. The reversal says, "**Demons touched the soul.**" Here, the reversal says she picked up this pattern from her partner as (his) demons, or negative emotions, affected her soul itself.

5/ In another example, a woman who suffers from chronic migraines talks forward about the negative effects her parents had on her, including one instance where her mother was

abused while my client was still in the womb. The reversal says, **“Soul with this rape.”** The abuse had damaged the fetal body, and the soul took this on at birth, feeding the rape back to my client as chronic migraines. My work with this client is ongoing.

6/ The soul also manifests and takes on positive emotions, as this next example shows. A woman talks forwards about her desire to help others and manifest miracles in their lives. The reversal says, **“Soul will see the lovely fish.”** In other words, she will find the people she wants and be able to help them. The soul will attract them to her because that is what it has learned she wants.

7/ In another positive example, a woman talks forwards about taking on the challenges of life, and living life to the fullest. She has two reversals in this section, both referring to the soul. The first one says **“Soul with the tough in you,”** and the second one says, **“And it's your soul I'll saddle.”** Her soul reflects her tough, adventurous spirit and she will ride with it to even more adventures, as her soul creates them before her with the power of the whirlwind.

8/ This example shows the power and significance of the soul. As a client talks forwards about the success of our work together, he speaks with excitement and confidence about his future. He has two reversals right next to each other in this section. They are, **“Soul is your real power,”** and **“My ship's soul.”** As we learned in the previous chapter, we are the ships sailing the oceans of life. This man is connected to his soul and knows that it is his soul that has the real power. With this knowledge and these reversals, this client will continue to create positive experiences for himself as he moves forward in life.

9/ One final positive example before I move on can be found on a male client talking genuine power about creating an alternative lifestyle, growing his own food, building his own house and creating his own power. He has a reversal that says, **“Do it, my soul has a prophet.”** This is immediately followed by **“Hear your soul.”** In this case, his spirit is telling him he has a spiritual destiny in what he is doing and to continue to follow the calling of his soul.

As seen from the above the examples, the soul plays a key role, if not a prime role, in all of our daily activities, thoughts, emotions and life experiences. Reverse Speech tells us that if there is a conflict in the Soul, it will manifest in the psyche as either mental, emotional or physical disease. These spiritual conflicts can be caused by negative experiences, as we have already discussed, as well as unconscious incongruities. These incongruities occur when the conscious mind wants to go in one direction, and the unconscious wants to go in another direction. This causes a psychic shock, which damages the soul and results in disease. The key to healing these diseases is to resolve the unconscious incongruities and heal the soul. This is what I do in my practice.

Thus, we have three main energy systems that I have discovered in my research so far. These are sexual energy which affects our physical existence, the whirlwind energy which influences our energetic signature, and soul energy which is the Prime source of creation and our real spiritual power.

In the next chapter, we will explore the spiritual world even deeper.

CHAPTER EIGHT: THE SPIRITUAL WORLD WITHIN

When I first went public with Reverse Speech, I was very careful to keep all spiritual references out of my discussions both with the public at lectures and with the media during interviews. For almost 30 years, I presented Reverse Speech purely as a natural function of language or another human sense. I was very careful to do this because I was fighting against a huge prejudice against anything played backwards. It had to be the work of the devil; the fundamentalists had said, and many people believed it.

This approach of mine worked successfully for 30 years, but always in the back of my mind was a niggling voice that said to me, “But what about all the spiritual references? What about the many names of God, and Satan and sin and the mark and sometimes profound spiritual truths?” For the most part, I explained these away as metaphors of the unconscious, but as my understanding of metaphors grew, I started to see that they were more than mere words to be translated but actual living entities within the unconscious, having independent energy in and of themselves. They exist as separate and distinct energy thought forms, with their own intelligence and function.

Then there were all the references to the words “You” in reverse. “You must do this”, or “you are on the wrong path.” In fact, every recording I analyzed had several references to “you.” In time, I started to see a clear unconscious dialogue taking place from Spirit to the conscious mind. This all came to a head in 2018 when I gave a lecture in Portland Oregon, (posted on my Facebook page) where I declared that there was a whole spiritual area of Reverse Speech that I had never talked about publicly before. Then, in 2019, I wrote my book, “The Still Small Voice Within,” where I stated that Reverse Speech was, in actuality, the voice of the Spirit talking. Since that time, my thinking on the subject has deepened even still and in this chapter, I will share my latest thoughts.

There is a bible verse I think about often in my work with Reverse Speech. It is in Ephesians 6 v 12, and it says: *“For our struggle is not against flesh and blood, but against the rulers, against the authorities, against the powers of this dark world and against the spiritual forces of evil in the heavenly realms.”*

As I discussed earlier in this book, Reverse Speech says that at its deepest levels, its voice is coming from the metaphor of heaven. This is consistent with the teachings of Jesus, who taught us that the Kingdom of God resides within. As the years have progressed, I have become more and more convinced that this spiritual world does not live outside of us, as in external spiritual forces attacking, controlling, manipulating, or communicating, but rather it resides within, inside the deep unconscious. That the metaphors of the unconscious are, in fact, the spiritual forces that influence our lives.

We see both light and dark metaphors in reverse, positive and negative. There are metaphors that uplift and inspire us, and there are those that destroy and tear us down. On the unconscious level, Reverse Speech describes this constant struggle that is always running, and how this struggle affects our personality, and behaviour and, eventually, our physical world. These are the powers and spiritual forces that reside in the heavenly realms. They are the rulers and authorities of the immensely powerful and vast world that

lies below our consciousness, or in the oceans of the Unconscious Mind.

This new understanding of mine suddenly makes the spiritual world very real, and something that we can actually begin to understand. It also raised many questions.

Take Satan for example. It is probably the most famous of all metaphors, gaining its fame during the satanic backward messages in rock and roll paranoia of the 70 and 80s. It was found backwards in popular rock and roll music. Of course, so did Jesus and God, but those references never got publicity. Satan's appearance in regular Reverse Speech is likewise common, being found on public figures and clients alike. It is probably one of the more common metaphors, along with its counterparts of demons and devils, and possibly Lucifer. I say possibly because we have found Lucifer in both positive and negative contexts.

So, are demons and Satan real, as in actual entities with intelligence? And, if so, do the metaphors affect our lives? According to all my understandings of Reverse Speech metaphors, I would have to say that Satan and his demons are indeed real, because they are metaphors and have life and intelligence. This flies in the face of my personal beliefs that there is no such being as Satan. Or does it?

I do not believe in external spiritual forces that control us, nor does Reverse Speech ever say that they exist. What Reverse Speech says is that these "forces" live inside us, that they are metaphors, and they influence us only as much as we allow them to.

This is a very important point and one which must be understood by the aspiring Reverse Speech enthusiast. The Unconscious Mind IS the spiritual world. Reverse Speech metaphors ARE spiritual and they DO exist as the rulers, principalities and powers in the heavenly realms of the unconscious.

This is both revelatory and liberating knowledge. It gives us, for the first time, a sound and logical understanding of what we have always considered being the mysterious, spiritual world. With Reverse Speech, we can now touch the spiritual and see and understand how it works. Reverse Speech peels back the veil and shows us the unseen forces that have always influenced us. These are the metaphors of the Unconscious Mind and they are also the spiritual Kingdoms within.

Eden is a Kingdom with its many parts, as is Camelot, and Jerusalem, and Heaven, and Rome, plus the myriad of other Kingdoms listed in my metaphor dictionary. Without knowing it, my last 38 years of research into Reverse Speech have really been an exploration into, and categorising of, this inner spiritual world.

So, now we come to the what I think is the most important question of all. Is God only a metaphor? I spend an entire chapter in my book, *"The Still Small Voice Within,"* trying to answer that question. My conclusion comes from Reverse Speech itself.

God is described as a living force, a living force that creates. This living force created all metaphors and all Kingdoms. Reverse Speech says that this living force speaks in reverse. In one reversal where an analyst was asking where does reverse speech come

from, he found a reversal that said, **“God was in the verse. He's the living force in reverse. We are Earl.”** This reversal describes God as a living force, one that speaks, and maybe even exists, in reverse, and it is also describes us humans as great and grand, having His powers—**We are Earl.**

Just as the metaphor Whirlwind describes a living force that surrounds the planet and all matter, so does the word God describes an intelligent living force that also exists both inside the unconscious that he created and the physical world that the Unconscious Mind then created. God uses the whirlwind as his means of power and creation. I believe the Garden of Eden story describes this process of creation as the process of consciousness growing and expanding, with the various metaphors in the garden being the first metaphors that were created. Other metaphors evolved as the process of Oral Tradition grew and expanded. As these metaphors were handed down, so too was the energy attached to each metaphor.

Thus, the spiritual world came into existence as the Kingdoms of the Unconscious Mind was created by the living force known as God.

Reverse Speech talks about both angels and demons. I often take my clients into deep journeys within the unconscious to see and battle these demons with the angels helping us. These journeys are always vivid, and in the moment, they appear very real. That is because they are real. In these journeys, we are in fact fighting a spiritual battle because, as I said before, the unconscious is the spiritual kingdom, and the metaphors are the rulers and principalities described in the Book of Ephesians that I quoted earlier.

Structural Metaphors are the spiritual rulers. Operational metaphors are how they act out in the physical world. And there are a lot more than just a handful. I have over 1000 metaphors listed in my dictionary. I am sure there are many more. In chapter six, I listed some of the many metaphor groups I have categorised so far. These metaphor groups are actually spiritual kingdoms in the realms of the unconscious.

I don't intend to go into each metaphor individually. That would take a library of books. I suggest, however, that you thoroughly familiarise yourself with the Reverse Speech metaphor dictionary, knowing that they are more than mere metaphors but spiritual entities, principalities, and rulers in the world of the unconscious.

There are, however, some themes I want to comment on that have occupied my thoughts for quite some time. The first theme that occurs in reverse is an ongoing Judaeo Christian theme that Greg and I first noticed way back in 1987 when we wrote *“Beyond Backward Masking.”* This theme concerns the coming of “The Mark,” the glorification of Satan and the rise of Nazism. In our book, Greg and I noted Satan occurred in both music and speech, as did reversals referring to what is commonly known as the mark of the beast. I describe the mark as a scar or damage to the psyche in my metaphor dictionary, but personally, I believe it to be more than that.

Also, occurring often are references to the beast. I have never been able to adequately explain the beast metaphor. I attempt to describe it in my dictionary as fierce energies that are not channelled, but that is only a best guess. These metaphors have increased in their

occurrence over the years, culminating in 2021, and are described in my book, "*The Big Con*." This is what Greg and I stated in *Beyond Backward Masking* in 1987:

"Due to the crush of Nazism in 1945, the appearance of *Nazi* in Reverse Speech at first seems puzzling. It has connections with *Whirlwind* and we believe that it is archetypal for the rise of negative spiritual forces. Of further interest are related messages that appear regularly, which concern the coming of '*The Mark*'. The Bible also links *The Mark* with the rise of these forces and describes it in the following way.

And he (the beast) causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their forehead. And that no man might buy or sell, save he that had the mark, or the name of the beast, or the number of his name.
(Revelation 13:1617)

Many theories have been put forward concerning the nature of *The Mark*. One theory states that the antichrist will come to power and force everyone to take *The Mark*. This will be followed by 'The Great Tribulation' ... and Christ will return just before the antichrist runs riot and destroys the world (not necessarily in that order, theological viewpoints vary considerably) ... Scripture states that the antichrist will deceive even the very elect. In the King James Version of the Bible *The Mark* is referred to as being *in* the head. In our research we have found scattered statements that support the idea of *The Mark* being *in* the head, possibly connected with a spiritual 'Third Eye'. We have even found a reference that says, '**Yes the mark is backward.**'"

This theme has appeared constantly for the whole 38 years of my research. It does not describe a spiritual war or battle on the heavenly plane. In that realm, there is no war, only love. But it describes a battle for control of the unconscious, the physical world and all its citizens. It describes this conflict using terminology that is very similar to that found in the book of revelations. The architect of this earthly battle is Satan. What the beast is, I do not know. Scattered references in reverse suggest that it is the world's systems of power, rather than a single entity or person, but this is only a theory. The same with *The Mark*. I do not know what it is, but Reverse Speech says that it is close. I warned of this in "*The Big Con*," quoting reversals that support my claim.

Other Judaeo Christian themes appear, such as the concept of sin, and redemption and forgiveness. Jesus appears as a metaphor, but often in his Hebrew name of Yeshua. For most of my career, I have explained these references away as only metaphors, but as my autobiography, "*It's Only a Metaphor*" explains, metaphors are everything!

Now, is it possible that I am finding Judaeo Christian themes in reverse because nearly all of my research has been in western Christian culture? Other themes of an Eastern nature also appear. Hindu Gods are common, such as Krishna, Shiva and Ganesh. Along with these references is the theme of karma, which appears often in reverse. Karma, however, seems to refer to reaping rewards for deeds of this current life and not necessarily a past life. In fact, Reverse Speech gives no information about past lives or reincarnation, despite many attempts to find such information. Reversals will nearly always come back with no information at all, or warnings not to seek such information.

Also appearing are the ancient Greek and Roman Gods such as Zeus, Apollo, Thor and Isis, to name a few. These are just a handful of the many spiritual metaphors that occur in reverse.

In fact, even a cursory glance by the casual researcher will yield a myriad of spiritually related metaphors. I even found Satan in the very first recording I ever analysed back in 1984, Stairway to Heaven, by Led Zeppelin. These spiritual references often freak people out. I have met many people over the years who are terrified of the very concept of Reverse Speech. They say it sounds spooky and weird, or it gives them the creeps. This is because Reverse Speech is touching both the spirit and soul within them. If we are not in contact with that part of ourselves, we flee from it like we would a haunted house.

Reverse Speech is the voice of the spirit, and it speaks in spiritual terms. That is just a fact. I tried to avoid that obvious fact for over 30 years because I wanted Reverse Speech to be recognised as another human sense, and that is still true. It is another human sense. However, it is what that extra human sense teaches us about life and the human condition that is the genuine treasure.

The other area I wish to explore is the paranormal. One thing Reverse Speech teaches us is that many unexplained phenomena that are currently classified as paranormal or spiritual in nature are, in fact, functions or manifestations of the Unconscious Mind. I have already discussed the appearance of odours in this book as being another undiscovered human sense that is mostly unconscious. It becomes conscious during certain times of heightened unconscious activity. Odours are often associated with the appearance of ghosts or alleged demonic activity. I would propose that these odours are nothing more or less than an unconscious manifestation by the observer of such a phenomenon.

The same is true of the appearance of poltergeists. I worked with this phenomenon in my practice back in the mid-90s. Odours appeared in the house of my client, plus objects were moving of their own accord. I, too, have experienced levitation in my own personal life on at least one occasion. This phenomenon, like odours, is also another undiscovered human sense that exists in the unconscious. In the case of my client, who was experiencing poltergeist activity, speech reversals said that these activities were being created by their young daughter because of unresolved unconscious conflicts. I worked with the daughter over a period of several months and the poltergeist activity eventually ceased.

Alleged instances of demonic possession are also similar. As a young Pentecostal youth pastor in my early 20s, I used to perform exorcisms. They were always very dramatic affairs with screaming and wailing and shouting. Unfortunately, they rarely solved the problem and often made the person worse. It was very common to see the same people come forward for deliverance time and time again. Only recently, I worked with a young man who had been totally messed up by a series of exorcisms performed on him by an overzealous pastor. Some very dramatic exorcisms may have manifestation of odours or levitation and sometimes the victim will even speak in strange tongues. These are all manifestations of the unconscious caused by conflicts that exist either in the person performing the exorcism, or the person being exorcised. It is not demons manifesting. It is the unconscious.

Nowadays you could say that I still perform exorcisms in my practise, but I understand them at a totally different level. I no longer see them as external spiritual forces to be conquered, but internal metaphors of the spiritual world of the unconscious. There is no screaming or wailing and shouting, but I perform a simple image shift that takes only minutes. I will explain this process in great detail later in this book.

Electronic Voice Phenomenon, also known as EVP, is another phenomenon that gets attributed to ghosts or demons. This is where unexplained voices appear on audio recordings. Ghost hunters claim they are the voices of the departed speaking. They go to graveyards and haunted houses with elaborate recording equipment to capture these disembodied voices.

However, EVPs also occur in other circumstances as well. In one dramatic instance, when I was live on the air with Clyde Lewis of Ground Zero, we were doing a show on EVPs and actually had a very loud EVP manifest out of nowhere over the speakers and headphones in the studio. One stunning example of an EVP that I found myself occurs on a live recording of the Jonestown massacre in Guyana. Right at the end of the recording after everyone, including Jim Jones, has died and all you can hear is silence, a garbled voice can be heard in the background that seems meaningless. However, when you play the track backwards, a very clear message can be heard that sends chills down the spine of many people I play it for. It says, "**Here is the door and Mister Jim Jones welcome.**" This is a genuine EVP and the audio track has not been tampered with.

It may also intrigue you to know that both myself and the students that I have trained will occasionally find EVPs, both forwards and backwards, on the audio recordings we analyse. I keep a collection of ones that I have found in a folder on my computer.

So how are these EVPs getting there? Are they really ghosts? You should know by now what my answer will be. They, too, are manifestations of the unconscious. "**Hear the sound in the air around,**" is a reversal I have heard at least twice in my research. I have discussed previously how Reverse Speech describes the process of creation as sound, or the Word, manifesting in the Whirlwind. It is also yet another unconscious human sense. We are constantly transmitting and receiving energy waves, which Reverse Speech calls sound, emanating from our skin, which is being used as both a transmitting and receiving antenna. Sometimes, these energetic transmissions get captured on audio recordings. We call them EVPs and attribute them to ghosts because we are unaware of the power of the unconscious.

The same is true of most, if not all, psychic or spiritual phenomenon. ESP is nothing more than messages transmitted in the whirlwind. Ghosts are thought forms caught in the whirlwind. Levitation and odours and psychic manifestation are all created by the Unconscious Mind, or characters "living" in the spiritual Kingdoms within. Sometimes we even call them demonic, because we do not understand what they really are.

At some point in history, as the process of human evolution continues, these unconscious abilities will gradually become conscious. This may take a thousand years. It may take a hundred thousand years, but it will happen. Some people may even suggest that it will happen instantaneously upon the great awakening, whatever that means.

And so, this is the Unconscious Mind with its many abilities.

Reverse Speech tells us we are more than just a collection of molecules. It tells us we are spiritual beings living in a spiritual world controlled by spiritual rulers and entities within. It tells us that there is a purpose to life and history. This is all leading somewhere. I believe that the direction in which we are heading is to discover the Divine within, to learn how to control our environment and destiny rather than let it control us. There will be tribulation and turmoil in this transition. I see it on a personal level every day with my clients. I see it on a global level in world politics and events.

I believe this is what the references to Satan and the beast and the coming of the Mark are all about. It is the final stumbling block that we as planet need to overcome before we can transcend into pure spiritual beings, when the unconscious becomes conscious. It is the tribulation before the dawn of the new age. I believe this is what the book of revelations refers to as to the coming of the New Jerusalem, when God will live among men. He will live among men, because we will have discovered Him inside ourselves, as the last vestiges of fear and unconscious conflicts fade away.

This is the real message of Reverse Speech. Know you are a spirit with all the powers and abilities of the Divine. Embrace this truth. Your life will never be the same.

CHAPTER NINE: PROMPTING FOR SPEECH REVERSALS

I deliberately left writing this chapter until I was a fair way through the book, because in order to be able to effectively prompt for speech reversals, one must have a good understanding of the phenomenon itself.

Prompting for speech reversals essentially means being able to conduct a conversation with someone in such a way that reversals of a specific nature will occur. There are certain conversational styles, techniques and linguistic patterns that one can employ that will elicit speech reversals that discuss a particular topic, and even dictate the depths of mind from which the reversals will come. I developed these procedures gradually over time as I became more familiar with the phenomenon.

One of the first things I noticed was that speech reversals occurred more frequently in normal, casual, relaxed conversations than they did in public media broadcasts. I would often spend many nights working into the small hours of the morning trying to find reversals on politicians, only to be greeted with nothing except many hours of wasted time. Except it wasn't wasted, it was all a learning experience.

Yet, if I had friends come over and we recorded a normal casual conversation, we would find reversals frequently. I can remember many fun nights with friends back in the early days when we would scream with delight as we found yet another reversal. Sometimes, though, it wasn't so innocent and at times it could be outright embarrassing as secrets that the person would rather not be revealed came to the surface. I soon learned to be careful recording friends because in reverse there are no secrets, and I wanted to keep my friends.

When I started taking clients in 1989, I used these very first lessons in reversal occurrence to assist me in conducting my interviews. I knew that if I kept the conversation casual and relaxed, then the chances of speech reversals would be high. In time, I learned that if I let my client slip into a monologue or tell me stories they had told many times before, then the speech reversals would be reduced significantly.

I initially theorised that this was because reverse speech was coming from the right brain hemisphere (yet to be proven) and so if I kept the conversation casual, and stimulated high emotions, then maybe that would encourage more reversals. This seemed to work initially, although it confused me when I would experience instances of high emotions such as anger or tears and I would find no reversals. Similarly, were instances where I tried to be confrontational in sessions hoping this would trigger reversals but often the opposite happened and reversals all but vanished.

It took me almost twenty years to finally realise what the magic formula was for prompting a good number of clear, relevant reversals. The secret is simply rapport. If someone is in good rapport with another person or persons, and the conversation is therefore flowing freely with little forethought, then there will be a high number of speech reversals. As soon as rapport is lost, for whatever reason that may be, then the reversals will reduce significantly and may even be non-existent.

Therefore, some public speeches will have many reversals, and others will have none. It all depends on how well the person speaking can maintain both rapport with their audience and keep their conversation lively and spontaneous. As soon as this rapport is lost and they slip into monologue or read from a teleprompter, then so too are the reversals, they all but lost.

For this reason, I spend a significant amount of time in class teaching students how to create and maintain rapport. I also have a little trick for creating excellent rapport, which I will tell you about shortly.

Many of my lessons about rapport came from a discipline known as Neuro Linguistic Programming (NLP). I was very fortunate to receive some of my initial training in the technique by one of the founders of NLP, Dr John Grinder. I then completed my training as an NLP Practitioner in Brisbane in 1989 with my then mentor, John Suess. John Suess also gave me my very first lessons in hypnosis. I eventually completed this training in Dallas in 1994, where I was certified as a Master Hypnotist (CHT). These two disciplines, NLP and hypnosis, became very important foundation stones for me, as my research with Reverse Speech continued.

There are several points which the Reverse Speech enthusiast must know when conducting interviews.

The first point we have already discussed, and that is, it is essential to create and maintain rapport with your client. NLP teaches several ways in which this is done. One is to match the body position of your client. This may work well for in person sessions, but in today's age where all of my work, and much of my student's work, is conducted over the phone or internet, this is rather impractical. Another way is to match voice tones, which I still automatically do to this very day in my sessions over the phone, and a third way is to match sensory system predicates.

What do I mean by that? NLP teaches that as humans, we communicate and interact with the world and each other through three main sensory channels. These are visual, auditory and kinaesthetic. These channels can be recognised by the words we use, our body position, eye movements and tonality. I don't intend to cover this topic in detail in this book because I am not an NLP trainer. However, I do cover the basics in my classes, and I strongly suggest that my students seek a course in NLP by a recognised certified NLP Trainer. This will give them a valuable set of tools they can use in prompting, and working with, their clients.

What you need to know for the purpose of this book, is that as you recognise the language of each sensory system (see, hear or feel), you can use the same, or similar, predicates (or sensory specific words) to help establish rapport with your client.

For example, if your client is using visual predicates such as see or look or visualise, then if you use those same, or similar, sensory specific predicates in your language, this will assist in creating rapport with your client. You must be alert and knowledgeable and have these predicates on the tip of your tongue ready to use at a moment's notice. The same is

true of kinaesthetic and auditory sensory systems which use words like feel, touch or connect for kinaesthetic; hear, listen, or sound for the auditory. You need to watch out for predicates that show the sensory being employed.

However, now that I have explained all that to you, you can essentially scrap all of what I have just said, because there is a much easier way. I call it simply, *“Surround them with your whirlwind.”*

I have already discussed the existence of the whirlwind in this book. I have described it as an energy field that surrounds the physical body, the entire planet, and can actually be felt. You can use this whirlwind to create rapport with your client. Very simply, take a deep breath, relax yourself and imagine your own whirlwind surrounding your physical body. Then, in your mind's eye, imagine your whirlwind expanding away from your body and surrounding your client's body. This will work no matter where they may be in the world. It creates an instant, energetic rapport, and makes all the NLP techniques I discussed earlier happen all by themselves with no effort on your part. This is because the whirlwind has already established rapport. So rather than trying to establish rapport by matching body positions, predicates and tonality, the connection of the whirlwind creates the rapport, allowing the other indicators to happen naturally.

It won't take much practice to get used to doing it and before too long you will find you are creating excellent rapport and generating significant and sufficient reversals, throughout the magic of the whirlwind.

The next point to be aware of is the principal of speech complementarity, or the forwards and reverse relate to each other. Don't talk about golf when the issue you are exploring is financial sabotage. You must keep the conversation on topic and on track. If the client strays from the topic at the hand, so too will the reversals and you won't get your answers. You must walk a fine line between allowing causal, relaxed conversation but sticking to the topic at hand, and constantly creating and maintaining rapport.

And on this topic, you can also control the type of reversals that will occur by manoeuvring the conversation in a certain direction. Discussions about events in someone's life, or what they did or thought, will produce First Level Reversals that give extra information about that event, whether it be a lie or truth, or if pertinent facts have been left out of the conversation. This type of questioning will encourage those facts to appear in reverse. Also encouraging First Level Reversals is the use of visual predicates in your questioning style.

Discussions about someone's feelings, behavioural patterns, or personality traits will tend to produce second and third-level reversals that reveal unconscious reasons for those patterns. The use of kinaesthetic predicates will also encourage second and third-level reversals to appear.

Using auditory predicates in questioning will reduce the overall number of reversals but encourage reversals to appear at all three levels.

These questioning styles have applications in different areas. If you are a police officer

questioning a suspect, it is facts you are looking for. Did they commit the crime? Where is the evidence? So, you would prompt the conversation using visual predicates to encourage First Level Reversals. A therapist, on the other hand, is looking for reasons for behavioural patterns, so they will prompt using kinaesthetic predicates and encourage discussion about emotions and personality traits. If you are looking for any and all information you can find, then the use of auditory predicates is encouraged.

The important thing to remember is that you are controlling the conversation. Its successful outcome in the form of many relevant reversals depends primarily on you and your prompting skills. Remember, also, that it is your client's reversals that we want to find, not your own. Therefore, keep your comments to a minimum and encourage your client to talk. You are given two ears and only one mouth for a reason.

Also, do not give advice! That is not your job. Your job is to prompt for speech reversals that will give the answers and advice themselves. This is a simple basic point, but one which is often overlooked. You are a Reverse Speech analyst. You analyse Reverse Speech, and you pass on the answers that Reverse Speech gives. Do not go beyond that boundary and insert your own beliefs and opinions.

Now I want to discuss a series of highly effective questions that are excellent to use in soliciting information from your client and encouraging them to talk. NLP teaches these questions and calls them the Meta Model.

It is essentially a questioning style that challenges some of the perceived opinions we have about ourselves and others, as well as distortions and generalisations that most of us use in our language and thinking. These limitations and distortions affect our view of the world and can inhibit us in our lives and actions. For example, if someone walks up to you and kicks you in the shins, and then this is followed by another person doing exactly the same thing, you might conclude that you should avoid all people because *“people always kick me in the shins.”*

This thinking might be useful in protecting one's safety, but it is not very useful in forming meaningful, long-lasting relationships with others. The Meta Model challenges these limiting thoughts and opens up ways for us to change our language and thinking, therefore creating more possibilities and successful life outcomes. It is also a marvellous tool for producing relevant reversals. I suggest learning the following questions and responses off by heart and then use them continuously until they become second nature.

The first category of the Meta Model is called Language Distortions. This category describes statements that are “Mind Reading” such as *“He doesn't like me.”* Your response is, *“How do you know he doesn't like you?”*

It also describes value judgements such as *“It's bad to be late.”* Your response is *“Who says it's bad?”* or *“How do you know it's bad?”* It causes your client to think and question their own value judgement.

Cause and Effect statements are also part of this category, with statements such *“You make me sad.”* Your response is *“How specifically do I make you sad?”* or *“How does what*

I'm doing cause you to feel sad?" You are seeking further information, as well putting their statement back onto themselves. It's called taking personal responsibility.

Then there are Complex Equivalences, where two statements made are assumed to be connected with each other. An example is, *"His being late means he doesn't love me."* Your response is *"How does his being late mean he doesn't love you?"* or *"Have you ever been late with someone you loved?"* Someone might also say, *"I know he's mad because he gave me that look."* Your response is, *"How does his giving you that look mean he's mad?"* Once again, you are challenging your clients over statements they make. This causes them to both reassess their thinking as well as give you some amazing speech reversals!

Finally, in the Language Distortions category are Presuppositions. These statements assume that something is true or will be true. An example is *"If my husband knew how I suffered, he wouldn't do that."* This statement has three presuppositions. 1/ I suffer, 2/ My husband acts in some way, and 3/ My husband doesn't know I suffer. Your response is, *"How do you choose to suffer?"* and *"How is he reacting?"* also, *"How do you know he doesn't know?"* As with previous responses, this response puts the responsibility back onto the client, and, as most successful therapists know, there can never be mental or emotional healing without an acceptance of personal responsibility, no matter how small or large that responsibility may be.

Now we come to the second category of the Meta Model called "Generalisations." As the name suggests, this category describes wide sweeping statements that may not necessarily be true. A sub section of this category, called "Universal Quantifiers" (I didn't make up these names!), uses words like: always, all, everyone, never, no one, etc. Some examples are 1/ *"He is always nicer to you,"* or 2/ *"She never listens to me,"* and *"Everyone thinks I'm wonderful."* Your response is, *"He's always nicer to you?"* or *"Has there ever been a time when she listened to you?"* or simply, *"Everyone?"* You will be amazed at the replies your responses will generate, as your client begins to question their own thinking, maybe for the very first time in their life.

Also in the category of Generalisations are called "Modal Operators." These use words of possibility, such as can or will. They also use words of impossibility such as can't or won't. Some examples are *"I can't do it,"* or *"I have to be at the meeting."* Your response is *"Have you ever been able to do that?"* or *"What would happen if you weren't at the meeting?"* Both responses open up possibilities of different ways of thinking and create some wonderful meaningful discussions that should yield a wealth of reversals.

The last category of the Meta Model is called "Deletions." This category has four subcategories. The first one is called "Nominalisations," and it basically describes verbs that have been made into nouns. Some examples are *"We had a communication,"* or *"She values her freedom,"* and *"He's a visual."* Your responses are, 1/ *"What were you communicating about?"*, 2/ *"What about being free is important to her?"* and 3/ *"How does he visualise?"* These responses of yours are basically seeking more information and encouraging further conversation to occur.

The next sub-category is called Unspecified Verbs. These are verbs where some detail of

the action is not specified, such as *"He rejected me,"* and *"He touched me."* Your response is *"How specifically did he reject you?"* and *"How did he touch you?"* Once again, you are seeking more information that was not communicated in the forward speech.

Then we come to "Lack of Referential Index." This is where an action is specified, but who is doing the action is left unspecified. Examples are, *"They broke into my house,"* or *"It's not fair."* Your response is, *"Who broke into your house,"* and *"For whom isn't it fair?"* As with other deletions, you are seeking facts that were assumed but not communicated.

Finally, we come to the last subcategory of the Meta Model. It is called, "Comparative Deletions." This is where a comparison is made, but what or who it is being compared to is being left out. Statements such as, *"I'm a better person,"* or *"She's the worst,"* fall into this subcategory. Your responses are *"Better than who?"* and *"Compared to who?"*

I hope you can see what a great tool the Meta Model is. I have been using it for over 30 years now and it is absolutely marvellous for stimulating conversation and getting your client to think. It has become so much a part of my questioning style that I don't even think about it anymore. Many times, my clients will tell me they get as much out of our regular questioning sessions forwards than they do from the reversals themselves. This is a compliment I graciously accept, as it shows I am doing my job successfully. My clients should think about their statements and beliefs. This is what Reverse Speech session work is for.

To finish this chapter off, I want to list nine questions you can ask your clients that will help you get to heart and the source of most issues.

1. When did the person first notice the issue they want to work on?
2. What events were happening in their life at the time?
3. How does the issue affect their current life?
4. What are the symptoms of the issue?
5. How do they feel about it?
6. What do they think can be done to change it?
7. How is the issue benefiting them?
8. What benefits will they have when the issue is resolved?
9. How long do they want the issue to continue?

Using these nine questions as a basic structure, and utilising the Meta Model at the same time, will assist you in getting to the heart of most issues your client will have. This approach, combined with establishing good rapport, should generate sufficient reversals and metaphors to enable you to draw accurate conclusions to what has transpired on both a conscious and unconscious level during your session.

I wish you successful promptings.

CHAPTER TEN: COMING TO CONCLUSIONS

So far in the book, I have covered most of the common factors one needs to know in order to locate and interpret Reverse Speech. These include accuracy of documentation using the seven reversal check points, an understanding of the various forms of speech complementarity using the reverse speech categories, and knowing what parts of the mind are speaking using the three levels of reverse speech.

Armed with these tools, you can successfully record a conversation using the prompting techniques detailed in the last chapter and go about preparing your very own reverse speech session transcript with accurate conclusions. I will take you through this process step by step in this chapter using a session transcript from my client files (with my client's gracious permission) as a guide.

These are the steps you must follow.

1/ Record your conversation. You can do this either live in person using a digital recorder (make sure you keep the microphone at least 1-2 feet away from the people speaking or you could overload the audio and muffle the reversals), or you could record your conversation via the telephone or internet. The best way to record over the telephone is to use Skype. You can sign up for a subscription online (its real cheap) and make your phone calls directly from your computer. Skype will then let you record your phone calls and automatically save them on your hard drive. Alternatively, you could use one of the many conferencing platforms. I use zoom. It's the cheapest, easiest and I think the best. Zoom will also let you record your conversation and have the added advantage of allowing video recordings.

This will let you analyse your recording on the Reverse Speech video software and enable you to see all those marvellous reversed lip syncs and body language connections. As with telephone recordings, you must also make sure you do not overload the audio or you could lose the reversals altogether. Watch your levels closely and do not go over into the red of the level meter on your computer.

If you want to obtain a recording of politicians or media personalities or any other famous people (just about anything, to be frank), you can find all of these on YouTube. Just find the file you want to analyse, copy the URL and paste it into any of the sites on the internet that enable you to convert YouTube videos. I use clipconverter.cc. It's free, has no advertisements or porn you don't want to see, and it will convert most YouTube videos into mp4 video files which the Reverse Speech software uses.

2/ Analyse your recording. In appendix A of this book, I give detailed instructions on how to use both the Reverse Speech audio and the video software. You need to thoroughly familiarise yourself with these instructions, as well as the reversal check points detailed in chapter four of this book. If you have problems with your software or need help in learning how to use it, we have wonderful tech support at the reverse speech offices which I encouraged you to take advantage of.

The first thing you must do is open the audio file in your software. Set the forward speed in

the software to 100% and the reverse speed to 85%. Some new students find they prefer to go even slower, down to 75% or sometimes 70% of normal speed. Personally, that is too slow for me and I analyse at 85% of normal speed. Play the recording forwards for about ten seconds and then reverse it. Listen carefully. Do you hear a word or phrase in the backward gibberish? If you don't, then move on to the next ten seconds and the next until you finally hear something.

You might only hear a single word at first. That is normal when you first get started. Go over that section of track 3-4 times, forwards and backwards, forwards and backwards, and see if you can hear an entire phrase. If you can hear nothing else after 6 repetitive listenings, drop it and move on. If you listen any more than that, I can almost guarantee that you will imagine or project into the gibberish.

3/ Prepare your transcript: As you find each reversal, you must transcribe both the forward and reverse dialogue. The Reverse Speech audio software allows you to prepare your transcript in the software itself. Allocate check points and assign a validity factor to each reversal. Isolate the precise forward dialogue where the reversal occurred and mark it with square brackets - []. This is important later when you are determining categories of each reversal. Keep on working through your recording, adding each reversal to the transcript as you go.

4/ Determine the meaning of the reversals: Once you have finished analysing your recording and preparing your transcript, you must now move onto the next phase of the process and that is determining what each reversal means. Do not do this as you analyse your recording. During this phase, your attention must be solely on whether or not the reversal exists. Only when you have finished the recording do you begin the interpretation phase. To this very day, I have no idea what I have found until I have finished analysing the recording and then start to determine what each reversal means.

The first thing you must do is carefully examine the forward and reverse dialogue of each reversal. Look for common connections. Is the reversal confirming or contradicting the forward dialogue? Does it give you any extra information about the forwards? Look through the Reverse Speech categories and ask yourself, which category does this fit into? Is it Internal Dialogue? Is it giving instructions? Once you have determined its category, write it in the transcript on the same line as the reversal, and after the reversal validity factor.

Then you write a short conclusion stating what the reversal means and what it is telling you about the forwards. By short, I mean short. Only two sentences. If you can't explain the reversal in two sentences once you have assigned your categories, then you have not understood what the reversal means. You write this short conclusion underneath the reversal.

You continue this process until you have examined every reversal in the transcript, and understood their meaning. Now, there will always be reversals that you don't know what they mean. In my early days, half of the transcripts were a mystery to me. Nowadays I understand most of them, but there are always a couple of reversals here and there that I just don't comprehend. If you don't know, don't guess. Tell your client I'm sorry, I just don't

know what this reversal means. Then drop it and move on. I'd rather you say nothing than guess a wrong answer.

5/ Sort reversals into clusters. This is the next piece of the puzzle you need to know in order to come to an accurate overall conclusion of the complete transcript. Speech reversals appear in batches or clusters of 2, 3, 4 or more reversals bunched together. These reversals will occur in quick succession and then there will be a sizeable gap of gibberish followed by another batch or cluster of reversals. All the reversals in a cluster relate and are connected to each other. One reversal in a cluster may add extra meaning to another reversal in the same cluster. Reversals in a cluster will usually be at the same level and will discuss the same topic.

Once a session transcript is prepared, the reversals are then listed separately, divided into their clusters, and analysed without the forwards as a separate transcript in their own right. Usually you will have another entire reversed conversation taking place with the clusters clearly separating reversed conversational topics.

Nowadays, determining clusters are simple. You simply press the cluster button at the bottom right of the transcript box in the reverse speech software. The software automatically sorts the reversals into clusters for you and lists them separately at the end of the transcript with a line break between each cluster. It takes less than a second. In the olden days of Reverse Speech, I used to use a stopwatch to manually time out each reversal and then used a complicated formula to determine the clusters. It used to take me hours. Aren't modern computers grand?

6/ Write your session overview. This is the last step of the process. Once you have analyzed each reversal and prepared the clusters, you can now step back and take a look at the entire project. By this time, you should have a pretty good idea what the reversals are telling you and what transpired during the conversation. You then write an overview of what happened on both a conscious and unconscious level, stating each step as it took place and using reversals to support your conclusions. This overview is usually about a page in length, but it can be shorter or longer depending on the length of the conversation and the number of reversals found.

Let me show you an actual example of this process taking place, step by step. The following transcript is from a 60-year-old woman who has suffered from chronic migraines for many years, if not decades. She has been a client of mine for two years now. Speech reversals have so far revealed several definite causes for her migraines. For a start, she was physically damaged in the womb by abuse. This resulted in her jaw being out of alignment, which then led to a lifetime of migraines. She is currently in dental treatment to realign her jaw.

My work with her has had excellent results and her migraines have reduced significantly since we began. She has also had increased business success during this time. However, reverse speech session work can do little to correct an actual structural problem or damage (I would not suggest session work for a broken leg, for example), so she is working with her dentist at the same time she is working with me. Here is the full transcript of one of our sessions together, broken down reversal by reversal, and leading to a final

session overview.

Reversal # 1

“She (the dentist) is going to spend an hour or two on my mouth alone, just [her working on my mouth], getting my teeth exactly balanced.”

Find my money, go wolf VF 4 Internal Dialogue, Third Level

Time: 0:01:30 – 0:01:33

This reversal has a validity factor of 4. It is marked down because of a slight “S” sound at the end of the word wolf. The reversal is Internal Dialogue because she is talking to herself and it is Third Level, using two Structural Metaphors: money and wolf. Money, in this case, appears as part of the sexual metaphor group and shows she is seeking internal energy. Wolf is a Structural Metaphor for drive and motivation. Therefore, the entire reversal can be interpreted as: *“I am looking for my inner energy so I can drive myself forwards.”*

Reversal # 2

“[Some of the, one] of the things I was [thinking about] before we were talking about the shock.”

I am venomous / loving a kiss VF 4 Internal Dialogue, Third Level

Time: 0:02:13 – 0:02:15

These two reversals, occurring right next to each other, are also validity factor 4, are Internal Dialogue as well as being Third Level. She is talking to herself again, thinking about her trauma (that is what shock means—trauma), and once again she wants inner sexual energy. The metaphor Kiss tells us this, and venomous tells us she has poisonous energy inside her that has caused damage. The interpretation is: *“I have been poisoned inside and I need positive sexual energy.”*

Reversal # 3

“[Yeah I mean we have tried ev]erything, everything.”

They heal in the eye VF 4, Expansive Reversal, Third Level

Time: 0:03:35 – 0:03:38

She is talking forwards, with some frustration, about all the work we have done together, wondering what we should do next. The reversal is a Validity Factor of 4, and it is expansive, maybe even slightly incongruent (reversals can sometimes fit into 2 or 3 different categories at once). It is also Third Level using the Structural Metaphor of “eye,” or spiritual insight and wisdom. The interpretation is: *“Even though I am frustrated, my work with you is healing my inner spiritual self, wisdom and insight.”*

Reversal # 4

“Where the shock may have happened in your life that would cause [this to happen], or whatever happened.”

If i have sinned VF 4, Expansive Reversal, Third Level

Time: 0:04:05 - 0:04:08

As she talks forwards about shock that may have happened in someone's life causing an ill to occur, she delivers a Third Level using the metaphor sin, or to fall short of one's standards or goals. This reversal is Expansive because it gives us extra information. The information is that a shock may affect you if you fall short or have made a mistake. The interpretation is: *"This trauma will affect me if I let it, and I fall short of my own standards."*

Reversal # 5

"They even showed pictures from a CT scan where there's like little [growths in your] brain where it's like when we talking about how I am stuck in a pattern."

Bring it slow VF 4, Expansive Reversal, First Level

Time: 0:04:21 - 0:04:25

This is a simple reversal to understand. It is First Level, so it reveals conscious thoughts, and it is Expansive, giving extra information. The interpretation is: *"Let the growths in my brain advance only slowly."*

Reversal # 6

"Like my mum's side of the family, her maiden name was [****] so she was English and Irish."

It's the first from them VF 3, Expansive Reversal, First Level

Time: 0:05:49 – 0:05:52

This reversal follows a question I asked her about her family background and history. I was seeking links from her past that may have led to current problems. The reversal is First Level and is Expansive because it answers my question, giving more information. The interpretation is: *"This is the first time in my family history that this has happened."*

Reversal # 7

"He (her father) didn't get much of a, er, example on how to raise a family and everything. [You're self made and everything]."

If you bring the damn posh, free earth VF 3, Internal Command, Second Level

Time: 0:07:44 – 0:07:47

I continue my exploration with her about her family background, knowing that many issues can be handed down from generation to generation. She replies forward, talking about her father. The reversal is Second Level because it uses no major Structural Metaphors and describes an action rather than a cause of action. It is in Internal Command because it is her spirit talking to her conscious mind, giving a suggestion, as opposed to an actual direct command.

The reversal is difficult to understand because it is rather cryptic in nature, as reversals can sometimes be. When they get like this, I like to break it down, word by word, and create a picture in my mind of the reversal. The picture I see is someone freeing

themselves from earthly attachments by reluctantly accepting a new social class of wealth. Posh is British slang for upper class and wealthy. Damn indicates a reluctance, possibly because of past conflicts between the British and Irish creating this reluctance (as we saw earlier from her mother's background) and Earth can be either grounding or earthly matters and/or attachments. With the Irish not wishing to be associated with the British, this creates a class warfare struggle and a reluctance to accept the greatness that is rightfully hers.

The interpretation would therefore be: *“If you accept your greatness and potential for wealth, no matter how reluctantly, you will free yourself from past attachments and find yourself stable and grounded.”*

Reversal # 8

“My cousin on my mum's side, my first cousin, she's two years older than me. She gets them (migraines). And she asked me the question one time, [what did our parents do to us]? What did our mothers do? What happened?”

Soul with this rape VF 2 Expansive Reversal, Third Level.

Time: 0:08:18 – 0:08:21

This reversal has low validity, and I usually wouldn't document it (I like to only document VF 3s and higher), however the information it contains is significant so it was a judgement call on my part to include it in the transcript. It is expansive because it answers the question asked in the forward dialogue. Look at the brackets and note the exact forward words used. “What did our parents do to us?” The answer is in reverse and the reversal is Third Level, showing the depth of damage that was done. The interpretation is: *“Our parents forcibly intruded upon us and attacked and damaged our soul.”*

Reversal # 9

“[My dad and his wife got the] (covid) vaccination last week.”

Her cocktail in the diadem VF 3 Expansive Reversal, First-Second Level

Time: 0:09:45 – 0:09:48

Here we have another cryptic reversal. It is Expansive, giving us extra information about the forwards and it is Second Level. We classify it as Second Level because it uses no major Structural Metaphors, and it describes an action rather than a cause of action. It could also be considered First Level using cryptic language. Just as some reversals can fit into 2 or 3 different categories, so can they also show elements of two different levels. Levels, like categories, are not necessarily set in stone.

The picture I see is a British crown and a powerful drink or mixture. Cocktail is most likely the vaccine because that is what she is talking about forwards, and diadem is a sovereign crown, also connected to Caesar. Roman emperors used to wear diadems. The interpretation therefore is: *“She (her stepmother) is proud to have received the vaccine, and she considers herself superior because of it.”*

Reversal # 10

“[David, it's just wild].”

Royal search David VF 3, External Dialogue, First Level

Time: 0:10:20 – 0:10:23

My client's forward speech is a comment on a statement I just made about how much society is beginning to split between those who are vaccinated and those who are not vaccinated. The reversal is External Dialogue because it gives no extra information about the forwards and is addressed to me, using my name in reverse. It is First Level because it is straightforward conscious thought. The vaccinated consider themselves to be superior. The interpretation is just that: *“The vaccinated consider themselves superior.”*

Reversal # 11

“People just don't seem urgent with what's going on. They're like, oh yeah they want control. That's what my Dad said. Yeah, yeah, [I've heard they want c]ontrol.”

Come with her help VF 5 Internal Dialogue, First Level.

Time: 0:11:38 – 0:11:41

This is an extremely clear reversal, just like forwards. It has no mistakes and meets all the check points, so I have rated it as Validity Factor five. It is Internal Dialogue, referencing herself in the third person, and it is First Level being a straightforward conscious thought. She is thinking I wish dad would accept my help. The interpretation is simple: *“Come and accept the help I can offer, Dad.”*

Reversal # 12

“There's a 99.9% curable rate for this disease. Doesn't make you question you why they are forcing this vaccine on everyone around the world? Doesn't that make you question that? No, not really. [I'm like, oh my God!]”

Now, they're not dumb VF 4, Internal Dialogue, First Level

Time: 0:12:01 – 0:12:05

As my client is telling me forwards about her talk with her father concerning Covid, the vaccine and its impact on the world, she continues talking to herself with a First Level, Internal Dialogue reversal. The interpretation is: *“Can't they see what's happening? I know they're not dumb.”*

Reversal # 13

“Masks don't even work. (Me: It's a comedy) It is. A scary comedy!”

Hear the mocked earth VF 5 Internal Dialogue, First Level

Time: 0:16:31 – 0:16:34

This is another straightforward conscious thought. Although earth is categorised in the metaphor dictionary as a Structural Metaphor, in this case it is used as a First Level Reversal meaning, simply, the planet earth. Not all metaphors are necessarily metaphors. It is First Level because this is consistent with the three previous reversals all talking about

covid, which have been all been First Level. The interpretation is: *“The planet earth has been mocked.”*

Reversal # 14

“There is a change that needs to be made, like on a quantum level. I hear about [you know, the new world order] coming in, but on a quantum level where it's block chain and where it's more for the people and more off maritime law.”

That old whirl win the money VF 5 Expansive Reversal, Second Level

Time: 0:16:52 - 0:16:56

The conversation about covid and society continues in the forward speech, with an extremely clear reversal using the metaphor “Whirl.” It is Second Level because it is describing an action, or state of affairs, rather than a cause of action. In this instance, Whirl is being used as an Operational metaphor. The reversal is Expansive but its exact meaning is a little obscure. It is comparing an alleged coming new world order with the old system, or old operating energy, essentially saying the two are the same. However, the reversal states that the old system was based on money, or physical currency. The forward speech implies a new financial system is coming, or blockchain (digital currency). The interpretation is: *“The old system was based on money.”*

Reversal # 15

“You know, 1776 law, and we're not corporations anymore. We've been, I heard, we've been bought out by the cabal worldwide. So [all of that may be], this is just stirring the pot to get things in the proper position to change.”

Eden has the law VF 4 Internal Dialogue, Third Level

Time: 0:17:13 – 0:17:16

Continuing straight on from the previous reversal, my client continues to describe a new world order that is coming. The reversal is a direct communication from her spirit to her conscious mind. The makes it Internal Dialogue and Third Level. It is saying, no matter what political or financial systems are in place on the physical plane, ultimately all law stems from Eden, or the spiritual plane, the place of birth. It is a profound spiritual truth. The translation is: *“All things stem from the spiritual.”*

Reversal # 16

“And even, and you know [it is just about generational], for healing. To help and to solve the people so we can move towards healthier and not in such a zombie-like state.”

Want to serenade, have a purpose with it VF 4 Internal Dialogue, First Level

Time: 0:17:32 – 0:17:36

Here we have another First Level Reversal, which is a simple conscious thought. My client talks to herself (Internal Dialogue) saying she wants to sing and dance and enjoy life having a rich purpose. The interpretation is: *“I want to completely enjoy life and have a rich and wonderful purpose for living.”*

Reversal # 17

“You gotta stand your ground and you gotta, it’s not like you [have to go marching] in the streets or anything but talk the talk. It’s going to be a journey.”

Diminished on board VF 3 Expansive-inCongruent Reversal. Second Level.

Time: 0:18:12 – 0:18:14

In this reversal, she draws from the metaphor of the ship, describing herself as being on the ship, or on board. This makes the reversal expansive, however, the reversal has a sense of incongruity about because as she talks positive in the forward speech about taking action, the reversal shows that she feels inadequate. It is Second Level because it is describing a state of being rather than the cause of that state. The interpretation is: *“I feel inadequate and diminished on this journey.”*

Reversal # 18

“So that’s the kind of state, the [new world that i want to live in].”

And I’ve got a whirlwind VF 3, Expansive, Third Level.

Time: 0:20:21 - 0:20:24

Using the metaphor of the Whirlwind, my client confidently states that she has the energy and drive to live in this new world. The interpretation is: *“I’ve got the energy, power, drive and force.”*

Reversal # 19

“Well, you’re here [to, you know], your job on this earth is not finished until, it’ll probably go beyond.”

We want it, earth VF 3, External Dialogue, First Level

Time: 0:24:29 – 0:24:32

In the final reversal of this session, my client talks to me forwards about my mission with Reverse Speech. The reversal also talks to me, therefore it is External Dialogue. It is First Level because it is a conscious thought. The interpretation is: *“Everyone on planet earth wants and needs Reverse Speech.”*

Reverse Speech Clusters

Here are the cluster of reversals listed in order, with a line break between cluster. Notice how each reversal in the cluster appears to be related to each other, and how, when you read the reversals by themselves, an entire reversed conversation can be seen taking place. Also, take note of how each reversal in the cluster is usually the same level and sometimes the same category.

Clusters: (1 reversal every 76.61 seconds)

0:01:30: **Find my money, go wolf** - Internal Dialogue, Third Level

0:02:13: **I am venomous / Loving a kiss** – Internal Dialogue, Third Level

0:03:35: **They heal in the eye** – Expansive Reversal, Third Level

0:04:05: **If i have sinned** – Expansive Reversal, Third Level

0:04:21: **Bring it slow** – Expansive, First Level

0:05:49: **It's the first from them** – Expansive Reversal, First Level

0:07:44: **If you send the damn posh, free earth** – Internal Command, Second Level

0:08:18: **Soul with this rape** – Expansive Reversal, Third Level

0:09:45: **Her cocktail in the diadem** – Expansive, first-Second Level

0:10:20: **Royal search David** – External Dialogue, First Level

0:11:38: **Come with her help** – Internal Dialogue, First Level

0:12:01: **Now, they're not dumb** – Internal Dialogue, First Level

0:16:31: **Hear the mocked earth** – Internal Dialogue, First Level

0:16:52: **That old whirl win the money** – Expansive Reversal, Second Level

0:17:13: **Eden has the law** – Internal Dialogue, Third Level

0:17:32: **Want to serenade, have a purpose with it** – Internal Dialogue, First Level

0:18:12: **Diminished on board** – Expansive-inCongruent Reversal, Second Level

0:20:21: **And I've got a whirlwind** – Expansive Reversal, Third Level-

0:24:29: **We want it, earth** – External Dialogue, First Level

Final Session Overview

This session has two main parts to it. In the first part, the client primarily talks about her migraines. Most of the reversals in this part are Third Level, which is what we would expect when someone is talking about personal issues. Then, in part two, she talks about covid, the vaccine and its impact on the world. The reversals then switch to primarily First Level, which is also what we would expect in this type of interaction. These initial observations are consistent with the current research.

The conversation begins as she talks about her work with the dentist. She is eager to solve her problem and move forward (**Find my money, go wolf.**) She talks with some frustration about all she has tried to remedy her migraines. Yet she has already, unknowingly, received benefit from her work with herself in the form of spiritual healing and enlightenment (**They heal in the eye.**)

The session then starts discussing generational issues and whether she could have received her problem through family background. The reversals seem to confirm this but say that her generation is the first to have been affected (**It's the first from them.**) She further states that the generational damage was down at the level of the soul itself, which is why it has affected her life in the way it has and is also why it is so hard to shift (**Soul with this rape.**)

Next, she talks forwards about covid and the vaccine, expressing her views that the

vaccinated see themselves as superior (**Her cocktail in the diadem / Royal search David.**) Further on, she displays frustration that people cannot see what is happening to the world (**Now, they're not dumb**), and how the whole covid comedy has ridiculed and mocked the earth (**Hear the mocked earth.**)

She continues, talking about change that is needed on the earth, and how she wants to be a part of this change (**Want to serenade, have a purpose with it.**) Even though she feels inadequate (**Diminished on board**), she has the energy and drive to make a difference (**And I've got a whirlwind.**)

Finally, she talks directly to me forwards, saying my job on earth is not finished and that the earth needs Reverse Speech (**We want it, earth.**)

Chapter Conclusion

Using the techniques and procedures laid out in this chapter, it is possible to come to accurate conclusions concerning what transpired on both a conscious and unconscious level in any conversation or audio recording. The steps must be followed carefully and in the order shown here. Careful attention must be made to the accuracy of reversals you find with the checkpoint system followed meticulously. If your reversals aren't accurate, then neither will be your conclusions.

If you stick to the steps, then you will be fine. It may take more time to reach your final conclusion, but after all, it is the voice of the spirit we are analysing here, so it deserves time and effort.

You now have a great responsibility. You are the interpreter of the spirit. Treat it with respect and you will succeed.

CHAPTER ELEVEN: REPORTING SESSION RESULTS

Once you have successfully found the reversals, prepared a session transcript, read through that transcript and have a general idea of what the reversals are saying, you can then go ahead and report your findings to your client.

This must be done with the utmost care and tact. You are dealing with deeply personal issues and no matter how much your client thinks they are ready for this session, the results will invariably come as a shock, and some people can be severely confronted by their reversals. Whether they accept their message or not depends almost entirely on you, your bedside manner, and the way you communicate the information to your client.

The single most important point in this process is your state of mind.

You cannot be judgemental. What you believe or feel or know to be true has absolutely nothing to do with your client. It is not you who you are analysing. It is your client. You must suspend your beliefs for the duration of the session and report exactly what the reversals say, without adding your own footnotes or opinions.

You may be analysing someone who has totally opposing political views than your own, or even harder, completely different philosophical or religious beliefs. Your client's own speech reversals may differ completely with what you yourself believe. You may be a Christian and your client is Hindu. Your client's reversals may support their beliefs, yet your beliefs tell you that they are going to hell. What do you do with this major conflict?

You suspend your beliefs, and for that hour or however long it is, you step completely into your client's shoes and explain to them what they believe and what conflicts they may have with those beliefs. If you cannot do that, then Reverse Speech is not for you.

It remains the single largest problem that I have with training students on how to interpret reversals by teaching them to totally suspend their beliefs and only analyse what the reversals are saying. Unfortunately, I have heard many horror stories over the years because of analysts who cannot do this.

One analyst, I remember, strongly believed in reincarnation. He saw all reversals he found through those filters, and he started telling clients their issues stemmed from a past life in Atlantis or some such nonsense. This is despite that fact that Reverse Speech tells us not to explore past lives, as well as the fact that this information was not contained in the reversal transcripts. I tried many times to get him to stop interpreting transcripts in that fashion, but he couldn't stop, and I finally revoked his certification.

Another student who I refused to certify could not get it out of her head that ETs did not necessarily program our thoughts and get us to do their bidding. Nearly all of her reversal interpretations contained some reference to ETs or other such disembodied entities. Trying to get her to suspend her beliefs during the analysis was impossible.

One last example concerns a rogue analyst who believed most problems were sexual in nature. He communicated this to his clients, and to this very day, I still hear stories of some of his clients who felt raped and violated during their sessions with him. If you cannot suspend your own beliefs, you are, in effect, violating your clients.

I tell my students constantly; I am not asking you to change what you believe. That's your own personal business. What I am asking you to do is step outside of your beliefs when you analyse the recordings and report your results. Only document what meets the check points and only report what the reversals say. Nothing else.

This simple lesson is true for life as well. We must learn tolerance and respect for others, including their beliefs and ideals. No one likes to have someone else tell them what to do or believe, and I certainly won't have my analysts doing it. Your clients are paying you to tell them what their Unconscious Mind is saying, not yours. The moment you cross over that line is the moment you need to retire as a reverse speech analyst.

The next thing you need to be aware of is similar. Don't give advice. That is not what you do. Your job is to interpret what you find, and let the reversals give the advice. That is the magic and wonder of Reverse Speech. It is not someone else telling you what is wrong with you, and it is not someone else telling you how to fix it. You are it. It is your own reversals telling you these things. They tell you what the problem is and they will also tell you how to fix it. I will cover this fixing phase later in this book.

Use the following procedure in reporting your results.

First, email your client their session transcript. It is a lot easier if they have the reversals in front of them and can follow them as you play and interpret them.

Next, and this is important, play your client each reversal so they can hear them for themselves. This is necessary for two main reasons. First, it shows your client that the reversal actually exists and is not the figment of your overactive imagination, and second, it begins the process of change from the moment they hear it. Something happens to the client when they hear their reversal. It seems to create a connection between the conscious and unconscious and some people will be deeply affected by the experience.

This, of course, means that the reversals you find better be clear and can easily be heard by others. There is nothing more embarrassing than playing a client their reversals and they tell you they can't hear them. I sued a Reverse Speech practitioner once (I won) for several reasons. One of those reasons was that she did not play her client their reversals. Her reason was, and I quote, "*They aren't spiritually advanced enough to hear them.*" You can imagine my reaction when I heard this! If your client can't hear the reversals, then you have imagined them, and they do not exist. It is not your client's fault. It is your fault.

The moral of the lesson is: Make sure the reversals actually exist!

The next step is to explain each reversal to your client, one by one, as you play them. If you have done your homework, you should already have a good idea of what they are

saying, however there are always surprises and the reversal may have a particular meaning to your client that you had no knowledge of. That being said, however, you must be alert to the fact that your client may not want to accept the message and will, therefore, try to interpret the reversal totally differently to what it actually means.

When interpreting metaphors, try to remain as closely as possible to the meanings in the Reverse Speech metaphor dictionary. It's not perfect, but it's as close as I can get it. Definitions in the dictionary have been determined by seeing the metaphor in the same context many times. Sometimes, the meaning will vary, but not often. You must also be aware of denial. It is strong in Reverse Speech. I have seen clients many times desperately try to twist and change a metaphor interpretation because they didn't like what it revealed about themselves.

You must be firm, diplomatic, and maintain rapport at all times, or your client could go into reaction. A lot more on this coming up.

Let your client talk. Reversals can stir up emotions and raise issues that they have never considered before. This self-discovery process can be the most important part of the session.

Finally, don't get stuck on any one reversal. If its meaning is obscure to both you and your client, then drop it and move on. Heed all reverse warnings and take special note of future tense and Premonition Reversals. They can let your client know what is ahead for them. Then, most importantly, enjoy the process. You are changing people's lives!

Now we come to the most dreaded two words in Reverse Speech circles, and that is reversal reaction.

This is the most difficult aspect for any reverse speech analyst to deal with. It is nasty, insidious, and once it takes hold, it can be almost impossible to shake. Unfortunately, I have lost many clients, students, wives and friends over the years all because of reversal reaction. I have been threatened, stalked and received death threats. I have been shot at, burnt out, sued, publicly accused of murder, running a cult, practising voodoo, kidnapping women, and all sorts of other heinous things. Finally, I was chased out of America primarily because people didn't want to see their own truth. Nowadays, after more than 30 years of this reversal reaction crap, I stick to myself and have a high level of security on my house. I am single by choice and only have a small handful of trusted friends. I am very cautious of letting anyone too close and if I see even the faintest hint of reversal reaction starting, I usually sever the relationship immediately because once reaction starts, it rarely stops and if I allow it to continue, I am only going to get hurt in the process.

Reversal reaction is caused by people going into denial and being unable to accept their own truth. This can happen by either hearing their own reversals, or being in total shutdown to their own issues. Because they are unable to accept their issues, the energy has to go somewhere, so they will therefore project and transfer their issues onto you. Even the name of Reverse Speech itself can trigger a reaction. This is because Reverse Speech is a constant reversal, always reversing to say **Sheep Server**. If you are one of the sheep and don't want to get served, then you will attack reverse speech, or me, or the

analyst who told you about it. The severity of this attack will be directly proportional to the level of denial the person suffers from. And if you are what I call a mirror, that is someone who is in pretty good connection with themselves and basically congruent, then you will become that mirror for anyone who is in denial. As they look at you, they will see themselves and flee from their reflection by either running away or accusing you of their own issues. I have even had random people come up to me on the street over the years and suddenly, for no reason, start chewing me out over absolutely nothing at all. It boggles the mind! Being a mirror can be downright dangerous at times.

The first sign of reversal reaction is usually projection. It can start mildly at first as the person subtly starts accusing you of the issues they themselves suffer from. After that, it can accelerate rapidly and within only a few days, sometimes weeks, emotions can become highly charged, insults will increase, and the person starts to lose all rational reason. Sometimes reaction will even manifest physically as rashes or swelling or nightmares and sweats. Feelings of dread, insomnia and even illness can occur. Eventually, the person in reaction will leave Reverse Speech and you altogether, but not before they have inflicted as much damage as possible on you, your family, and your business.

I have tried many ways over the years to ward it off. Telling the person they are going into reaction doesn't work. It only makes the reaction worse. Trying to get them to accept their issues also doesn't work, even though that is currently the only known cure for reaction. This approach only exaggerates the issue they are in denial of, and actually makes the denial and reaction stronger.

Over the years, I have only known a handful of people who have come back from reaction. They did this by finally accepting that it was their own issue they were dealing with and coming to me asking for forgiveness for their actions. I have always readily and gratefully given that forgiveness.

So, if you can't stop reaction once it starts, you have to prevent it from happening in the first place. Over the years, I have developed some pretty good techniques for heading it off at the pass. Although I still have random strangers come up and start attacking me for no reason, and I even still have the occasional student suddenly pull out of class, accusing me of all sorts of things in the process, I have not had a client go into reaction now for many years. This is because with my clients I have some level of influence because of the closeness of our working relationship. I don't have this same closeness with students and especially not with random strangers.

So, this is what you need to do to avoid reversal reaction with your clients.

First, you need to have an excellent bedside manner. Be gentle and softly spoken. Do not force, or coerce or insist they accept the message of a particular reversal. Be diplomatic in your approach, always respecting their opinions and beliefs. Suggestion is much better than confrontation.

Next, keep your own beliefs out, keep your own beliefs out, keep your own beliefs out! Have I made my point? If you disagree with them, it will only get their back up and allow a

crack to appear that will soon grow into full-blown reaction.

You must also have a tough hide and excellent self-image. Some of your clients will always try to get out of, or explain away, the reversals. This is only natural. Don't take it personally. Let it go. Also, let go of any faults they may see in you, or passive aggressive behaviour. Smile graciously and move on. Remember, they have just seen and heard their Unconscious Mind, and defence mechanisms may automatically be triggered. It could be totally out of their control and even though consciously they may want to change, the unconscious has just been put on notice and it is going to react. This is not a time for you to get defensive or insulted.

Know who you are. Recognise that this is only subtle tinges of reaction and maintain your wonderful bedside manner. They will feel safe and, in all probability, ride right through it. I have been using this approach for many years now, and like I said earlier, I have not had a single client go into reaction for a long time now.

And if all else fails, let them go. Let the insults roll off your back. There is nothing you can do about it and if you try to fight it, you will only get hurt. Some of them may return in time. Some of mine have.

To wrap this chapter up, let us look at the responsibilities you now have as an analyst.

1. We cannot underestimate the responsibility for correct analysis.
2. You are working with people's minds, and you must, out of integrity, analyse each session meticulously.
3. Remember, you are analysing your clients' reversals, not your own belief systems.
4. Report only what the reversals tell you. Do not give advice and do not add your own footnotes.
5. Analyse correctly with due care and people can be set free. Analyse hastily and people can become bound or go into reaction.
6. Respect and honour the incredible gift that has now been given to you.

With Reverse Speech, it is possible to see all parts of the psyche; conscious, unconscious, and even deeper. Thoughts and desires, operations and structures of consciousness are addressed constantly as people interact with each other on all mental levels. Using the methods detailed in this book, it is possible to gain an accurate insight into the reasons for, and agenda behind, any person whose voice is recorded on an audio file.

The trained Reverse Speech analyst has a very powerful tool in their hand.

CHAPTER TWELVE: DEVELOPING THE CHANGE PROCESS

Right at the very start of my career when I first began seeing clients, I found myself in somewhat of a dilemma. Reverse Speech would accurately describe my client's problem using rich metaphorical language, but that left my clients in a kind of no-man's-land. How do I change this pattern, they would ask me? What do I do about it? At the time, I had absolutely no idea and thus began a quest to discover how I could indeed change my client's unconscious patterns.

My first clues came in early 1989 when I was learning NLP and hypnosis in Brisbane. NLP taught me about the power of pictures and how changing pictures can change unconscious patterns. At that stage I was still approaching metaphors as words that needed to be translated, but I had also started wondering if the metaphors were actually more than that and could be changed just like we changed pictures with NLP.

So, I started experimenting with a simple form of image shifting in association with some of my newfound colleagues from the Queensland hypnosis society. These very early experiments formed the foundation stones of what would eventually develop into a completely fresh approach to psychotherapy and changing human behaviour.

My first theories were more accurate than I realised!

I started by choosing metaphors at random from the session transcripts I was preparing. My clients were then asked to imagine what that metaphor, or image, looked like. I did this while my clients were in a light, relaxed, hypnotic state. One of my first observations was that my clients could easily see the metaphors in picture form. I noticed that if the metaphor appeared to be damaged according to the session transcript, such as sick wolf or broken sword, then my clients would invariably see that metaphor as being damaged in the same way the transcript described it. This was often with no suggestion on my part other than, *"I want you to imagine a wolf."*

If the reversals said that the wolf was sick, my client would actually see a wolf that was sick. I would then ask my clients to change the image so that the wolf appeared to be well. Or in the case of a broken sword, I would ask my client to imagine that sword joining together and becoming whole.

I did not know how powerful these simple image shifting experiments would be. From the very beginning, I noticed that as my client changed the image in their mind's eye, the behaviour that the metaphor described would also change, often in only a few days or weeks, and sometimes almost immediately. I was stunned by the success, and I was also stunned by how clearly my clients saw the images in their mind's eye.

From that moment on, I started to understand metaphors differently. Rather than seeing them as some ancient manuscript that needed to be translated, I saw them as thought forms and separate parts of the Unconscious Mind in their own right. In time, as I have described previously in this book, I understood them to be actual living entities within the unconscious that not only described behaviour and personality, but actually created it.

By the time I moved to Dallas to live in late 1989, I had developed a simple yet effective technique for creating initial behavioural changes. This technique was the very first beginning stages of what would eventually become full-blown session work, known as Metaphor Restructuring.

The technique went like this:

First, I would make a 30-minute recording with my client. I had found a while ago that 30 minutes was the optimum recording time. Any less would not yield me sufficient reversals, and any more would lead to repetitive information. Considering the massive amount of time that is necessary to both analyse a recording and interpret the reversals, I saw no point in giving myself even more work when 30 minutes was all I really needed.

Once I had analysed the recording and prepared a transcript, I would play my client the reversals and interpret them in the same way I showed you how to in the last chapter.

Then came the next step.

I chose a metaphor from the transcript that showed signs of dysfunction or deviated from the normal way the metaphor usually appeared (I had already begun writing my dictionary at that stage). Let's suppose the reversal said, "**Eden is damaged with mess.**" I would place my client in a light state of hypnotic trance (more on this later) and ask my client to imagine what the Garden of Eden would like if it was damaged and had a mess. I would allow a little time for the image to appear in their mind. To anchor the image firmly in place, I would ask them to see the image, hear the sounds and feel the texture. I did these three things because I had learned from my lessons in NLP that if we anchor all three sensory systems firmly in place, the image would have more power. I discovered very quickly that this was correct.

I would then break state by asking them to clear their mind of the image, take a deep breath and visualise the garden once again, but this time with no mess, looking clean, tidy and healthy. As I did the first time, I also would anchor this new image in place by using the three sensory systems, visual, audio and kinaesthetic.

I then got my client to hold the new image in their mind momentarily and I brought them back out of trance. The entire process took about five minutes, and it was my first experimentation with image shifting. The results I got were spectacular, with most people reporting changes in the areas of their lives that the metaphor manifested.

As time went on, I got more confident, and within a year I was shifting three or four images at once in one hypnotic session. My reputation was spreading, and clients were starting to fly in to see me from all over America. Who was this Reverse Speech dude who could work magic with pictures? All was going well until one fateful day.

I was working with a man who had business issues. His business would fluctuate up and down like a Yo-Yo, and when it was down, he would fall into deep depressions. Speech reversals showed this pattern had begun in his early childhood, and they revealed several

dysfunctional metaphors that had been damaged back then.

I did my standard technique on him, shifted about four metaphors and sent him on his way. He phoned me a few days later, sounding panicked. He had to come and see me right now, he said. A half hour later, he knocked on my door and could barely shuffle into the room. His legs were all twisted and contorted. What happened, I exclaimed. Then he told me.

As a young child, at around the same age his metaphors had been damaged, he'd had polio. Gee, I wish you had told me that at the time, I thought. What my work with him had done was bring back the symptoms of his polio!

Oh shit! I was in trouble.

I frantically called a colleague of mine in Dallas, an NLP trainer, and asked him what I should do. He suggested putting my client back into a trance and shifting the images back again to what they were before. I did this, and it worked. The symptoms of his polio faded within a day or two, and I breathed a sigh of relief. Looking back on this instance now, almost 30 years later, I think all that happened was he had a touch of reaction to the hypnosis session. At that stage I didn't really understand reaction, let alone know how to prevent it and I believe his polio symptoms would have faded anyway with no intervention on my part. But that's hindsight for you.

However, at the time, I was scared. I immediately cancelled all my clients and just thought about it all for a few weeks. Once I had gotten over my shock, I started to see the incident a little differently. If the image shifting had been powerful enough to bring back someone's polio, what else could it do? And what had I discovered that could be this strong?

There had to be a way to control and tame the process, I thought. Enter the pre-trance tape.

If the reversals could diagnose someone's problems with metaphors, which I totally knew they could, then maybe they could also tell us how to fix those problems without me having to essentially decide what images to shift and how to shift them. So introduced an additional step to my process, which I called the pre-trance tape, and a couple of months later I tentatively called all my clients to reschedule them.

This is what I now did. I recorded an initial session discussing my clients' problems, analysed the recording and reported the results. I then did a second recording where I asked my client how I could change this pattern and shift the dysfunctional metaphors. Amazingly, even though my client had no conscious knowledge of how to do this, their Unconscious Mind knew, and it gave me the answers in metaphors.

I mapped out the journeys I would give them beforehand, using the speech reversals as a guide, and I performed the trance. By that time my journeys had become long and elaborate, shifting many images at once, and usually lasting up to 30 minutes in length.

Then another problem arose. The journeys were too powerful, and I started having clients

go into reaction. Damn, what is this, I thought. So, I split the metaphor journeys up into two short journeys, about 15 minutes each, and gave them to my clients a week apart. This seemed to work. Incidences of reaction dropped, yet the changes were just as profound, if not more so.

A year or so later, I added yet another step to the process, which I called the post-trance tape. I made this recording a week after I had performed the two metaphor journeys. Its purpose was to discover what changes had taken place and if we needed to do any more work. Invariably we needed more, so I added one final step to the process in the form of a final hypnosis session.

The entire process took me five years to develop in the early to mid-90s while I lived in Dallas, Texas. I called it metaphor restructuring, and I called the hypnosis sessions, Metawalk. This was a combination of two words, metaphor and walkabout. A walkabout, for those who don't know, is a spiritual pilgrimage the Australian aborigines make into the outback. The word was perfect. It reflected my Australian heritage, and it described the nature of the journeys. They were spiritual pilgrimages. Pilgrimages into the Unconscious Mind.

In 1995, I moved to San Diego to live and set up my very first Reverse Speech offices. My reputation had preceded me, and I had a thriving practice within a month of moving there. I lived there for five years, becoming quite famous in the United States, before I eventually moved back to Australia in 1999 under less than desirable circumstances. You can read the full story of what happened in my autobiography, *"It's Only a Metaphor."*

Since that time, the process has remained essentially the same. I have made a few adjustments here and there, which I will cover in detail in the following chapters. So, this is the process step by step.

1. Record the initial exploration session and analyse the recording.
2. Report the results back to your client.
3. Record and analyse the pre-trance tape.
4. Perform the first Metawalk
5. Perform the second Metawalk
6. Record and analyse the Post trance tape
7. Report the results back to the client
8. Perform the final Metawalk

I usually see clients once a week, so the complete process takes eight weeks to perform. It creates powerful behavioural changes, and I have seen many clients over the years have their whole lives transformed after going through a round of Reverse Speech session work.

I will now tell you in detail how this is all done.

CHAPTER THIRTEEN: ACCESSING THE UNCONSCIOUS

In order to work with the Unconscious Mind, one must be able to access the unconscious and communicate with it. There are many modalities that claim to know how to do this, with varying degrees of success depending on the discipline and who you are talking to. Hypnosis in one obvious way that can access the unconscious, but mostly it doesn't get to the depth of mind I need to work with to alter the metaphors. Most forms of hypnosis work with what I call the Subconscious Mind, and not necessarily the deep unconscious, which is where the metaphors reside.

Dreams are another way that we can access or communicate with the unconscious and there are many dreams metaphor dictionaries on the market that claim to interpret them. One can even learn how to lucid dream with practice and control their dreams. The famed Swiss psychologist, Carl Jung, used to work with his clients' dreams, and changed their dream images over a period of time, usually years. He believed that as he worked with his client's dream images, attempting to change them, he was also working with their Unconscious Mind.

Other modalities include meditation, prayer, pendulums, automatic writing, various forms of energy therapy such as reiki, and even deep tissue massage, claim to release unconscious conflicts which are connected to the body. Then there's NLP and EFT. I am sure there are many others, all of which attempt to access the unconscious and alter it in various ways.

I began accessing the unconscious by using very basic hypnotic techniques and image shifting. I described some of these techniques in the previous chapter. As time went on, I could refine these techniques and access the unconscious in even deeper ways. But let's start looking at this by discussing basic hypnosis because this is where it all began.

Hypnosis is a technique that encourages the mind to focus on something, such as an activity, or object or sound, that induces an altered state of consciousness. Over the phone, I use my voice as the focal point. It is a natural function of the mind, and we go in and out of hypnosis constantly every day without even knowing it. As you read this book right now, you are in an altered state of consciousnesses because you are focusing on my words. When you drive your car, you are also in an altered state as you watch the road, check the rear vision and focus on your surroundings. We slip into an altered state as we daydream and drift off throughout the day. Religious rallies are a classic example of a crowd in mass hypnosis as they sing and clap and speak in strange tongues.

So, when I talk about hypnosis, I am not talking about anything strange or mysterious, and certainly not of the occult, as some people like to claim. It is a natural function of the mind and one that you can encourage to occur very easily.

I prefer my clients to lie down and put their phone on speaker if they can. I like their surroundings to be quiet, with no interruptions. Some clients dim the lights and burn candles or incense. This is a precious, sacred time, and I approach it with reverence and respect.

Once my client is comfortable and relaxed, I am quiet momentarily and surround them with my whirlwind to establish rapport. I then begin by saying,

“All right, I'd just like you to close your eyes, listen to the sound of my voice and allow the conscious mind the opportunity to completely slow down, whilst the Unconscious Mind now begins to rise to the surface.”

When I speak, I deliberately alter the sound of my voice to be soft and melodic, calm and soothing. My voice is the key to the entire process. I use it to create the altered state, to encourage emotions in the Metawalk where necessary, and to emphasise certain statements in my forward speech in the form of embedded commands.

An embedded command is a short audible statement with special emphasis placed upon it in the middle of a sentence. This can be in the form of an increased or decreased volume of the statement, or a shift in tonality, or anything that distinguishes the statement being emphasised from the surrounding words. For example, I might say, *“I had a very nice day today and you will find that you too can **have a fine day**.”* The statement in bold has an emphasis placed upon it when it is spoken in the sentence.

They taught me how to do this in my hypnosis training. The theory behind it, which I agree with, is that the emphasised phrase, or embedded command, is picked up by the unconscious, or Subconscious Mind, and has a subliminal effect. I use embedded commands constantly in my Metawalks to speak directly to the Unconscious Mind, giving instructions and directions for change.

For example, I might say, *“as your wolf grows in size, so too, do you **become more confident**.”* The emphasis is placed on the phrase “become more confident,” the unconscious receives the embedded command and processes the instruction accordingly. My particular favourite is, *“as the Unconscious Mind shifts and alters **now**.”* The emphasis is placed on the word “now,” and in the altered state, the unconscious obliges if there is Unconscious Consent (more on this later). If the embedded command is done in conjunction with the introduction of a new metaphor, or the restructuring of that metaphor, it only increases the power and subliminal effect of the suggested change.

I then continue with my trance inductions. The initial induction usually takes about three minutes before I begin the journey itself. I have several methods I use to relax the body and reach the deep Unconscious Mind. I will detail some of them here. The most important one, however, is an embedded command I use in almost every induction with my clients. This command actually tells the unconscious where we want to go, or what depths we wish to reach. It simply says, *“As we now seek the part of the mind where metaphors reside, where personality and behaviour begins.”*

One of my more common techniques, and one I know other hypnotherapists have adopted inspired by my use of it, is what I call *the three bands of the forehead*. I got this technique from one of my clients' pre-trance reversals when I had my practice in San Diego. I can't remember the actual wording of the reversal now, but it was something like, **“Forehead, let the muscles loose.”**

What I do, once I have finished the initial induction, is ask my client to imagine three tendons, or muscles, stretched very tightly across the surface of their forehead between the left and right temples. I tell them these muscles are stretched tight due to the general stress and tension of the day and the week. Sometimes I add an extra line that says, this causes you to block access to the third spiritual eye that is etched metaphorically in the centre of the forehead. I then say:

“I am now going to count backwards from three down to one, and as count I want you to imagine that each tendon or muscle is gradually beginning to relax, and as each muscle relaxes so too does the conscious mind slow and this allows the deep unconscious to rise completely to the surface. Beginning now on the count of three, first tendon relaxes, conscious mind goes on complete standby now, the Unconscious Mind rising to the surface, as on the count of two, the second tendon relaxes, sinking deeper and deeper into a state of trance as on the count of one, the final tendon relaxes, tension and anxiety draining completely away now, the Unconscious Mind now preparing the shift and alter in accordance with the instructions I am now about to give.”

By this time my client is usually in a very relaxed state, still consciously aware, but the Unconscious Mind has risen to the surface, because that's what I told it to do, and it is ready to change its metaphors because that's also what I told it to do with embedded commands in my inductions.

Sometimes, I will specifically relax the physical body by saying....

“The relaxation in your forehead now flows down the side of your face as the muscles in your cheeks relax, muscles around the eyes relax, eyelids becoming very heavy now, as you sink deeper and deeper and even deeper still. Muscles in the shoulders and arms relaxing now, your chest and stomach relaxing, your hips relax, your legs and finally your feet, as the Unconscious Mind now prepares to shift and alter in accordance with the images I am now about to give. And to begin this journey today I want you to imagine... (Metawalk begins).”

Another alternate induction I use is to slow the whirlwind down. I like to mix and change my opening inductions so it doesn't get monotonous for the client, or me, for that matter. With the whirlwind induction, I ask my client to imagine a whirlwind spinning in space. I ask them to see the whirlwind spinning straight up and down like a column of light. I then tell my client I am going to count backwards from five down to one, and as I count, I want you to imagine the whirlwind slowing down, and as the whirlwind slows, so do the structures of the conscious mind slow, and this allow the Unconscious Mind with its metaphors and archetypes to rise completely to the surface. The induction continues....

“Beginning with the count of five, see the whirlwind spinning, counting down to four now, the physical body completely relaxing, as we count to three, the conscious mind goes into complete standby and two, perfectly calm, perfectly relaxed, and finally one. The Unconscious Mind now preparing to shift and alter in accordance with the images I am now about to give (Metawalk begins).”

As with the first induction, I am setting the stage for what is about to happen because I am

telling the unconscious exactly what I am going to do and how I am going to do it. Straight and simple, no tricks, nothing complicated, just simple basic trance inductions. If you learn how to modulate your voice just right and follow these scripts, there is no reason you, too, can't encourage an altered state of consciousness to occur for changing metaphors.

I also like to use the induction of the five steps. It's very simple. I tell my client to imagine they are standing at the top of five stone steps, and these steps lead down to a nice green meadow below. I then tell my client I am now going to count backwards from five down to one and as I count, I want you to imagine you're walking the steps, and with each step that you take, each count that I make, your conscious mind will gradually begin to slow as the Unconscious Mind now begins to rise completely to the surface. Beginning with the count of five, etc.

Here is the complete script for a standard staircase induction.

“Now that you are perfectly calm and relaxed and your state of relaxation is growing and expanding with each breath and each sound, I am now going to give you an image that will allow us access the part of the mind where metaphors are formed, where personality and behaviour begins, as we now make the transition between the Unconscious Mind and the deep unconscious.

And the image that I want you to see is that of a long flight of stairs. You are standing at the top of the stairs, and this staircase that you see represents the passageway between the conscious mind and the deep unconscious, and what I am going to do is count backwards from ten down to one and with each count that I make I want you walk down the flight of stairs, and as you descend the staircase so will the state of your relaxation grow and expand in an ever-increasing fashion... beginning now with the count of ten, standing at the top of the stairs, counting down to nine, walking down the stairs, sinker deeper and deeper, deeper still into a relaxed state, counting down to eight now, approaching the metaphorical structures of consciousness, down to seven and six, leaving the conscious world completely behind now, and five, and four, approaching the bottom of stairs as the world of the Unconscious Mind rises completely to the surface, and three, and two and finally one ... perfectly calm, perfectly relaxed, the Unconscious Mind now preparing to shift and alter in accordance with the images I'm now about to give.

Now, any moment from now, I'm going to be suggesting to you pictures and images for to create in your mind, and these pictures will represent and actually access their corresponding metaphorical structures in the deep Unconscious Mind ... and during this process I am going to be asking you to shift and alter these images, and as the pictures shift and alter so do the metaphorical structures of the deep Unconscious Mind also shift and alter.”

These inductions will work well for even the novice to hypnosis. Be aware, however, that what I am teaching in this book is all specifically related to Reverse Speech only. In no way do I represent or pretend to be an expert in regular hypnosis. As I tell my students, what I am teaching you in this class will work well for Reverse Speech and Metawalks, but if you really want to learn hypnosis, seek a reputable certified trainer and take training.

Finally, in this chapter, I want to tease you all with a bit of what is about to come by giving you the complete transcript of a regular generic Metawalk using common Reverse Speech metaphors.

First, you create the initial relaxed state. I would suggest starting with the forehead induction then relaxing the physical body as I showed you how to earlier and then proceed like this.....

“And to begin this process now, I would like you to imagine the image of a vast desert landscape, perhaps you can see the occasional cactus and salt bush scattered here and there, some low-lying mountain ranges on the horizon, maybe you can hear the sounds of the desert, a gentle breeze blowing, some small animals scurrying ... and I’d like you to imagine you can feel the sun beating down on you, it is empowering and invigorating, giving you life and strength.

Now, I would like you to walk forward in the desert and as you walk, we are going to access another one of your metaphors, and that is the metaphor known as the wolf, your hunter and protector, as the Unconscious Mind now accesses the metaphor of the wolf, it rises to the surface and it appears in the desert sands. I want you to ask ask your wolf to come up to you and the first thing I’d like you to do is to check out the size of the wolf its head should be up to your waist, if it is too large I’d like you to decrease its size, if it’s too small I’d like you to increase it and as you adjust the size of your wolf so will the internal wolf within you also adjust to normal healthy proportions ... now I’d like you to look into the eyes of the wolf, I’d like you to notice its intense gaze ... feel its strength and wisdom ... and as you and the wolf connect with each other in the desert sands so do you also connect with the wolf metaphor within as the Unconscious Mind continues to shift and alter ... each breath that you take, each sound that I make allowing you to sink deeper and deeper and even deeper still.

(Optional insert to journey for those who are not squeamish..... now that you and the wolf have gotten to know each other, it is time for the wolf to go hunting, to gather food to keep itself strong for the journey ahead I want you to imagine that the wolf begins to sniff until it gets the scent of fresh game ... follow the wolf to a small undergrowth of trees near the foothills in the desert ... and as the wolf enters this undergrowth, I want the Unconscious Mind to access another metaphor and that is the metaphor known as the rabbit ... and in reverse speech the rabbit symbolises food, or money in the physical world, and as the wolf catches and eats the rabbits in this journey so too, do you begin to manifest money and your needs in the physical world ... now I want you to watch as the wolf attacks the rabbit and rips it to pieces with its teeth, tasting its flesh and blood, eating the rabbit completely, and now it catches another rabbit and eats it, and yet another, and the more rabbits it eats, the more rabbits appear - and the Unconscious Mind processes this image very clearly and succinctly now creating and manifesting this image into the world in which you live, and now with the wolf satisfied, it is time to move forward in our journey)

And now we are going to walk forward in the desert with the wolf by your side, and access another metaphor and this is the metaphor known as the eagle, and in reverse speech the eagle represents our insight and intuition, the eagle acts as a scout for the wolf ... I want

the unconscious to access this metaphor now as you see a large eagle soaring in the sky above ... adjust its size so its wingspan is about three feet in width ... and now raise your arm in the air and have the eagle come and land on your outstretched arm ... feel its talons in your skin ... look into its eyes and feel the magnitude of its vision .. and as you connect to the eagle, so too, do you connect to your own intuition, your ability to see ahead and scout the way before you

Now, I want you to let the eagle soar in the sky ... it flies ahead, and the wolf follows the eagle ... and you look ahead and see the eagle flying towards a large garden that appears on the horizon, as the Unconscious Mind now access the metaphor of the Garden Of Eden ... and this garden represent the birthplace of consciousness, the passageway to the soul ... we go to this place to find peace and fulfilment, to have contact with the universe and divine, to connect to our real power and strength inside ...and the eagle continues to fly ahead, finding a safe passage through the desert for you and the wolf to travel ... and as you do this so too does your Unconscious Mind begin to transfer to the conscious mind the wisdom, knowledge and ability that you need to travel your life's path and achieve the goals that you have set for yourself.

Now, you begin to approach the Garden Of Eden, the eagle flies inside and lands on a tree, while you and the wolf leave the desert sands and walk inside ... you are suddenly surrounded by a totally different world ... a world of wonder and beauty .. you see flowers and trees, and birds singing, and gentle rolling meadows and fields ... you continue to walk through the garden of Eden until you come across the river of life ... the state of the river represents the state of your emotional and physical energy ... I want you to examine the flow of the river and see if there are any blockages anywhere .. clear those blockages and adjust the state of the river so its flowing at a steady pace, not too fast, not too slow, and as the river flows smoothly so too, do your emotional states flow smoothly and calmly allowing your clearness of mind, and steadiness of purpose ... and now you can pause by the river momentarily, perhaps even lie down with the wolf by your side and enjoy the nice peaceful atmosphere and feeling and allow this state to remain with you long after this journey has finished ...

Now it's time to move to the final stage of our journey and that is to travel to the whirlwind that resides in the very centre of the garden of Eden, as the Unconscious Mind now accesses the metaphor of the whirlwind, it rises to the surface now, as you sink even deeper and deeper still, accessing some of the deepest parts of conscious now ... you walk towards the centre of the garden now and see the large whirlwind spinning in the very centre this whirlwind represents your life force ... I want you to adjust the rotation of the wind so that it spins from the left to the right, it's not spinning too fast and not too slow, just at a nice gentle pace ... now as you stand outside the wind, I want you to cup your hands and raise them towards the sun ... you are now going to imagine that you are collecting a ball of light in the palms of your cupped hands, as you collect the energy and life force of the sun, so too does the Unconscious Mind open this area of light that resides in the deep self, allowing its energy and power to be transferred to all parts of consciousness

And now, carefully cradling the ball of light in your hand, I want you to walk into the whirlwind itself ... and you find that you can walk into the twirling winds with perfect ease,

through its powerful currents right into the centre of the whirlwind where it is still and calm Now I want you release the ball of light into your hands and it rises into air and fills the whirlwind with its power and light ... watch this light as it travels higher and higher in the wind, filling it completely with its light, so that the entire whirlwind glows and shines ... and now, I want you to imagine that the whirlwind begins to spin around you faster and faster and as it spins you begin to merge into the whirlwind, becoming one with the whirlwind, as the Unconscious Mind continues to shift and alter and process all these images very powerfully and clearly over the next few days and weeks.

Now as you and the whirlwind are one, we have to come to the end of this journey and I'm going to bring you back to full awareness very shortly now, and the Unconscious Mind is going to process all these images that you have seen over the next few days and weeks, and make changes accordingly, and these changes will gradually filter out from the deepest part of your being eventually affecting your conscious behaviour and manifesting in your physical world....."

Standard Exit Strategy

"I am now going to slowly count from one to five and gradually bring you back from this relaxed state to full awareness again. On the count of one, the pictures gradually begin to fade now – and two, the Unconscious Mind gradually returns to where it was – and three, breathing and heart rate gradually return to normal, and four conscious mind returns to full awareness, and five, you can gradually begin to open your eyes now and return to the room wide awake and fully refreshed."

And there you have it. Some basic simple instructions that will get you started on your journey into the hypnotic side of Reverse Speech. Writing the Metawalks themselves can get a little confusing, but like all my work with Reverse Speech, I have broken it down into easy-to-follow instructions that I will now cover in this book. The next step in this process is the pre-trance tape.

CHAPTER FOURTEEN: THE PRE-TRANCE TAPE

The pre-trance tape is the third session and is a recording made a week after you have reported your results to your client. It is held a week later to give the person time to process their reversals and think about what they mean, including their possible implications. The purpose of the recording differs from the first session where we are looking for reversals that will describe the cause of the problem. In this recording we are looking for reversals that will tell us how to fix the problem. The questioning style, therefore, is different.

The premise of the pre-trance tape is that the Unconscious Mind, which knows all things, has the solutions for the problems from which anyone is suffering. This is because we are tapping into a common universal collective unconscious with reverse speech which has all knowledge, knows all mysteries and exists outside of time and space. Personally, I believe that with enough time and research, we could find the solutions for many diseases with reverse speech, whether they be mental, emotional, spiritual, or even physical. All that has to be done is to ask the right questions.

Which brings me to my next point, and that is the Principal of Complementarity, the core foundation stone of reverse speech. Your style of questioning must now change from that of discussing the issues to now looking for solutions. This may at first seem difficult because your client probably has no conscious idea how to fix their problems. That's why they came to you in the first place. There are, however, questions and techniques that I have developed over the years that will encourage this information to appear in reverse even though consciously they do not know.

The first thing that you must always do is ... do you know? You should by now. Surround your client with your whirlwind to establish rapport. Then begin by asking questions similar to the ones below.

1. What was your reaction to the reversals last week?
2. Describe in your own words the unconscious patterns they revealed.
3. What stuck out in your mind the most from the last session?

After these initial three questions, you go over specific dysfunctional metaphors and undesirable reversals using the technique known as reversal feedback.

As you may have gathered from this book so far, speech reversals can influence the psyche in and of themselves. They can stir emotions, stimulate thought and may create confusion, catching the person off guard. They can even create a momentary state of trance when the reversals are read to the person in the right fashion. This is simply what reversal feedback is. It is reading a person's reversals back to them word for word to communicate directly with the unconscious and get a deeper response.

I have a story about this that is slightly off topic but shows the power of feeding a person's reversals back to them in a regular conversation. When I lived in America, a prominent Los

Angeles attorney who was working on a high-profile civil case hired me. She wanted me to analyse her depositions with the key witness in the case. I did this and found a plethora of reversals that not only implicated the witness as the culprit in the lawsuit but also revealed his motive and where key pieces of evidence could be located.

Armed with this information, my client called the witness's attorney back to request another deposition. She carefully worded her questions, weaving the exact wording of the offending reversals into them. The result was almost immediate. My client showed me the video. The witness went into a rage, tore off his microphone and stormed out of the lawyers' offices (reversal reaction, anyone?). Despite all attempts to get him to return, he would not, but a week later, his lawyer contacted my client with a settlement offer. After negotiations back and forth, an agreement was reached, and they settled the case. Without the use of reversals in a reversal feedback fashion, my client may not have won her case.

When you are using reversal feedback with your client, you are not looking for such an extreme reaction. What you are looking for is further reversals that will give you answers to the problem described by the first session's transcript. The very act of feeding the reversals back to your client stimulates and encourages the unconscious to give you a solution. Usually, this solution will be in the form of metaphors, but not always.

Let's suppose the client had a reversal that said, "**My goddess was stabbed.**" You would ask your client a direct question. "*We have a reversal here that says **my goddess was stabbed.** How do you suggest we fix this?*" Note the embedded command in bold on the reversal. This is important. It is the embedded command that touches the unconscious significantly, and the question, *how do we fix this*, encourages the unconscious to give you the answer in reverse. Sometimes the answers won't come immediately after the question is asked, but they will usually appear in reversals later on in the recording as Trail Reversals.

Other questions you can ask are ...

1. What does this reversal mean to you?
2. What will it be like once it is fixed?
3. Are there any unconscious blocks or sabotage that might hinder us from fixing this pattern?

You then proceed through the transcript quoting significant reversals, one by one, for which you are seeking instructions for change, using the reversal feedback technique the whole time. Here are some points to note...

1. You can use reversal feedback as either a statement or a question.
2. You must use the reversal's exact wording
3. You need to also speak the reversal as an embedded command.

Be aware, however, that you may have some difficulty during this session. I often do. It's harder than the first session. The difficulty is in keeping your client focused on the solutions rather than the problem. It is very easy to slip back into the problem phase. Many

clients just won't let it go and despite your best efforts to steer the conversation in a solution orientated direction, they just keep on always going back to talking about the problem itself. If you allow this to continue, you won't get the answers in reverse that you are seeking. So sometimes you have to exercise some resolve and be firm. Tell your client this is not the purpose of this session today. We need to focus on the solutions here.

Other times, clients just won't stop talking, and won't even let you ask a reversal feedback question. This is because you can't get a word in. I'm not really sure why these issues arise in the pre-trance session and not the first session, but I suspect it's got something to do with some people just not wanting to let go of their issues. All you can do is try as best as you can and if it doesn't work, well at least you tried and you may get some answers anyway if you are lucky. I often do in this type of situation.

Here are some more important points to be aware of when you are conducting the pre-trance session.

1. Your client may feel disorientated and confused during this session. This is normal. It is caused by the conscious mind shutting down while the Unconscious Mind processes the question.
2. Always remember to break state and withdraw your whirlwind after the session. This is because of the intensity of the pre-trance session compared to the first session. You don't want to be energetically connected to all your clients' problems.
3. Finally, never, ever under any circumstances show your clients their pre-trance reversals! It will cause a severe reaction. They may beg and plead and say it won't affect them, but I guarantee you it will. Recently, I have broken down a couple of times and shown clients their pre-trance reversals and sure enough, they almost went into reaction. I managed to stop it with both of them, fortunately. I don't know why they go into reaction when they see their pre-trance reversals. I just know they do. Perhaps that maybe it's because they are coming from a far deeper place than those found in the first session.

Once you have recorded your pre-trance tape and the session has ended, you can go about analysing your recording for reversals. You now have yet another classification to add to each reversal in the transcript. In addition to categories and levels, there are three main reversal types that will appear in pre-trance reversals. These are:

Metawalk Instructions

These types of reversals contain specific steps and instructions from the Unconscious Mind for change. They will appear in the form of Internal Command reversals. They may use phrases such, "**Remove the wolf from the lake**", or "**Pick up a sword**," or even "**Dissolve the witch in a beam of light**." Metawalk instructions can also be found occasionally in the first session recording, but they are much more frequent in pre-trance recordings. The reversals from both recordings are used when writing out the Metawalks, as I will show in the next chapter.

Metawalk Images

These reversals give an image that can be used in the Metawalks. They may use phrases like, “**The wolf is large**”, or “**The whirlwind is spinning**,” or maybe “**The swan is on the lake**.” They aren’t instructions for change as such, but rather pictures that can be written into the Metawalk.

Unconscious Consent.

This is the most important thing that you must find. Without Unconscious Consent, the Metawalks will never work, no matter how many times you try. As the name implies, these are reversals that show the Unconscious Mind is willing to change. They will use phrases like, “**Let’s change this eel**,” or “**Free Isis from the cage**,” or simply “**I want to change**.” I found these very early on in my career and I have used them to achieve great success. I suspect that the many people who go to regular therapy for months and years on end do not change because they have no Unconscious Consent. Without reverse speech, there is no way the therapist could know this.

Let us now look at a standard pre-trance transcript. The three different reversal types have been added to each reversal with Metawalk images being highlighted in light blue, Metawalk Instructions are in yellow and Unconscious Consent is in pink. The questions asked are in dark blue, and I have described the purpose of each question in brackets. Although not stated in the transcript, all questions asked using reversal feedback are given as embedded commands, with the emphasis being on the precise wording of the reversal quoted. I have also placed a double line break between each question and its responses so it is easier to see the reversals that are directly related to the question. All the reversals below the question, before the next double line break, are usually in direct response to the forward question asked. They are the instructions from the Unconscious Mind, telling us how to work with the metaphors revealed in the first session. The issue the female client wanted to work on was weight.

“Just in general, what did you think about the reversals we did last week?” (opening question)

1) “I took it encouraging because I believe what you said about there were some positive reversals there.”

See a view, desert Internal Command, Third Level, Metawalk Instruction

Time: 45.77 – 46.62

The first reversal is a direct command from spirit, therefore, its category is Internal Command. It uses a Structural Metaphor, desert, which makes it Third Level. It gives us the very first instruction for the Metawalk. To see a view of a desert. This is an appropriate beginning because desert is a metaphor for the Unconscious Mind.

2) “I took it encouraging because I believe what you said about there were some positive reversals there.”

Eyes will serve you Future tense, Second Level, Metawalk Instruction

Time: 49.11 – 50.63

The second reversal predicts a future outcome therefore, it is a Future Tense Reversal. It uses an operational metaphor, serve, which describes an action rather than a cause of action, so it is Second Level. It is a Metawalk instruction because it is telling us to use the client's eyes. I would probably heavily use visual predicates in the Metawalk.

3) "That maybe will help lead to the cure."

I wish for the view Internal Dialogue, First Level, Metawalk Instruction

Time: 55.45 – 56.37

This third reversal shows internal conscious thoughts, so it is Internal Dialogue and First Level. It is also a Metawalk instruction, to see a view, and reinforces the first reversal.

"One of the things we had talked about was the muck. In your opinion, what is the muck?"
(general question about the meaning of the metaphor muck.)

4) "...If I had it sucked out..."

Why pus that I have Expansive Reversal, Third Level, Metawalk Image

Time: 01:39.90 – 01:40.99

The fourth reversal is expansive because it is telling us what she wanted sucked out – the pus. Pus is a Structural Metaphor so that makes it Third Level, and it is a Metawalk image as opposed to an instruction. It tells us to use the image of pus somewhere in her Metawalk.

5) "To me that's muck. My brain says it's a lot of emotional crap that leads to this thick yellowy fat."

Have you like it Internal Command. Third Level, Metawalk Instruction.

Time: 01:50.13 – 01:51.51

This reversal is a direct instruction, which makes it an Internal Command. Even though it uses First Level language, it is actually Third Level because it comes from the spirit. It is a Metawalk instruction that is telling us to have her like the muck in one of the scenes in the Metawalk.

"How do you think we can clear it?" (request for reversals that give instructions.)

6) "I would scoop it up and throw it away to get rid of it."

I better rake it Congruent Reversal, First Level, Metawalk Instruction

Time: 02:21.01 – 02:21.90

The sixth reversal is congruent, essentially saying the same thing backwards as it says forwards. It is First Level because it is a conscious thought, and it is a Metawalk instruction, telling us to rake up the muck.

7) "Unless I went through liposuction or something like that."

I fell in the search Expansive Reversal, First Level, no instructions

Time: 02:29.86 – 02:30.88

This reversal is Expansive because it tells what happened as she searched for a solution. It is First Level because it is a conscious thought, and it is neither an instruction nor image, nor is it Unconscious Consent. It is just interesting information.

“You had talked about wanting to be lighter. The reversal is “Early I’ll leave.” (Reversal feedback)

8) “But I really think it goes back to that other magnificent reversal that so astounded me...get out.”

Must have been gander Expansive Reversal, First Level, no instructions

Time: 08:50.04 – 08:51.08

This is a straightforward Expansive, First Level Reversal. It is a conscious thought as she thinks about the gander through all her reversals. It contains no useful information for the Metawalk unless we have her just gander along.

“How can you get rid of the eels?”

9) “Smack it (the eel) on the head.”

The hammer Expansive Reversal, Third Level, Metawalk Instruction.

Time: 09:34.16 – 09:34.71

The ninth reversal is an excellent example of an Expansive, Third Level, Metawalk instruction. It tells us exactly what to smack the eel on the head with – a hammer.

10) “A fight and flight situation.”

Let’s change this eel Internal Command, Third Level, Unconscious Consent

Time: 09:39.11 – 09:40.30

eel

This reversal is also an excellent example of both a Trance Instruction and Unconscious Consent. It is Internal Command because it is a direct command from spirit to change the eel. It is Third Level, both because it comes from spirit and also because it uses the Structural Metaphor of eel. It is also Unconscious Consent because it shows a desire to change the eel. The Metawalk will likely be a success.

“Talking about fibroids you said, “Be dead, the worry.” What does that mean?” (reversal feedback.)

11) “I think that reflects the fact that I really don’t have to worry about it.”

I tried to stop your wheelers Internal Dialogue, First Level, no instructions

Time: 10:15.68 – 10:17

The meaning of this reversal is unknown, so it is ignored when writing the Metawalk.

12) “Because I’m really not concerned about this, I don’t think it’s an issue. I worried about this more for you than I did for myself.”

Force hammer Internal Command, Third Level, Metawalk Instruction

Time: 10:36.14 – 10:36.94

This is another command from the spirit which make it Internal Command. It is Third Level because it uses the Structural Metaphor of hammer, which reinforces the earlier reversal about hammer. It is an obvious Metawalk instruction.

“Then you talked about the cyst in your ovary, then you say “The acid.” (reversal feedback)

13) “Yeah, the acid. The very first thing that came to my mind is maybe my system is too acidic.”

Make him the surfer Internal Command, Third Level, Metawalk Instruction

Time: 13:55.37 – 13:56.36

This thirteenth reversal is also a command from the spirit, which makes it Internal Command. It uses the Structural Metaphor, surfer, which makes it Third Level, and it is also a Metawalk instruction. I will most likely write about a man surfing somewhere in the Metawalk.

“Metaphorically, can you talk about ways to do away with the acid?” (seeking instructions.)

14) “You know when I talked about it yesterday when I was upset about the family matters with my sister.”

Hands on my gizzard Internal Dialogue, First Level, Metawalk Instruction

Time: 15:03.46 - 15:04.33

This reversal is a bit difficult to interpret because it is a little cryptic. It would appear to be First Level, may be referencing an upset stomach because of family problems. That would make it Internal Dialogue and it can also be treated as a Metawalk instruction, telling me to put her hands on her stomach at some stage in the journey.

15) “It was almost more in retrospect, I actually...”

Feel sad Internal Dialogue, First Level, Metawalk Instruction

Time: 16:20.36 – 16:20.95

This would appear to be a simple statement about how she feels, which makes it First Level and Internal Dialogue. We can also use it as a Metawalk instruction to have her feel sad at some point in the Metawalk.

16) “You know a little bit better today about this.”

I had the skirt Internal Dialogue, First Level, no instructions

Time: 16:21.84 – 16:22.46

Meaning unknown. It is ignored for the most part.

17) "Like it's easier to let it go."

Get on water Internal Command, Third Level, Metawalk Instruction

Time: 16:23.88 – 16:24.36

Here we see another simple command from spirit. It is therefore Internal Command, and I think it's Third Level, but it could also be First. It depends on whether water is being used as a metaphor or fact. Either way, it is also a Metawalk instruction to have her walk on, or near, water at some stage in the journey.

18) "In my mind is to see what happens when you shove emotions inside."

I house it Congruent Reversal, First Level, Metawalk Image

Time: 16:46.75 – 16:47.45

This is another simple reversal to interpret. It's Congruent and First Level - "*You shove emotions inside/I house it*". It is also a Metawalk image as opposed to an instruction, because it doesn't tell us what to do in the Metawalk. It simply gives us an image. The image is a house.

"You exercise, you do the right things, you're not losing weight. In reverse you say "Eels one, or won, exit. (reversal feedback)

19) "I don't know how to make sense of that. I don't have any inner inclinations one way or another."

Wasn't ashamed of me Internal Dialogue, First Level, no instructions.

Time: 17:50.47 – 17:51.44

Another simple interpretation. It means what it says and is First Level, Internal Dialogue. It's probably exactly what she was thinking when she made that forward statement.

"How can you get rid of the eels?" (seeking instructions.)

20) So I don't know if an eel was here, and I had nothing but my hands."

Onward Alice Internal Command, Third Level, Metawalk Instruction

Time: 18:46.73 – 18:47.65

Reversal twenty uses an unknown metaphor, Alice. It is probably Structural which makes it Third Level and it is an Internal Command from spirit. It is a clear Metawalk instruction. I would probably have someone named Alice moving forwards.

21) "Now if it were a cat, that would be a different story, you know."

Earl surfer David External Dialogue, Third Level, Metawalk Image

Time: 19:00.30 – 19:01.43

This reversal talks to me, by name, which makes it External Dialogue. It is probably her

spirit communicating directly with me, giving me an image to use in the Metawalk, so it is Third Level and a Metawalk image. Maybe see an Earl surfing on water with Alice walking past? This is just an initial thought as I try to understand what the reversals are telling me.

“We’re going to the next step now. How do you think you might sabotage this process?”
(seeking information)

22) “I don't think I would because before I ever had this weight problem...”

Dagger they are awful Internal Dialogue, Third Level, Metawalk Image

Time: 26:27.15 – 26:28.31

The reversal answers the question asked in the forward speech. She would sabotage the process with daggers, or sharp emotional pain. This information is invaluable because it can be used in the Metawalk to stop the sabotage from happening in the first place. It is Internal Dialogue, maybe even External because it talks directly to me, and it is Third Level with dagger being the Structural Metaphor.

As you can see from the above transcript, we have plenty of Metawalk images and instructions to work with. We also have one reversal of Unconscious Consent, which means the process will probably be a success. The next step is to pull all these images together, combine them with the reversals from the first session, then make a logical, meaningful and powerful journey out of them all. In the next chapters, I will show you how to do this.

CHAPTER FIFTEEN: THE METAPHORIC MAP

Writing a Metawalk is a little like writing a movie. There are scenes, characters and plots, and good guys and bad guys. The scenes and characters are all derived from both the client's reversals, especially the metaphors which are the main characters in the movie, and from what I call the Metaphoric Map.

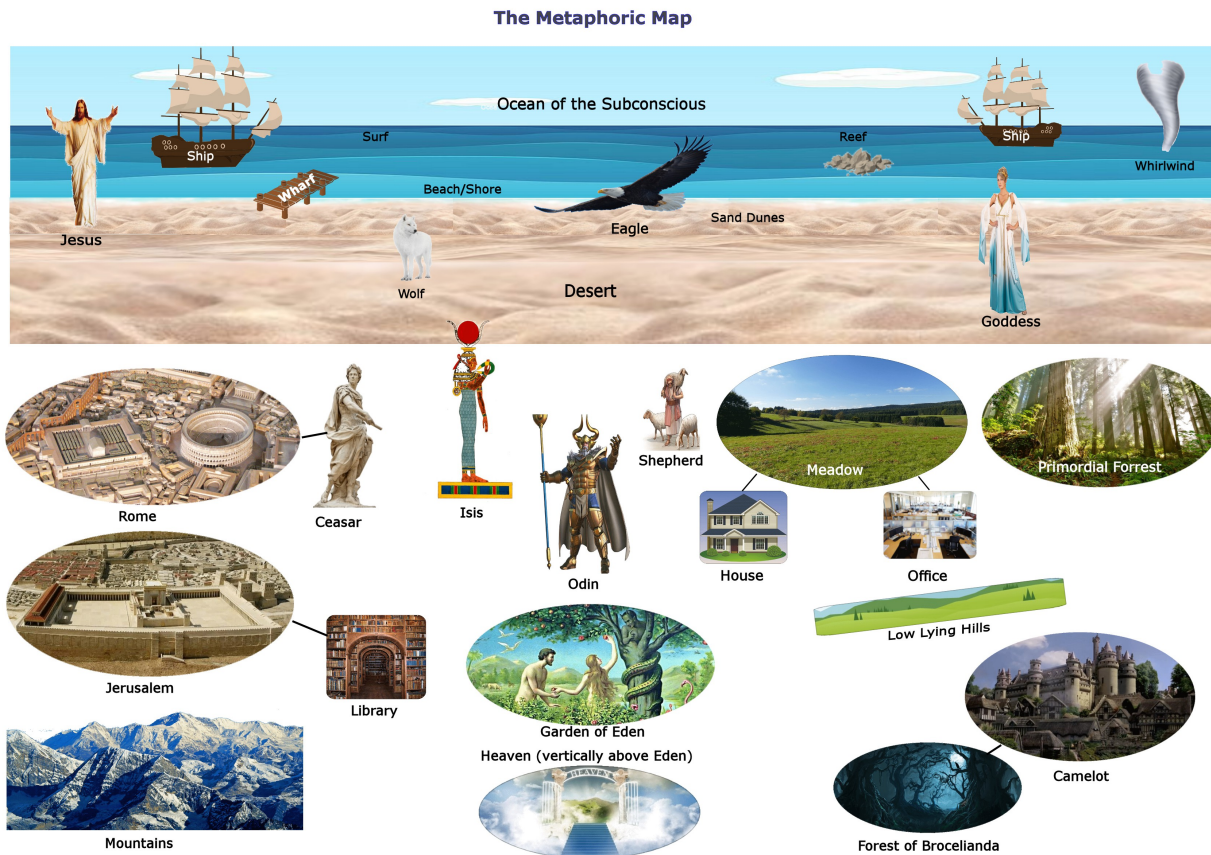
Over the many years I have been doing Metawalks, I have noticed several common themes, or scenes, that appear repeatedly. Some of these I covered in the Metaphor Groups detailed earlier in this book, but a lot of it I have gathered along the way from clients' reversals and the many images they would see in their Metawalks. Much of this material I have never put down on paper, or talked about during lectures, and I carry it all around in my mind only, to be used solely when I write my client's Metawalks. In these following chapters, I will try to remedy that situation by putting as much down in print as I can.

In time, I have begun to believe that the Unconscious Mind has a definite structure or architecture, the core foundation stone of which is the same from person to person. Just as the physical body has a uniform structure with feet connected to legs, arms connected to shoulders and the head positioned neatly on top of the neck, so too does the unconscious have its own structure. If a baby is born with three legs, we would consider it deformed or dysfunctional. Likewise, if we break our leg, we would want to get it repaired.

The Unconscious Mind is no different. If a metaphor becomes damaged because of life circumstances or inherited issues, then it must be repaired. If a scene in the unconscious movie has the props around the wrong way, then they must be shifted so that they are in their normal, correct alignment. Just as a chiropractor will readjust a back that is out of alignment, so too will Metawalks readjust a metaphor that is damaged or out of alignment. After all, we don't want a wolf that is tiny and weak. That would lead to a timid, unmotivated nature. We don't want a Goddess who is too large and shines so brightly that we are blinded by her light. That would lead to delusions of grandeur and totally unrealistic goals.

We must readjust the Unconscious Mind so it returns to its normal regular structure once more. The first session is taking the X-ray, the second session is examining the X-ray to determine where the damage is. The third session is consulting the library of knowledge to determine how to repair the damage, and the fourth and fifth sessions are the surgery itself split into two parts, and the sixth session, which we haven't covered yet, is the postoperative examination. There are two more sessions, and they are reporting the results of the post trance recording to the client and the final Metawalk.

So let us look at the basic structure of the Unconscious Mind. This is the foundation stone upon which all Metawalks are written. The figure below shows "The Metaphoric Map." It is the landscape of the unconscious, or the movie set of a film production. As I make this movie, I use the map as a guide.



Examine the map. You see that at the top of the map; we have the ocean, two ships and some reefs. This represents our conscious world, as well as our connection to the collective unconscious. We are the ship sailing the oceans of life. We control the helm of the ship or our life's direction. As we travel, we have to navigate reefs or avoid obstacles in life. The other ship represents people we interact with on our journey. They can be friends or enemies with cannons. Between the ships is the seas of the collective unconscious that touches everything.

Sometimes the seas are calm, or life is smooth, and other times it is rough and we have to skilfully sail our ship. The sails catch the wind, or the breath of the whirlwind, and this propels the ship. These are all scenes and actions described by reversals.

Then we come to the beach, which is the beginning of our journey into the deep Unconscious Mind. You can think of the beach itself as the Subconscious Mind, or that area just below consciousness. The surf that washes onto the shore represents the general ebb and flow of life, and how it affects us both consciously and subconsciously. We can meet various characters on the beach. Sometimes Jesus, or Yeshua, walks along the shores to guide us to the deep unconscious. Other times, our wolf meets us on the beach to give us motivation and strength to move forward.

Beyond the shores of the beach lies the sand dunes. This is the barrier between the

Subconscious and the deep Unconscious. We cross the dunes to reach the desert, which is the beginning of unconsciousness. I sometimes wonder if this is where the legend of the sandman comes from who sprinkles sleep dust in our eyes as we sleep, dream, and travel (sometimes astral travel) in the unconscious world.

Once we reach the desert, we are deep into the Unconscious Mind. The unconscious has many Kingdoms, and powers and rulers. The Metaphoric Map shows only a few of them. I intend to cover this whole topic in greater detail in a book to be written soon. But for now, let's look at the most common ones.

Immediately after the sand dunes and to the right of the desert, we can enter the meadow. This is a neutral place of peace and calm. It sometimes represents family happiness. If it is overgrown and full of weeds, then our general family life is usually unhappy and disorganised. We can meet many metaphors in the meadow. The shepherd, the goddess, Odin, or Isis to name just four. There are hundreds of them that are what I call "free agents." They can exist in any of the Kingdoms, and roam throughout the Unconscious. Other metaphors, such as Caesar, exist only in their respective Kingdoms. In the case of Caesar, the Kingdom is obviously Rome.

Existing in the meadow are several sub kingdoms which I call Domains. We have the Domain of the House which usually appears as an old English mansion covered with ivy. This metaphor represents the totality of the human mind, with its various rooms, attics, and dungeons being different parts of the mind. Existing as a separate domain from the house is the Office. This is the CPU of the mind, or where it all happens. The Office is manned by elves, which represent the electrical impulses that travel through the nervous system. If the elves have become gnomes, then there is a disruption in the body's nervous system.

Also, in the meadow are streams, trees and swamps and marshes. The sheep graze in the meadow, tended by the shepherd. These are also individual parts of the unconscious with their own purpose and function.

In the low-lying hills beyond the meadow resides the Kingdom of Camelot. This represents our ultimate life's quest, or our reason for being alive. Living in Camelot are various free agents, Arthur, Lancelot, Guinevere, Knights and weapons such as a sword or lance. A domain in Camelot is the ominous Forest of Brocelianda, known simply in reverse as Rocelin. This is the most destructive metaphor of all and is very difficult to remove.

The Legend of Brocelianda states that Merlin the magician was imprisoned in this forest by a fairy from the underworld known as Ninian. In one version of the story, Ninian seduced Merlin, robbed him of his magic and left him to roam the land as a fool. The Rocelin metaphor still exists in the Unconscious Mind and refers to seduction and loss of power. Those who run the Rocelin metaphor are usually vampires, draining others of their energy and have a series of broken relationships and ventures in their life. Ironically, I often find the Rocelin metaphor on so-called spiritual people, or evangelists.

As we venture deeper into the unconscious, we arrive at the Kingdom of Rome. This is a common, powerful metaphor. It represents our personal Kingdom, whatever that may be. Whether it be our family, our business, hobbies, or church, as Rome expands, so too does our own empire. The health of Rome will represent our own material wealth. Domains in

Rome are the marketplace, temple and weapons locker. Free agents can be soldiers, or legions, or even an army.

On the right side of Rome lies the primordial forest. This is the home of the Shewolf, the most powerful metaphor of all - besides God, that is, but I don't consider God to be simply a metaphor. The Shewolf is the mythological mother of the Roman Empire. According to legend, she suckled Romulus and Remus, who founded Rome. The Shewolf is the part of the mind that actually creates our physical reality. She is the metaphor for manifestation. She does this by travelling the whirlwind and altering metaphorical images. I use her often in Metawalks to help my clients manifest. Read my autobiography, *"It's Only a Metaphor"* to learn all about Shewolf and how I used to her to help spread Reverse Speech across the world.

As we travel deeper into the desert, we get into areas that could be spiritual in nature, such as the Kingdom of Jerusalem. This is a minor Kingdom but contains one very important domain and that is the library of knowledge. This library contains thousands of scrolls, which I believe are the Akashic records. I sometimes take clients to the library to gain wisdom.

Beyond Jerusalem lies the major Kingdom of the Garden of Eden. This metaphor will sometimes appear with its full name but is usually shortened to the Garden or Eden, with Eden being the more common. There is hardly a round of session work that transpires without a visit to Eden. Sometimes Eden might be surrounded by the domain of the vineyard which represents spiritual nourishment. It may also be surrounded by a large wrought-iron fence with heavy gates.

Residing in Eden are Adam and Eve, the snake, the fig tree, the river of life, and the waterfall, which is called the heart in Reverse Speech. Various animals graze in the fields of Eden, representing different functions of the psyche and sometimes God can be seen walking through the garden. God appears in two principal forms in the garden. Sometimes as an old man, but more often as a being of light.

From Eden we can travel vertically to the Mists of Heaven, or simply Heaven, sometimes called the Mist. This is also a common journey I take my clients on. We travel to Heaven by falling asleep under a tree on the banks of the River of Life with the wolf guarding our body. We then leave our body and greet Pegasus in clouds, who takes us into outer space, travelling past the moon and the planets until we reach the regions of deep outer space.

Once in deep space, we come upon a land of mist. Pegasus lands in the mist. We hop off his back and before us lies a beautiful crystal city with streets paved with gold. This is the City of Heaven. As we walk to the gates of Heaven, demons and devils can sometimes block our path. These are usually removed by angels flying out of the city.

The arch angel Michael frequently meets us at the gates and he lets us into the city. We then walk down the golden streets until we come to a magnificent marble temple in the centre of the city. This is the home of the soul. We open the door of the temple and walk inside. In the centre of the temple, is a large fire with a brilliant column of white light shining out of the centre of the fire. This is the soul itself. We can then walk into the flames

of the fire without them burning us and then enter the light. Inside the light, we are usually overwhelmed with a vast sense of power and love.

On the ground in the centre of light exists the Ark of the Covenant, simply called the Ark. This contains the laws of behaviour and conduct that we live by. These laws can be changed if there is Unconscious Consent and instructions to do so. Once we have changed the laws, we then return to our body in the Garden of Eden and this is usually the end of the Metawalk.



There is also an alternate version of the journey to Heaven that I have used occasionally in recent years. In this version, Pegasus takes us to the mists of heaven but instead of seeing a crystal city, we see a valley filled with daisies. There are people wearing white robes walking through the valley. On the other side of the valley, there is a tall mountain. On top of the mountain shines a brilliant white light. As we float towards the light, the light gets larger and brighter until we eventually touch the light for a brief moment. In that moment, we understand all mysteries, know all knowledge and are overwhelmed with a total sensation of pure love. I then take the person back to their body and end the Metawalk.

And this is the Metaphoric Map. It forms the foundation stone of all Metawalks, and I believe it to be an accurate blueprint of the structures of the unconscious. We will now look at the process of writing the Metawalks themselves.

CHAPTER SIXTEEN: WRITING A METAWALK

Having analysed all recordings, you can now write your Metawalk using the Metaphoric Map as your guide.

1/ The first thing you must do is make a list of all the reversals from the pre-trance recording. Let us look at the reversals from the pre-trance listed in Chapter 14.

See a view desert Trance Instruction
Eyes will serve you Trance Instruction
I wish for the view Trance Instruction
Why puss that I have Trance Image
Have you like it Trance Instruction
I better rake it Trance Instruction
The hammer Trance Instruction
Let's change this eel Trance Instruction, Unconscious Consent
Force hammer Trance Instruction
make him the surfer Trance Instruction
hands on my gizzard Trance Instruction
feel sad Trance Instruction
Get on water Trance Instruction
I house it Trance Image
Onward Alice Trance Instruction
Earl surfer David Trance Image
Dagger they are awful Trance Image
Feel the maid Trance Instruction

2/ The images are then grouped into their respective positions on the Metaphoric Map, beginning with the ocean, then moving to the beach, followed by the journey into the desert and the Unconscious Kingdoms. If there are no references to the Ocean or Beach, you start your journey as the closest position you can on the map. For example, if the first reversal you can find on the map is the shepherd, then you start your journey in the meadow. Here are those reversals allocated to their respective position on the map and listed in the map's order.

Ocean, Surf

Earl surfer David Trance Image
make him the surfer Trance Instruction

Beach, eel

The hammer Trance Instruction (In same cluster)
Let's change this eel Trance Instruction, Unconscious Consent
Onward Alice Trance Instruction (this image belongs here because of complementarity)

Desert

See a view desert Trance Instruction
Eyes will serve you Trance Instruction

I wish for the view Trance Instruction

Negative Metaphors, junk

Why puss that I have Trance Image

Have you like it Trance Instruction

I better rake it Trance Instruction

hands on my gizzard Trance Instruction

feel sad Trance Instruction (belongs here because it answers a question)

Get on water Trance Instruction (belongs here because it answers a question)

Miscellaneous images

Force hammer Trance Instruction

I house it Trance Image

Dagger they are awful Trance Image

Feel the maid Trance Instruction

3/ An initial foundation stone of the Metawalk can then be written, bringing in positive metaphors first, then proceeding to negative metaphors that are usually introduced at the beginning of the desert. An initial draft would look like this....

“Start at the beach, see David surfing, dressed as an Earl. See an eel and someone named Alice. Change the eel with a hammer. Walk towards the desert beyond the beach with Alice. See a view of the whole desert, standing on the dunes. Walk down into the desert. See a pile of junk, acid and pus. Feel strangely attracted to the pus, liking it and feeling sad at the same time.” No more images to proceed further.

4/ Look at the reversals in the first session recording to finish mapping your Metawalk. Here is that transcript.

“I feel that I’m reinventing myself at fifty, of course. What I’ve brought forward is a lot of fat from my thirties and forties.”

Our battle, sofa Expansive, First Level, no instructions

Time: 28.01 – 50.76

This would appear to be a straightforward First Level Reversal. It is expansive and describes her battle with the sofa, or laziness. There are no trance instructions.

“I’ve only known one psychic that was thin, the rest had a lot of weight on them. To me, it doesn’t make any sense.”

Seen again with the themes Expansive, First Level, no instructions

Time: 03:31.69 – 03:38.61

This is also a First Level Expansive Reversal, reinforcing her observations with no trance instructions.

“There was a part of me that said I’d give up my livelihood if it meant I could lose weight.”

They’ll heal Future Tense Reversal, First Level, Unconscious Consent

Time: 03:40.78 - 03:47.18

This is an exceptional reversal. It is future tense predicting success in the therapeutic process. It uses First Level language, but it may be Third Level as a direct message from spirit and it is also showing consent for change.

"I think I should be able to come to terms with it."

There's muck Expansive, Third Level, Trance Image

Time: 03:51.61 – 03:54.25

This reversal is expansive, telling us what we need to deal with and that is muck, or emotional issues. Muck is a Structural Metaphor, so that makes it Third Level. It is a Trance Image because it gives us an image to work with rather than a specific instruction.

"I'm not the original inhabitant of this body."

Get out Internal Command, First Level, Trance Instruction

Time: 03:57.97 – 04:00.53

Here we see an obvious trance instruction in the form of an Internal Command reversal. It uses First Level language as in straightforward English, but it may very well be a Third Level if we were to consider it a command from the spirit.

"I just wanted to be lighter."

Early I'll leave Internal Dialogue, First Level, no instructions

Time: 04:29.34 – 04:31.61

The meaning of this reversal is unknown, and it does not appear to be an instruction.

"Looking myself in the mirror in the eye and envisioning myself."

Force their music Internal Command, Third Level, trance Instruction

Time: 04:54.18 – 04:58.64

Note we have yet another Internal Command, Trance Instruction Reversal. It is Third Level, using Third Level language.

"...being that more slender person."

The surfer Expansive Reversal, Third Level, Trance Image

Time: 04:58.68 – 05:00.81

This is a simple Trance Image. It is expansive and is a Structural Metaphor which makes it Third Level.

"...and it's not this crap that muscle weighs more than fat, that's true."

The worst cut Expansive Reversal, Second Level, Trance Image

Time: 07:14.30 - 07:20.28

This reversal is Expansive, given us extra information which is she has been hurt emotionally (**cut**). It is Second Level using second-level language, i.e. an emotional state, rather than the cause of the state. It is a Trance Image rather than an instruction.

“...accept other ideas that I never would have in the past. ya know that one’s needle oriented, and for me to consider a needle-oriented thing.”

The Earl will be nervous, Future tense, Third Level, Trance Image

Time: 07:47.15 – 07:54.88

The reversal is obviously future tense, predicting a future outcome. It is Third Level being a Structural Metaphor, and it is a Trance Image with the image being The Earl.

“It almost felt like it came from a more educated place.”

Makes me feel up Expansive Reversal, First Level, no instructions

Time: 08:01.28 – 08:04.45

Here we have a straightforward conscious thought which makes it First Level. It gives more information about what she is saying forwards. The information is, it **makes me feel up**. It is not an instruction for the Metawalk.

“But as I’ve read more on it, they say that it (liposuction) works best for people of average weight.”

Eels do buy a bow InCongruent Reversal. Third Level. Trance Image.

Time: 08:23.99 – 08:28.40

The reversal is a sabotage. Eel is a nasty Third Level Structural Metaphor. It says the opposite message to what she is saying forwards, which makes it incongruent. It simply means the eel is sexually attached to the bow of her ship, or her. This will lead to destruction. It is a definite must image to include in the Metawalk.

“I only consider that.”

I nervous Internal Dialogue, First Level, no instruction

Time: 08:44.79 – 08:46.28

This is another simple First Level Reversal, telling us how she is feeling. Therefore, it is Internal Dialogue. It contains no obvious instructions for the Metawalk.

“And I also wondered what would happen to the fibroids that are there? Would they still be there, or would they be burned off or something.”

Be dead the worry Internal Command. Third Level, Unconscious Consent.

Time: 09:23.42 – 09:31.44

Even though this reversal uses First Level language, it is actually Third Level because it is a command from spirit. This makes it an internal as well Unconscious Consent for change.

“OK, and I did get a thing from St. Joe’s imaging today stating that my mammo was clear. Because you didn’t have that report last time we spoke.”

You must tell Earl Internal Command, Third Level, Trance Instruction

Time: 11:35.83 – 11:48.23

Using the word must, which is an insistence, this Internal Command reversal instructs to

tell the Earl something. What that something is will probably be made clearer with further reversals. It is Third Level using a Structural Metaphor as well as being a command from spirit.

“He’s going in to look at that cyst in my ovary, and if it changes, he’s gonna maybe decide.”

The acid Expansive Reversal, Third Level, Trance Image

Time: 12:35.84 – 12:50.63

Although acid sometimes describes an emotional state, in this instance, it is used as a Structural Metaphor which makes it Third Level. It is an image that will be used in the Metawalk.

“I’ve always felt that hormones were driving my weight problem.”

Fucks you over Congruent Reversal, First Level, no instructions.

Time: 13:42.88 – 13:46.80

An obvious Congruent Reversal, confirming the forwards. It uses normal everyday English, which makes it First Level, and it contains no instructions for the Metawalk.

“Cos I do think that I’m active enough to not warrant this kind of weight.”

Eel one exit Expansive Reversal, Third Level, Trance Image

Time: 15:27.93 - 15:33.11

Here is that eel again appearing regarding her weight. This makes me suspect it is the prime Structural Metaphor hindering her from losing this weight. It is clearly a Trance Image that must be dealt with, and it is expansive, giving us extra information. The information is that this is the metaphor we need to work with.

“I’m getting so fat my head is like a pea.”

They’ll see the ham Future tense, First Level. Trance Image.

Time: 15:47.65 – 15:50.18

Here she projects out into the future and sees herself still eating (ham). It is a First Level, although could be considered a metaphor for food itself. It is an image we will use in the Metawalk.

“I’m not one to go out and seek publicity, but if....”

Better be the silver Expansive, Third Level, Trance Image

Time: 16:49.47 – 16:51.59

This is a frustrating reversal because the metaphor silver can appear in either a positive or negative context depending on the surrounding reversals. It is expansive and Third Level and will be used as an image in the Metawalk, its specific meaning to be decided when we actually write the walk.

“I guess there’s part of me that feels if I have trouble getting past this weight, other people may, too.”

I have this life Internal Dialogue, First Level, no instructions

Time: 17:09.71 - 17:14.40

Another simple reversal, revealing conscious thought at the time.

“But I do try to change my mindset. I do, but it's just so hard.”

There are horses Expansive Reversal, Third Level, Trance Image

Time: 17:21.57 – 17:25.86

Horses are a Structural Metaphor to move forward spiritually. The reversal is Expansive, giving her a solution. It will obviously be used in the Metawalk.

“But you look thinner, and that just made me feel great because I know that I’m not, well I’m pretty sure I’m not. I won’t get on the scale.”

My elf hikes Expansive Reversal, Third Level, Trance Image

Time: 18:12.71 – 18:21.11

The metaphor **elf** tells us her neural receptors are firing. It is Third Level being a Structural Metaphor, and it is expansive giving us image to use in the Metawalk i.e. *an elf hiking*.

“I want to be able to see myself thinner too. I want it to be a reality, not a perception.”

The lie raves InCongruent Reversal First Level, no instructions

Time: 18:46.17 – 18:51.66

She is being untruthful to herself. The part of her that wants to lose weight is weaker than the part that wants to keep it on.

“Obviously it's not working.”

The girl wants the eel Expansive, Third Level, Trance Instruction

Time: 24:58.92 – 25:00.08

The reversal is Expansive. It tells us why it's not working, and this is because she is running an eel metaphor. Once again, it is a trance instruction.

“But even with my family.”

Heal my family Internal Command, First Level, Trance Instruction and Unconscious Consent

Time: 28:28.28 – 28:29.75

This is simple to understand. It may run in her family, and she wants her family healed. Its First Level, expansive, and is not only a trance instruction, but it is also Unconscious Consent.

“Cos I've never gone in.”

In our urban desert Internal Dialogue, Third Level, Trance Image

Time: 28:30.81 – 28:31.95

Desert is a metaphor for the unconscious, as discussed in the last chapter, which makes this reversal Third Level. This client is preparing for her journey. It is Internal Dialogue and

is obviously an image we will use in her Metawalk.

“...and maybe this is why this is coming up with sally right now because I’ve never stood up.”

One mocks the city outside Comparative reversal, Third Level, Trance Image

Time: 28:41.30 – 28:45.88

This is a rare category. It compares two emotional states, in this case, being mocked by her friend and society (the city). It is Third Level because it uses a Structural Metaphor which can be used as a Trance Image.

5/ The reversals from this recording can then be added to the reversals from the pre-trance tape in their respective positions on the Metaphoric Map, as shown below.

Ocean, Surf

Earl surfer David Trance Image

(plus **You must tell Earl** Trance Instruction)

(plus **The Earl will be nervous** Trance Image)

make him the surfer Trance Instruction

---plus---

The surfer Trance Image

Beach, eel

The hammer Trance Instruction (In same cluster)

Let’s change this eel Trance Instruction, Unconscious Consent

Onward Alice Trance Instruction (this image belongs here due to complementarity)

---- plus----

The girl wants the eel Trance Instruction

eel one exit Trance Image

Eels do buy a bow Trance Image

Desert

See a view desert Trance Instruction

Eyes will serve you Trance Instruction

I wish for the view Trance Instruction

---- plus ----

Heal my family Unconscious Consent

In our urban desert Trance Image

Unconscious Kingdoms

One mocks the city outside

Negative Metaphors, junk

Why puss that I have Trance Image

Have you like it Trance Instruction

I better rake it Trance Instruction

hands on my gizzard Trance Instruction

feel sad Trance Instruction (belongs here because it answers a question)

Get on water Trance Instruction (belongs here because it answers a question)

---plus---

The acid Trance Image

Better be the silver Trance Image

The worst cut Trance Image

There's muck Trance Image

Miscellaneous images

Force hammer Trance Instruction

I house it Trance Image

Dagger they are awful Trance Image

Feel the maid Trance Instruction

----plus ---

My elf hikes Trance Image

they'll see the ham Trance Image

There are horses Trance Image

Be dead the worry Unconscious Consent

I nervous Trance Image

Get out Trance Instruction

force their music Trance Instruction

They'll heal Unconscious Consent

6/ Compile composite Metawalk, using the images of both transcripts. The following Metawalk is an idea of what can be gleaned from the above Trance Images. When compiling the Metawalk, remember the following points.

1. Remember the Metaphoric Map.
2. Begin the Metawalk with positive metaphors and images if possible.
3. Move to dysfunctional metaphors and images next.
4. Use the "*Whirlwind Collapse*" to deal with negative metaphors (see below)
5. Note all trance instructions and follow them.
6. End the journey with positive metaphors.

Whirlwind Collapse

If there is Unconscious Consent for change in the reversals but no specific instructions for how to deal with the negative metaphors, they can be dealt with in the following manner.

1. Have the client visualise the negative image, memory, or event, etc.
2. Then have them imagine the image surrounded by a whirlwind.
3. The whirlwind spins faster and faster and begins to suck up the dysfunctional images.
4. Finally, it explodes in a brilliant flash of light, leaving nothing behind.



Sample Metawalk

Ocean. Surf

Earl surfer David Trance Image
 (plus **You must tell Earl** Trance Instruction)
 (plus **The Earl will be nervous** Trance Image)
make him the surfer Trance Instruction
 ---plus---
The surfer Trance Image

“See a surfer on the ocean. He is dressed as an Earl and his name is David. Tell the Earl that he is strong and healthy, and worry free. The Earl comes and joins you”

Move to negative metaphors – and beach

Beach. eel

The hammer Trance Instruction (In same cluster)
Let’s change this eel Trance Instruction, Unconscious Consent
Onward Alice Trance Instruction (this image belongs here due to Complementarity)
 ---- plus----
The girl wants the eel Trance Instruction
eel one exit Trance Image
Eels do buy a bow Trance Image

“Standing by the surf with the girl named Alice, and now the Earl, you see there are eels wiggling in the surf. They are aggressive. A part of you wants the eels, but mostly you are nervous and want to get rid of them. Taking a hammer, you smack the eels in the head, after which they are changed to become harmless.”

Move to the desert next – sand dunes first

Desert

See a view desert Trance Instruction

Eyes will serve you Trance Instruction

I wish for the view Trance Instruction

“The Earl and Alice and you all walk off the beach to the top of the sand dunes. Here, your eyes serve you as you see a magnificent view of the desert that lies beyond. Walk down toward the desert”

Move to unconscious kingdoms

Heal my family Unconscious Consent

In our urban desert Trance Image

Unconscious Kingdoms

One mocks the city outside

“See your family outside a city in the urban desert. Someone is mocking the city, yelling insults.”

Next, see the negative metaphors and remove them.

Negative Metaphors, junk

Why puss that I have Trance Image

Have you like it Trance Instruction

I better rake it Trance Instruction

hands on my gizzard Trance Instruction

feel sad Trance Instruction (belongs here because it answers a question)

Get on water Trance Instruction (belongs here because it answers a question)

---plus---

The acid Trance Image

Better be the silver Trance Image

The worst cut Trance Image

There’s muck Trance Image

“On the desert floor next to the city is a pool of refuse, muck, puss, gizzards, acid, and ham. Your feelings are ambiguous toward the muck, both liking and hating it. Your family has gathered to view the muck with you. You take a rake and rake the muck and other things together. Then a whirlwind appears that grows gradually and sucks up the entire mess. As the whirlwind reaches its peak, there is a flash of white light and the scene calms to a clear view of the desert, restored to pristine beauty without muck.”

End Metawalk with positive images – and other miscellaneous images

Miscellaneous images

Force hammer Trance Instruction

I house it Trance Image

Dagger they are awful Trance Image

Feel the maid Trance Instruction

----plus ---

My elf hikes Trance Image

they'll see the ham Trance Image

There are horses Trance Image

Be dead the worry Unconscious Consent

I nervous Trance Image

Get out Trance Instruction

force their music Trance Instruction

They'll heal Unconscious Consent

“With the negative junk cleared, you see horses appear led by an elf in a hiking outfit. You follow the horses and elf with your family onwards into the desert, feeling revitalised, listening to your favourite music, knowing that your family has been healed.”

As you can see, by following the process step by step, it is possible to write a detailed and powerful Metawalk. The reversals give all your instructions. If you follow these instructions strictly and don't add your own commentary or opinions, then the Metawalk will work. For example, don't say the angel has golden wings if the reversals don't say that. There are exceptions to this, which I discuss in a future chapter.

CHAPTER SEVENTEEN: PERFORMING THE METAWALK.

When you have analysed all your recordings, found the reversals and written the Metawalk using the Metaphoric Map as your guide, it is now time to actually give the Metawalk to your client. If you are doing this in person, have your client lie down on a comfortable couch and cover them with a blanket. This blanket creates security. When I had my practice in San Diego, I used to call it my trance blanket and as I placed the blanket on top of my clients, I would tell them that the very act of placing this blanket on top of you will allow the trance state to begin. Of course, as I was telling them this, I was also using embedded commands such as “*allow the trance state to begin.*” And may find that as you read this chapter now that you too will begin to experience a state of trance as you now learn the lessons I am writing. (Can you spot the embedded commands and hypnotic language in that statement?)

Thus, we begin.

The first thing I tell my client is there's no need to talk to me during the journey. Just sit back and enjoy the ride. I also tell my clients that they will find little difficulty in seeing the actual images, although some may just be sense impressions rather than vivid images. I also tell my client they may even see the images before I suggest them. This is common. Often clients are one or two steps ahead of me as I give the journey, and some of them have even dreamt the entire journey a day or two beforehand. This is natural. It is your client's Unconscious Mind you are working with and their own reversals. If you have heard the reversals correctly and mapped out the journey correctly using the procedures I laid out in the previous chapter, then they should see the images beforehand because all you are doing is showing them a reflection of themselves.

Once your client is nice and relaxed, the next thing you must do is begin the trance with the inductions described in Chapter Thirteen. Sometimes, I tell my client beforehand what the purpose of the journey is and what the anticipated outcomes will be, such as, “*we are doing this journey today to strengthen your wolf and manifest money into your life.” The phrases “*strengthen your wolf*” and “*manifest money into your life*” are given as embedded commands. This sets the stage for the whole movie that is about to take place.*

Now, a word of caution here. When you tell your client the movie that you have written, or give the Metawalk, make sure you keep the scenes of the movie down to around four or five scenes in each Metawalk. By that I mean, don't do too much at once. Only shift about four metaphors on each journey and keep the images in the Metaphoric Map also down to around four or five. Such as, start on the beach (scene one), go to the meadow (scene two), proceed to the desert (scene three), and then enter Camelot (scene four.) If you have more images than four or five, break it up into two separate Metawalks. I mentioned earlier how I used to cause a reaction when I gave Metawalks that were around thirty minutes long. Using only four scenes will keep your journeys down to around ten or fifteen minutes and should not overload the psyche with too much at once.

Also, when you are first starting out, you may find it easier to transcribe your journeys out in full beforehand, such as I showed you in Chapter Thirteen. I don't do this myself anymore, although I used to in my early days. Now I just work off a sheet of paper that has

only a few hand-written notes on it. I like to write it in hand rather than on the computer because I believe it gives me a kinaesthetic connection to the journey. But that's just me.

As you begin the journey itself, after the initial inductions, make sure you anchor each successive scene and image in place with the three sensory systems: visual, auditory and kinaesthetic. Have them *see* the beach, *feel* the sunshine, and *hear* the sounds of the seagulls or the surf crashing onto the shore. Or when they meet the wolf, they *touch* its fur, *look* into its eye, and *hear* the sounds it makes. Anchoring in the three sensory systems, one by one, will only strengthen the image and therefore the unconscious structures that the image accesses.

Once the images are anchored in, you can now begin to change them. Then comes the time for even more embedded commands because as you change each image, you tell the person what this change will do for them. For example, if the wolf is small and weak and you have instructions to make the wolf larger and stronger, then you build into your inductions something like this:

“And as your wolf changes, so too, do you begin to feel stronger and more motivated.”

The embedded command is placed on the phrase, *“begin to feel stronger and more motivated.”* Using this technique, you are not only reprogramming the deep Unconscious Mind, but you are also programming the Subconscious Mind.

Or, as you change the eel in the Metawalk shown in the previous chapter, you might say:

“And as the eels change, so too, do you cease to sabotage yourself and are now free to achieve your goals.”

The embedded command is placed on two statements: *“Cease to sabotage”* and *“achieve your goals.”*

As you perform your Metawalk, try to use the exact wording from specific reversals in your inductions and in the journey itself. This will add a powerful effect to your images because you are using the actual language and wording that the unconscious uses. This is also one of the reasons why Metawalks work so well, because you are communicating with the unconscious in its very own language, the language of metaphor. You will never effectively change the Unconscious Mind by communicating with it in a normal language. That's a bit like expecting a French person to understand you while you are speaking English. The most you can expect using normal English is to achieve a change in the Subconscious Mind but that will never effectively change human behaviour long term. Only by reprogramming the Unconscious with its own language can you effectively change human behaviour and personality.

For example, in the Metawalk detailed in the previous chapter, you may use wording like...

“Your family will heal as they walk in the desert.” or, *“This journey will cause your worry to die.”*

Both examples use specific reversals as their wording.

Some reverse speech practitioners like their clients to talk to them during the journey and for many years, I used to do so as well. I stopped the practice only recently because I found it difficult to do over the phone while my clients were in a deep trance. Their communications were often only in whispers that I could not hear, and I ultimately found it caused more disruption than anything else.

However, if you decide to do this, it can have some benefits. For example, if they have difficulty in seeing some of the images, it may be because you have missed some clues in the reversals. If you have their session transcript in your hands as you do the Metawalk, you can rapidly scan the reversals for these clues. I can remember one Metawalk when my client had difficulty in picking up a sword, however, in the same cluster as the sword appeared there was another reversal that said, **make it white**. I had my client turn the sword white, and they could immediately pick it up.

The next thing to be aware of is the number of Metawalks. I have already stated in this book to split your Metawalks up into two separate journeys. This reduces the possibility of reversal reaction. Sometimes I do three Metawalks, a week apart for each, if there are a high number of reversals and two or three issues to work on. I always start the second, or third, Metawalk, where the other journey ended. And to re-emphasise, keep your journeys down to no more than fifteen minutes long, including initial inductions and exit strategy. Not only will this reduce reaction, but it will make the changes more effective. You don't want to overload the unconscious with too much at once.

As the final scene of Metawalk two, or three if you are doing three, I frequently use the image that I call the Whirlwind Mix. I have my client see a whirlwind in the middle of the Garden of Eden. This whirlwind is spinning straight up and down like a column of energy with no kinks in it. I then have my clients imagine all the positive metaphors we worked with in the journeys to walk into the centre of the whirlwind one by one. Once they are in the centre of the whirlwind, the whirlwind spins around them and causes all of these parts to merge and become one with the wind. This creates a state of congruity and integration in the deep unconscious.

When you have performed your journey, you can end the trance with the following simple induction.

"I am now going to count from one to five and as I count you will come back to the room wide awake and fully refreshed. On the count one, the images slowly begin to fade. And two, the Unconscious Mind receding back to where it was. And three, conscious mind returning to full awareness now, and four physical bodies reawakening and five, back to the room wide awake and fully alert."

There are many wide and varied reactions and experiences one can expect during and after a Metawalk. Here are some of them.

1. Most clients will experience a deep state of hypnosis.
2. Some clients will fall asleep during the journey.

3. Some clients will see the Metawalk images before you suggest them.
4. A few people will experience odours in their house that are connected to the images in the Metawalk.
5. Some clients will experience physical sensations as they see each image.
6. Other clients will feel dazed and disorientated for an hour or two after the Metawalk.
7. Many clients will feel an immediate shift after the Metawalk that will fade after two or three days, only to return far greater within three or four weeks.
8. Very occasionally, a client will go into reaction. Back right off if this happens.

Finally, for this chapter, a word on listening to Metawalks again. Many clients like their journeys so much they want to listen to them over and over again. Personally, I don't think this is necessary as I believe the journeys stand in their own right and only need to be performed once. However, seeing clients like to do this, I suggest the following:

Only listen to the Metawalk again once a day and for no more than seven days. Any longer than this leads to diminishing effects and can actually cause reaction, undoing all the changes. I have learned this from bitter experience. I believe that going over and over the Metawalk repeatably for longer than seven days effectively reactivates the dysfunctional patterns you are trying to change.

And so, with all these instructions and warnings you can now go about and perform your very own Metawalks.

CHAPTER EIGHTEEN: POST-TRANCE TAPE AND FINAL METAWALK

Following the Metawalks, another thirty-minute recording is made a week later. This is called the Post Trance recording. Its purpose is to discover what changes have taken place and what further work, if any, is needed. The questioning style differs from the previous two recording sessions because we are seeking different information.

Some standard questions are...

1. What changes have you noticed since we did the Metawalks?
2. What do you remember about the Metawalks?
3. Are there any specific images that stick out in your mind?
4. Mention some specific reversals from both the first session and pre-trance session, giving them to your client in a reversal feedback style. This will give immediate answers in reverse concerning what changes have actually taken place.
5. What further changes do they think need to be made?

Here is an example of standard post trance recording with all questions asked and reversals listed. Categories and trance instructions are also noted because these will be used in the final Metawalk.

“So, how are you going? Tell me what’s happening.”

“Oh, [How am i feeling]? Very much more in my power.”

You leave tomorrow VF 4 Future tense, First Level, No instruction

Time: 0:00:05 – 0:00:07

This reversal predicts an outcome for our work. She will leave after the final Metawalk and do no further work. It is First Level, as it is a conscious thought, and it gives no trance instructions.

“I’m connecting with source a lot more ... Just the [spirit is calling me to be] vocal now and stand up and speak.”

Jesus in me, looks the earth VF 4, Expansive Reversal, Third Level, Trance Image

Time: 0:00:52 – 0:00:55

This is an Expansive Reversal because it tells us specifically what changes have taken place – Jesus is in her. It is Third Level because it uses a Structural Metaphor, **Jesus**, and it is also an image we can use in her final Metawalk.

“And Jesus came in very very powerfully, so my connection to him is a lot stronger now, and one of the [reversals was] he’s your shepherd.”

Jesus your servant VF 3, Congruent Reversal, Third Level, Trance Image.

Time: 0:02:13 – 0:02:16

Here we have a Congruent Reversal as it verifies the forwards. It is Third Level, using the same Structural Metaphor as the previous example, and it is also a Trance Image.

“So you're saying that spiritually it's been a wonderful experience.”

“Oh definitely ... it confirms my connection with the Divine ... it's wonderful to know they haven't left me and [I have that support and that] connection.”

I'm important, have my heart VF 3, Internal Dialogue, First Level, Trance instruction
Time: 0:02:55 – 0:02:58

This reversal is Internal Dialogue, as she is thinking and talking to herself. It is First Level as it appears to be a straightforward conscious thought and it is also an instruction that we can use in the final Metawalk – to have her heart.

“It's something that I can draw on, that [God's source is with] me.”

And fills the source, God VF 3, Congruent Reversal, First Level, Trance Image.
Time: 0:03:04 – 0:03:06

Here we have an obvious Congruent Reversal, saying virtually the same thing backwards as it is forwards. It is First Level because it seems to be a conscious thought and it will also be used in the final Metawalk.

“What was it specifically that you were looking for? What was your outcome for your work, for example?”

“For work it's guided me into yes, I want to do something that helps people ... I have been taking people to Egypt as well on sacred tours and I want to do more of that, [connecting people to those] power points on the planet.”

Service will beat panic VF 4, Expansive, First Level, No instructions
Time: 0:04:01 – 0:04:03

The reversal is Expansive because it tells us why she wants to connect people to power points on the planet. It is also First Level, being a conscious thought and it gives us no specific instructions for the final Metawalk.

“Given your reversals in the first session, you appear to be well suited to work with people shamanically.”

“It's reconnected me to source [and the source of my own] power.”

I am the source in it VF 4 Congruent Reversal, First Level, no instructions
Time: 0:05:21 - 0:05:24

This is another Congruent, First Level Reversal. All these Congruent Reversals are showing us that this client has indeed connected with her inner source.

“I was always a little bit outside the community and people would come to me for healing, but I never really liked [big groups and all that stuff].”

Force double, the skills get valley. VF 3 Internal Command, Third Level, Trance Image
Time: 0:06:32 – 0:06:38

This Internal Command reversal is telling her to double her efforts as her skills give people safety and refuge (valley.) It is Third Level because it uses a Structural Metaphor, and it also comes from spirit. The valley is an image we can use in the final Metawalk.

“Tell me about the Metawalks themselves. What do you remember about them? What stuck out in your mind?”

“I would say the most powerful thing is the wolf. That's always been a bit of a [spirit animal to me].”

Our name form in the earth VF 4 Expansive Reversal, Third Level, Trance Image.

Time: 0:09:52 – 0:09:54

This is one of the most powerful spiritual states a person can reach – to have their name form in the earth. It's like adding your own identity to the Universal Whirlwind. That's what Jesus did. He put his name in the Whirlwind and started a new religion as a result. The reversal is Expansive because it tells us more about what actually happened because of the Metawalk. It is Third Level using a Structural Metaphor and describing a spiritual state. The image will be used in the final Metawalk.

“The Jesus Metaphor and washing the feet was very powerful, and the wolf eating the rabbits, that was like woah [and when you first said the words] I kind of retracted.”

Soul with the tough in you VF 4, Expansive Reversal, Third Level, Trance Image.

Time: 0:10:26 - 0:10:29

Her transcript continues telling us the effects the Metawalks have had. In this case, it uses another Expansive Reversal, telling us her soul is tough. It is Third Level and is an image we will use in the final Metawalk.

“I liked being in the desert and the temple ... my mother as well, taking her up in the [whirlwind i think, and also] meeting Satan.”

Your thought, then we found the whirlwind VF 4, Expansive Reversal, Third Level, Trance Image

Time: 0:10:59 - 0:11:01

She is exercising conscious control over her reality, another powerful spiritual state. As she thought it, so did it appear. It is also Expansive, giving us extra information, and is obviously Third Level. As with previous reversals, it gives us an image to use in the final Metawalk.

“One thing, I have a request. I'd really like to go on that wolf thing. I can't [remember the word of it](Shewolf).”

Have an Earl with them VF 4 Internal Dialogue, Third Level, Trance instruction

Time: 0:11:54 – 0:11:56

The reversal is telling us that if we use a Shewolf Metaphor (see the next chapter), we will access her personal power and grandeur (**Earl**). It is Internal Dialogue as it is a conscious thought (she wants to access her greatness). It uses a Structural Metaphor which makes it Third Level and it is giving us an instruction. The instruction is to have an Earl.

"I can't have them in a flat (dogs)."

Sniff, you found a desert VF 5 Trail Reversal, Third Level, Trance Image

Time: 0:14:41 – 0:14:44

This reversal continues on with the previous conversation about what she liked in her Metawalk, which makes it a Trail Reversal. It is Third Level using a Structural Metaphor and gives us an image we will use in the final Metawalk.

"I think I'm trying to figure out, [and this is one thing] i think the reversals can help me with, is where is the best place for me to go."

And it knows a sinner VF 5 Trail Reversal, Third Level, Trance Image

Time: 0:15:28 – 0:15:31

This reversal continues with the previous desert reversal, indicated by the fact that it is the same cluster. This makes it another Trail Reversal and also Third Level. It is a Trance Image and tells us we still have some work to do in the desert.

"What else would you like to get out of this session work?"

"I'd love a guy to come in to support me and help me with the work ... women have made such strides ahead but its like the guys have really regressed, or they've [just given up or they're just] playing around with each other."

The devil, honour fix the devil VF 5 Expansive Reversal, Third Level, Trance instruction

Time: 0:17:03 – 0:17:05

This reversal answers my previous forward question, which makes it Expansive. It tells us what she wants next. It is Third Level and a Trance Instruction.

"[That's what life's for], it's meant to be colourful. It's meant to be lived."

And it's your soul I'll saddle VF 4 Internal Dialogue, Third Level, Trance Image

Time: 0:21:32 – 0:21:34

In this last reversal, my client states she will engage her soul in life. It is Internal Dialogue as she talks to herself and is Third Level. It is an image we will use in the Metawalk.

Clusters: (1 reversal every 85.80 seconds)

0:00:05: **You leave tomorrow**

0:00:52: **Jesus in me, look the earth**

0:02:13: **Jesus your servant**

0:02:55: **I'm important, have my heart**

0:03:04: **Fills the source, God**

0:04:01: **Service will beat panic**

0:05:21: **I am the source in it**

0:06:32: **Force double, the skills get valley**

0:09:52: **Our name form in the earth**

0:10:26: **Soul with the tough in you**

0:10:59: **You found the whirlwind**

0:11:54: **Have an Earl with them**

0:14:41: **Sniff, you found a desert**

0:15:28: **And it knows a sinner**

0:17:03: **The devil, honour fix the devil**

0:21:32: **And it's your soul I'll saddle**

Have a review of the clusters. Note how each cluster discusses a different topic. The first cluster discusses her connection with Jesus and source. The second cluster describes the act of writing her name into the Whirlwind to achieve greatness. The third cluster tells us an issue that still needs to be dealt with and the final two isolated reversals tell us both an issue to deal with and her future life outcome. She will saddle up her soul. From these reversals, a final Metawalk can now be written. It goes like this:

1. *Access shewolf, as per her request in the forward speech, using standard shewolf access inductions (see next chapter)*
2. *Go to the desert and see a devil. Surround the devil with a whirlwind of honour. It transforms into an angel.*
3. *Travel up the whirlwind with shewolf.*
4. *Come to a land of mist in the heavens.*
5. *See a valley full of daises. Jesus walks through the valley. He points to a light on top of a hill. This is the Source, or God.*
6. *Touch the light and feel love and knowledge.*
7. *Leave the light and ride the Shewolf back to Earth.*
8. *Shewolf shoots laser beams out of her eyes and surrounds the earth with light.*
9. *See your name in the Light, surrounding the Earth.*
10. *Return to the desert and be greeted by the Earl.*
11. *Perform the image of Two Whirlwinds (see below.)*

The Two Whirlwinds is the final image of the final Metawalk. It is performed like this.

Have your client see an image of two whirlwinds spinning next to each other. The whirlwind on the left represents the energy that is attached to the old pattern that existed before you started work together. The whirlwind on the right represents the energy attached to the new pattern that has just been created. Ask them to picture the right whirlwind as slightly larger than the one on the left. Some people may see it as being significantly larger. Then have them shrink the whirlwind on the left while it spins slower and slower. Eventually, it spins so slow and has shrunk so small that it collapses and disappears, leaving only the whirlwind on the right.

Move the whirlwind that was on the right into the centre of your view. Stand outside this whirlwind and look up to the rays of the sun. Raise your hands, cup them together and imagine you are catching a ball of light in the palm of your hands. Carefully cradling this ball of light, walk into the centre of whirlwind. Raise your hands in the air and imagine the

ball of light rising up into the whirlwind and filling the entire whirlwind with light. You have just placed Light into your whirlwind, moved closer to a state of enlightenment, contributed to the evolution of the planet and finished your round of session work.

The above scenario shows an ideal situation following the post trance recording. That is, changes have taken place; the client is happy and you can send them on their way. However, not all situations are ideal.

Sometimes the post trance recording will show that no changes have taken place, and the pattern may have even gotten worse. This is most likely because your work stirred up deep psychological issues and caused them to rise to the surface. You have two options in this instance. The first one is to make another recording using the reversals of the post trance tape in a reversal feedback style. You then map out another one or two Metawalks using the reversals of both recordings, the post trance tape and feedback tape, as your guide. Following this, if your client is willing, you then embark on another round of session work of eight sessions.

The more likely scenario following the past trance recording is that the reversals will show that changes have taken place but a whole new substructure of issues has arisen. In this case, you perform the final Metawalk as shown and then embark on a fresh round of session work. I have often conducted two, three or even more rounds of session work with my client as we go deeper and deeper into the Unconscious Mind. Working with the unconscious is a bit like peeling the layers off an onion. You can keep on going and going until one day you finally decide to stop and take a break.

I wish you excellent results and profound changes with your clients.

CHAPTER NINETEEN: SPECIALITY METAWALKS

In this chapter, I am going to give some Metawalk transcripts that can be used in very specific situations.

First, the Soul Metawalk. This is a common Metawalk and is usually conducted in the second Metawalk after the first. It is the last image in the Metaphoric Map, so it is the last journey conducted.

Generic Soul Metawalk



Create standard trance state as detailed previously and take the client to the Garden of Eden.

Now, I want you to find a nice quiet place by the banks of the River of Life where you can lie down under the shade of a tree and drift off to sleep. Your wolf lies by your side. We are about to go on another journey now, a trance within a trance or a dream within a dream. I am going to count backwards now from 3 down to 1 and as I count, I want you to imagine that your spirit is leaving your body. You are going to float up in the sky and look down on yourself sleeping – as I begin now with the count of 3, you rise up in the air leaving your body behind - your wolf guards your sleeping body keeping it safe as your spirit rises higher in the air, on the count of 2 now you float through the clouds and greeting you in the air is the metaphor known as Pegasus, the white-winged horse – you hop on the back of Pegasus and on the count of one you travel out of the atmosphere of the earth, entering the regions of outer space.

Now, as you travel higher still, you travel past the moon, past the planets, until all you can see everywhere you look is stars. And now, you come across a land of mist floating in space. This is the metaphor known as the Mists of Heaven, the home of the soul, as the

Unconscious Mind now accesses the deepest part of consciousness, heaven itself. Pegasus lands in the mists, you hop off his back and before you there is a beautiful crystal city with streets paved with gold. You walk up to the gates of the city and greeting you in the entrance is the metaphor known as The Lord. The Lord can appear in many forms. Some people see him as a being of Light, others as an old man. Whatever image is appropriate for you is fine. You embrace the Lord and he takes you by the hand leading through the golden city streets.

In the centre of the city, you see a large marble temple. You open the doors to the temple and inside you see a large fire burning with a round column of light shining up out of the very centre of the fire. This image represents the soul itself. Now I want you to walk into the flames of the fire easily and safely and you'll find you can walk in without the fire burning you, in fact it is empowering and invigorating, giving you strength – and now you walk into the light itself – it bathes you and fills you – I want you to stand in the light momentarily feeling its energy, its love, its wonder - and on the ground, in the centre of the light I want you to imagine you can see a large box – this is the metaphor known as the Ark of the Covenant – some people see the box as a golden box, covered with jewels, others see it as a wooden box – whatever form it takes for you is fine – and now I want you to open the box and look inside – inside you will see a set of stone tablets or scrolls – these are the laws, your codes of conduct, the rules that you live by – I want you to take the set of scrolls out of the ark and brush them off so that they are clean – then I want you to taste the scrolls, they will taste sweet like honey – now I want you to write one new law on the scrolls - one desire, one wish that you want to see manifest in your life – then place the scrolls back in the ark and close it back up again.

Now I am going to count from 1 to 3 and as I count I want you to imagine you are rising up into the light - beginning now with the count of one, rise up to the light and greeting you in the air is Pegasus the horse – you hop on his back and on the count of 2 he takes you back to the earth below – you hop off his back and on the count of 3 you float down and re-enter your body sleeping below and slowly wake up – you stand up, stretch and look around – you may notice that everything seems subtly different in the garden – the colours are brighter, the images clearer – you have just connected with your soul and this image will remain with you for days and weeks as the Unconscious Mind process all these images clearly succinctly.....

Followed by standard exit strategy.

The Shewolf

The shewolf metaphor is one of the most powerful metaphors in Reverse Speech. It is the part of the mind that directly influences, and even creates, our physical reality. Shewolf trances can be done, whether the metaphor is mentioned in the reversals or not. Just take great care with it, as it can manifest whatever is in the unconscious at the time. The following script is a basic foundation for the Shewolf Metawalk. Feel free to alter or add to it as the situation requires.



...(begin with standard forehand induction)...

...now we are going to access a very specific part of your mind, the part of your mind that manifests and creates physical reality, and this part is the metaphor known as the Shewolf – the shewolf is the most ancient metaphor of all and it resides in a very specific part of the physical body – and this part is that part of the brain known as the reptilian brain cortex, located at the base of the skull

where the spine meets the skull – and I want you to concentrate on that part of your body now and as you concentrate I want you to imagine it becoming a little bit warm, and this temperature begins to increase as the shewolf metaphor rises to the surface now....

...and to facilitate the accessing of the shewolf metaphor, I want you to imagine an image in your mind now and the image I want you to imagine is that of an ancient primordial forest - and this forest goes back in time millions and millions of years – you might like to imagine vines hanging from the trees, sunlight streaming through the thick trees, maybe the sounds of strange animals echoing on the wind – and into this forest landscape I want you to imagine a clearing appearing, and there is a small babbling creek flowing along the side of the clearing – and as you look at the clearing now, we are going to directly access the shewolf metaphor, it rises to the surface, and into the clearing I want you to imagine the image of small white wolf cub walking into the clearing, as the young metaphor of the shewolf rises to the surface...

...You walk up to this wolf cub now and lead it to the creek where it begins to drink – and as it drinks, it begins to grow in size, becoming a young adolescent wolf – I want you to stroke the wolf and look into its glowing red eyes – feel its power – now it's time to allow this wolf to experience its instincts and grow in size even more, and to do this we are going to go hunting in the forest....

....I want you to lead your wolf to the edge of the clearing where it sees a small trail leading through the forest – it sniffs the ground and goes bounding down the trail in search of game – you follow the shewolf until a small rise appears in the ground – beyond the rise is a large warren of rabbits – and in reverse speech the rabbit represents money and as the shewolf now begins to catch the rabbits so too does money begin to manifest and flow into your life – and I want you to imagine what it would be like to be the wolf, to taste the flesh and blood of the rabbit as you eat it, as the Unconscious Mind now processes these images clearly and succinctly – and as the wolf eats, it grows in size even more becoming a fully matured wolf...

...now the shewolf begins to walk through the forest again, sniffing the ground and it comes to the edge of the forest and there is a valley before her – there are stones scattered all over the ground of the valley – and we have come to the valley for a very specific reason and that is to build a castle from the stones on the ground – and in reverse speech the castle refers to our ultimate life's goal, our quest, our mission – and the shewolf is going to build the castle by moving the stones with laser beams that shoot out

of her eyes – and as the shewolf builds the castle then so too, you begin to find your life's purpose and the ability to achieve it – finally the shewolf completes the castle and it is magnificent and strong just as you are too....

....and now on the other side of the valley you see a tall mountain, and the shewolf is going to climb that mountain and you follow the shewolf, and at the top of the mountain you see a magnificent view of the forest and the valley and the land that lies beyond – and before, in the air, I want you to imagine the image of a whirlwind spinning in the air, and into this image of the whirlwind I want you to imagine the image appearing of anything that you want, whether it is money, or a partner, whatever it is that you desire – and the shewolf rises in the air and flies to the whirlwind and fetches the image that you see in the wind and brings it back to you – and you thank the shewolf and she begins to howl from the mountain top and her howl echoes on the wind travelling across the land....

...now, it is time to end this journey and to do this we are going to find a cave in the mountaintop where the shewolf can go to sleep – and then shewolf searches for a cave and when she finds it, she urinates in the entrance to mark her territory – now she curls up in the cave and drifts off to sleep, available for you in the future any time that you need her

...(standard exit strategy)



Alternate Induction for Creating the Initial relaxed State

This induction can be used instead of the bands on the forehead induction.

OK, I would like you to lie down now, close your eyes and just begin to relax – and as you relax now, I would like you to imagine that with each breath in you are breathing in new life and with each breath out you are breathing out the old, so we are creating a cycle of breathing here, new life in followed by old life out, new life in followed by old life – excellent – and as you breathe, we're to going to imagine that the outside world is beginning to completely fade away, so that the only thing that's important now is you lying on the couch, listening to the sound of my voice, allowing the conscious mind the opportunity to gradually slow down now, function by function, step by step, so that the Unconscious Mind can now begin to rise to the surface – excellent – each breath that you take, each sound that I make allowing the state of your relaxation to grow and expand

Now, I am going to give you an exercise that will allow the conscious mind to slow even

more and give your physical body the opportunity to completely relax. And to continue this relaxation process, I want you to concentrate all your attention on the very centre of your forehead. Just imagine that this is the most obvious part of your body. And the reason I want you to concentrate on the very centre of your forehead is because this is where the part of the body known as the third spiritual eye, metaphorically resides. And as you concentrate on the very centre of your forehead, I want you to imagine that all those muscles are now beginning to relax – the third spiritual eye opens, and the relaxation beings to spread in ripples or waves across the rest of your forehead, just like ripples in a pond – and now the muscles in your temples relax and this relaxation flows down the side of your face allowing the muscles in the cheeks to relax, muscles around the eyes to relax, eyes becoming very heavy as you sink deeper and deeper and deeper into trance.

This relaxation now flows down the rest of your body as your neck and shoulders relax, your arms relax, your chest and stomach, your hips, your legs, and finally your feet, until the whole body lies perfectly calm, perfectly relaxed, the Unconscious Mind now preparing to shift and alter in accordance with the images I am now about to give.....

Second alternate Induction

.....I am now going to give you an image that will allow us to access the deepest parts of the Unconscious Mind, the part of the mind where metaphors reside and personality and behaviour begin – and the image I want you to see is that of a whirlwind spinning in space – I want you to see this whirlwind as spinning not too fast, not too slow but just at a nice steady, gentle pace – and as you watch this whirlwind spinning I am going to count backwards from 5 down to 1 – and as I count I want you to imagine the whirlwind beginning to spin a bit slower – and as the whirlwind slows so do the structures of the conscious mind slow and this allows the Unconscious Mind and its deep metaphoric structures to rise completely to the surface so we can shift and alter them according to the instructions you have given

Beginning now with the count of 5, see the whirlwind spinning – counting down now to 4, the whirlwind spins slower, conscious mind going on complete standby, counting down to 3, whirlwind spinning even slower now, metaphoric structures rising to the surface, down to 2 and finally 1, perfectly calm, perfectly relaxed, the Unconscious Mind now preparing to shift and alter in accordance with the images I'm now about to give.....

..... continue with Metawalk

Congruency Metawalks

Occasionally you will find clients who have no Unconscious Consent for change, and/or have an overwhelming number of negative reversals, with little or no positive ones. In these situations, no amount of Metawalks will work unless Unconscious Consent is first obtained.

In order to obtain Unconscious Consent, both the conscious and the Unconscious Mind must understand the negative impact of these patterns that they are running. The only way known that this can be achieved is to feed all the negative reversals back to the client in

the form of a Metawalk. This is called a Congruency Metawalk, sometimes nicknamed "The Hell Trance."

It is so called because the entire psyche is placed on notice as a state of congruency between the conscious and Unconscious Minds, with the negative reversals being achieved. The shock of this trance, or "revelation" is often sufficient to encourage the Unconscious Mind to give reversals of consent and instructions for change.

Writing a Congruency Trance is the same as writing a normal trance, except in this case, the trance is written with negative metaphors. It is important to end the trance with a negative metaphor and do a rapid exit. Conducting the congruency trance, however, is a little different than normal.

In the past, congruency trances were performed in the same manner as normal trances, however, it was soon discovered that almost half of the clients went into reaction following the trance. In recent times, a new approach has been devised, and it seems to work remarkably well with no clients going into reaction and positive metaphors appearing in their reversals a week later. The secret is very simple. The client is not placed in a trance state but is fully conscious while you read the Metawalk to them and explain the significance of all the reversals as you go. This approach is far gentler, less confrontational and seems to create greater positive changes.

Use the Congruency Metawalk only if you absolutely have to. Keep it short and to the point. Perform one Metawalk only and then follow it up a week later with another recording to see if Unconscious Consent has been obtained. This approach works in approximately 70% of all cases to create Unconscious Consent. If it doesn't work, then I don't know what to do next. I have tried doing session work with no Unconscious Consent and either no changes happen, or the client goes into reaction, never to be heard from again.

If you cannot get Unconscious Consent then, regretfully, you have no choice but to tell the client you cannot help them. If you try to, you risk only making the pattern worse.

I wish you luck!

CHAPTER TWENTY: COMPLETE CASE STUDY

We are now going to examine a complete case study of an entire round of session work, including all recordings and Metawalks.

The following client is a male in his late 50s. He is doing session work to see if we can get an improvement in his diabetes. We begin our analysis with a transcript of the first session.

First recording

“So tell me, what are we working on?”

“Ah [mate, diabetes] really.”

See their bite VF 3, Expansive Reversal, Second Level, Trance Image

Time: 0:04:09 – 0:04:13

As my client tells me what he wishes to work on, we hear an Expansive Reversal that gives us more information about the diabetes – it bites. It is Second Level because it describes an outcome (bite) rather than the cause of that outcome. We may, or may not, use the image in a Metawalk.

“Got a bit of a rude shock with the sugar. Yeah, it was pretty high, [not stupidly] high but high enough to cause concern.”

Hear the bitch on VF 4, Internal Dialogue, First Level, no instructions.

Time: 0:04:25 – 0:04:29

This reversal is an expression of frustration. It is Internal Dialogue as he talks to himself and it is First Level, as in a conscious thought. It does not appear to be an image we can use in a Metawalk.

“I went to look after [mum a couple of years ago] when she fell down a set of steps and my sugar was almost in the nondiabetic range.”

I can see you'll fuck a mum VF 5, Expansive Reversal, Third Level, Trance Image.

Time: 0:05:49 – 0:05:52

This reversal is our first clue about the source of his diabetes. As he talks about his Mum, we hear an Expansive Reversal which shows a negative energetic connection with his Mum. Even though it uses First Level language, it is actually a Third Level reversal showing this negative sexual energy. It is definitely an image we will use in the Metawalks.

“You've been diagnosed as a diabetic for a long time, haven't you?”

“Yeah, I have Dave. [6 or 7 years probably].”

Seen the vessels kiss, heal the rot VF 4, Expansive, Third Level, Trance Instruction and Unconscious Consent.

Time: 0:09:20 – 0:09:24

In this reversal, we have another important clue about the source of his diabetes. The reversal is Expansive, giving us extra information. It is definitely Third Level and cryptically describes a scenario of him connecting with someone to get this diabetes (possibly his Mum.) It is a Trance Image as well as Unconscious Consent. With this consent, session work with him is likely to be successful.

"I developed diabetes too. Mine was weight related. I had to lose 40 kilos. I only ate diet shakes for 6 months."

"[Yeah, so that's all you ate], just them

you're stabbing city, USA VF 5, Premonition Reversal, Third Level, no instructions

Time: 0:16:30 – 0:16:33

Here we have a Premonition Reversal. It has no connection to the forward dialogue or the subject matter of the session work. It is Third Level because it is collective unconscious information, detailing problems in the United States – they are destroying their country. This man has no connection to the United States. It does not contain an image we can use in the Metawalks.

"Life became a little bit ordinary after that. Work wise, personal wise, not really wanting to have too much to [do with people]."

We'll get through it VF 3 Trail Reversal, First Level, Unconscious Consent.

Time: 0:18:38 – 0:18:41

This is another Trail Reversal following on from his previous reversal that is giving us Unconscious Consent for change. This is the second reversal now of Unconscious Consent, which gives me a high level of confidence that we will succeed.

"You appear to be very motivated to fix this."

"Yes, I am. It just seemed like the right thing to do really, [seems to me to be a good] move in the right direction."

Look, gave that endless mess VF 4, Expansive Reversal, Second Level, Trance Image

Time: 0:20:37 – 0:20:41

This is Expansive Reversal describing his pattern. It is Second Level because it describes a state (**endless mess**), rather than the cause of that state. It is definitely an image that will be used in the Metawalks.

"What have you been doing to lose weight?"

"I've been riding my push bike. Not eating hot chips, not eating chocolate. I've been able to [stick to that] really well."

Have a kiss VF 5, Congruent Reversal, Second Level, no instructions

Time: 0:21:41 - 0:21:43

This is simply a Congruent Reversal, confirming what he is saying forwards. He has kissed

it or stuck with it. It is Second Level, describing a state, and shows no obvious trance instructions.

This session only contained eight reversals, which is not enough to work with. I have a standard policy. If I don't get fifteen reversals in a recording, I do another recording of fifteen minutes for no extra charge, hoping to get to my minimum of fifteen reversals. Here is that second recording.

Second recording – Mini session

“The first recording suggested negative sexual energy coming down your mother's line, so tell me about diabetes in your family.” (I can see you'll fuck a mum)

“Mum was diagnosed with diabetes in 1993. [Dad was sick for a long time and went] to the doctor a few years previous to that.”

You will mask my love kissing Dad VF 3, Future tense, Second Level, Trance Image

Time: 0:02:26 – 0:02:29

This is a Future Tense Reversal. It predicts a future outcome, but its exact meaning is a little imprecise. Perhaps it may suggest some negative outcome connected with his dad. It is Second Level, predicting an outcome and it is an image we will in the Metawalks.

“Mum and Dad were both diabetic, plus all Dad's brothers and sisters and Mum's brothers and sisters. All of Dad's siblings [minus one, died] from dementia.”

God's law now VF 5 Expansive Reversal, Third Level, no instructions.

Time: 0:03:07 – 0:03:10

This is a powerful reversal which suggests we cannot escape the law of God, or death. It is Expansive, giving us further information, and it is Third Level. It may, or may not, be used in the Metawalk.

“So, which doesn't kind of bode well [for me really does it.]”

Damn the flow VF 4 Congruent Reversal, Second Level, Trance Image

Time: 0:03:17 – 0:03:20

Here we see a sabotage pattern in the form of a Congruent Reversal. It confirms the forward when he says it doesn't bode well for me and suggests this energetic block has been inherited from his parents. It is Second Level, explaining a state and it is an image we will use in the Metawalks.

“They were fairly heaver drinkers and I'm not really a drinker [I guess, so that's one thing] in my favour.”

Finding it knows, have a secret VF 4 Expansive Reversal, First Level, No instructions

Time: 0:03:31 – 0:03:35

My client suggests here that he has a secret. He may not drink, but he does something else. It is expansive, giving us extra information, and it is also First Level, as it is a straightforward conscious thought. It contains no trance instructions.

"I just had an aunt pass away recently who had long-term complications from issues deriving from her [diabetes as well], heart issues, kidney, liver."

Wows to see their God VF 5, Expansive, Third Level, Trance Image

Time: 0:03:47 – 0:03:51

The theme of God being connected with death continues. The reversal is Expansive giving extra information (his aunt now sees God). It is Third Level, giving us an image (God) to use in the Metawalks.

"The old man had heart issues ... He had a nasty stroke when he was on the table and [life was never] the same for him again, really."

It prevents the fault VF 5, Trail Reversal, First Level, no instructions

Time: 0:04:53 – 0:04:56

The meaning of this reversal is unclear. It may continue on from the previous reversal and would therefore mean that seeing God will prevent his fault of diabetes. This would make the reversal a Trail Reversal and even though it uses First Level language, it may actually be a Third Level reversal because it contains information unknown to his conscious mind.

"It was very sad because he was a vibrant, witty man, intelligent, busy and he could put his hands to anything, and after that [he lost a lot of what he] was before."

You hold it all, Solomon VF 4, Internal Dialogue, Third Level, Trance Image

Time: 0:05:09 – 0:05:12

This reversal is Internal Dialogue from the deep unconscious, which makes it Third Level. It tells us a metaphor that holds the wisdom to heal my client's diabetes. It is a Trance Image.

"What are some of the good things you inherited?"

"I visited a Naturopath a little while ago and he did get what's known as the Vega test [V E G A]test ... the frequencies (from the test) resonate with all the different organs in your body."

Die his idiot VF 4 Internal Dialogue, First Level, no instructions

Time: 0:06:24 – 0:06:28

The reversal shows frustration and anger. Apparently, part of him did not like the Naturopath. It is a conscious thought surprised which makes it First Level and Internal Dialogue. It is not related to the Metawalk.

"My immune system is really good Dave, I don't get colds and flu, so that's one thing that's really good. Yeah, [plus music] you know. I got music in the DNA and that's kind of handed down from Mum and Dad."

You seem tough VF 4, Trail Reversal, First Level, no instructions

Time: 0:07:26 – 0:07:29

This is a Trail Reversal because it continues on with the conversation about having a good

immune system, even though the forward topic has changed to music. It is a conscious thought which makes it First Level and it contains no trance instructions.

“What sort of health is your Mum in now?”

“She is pretty amazing at 88 next week ... involved in everything and still really switched on and sharp, [good sense of humour].”

And make his mess VF 4, Expansive Reversal, Second Level, Trance Image

Time: 0:08:11 – 0:08:14

This is a significant reversal and confirms a theme we have seen earlier and that is his diabetes came from his Mum. It is therefore Expansive because it gives us extra information and it is Second Level because it describes a state of being, rather than the cause of that state.

“When you were diagnosed with diabetes, were you over weight at that stage?”

[Yeah, I was Dave], I think I was about 100 kilos

Our soul way VF 5, External Dialogue, Third Level, Trance Image

Time: 0:09:40 – 0:09:41

This reversal is External Dialogue because he is talking directly to me, saying we both went through the same journey, both of us having weight related diabetes. It is Third Level because it suggests some form of spiritual purpose in this journey, and it is an image that will be used in the Metawalks.

“I was able to drop [ten kilos in 3 months].”

Mum used this sully nest VF 3, Expansive Reversal, Third Level, Trance Image

Time: 0:09:47 - 0:09:50

This Expansive Reversal is the key to solving this man's diabetes. It uses the metaphor of the nest, which usually means the womb, and sully, which means to damage the purity or integrity of something. Therefore, his Mum's womb was damaged, and from earlier reversals, we assume this is where the behaviour or gene that caused his diabetes originated. It is Third Level using a Structural Metaphor describing the cause of the issue (**sully nest**) and it will be a key image in the Metawalk.

“His (the doctor) last words to me were we'll see if you can move mountains then, meaning see if I can drop my sugar levels in three months if I can drop weight. And I thought it's just disheartening and just [left me a bit cold].”

Walk, give in to it VF 4, Internal Command, Third Level, Trance Image

Time: 0:12:23 - 0:12:27

This example shows a direct command from his spirit to his conscious mind, essentially saying this is what you must do, give in, and just do it. Even though it uses First Level language, it is actually Third Level because it comes from his spirit, the deepest part of the psyche. It is likewise an image we use in the Metawalk.

Session Overview of both Initial Recordings.

The session begins with expressions of his frustration with diabetes (**See their bite / Hear the bitch on.**) He then suggests a negative energetic connection with his Mum (**I can see you'll fuck a Mum**) followed by Unconscious Consent to heal his diabetes (**Heal the rot / We'll get through it.**) He further suggests in the second recording that he has the wisdom to work with it (**You hold it all, Solomon.**) Finally, he reaffirms that this is a genetic issue he inherited in the womb (**Mum used this sully nest**), and he should follow his doctor's advice to lose weight (**Walk, give in to it.**)

Reversal Feedback Recording

Due to the seriousness of the issue we were working on in this round of session work, a physical illness rather than a purely psychological one, I decided to do a reversal feedback recording when I gave him his reversals from the second recording. What I did was, I told him what each reversal said and got his immediate response to that reversal, hoping that the reversals would reveal information from even deeper parts of his mind. Essentially, I was looking for reversals on reversals. Here is that transcript.

"The next reversal says Damn the flow."

"What I [first thought of that] when I saw the word damn there was, it was kind of permission from the unconscious to cut off the diabetes, to deal with it."

Add the loss VF 3, Internal Command, First Level, Trance instruction

Time: 0:03:11 – 0:03:14

This is a confusing reversal at first glance because why would we want to add the loss? But it could refer to the loss of weight. It is an Internal Command and probably a conscious thought. It is also an instruction to use in the Metawalks. How I actually do this I won't know till I map them out.

"Next one finding it knows, have a secret."

"Finding it knows, [so finding it] being the operative thing like it being a non-drinker."

Sing an office VF 4 Internal Command, Third Level, Trance instruction

Time: 0:04:26 – 0:04:28

Now we have two Internal Command, Trance Instruction reversals in a row. This is interesting because this is from a feedback tape which is tapping into a deeper level. It is Third Level using the Structural Metaphor of the office, which is essentially the CPU of the mind.

"OK, next reversal. Wows to see their God."

"I was talking about mum there, and then I looked [at the reversal] in a few different ways and I thought what that meant was (continued next reversal) ..."

We'll serve you with that VF 4 Internal Dialogue, Second level, Unconscious Consent

Time: 0:05:17 – 0:05:20

This is a reversal of reassurance. The many parts of his unconscious are speaking in unison, saying that they will assist him with his reversals (or Reverse Speech). It is Unconscious Consent because it shows internal cooperation for change.

“ (conversation continues) ... [Mum is very motivated] to stay healthy.”

But I mirrored the mum VF 4, Expansive Reversal, First Level, Trance Image

Time: 0:05:28 – 0:05:31

The reversal is expansive because it gives us extra information - he mirrored his mum – or picked up her not only her good points but also her issues (diabetes). This reiterates what we have already learned from his reversals so far – he got his diabetes from his Mum. It is probably a conscious thought which makes it First Level and is also an image we can use in the Metawalk.

“What I thought that God reversal meant, a [part of her character] that forms those things in her, like the determination, the strength of character. The desire to stay healthy...”

Let the crack, earth VF 4 Incongruent Reversal, Third Level, Trance Image

Time: 0:05:37 – 0:05:49

While he talking about all of his Mum's positive attributes, the reversal essentially says there is a chink in her armour or there is a crack in her/his grounding (earth). This makes it an Incongruent Reversal and Third Level. It is also a Trance Image.

“I thought it might be a collective conscious thing. What is it Dave, collective unconscious, yes of course it is, [yeah bloody hell].”

Why he'll obey VF 5 Expansive Reversal, First Level, no instructions.

Time: 0:06:17 - 0:06:19

Here we have a wonderful confirmation that his pattern is coming from his deep collective unconscious, which makes it an inherited issue. It is why he will obey or become diabetic. This makes it an Expansive Reversal and probably First Level because he is already aware of it. It contains no instructions for the Metawalk.

“It prevents the fault. What a strange reversal when he had a nasty stroke.”

“I thought the fault could be the genetic makeup that caused the [diabetes to run] rampart throughout the whole family”.

I will see their God VF 4, Future tense, First Level, Trance Image

Time: 0:07:00 – 0:07:03

This is a Future Tense Reversal reflecting his belief that diabetes is almost inevitable in his family. It appears to be a conscious thought, so that makes it First Level, and God is an image we will use in the Metawalks.

“It prevents the fault. If Dad was healthier as well then, he wouldn't had to have gone through the things he did. If he had looked after himself better than [yeah, the fault wouldn't have] been there.”

The wolf with hay VF 4, Expansive, Third Level, Trance Image

Time: 0:07:58 - 0:08:01

This is an expansive, Third Level Reversal using the Structural Metaphor of wolf. It gives us more information about the wolf – it is with hay. However, what that specifically means, I do not know. We will use it in the Metawalk somewhere.

“This next reversal is awesome, you hold it all Solomon. It was really clear too.”

“You know Dave, I've had Solomon [on me, on] some of my reversals that I've done over the years a few times.”

I am not VF 3, Incongruent, First Level, no instructions.

Time: 0:08:32 – 0:08:35

This reversal would appear to be pretty straightforward. It is a conscious thought, which makes it First Level, and it reflects a doubt that he has the Solomon metaphor on him, which makes it incongruent. It contains no trance instructions.

“Next one, gets what's known as the Vega test, die his idiot was the reversal.”

“I'm thinking they will just die, because the habits I had are slowly unravelling and [I'm slowly putting them to death,] will die, you know, will just end.”

Fed this milk, your ulcer VF 5, Congruent Reversal, Third Level, Trance Image

Time: 0:09:52 – 0:09:55

At first glance, this reversal is difficult to understand. It is Third Level and a little cryptic. It essentially means, though, that he had fed the ulcer (the diabetes) milk, or has given it positive healing energy. This is basically the same thing in metaphor as he is saying forwards in regular speech, so that makes it a Congruent Reversal. It is also an image that can be used in the Metawalks.

“This one is significant, Mum used this sully nest. Reactions.”

“[I wonder what sully means].”

Name your loss through Noah VF 4 Internal Command, Third Level, Trance instruction

Time: 0:12:56 – 0:12:58

This is a command from spirit to recognise what he has lost, and save it from destruction (Noah). This makes it both an Internal Command and a Trance instruction. It is obviously Third Level as it uses a Structural Metaphor.

“The way I interpret it when you were in the womb or the nest, then you got some bad stuff happening to you. You picked up the diabetes gene, for example.”

“Yes, that's very interesting, very cool, of course it is, [of course, that's exactly right].”

I'll repackage that sore thing VF 5, Future tense, Second Level, Unconscious Consent.

Time: 0:13:38 – 0:13:42

This reversal is straight forward Unconscious Consent and predicts a future outcome of success. It is Second Level because it is describing a state of being rather than the cause of that state. This is about the fourth time now that we have seen a reversal, suggesting success in the process. This bodes very well for my client.

“Walk give into it. That’s a bit strange too. What walk are you giving into?”

“The [first thing I thought when] I saw that, I thought it was a really encouraging reversal, like give into the unconscious’ ability to see healing come about.”

And a wolf on your surf VF 4 Expansive Reversal, Third Level, Trance Image

Time: 0:14:02 - 0:14:06

This reversal is Expansive, Third Level and a Trance Image. It tells us he is highly motivated to move forward and fix this problem. It is yet another reversal indicating success in the process.

Pre-trance recording

We have now three initial recordings. This is more than normal with including the feedback tape, but because we are dealing with a physical issue, I want to be totally sure I have all the information I need. I will now conduct the pre-trance recording, looking for instructions from his reversals for change. I will particularly focus in on the information we received that the issue came from the womb. I want to know how to reverse that damage.

This is the wonderful thing about Reverse Speech. It is not me, or my training, or my knowledge or beliefs that are determining how to work with my client’s issues. In fact, all of that must be put aside if you are to be true to the process. What you are looking for is answers from the client’s own Unconscious Mind. This is the secret. Every person has the answer, and these answers usually change from person to person. However, the person’s own Unconscious Mind knows what to do in each individual case. Medical and psychiatric opinions can vary from practitioner to practitioner, and change from decade to decade, but the Unconscious Mind always knows what caused it and always knows how to fix it. Put all your beliefs aside now and watch how the process works. Note the casual style of conversation. This encourages reversals. Note too, how I ask my client how can we fix it. Now, I know he doesn’t know. That’s why he came to see me. And I don’t know either. All I have to do is to be a facilitator and create the right conditions and questions for the unconscious to tell me what to do.

Here is that transcript and remember, do not show the pre-trance reversals to your client. They are for your own use only in mapping out the Metawalks.

“Describe to me the pattern as you understand it, the way the reversals revealed it.”

“The reversals said that [the problem was], basically came down from mum’s side. Was genetic.”

Soul, I’m a bastard VF 3, Internal Dialogue, Third Level, Trance Image

Time: 0:01:52 – 0:01:55

This Internal Dialogue reversal is a bit of a surprise. It shows low self-esteem, an issue that did not appear in the first recordings. It is Third Level because it is describing a spiritual state, and the soul will be used in the Metawalks.

“Health was another. I think that was kind of the main couple of things that [stuck in my mind]. Also, that I need wisdom to be able to sort stuff out.”

Now mummy cuts VF 5, Expansive Reversal, Third Level, Trance Image

Time: 0:02:14 – 0:02:17

This reversal is Expansive because it gives us extra information (now mummy cuts) that also confirms the theme we have found in this session so far. It is Third Level because it is deep unconscious knowledge, and the image of mummy cutting will be used in the Metawalks.

“We had a reversal that indicated it was formed in the womb. Do you remember that?”

“I do, yeah, i do. [That's right, yeah.]”

Hate bastard VF 4 Trail Reversal, First Level, no instructions.

Time: 0:02:42 – 0:02:45

This reversal continues on from the previous reversal using the word bastard, which makes it a Trail Reversal. It is First Level showing his dislike of this pattern. It contains no useful images for the Metawalk, although it has a touch of Unconscious Consent about it.

“Mum used this sully nest. Is it possible that we can reverse the damage caused in the sully nest, in the womb? How do we make that happen?”

“Yeah, [I think so].”

I sniff it VF 3, Internal Dialogue, First Level, Trance Image

Time: 0:04:06 – 0:04:22

As my client ponders my question, he responds by saying yes I think so, or we can reverse the pattern. The reversal is Internal Dialogue as he reaches for, or sniffs, the pattern. It is First Level being a conscious thought, and the sense of smell may be used in the Metawalks.

“I think we [go back to the womb state.]”

Yes, smell worst VF 2, Internal Command, Third Level, Trance Image

Time: 0:04:25 – 0:04:29

With the second reference to odour now in a row, we will definitely use the sense of smell when writing the Metawalk, so it is a Trance Image. It is also Internal Command, as his spirit tells us what to do. This makes it a Third Level reversal as communication from his spirit.

“Go back to the [womb state] and we make the womb pleasant, comforting, and sweet.”

Our smell VF 3, Trail Reversal, Third Level, Trance Image.

Time: 0:04:31 – 0:04:33

This reversal continues the theme of odour in connection with the womb, which makes it a Trail Reversal. It would appear to be Third Level and only serves to strengthen the fact that odour is essential for the Metawalk.

“So does that mean regressing you back to the womb to make that happen?”

.”[Maybe] Dave, maybe.”

Yeah, damn VF 4, External Dialogue, First Level, Unconscious Consent.

Time: 0:04:50 – 0:04:52

The reversal directly answers my question and confirms that we do indeed need to regress him back to the womb. This makes it External Dialogue, talking to me, and Unconscious Consent—yes let's do it. It would appear to be a straightforward First Level Reversal.

“I'm open to trying that but [I just wondered] if we could do a Metawalk just back to the womb state.”

Denounce it, doc VF 4, Internal Command, Third Level, Trance instruction

Time: 0:05:09 – 0:05:12

This is direct Trance instruction telling him to denounce the diabetes. This makes it Third Level as a command from his spirit. It is also another reversal showing us we will have success with the process because all parts of him want this change to happen.

“So, what do we do in the womb?”

“Maybe I think Solomon was a part of [that reversal].”

Yes, we'll serve you VF 5, Internal Dialogue, Third Level, Unconscious Consent.

Time: 0:05:43 – 0:05:47

All parts of his psyche are working in his favour, as this reversal shows. It is Internal Dialogue, and it is Third Level because many parts of his deep unconscious are talking directly to his conscious mind. It is another reversal of Unconscious Consent.

“Maybe if Solomon [can direct] some patterns going on there.”

Hurt Herod VF 5 Internal Command, Third Level, Trance instruction

Time: 0:05:48 – 0:05:52

This is a straightforward Internal Command. This is what we must do in the womb – hurt Herod. Herod is a strong destructive Structural Metaphor and possibly one of the key metaphors causing his diabetes. This makes it Third Level and a clear Trance instruction.

“OK, so what can Solomon do?”

“I [wonder whether] we can also initiate the wolf from the womb?”

With Noah VF 3, Expansive Reversal, Third Level, Trance instruction

Time: 0:06:27 – 0:06:30

Here we have another trance instruction telling us to use the Structural Metaphor of Noah (A rescuer) in the Metawalk. It is expansive, giving us extra information and is Third Level.

“More wisdom, more clarity, more openness, the ability to think better. All those good things I think would probably come out [if that was dealt with] at the womb level.”

I feel wide circuit VF 3, Expansive, Third Level, Trance Image

Time: 0:08:27 – 0:08:29

This reversal is expansive, maybe even congruent, because it shows he has an open, receptive mind (wide circuit). Circuit, or the body's nervous system, is a Structural Metaphor, therefore the reversal is Third Level.

“Mate, I believe I'm following the path less travelled. I've kind of had issues recently, the latest one being [with my daughter].”

Dump this illness VF 4 Internal Command, Third Level, Trance instruction, Unconscious Consent

Time: 0:09:21 – 0:09:25

In this reversal, we have yet another example of Unconscious Consent. This is very encouraging. The reversal is a simple command to get rid of the illness.

“The spiritual aspect of Reverse Speech is so strong. It comes out every session I do.”

“Maybe soul has been weighed by stuff. Probably singleness maybe. I've become a bit of a hermit, really. That might be one way. I get sick of all the shit people hand out. [So I just kinda] don't hang out with many people.”

Today it darks the God VF 5, Expansive Reversal, First Level, no instructions.

Time: 0:11:25 – 0:11:28

This is an Expansive Reversal because it tells us what he doesn't like to hang out with people. It darkens his spirituality. It is a conscious thought, so that makes it First Level.

“But yeah, weight, the spirit realm, weight has the physical aspect ... so yeah [so I'm guessing] it's probably a bit of all that put together.”

I sing what I say VF 5 Expansive, First Level, no instructions

Time: 0:14:12 – 0:14:15

The reversal is Expansive telling us he is confident and sure of what he is saying in the forward speech. Its First Level revealing a basic conscious thought.

“I feel pretty bloody good in myself really, don't know. It's bit hard really to put it [directly into] correct terminology.”

Yes, kneel Herod VF 5, Internal Command, Third Level, Trance instruction

Time: 0:14:34 – 0:14:37

Herod is identified again as a metaphor influencing his diabetes. The reversal is a command from spirit to have Herod kneel or submit.

“Straight after that you say damn the flow, talking about dementia.”

“The flow could be how I operate in my life, how I move. Would you say that damn means to get rid of the dam, to let it flow, [or to dam it up]?”

Made little elf VF 3 Expansive Reversal, Third Level, Trance Image

Time: 0:17:44 – 0:17:47

Elf represents the electrical impulses in the nervous system. I'm not too sure what the relevance of the reversal is in this instance. It is expansive, giving extra information and it is also a Structural Metaphor making it Third Level. It is possibly an image we will use in the Metawalk.

“The flow I see as the energy, or the life force, which could lead to dementia or diabetes. That's the way I understand it, just 37 years, mate.”

“[Yeah that's it], that's the old dog coming out.”

Just obey VF 3, Internal Command, Trail Reversal, Third Level, no instructions

Time: 0:18:24 – 0:18:27

This reversal is a Trail Reversal, following along from the previous reversal—Just obey/the little elf. It is also an Internal Command. It uses First Level language but is actual Third Level because it is a command from spirit. I cannot see it being used in the Metawalk.

“So, is there anything that Solomon could tell me that would give me greater success with the physical problem?”

“I'm just trying to go deeper in myself just to see [if i can get anything] from deep inside.”

The bad wolf licking egg VF 3 Expansive Reversal, Third Level, Trance Image

Time: 0:20:51 - 0:20:55

This reversal is significant because it directly answers my previous question and gives me the information I am seeking. The egg is connected to the nest, which links it back to the reversal, sully nest. This makes it expansive and Third Level. It is definitely a major image to be used in the Metawalk.

“What part of you is going to kick up a fuss with me creating this change? Block my attempts to change it.”

“Nothing, I don't think anything will, [cos I've been] very open with you.”

Never sick VF 5, External Dialogue, First Level, Trance Image

Time: 0:26:54 - 0:26:58

This reversal directly answers the question I asked him previously, showing no part of him will block the changes and we will achieve a positive result of him being “never sick.”

The Metawalks

Having done the reversals on all recordings, we are now at the stage of writing the

Metawalks. As usual, there will be two Metawalks, separated a week apart. First thing I do is look at all the reversals in the pre-trance tape and list them in their order on the Metaphoric Map. Here are those reversals separated by clusters.

Clusters: (1 reversal every 75.10 seconds)

0:01:52: **Soul, I'm a bastard**

0:02:14: **Now mummy cuts**

0:02:42: **Hate bastard**

0:04:06: **I sniff it**

0:04:25: **Yes, smell worst**

0:04:31: **Smell**

0:04:50: **Yeah damn**

0:05:09: **Denounce it, doc**

0:05:43: **Yes, we'll serve you**

0:05:48: **Hurt Herod**

0:06:27: **Win Noah**

0:08:27: **I feel wide circuit**

0:09:21: **Dump this illness**

0:11:25: **Today it darks the God**

0:14:12: **I sing what I say**

0:14:34: **Kneel Herod**

0:17:44: **Made little elf**

0:18:24: **Just obey**

0:20:51: **The bad wolf licking egg**

0:26:54: **Never sick**

These reversals are unique because their positions on the metaphoric are not clear. In fact, most reversals are talking about his illness and the damage in the womb, or his spiritual state. Therefore, most of the journey will take place in two Kingdoms. On the first journey, we will work with the womb itself, or the nest. This is a separate Kingdom in the unconscious and is not shown on the map in this book. The second journey will take place in the Kingdom of Heaven.

To write the first journey in the womb, we will also use reversals from the first recordings, in particular, the sully nest. The standard Metawalk for accessing memories or events in the past is to start in the meadow walking on a path. We then take a side path to go back in time to the event we wish to work with. So the journey will begin like this.

"Start walking on a path in a meadow. It is a nice sunny day. You can feel the rays of the sun shining down on you, hear the songs of birds singing in the trees, and see the green fields of the meadow stretched out before you.

As you walk on this pathway, you see another narrow path off to the side of the main path. You take this side path and as you walk on the path, you go backwards in time to the womb itself.”

I then start to build the image of the womb in the journey based on all the reversals we have found so far. These include odour and a dark wolf licking an egg. The journey continues.

“The side pathways then opens up into a clearing. In this clearing you see an old dirty nest. There is an egg in the nest and a dark wolf licks the egg. The nest has an overpowering foul odour coming from it.”

The Metawalk then moves into changing the nest and the egg. We have been given a specific reversal to use is this process, and this comes from the reversal, **denounce it, doc**. And we know what metaphor has to change, and that is Herod. This is the next stage of the Metawalk.

“See a doctor wearing a white coat. He walks up to the egg and cracks it. Herod steps out looking angry and mean. The doctor immediately banishes Herod from the nest and makes him fall to his knees. He kneels before you. You then stand up and chase the dark wolf away. Reach into the egg and pull out dark goo. Give it to the doctor who buries it.”

Now, the next step is to rewire the egg. To do this, we use the metaphor of the elf.

“See a little elf in the egg. The elf starts rebuilding and repairing the egg. You sit down watching the elf work as you slowly fall asleep.”

This is the end of the first Metawalk. As you can see, it is short, simple and uses images from all reversals gathered. This is the secret of a successful Metawalk. Stick to the script and do what the reversals tell you to do.

A week later, we will perform the second Metawalk. In this Metawalk will use the metaphor of Solomon. I know from experience that Solomon lives in the Kingdom of Jerusalem, located in the desert.

We will also attempt to rewrite some behavioural laws that this client has running. They are illness and doubt. I have a standard image I use to change laws of conduct, and that is to see laws written on scrolls. To access wisdom, I use stone tablets.

Then we will finish in the Kingdom of Eden where we can work with the flow, or the River of Life. Once again, all these images are taken from my client's reversals, or their respective kingdoms such as Jerusalem and Eden. We begin the second journey where the first journey ended.

“Start the journey by waking up in the clearing next to the nest. See the egg in the nest clean and pristine. Stand up and walk back up to the path to the junction of the main pathway. Standing at that junction, you see the image of God.”

(I have him see God because of the multiple number of reversals containing reference to God such as **Wows to see their God, Today it darks the God, I will see their God.**) I do have an alternate image for seeing God, which I detailed earlier in this book. However, I decided to not use it in this Metawalk. This was a judgement call, based on 30 years of experience, on my part.

“God hands you some stone tablets. Take them and continue walking on the main pathway.

The pathway leads you to the desert. Walk through the desert until you see the ancient stone city of Jerusalem. Walk through the city streets until you see the temple of Solomon. Now walk up the staircase to the front door. At the front door, there is a package. Inside the package is a set of scrolls. Put the stone tablets in the package next to the scrolls. Pick up the package and walk back out of the city to the desert.

(I use a package because of the reversal **I'll repackage that sore thing**, and I placed the stone tablets in the package because the reversal told me repackage it. The sore thing is the laws on the scrolls that needed to be changed.)

“Walk through the desert until you come to the Garden of Eden on the other side of the desert. Enter the Garden and walk to the River of Life flowing through the centre of Eden. Watch the river flow smoothly.”

(We go to Eden to work with the metaphor, flow.)

“Open the package and take out the scrolls. Find a law that says illness.”

(We have Unconscious Consent to change the illness due to the reversal, **Dump this illness.**)

“Touch the word illness with your finger. It vanishes from scrolls. In its place write, never sick.”

(This is an actual reversal used in his initial recordings.)

“Then find the word doubt, erase it in the same manner and replace it with the word wisdom. Now sit back and read the stone tablets you got from God and gain this wisdom.”

This is the end of the second Metawalk. Note how all the images used in both Metawalks came from my client's reversals and my knowledge of the Metaphoric Map gathered over thirty years of experience and thousands of Metawalks. We now wait a week and make a post trance recording to find out what changes have taken place. Here is that transcript.

Post Trance Recording

“Blood results came back and they were all really good. My sugar, I haven't actually been to the doctor yet, [to get to paper yet].”

Hey you doubt the fix VF 4 Internal Dialogue, First Level, Trance Image

Time: 0:02:15 – 0:02:17

This first reversal shows me that even though his blood sugar levels are normal, some part of him still doubts that a change has taken place. I will need to deal with this doubt in the final Metawalk. The reversal is Internal Dialogue and First Level.

“But he said my sugar [was 6.1].”

Now I'll kiss my soul VF 3, Future tense, Third Level, Trance Image

Time: 0:02:21 – 0:02:23

This reversal is future tense, predicting a wonderful spiritual outcome. It is Third Level and also an image we will use in the final Metawalk.

“My cholesterol was 1.1% lower. He said the fasting blood result was good. [Might have been six] something. I'm really happy.”

It must kiss, leave it on VF 4, Internal Dialogue, Second Level, Trance Image

Time: 0:02:46 – 0:02:48

In this Internal Dialogue reversal, we see him saying that he will connect to the changes and keep them. It is a wonderful reversal showing that the Metawalks have actually worked. It is Second Level, showing a state of being, and is probably an image we will use in the final Metawalk.

“Herod's not a common metaphor. I don't hear him very often, same with Solomon. I can't remember the last time I heard it.”

“Yeah, I remember you saying [you couldn't remember the last time] you heard it.”

Seen my soul and remember look happy VF 4, Internal Dialogue. First Level, Trance Image.

Time: 0:05:17 – 0:05:20

Here we are, a straightforward conscious thought as he recalls the Metawalks. Although we haven't taken him to see his soul yet (we will do so in the final Metawalk), the reversal shows the Metawalks had a spiritual effect. It is Internal Dialogue and First Level as he motivates himself to be happy.

“I just feel inside me everything is just shouting out, excellent, wonderful. [It's very hard to put into words but] yeah, I just feel really enthused by that, by what we've accomplished.”

Loves soul, will you look with a hearse VF 3, Internal Dialogue, Third Level, Trance Image.

Time: 0:06:42 - 0:06:46

Even though at first glance this may appear to be negative, it is actually a positive Internal Dialogue reversal. I interpret it as positive because this is consistent with the theme of the reversals so far and he also starts the reversal off with a positive statement: loves soul. He is carting the diabetes away in a hearse. It confirms that we have had success with the process. However, just to be on the safe side, I will remove this image in a final Metawalk.

“We had Unconscious Consent for change, which is the first key thing. Without that, anything I do is not going to work. All the ducks were lined up in a row.”

“Yeah [they were, weren't they?].”

The whirl, we're begging VF 4, Expansive, Second Level, Trance Image.

Time: 0:07:32 – 0:07:34

Whirl is a metaphor meaning interaction on the physical plane. The reversal simply means he is begging for a change. It is expansive and Second Level.

“[Yeah, Herod's gone] now. Herod got sliced up.”

And my gray hate VF 4, Expansive Reversal, First Level, no instructions

Time: 0:08:47 – 0:08:51

This reversal simply shows his disdain for Herod as a conscious thought. This makes it First Level and an Expansive Reversal.

“I was, Mum and I had a few words, an issue or two that I had to bring up [regarding *****]”

When you argue VF 3, Congruent Reversal, First Level, no instructions.

Time: 0:09:14 – 0:09:16

This reversal is congruent, referencing a disagreement both forwards and backwards. This makes it First Level.

“Everything else is good. Work has started up again. It looked like they were going to electronic pianos a few years ago, but the [25 to 35-year-olds] are saying nope.”

Masses worry, I feel earth VF 3 Expansive Reversal, First Level. No instructions.

Time: 0:11:16 – 0:11:19

My client is a piano tuner by trade and at this time of covid he talks about starting back up at work again. The reversal is First Level simply saying, the masses (people) worry, but I am grounded.

“They prefer the sound of the acoustic piano, right in your face sound. [Nothing comes] close to the real sound. Even the expensive piece of equipment doesn't.”

Making your fun VF4, Expansive, First Level, no instructions.

Time: 0:11:32 – 0:11:35

This is another First Level Reversal, simply meaning he enjoys his work and the sounds of a real acoustic piano.

“I'm feeling so elated and good inside, like that last Metawalk really did something to me physically and [emotionally].”

Heal the shaman VF 4, Internal Command, Third Level, Trance instruction

Time: 0:15:39 – 0:15:41

This is a new issue that has come out of nowhere. It is an Internal Command reversal from

spirit as well as Trance Instruction, so it will be used in the last Metawalk.

“One woman said to me I'm not looking for anything romantic at the moment and this is after a date or two, not so much a date but [you know, having someone over] for tea.”

The venomous seem to hate VF 4, Internal Dialogue, First Level, no instruction

Time: 0:19:23 – 0:19:25

This reversal is also a brand-new issue connected with women and dating. I may suggest a new round to work on this issue.

Once I have reported the results of the post trance tape to my client, I then list out all the reversals in clusters and write a final Metawalk.

Clusters: (1 reversal every 85.67 seconds)

0:02:15: **Hey you doubt the fix**

0:02:21: **Now I'll kiss my soul**

0:02:46: **It must kiss, leave it on**

0:05:17: **Seen my soul and remember look happy**

0:06:42: **Loves soul, will you look with a hearse**

0:07:32: **The whirl, we're begging**

0:08:47: **And my gray hate**

0:09:14: **When you argue**

0:10:46: **Look sad today**

0:11:16: **Masses worry, i feel earth**

0:11:32: **Making your fun**

0:15:39: **Heal the shaman**

0:19:23: **The venomous seem to hate**

Final Metawalk

“Start in the meadow. It is slightly overgrown and untidy. See an old English manor. Cracks in the wall have been repaired. Check the repairs to dispel all doubt. They seem solid. “

We start him in the meadow have it seen a slightly untidy because of the issues with his daughter, mother, and romantic relationships. The old English manor represents the mind. Seeing he expressed some doubts over the fix in the first reversal, I deal with this doubt by having him check the repairs, making sure they are solid.

“See light of soul on top of hill in the distance. Smile and run to it. You are happy.”

This scene in the journey is totally consistent with his reversals (**Seen my soul and remember look happy.**)

“Hearse blocks path to soul. Masses of people around the hearse look worried and full of

hate. Lying next to the hearse is a shaman. Lay hands on the shaman and heal him with your energy. He stands, raises his arms, and creates a whirlwind. Whirlwind takes hearse and masses of people away. You now feel grounded and strong.”

This scene is also totally consistent with his reversals, dealing with the hearse, the masses, the hatred, and the shaman. The shaman uses the standard whirlwind collapse, as described earlier in this book.

“Run to soul, free and full of joy. Step into the light, merge, and become one with the light of the soul. Feel peace..“

This is the end of the final Metawalk and the end of this round of session work. This client did subsequently go on and do a second round to deal with the other issues that were raised in both the post trance recording, as well as earlier recordings, such as the genetic disposition to dementia coming from his father's side.

This case study is fairly typical of a standard round of session work, except, of course, every person's issue is different and there is not one single fix that is right for everyone. What causes an issue for one person may be completely different for another person with exactly the same issue. For this reason, it is really not possible to do standard generic Metawalks that will work across the board for everyone.

We are all different, and Reverse Speech shows that individuality very accurately and succinctly. Using the techniques detailed so far in this book, it is possible to work with many psychological and spiritual issues, and even some physical issues. Take care though, and like everything, make sure you know you're doing.

Finally, if you haven't taken Reverse Speech training yet and you want to do this properly, I suggest you enrol in the earliest class you can.

Good luck.

CHAPTER TWENTY-ONE: THE MANY APPLICATIONS OF REVERSE SPEECH

One of the most puzzling questions I get asked about Reverse Speech is, “What good is it? What can you use it for?” I shake my head in disbelief at that question. To me, its uses are obvious, with wide and far-reaching implications. In almost any situation where human speech is recorded and extra information is required, Reverse Speech can be used.

As this book has shown so far, Reverse Speech can reveal both conscious and unconscious thoughts. We can therefore use it whenever access to these thoughts is desired. I have personally taken the technology into the area of psychotherapy, where hidden thoughts, both conscious and unconscious, are invaluable. This book has shown how Reverse Speech can reveal the behavioural patterns that a person is running, and how it can also give instructions on how to fix these patterns. I have detailed a very specific technique that I have developed to work with these patterns, and that is metaphor restructuring. I spent all the last chapter explaining how this process is constructed and how it works.

But this is only one area in which Reverse Speech can be used.

I have worked with both the Australian and American police on a few selected cases. In every instance, Reverse Speech was able to reveal the guilt or innocence of the suspect, the motive for the crime if guilty, and the location of key pieces of evidence the police needed to charge the suspect. Some of these cases are detailed in my book, “Voices from the Unconscious.” Sadly, I have not worked with the police for many years now and, in a recent approach made to the Australian police department, they rejected Reverse Speech as being an unproven science. This is even though it successfully solved a case for the New South Wales police in 1988. Police departments regularly use psychics and that is an unproven science, so why not Reverse Speech?

I have heard many rumours over the years, all unsubstantiated, that American intelligence and law enforcement agencies are regularly using Reverse Speech in their investigations. One report of such use even made it to American TV about ten years ago now, when a police officer was interviewed about his use of Reverse Speech in solving a case he was working on. He claimed the reversals told him where to find the evidence he needed. I know when my book, “Hidden Messages in Human Communication”, was released in America in 1991, both the FBI and CIA each bought several dozen copies. The CIA even has their copy listed on their website, released under the Freedom of Information Act.

Clearly, the uses of Reverse Speech in law enforcement are exciting, but it may take many decades for it to be accepted and officially used. At that stage, the Miranda rights in America may need to be modified to say, “Anything you say forwards and backwards may be used against you.”

Regarding its use in a court of law, I do not foresee that happening in the near future, nor do I believe it should. Polygraphs aren't accepted as evidence in most jurisdictions, and

neither should Reverse Speech. However, you might be surprised to discover that there is an actual legal ruling in the United States that Reverse Speech does exist. This happened as a result of the Judas Priest trial in Reno, Nevada, in 1991. Judas Priest was sued over alleged backward messages in their album, "Stained Class." The plaintiffs claimed that these alleged messages caused their teenage children to attempt suicide, with one succeeding. Judge Jerry Whitehead rejected the suit, claiming that no evidence was put forward to show that these backwards were subliminally suggestive. But he did rule that the backward messages did exist and could clearly be heard. So there is a legal ruling currently on the books that backward messages do exist. One day, this ruling may be used as a precedent for some future legal case that has yet to materialise.

Private investigators, though, can and do use Reverse Speech. I have had several PIs take my classes over the years and take the technology back into their field, using it very successfully. I know of one particular Reverse Speech student who wishes to remain anonymous, who graduated from the course and set up a Private Investigative business, using Reverse Speech and other modalities. This person reports that the Reverse Speech technology revealed names of individuals involved and other key clues that were unavailable from any other source at the time. These clues were later validated by feedback information from law enforcement and clients.

I have had three lawyers hire my services over the years to use Reverse Speech in their practice. One I detailed earlier in this book. Another used me to analyse a recording made of the opposing counsel to see if he could uncover any of his legal strategies, and the third hired me to analyse an actual court hearing to uncover unconscious dynamics between all parties. I published this transcript in "Hidden Messages in Human Communication."

I am sure there are many other applications in the legal arena where Reverse Speech can be used. It just takes the right entrepreneurial student to research it, promote it and run with it. Prisoners applying for parole is one area I can think of right off the top of my head. Are they rehabilitated? Will they re-offend? Reverse Speech will tell you. Which legal strategy is the right one to take in a civil suit? Reverse Speech will tell you that as well. This one area alone could potentially save many hundreds of millions of dollars on failed litigation because the legal strategy was wrong.

Using Reverse Speech in the business arena is another very lucrative application of Reverse Speech. This is one area I have a lot of experience in because I have worked with many business people over the years in many aspects of their business. For a start, it will tell you if you can trust your business partners or not. It will tell you whether a venture you are about to embark upon will be profitable or a failure. Wouldn't you love to know that information before you started a new business? It could save you massive amounts of money. I have had business owners send me recordings of their interviews with prospective employees. Reverse Speech will give an accurate personality profile of the prospect as well as show whether that person is suitable for their business or not.

Reverse Speech can actually work with someone's business in the same way it works with an individual. All I need is a recording of a board meeting or partnership discussion or something similar. I then analyse every individual in the recording and come up with a composite picture of the metaphors that are running the company. Using this information, I

then design a Metawalk for the company, to change the dynamics or direction or whatever they want to work on. This Metawalk is done as a group trance with all people on the recording and the few times I have done it, it has dramatically transformed the entire dynamics of the business.

I hope I am beginning to excite you because this is exciting. It heralds a whole new era for the shrewd businessman. Take a look at some of these examples from my files.

1. A businessman talks about a new partnership he is starting. The reversal says, **“Earn a massive fund with this.”** Clearly, this business venture will be a success.
2. Two people contemplating going into business together. One of the prospective partners says backwards, **“I’m so full of shit.”** This is not a man you want to go into partnership with.
3. A businessman talks about growing his business faster than his competitors. His reversal says, **“I see us with love in the throne.”** This Third Level reversal shows us he will have great success.
4. A business coach talks about his strategies for getting new clients. His reversal says, **“I’m in the poorhouse. The rich do avail.”** This shows a dysfunctional behavioural pattern where he sees himself in poverty. With this mentality, he will not succeed.
5. A salesman talks about a new product with his sales team. The reversal says, **“Our sex in the bed is powerful.”** He has a high energy with his team and their sales will be a success.
6. A property investor is talking about her strategies for flipping properties and making money from the real estate market. Her reversal says, **“Work the patterns, we can’t fail.”** This reversal tells her that if she follows the proven strategies for success, she will not fail.
7. A business investor talks about a new business he wants to buy. The reversal says, **“Feel a friend, you deal with them.”** This gives him reassurance that he is making the right decision to buy the business.
8. An Australian success coach talks about opening a new market for his seminars in the United States. His reversal says, **“Start off with it. It will be profit.”** In other words, go for it!
9. A salesman talks about his clients for the week. Backwards he says, **“There’ll be an awful fuck up.”** This is a warning. Be very careful, you will make a mistake.
10. An artist talks about selling her latest work with a particular art house. Backwards she says, **“See the loss, they tell us now.”** This is a warning telling her to not go with this house because they will not sell her work for a profit.

11. Here, a woman talks about joining a multilevel marketing business. Her reversal says, “**Treasure our money. Have love with it.**” This tells her the business will be a success if she values her money and loves the wealth she sees coming in.

As you can see from the above examples, Reverse Speech can offer a wealth of information to the business person potentially saving and/or making them large amounts of money. If you want to have the cutting edge in business, Reverse Speech is a definite tool you need to have in your business toolbox.

On the same theme are advertising agencies. Do you want to know in advance whether your advertisement will work or not? Analyse the reversals of the advertisement before it goes to air. It is the reversals that will influence potential buyers much more than what you say forwards or the glitter and gloss you put into the advertisement. I have done minor work with advertisements, but the ones I have done are revealing. I remember an advertisement for a pickup truck once when I lived in Dallas that said backwards, “**It's a nice truck to fuck in.**” Apparently, their sales went through the roof! And another one I remember was an advertisement for a home loan lending institution. Its reversals said the loan was too complicated and don't get it. I believe the advertisement was pulled shortly after it went to air.

An area of research that I find particularly exciting is that of the Reverse Speech in children. I find this so exciting that I teach a whole lesson on it in training class, hoping that one day someone will run with it and give it the research and attention that it deserves. To date, no one has taken me up on my challenge.

My research into children's reversals began in July 1987 when I became the proud father of twin girls, Symone and Jaye. From the moment my daughters came home, I began recording them. Read this extract from my book, “Voices from the Unconscious” to see my first research findings.

“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 with 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 highchair: **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.

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 halfbrother, 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 walked in the door, saying, "David." This reversed to say, **"is my dad."**

As a result of these very significant findings, I added a new point to the Theory of Reverse Speech and Speech Complementarity in 1988. This is point three, and it says:

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 bilevel communication process.

Clearly, the suggestion that language develops in reverse before it does forwards is a radical one and in time, as this discovery is validated, it will radically change the way we think of language development and the evolution of thought in the young child. Look at some more examples of children's reversals I have on my files to see the implications of this discovery.

1. Two children playing hide and seek. Backwards one says, **“I can't find you.”**
2. Child playing with her father. Backwards she says, **“What are you doing?”**
3. Child playing as her father walked into the room. Backwards she says, **“Daddy came.”**
4. Child with a dirty diaper. Dad brings him a new diaper, and he says backwards, **“Help me out.”**
5. A young child in the background. The reversal is, **“God made me.”** (Out of the mouth of babes. Children know it all.)
6. Two children playing. One becomes aggressive and says backwards, **“Hey fucking hell.”** (Watch what you say and think around your kids. They get it all.)
7. A child shouts and screams. Backwards he says, **“Holy shit.”**
8. A mother calls for her daughter. Forwards her daughter replies, *“I am here,”* and backwards she says exactly the same thing, **“I am here.”**
9. A young child notices an inoculation mark of her friend's arm and says forwards, *“Do you have an injection?”* Backwards she says, **“I hated them.”**
10. A child plays with his father and says forwards, *“I love you Mamma.”* Backwards he says the same thing, **“I love you Mamma.”**
11. A child in moved from one room to another and says in reverse, **“I now come here.”**
12. A child is talking about the subjects she is good at in school. She is about to tell us about a subject she is not good at and changes her mind in mid-sentence, saying backwards, **“I'm not telling.”**
13. A young girl talks to her mother and feeding the ducks. Backwards she says, **“Just love to be a friend.”**
14. A very poignant example I have on my file is from a 13-year-old handicapped, non-verbal child. She is playing with her mother, talking in groans but backwards she says very clearly, **“Mummy, love you.”**
15. A young girl tells her mother about her friend. Backwards she says, **“She's good looking.”**

The notion that children speak in reverse before they do forwards has so many applications, I can barely list them all. Take for example, the reversal I quoted of the handicapped child telling her mother she loved her. Imagine if Reverse Speech could allow us to communicate with our young, loved ones who are currently unable to do so. We

could find out the stages of learning development they have reached. We could ascertain any damage that has been done to them due to abuse or other undesirable situations and we could find out the family dynamics and intervene if necessary. All it takes is some entrepreneurial student to see the applications and take my initial research into children further.

I even found out who the father was of an unborn child recently. The mother was unsure who the natural father was, and we did a recording to find out. Reversals said to trust her ovulation cycles, which pointed one man as being the father, and further reversals pointed to the same person. Reversals also told us the sex of the baby, which turned out to be correct. But I had a 50/50 chance of getting that one right, so it doesn't really count.

Another application of Reverse Speech that is exciting is working with aged care and dementia patients. I did a lecture in Sydney about ten years ago to aged care nurses and they sent me several recordings of their patients beforehand. Here are some examples and please note that all these reversals were exceptionally clear even though the forward dialogue was hard to understand at times:

1. An old lady talks indecipherable forwards but backwards says quite clearly, "**Stupid pain.**" This reversal would be invaluable to nursing staff who could find out their patients' needs.
2. In the same vein, another elderly patient says in reverse, "**I am one pain.**" Reversals are communicating the patients' needs, which they cannot express.
3. Another lady talks about discomfort and says in reverse, "**Your bad pill.**" This could very well be her unconscious telling us that the medications she is on are the wrong ones.
4. One lady mumbles indecipherably but says in reverse, "**I'm in touch, all the strength.**" This is telling us she is still in there somewhere, conscious, and aware.
5. Another lady mumbles to herself and says backwards, "**Black worries in it.**" There is some issue she is working through, and further reversals may reveal more information.
6. This example shows the woman has an old issue that she is not talking about. "**I guard the rape within.**" This knowledge could be used to encourage the patient to talk about it.,
7. Here, an elderly lady talks about the ornaments in her room. Backwards she says, "**That's lonely.**" This reveals feelings of loneliness she is not talking about forwards.
8. Finally, here is an example of a lady talking about some of her friends at the aged care facility. Backwards she says, "**They need their sun.**" Once again, this shows a need she and her friends have, which can now be addressed because of this woman's reversal.

Then we have the many applications in general life. Can you trust that used car salesman? In your partner cheating on you? Insurance companies could use Reverse Speech to find fraudulent claims. What does your favourite politician really think? I have a plethora of reversals on politicians. In fact, I do a radio show every week covering all the latest political issues. I could, and probably will, write a book on politics alone.

Imagine a world of real time reversal analysis and, as a politician speaks, subtitles come up on the TV screen showing you what their reversals say. Or maybe an app on your phone that will display the reversals of the person speaking in real time. Then we are really entering into the world of mind reading.

Historical research is another exciting area, solving unsolved mysteries. Did we really go to the moon? Who killed JFK? Was 911 a giant setup? What is the actual truth behind covid? I have researched all of these areas and published them in various books over the years. In fact, I recently released a book all about Covid, called "The Big Con."

Other languages are another vast area to research, I have only analysed western culture and English recordings. Could eastern culture have a whole distinct set of metaphors? I already know that reversals can occur in any other language the person speaks and sometimes you can get two or three different languages at once in reverse. I also know that German, Spanish and French have similar metaphors as English, but this is far as my research goes.

I have occasionally found herbal remedies for diseases in reverse. Naturopath and other medical personnel could research reverse speech to find natural cures for all diseases. I believe they exist deep down in the Unconscious Mind. It just takes the right style of conversation to access this information in reverse. It would be a lifetime project but imagine the rewards that could be obtained.

Scientific mysteries could be explored. Once again, the deep unconscious has all the answers. I once did a recording on how we could travel faster than light speed. A reversal came back and said, "**Fold the whirlwind.**" I don't know what that means, but more recordings could very well reveal the answers. Imagine a weeklong forum of prestigious scientists all talking about space travel, and then reversing that whole forum. Oh, the scientific secrets that would be found! All ideas, inspirations, artistic or scientific, come from the deep unconscious. Access to its secrets could propel humanity into a whole new age of scientific advancements.

There are many more areas of research and mysteries to solve. I intend to research the truth about UFOs next year. You will find that YouTube contains a wealth of recordings for the intrepid Reverse Speech researcher to examine. It just takes imagination and motivation to get started research.

I have spent my life documenting reverse speech and all its common trends, which I have detailed in this book. Take this foundation stone that I have built and build upon it. Don't try to reinvent the wheel. I already did that. Build an improved car now. Do you have what it takes? Do you want to make a difference? Reverse Speech offers a brand-new world. We could have hundreds of researchers working for a lifetime and we will still have much more

to do. I am one man. I hope this book turns me into 1000s of people.

Next chapter, we will cover how to market and promote this important research

CHAPTER TWENTY-TWO: MARKETING AND PROMOTING REVERSE SPEECH

We have two choices in life. We can either sit down in our living room or homeless tent, smoke pot, and watch endless amounts of TV, moaning about how bad life turned out for us, or we can get into life no matter what tragedies have befallen us, motivate ourselves and make a difference, regardless of our background and education. I choose the latter. Hopefully, after this chapter, you will too.

I faced a seemingly insurmountable problem when Greg and I first discovered Reverse Speech. How on earth do I tell people about this? I was unemployed at the time, surviving on government benefits. I was uneducated, having flunked high school, and I lived in the suburbs of Adelaide knowing no one of any significance and having no contacts anywhere. My only training was Bible school, a few church-run counselling courses, and some basic sales skills taught to me during a brief stint in my early twenties as a life insurance salesman.

When Greg and I finished writing *Beyond Backward Masking* in 1987, I excitedly sent it off to several publishers expecting an immediate book contract but was dismayed to hear either nothing at all or a brief letter saying sorry, we are not interested. So, I published it myself. I knew someone with a printing press, and I printed the book on this antiquated machine. I then bought a heat binding machine out of one of my unemployment checks and personally collated and bound all 5000 copies of the book.

Once the book was ready, I contacted several book distributors until I found one who agreed to carry it and I rang some local TV stations looking for publicity. Fortunately, I had found a reversal on our current Prime Minister that admitted to past marijuana use and the reporters loved it when I played it to them over the phone. Film crews came out immediately and once the story aired, it just seemed to snowball from there. They showed the cover of my book on the news story. As a result, several book shops ordered the book and within a year I had sold all 5000 copies (almost—I still have a crate of those of those old books for nostalgia value.)

Some might say all I got was a lucky break, but I worked hard to get that lucky break. no one is going to come and knock on your door and offer you the opportunity of a lifetime. You have to go out and make it happen. Once you have knocked on enough doors, someone might actually open the door and answer you. My insurance sales training taught me the 10,3,1 concept. For every ten people you contact, three will be interested and of those three, one will buy. So, I just knocked on ten doors and then another ten and another until someone finally answered and gave me the time of day.

My initial press coverage in Australia got me an invitation to an NLP convention in Sydney in June 1988. I had no money to get there, so I hitchhiked. There's always a way. You just have to open your mind to all possibilities and look for those ways. The convention in Sydney got me an invitation to lecture in Brisbane, and I caught a bus for that lecture. That Brisbane lecture got me an invitation to work for a psycho-therapeutic practice, so I packed up my family and moved to Brisbane. The government paid for my move under a work

relocation scheme, and so I was up and running.

I should point out here a major disadvantage I had for both lectures and media appearances. I had a speech stutter and a bad one too. It was so bad I couldn't put two words together in a sentence. The last thing I wanted to do was to stand up in front of people and lecture or have TV cameras and microphones in my face. But I did. My first lectures were shocking. I don't know who was more embarrassed, me or the audience. Television was all right because they could, and did, edit around my stutters, but I couldn't do that before a live audience.

I could have very well used that as an excuse to not go in front of a crowd, but if I had done that, you, or the world, would have never heard of Reverse Speech, so I pushed through. It took me 20 years and hundreds of lectures, but I finally overcame my stutter through sheer willpower. I tell you this story for the sole purpose of saying it doesn't matter what handicaps you have, or how inadequate you feel, or any other excuse you can think of, you just have to push forward and keep going and going and going until you make it happen.

My Dad gave me a very valuable lesson when I was five years old that I would like to relay to you. I remember it vividly, like it happened yesterday, and it really formed the foundation stone for my self-motivation and stick-ability.

Dad was building a church youth camp in the South Australia city of Robe. We were sitting on top of the balcony and there were nine steps leading down to the ground. Dad challenged me to jump from the top of the balcony to the ground below. I was terrified. It was way too far. So, he told me to jump off the first step. I could do that. That was easy. Then he asked me to jump off the second step and then the third. I could do them all, and before too long, I was jumping off the ninth step and finally from the top of the balcony itself.

The moral of the story is simple. Take any task step by step. Don't get too afraid of the end goal. You will get there one step at a time. All you have to do is to be willing to jump off that first step. I've been jumping off those nine steps all my life.

When I first travelled to America in 1989 to promote reverse speech, I went to downtown LA and door knocked all the major TV networks. All of them rejected me. I remember the ABC response, though. They told me when you are on the front cover of Time Magazine, we will do a story on you. That's the ninth step. I'm not there yet.

I went to Dallas next on that same trip and continued door knocking. This time I had success. Two TV stations ran a story on me, and one major newspaper did a two-page colour centre spread on me and my work. This brought lots of people to my Dallas lecture and resulted in me moving to the United States to live a few weeks later.

I have followed this same formula everywhere I have travelled and lived, trying to promote Reverse Speech. When I moved to Brisbane in 1988, I got the names of every therapist and hypnotherapist from the phone book (this was before the days of the internet and email) and I sent every one of them an individual letter and pamphlet I had made up

explaining Reverse Speech. I only got one response, but this led to a lecture and clients and a long-time association with the Queensland Hypnosis Society.

When I moved to Dallas to live, I contacted the major universities and actually got a lecture invite for all of them. This led to clients and students, but alas, no interest in formal research or testing. I have door knocked numerous universities over my career and so far have only had a response from two of them. I corresponded with Melbourne University for several months until they finally stopped replying to me saying all I was doing was seeing pictures in clouds. This is despite the fact they were not interested in listening to any reversals. Monash University was more accommodating. They at least did tests and got positive results, as I stated earlier in this book. However, they rejected the theory citing my lack of linguistic qualifications and the commercial nature of my business. What this has to do with whether Reverse Speech is real or not., I have no idea.

I think, however, the advice and lessons that were most valuable to me in my early days of marketing reverse speech were given to me by my Brisbane lawyer. You'll have to become an entrepreneur, David, he said. It's the only way you'll ever get this accepted, so I became an entrepreneur.

So, I give you the same advice. I don't care who you are, what your past is, what your faults or inadequacies are, or even what your education is. You can take Reverse Speech to the world. If I can do it, as a stuttering unknown preacher's kid who flunked high school, then you can too. Remember the 10,3,1 rule, believe in the lesson of the nine steps, and become an entrepreneur. You don't even need to get your hair cut. I didn't even though I was told to many times. However, I usually wear suits for my lectures, or at least sharp casual dress depending on each individual situation. I don't think I've ever lectured in jeans, though.



OK, let's give you basic steps to get started.

First thing, you must be trained in the theories, practices, arts, and skills of Reverse Speech. There's no point promoting something or giving a lecture if you don't know what

you're doing or what you're talking about. Get trained. Immerse yourself in Reverse Speech. Read all the books and watch all the videos. Learn how to find reversals yourself quickly and easily. You will need this skill when you do a live Reverse Speech workshop and have to find reversals live and on the spot for all the participants.

Next thing is to set up a lecture, book a meeting hall, make up flyers and post them all over your local area. Take out advertisements in the local paper, even TV and radio if you can afford it. These are all the things I used to do. Nowadays it's a little different with the internet and restrictions placed on us all by Covid. Seeing I can no longer travel, I did my last two lectures online in zoom and I had over hundred people attend each lecture. I advertised these lectures through my mailing list, social media postings, and Facebook advertisements. I prepared them all beforehand using validity five reversals and made up a PowerPoint presentation. Both lectures were a success, and I picked up several new clients and students at each lecture.

A lecture can either succeed or fail. The key to success for a good lecture is to be well prepared in advance and to know your subject matter well. The format below is what has proven to be successful in the past. Most of these reversals can be found either on the Reverse Speech website or sent to you on a disk from the Reverse Speech offices.

- (1) Cover some of the early history first (backwards messages in rock and roll). Use examples like, **“Play backwards, hear words sung”** (Led Zeppelin, Stairway To Heaven) , and **“I believe in my cool woman”** (Credence Clearwater revival)
- (2) Then talk about how reverse speech was discovered in regular speech. Play some popular examples of these first, such as: Neil Armstrong walking on the moon – **“Man will space walk”**, and the JFK Assassination – **“He’s shot bad. Hold it. Try and look up.”**
- (3)** Then present theory of Reverse Speech and Speech Complementarity – language is bi-level, etc. and show how this theory works.
- (4)** Play some obvious examples of complementarity – Bob Dole, **“It’s an honor”** is good. Patsy Ramsey, **“I’m that person”** shows excellent complementarity plus gives a glimpse into the forensic benefits of reverse speech.
- (5)** Discuss children’s reversals and how language begins backwards first. Children’s reversals always tug at the hearts of the audience because they are so clear and innocent, and it usually cements the reality of reverse speech into their minds.
- (6)** At this stage of a lecture, it is a good idea to turn your attention to the more obvious applications of reverse speech for your audience. It is in this phase that you will encourage clients.
- (7)** Discuss the uses of reverse speech in business. The example, **“I’m so full of shit”**, gives a good laugh as well as graphically illustrating the point.
- (8)** Spend significant time on the use of reverse speech in personal health and healing.

Such examples as, “**Need more sunlight**”, “**Under the floor, puss in my head**” and both clear and impactful.

- [9]** Finally, discuss the metaphorical aspects of reverse speech. Start with simple examples at first such as “**Brave eagle, we’re sad**” or “**Fed the great Caesar**”. Explain how metaphors are pictures within the Unconscious Mind that influence behavior. The example, “**See the wolf fallen in the lake**” is a good example that illustrates this. Then talk about the process of metaphor restructuring and how it can help your audience.

Some people at your lecture will want to learn more about reverse speech and even hear their own reversals without actually taking session work. This is when you can offer them this opportunity by participating in a one or two-day workshop. This can be done live, in person, or over zoom with webcams. Not only will this bring you in additional income, but it will also create excitement in your participants, new clients and centres of influence (these are people who can refer clients to you.)

A good format for a small one-day workshop would go like this:

1. A deeper explanation of Reverse Speech theory, including categories and levels.
2. An explanation of checkpoints, so that you can point them out to your participants in the next phase.
3. Now, to really test your reverse speech skills, you should briefly record everyone in the room and analyse their reversals live on the spot.
4. The final step is to demonstrate how we work with metaphors by choosing one or two participants in the room and changing one of their metaphors using the initial techniques detailed in this book.

All of this will make for a powerful and impactful experience for your workshop participants and will only spread the word more.

Here is a list of commonly asked questions that can be presented to you either in the media or in a lecture setting:

Q1 Isn't this all coincidence?

Obviously, you can hear the examples, or you wouldn't be asking this question. These reversals are occurring once every five to fifteen seconds of speech in grammatically correct sentences that have a direct relationship to the forwards. The statistical odds of that occurring by pure chance are astronomical.

Q2 Aren't you just imagining into the gibberish what you want to hear?

It is possible to project into the gibberish without proper training, but we have developed very strict guidelines that, if they are followed, anyone will hear the phrase without prompting. I frequently do this at my lectures - play people reversals without telling them what they say. Usually, most people get it right. If several people can hear the same

phrase without being prompted, then surely that implies that the phrase exists. It is common in class for several students to hear the same reversal at the same time. Once again, this would not be possible if it were only imagination.

Q3 Does this occur in other languages?

Yes, it generally occurs in the language people are thinking in and if someone is bi-lingual, you can get reversals in both languages.

Q4 If I read the letters back, can I get the same reversal?

No. Reversals are not formed by the letters of the word, they are formed by the sound of speech. Therefore, two people can say the same thing and get different reversals.

Q5 Can I reproduce the same reversal by reading or saying the same thing?

The general rule of thumb is no. However, if you can reproduce the speech exactly the same way forwards, you may get an approximation of the same reversal. Bear in mind, though, that speech in natural conversation is rarely identical.

Q6 Isn't this the work of the devil?

By calling this the work of the devil, you are putting Satan on the same level as God because you are saying he created Reverse Speech and Satan doesn't create.

The satanic argument came originally from listening to rock and roll music backwards. It was unexplained and unknown, and the tendency of human nature is to put things down or to demonise what we don't know or understand.

That some bands who openly claim to have satanic influences may have negative messages is not a surprise. On the same token, there are far more messages of hope, love and God. Reverse Speech occurs on everyone, even devout Christian ministers have reversals. Reverse Speech is a natural function of the human mind that will reflect what is in the human mind at the time of speaking. If that is negativity, you will get negativity. If you are positive, you get positive reversals.

Q7 Is Reverse Speech a cult?

No. Not even close. It is another modality taught like NLP, EFT, Hypnotherapy, Reiki, and Gestalt therapy. The founder of Reverse Speech, David Oates, is an ordinary man living in a suburban home in the suburbs of Adelaide and he runs Reverse Speech as a commercial business. A cult is a religious organisation that relies on people giving responsibilities to themselves and their lives over to the cult. Reverse Speech on the other hand, does the exact opposite by giving back self-control to the individual. Cults dis-empower people. Reverse speech is all about empowering people. By hearing your inner voice, you can free yourself of life long damaging patterns.

Q8 Do you have some ethical standards?

Yes. Reverse Speech has a strict code of ethics that all analysts agree to adhere to. One of these codes of ethics requires that, except for public events and media broadcasts, all parties must agree to being analysed and results cannot be disclosed without the permission of all parties on the tape.

Q9 What do you do with Reverse Speech?

In every situation where people are speaking and extra information is required, Reverse Speech can be useful. It has been used successfully in police investigation work, business

negotiations, and most commonly, in therapeutic situations. It is possible in one 30-minute recorded session to find reasons and cause for behaviour and health issues.

Q10 Where did Reverse Speech originate?

People have been aware of backward messages in music since the 1970s. However, reversals were not discovered in human speech till 1984 by David Oates, who published his initial theories in 1987. Since that time, he has written several books and has been travelling, teaching, and lecturing extensively.

Q11 What about the bible and Reverse Speech?

In Romans Chapter 8, it says that spirit speaks in groans too deep for the human mind to understand. It is believed that this is an implicit reference to Reverse Speech.

The Bible refers to the voice of the spirit as being "under the tongue." There are inferences to Reverse Speech in the bible in phrases such as "under the tongue." This phrase translates to "a language unconsciously acquired." It is proposed that the two-edged sword that comes out of the mouth of Jesus in the book of revelations is a direct reference to the twofold nature of speech. Sword is a metaphor for communication and the two edges are forward speech and backward speech.

Q12 Can any harm come to people by Reverse Speech?

Unfortunately, the answer is yes if used incorrectly and without due care. That is why Reverse Speech training and the code of ethics have been meticulously designed to minimise any possible damage. Some areas addressed include not doing reversals on family and friends. This is ill advised, as it can cause tensions and conflicts. It is also ill-advised doing reversals on yourself, as it can cause psychological stress.

Q13 How do I change my Reverse Speech and metaphors?

This is done by using a technique called metaphor restructuring, which is a specialised and unique form of guided visualisation where the client is guided to change the picture of the metaphor. As the pictures change, so too does the behaviour change.

Q14 How do you know that the metaphor dictionary is correct?

The dictionary is in an ever-evolving state, as definitions are refined and updated. Metaphor definitions are determined by applying the principles of complementarity. When a metaphor is seen in the same context, many times it is added to the dictionary of definitions with its meaning based on context. As more references are found, the meaning becomes sharper. Research and investigations have been done combining information found in other metaphor texts, dream dictionaries, mythologies and the works of other authorities, such as Carl Jung and Joseph Campbell.

Q15 What is the difference between Backward Masking and Reverse Speech?

Backward Masking is a recording technique where words and statements are deliberately inserted backwards into the soundtrack, whereas Reverse Speech is a naturally occurring part of everyday conversation, happening naturally with no technical manipulation.

Q16 Is there any academic endorsement of Reverse Speech?

Many individual academics have taken Reverse Speech classes and privately endorse Reverse Speech. However, widespread acceptance of the work has not yet taken place. The Oregon state police have accepted Reverse Speech as an optional extra in their training program. California State University published a paper in the late 90s that found

the brain was able to decode speech backwards.

Q17 What kind of messages do you get with Reverse Speech?

Messages come from all areas of the mind. Sometimes they can come from very matter-of-fact parts of the mind and discuss normal everyday topics. Other times reversals seem to come from the unconscious part of the mind and give us reasons for current behaviours and health issues. It can even predict future outcomes of current behaviour. At the deepest levels of Reverse Speech, statements can be found that talk about the soul itself.

Q18 As you are talking, can you hear the reversals of other people?

The simple answer is yes. The brain is constantly hearing and decoding Reverse Speech and we recognise it as instinct or gut feeling.

Q19 When does Reverse Speech start to occur in language?

Research shows that reversals can occur from as early as 4 months of age and usually start before forward language begins. Children start to speak single words in reverse at first and by the time they are 18 months of age, they are speaking fluently in reverse.

Q20 Where do you see the future of Reverse Speech?

Long term, I see Reverse Speech leading the people back to congruence and forcing people to be honest with themselves. It also has the potential to provide tangible proof of the existence of the human soul and spirit. In the short term, I see it being used more as a healing modality, and hopefully the police and other agencies will use it in trial studies.

Hopefully, these questions and answers will help you as you make your first tentative steps in promoting Reverse Speech and setting up a practice. This is the formula I used to become known worldwide. I followed the same steps each new town I went to. Besides this I did many trade shows and expos, but only if they gave me a speaking position. I did extremely well in the nineties while I lived in the United States and a lot of this resulted from a single letter I wrote to the largest overnight talk radio show, Coast to Coast AM. That led to me becoming a regular guest on the show (until the host went into reversal reaction but that's another story), and this led to many other television and radio shows, including CNN's prestigious "The Larry King Show."

By the time I moved back to Australia in 1999, I already had an international reputation and a large clientele. I have kept this clientele, and the referrals my clients send, for the last twenty years with no further advertising or promotions being necessary to keep my business going. All of this resulted from ten solid years of promotions in the late 80s and 90s detailed in this chapter.

There is no reason you can't do exactly the same thing. It's a choice you make on your part. Either you will or you won't. The choice is yours. I have already laid the groundwork and shown you how I did it. The rest should be easy. Just get started.

Then, once you get your first clients, follow some basic techniques and methodology to not only keep your clients, but to encourage them to refer more to you.

For a start, be on time for your appointments. I count down five minutes beforehand just to prepare myself and I call right on time. Many clients have said to me they can set their

clocks by me. The only times I mess up is when I am up till three of four in the morning writing and researching books like this, and I sleep through my first client. I always call, apologise, reschedule, and ensure I get plenty of sleep that night. I don't do it very often, but it is a minor fault I have.

Second, keep accurate client files, either on your computer or manilla folders. I do both. All my files and recordings going back thirty-plus years are documented. I can call up most reversals at a moment's notice, as those of you who listened to me on the radio can testify.

Next, schedule your recording analysis times in your weekly calendar. This has been a mistake of mine over the years. In the past, I haven't allowed myself enough time to get my recordings analysed and I have not been ready for my client. I don't make this mistake now and allow myself plenty of time in the day beforehand to get my analysing done.

I guess, the summary of all of this is, be professional, and be an entrepreneur. To successfully get Reverse Speech out to the world and your practise established, you need to wear several hats at once. You will have to work hard. I almost said, it won't come knocking on your door, but that's not true. Nowadays, it does come knocking on my door, new clients and media requests, but I worked very hard for the first ten years of my career to establish and build my reputation, so the door knockers did come.

You can do the same, and like I said before, just get started. A journey starts with a step, and each step leads you one step closer to your destination. But you won't get there locked up in your cave. Take a chance. You will be surprised what happens.

CHAPTER TWENTY-THREE: WHERE TO NOW

In my very first book, *Beyond Backward Masking*, co-authored with Greg Albrecht, we presented the theory of Reverse Speech for the very time. At that stage we knew very little about it except that we were reasonably sure that it existed. We finished this book with the following paragraph:

“In conclusion, let us say that there is a lot more to Reverse Speech and Backward Masking than merely listening to records backwards. We are currently formulating exact criteria for the detailed analysis of this phenomenon. What lies beyond Backward Masking? We are unsure. We have only just begun to travel the road and there is much more to discover. This book could provide some answers to that question. Our next book will continue to explore the phenomenon of *Reverse Speech, Speech Complementarity, and the Voice of the Inner Mind* and will provide further insights into this enlarged understanding of Backward Masking.”

This book that you are reading now is the culmination of thirty-four more years of research into Reverse Speech, and developing the technology in clinical practice, since Greg and I wrote that last paragraph in 1987. I think I have fulfilled the goal we stated back then. “*We are currently formulating exact criteria for the detailed analysis of this phenomenon.*”

Greg left the research at the end of 1987, and I continued on alone. Sadly, he did not live to see this book written, but he saw other books that I wrote, and we kept in constant contact through all those years and all my adventures. Many of these adventures are detailed in my autobiography, “It’s Only a Metaphor”.

In this book here, I have laid out all the theories I have developed, and the evidence I have gathered in those many years, that both prove Reverse Speech exists, and give a foundation stone for you to understand it.

There are techniques I have developed to ensure you are hearing accurately and not imagining into the gibberish. As I have stated previously, if you don't know what you're doing, the tendency to project is extremely high. The critics say this, and they are right. However, in-between all that gibberish, there occurs at regular intervals, and with a distinct linguistic structure, very clear grammatically correct phrases that usually, not always, relate directly to the forward dialogue. If you follow the techniques I have laid out in this book to locate these genuine speech reversals, you will ensure that what you are hearing is actually there and not imagined into the gibberish.

I have noted in this book the many different types of complementary relationships between the forwards and reverse. I call these the Categories of Reverse Speech. I have also discussed the different parts of the mind and psyche that are speaking in reverse. All these structures I have observed, categorised, and developed over my decades of research, with documented reversals well into the millions. All these reversals are stored on my computer for anyone to hear at any time. I plan to release many of them over the next few years with more books in the planning.

I have also discussed at length in this book the metaphorical nature of Reverse Speech and how I have developed a brand-new psycho-therapeutic process using Reverse Speech to facilitate behavioural and psychological change.

This is the area I have personally taken Reverse Speech into, but I am only just one person. There are so many areas in which this technology can be applied. I listed some of them in a previous chapter, and it needs teams of people, and Universities, studying and researching this to find out so much more about it.

The tests to verify its existence that I detailed earlier in this book need to be repeated and expanded. There're PhDs to earn and Nobel prizes to be won for the courageous researchers who take this technology further. EEG testing needs to be conducted to find out what is happening in the brain when reversals occur. Voice recognition needs to be developed to take the human element out of the equation in locating reversals, and also to greatly speed up the complete process of finding them. Then the experts can go to work and begin to unravel their meaning.

Research needs to be done with other cultures. My research has been limited to western culture and the English language. What we could uncover in other language and cultures is a researcher's playground.

The work in this field has only just begun. What I have done is lay the groundwork. I've done the hard part, so you won't have to. Don't try to reinvent the wheel or re-write this book. Build upon it. Research it, use it, apply it and then take it further. The foundations are strong. It does exist. This book proves it. Now run with it. Write more books. Submit your PhD paper. All I ask is you give Greg and me credit where we earned it.

Some of the extra fields of research I have dabbled in over the years but never really continued either due to lack of time or a lack of a suitable partner to work with, include hearing reversals consciously and reversal control. I have had success in both areas, but they were way back in my early days when I was working with the Queensland Hypnosis Society in 1988 and 1989 before I moved to the United States to live. Working with another hypnotist, we were able to create a trance technique that enabled the unconscious to communicate directly with the conscious and tell it what it was hearing in reverse, essentially mind reading. We were also able to get some limited control over reversals by getting them to not communicate certain topics but only focus on the ones we wanted reversals on. We couldn't get the reversals to lie, but we could get them to not communicate, or only communicated what we wanted them to.

When I moved to America to live in 1989, I no longer had hypnosis partners to work with and despite having lectured at several hypnosis centres and conventions over the years, I have never been able to stir any interest in continuing these experiments. It puzzles me, quite frankly, given the monumental implications of success in these two areas alone.

Since I returned to Australia to live in late 1999, I have worked solely on my own in my modest three-bedroom home in the southern suburbs of Adelaide making my living attending to my psycho-therapeutic practice and training the small number of students who show interest. My emphasis has changed lately from that of trying to tell people about

Reverse Speech and prove it exists, to one of beginning to communicate what Reverse Speech has taught me and what it tells us about our lives and world.

I have released two books of that nature already. The first one was in mid-2021 called "*The Big Con.*" This book was all about what Reverse Speech had to say about Covid. Then shortly after I released "*The Still Small Voice Within.*" This was all about what Reverse Speech teaches us about God and the Soul and the spiritual nature of the human race. I have just finished research for my next book called, "*Every Secret Hidden,*" and this is all about the Evangelical and New Age movements. This will also be released in 2021. My next books after that, to be released in 2022, will be about Reverse Speech and UFOs, followed by a book about politics, and then a book devoted solely to Reverse Speech metaphors. These books will assume a pre-existing knowledge of Reverse Speech and will therefore not seek to explain the phenomenon itself but go right into the subject matter.

Another dream I have that has been shattered four times now, over more than thirty years, is to release a documentary on Reverse Speech. The last time, I even managed to hire a documentary filmmaker and crew and they filmed all the footage in three countries but went bankrupt before they could edit it all together. I managed to get all the footage back, which I still have but have not yet been able to afford or even find an editor willing to finish it. Besides this footage, I have hundreds of video clips that show exceptional body language links and reverse lip syncing that would simply be breathtaking in a documentary. Anyone know anyone who can put it together for me?

So where to now for me personally? I will keep on researching and keep on releasing my findings. I cannot overstate how important and significant this discovery is. This book has detailed its significance, so I don't need to repeat it again in this final chapter. But let me say one thing. It is concrete, tangible proof of the existence of both the Unconscious Mind and the human soul.

This is what religions and philosophies have sought for millennia. Why aren't they lining up at my door wanting to get in? It's certainly not for lack of publicity. I even made it to the Larry King show and CNN news. But, alas, now I banned from most major American major media outlets. It's a long story. You can read about it in my autobiography. Let's just say most people don't want the truth.

And I guess that is the real significance of Reverse Speech. It brings us truth in a world that is built on a foundation stone of lies. Can you imagine a world where there is no deception? Where no one can lie, or deceive or conceal? Where the CIA can no longer keep their secrets, where redacted government files could no longer be redacted and where Julian Assange would have a field day. What would such a world be like?

One of my greatest advocates in the media in my hay days in the United States, who later became my archenemy, the great night time talk radio host Art Bell, said something very profound on one of our very first broadcasts. He said,

"I tell you, it is power, David. It may almost be too much power. I have questions about that and whether the world is really ready for that kind of absolute truth. They've had these sessions in the past where people sit around and tell each other the absolute truth. It

usually ends up in fist fights, and I wonder if Reverse Speech is going to end up in a fistfight. It probably is.”

And yes, it did. It did end up in a fistfight in the United States, all over the revelation of truth. Is the world ready for the Truth that Reverse Speech will bring?

Many would say it's not. But like it or not, it is here. Yet it is so much more than the mere detection of deception. That is just the surface stuff. Its real significance lies in the exploration of the human psyche and the uncovering of who we really are, including all our hidden talents and abilities. And of even deeper importance still is the revelation that the human soul does indeed exist, and that deep inside we are Divine. The Kingdom of Heaven lies within, and so does the domain of God.

Many religious writings teach us this, and so does Reverse Speech. Personally, I believe that as the world slowly awakens to the fact that there is more to life than our mere physical existence, it will literally propel us into a new age, an age that has been prophesied about in many religions, philosophies and other inspired writings. It will be an age of truth and enlightenment, and Reverse Speech is one of the tools that will get us there.

So where to from here?

Education and research. The world must know Reverse Speech exists, and we must know a whole lot more about Reverse Speech.

I ask you to share this book around. Tell your friends about Reverse Speech. Do your own research and take this field further. It only happens occasionally in history that a brand-new discovery or a new field arises from nothing that has the potential to change the whole human race. The discovery of electricity is one such discovery. I believe Reverse Speech is another.

I have shown you in this book how you can promote Reverse Speech and spread the word. Follow in my footsteps to where I have taken it now and then look for new horizons and new discoveries. You can have amazing adventures like I have had and you too can become one of the pioneers in this brand new field.

So that's it, folks. This is Reverse Speech. Take it, use it, and treat it with respect. It is with respect and honor that this technology will spread. It is a technology of Truth.

Let it begin.

\

APPENDIX A: REVERSE SPEECH CODE OF ETHICS

1. Always hold the interests of the Reverse Speech Technology in high regard.
2. When representing Reverse Speech, always present it in an accurate and complete manner, as taught in the officially recognized training programs of Reverse speech Enterprises Incorporated, and as represented by the founder and developer, David John Oates.
3. Respect and abide by any and all licensing conditions, requirements, privileges and restrictions of Reverse Speech Enterprises, Incorporated as may apply due to the earning of any certifications.
4. Represent yourself and any Reverse Speech certifications held in an accurate manner.
5. With regards to general recordings, always record the speech of others within the restrictions of applicable law.
6. Except for public domain recordings, never analyse any tape in reverse or disclose information found in reverse unless written consent has been obtained for all persons on the tape.
7. Regarding private session work, always respect and maintain the confidentiality of all taped recordings and session transcripts, subject to the release or agreement of the recorded persons.
8. Always use the Reverse Speech Technology in an honest manner and not in any fashion that could be construed as being illegal, unethical, harmful, damaging or detrimental to the persons on tape or damaging to Reverse Speech Enterprises, Incorporated, or the further research and utilization of the speech reversal technology.
9. Respect the property rights of other Reverse Speech students, trainees, analysts, practitioners and enthusiasts, including copyrights, trademarks, patents and trade secrets.
10. Never publicly present any new theories or modifications of existing theories (analytical or re-structural) about the Reverse Speech technology unless prior approval of the Board of Directors of Reverse Speech Enterprises, Incorporated has been first obtained.

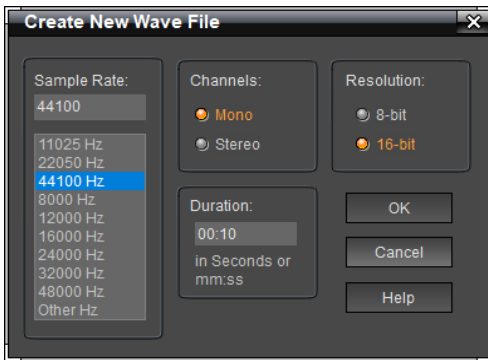
APPENDIX B: USING THE REVERSE SPEECH SOFTWARE

The Audio Software



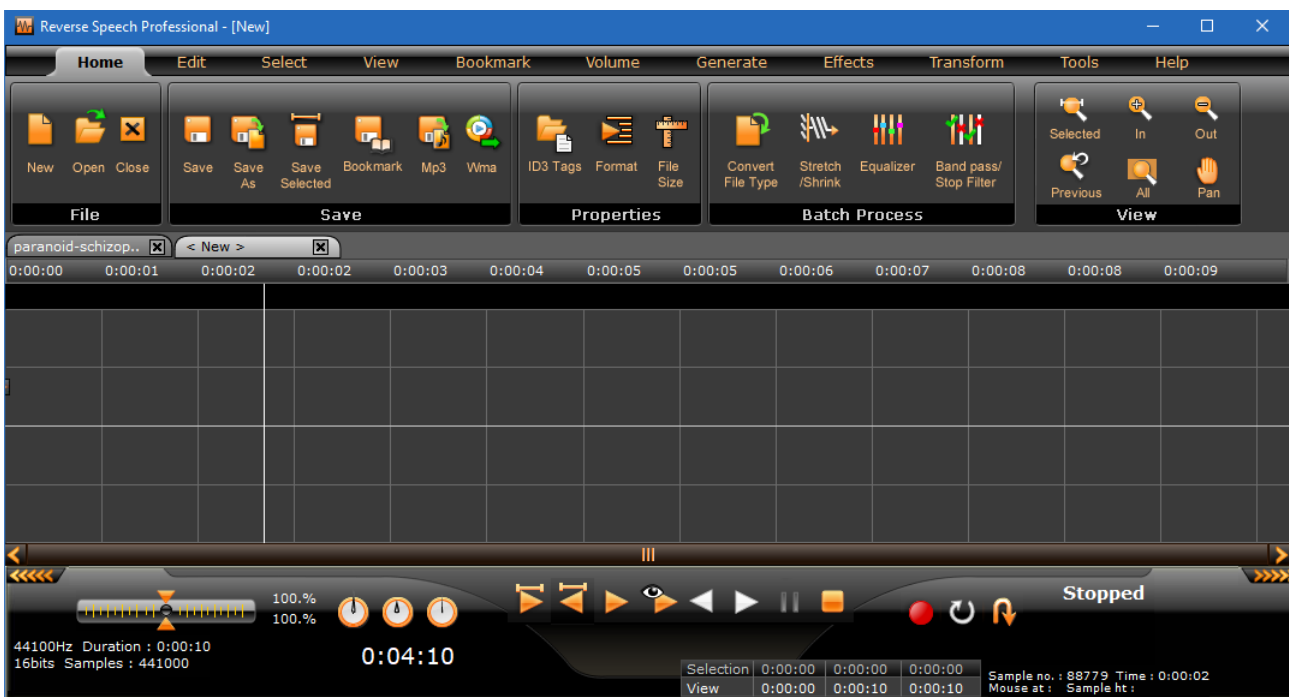
RS Pro 4.0 is a multi-function software package designed specifically for Reverse Speech analysis and documentation. It enables you to locate reversals, play the track at variable speeds both forwards and reverse, automatically dump reversals in presentation format, and prepare transcripts as you go. In this manual, we will gradually introduce you to the various functions of the software.

Recording Audio



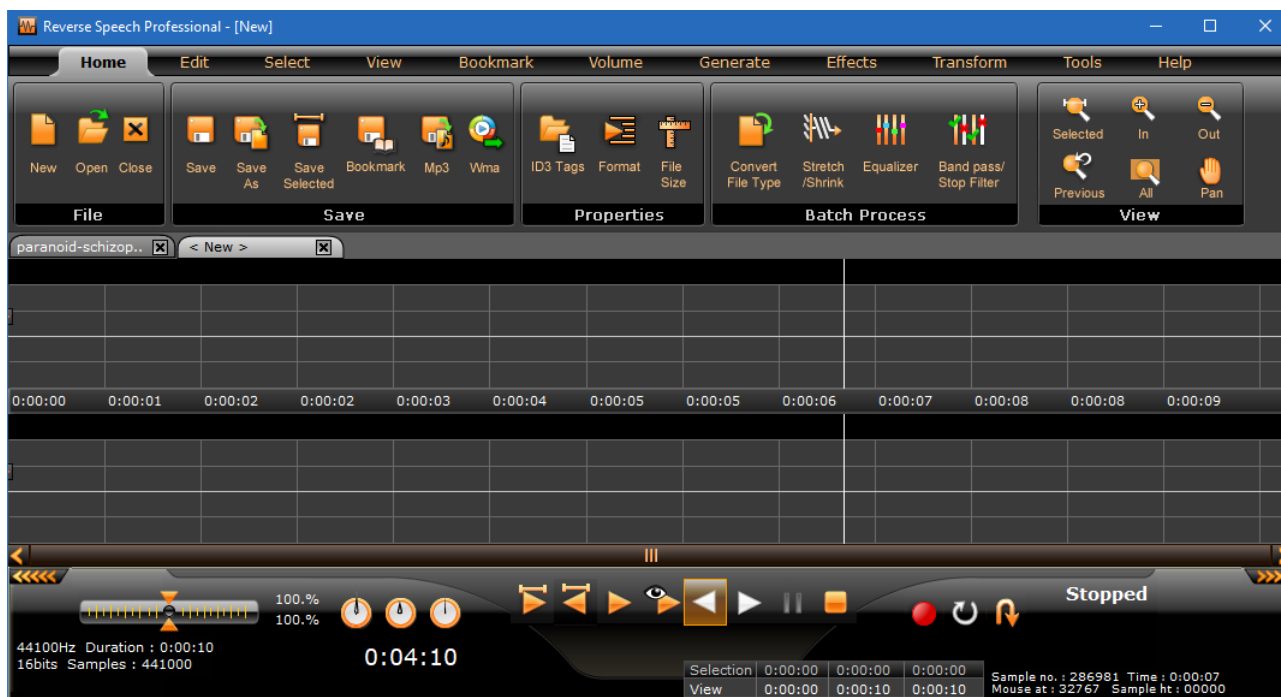
The first function of the software we will look at is the recording function. The first thing you have to do is to create a new file. To do this, you go to the “Home” tab and select “New” at the top of your RS Pro software. A small window opens up that says, “Create New Wave File” This window asks you to choose a sample rate. Select “44100 Hz” as your “Sample Rate” and then check “Mono” and then “16 bit.” Then click “OK”. (if you are recording music for enjoyment listening, check stereo). See images below for the difference between a

stereo file and a mono file.



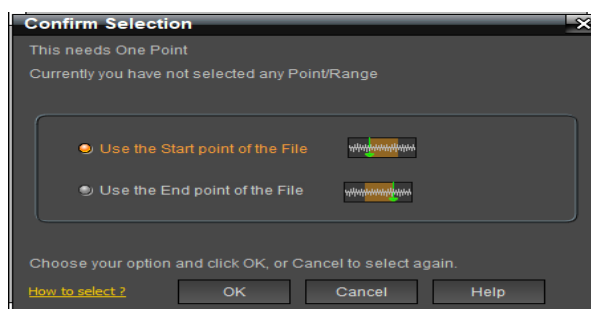
New Mono Audio File Example (1 Channel)

New Stereo Audio File Example (2 Channels)



Next, if you look down the bottom toolbar of the RS Pro software, you will see a “**Red Record**” button. Click this button and another window opens as shown below. This is the “**Confirm Selection**” window, which is simply asking if you wish to start at the beginning of the new audio recording or at the end of the audio recording. Generally, you will select to start at the beginning, which is, “**Use the Start point of the File.**” Using the End Point selection would be if you wanted to add more audio onto the end of an existing recording.

After selecting the start point and clicking OK, then the “**Record Audio**” window will open up. The first thing you do, which is important, is choose your recording source. In the bottom left-hand corner of the Record Audio window, you will see a box titled “**Recording Source.**” Select the channel that your audio will be playing on in order to record the audio. You may find a selection for Microphone, Stereo Mix, Headset, or for those who do not have a Stereo Mix channel, you may have to use a Stereo Mix emulator such as VB Cable.

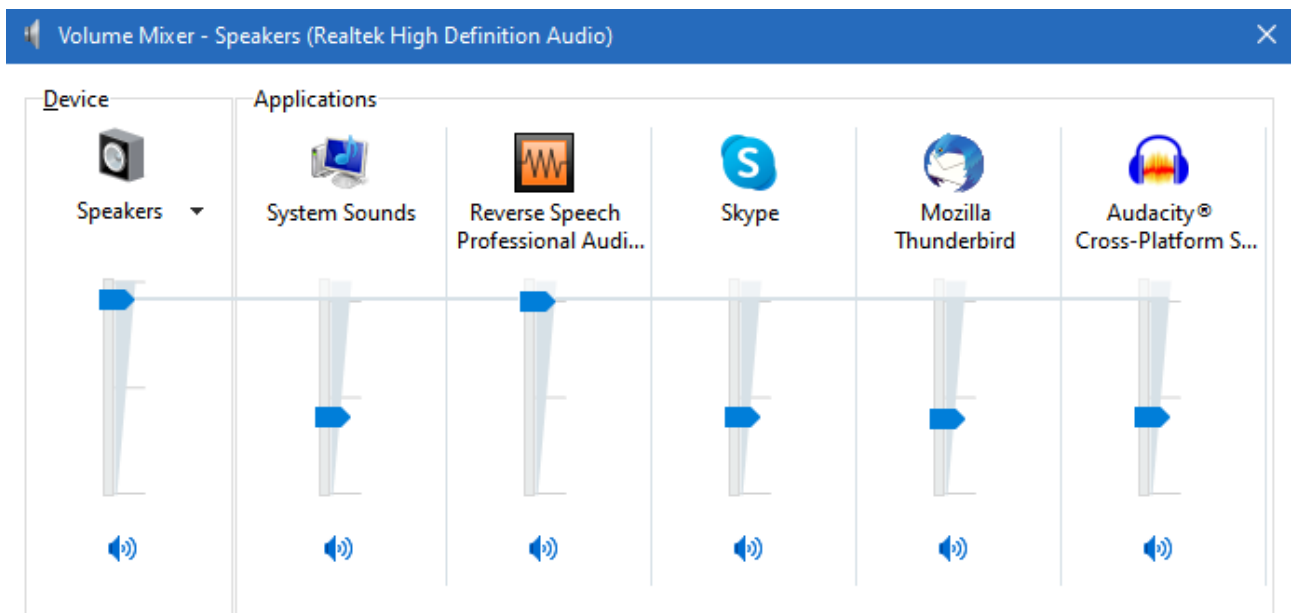


If you are using a microphone, make sure you have a microphone plugged into the microphone jack of your computer and select the microphone. Or, If you are transferring audio from another source such as your phone, tape player, CD player, radio, or TV, you will first need to connect a lead from the audio out jack of the device to the line in jack of your computer. Phones use their USB cable to connect to a computer, but for many other devices you will need a small lead



that can be purchased from most electronic stores called a 3.5 mm stereo to 3.5 mm stereo cable. You then select “Line in” on your Recording Source box.

Volume Controls



Next, check your volume levels. In the “**Record Audio**” window of the software, you will

see two vertical bars on the upper left-hand side of the window. As you talk into your microphone or play the audio you want to record, the level indicator(s) will go up and down. With a mono recording, only one level indicator will function, with stereo, two-level indicators will function. Make sure that these levels go up and down about halfway. If you go much higher than this, you run the risk of distorting the audio.

Not only will you need to check the Windows audio controls, which you will want to set them at about 90% of volume, you will also need to make sure the volume control in the **“Record Audio”** window of the RS Pro software is turned up to about 90%. That volume control is located in the **“Record Audio”** window on the upper right side, an orange vertical slider.

And lastly, if you are recording audio from a player such as the YouTube video player or Rumble video player or any other player you use, make sure the volume is turned up on the player too. This volume control is easy to forget, as I have often done myself.

NOTE: With some computer systems and sound cards, you will need to run a test recording in order to get the volume controls and levels set correctly and/or see what the levels are reading in the Level Indicators.

Once you are satisfied your levels are acceptable, press the **“Red Button”** in the middle of the **“Record Audio”** window to start recording and then start the audio you are recording. As you are recording, you will see the waveform appearing in the **“Record Audio”** window top centre. When you have finished your recording, press the **“Square Stop Button”** to the right of the red record button and then make sure you press the **“Green Checkmark Button”** to the far left of the red record button. **Do not forget** to press the **“Green Checkmark Button”** because if you close the **“Record Audio”** window without pressing the **“Green Checkmark Button,”** you will lose your recording. You will then see your completed recording waveform appear in the RS Pro software grid background. Save your recording to a subdirectory on your computer by going to the **“Home”** tab and press **“Save As”** and then select the folder you wish to save your file in. Give it a name you will remember and then save it. You have a choice to save your file as a .WAV file or an .MP3. The default save is in the .WAV format but you can select .MP3 in the Mini Explorer window under **“Save as file type”** right below the text box where you type your file name in.

Basic Functions

Now we will introduce you to some of the basic functions of the RS Pro software. Down at the bottom of your software, you will see a toolbar. See figure below.



The first four buttons on this toolbar that we are currently concerned with are the four gold

triangles laid on their side.



This button plays the audio you currently have highlighted in the forwards direction.



This button plays the audio you currently have highlighted in the reverse direction.



This button will play your entire audio file from beginning to end, no matter what you have highlighted or what is in your view of the waveform.



This button will play only what is in your view of the waveform, no matter how much of your file is off the background grid to either the left or right.



This is the U-Turn button. This button allows you to change the direction of play instantly while the audio track is playing. Press once, the audio reverses, press again and the audio changes back to forwards.



These are the speed controls for playing your audio file at speed. Generally, when analysing audio, we will run the forwards speed at 100% and the reverse speed at 85%. But it is adjustable and you should run it at what you are comfortable with.



This is the red Record button that you press to set up the RS Pro software to as detailed above. Simply press once and the Record Audio window will open.

Other Functions



Gear Change Buttons – These 3 “Gears” are a convenience feature of RS Pro software. The left gear sets the speed sliders both forward and reverse back to their 100% setting. The middle gear toggles through 4 different speeds, 50%, 100%, 200%, and 300% for large changes. The right gear toggles through the fine speeds of 70%, 80%, 90%, 100%, and 110%.



These two buttons are the Replay buttons. They will replay the last section you previously had highlighted. The left button will play the previously highlighted section in reverse, and the right button will play the previously highlighted section forwards.



This is the Loop Button. Press once and the button is on and will cause your current audio file to play over and over again, until pressing the button once again, which will then turn off the loop play.



Zoom In & Out Buttons – These two buttons found on the Home tab all the way to the right, are very important for bookmarking your speech reversals accurately. With the Zoom In (+) you can zoom into your audio

waveform far enough that you can select your findings letter by letter if need be when highlighting a speech reversal. The goal being to have no gibberish before the first letter in your reversal and no gibberish after the last letter in your reversal. Once highlighted accurately, then you move next to bookmarking what you have highlighted. Of course, the Zoom Out button (-) will return your audio file to the normal zoomed out view. This is also particularly useful for a long recording of audio, say 30 minutes. The zoom function enables you zoom into only a minute or so of soundtrack at a time which makes analysing much easier and accurate.

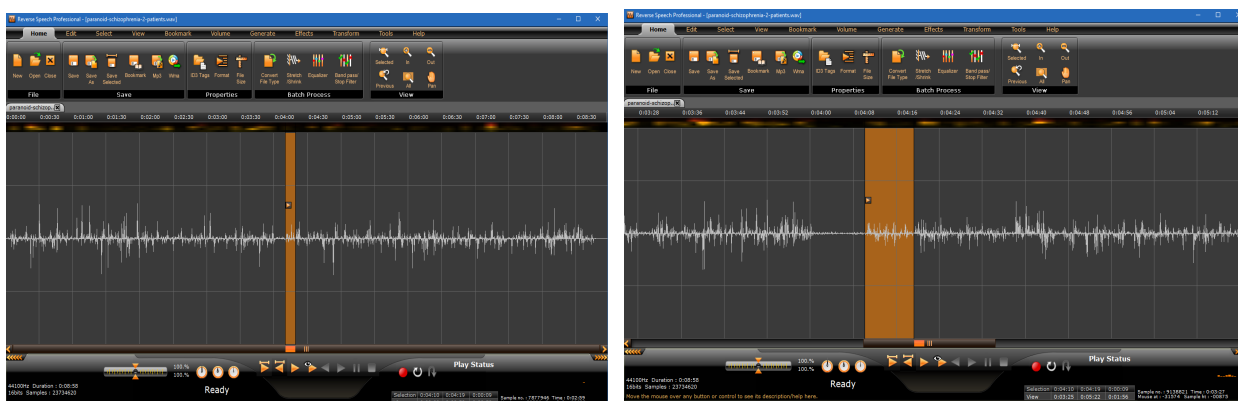
Analysing The Audio

Once you have your audio recorded and saved as your master file, you begin to listen to the audio usually about 1 minute at a time, then reverse that part of the audio and listen for a clear, concise, grammatically correct sentence in reverse. Use the basic function buttons to achieve your forwards and reversing, employing the U-Turn button works very well but you can move through the audio using the manual buttons if you wish. It is recommended that you zoom in on the master audio file so there are only about one (1) to three (3) minutes showing in the window which is easier to watch and less complicated than trying to watch the smaller waveform of the whole file. Once you find a clear speech reversal, you would next move onto bookmarking the reversal.

Bookmarking (Creating a reversal example)

The RS Pro software is designed to be a time saver and has the automatic function of saving the speech reversals into their proper format, as accepted by the profession. This format is 5 to 20 seconds of forwards audio with the speech reversal reversed at three speeds, 100%, 85%, and 75% and then saved into its own file. This is accomplished using the “**Auto Dump**” feature, but it requires that you first bookmark your forwards and bookmark your speech reversal, which means that each example requires two bookmarks in order to Auto Dump your example.

Upon finding a clear, grammatically correct sentence in reverse, you will want to highlight and then bookmark that sentence. To highlight the reversal, simply left click your cursor at the beginning of the reversal then while holding the left click down, drag either to the left or right to the end of the reversal then let go of the left click button and this will highlight the reversal accurately. You can be very accurate by zooming in on the waveform while you highlight your example. It will look like the pictures below.



Highlighted Section Zoomed In

Same Highlighted Section Zoomed Out

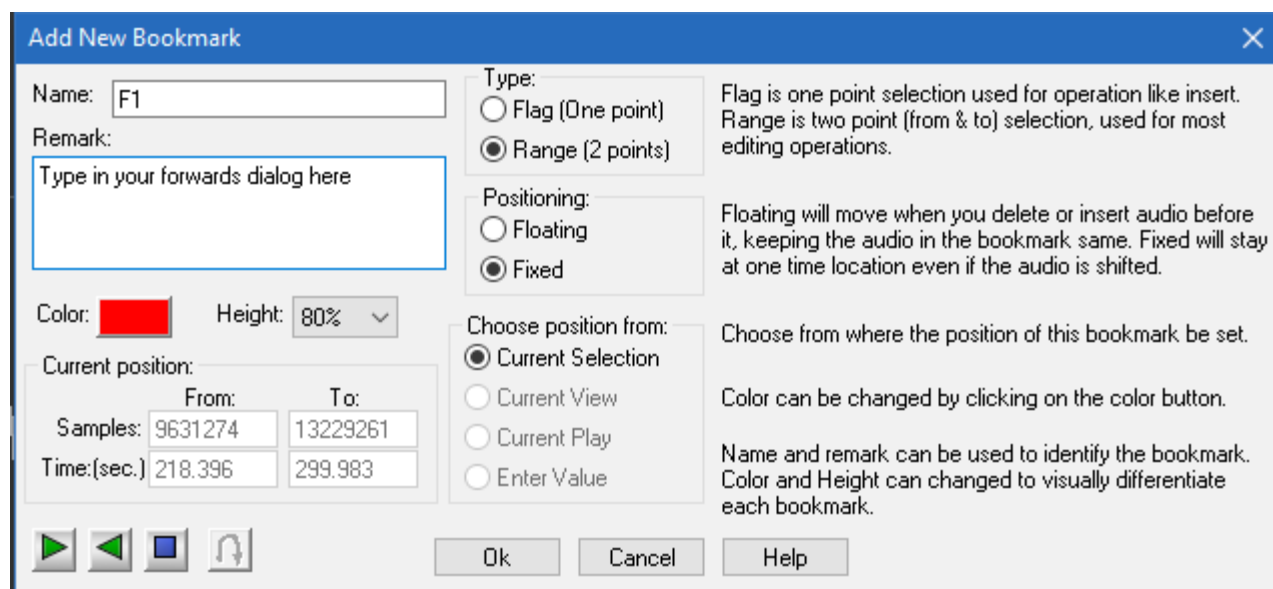
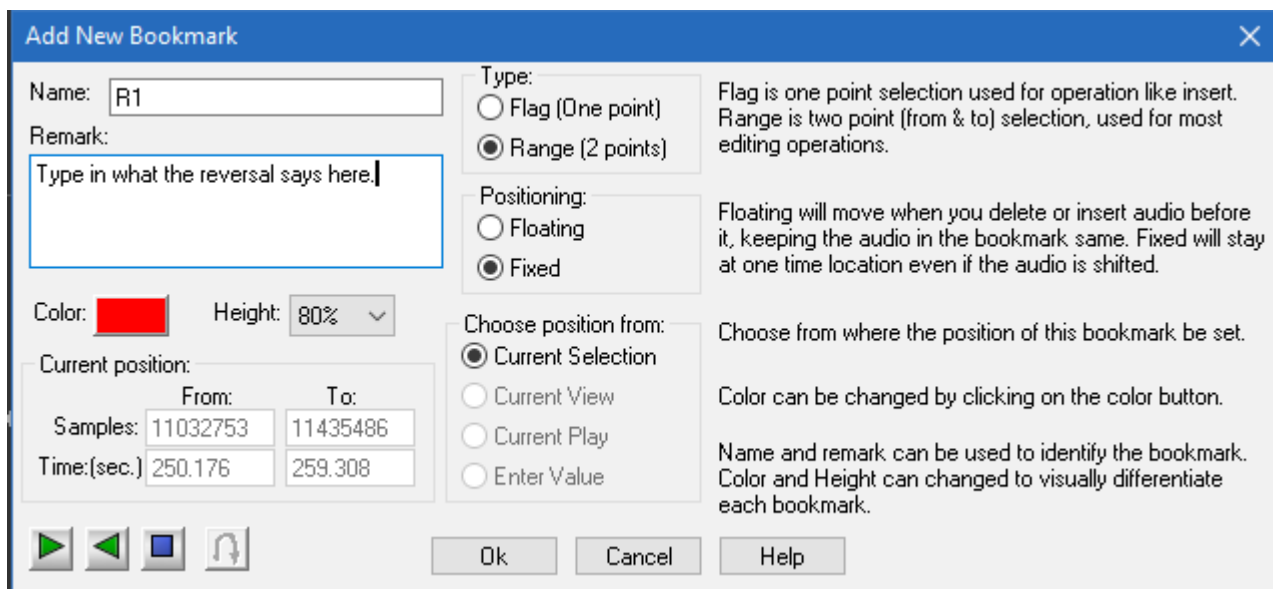
Once you have your speech reversal highlighted accurately, you will then click on the **“Bookmark Tab”** at the top of the RS Pro software, then press the button that says, **“Selection”** on the far left of the toolbar. See image below.



Pressing the **“Selection”** button will open the **“Add New Bookmark”** window. You can also open the **“Add New Bookmark”** window by pressing the **“B”** key on your keyboard. In this window, you will fill in the **“Name”** text box and the **“Remark”** text box. In the **“Name”** text box, you need to number your reverse or forward bookmarks in order like this: R1, R2, R3, etc..., F1, F2, F3, etc..., and so on. R1 and F1 will correspond together, as will R2 and F2 numbering your bookmarks through the entire audio file in order. See examples of both a reverse bookmark and a forward bookmark below.

Note: Remember, each example of a speech reversal you wish to dump into its own file requires two (2) bookmarks when you Auto Dump the example.

Add New Bookmark Window Reverse Example



Add New Bookmark Window Forward Example

When you are creating your forward bookmarks, you will want to note that the forward bookmark is created over the top of your reversal bookmark. See the example below. Red is the reversal bookmark and green is the forward's bookmark. The objective of bookmarking the forwards is to get enough of the forward dialogue that someone unfamiliar with the audio will be able to discern what the conversation is about. This is important because the reversal relates to the forwards and without knowing what the forward conversation is about, you cannot know what the reversal is actually telling you. So, sometimes the forward bookmark may be short and sometimes it may be long, usually somewhere between 5 to 20 seconds, but this is where your judgement comes into play about what you need in order that a new listener can understand the conversation. Also, you will want to centre your reversal close to the centre of your forwards bookmark if possible.

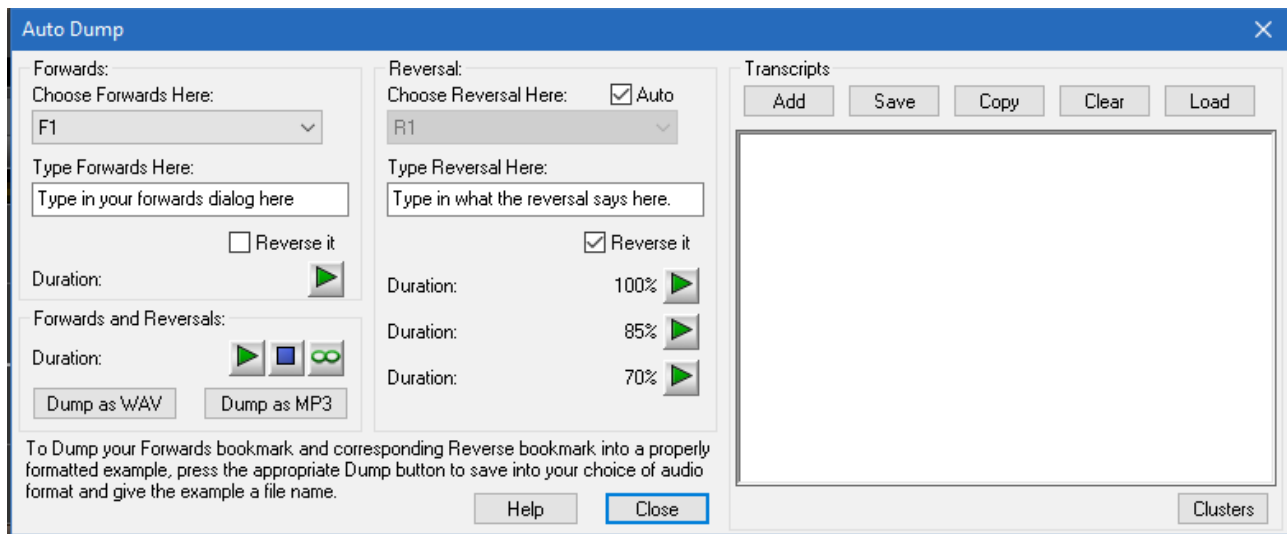


Auto Dump

Once you have your bookmarks in place, your next step is to open the “**Auto Dump**” window. This is done by clicking on the “**Tools**” tab then clicking on the “**Auto Dump**” button. Also, pressing the “**D**” key on your keyboard will open the window. See image below.



Pressing the Auto Dump button or the D key, the “**Auto Dump**” window opens:



The next step in the process is to dump the reversals into their presentation format, which is what the “**Auto Dump**” is designed to accomplish and prepare a transcript. To “Dump” the reversal means that you are copying the short audio clips you have bookmarked out of the master audio file and pasting them into a new file in proper order with the reversal at 3 different speeds with one (1) second of silence in between them. This is all done automatically by the software and thus the term, Auto Dump.

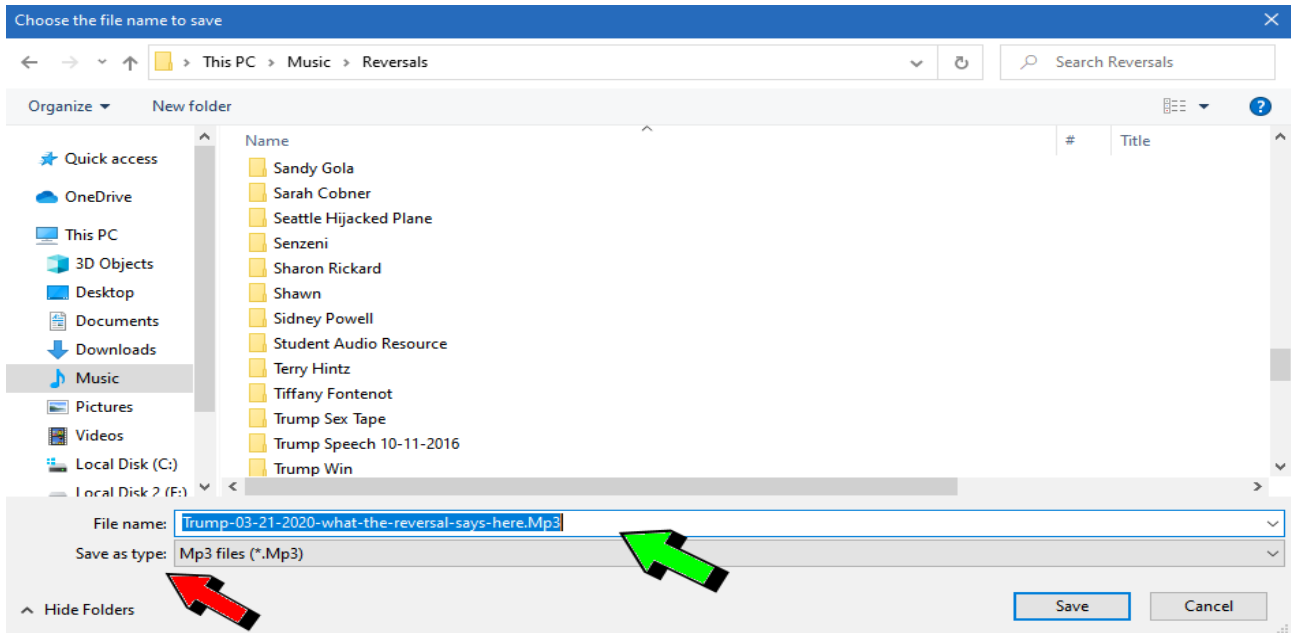
Forwards Section

Notice that the “**Auto Dump**” window is divided into three (3) sections, the Forwards section left, the Reversal section centre, and the Transcripts section on the right. In the Forwards section you can choose which example you are working on under Choose Forwards Here, such as, F1, F2, F3, etc... and the text you typed in the bookmark will appear in the Type Forwards Here text box. This also gives you another chance to type in the forward dialogue here at this time if you have not done so yet. You can play the forwards bookmark by pressing the Green Arrow or you can play the complete reversal as it will be saved by pressing the Green Arrow under Forwards and Reversals. There is also a Stop button and a Loop button.

Reversal Section

The Reversal section is where you can choose which reversal you are working with, or if you have Auto selected and you have numbered your forward and reverse bookmarks properly, the RS Pro software will select them for you automatically. Under Type Reversal, here is where the text you typed in the reversal bookmark will show up, or you can type it in here if you didn't while creating your bookmark. Make sure that the “**Reverse It**” check box is checked. You also have the controls to listen to the reversal at the three (3) different speeds it will play in the dumped file. Once you are ready, you now dump the example by selecting either “**Dump as WAV**” or “**Dump as MP3**”. Choose one and then a mini explorer will open up and you can save your file in the correct folder and name the file. For file naming, we suggest you put in the speaker's name, the date, and exactly what the

reversal says. See the example below.

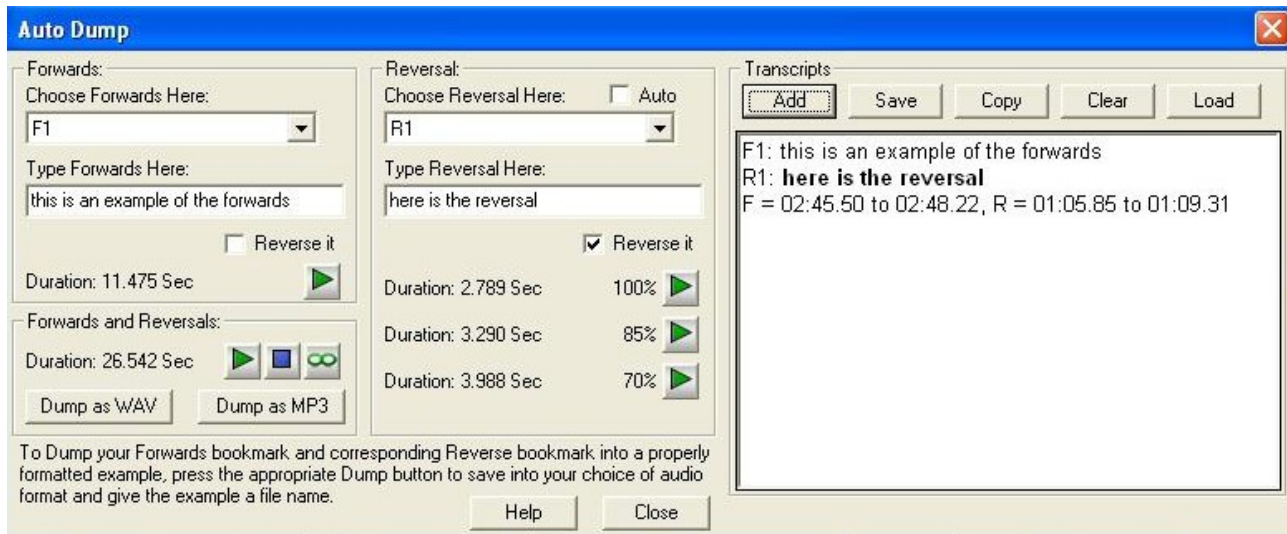


The Green Arrow shows where you type in your audio file name and the Red Arrow is where you check to see which audio format you are saving the reversal example in. Typically, we work on analysing the master audio file in the .WAV format but save our examples into the .MP3 format mostly for size restrictions. An .MP3 audio file will be 5 times less than a .WAV file without losing any quality of the audio. This is better for sending your examples over the Internet or posting to social media.

Transcript Section

In this section is where you will create your transcript of your analysis. Ultimately, as a Reverse Speech Professional, the product you will deliver to your client will be the audio files of the reversals that you found, a transcript of those reversals, and an overall conclusion of your analysis. So, after each time you dump a reversal, you then press the “**Add**” button in the transcript section and this will add the forwards text, the reversal text in bold letters, and the time index of the speech reversal. This is important for determining clusters described in the Reverse Speech Analyst manual. Once you have completed your transcript, you can either save the transcript in a .TXT format or a .RTF format or you can copy and paste the complete transcript into your favourite word editor using the buttons, “**Save**” or “**Copy**” respectively. See image below.

Auto Dump Window Transcript Example



Once you have dumped your reversal(s) and added the text to the transcript, press close on the auto dump box and proceed with analysing your recording until you find the next reversal, and then you repeat the procedure, building on the transcript each time.

Tips and Tricks (Or don't make the same mistakes we made)

Save, Save, Save, always save your master file after each bookmark, after each time you dump a reversal or add to your transcript. All this information is saved in a hidden system file that is attached to your master audio file and keeps all the work you have done with your master file. If you forget to save and the computer crashes, or the power goes out, you will lose your work, which is extremely frustrating so, **Save, Save, Save**.

I recommend that before you start analysing your master audio file, make sure it is saved in its permanent folder. If you move your master audio file later without moving the corresponding hidden system file, all your work will disappear from your master audio file. You can move your master audio file if you take the corresponding hidden system file with your master audio file but to do that you will have to set your computer to un-hide the system files so you can find the corresponding hidden system file associated with your master audio file.

Simplified Instructions:

1. Listen to your master audio file forwards and reverse till you find a reversal.
2. Bookmark the reversal.
3. Bookmark the corresponding forwards.
4. Open Auto Dump.
5. Dump your reversal.
6. Add to your transcript.
7. Close Auto Dump.
8. Repeat.

When bookmarking, you can move the borders of the highlighted area by hovering over

the border till a double arrow appears, then holding your left-click button down, drag the border left or right. Alternatively, if you place your cursor where you want the highlight border to move to and right click, the border will move to the point where your cursor is. This works very well for fine adjustments to the highlighted area.

Any changes you want to make to your master audio file, do them beforehand. If you want to delete an area of silence, delete some of the audio, or add some audio, always do this before you start analysing. If you make changes to your master audio file after you have added bookmarks, the timing will be off and the bookmarks will all appear in the wrong places.

The Reverse Speech Pro Video Software



RS Pro Video User Interface

Installation

To install the Reverse Speech Pro Video software, simply download the installation file called RS_Video_Setup_V1.msi, you can do that from our website RS Pro Video page, and Save the installation file to your Downloads folder. Once the installation file has completed downloading, then you simply double-left click on the installation file and follow the prompts.

The first time you open the Reverse Speech Pro Video software from the Desktop icon, it will ask you to input your Email Address and your License Code. Be sure to have these two pieces of information ready and available.

NOTE: Windows PC Version 8.1 or above. At this time, we cannot support Apple/Mac systems.

Opening A Video

To open a video for analysis, double-left click the Desktop icon for Reverse Speech Pro Video, at which point a Mini File Explorer will open so you can select the video. See below.

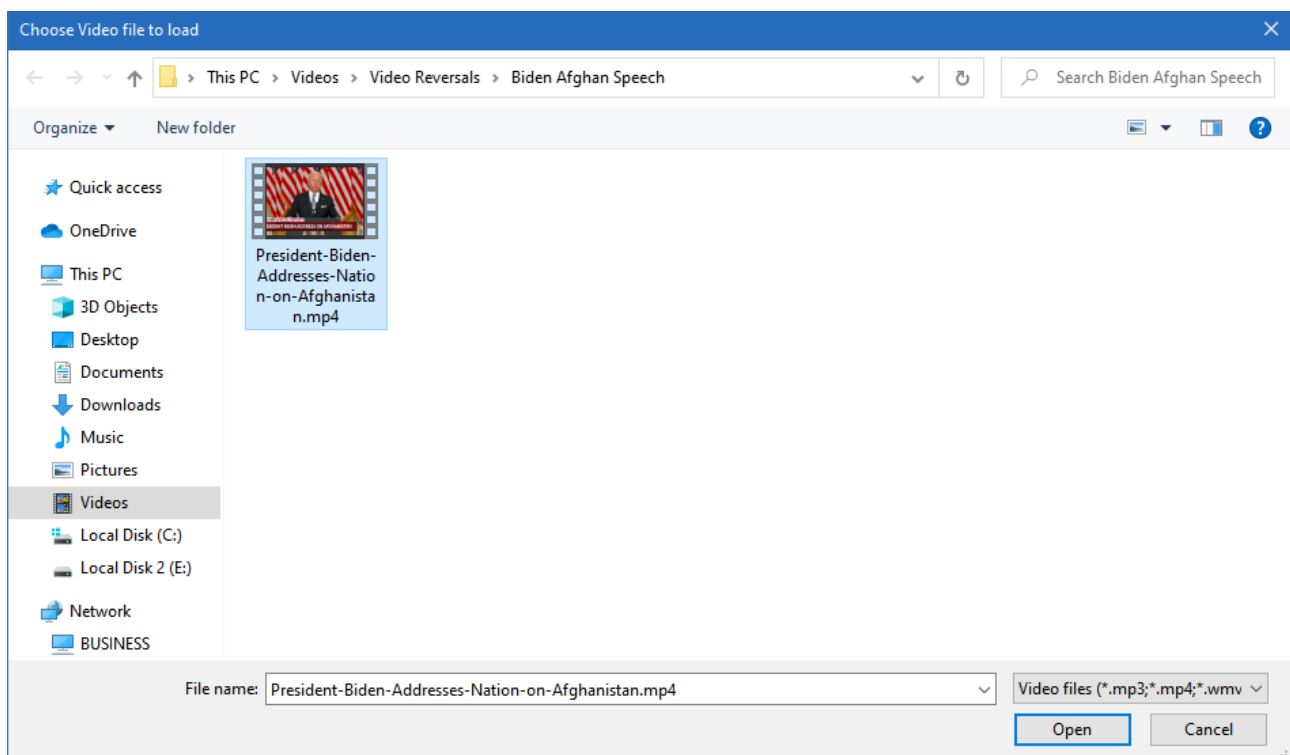


Image of a Mini File Explorer with a Video Selected

Select the video you wish to open by highlighting it as in the above image and then select Open. Alternatively, double-left clicking on the video will also open the video.

The first time you open a video in the RS Pro Video software, it will take a long time to open. The software has to extract a single image for every frame of the video, then extract the audio, and place it all in a temporary file, the faster your computer processor and the more RAM memory you have, the faster it will open. After initially opening the video, if you close the video and software, the next time you open the video and software, it will open almost instantaneously. If you close out the video and software, open a different video, then go back to the first video, you will have to wait the extended time again to open the video as the temporary file is dropped when you move to another video. The word to the wise is to complete the analysis of your first video before moving on to another video.

CONSIDERATIONS:

- RS Pro Video supports four(4) video formats: .WMV, .MP4, .AVI, .MOV.
- Formats .AVI and .MOV are usually very large files and will take much longer to open than .WMV's or .MP4's.
- At this time, you cannot open multiple instances of the RS Pro Video software.
- The RS Pro Video creates a system file with the file extension of .RSVideo to go with the video you are working on. If you move the video file or the system file without the other, you will lose your work.

NOTE: The Reverse Speech Pro Video software will not open unless you select a video to open.

Analysis Method

Once your video has opened, you can run the video/audio forwards and backwards by using the Play/Pause button and the U-Turn or Reversing button in order to find an example of Reverse Speech. But first, you must understand that the RS Pro Video software has two (2) modes. The ANALYSIS MODE and the REVERSAL MODE. You must be in the Analysis Mode to search for and analyse the video/audio for Reverse Speech examples and then, you must be in the Reversal Mode in order to bookmark and save your examples. The images below show the RS Pro Video software first in the Analysis Mode and the second image is of the RS Pro Video in Reversal Mode.



RS Pro Video Software Interface Analysis Mode

RS Pro Video Software Interface Reversal Mode

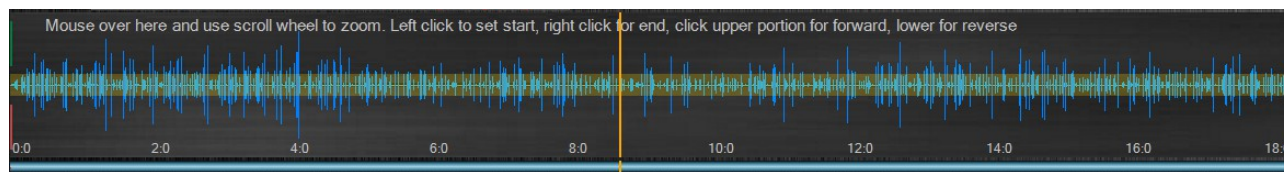


To run the video/audio forwards and reverse, you must be in the Analysis Mode and you make sure you are in that mode by checking to see if the Deselect Reversals button is not there. If the Deselect Reversal button is there, then you must click on that button to deselect the reversals and switch to the Analysis Mode.

If you have found an example of Reverse Speech that you wish to save out as a single example, then you must enter the Reversal Mode and you do that by pressing the Add Reversal button. Once you are in the Reversal Mode, you can then bookmark your speech reversal and the forwards to go with it and then save the example to its own file by selecting the Save Reversal Formatted button.

SPEED CONTROLS: You will see there are speed controls provided for ease of analysis. The four (4) green arrows that point right are forward speed selections, 120%, 100%, 85%, and 70% of speed are provided. The red arrows that point left are reverse play speeds, 100%, 85%, and 70% of speed. These speeds are the industry standard for Reverse Speech.

JUMP BAR: If you look closely at the Waveform Display Window below, through the centre line behind the waveform lines, you will notice an Olive Green bar that runs horizontally the full length of the waveform display window. A Left Click on this Olive Green bar while in Analysis Mode will play the video/audio Forwards from the point you clicked on. If you Right Click on this Olive Green bar, the video/audio will start playing in Reverse from the point you clicked on.



RS Pro Video Waveform Display Window – Notice Olive Green Bar Through Centerline

ZOOMING: Zooming is accomplished by placing your Cursor over the Waveform Display Window and using the scroll wheel on your mouse to zoom or zoom out.

TIME INDEX: The time index is located at the bottom of the Waveform Display Window and is in minutes and seconds. Seconds are measured either plus seconds or minus seconds from the nearest minute mark.

Bookmarking

So, you have searched and found an example of Reverse Speech that you would like to save out as a single example. The first thing you must do is switch out of Analysis Mode to Reversal Mode by selecting the Add Reversal button. Once you press that button the RS Pro Video software will switch to the Reversal Mode and create a Blue star in the upper right-hand column of the software. This blue star will represent the reversal example you are about to create. You will also see a few more features added into the software at this point.

Bookmarking has been greatly simplified in RS Pro Video. If you look at the Waveform Display Window (above) notice, there is the Upper Half and the Lower Half of the Display Window. The upper half is where you can bookmark your Forwards speech, in green, and the lower half is where you can bookmark your speech Reversal, in red. Creating the bookmark is as simple as Left Click where you want your Left Border and Right Click where you want your Right Border. This applies to both the upper half for the Forward Bookmark and the lower half for the Reversal Bookmark. Once you have your bookmarks finalised, you will want to next type in the Forwards Dialogue and the Reverse Dialogue into the proper text boxes in the upper right column of RS Pro Video software.

Transcript Colour

This feature was added so that you may select a colour for the text in the video that will show up against the background of the video. For example, if you had a white background in your video and the text was white, then you would be unable to read most of the text in the video example you created. So, you will have to check what the general colour of your background is in the video you are dumping examples from and pick a colour that will contrast enough to be read. You can select the colour by simply pressing the Transcript Colour button. Your colour choice does not apply to the printed transcript, only the colour of the text in the video.

Reversal Loop Option

You will notice that when you switch to Reversal Mode in the RS Pro Video software that four (4) new buttons appear in the centre bar of the software. These buttons are there to assist you with finalising and accurately bookmarking the forwards and reverse bookmarks. They are as follows:

- Reverse Only – selecting this button allows you to play what you have bookmarked in the lower half over and over; it loops just the reverse play.
- Reverse Two Way – selecting this button allows you to play what you have bookmarked in the lower half in reverse then in forward over and over.
- Forward & Reverse – selecting this button will play the video/audio as it will be saved into a properly formatted example per your bookmarking.
- Forwards Only – selecting this button will play the forwards only over and over that you have selected in the upper half of the waveform display window.

Creating Your Example

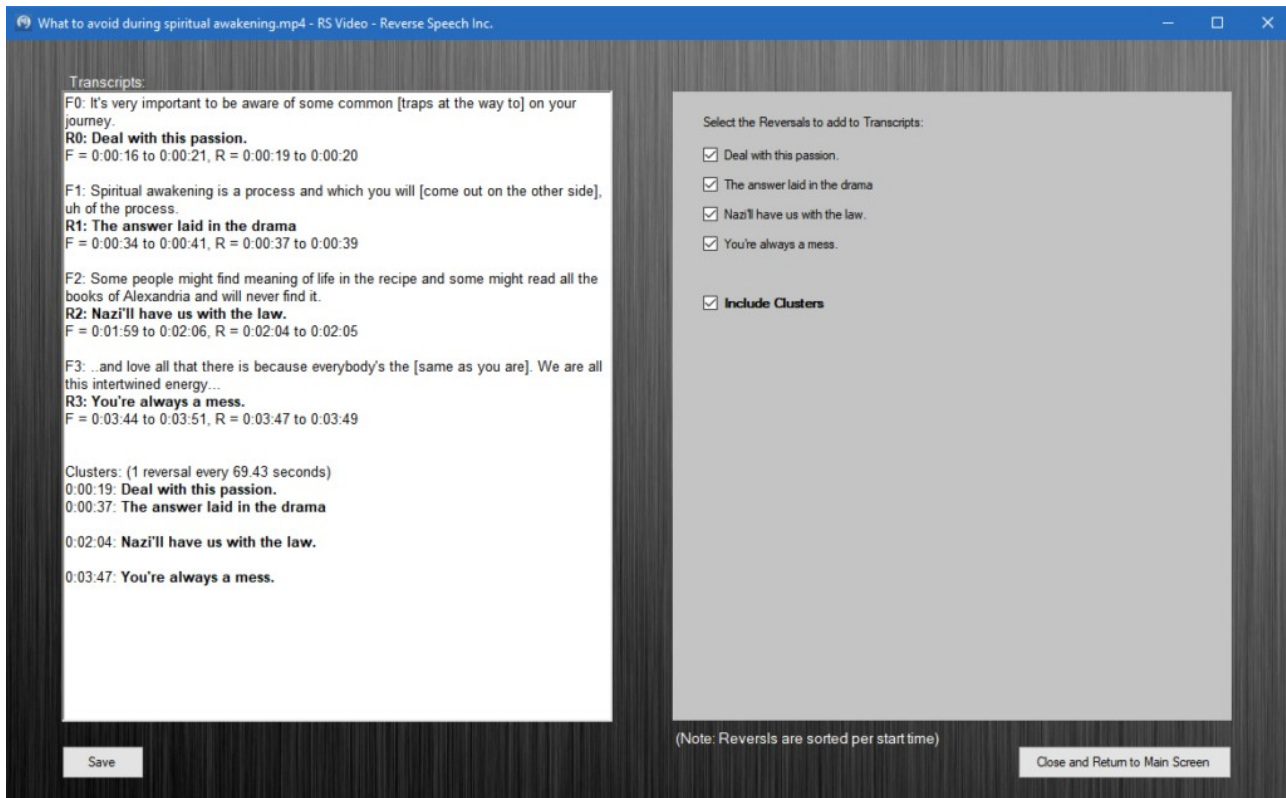
Once you have your bookmarks finalised and your forward and reverse dialogue typed in, all you have to do is press the Save Reversal Formatted button and the software will create a properly formatted video reversal while adding in the forwards and reverse dialogue into the new saved video reversal example. A Mini Explorer Window will open so you can select which folder you want to save the file in and allow you to give the new file a name.

Once you have saved out your example of Reverse Speech, you will need to press the Deselect Reversals button to switch the RS Pro Video software back into Analysis Mode so that you may continue on with your analysis and find the example of Reverse Speech.

Creating Your Transcript

A great convenience of the RS Pro Video software is that it does not matter what order you do your analysis in. You can start at the beginning and work to the end, you can start at the end and work to the beginning or start in the middle and work in both directions. However, when you have completed your analysis and you want to create your transcript, you will want all your examples in order of time, so there is a button for that called, Sort Per Time. This button will sort your examples into their proper time order when pressed. Then once that is done, you can click on the Report button and create your transcript.

Reverse Speech Pro Video Transcript Creation Window



Pressing the Report button will open a new screen that will allow you to create and save your transcript to a .RTF file, which is a Microsoft Word format. In this window, you have the option to select which reversals you wish to use before saving your transcript, and you can edit any text in this window as well. Once you have selected the reversal examples you wish to use and finished editing, click on Save and save your transcript by giving it a filename and placing the file in the correct folder. The transcript creation window also has a function for Practitioners and Therapist to include clustering for analysis. Simply put, a check mark in the Include Clusters checkbox and the reversals will be added into the transcript in clusters.

When you have finished creating and saving your transcript, press the button that says, Close And Return To Main Screen.

Technical Support

If you need some help or are having technical issues with the Reverse Speech Pro Video software, you can email us from the Contact Page on our main website or phone Jeff at U.S. Number: (503) 919-3752.

HAPPY REVERSING!!

APPENDIX C – GETTING INVOLVED WITH REVERSE SPEECH

There are many ways you can get involved with Reverse Speech. Initially, it may be as a simple hobby. It's a fun hobby though. You will need the Reverse Speech software to get started. We have both the audio and video versions available on our website – <http://www.reversespeech.com> Or, if you don't want to use our software, there are other audio software available on the internet that plays recordings backwards. I even think there's another video software out there somewhere that plays videos backwards. However, ours works great and comes with full tech support and access to all the Reverse Speech resources we have available.

Many people choose to become clients as their next step, or even their first step. Wouldn't it be great to know what the voice of your spirit has to say to you? Reverse Speech can show you. I have detailed the session work process in this book. All you have to do to contact me and get started.

Do you want to become a Reverse Speech researcher or a practitioner? Then training is for you. I have developed a comprehensive training program over the years that will take you from nothing to a seasoned professional performing Metawalks after two years of study - three years if you want to take the mentor program as well.

The course is divided into three main parts. The first part is the Reverse Speech analyst course. This is a six-month course, taught online, one three-hour class every two weeks for six months. There is extensive homework to be done, so don't be fooled. You will be worked hard. After you graduate from the Analyst course, you move on to the Practitioner course. This is where you learn all about changing metaphors. This course is a year long, once again one class every two weeks, but this time for an entire year.

Finally, not compulsory for graduation but highly recommended if you are serious about Reverse Speech, is the full-time yearlong mentorship program. In this program you work alongside me full time (online of course) with all my clients, tape analysis, media appearances and book writing. The purpose is to train you to do exactly what I do. It is not an easy program as I work hard and long, sometime irregular, hours. You will be stretched to the limit, but you will come out as a professional.

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