

**THE  
MATRIX  
REVEALED  
Volume 1**

**JON RAPPOPORT  
Interviews  
JACK TRUE  
(Part 1 of 3)**

## **About JACK TRUE**

Hypnotherapist, deep political analyst, and expert on mind control, the late Jack True, who was a colleague of mine in several projects in the late 1980s. Jack was an unrecognized great insightful talent of his time.

THIS IS NOT THE EASIEST MATERIAL TO DIGEST. I'M PUTTING MY FAITH IN YOU, THAT YOU'LL SEE THE LINKS, THAT YOU'LL DIG DEEP AND FIND THE GOLD THAT IS IN THE WORK OF JACK TRUE. BECAUSE THIS IS AMAZING MATERIAL. TAKE THIS AS A STUDY COURSE. READ IT THROUGH SEVERAL TIMES. ENJOY IT. CHEW IT. LOOK AT IT FROM SEVERAL ANGLES.

Jack was a colleague of mine until his passing in the mid-1990s. Hypnotherapist extraordinaire, innovative thinker, activist, spy "on the good side," a man with many connections.

Jack's subject was really mind control and how to undo it on many levels. He was a man who lived life and didn't just spend his time in an office.

Like Ellis Medavoy, the expert I interviewed on propaganda, Jack tended to live at the margins of society. Fame was not his thing. He preferred to keep out of the limelight. He wrote almost nothing.

But he influenced and stimulated hundreds of people. Stay on your toes as you read this, because Jack likes to jump around and force people to make their own connections. It's part of his strategy, but it's also natural to him, a mark of his very nimble and unique mind.

IF YOU READ ALL THIS MATERIAL CAREFULLY, YOU WILL SEE A STAGGERING INSIGHT INTO THE UNDERLYING FACTORS OF MIND CONTROL, AND WHAT MAY BE IN STORE FOR THE HUMAN RACE IN THE FUTURE. AGAIN, I KNOW SOME OF THIS MAY BE A LOT DEEPER THAN USUAL... BUT PUT IN THE EFFORT, READ THE MATERIAL SEVERAL TIMES AND YOU WILL FIND SOMETHING UNIQUE UNIQUE UNIQUE HERE.

Jon Rappoport

## **More about JACK TRUE**

In the long history of hypnosis, there are reports of patients who, in a trance, and under suggestion, have been able to override rock-bottom “laws of nature.”

For example, people have had lighted matches held next to their skin; they feel no pain; no blisters develop. (Don’t try this at home.)

Jack True was perhaps the most innovative hypnotherapist in the world.

He published nothing, but we had many conversations, and the contents of those talks, some of them, have been republished here.

Jack once had a patient who, under hypnosis, started examining the underlying structure of a bottle of water on a table---yes, with his eyes open.

He got down to a level below that of the so-called sub-atomic layer of the glass in the bottle, and reported a blue energy that was, as he put it, “the real stuff.” The electrons and the quarks and so on, he said, were a human construct invoked by us to explain and predict the motion of matter.

Jack and a few other researchers subsequently put this patient to work trying to change the arrangement of molecules of water. Using sensitive instruments, Jack and his colleagues were able to show that, with his mind alone, the patient had changed the arrangement.

Published reports from other researchers confirm that such mind-over-matter can take place---with water.

The patient told Jack and me that there was every reason to expect the human race could harness this blue energy as a motive force and fuel. It was everywhere.

This assessment lined up exactly with the work of the genius and former student of Freud, Wilhelm Reich, who died about 45 years ago in prison. Reich had been put there by the US federal government, after refusing to honor a summons to appear in court and defend himself against the charge of shipping his unlicensed therapeutic devices across state borders.

Reich called the blue energy ORGONES.

He perceived it in human beings and in the physical universe.

Recent developments in so-called cold fusion research are beginning to suggest that what is going on in these table-top experiments is not electromagnetic in nature, is not the merging of atomic nuclei, but is etheric. That is, a deeper level of energy is being tapped into and influenced.

Jack True's patient also told us that he could sometimes see dark or black auras around the blue energy---and he stated that these were the result of some kind of effort to deny or nullify the basic energy of the universe.

Half-jokingly he said, "It's probably the TV networks."

Jack pioneered a form of therapy in which the patient consciously invented dreams (the wilder the better). This tack was not for the purpose of interpreting the dreams. There was no interpretation. Instead, he believed that the consistent invention of alternate realities could go a long way toward resolving personal problems that, as it turned out, were a function of "accepting reality as it was."

He had success with this method. Unfortunately, his colleagues couldn't understand it. They were convinced that a person's past was the clue to his problems---whereas Jack had abandoned that approach.

Jack used to tell me that political elections were a collective dream in which voters unerringly "created" winners who would continue to institute the status quo.

A number of Jack's patients saw this blue energy in different contexts. They always felt inspired by its presence. In their own way, they described what we might now call "breaking through the matrix."

Jon Rappoport

### **A little bit more about JACK TRUE**

Jack led several lives. Unknown to most people, he was doing what had to be the most advanced work in hypnotherapy on the planet.

On more than one occasion, he was approached by men in suits asking him to consult for agencies and corporations. He always refused.

Part of his mind-blowing research focused on what people would now call The Elephant in the Room. He would talk with a patient to discover an issue the patient was carrying around with him all the time, chewing on, worrying about---whatever it was.

That's what they would then work on.

Jack once told me you could analyze planet Earth in the same way. I asked him what issues would come up.

He said, "Poverty and outer space."

He told me about conversations he'd had with ex-space-program people who were utterly miserable because they'd seen their dreams warp and sour, when the space program became a shadow of its former self.

Under hypnosis, he said, these men would reveal all sorts of "impossible" knowledge of what was on other planets, what was in other systems and galaxies.

"It was as if they came [into this life] with that knowledge intact, and they were hoping to see a little of it, in the flesh," Jack said.

In a few cases, this knowledge included ways to build propulsion systems that were far beyond what was happening in conventional research circles. One method utilized "magnetic lines of force" to move very rapidly between planets.

Jack, following the premise that what was so in the external world was so in the mind, worked with several patients to tap into their own interior "lines of force." The objective was to speed up the creative process so that, as he put it, one discovery would lead more quickly to another, on and on.

Under hypnosis, these patients connected with what could be called "a personal logic system," by which they could navigate from one symbol or thought or image to another, and begin to use a very personal "language" to process, in advance, their own futures.

This is just one avenue of research, among many, that Jack pursued in his work. That work was jolting, revolutionary, and inspiring.

Jack was guided by the conviction that we have creative powers greatly in excess of what we are demonstrating in our lives. He also saw, through his work with patients, that the consciousness available to each individual is a vast territory of Self

that has, as he once told me, "dimension upon dimension, unfolding outward, where n equals infinity."

This was no mere speculation. I have read some of his private experimental notes based on sessions with patients, and I was more than captivated.

I think you will be too.

Jon Rappoport

## **A FEW NOTES ON JACK TRUE AND THE MATRIX**

This is not an interview, but rather a summary of several impromptu conversations Jack and I had in 1987, while I was writing my first book, AIDS INC.

People think about “the next thing.” What should I do? What's my next move? How much energy and time should I invest in it? This creates a sense of time—which is always subjective. It lays out, as if on a carpet, a sequence of potential events.

Meanwhile, on the wall, a clock moves. It is recording so-called objective time, which is really our effort to synchronize what we do with what others do. “We are all together.”

How do the two times meet? Or do they?

Actually, both of these times are shadows on the hem of imagination. Imagination is the launch of another kind of time—no-time.

But, although we all have recollections of moments when imagination was enveloping life, we hesitate to conclude it is the power that stands outside of time. We see problems there. We back away.

And when we back away, we re-enter Matrix time(s) and adjust to its image. That image is the “the human condition,” or “a life lived,” or some such pale notion that is a consensus slogan meant to describe a default operation, a leftover from The Great Meal.

In Matrix time(s), we seek out information, most of which is propaganda aimed at painting a picture of a world that would otherwise never be.

This propaganda world is a stage play in which each one of us has a role, a self-chosen limited role we believe will fit the parameters of the play.

We work to hone this role and make it more effective in attaining our goals. However, these goals only pertain to the space of the play.

And then we wonder why we're not happy. We wonder why our victories are short-lived.

In the Matrix, we go to the theater each day and act out the role. We think of escape from the long-term contract. If we believe in God, we think he is the playwright and the director and the producer.

But why should we think that? If the play is only a diminished space inside the two times that are a shadow on the hem of imagination, why would God be concerned about this reduced drama?

Our ultimate protection from what lies outside the Matrix is: “I don't understand.” This is the universal insurance policy. It works so well, because, as an actor in the play, we only comprehend what is necessary to the performance.

When the painter begins to apply color to the canvas, he is happily plunging into the unknown. HIS unknown. He is improvising on a scale that can't be measured. He is immediately working in spaces that are not the spaces of the Matrix.

He is inventing a language that refers to experiences and feelings and sensations that never existed before.

“Never existed before” is a key to what is outside the Matrix—not just another reality, but a blank canvas.

If we will pick up the brush.

Money, for all that has been said about it, for all that has been criticized about it, is an attempt to perform magic—because the value of money can be increased by owning that which people believe is becoming more valuable.

For example, gold.

Matrix finances are always about a purported formula in which work is rewarded on a constant basis. Do this, earn that. But an element like gold can increase in value merely by standing aside and watching it. It is Potential...and if, through imagination, we can track the possibilities far enough—what we will do with it as it continues to expand in value...if we follow that projection far enough and long enough into the future, we will spot a moment when we will do something that is beyond the role we are performing in the play. We will see that moment. We will envision an action that will take us out of the role, into...something else.

This is the magic aspect of money.

This makes money into something quite different.

This and only this makes money alchemical.

We should understand this.

It is reflected in old myths of the genie granting wishes. The “owner” of the genie asks for one thing after another, and each desire is fulfilled. And finally, there is a wish that is qualitatively different.

Whatever it asks for is beyond the stage play. At that point, the Matrix cracks like an egg.

Jon Rappoport



**March 23, 2001**

Q: (Jon Rappoport) How many patients would you say you've treated?

A: (Jack True) A few thousand.

Q: And from that experience, what would you say mind control is?

A: It's a lot of things. Most of the time it's a person who's sure he's awake. He's quite sure. That's what mind control is.

Q: Someone who thinks he isn't.

A: Right. He's operating from various premises and information and he doesn't know it. Through those filters he sees the world. He thinks what he sees is objective reality. That's mind control. The problem is, if that person can't find new ways to see the world, he's going to stay with what he's got.

Q: How do you treat a person like that?

A: Which is everybody, by the way. (laughs) I put them in a trance and then I take them on a tour of a museum. That's one way. I worked with a doctor once. He was a major pusher of pills to rich movie people in LA. I had him tour a Chinese laundry under hypnosis.

Q: He made it up? Invented the laundry out of his own imagination?

A: Yes, but under hypnosis, it just comes flowing out like honey, the whole parade of images. I led him through a Chinese laundry and he described every facet of the place and the operation. The dry cleaning people and their machines and what they did...I mean this was a man who had never been in a Chinese laundry. But there it was. A tour. He synced in with it.

Q: Meaning?

A: He followed every move and every step of the washing and drying and cleaning and accounting as if he were watching the ballet. It made a deep impression on him.

Q: And afterwards?

A: We did about a dozen of these tours in different sessions. The man gave up his practice a year later. Phased it out, went into another field. He told me he couldn't keep it going.

Q: Because the drugs he was handing out were toxic?

A: Don't know. All I know is, he saw the world in a different way. Why? It's hard to put into words...he had an experience that changed him. Under hypnosis. He felt the flow of the world and reality in a different way. It's like giving up one kind of music for another. So that's one way I get people who are mind controlled to wake

up. Under hypnosis, I give them some kind of experience that will do that. It could be anything. But I'm not trying to "find the cause" of a problem. It has nothing to do with that.

Q: On a political level...

A: Mind control is being taken into a theater, shoved into a seat, and hearing the doors lock behind you. Then the play on the stage is all you're allowed to see. That's politics. The leaders are the leaders. The army is the army. The enemy is the enemy. The media that report all this are the media. It's the only play you're allowed to see... and if you accept that state of affairs, you're hypnotized even though you feel completely wide awake. One of the most awake people I ever met was trying to start his own country. He had completely rejected the stage play. Mind control is the fear of rejecting the illusion. A person, for whatever reason, who will not practice the act of rejection which keeps us alive. It's a lock-down. You enclose a person in the theater and show him the "only" stage play and, lo and behold, this person doesn't have what it takes to reject the play. Mind control.

Q: You would like to see a new government on every street corner.

A: You bet. Anyone who seriously thinks that a nation of 300 million people can be largely ruled by a single government is swimming in a sea of illusion. It doesn't work that way. I don't care what the government is like. The best, the worst. It doesn't matter. Government means SIGNIFICANT citizen participation. Without that, you have no government. You have rulers. At 300 million people, you factually need a huge number of governments to ensure citizen participation THAT EXTENDS WELL BEYOND WRITING LETTERS. So America is dead in the water. Absolutely dead. On a level of psyche, it's actually less than dead. It's wandering the halls like a ghost. The only thing that could politically rejuvenate the country is the rebirth of all local governments. Very local. Or the invention of new governments that are unofficial, like intentional communities, all over the place.

Q: What about mind control in the intelligence community?

A: They are looking for anything that will make people obedient. That's the basic piece of information. If you start from there, you can imagine all the strategies. Now obedient means directed, controlled. It means if they want you to scream and get wild, that's what you do. It's a puppet world they're after.

Q: Why?

A: If you were building a house with rocks, and the rocks on the ground started walking around and going across the street, you'd get them back. These people think civilians are rocks. That's one of their fundamental subliminal ideas or solutions. There's more to this. I've worked with one or two of these intelligence types. Some of the building material of their character is a composite of pride and humiliation. They have experienced a lot of both in their lives, and they've built themselves up out of that. It's the raw material. You take a person like that, and you

can trigger the emotional molecules in that character structure, and you can cause him to undertake missions of a cruel nature. He wants the pride. He doesn't want humiliation, so he'll carry out the mission and attack anything that gets in his way. This is all in the area of mind control.

Q: How do picture this global society?

A: As a series of cardboard facades that are maintained through the power of the imaginations of every person on the planet. This world is one of a huge number of possible worlds that could exist at this moment. The fact that this one does is of no concern. It is simply what our imaginations have created/accepted. The controllers make the stage play and we imagine it as we see it. And the power of imagining it makes the cardboard into steel. We could all be living right here in a completely different world at this moment. It could be a world in which Henry Kissinger is a janitor at a high school. Who knows? It could be a world in which the Beatles are astronauts. And trees only grow in water. But most of us are quite sure that the stage play in the theater is the only reality. That, as I say, is mind control.

###END###

**March 30, 2001 – Part 1 of 3**

Q: What about this thing you call OPERATION DEATH OF THE HUMAN SPIRIT?

A: Not ready for that yet. I have to work my way into that. It's like looking at a drawing with a hidden picture in it. You have to stare for awhile before you see it. It's there. I'll tell you this. The operation has to do with a lot of things. With getting people to deny what is in front of them. If sixteen people say there is a crushed peach on the sidewalk and one person doesn't see it, we all feel okay. That's okay. The one guy was weird, he was nuts, he was on drugs, he didn't feel good that day. But if sixteen people say there is no peach, and one guy says it's there, then we want to lock the one guy up, we want to give him Thorazine, we want to excommunicate him from the human race. He's dangerous. Not because he sees something! That has nothing to do with it. Because he's proving that the other sixteen people are involved in a conspiracy of silence. Remember the Stepford Wives? Eventually they were all coerced and dragged into admitting that very bad stuff was happening to them in their perfect town. Into admitting they really did see that rotting peach with flies and ants in it in the street. They saw it. They just stepped around it.

Q: This has something to do with OPERATION DEATH.

A: How could it not? Look at any school. Kid has a problem now he goes to the counselor who sends him to the nurse and then they have a set-up. This kid is going to be sent to a scriptwriter [doctor] and he'll be put on a drug...we all know about that. But we forget that everybody doesn't see this. It isn't really happening. No one really sees the process by which robots get this drug to the kid. Because if they did see it, I mean SEE IT like you see a glider in the air, straight on, without thoughts or ideas or opinions---if people just SAW the faces and the physical motions and the body motions and the words and the attitudes of the counselor, the teacher, the nurse and finally the doctor, they would KNOW that this is a robot operation.

Q: What's a robot operation?

A: It's one where the people are all working off the same set of equations, and the equations are said to mirror reality. But they don't. It's like a hundred people in a big comfortable boat with a map going to China. But the map is to Puerto Rico. Yet everyone on the boat goes along with the blithe idea that they're all going to China and it's easy and it's not a problem. They're all working off that. And if we take a snapshot of them at that moment of happiness as they all sit there on the deck with a vodka tonic, it looks great. Everything seems fine. It's only later that the whole chain of weirdness will break down, as the people begin to see that they're heading into a different place, and it's hurricane season, and so on. But that "later" hasn't come yet. The robots are still looking very good.

Q: A robot operation is—

A: A chain of order. It's the shared chain. It's everyone together. Rarely is this SEEN by anyone. It's escaping everyone's attention, because it involves too much

sustained concentration to see it, and nobody thinks of trying because...who believes it's even THERE. Do you see? Suppose you watch on slow-motion film the whole process of the kid in class with a problem, and the reactions on the face of the teacher and the teacher sending the kid down to the counselor and the words and expressions of the counselor—do you see what I'm saying?—all the way along to the point where the kid is taking his first pill of the drug, the Ritalin, the Prozac, whatever it is. Would you be able to really SEE the ROBOTS AT WORK? Would it look that way to you, or would you just see bureaucrats doing their job? This is a very good question. Nobody asks it.

Q: What would you see?

A: If you could really see, you could see on the faces of those people on the ship to China—you could see a certain shadow of blankness—SEE IT—a SHARED BLANKNESS, A STUPIDITY...a blithe assumption. It sets in, that shared chain of blankness even though they have all looked at the map and the map goes to Puerto Rico. Do you get how weird this is. Well, the same thing is true of the sequence of the kid in the classroom and down to the counselor and so on. I'm talking about PERCEPTION here. You actually could see that shared blankness, that shadow, that talking from no center, that almost minus quality, in the faces of all these people—the teacher, the counselor, the nurse, the doctor. This is ROBOTS AT WORK. But no one wants to believe that on a level of perception.

Q: And robots at work is what you mean by OPERATION DEATH.

A: In part. Look, I've hypnotized many patients, and I've had them look at chains of shared action like this in slow motion, while they're under. Do you see? Under hypnosis you can take a whole sequence of action and run it in slo-mo. And you would be surprised at what these patients then see. They actually observe the shared chain of stupidity that has no real knowledge in it and they actually observe the people as being little Stepford Wives happy in their defined world and they actually observe the robotics at work.

Q: They actually see it.

A: You bet. And you know what it looks like? It looks sort of cute. It looks sort of like happiness. Everyone in his own place doing his own job. That's how it looks. My patients, in this slo-mo situation, can actually SEE the devotion to the central theme that ties all these robots together. This is what they see. It's very liberating to see this. VERY. To slow down the passage of reality and watch very closely each detail of motion and conversation among robots in a setting. A doctor's office, an army office, an office on the 54th floor of a skyscraper where they trade the stock of a giant chemical company that poisons people 5000 miles away... it's very liberating to watch this play out.

Q: Why?

A: Because it's real. If there is a baseball game going on at night down the street from where you live, and you hate baseball and yet you walk by that place a thousand times on the way to the grocery...it would be liberating if you stop and watch every detail of the game and see it under a magnifying glass, in slo-mo...because that is reality.... and it's a great relief to encounter reality even though it SEEMS like your best bet is to avoid it and put something in its place. I can tell you this is one of the most therapeutic things I have ever done with patients. Put them under, hypnotize them, relax them, and get them to put up on the screen of their vision a sequence of events in which robots are at work. And watch it in slo-mo.

Q: Is the baseball game in the park robots at work?

A: Well...yes and no. There is a certain amount of sharing a basic assumption, but it's not "we think we're going to China but we're really going to Puerto Rico. " So let me widen what I'm saying here. It's good to actually see ANY reality. But it's particularly good to see a reality which is parading as authentic and undiluted but is actually a robot setup.

Q: Your patients have benefited from this. "It's like breathing life into a suffocating fish. It's like a walk in the park turns into a trip to paradise. " This is what you've told me.

A: Absolutely. And OPERATION DEATH has to do with not seeing what you see.

Q: I get the feeling you're talking about reading minds.

A: In a way, yes. Let's say I have the patient in a light trance. I say to him, okay, we're going to have you look at a typical afternoon in an office of a huge chemical company. In this office there are executives working on a new compound that will be used to spray against insects in Africa. You will see these people working and talking in slow motion.... and then I do a few warm-ups to get the patient used to seeing in slo-mo...and then we go to the office, so to speak, and that's what he sees even though he's never been in a place like that before.... it's no problem, and he tells me what he sees. And you can see on his face that he's entranced, because for the first time in a long time he's actually SEEING what's there...he doesn't have to pretend or fake it or anything like that...he's very relaxed and it's easy and there's a lot of time and he just sits there and watches, and he tells me what he sees. But sometimes there are long blank periods where he just watches and says nothing. It's a bath for the spirit. All the falseness goes away. YOU SEE WHAT YOU SEE. Now, once in awhile, the patient will say, "I can see that this man over by the window is different from the others. He knows there's something wrong with the plan to deploy this chemical in Africa, it's harmful, and he doesn't care. He likes it. That's what he wants to do. " Do you see? The patient can tell. It's very very obvious to him. It isn't inference. It's sight. He sees it. So, in that sense this can be like reading minds. In fact, to see...well, a patient will say, "This man sitting at his desk is shifting papers around and he really likes what he's doing. He feels like he's part of a system. Now he's a little bored. Just for a second or two. Now he's

attentive. Now he looks up and stares out the window. Now he wants more money, more salary. Now he lapses back into his good feeling about his job. Now another man walks over to the desk and the two of them talk about the project in Africa. There's a little competition here, a little deviousness, but basically both of these men are with the project...there's a huge blank and they're both ignoring it completely.... there's a huge blank and the blank is, neither one of them has any idea about what this project actually is.... but they ignore it totally...I can see the blank.... it's a very big space.... well, it's the project itself...and these two men can't see it and they ignore it and they don't want to see it..." You see? Like that. Well in a real sense all of this is mind reading, but the patient isn't employing some esoteric system to achieve it. He's SEEING IT AS CLEARLY AS WATER ON A WINDOW. When I put him in a light trance I'm just introducing him to the opportunity to see the way he sees. We should all be seeing like this all the time. And believe me, it wouldn't be a burden. It would be just the opposite. It would be thrilling.

Q: But Stepford Wives are not exactly robots.

A: They are if you want to use the operational definition that they are behaving like robots. But they can wake up. We can all wake up by seeing what we see.

Q: If all of us saw what we saw, the world as we know it wouldn't last an hour.

A: That's not my problem. And remember, people who see what they see don't need to start violent actions to make change.

Q: Have you ever hypnotized a political leader? Obviously some of these people need to see what they see.

A: The closest I came was a businessman in Chicago. A very clever man. In the mid-1980s he was involved with some art collectors in Russia and the US. I think they were planning to steal paintings out of Russia. As strange as it sounds, these people had foreknowledge of the breakup of the Soviet Union. They knew it was coming and they knew that billions of dollars would be up for grabs. Not just in privatizing state companies, but from outright theft. Now as clever as this guy was, I could see that he had serious problems. He was under a lot of stress, and it didn't seem to be coming from his risky operations. It was all about his marriage. Other women, that sort of thing. Eventually he asked me if I could help him. I said I could, and we did a series of sessions. I put him under, and I had him watch the operations of a small imaginary brothel, from room to room, in slow motion. (laughs) I had him sit there and watch every detail of what was going on. It took a couple of sessions, but the slow motion aspect really sank in. He saw a great deal. A great deal. He saw all the shades and changes of attitude and emotion and feeling and what have you. He was absolutely fascinated, particularly by the sense of relaxation and unlimited time that surrounded him. He felt absolutely no rush, because he was hypnotized, and it gave him the ease so that he could see everything happening. But, as with all of my patients, there came a time when he didn't need the slow motion to make it work. The slo mo was there and then it would fade away and he would see

everything at regular speed, but it seemed slower than normal because he was seeing into all the nooks and crannies of what was there. He still felt he had lots of time. It straightened out his marriage, because he really did love his wife.

Q: Why did these sessions solve his problem?

A: He was mind controlled. That's all I'm really talking about here. Mind control. Mind control is when you don't see what you see, when you see something else. Now I never have worked with cause and effect. I don't believe in it. I don't look for the cause of somebody's problem. That's a delusion. But in this case, in 15 sessions, I gave this man the chance to watch every kind of brothel activity in slo mo, so he could see all the attitudes and all the emotions...so he could see what he was seeing...and that, as I'm trying to tell you, is a massive remedy in and of itself...but in order to believe me you really have to experience the thrill of seeing what you see for an extended period of time...a half hour...an hour.... like I say, it's a bath of the spirit...

Q: But why did you pick the brothel for him to see? Why not a circus or a beer garden?

A: Because I can see too! I could see him! And I could see that that's what he needed to do. He was already moving in that direction, so to speak, and I was helping him go there in a more complete way.

Q: You hypnotize your patients.

A: That's a weird thing to say, isn't it? I put people to sleep. But there are hundreds of ways to do this...and you end up in different places.

Q: What do you mean?

A: The gardens of the mind have many locales. Only an idiot would think the mind is a box you empty out or fill up. It isn't like that. The mind is more like an intergalactic series of dimensions...and trust me, there is no map.

Q: Because it's too complex.

A: Because as we sit here we are inventing parts of our minds. If I hold a gun to your head and tell you to entertain me with a story...you know, as in the Arabian Nights, you will improvise. Hell, you'll do anything to keep alive. You'll make that story infinite. The fear of death keeps us inventing.

Q: Only the fear of death? That's the motivation?

A: (laughs) Isn't that enough? No, that isn't the whole explanation. It's more like this. We're all on a train and a big mountain and a big dam are collapsing behind the train and so the engineer pours on the coal to keep ahead of the disaster. People in front of the train are laying new track so the train can move away from the



onrushing water and rocks...and the train goes into new places at faster and faster speeds. But...

Q: But what?

A: Somewhere along the line, the whole escape takes on a life of its own. People become aware of what they're doing. They think to themselves, "Hey. We're creating a tremendous thing here! We're dodging and curving and it's fun! It's wild!" In a gruesome sort of way. Do you see?

Q: Maybe.

A: Come on. Don't play dumb. At some point the drama shifts, and people see they have the talent to INVENT. To invent whatever they want to. And then, mysteriously, the water and the rocks begin to fall back in the distance. And the whole voyage begins a new thing. Now we're talking about art. About the sheer lust for art, for adventure. It's a different dimension. The mind is like that. It looks at first like a survival tool, but then it stretches out and we see an infinite space.

Q: And you encounter this with your patients?

A: I had a man who had been through nine years of psychoanalysis. Nine years. He was very unhappy. This was no cure. I put him under.

Q: How?

A: With my voice. Nothing unusual. Got him to relax, to sink down a few degrees. A dim room. Nice and quiet. Then I told him he was going to visit his past therapy. That there was a door and he would go through it and there he would see those nine years of stuff laid out like a carpet.

Q: What did he see?

A: Dreams. Lots of the dreams he had told his therapists about. The dreams were just sitting there like frozen designs in space. You see what I mean? The dreams were still there. Like ducks in a row. They were really anti-matter. They were not about life. They were about symbology. As if his dreams had been made into a highly stylized religion in the last days of an empire that had become glutted with procedure and rules and systems and all THAT.

Q: And that happened because?

A: Because he had been mind controlled in a subtle way. The whole basis of his therapy had been to tie these dreams into childhood traumas. One basic trauma. That's mind control, buddy boy. Fierce mind control. One of the worst types because it seems so upper class and sophisticated and permissive.

Q: Back to the dreams.

A: Dreams are products of the imagination released from the boundaries of daily life and the constrictions of the physical world. I don't care whether you are dreaming about stealing a dollar from your butcher or about flying in the clouds with winged horses...it's an adventure you have in that state of consciousness. Now the therapist comes along and tells you that these dreams MEAN something. That's mind control. Because they don't mean a damn thing.

Q: Nothing?

A: Nothing. They mean nothing or everything or something—whatever you want them to, if you want them to mean something at all. Dreams are dreams. Flying is flying. Some of my patients have had the best sex of their lives in dreams. What does that MEAN?? Does it mean they're frustrated in "real" life? Does it mean they have a problem? Does it mean they are neurotic? NO. NO. NO. It means they've had the best sex in dreams. That's ALL it means.

Q: A lot of people would find that hard to accept.

A: Yeah, and that's THEIR problem. So anyway...this patient had all his dreams in a frozen state, WAITING for the big interpretation, the big cosmic orgasm that would cure him of everything. And it never happened. He ended up with frozen molecules of dreams and a frozen mind and locked-up mind. He was a mind control victim.

Q: Of therapists.

A: Of a system that that had become a tool of oppression, because lots of little people had gotten hold of it and were using it to extract confessions. Just like in brainwashing. And the confession is, when I was eight months old my father put me in a closet and then had sex with momma and I wanted to break out and kill daddy and have sex with momma. That's the implied contract between the psychoanalyst and the patient—that it will all come down to this, sooner or later, no matter what other "material" the patient brings up. The big childhood trauma. But you see, the train I was talking about...it had gone way beyond any threat of pain or trauma or extinction...the patient was already launched into his life and was inventing it himself. And the therapist turns that damn train around and forces it to go back into the collapsing dam and the falling mountain, all on the premise that THIS will somehow liberate the patient. It won't. Can't. It's all a gigantic mistake. It's a hoax. It's mind control. Very severe.

Q: So what happened?

A: I picked out a frozen dream, and I had the patient use that as a platform, and under hypnosis he picked up the thread and invented that dream out into a wilder NEW dream, and I encouraged him to create more details, more and more and more. With NO interpretation. None. For a dozen sessions we did this with these frozen dreams, and pretty soon this guy was on his way. He was on his way.

Q: Meaning?

A: He was unfreezing his mind. The energy that had been frozen was now like thunder and lightning and water and sky and cities and whatever he wanted it to be. He began to get the idea that there was no trauma, there was no resolution, there was no final act, there was no reason for his behavior, there was no pay off, there was no moment when his dice had been cast. Freedom. Pure freedom.

Q: And that was it?

A: It took some months, because this guy was dug in deep, he was way down in the trench where things MEAN other things, and that was a habit in his thinking. He had to convince himself, without my help, that that was all crap. He was on his own pace, on his own chart, and it took awhile. As you may know, Freud, the father of psychoanalysis, cooked the books. His first patients, at the very beginning, really had experienced traumas. They had been abused as kids. That didn't fit into his theory or his society. He wasn't going to make that fly with the people of his day—they didn't want to hear about real trauma, child rape, drunken rages of parents, the nasty stuff. So Freud did a very clever thing. He moved all this into the realm of subconscious fantasy. He said that these patients were making this stuff up, as fantasy, to cover up something. And that flew. That caught on. See? He could spin out a whole complex theory about this so-called fantasizing, this repression. The Oedipal theory. The idea that deep in EVERYONE'S subconscious there is this pattern...very weird.

Q: And?

A: And then he could slip and slide. Here's the precise Freudian formulation, when you strip it away, when you realize that those first patients of his had actually been abused. Freud says, "I will take this very rough and nasty reality and I will call it a fantasy that never happened, and I will then show that behind this fantasy there really is ANOTHER trauma that actually DID happen, at a very young age, but the first "actual" trauma was much lighter and much more acceptable to society. The kid was not raped by his father in the bedroom when the father was drunk and holding a knife and singing Wagner, the kid actually was in his crib and he heard his parents in the next room having sex and the Oedipal pattern that is a basic part of the mind was triggered in the kid and the kid wanted to leap out of the crib and kill daddy and have sex with mommy...in a weird way this became much more acceptable to society...because it all rested on the premise that a Greek myth was part of the subconscious mind to begin with...and nothing so bad ever really happened. It's so "civilized" when you think about it. And there WERE some wealthy people living in Freud's time who had been seriously abused by their parents and who were abusing their own kids, and they liked this formulation. It took them off the hook for actual crimes they had committed. It put everything behind the wall of a complicated theory about the mind.

Q: So a patient is made to remember something that never really happened.

A: Sooner or later. That's psychoanalysis. Four years to get to a lie. It is mind control. A wholesale interpretation of experience and thoughts and dreams that lands you in the "primary trauma. " Which either never happened at all, or did happen but meant nothing. Either way it's a total lie and total mind control.

Q: You once hypnotized an ex-intelligence agent.

A: First I had been approached by a group that was doing, let's call it government work, on mind control, like the CIA MKULTRA program, and they were interested in my work. Interested, because they had heard that I was undoing the sort of thing they were doing. I was the anti-missile program, so to speak, and they had the missiles, so they wanted to find out what I was doing. It would allow them to engineer better mind control.

Q: You refused.

A: Sure. I gave them a long story about hypnosis, and deprogramming. It was pretty standard stuff, and it had nothing to do with my own work. See, these characters were puzzled by their own results.

Q: Why?

A: Because the results were not very good, not very consistent. They couldn't understand this, because they approached human beings as if they were robots. You know, one size fits all. Mind control based on inducing a trauma faces the same fallacy as psychoanalysis, but from the reverse end of the telescope. Therapy that tries to free someone by releasing him from a great trauma doesn't work. And mind control based on the idea that you can make people into precise slaves by causing them trauma doesn't work either. Both practices are based on too narrow a view of what the mind is, what consciousness is, what imagination is.

Q: Yet there are victims of mind control.

A: Look, if you put people under enough duress and pain and torture for long enough, you can break their will. You can induce them to say, "I'll do whatever you want, just stop the pain. " And yes that is mind control, but it's very obvious. It isn't based on some superknowledge of the human mind, it's like the mob twisting some guy's leg until he tells what he knows. And sure, if you give a person enough weird drugs and pain and if you spin them on tables under flashing lights and all that crap, and if you force them to watch people they love being tortured, you can reach a point where they just give up. They retreat from reality. They form a new personality to face the world. They form three personalities. Whatever. It happens. But these guys that tried to recruit me, they were looking for sophisticated phrases and hypnotic commands, they were looking for systems of hypnosis which they hadn't heard of.

Q: Systems?

A: Okay, let me spell it out for you. You take a person and you drug him with Thorazine for ten days and you interrogate him, and then you give him uppers and then pentathol and you make him tell whatever he knows about ANYTHING...you do all this and you begin to reduce his space, his will, his energy...well, you don't really reduce it like you would pour a glass of water into the sink and then the glass is empty...you make him FEEL he is reduced and trapped...and then you hypnotize him on top of all of this and you gradually give him signals, words, phrases, and you tell him that he will respond to these words in different ways...he'll sit down when he hears signal A and he'll start running when he hears signal or phrase B...and you build up a system or a catalog of these signals and therefore you can make him behave in ways he wouldn't ordinarily behave...

Q: How far can you take this?

A: Depends on all the obvious variables. The people who are the controllers, the victim, the drugs, how it's done, how bad the pain is...it's UNPREDICTABLE. The first time you let the guy out of the box he may try to kill one of the controllers. He may jump off a cliff. He may wander around like a mental patient. He may look like a soldier toy awaiting orders. This is not a science, contrary to a lot of opinion. It is not. That's why these lunatics who want to do this kind of mind control are always looking for "better methods." But with some victims, you can make them...no, you can't make them...with some victims they will present their handlers with a personality that wants to take orders. That's their solution to the problem. They give up entirely and invent a persona that just takes orders. This is no great mystery. It reveals NOTHING about the so-called secrets of the mind. A soldier does this to a degree. The servants of the king do this to a degree. The soldiers of Attila do this. Because they fear being killed by their leader. It's a matter of degree and it's a matter of a lot of things. Any demented idiot who takes 100 people can probably find one that will become a Manchurian Candidate, an assassin.

Q: But if you test a whole lot of people first to weed out the more obvious rebels...

A: Yes. You can improve the odds. Still, it isn't as easy as it sounds. The human being is a very cagey and resilient creature. When I took on an ex-intelligence agent as a patient...he was already to a degree a robot. He was a pissed off robot because of certain things that had happened to him. He felt he was being asked to betray his principles in his work. He came to see that his bosses didn't give a damn about the future of America as he saw America. But he was still, to a degree, from his training, a soldier awaiting orders.

Q: What happened when you worked with him?

A: Every time I put him under he was on a battlefield in a war. I can tell you this guy had never fought in a war. But when I put him under, there he was.

Q: Because that was a fantasy for him?

A: Who cares? Even if that were true, what good would it do you to know that? See? If you say, this is a fantasy, sir, and you're "acting out" a repressed wish...you're nowhere. It means nothing. So I just let him go. I asked him questions about the details of the battlefield and the war and so on. Not because I thought he would reveal some great secret, but because I wanted him to go where he was already going. You have to do that. You can't derail the journey. You just help him go where he's going.

Q: Why?

A: Because you don't have a choice. Because you don't know what the hell is going on and you don't care. (laughs) You're in the dark. You're watching his movie. It's the only movie he has at the moment. Whether he wants that to be the case or not, who cares? It's what he has. Like a painter who does the same still-life over and over a thousand times. Three apples in a bowl. That's all he's got. Let him go. It's his life. Give him more paint and step back. That's what I did. It got pretty boring after awhile. Battle, then more battle. A real pain in the ass. I'm not personally all that crazy about battles. Not even any sex to spice it up.

Q: What happened?

A: You know, with some people, they go all over the place when I put them under...but this guy...anyway, one day he went to a city. I don't know all about what he saw there, but it was varied, believe me. He saw all kinds of things and people and he was fascinated...he began to loosen up. From that session on, things changed. The warning bell that told him he had to stand up and await orders began to get fainter.

Q: This city...

A: Don't ask me where it came from or what it was. Ultimately, it came from him and his imagination, but it appeared as if it were already intact. A whole scene, as if it had been waiting for him to show up. On the other hand, I once tried to hypnotize a South American shaman. This was an experiment. And this guy was for real. He wasn't just somebody who put on a shawl and took drugs. He was a healer. And he saw nothing. It was just space, he said. He went to sleep for a few minutes and then woke up. It was as if he had nothing to visit. He was already visiting planet Earth. He was that way. THIS world was his dream. He was here in the dream, and he moved through life that way...he met people and things happened. I thought it was quite remarkable. We laughed about it. He had no "material." It's a long story, how I met him, but it had to do with speed labs in the Southeast US, where guys were making meth night and day and their customers...a lot of people get sick when they do amounts of speed. Their immune systems were shot. They were actually being diagnosed with AIDS, because their immune system cell-counts were dropping all over the place. Then they were put on AZT and they died. It happened like clockwork. First the speed, then the immune-suppression, then the AZT and then they were gone. I've seen a lot of scandals but this was right up there. I tried to

intercede with nutritional supplements, but nobody was interested. I had had success putting people who had done a lot of psychedelics on nutrients. The way I worked it was, I'd give them loads of anti-oxidants. For starters. Then I'd come in with megadoses of vitamins and minerals. And then I'd give them green foods. Blue-green algae or chlorella or barley juice. Or all three. It just seemed right and they had no other help. And it worked in some cases. Very well. The whole idea was to ground them. Put them on meat and potatoes and cooked vegetables and eggs and cheese. Bring them back to Earth...one guy was under arrest for dealing, and he was out on bail. The DA wanted to give him a polygraph. I was sure this guy was not dealing. But I showed him how to beat the lie detector, just in case it was going to read against him. I had a friend who owned polygraph equipment and we played with it every day. We put this guy on bail through a whole lot of tests and had him lie on purpose about almost everything we asked him, and eventually he caught on. He got the knack. That's one way to do it. You put a person through lots of polygraphs and after awhile he learns how to lie without disturbing the machine.

Q: Let's talk about overall mind control.

A: This society exists through mind control. You have to start from there. It may not please you to think about, and it may seem like such a premise is ridiculous, but you have to start from there if you want to get anywhere. OPERATION DEATH OF THE HUMAN SPIRIT. You see, we like to train everyone. Especially kids. We think if we don't train them they'll collapse or go crazy. Everybody has to be indoctrinated. That's not true. We just have to establish physical boundaries. "You don't go down by the creek. There's poison ivy there. " You mark out the area and you let the kid go. You protect him from the bad stuff outside the boundaries as well as you can...

Q: Mind control.

A: If most people are going to see what they don't really see...and that IS the case...then the mind controllers want to figure out what to supply people as the objects of their perception. It's really quite simple when you look at it that way. You say, "Look, if you are a person who habitually sees what is not there, then we're going to take over that territory of 'what is not there. ' That's our area. We own that. We supply all the details and imagery and the material for that. That's what we do. " BECAUSE...AND DON'T FORGET THIS...THE MOMENT THAT YOU START SEEING WHAT YOU REALLY SEE, ALL THE MIND CONTROL, ALL THE FALSE PERCEPTIONS AND PREOCCUPATIONS GO AWAY.

Q: Give me another example.

A: A woman who can't sleep. She feels anxious. Her life is skittering along, and she's not sure whether she'll wind up with a man or even wants to. So I put her in a light trance, she relaxes, and I have her watch the goings-on in a crime novel. As if she's really there, the fly on the wall. I set the scene. The private detective's office. Everything flows from there. Don't ask me why I picked that. I just knew it would

work. And she began to watch all this in slow motion. Three people come into the detective's office and they need help, and so on.

Q: How long did you use this setting?

A: Six months. She "wrote: about three novels worth. She saw into people in a way that she never had before. Never.

Q: And?

A: And seeing into what you see is a revolution. She saw life. She saw the good, the bad, and the ugly. She saw it all play out together, she read these people, she FOUND THE COURAGE TO READ THESE PEOPLE. You see? This was a very smart woman. She was lacking in courage...and in this setting, she obtained it. She found it. Courage is about seeing what is there. The sure sign of a robot is someone who insists that he is seeing exactly what is there and what's the great mystery about it, and so on. Then you KNOW you are dealing with a robot. Because when you really see what is there you don't insist on anything...you're too fascinated and alive and vital and generous and involved.

Q: This is undoing mind control.

A: Yes. All her questions and worries about marriage or no marriage and the sleep problem...actually those weren't the problems and so how could you solve them by attacking them directly? You couldn't. Her one problem was, she needed to see what she could see. She needed to feel what it was like to look at reality going on, with all the time in the world, and FINALLY see it all right there in people. She needed to work it out, and in these characters from the dime novel, she did. She saw their faces and their emotions and their thoughts and their energies and their ideals or lack of them.... from session to session she would visit new areas with these characters and see more and more...

Q: Societal mind control?

A: Well, if you aren't going to see what you see, then what better apparatus to supply you with OTHER STUFF to see than the media. The media says, "Okay there is that red rose in front of you, but for some reason you don't want to smell that and you don't want to watch it grow and you don't want to watch life as you can really see it happening...you don't want that thrill every day...all right, we'll give you something else...MAN BURNS IN FIRE. " That's the key, and I'll give it to you. This is how the media works, and just remember that 90% OF ALL THE MIND CONTROL DONE ON THE PLANET IS DONE BY THE MEDIA. Keep that in mind...because this is the key to ALL OF THAT! Okay?

Q: Don't stop now.

A: Man burns in fire. The media give you something that you can't see either. You didn't want to see life, you didn't want to see what you can really see, you didn't



want to do that, so on top of that the media will give something else you also don't want to see.... MAN BURNS IN FIRE. You only see a slice of that. You only see the quick image. You only see a fragment. In your mind, that is. SHIP BURNS AT SEA. You see the image, and you see the sketch of the story, but you don't really SEE SEE SEE SEE it. The media gives you THE ILLUSION THAT YOU ARE SEEING SOMETHING. That's the billion-dollar key to mind control. That's it. Drop off a check in the mail. THE MEDIA GIVES YOU THE ILLUSION THAT YOU ARE SEEING SOMETHING, AND YOU SETTLE FOR THAT. IT SEEMS LIKE QUITE ENOUGH. IT SEEMS GREAT FOR AWHILE AND THEN IT GETS MORE DULL. Now, let's carry this one step further. As the media gives you MAN BURNS IN FIRE, it also gives you the sensation that life is limited, that life is a bad bet, that life is boxed in, that it's a shock and a titillation all wrapped up in one package...everybody can chew on it from a different side and take what he wants. The media invents a complete world of so-called info which is really a series of reports about things you THINK YOU ARE SEEING AS YOU READ OR WATCH THE MEDIA ACCOUNTS. The illusion of seeing. Now I'll tell you this. I've treated patients by hypnotizing them and using a front page of a newspaper and putting those scenes in front of them and then having them, one by one, in slow motion, watch the scene of the man burning in the fire, the car crash on the I-5, the state senate deliberating a bill on water.... each scene, one at a time, maybe for three months worth of sessions. And it's amazing. Now the patient finally sees the man burning all the way up. You might say that's horrible but it isn't. The patient sees, in slow motion, under hypnosis, all the emotions and all the thoughts all the way until the fire is over. SO THE PATIENT IS FINALLY SEEING THE WHOLE STORY AND NOT JUST THE MOMENTARY IMAGE. The patient finally becomes cured and immune to the media because the titillation and the playing on the emotions like a harp...that's all the small stuff. The big stuff is, the patient, in slow motion, in session after session, watched the whole invented level of life portrayed in the media play itself ALL ALL ALL ALL THE WAY OUT. Not just in theory. But in a light trance, in slow motion, relaxed, with all the time in the world. 90% OF ALL THE MIND CONTROL IN THE WORLD IS DONE BY THE MEDIA, AND IT IS ALL BASED ON THE VIEWER OR THE READER NEVER SEEING ANYTHING REALLY BEYOND THE SURFACE OF WHAT IS PRESENTED, BUT THE VIEWER CAN, UNDER HYPNOSIS, ACTUALLY SEE THE WHOLE THING, THE WHOLE INVENTED THING, FROM HIS OWN POINT OF VIEW. The viewer can see the people sitting in the courtroom and see into their moment by moment reactions and thoughts and attitudes—very easily and slowly—all the way into the verdict and beyond.... the viewer can go where the media never goes.... to the very end of everything in the people who are part of the story.... but in order to understand this you have to get a feeling for how a person can really do this.... can in slo mo see into the souls of other people as naturally as taking off a coat...

Q: You're saying that the media invent these shells of stories that are constructs, that are not actual 3-dimensional events, and the viewer can, in a very astonishing way, fill in the blanks as a completely independent storyteller might...without reference to the "truth" .... and then gain complete immunity from the power of the media.

A: Yeah. That's right. When slow motion is introduced, the person finally sees what he sees, what he is born to see.

Q: And the media account is...

A: As you say, a shell of a story, a story that isn't a story, but which can be completed by the spontaneous imagination and the slow-motion perception of a viewer. Say you are the New York Times. You print a story about a benefit for a disease held in a fancy hotel in New York. Now I come along and read that. I read it on the sketch-level it was written. I don't fully see anything because all the characters in the story are facades. What I do see is kind of attractive, though, in the way that a cartoon can be preferable to real life. Now this could have been a story about a war or a tea party or whatever. The principle works the same way. The media gives you the illusion that you are seeing something, but you are seeing a cartoon. The cartoon has a powerful effect on your consciousness because at some level you want to substitute cartoons for 3-D experience. This is key. At some level, you actually want flatness over dimension. I'm talking literally here as well as figuratively. So you like the media. You live by it. It is the daily stimulator of certain emotions that are all spread out on one level of intensity, I don't care what they are. But now as a hypnotist, I come along, I put people under and I show them the paper, the New York Times, and now the cartoon springs to life. The people move and walk and talk and the patient sees all this happening in a very relaxed setting in slow motion.... and in a funny way, completes the cartoon by making it a much more real cartoon or something beyond cartoonland altogether. It's going the media one better. It's playing it all out from the patient's point of view. It's very wild. I had a patient who really got to know Bill Clinton under hypnosis from news stories about him. Do you see? It plays it all the way out. Not just half-stories. Clinton was transparent after awhile to this patient. She could see his moods and attitudes change and shift and his games and tricks unfolding in super slo mo by the quarter-second.

Q: You're saying the media invent a certain...

A: ...a certain world that is carved in a certain way with only a few of the details fleshed out...and that is what gives the media its power IN THE MINDS OF PEOPLE WHO ARE THEN CONTROLLED BY THE CONTENT OF THE INFORMATION. First you accept the cartoon reality of the world itself that the media invents, and then you accept the content of the information as true. When that content is mostly lies.

Q: And one more time, why is the cartoon world so appealing in the first place?

A: Because the viewer has already decided at some level that he doesn't want to see what he sees. He doesn't want to see the whole 4-dimensional world because he thinks it will be too much for him, too disappointing or too exciting or too scary. These are all factually false judgments, because when a person does in fact see what he sees, he is very very fascinated and alive. But since the viewer has made this

decision not to see all that he sees, the cartoon has immediate appeal, because it is a patently clever substitute will never demand anything of the viewer.

Q: Any more to this?

A: Mind control is mostly the media. Never forget that. I'm showing you at a level where it counts how this media game really works.

Q: You know, in a curious way what you're saying reminds me of certain novels. The 39 Steps. The Man Who Was Thursday, by GK Chesterton. Journey to the East, the Hesse book.

A: Sure. Those are all, if you read them from a certain point of view, about heroes who go into the substance of cartoons and finish the story. The hero in The 39 Steps finds out about a sinister but unknown plot to take over the world. And he leaves London to track it down. But the plot and scenes are like facades in a very well constructed cartoon and he has to...

Q: ...punch through that.

A: Yes. Actually, he has to fill in the missing details. And doing that is a journey of the soul. It is true therapy. That is what hypnosis can do, although 99% of hypnotists have no idea what they have their hands on. They don't.

Q: You get patients to complete the cartoon. You give them cartoons and they flesh them out, in slow motion, in great detail. And the details reveal what the people in them are really like. With no substitutions.

A: No substitutions. It's finally better that way, if the goal is true perception.

Q: And with true perception, mind control disappears.

A: Yes.

Q: But the cartoon itself that the patient is inventing...

A: He is doing that with spontaneous imagination. Without THAT, we're all dead. There is no life at all. But once that cartoon begins to unroll, then the patient can watch it tick over a quarter-second at a time, smoothly, and see the very close-up things that people do and think and feel WITH NO FEAR ABOUT IT. I know there seems to be a contradiction here, but the patient perceives what the patient imagines. That's the way it works.

Q: That's what you mean by a person seeing what he sees.

A: Yes. Normally a person imagines something and then doesn't see really what he imagined. He sees something else. But my patients get the chance to really see the full implications of what they are imagining. And, don't ask me why, but when you do that, you are free. AND, amazingly, you can then look at life every day and see it

in that same very penetrating way, without the fear of having to substitute stuff all the time.

Q: You're talking about another state of consciousness.

A: Better believe it. It's not an absolute thing. But you can get a lot better at it as you go.

Q: Take a public event, a famous event...

A: The murder of JFK. The press make it a kind of two-D cartoon of tragic sadness and shock. Now, if you took a real JFK assassination researcher, who knew a lot of the actual details—but not all of them—and you put him under and he looked over this whole thing in slo-mo in a very relaxed way, he would discover a gigantic scenario that involved the characters and their moment to moment moods and real desires and hopes and fears and lies and all that...in very vivid terms. And then when he went back to his research he would have all sorts of new ideas about how to proceed.

Q: In mind control, we are talking about substitutions as you call them.

A: Picture a man living his life with a load on his shoulders. Which is 1,345. 987 substitutions for what he actually sees. He uses these substitutes most all the time. Now we take this man and put him under, and he discovers, session by session, that he can actually perceive without these substitutions... and so the load starts to drop away.... and this man can FEEL that lightening of the load. Believe me. This isn't just about thinking. Not at all.

###END###

### March 30, 2001 – Part 2 of 3

Q: Tell me another aspect of mind control.

A: "A return to a better time." Anywhere you see this, it's mind control. On a psychic level, it's an attempt to suggest the impossible. To trigger and isolate a small square of prior happiness and get people to yearn for it. The symbols used to do this are infinite. You see it in ads, you see it in political messages. You can't go back to the past and re-instate it.

Q: Is this done on purpose?

A: Usually not. But sometimes, yes. By purposeful, I mean "done to put people further into a spiritual box."

Q: More on CIA mind control? Anything else you can lay out?

A: The CIA MKULTRA people were sadists in patriot's clothing. Dulles, Gottlieb, Helms. What a crew! Helms destroyed a lot of the memos. The actual MK handlers covered themselves sometimes in a curious way. They wanted to make it seem that their SCIENCE was working to make slaves. But back-door, they would sometimes simply threaten victims that if they didn't carry out their orders, their families would be hurt or killed.

Q: What about positive hypnosis?

A: I once tried a few experiments in which I hypnotized people and told them they would be happy and creative for the rest of their lives.

Q: Did it work?

A: For a short time. A few days. A week. Then it wore off. It's not that easy. It's like watching a movie and feeling great for a few hours afterwards. You get that glow and then it wears off.

Q: Do people have negative scripts about their lives?

A: That's a metaphor. It's not a script. It's more like fragments.

Q: Meaning?

A: Oh, say a fragment of general doubt that is brought in to substitute for real feelings or real perception. But the more you try to do "surgery" on the doubt the more inflated it becomes.

Q: Why?

A: Because it is a creation of the person himself. The person actually enjoys doubt. It feels good at first, like a lot of experiences. Then later if you, the therapist, focus on it, it's like saying, "Boy, that doubt you painted, that was good." And so the doubt

gets more prominent. It swells with pride, so to speak. It's like saying, "That's a fantastic tie you're wearing." The tie lights up and takes a bow and then three more lights go on.

Q: What about the use of ego in psychology?

A: Yeah. And in religion too. Anytime somebody says you should try to eliminate your ego, he is really suggesting you should shrink your desire and your energy. This is a big thing in history. A lot of religions have used it to make people feel bad and wrong and stupid and inferior. Ego is like money. You can spend it for the good or the bad. It's up to you. But you don't just eliminate money.

Q: Cults and ego.

A: Of course. To smooth out the way for robotic behavior. The whole Heaven's Gate business and the mass suicide. If you enter ego into that equation it falls apart. People just walk away from the whole cult. America is becoming a medical cult. With the doctors in charge. You know, who has the best doctor? "I have the best specialist in the US." It's the cultivation of ego within the box of the cult. "The Swami likes me best." "The Swami told me that in another two years I'll be enlightened." "The doctor told me that with 16 more operations I'll be as good as new." First, remove the ego and make them bow down, and then install a box within which ego can be stroked and asserted. It operates within corporations too. Take people's ego away and then re-install it on a more trivial nasty level. Communism, corporations, cults, the medical cult, you name them and they all operate the same basic way. When a person with a real ego comes along he appears like a threat to the members of the cult. Petty egos in the box are what made me use the museum tour in hypnosis.

Q: Which is what?

A: I hypnotize a patient, and then he takes a tour of the museum, which is completely imaginary and I get him to describe the paintings in great detail. Don't ask me why, but after I would do that a dozen times or so, a lot of ego problems would go away. It may not make rational sense, but it worked.

Q: The patient would invent the paintings.

A: Yes. Sometimes I would have to supply a few details and the patient would take it from there. Often a petty ego is the result of a person thinking his imagination is weak or of no use. When the scale would tip the other way, when a person would see that his imagination is quite interesting and wide-ranging...boom...the petty ego takes a hike. Much therapy makes changes inside the box. I want changes that destroy the box altogether. Otherwise, why bother?

Q: And what is the box?

A: It's the thing you are proud of that you didn't make yourself. That forms a bind. It makes you prone to very patterned behavior, which is mind control.

Q: Self-induced.

A: Yes. Although it is also fed by outside forces. "I'm sick and wow I have three doctors." That's a box.

Q: Why has hypnosis never received its due as therapy on a high level?

A: Because mostly it is useless. The people who use it know nothing about the creative imagination. These "therapists" simply help people relax, or give them suggestions, which quickly wear out. If you use hypnosis to aid the patient's imagination, then you are in new territory. You're then in the space age of the human mind. The final frontier. This is the unacknowledged promise fulfilled. This is the gold. Even those few hypnotists who do sense that the imagination is important...they do "visualizations" that mainly relax people or get people to accept things as they are. It's a fake version of Buddhism. Accept everything. That's not how I read Buddhism. That's mind-control Buddhism. "Drop the ego and become passive."

Q: Become a member of the "audience" and watch the passing show.

A: The death of the human spirit. I know that there are a few innovative hypnotists out there...but mostly it's futile. It's the cause and effect lie. You can't just find the bad symptom and try to eliminate the cause. That's a very outmoded version of therapy. It sounds right but it isn't. I've tried to train hypnotists, but there's a roadblock. They don't see the power of the imagination. They just don't see it. So when I talk about techniques, they think I'm...they just can't grab on to it. It's a mystery to them. They want the "mind as a container" model. Empty the container of bad things by the use of suggestions and it'll work. The hell it will. Any model of the mind as a box, as a container, is doomed.

Q: The same principle applies to a society.

A: If people view, on a subconscious level, a country or a society as a box, then everything happens in a space that's too small to accommodate the real power of the imagination. It won't work.

Q: But then if you say that anyone who lives outside the box is a criminal or a wacko--

A: Now that's another aspect of mind control. The lone gunman idea. Convince people that "we're all in this together," which is a fake version of real humanity. It's fake because it implies that individuals will have to give up their imaginations and their power to fit in. This is very definitely a form of intentional mind control. And it's bolstered by the media with all those stories about lone wackos who won't be part of society.

Q: Have you ever treated a real criminal?

A: Sure. It was like a psychic war. The patient, who had been violent to members of his family, wouldn't really participate in therapy. He was subconsciously saying to me, "I know you think I'm wrong but I'm not, and to prove it, I won't budge." I finally got him in a light trance, stably, and I had him "visit" a prison where he had been sentenced in the past. I had him...well, there were lots of things I had him do with his imagination at that point. But he couldn't get anywhere. He was committed to going nowhere. Finally, he fell into a gray space that was pretty weird and he peopled that with all sorts of unusual characters...during the five sessions in that gray space he really began to loosen up. He began to change his attitude while he was under and afterwards too. He was making progress. His emotions were becoming easier and freer. His eyesight improved and he didn't need his contact lenses. His back pains began to diminish. He got interested in the therapy. Then he moved out of the state and I never heard from him again.

Q: Did you--

A: --He reminded me of an old-time corrupt politician. One of the southern governors. This guy could be very smooth. He had a persuasive manner. He was smart and clever. It was one of my many experiences trying to work with control freaks.

Q: Did you have success with any of these types?

A: Yes. But it's a pretty long haul. The people who really want to control others have a problem with their own imaginations. They have a personal taboo against imagination. You have to have a lot of patience. It's like gently squeezing toothpaste out of the tube from the bottom. Go slow. These types are always measuring their control capability against their imaginations. You can get them to give up a little from one end while the other end gets more free. Give up a little control and accept a little more imagination. The long haul.

Q: What makes the combination of hypnosis and imagination so strong?

A: I put somebody in a light trance and he's relaxed. It's a kind of neutral pleasant space that doesn't contain pressure or time constraints. The quality of his perception then improves. Right then. It's perception without pressure. In that state, the person imagines things on a more or less spontaneous basis. When it's working, the images come out like honey and the person no longer, for that time, has a firewall between what he creates and what he sees. It's all in sync. He creates and sees almost simultaneously and so it's like hearing somebody read a story to you and you see the images in a free-flowing way. Of course your imagination is creating the images, but there isn't any harshness or lurching about it. It's smooth. In that situation, the person can feel the...it's like driving a very good car along a curving highway. You need very little control. It's working. And through this method two tremendous things happen. One, you, the patient, are creating in a free unimpeded flow, and getting used to that state of affairs. And two, you can look at what you are



creating in a very penetrating way...you can see great detail, not just of image, but of what is within the image, so to speak. Feeling, emotion, energy, attitude. The image comes to life and it behaves as it would, without any effort from you. If it's the image of a person, which is what I'm referring to here, then that "person" begins to behave like a character in a play that's been cut loose from the strings of the writer. It's a kind of miracle, really. And you, the patient, sit there and see that "person" interacting with other such "persons" in the given scene on the screen of your imagination--and your perception begins to expand. You begin to see what's really there in great depth. It's sort of psychic, as I said earlier, except not based on any system. It's very direct and full 4-D perception. And you "re-learn," from session to session, this kind of perception. I could make a drug analogy here, but this of course is not undertaken with drugs. Drugs are a dead end. A complete dead end. But, as with say the experience of a very small amount of LSD, the patient begins to realize that he is now seeing in much greater detail on every level. What he previously thought of as his perception now seems to have been a generalized perception of less than half of all the available details. And among the new details he is now seeing is MOTIVATION. He can directly see the motivation of a person like he can see a red shirt. And all these details that are now perceived weave together in a coherent whole. It feels very good and very alive. Believe me, if a person listens to this and says, "Well, that's what I see all the time," he's just trying to be somebody. It's phony. This is another level of consciousness I'm talking about. And it has certain transferability to real life after the session is over. You work with a person for a fairly long time, through many sessions, patiently, and you begin to climb into a new realm. In the session--and in real life, to an increasing degree-- the patient doesn't have to think about people or wonder about them or suppose or speculate or hope or deny or any of that. He doesn't have to infer. He doesn't have to cultivate an acceptance of other people. He doesn't have to self-promote an attitude within himself. In fact, he realizes that all those tactics were a substitute for the sort of perception he's experiencing now. The filters come off the eyes. There may be a peace that surpasses all understanding, but there is also a perception that creates a tremendous sense of peace. That's how it works. For some reason, certain people want to rush out there and say, "That's already me. That's the way I am." But that's philosophy or pretense or insecurity or self-aggrandizement. I'm not talking about any of those things. That's not it. Anyway, that's how hypnosis and imagination can work together, in the very best of situations, and I wish more people would find it out.

###END###

### March 30, 2001 – Part 3 of 3

Here is a transcript of part of a session given by Jack True to a professor of biology at a California university...this will give you an idea directly of what Jack is talking about...this session isn't as dramatic as some...and this client isn't as far "advanced" as some of Jack's other patients. But the flow of the session is very clear. At the point this session picks up, the patient is already in a light trance. Jack has noted that the previous dozen or so sessions have produced excellent results with this man: "Sees well under hypnosis and is getting large amounts of detail in scenery..." Also, "Patient came for help with back pains and pressure headaches..."

I will use the number 1 to indicate that Jack is talking and the number 2 for the patient's statements.

- 1: (Jack): Okay, I want you to get a scene of a train station now...the main lobby.
- 2: (Patient) Yeah. Got it.
- 1: Look to the left and tell me what you see.
- 2: People at a cafe. Sitting, drinking coffee. Eating.
- 1: Put in slo mo now.
- 2: Okay. I'm using the type I found last time. It's not slo mo for them, it's slow for me.
- 1: Sure. Do it.
- 2: Okay.
- 1: Move in.
- 2: Yup. The man at the table is bald. He's got a dark suit on. He's reading the paper. Story about...the paper is crackling. It's very crisp. (long silence) I can see sun on the page. It's dappled. Shadow and sun. Here it comes...
- 1: What?
- 2: The hyper-detail. I can see the print now. The edges of the black letters. They have...I'm in very close. The edges bleed print a little. They aren't perfect. Hair on the page. A few strands. Light blue shadow. Green shadow. He flicks the page. He's a little concerned. He's thinking about something.
- 1: What's he thinking about?
- 2: His watch. It's in for repair. Gold watch. Black case. It's old. It stopped. The face of the watch is gray. Not white. He flicks the page again. He's planning to visit someone in Vermont. Spring trees. Pine. I'm in on the ground under the tree. I can see ants lit up by the sun. (long silence) He's got a bad foot. Twisted it. He's leaning

a little in his chair. It creaks on the marble floor. He's waiting for a demotion at work. He wants to...

1: What?

2: Change companies. He's talking to the man sitting next to him. They're friends. They're talking about lightning. About a study that was published on lightning. The other man is drinking his coffee in gulps. I can see the stubble on his face. Five o'clock shadow. (silence) This is very clear. I'm in on his face. Little red areas. Very mild skin condition. His hands move like a carpenter's. He wants to be somewhere else. He's bored. He wants to go to sleep on the train. He sees himself sleeping on the train. He doesn't...

1: What?

2: Funny.

1: What?

2: He doesn't love his wife. He's bored. He moves a little to the right. He's eating a sandwich. He's thinking about his wife. He's staring into space while the other one is talking. I can see it. He doesn't love her. He's mulling it over. Moving in on his hands. (long silence) He has tired hands. His hands are tired. He's thinking about his hands. They're... (silence)

1: Go ahead. Say it.

2: They're symbols for him. Symbols of his boredom. He looks at them. He folds them. He's trying to hide his hands from himself. This is interesting. Coming in very clear now. Everything about him. He's a picture of boredom. He's making himself be that.

1: What?

2: He's making himself into a sculpture of boredom. He's making this. I can see it. He's...the detail is sharp. Sharper. I can see little shadows and colored lights on his suit. The suit is a painting of a lot of colors that resolve into the main color. Brown. He's making himself into a picture of boredom. Every little expression. The way his body is. It's boredom. It's...

1: What?

2: Tremendous. I can see it. I remember I once could see this way. A long time ago.

1: He's not just a man sitting there.

2: Hell no. He's doing so much. He's breathing life into the sculpture of boredom. Neck muscles. His shoulders. Everything. Now it's changing. It was a...it's gone now. He's not bored. Now he looks at his friend and smiles. It's gone. His teeth. The gums are red. He's happy. Suddenly happy.

1: Look to the right.

2: Yeah. Two women with suitcases. (long, long silence) The room over their heads...it's very hollow. High ceiling. Dome. Echoes. The woman on the left is talking about the army. She's in the army. She's 'out.' She's talking 'out.' She's...(silence) She's talking out in front of herself...(silence) Hard to...she's talking about the army but she doesn't care about what she's saying at all...she's being...it's as if she's put on this tape that's talking about the army and...the tape is flawless...it just keeps going...she's resting, doing nothing...but the tape is very animated...her face is very animated but she's not in it...it's very 'out'...the tape. But she's still. She's waiting...she's not doing anything. The other woman doesn't know it. The other woman is straining to listen...subconsciously she knows that something is odd and so she's straining to listen but she doesn't have to...the voice is loud. The...

1: Yeah?

2: The woman's performance is flawless. I'm enjoying it. It's great. The tape just goes and goes and she doesn't worry about it...it takes care of itself. Acting is never this good. Her suit jacket is a weave. I'm in on it. Very clear. Twinkling. The colors. The colors are breathing. It's gorgeous. All that space in the station.

1: How's the slo mo?

2: I don't even notice it. I'm at my own speed.

1: No need to rush?

2: None.

1: What else?

2: I'm looking at a big clock hanging in the middle of the lobby. Roman numerals. Beautiful. Underneath is a ladder. A short ladder. A man in overalls is folding it up. He has a hammer in his pocket. He's thinking about the next piece of work he has to do. He came from Poland. A few years ago. He went to school there. A trade school. He lives in an apartment on the 3rd floor of a building. He has a daughter. His father was a...he washed floors in a big building. With a mop. It's all there. The man has bags under his eyes. Moving in. Bluish tinge, as if they're cold. I can see the molecules of the skin. Rich molecules. A man is walking by him and glances at him. Crease in his trousers. I'm following him. Following his pace. I'm getting the exact rhythm of his walk.... (long silence) I'm at a train standing on the track. Little glints of mica or something on the platform. Cool air. It's all alive.

1: Yeah.

2: Everyone is part of it. Everyone is creating the scene. I can see everything now. 4-D.

1: Yeah.

2: (long silence) It's beautiful.

1: Relaxed?

2: Sure. Three kids are chasing each other around a column. One kid has snow on his boots. They're yelling. Patch on one elbow of the jacket. Snow's melting. The snow is melting on the ends of his hair. I count the drops. (silence) Nine drops on the end of his hair. He's standing still, breathing out vapor. He has one chip on a tooth in the front. Blue eyes. He's thinking up a trick to play. I can see his...face... (silence)...the way the red in his face goes into the white...very gradual, the color change at the edges...I'm in very close now...pores of his skin...blonde hairs on his face moving a little...I can see the bones of his jaw under the skin...they're in very good condition...(silence)...they radiate a life. There's no mistaking it. X-rays don't tell you that, but I can see it very clearly. The bones are alive.

At the end of the session, after Jack had made sure the patient was out of the trance, he said to Jack, "The clarity is great. I feel more time is there too. The time is alive." The patient also told Jack that his work at school was a lot more interesting these days...that he was going to phase out of it soon into something else...he didn't know what. His headaches seemed to be gone. He hadn't had one in a month. He said, "Perception during the day has more moments in it where the 4-D kicks in and I'm really seeing things...a calmness sets in...if I sit down and study then I can absorb quite a bit of data and it feels related...the study or the chapter in the book automatically has connections built in and I remember it that way, like a whole flowing scenario instead of as discrete pieces of material. I get these ridiculously buoyant moments during the day when I feel like I'm twelve again, except I'm not. But the openness of possibility. I'm not on the treadmill. I have that welling up feeling that I can decide to do anything I want to. And when I think about that I get very happy inside. I haven't felt that way in a long time." Jack told me that he felt this patient was going to stop his sessions pretty soon, because he had what he wanted. But Jack said he wished the man would continue, because he felt he was capable of getting to some extraordinary places with what Jack calls 5-D and 6-D and 7-D. The so-called extrasensory levels. "They aren't extra anything," Jack said. "They're very much part of what we are."

###END###

**April 1, 2001**

Q: So, you're saying that perception can be a lot more deep and complete and joyous than we ordinarily suppose.

A: Yes. Let me put a few fragments together here. You know about the TV show, Max Headroom. They played with the idea of a computer simulation as a news anchor, as a personality. This is a cartoon. They were intuitively showing people that we really do love cartoons because these cartoons give us the impression that complete perception is occurring even though only a few of the details are sketched in. We seem to see everything. Donald Duck or Mickey Mouse look like everything, like complete perception...and we're so happy to find these cartoon characters we fall all over ourselves. It's as if someone from above has granted us the gift of complete perception...a perception we long for and KNOW WE DON'T HAVE. But there it is. Max Headroom, Mickey Mouse. Video games. All of a sudden we are completely perceiving reality. We are having fun! We are seeing everything! There are no more questions or doubts! I can tell you that the public response to Max Headroom was ENORMOUS, and yet they cancelled the series quickly. There were several reasons, including the fact that the show portrayed the media as huge manipulators of reality. Now think about this. The media of course can manipulate our perception. You can take a digital image of a demonstration in Chile and you can take those five thousand screaming protesters and digitally rub out 4500. You can make it look meaningless. You can make a president's face look older or younger or more alive or saggy. Digitally. Now think about this. You can reconstruct video images by pixels and make the images of a senator walking into a hotel look like a senator walking into a brothel...you can reconstruct reality from the ground up. Or this. More and more, movies and TV are presenting everything as a series of very quick cuts. Boom boom! As the years pass, the cuts get quicker. A second of this, a half second of that, on and on. Bang bang. This has an effect on the viewer. Especially children. It's called ENTRAINING PERCEPTION. Which means, you lead and guide the manner of someone's perception. That's what I mean by it. IN THIS CASE YOU LEAD THE CHILD INTO EXPECTING THAT THINGS HE SEES ON TV AND IN REAL LIFE ARE GOING TO GO BY FAST. YOU SET UP THAT EXPECTATION. THIS IS REAL. AND SO THE CHILD NATURALLY DEVELOPS A SHORTER AND SHORTER ATTENTION SPAN BECAUSE HE IS BEING CONDITIONED TO EXPECT THAT THINGS ARE GOING TO GO BY FAST, THEY ARE GOING TO SHIFT FAST, THEY ARE GOING TO BLINK IN AND BLINK OUT. SO THE CHILD HAS TROUBLE CONCENTRATING ALONG A CERTAIN LINE OF INFORMATION FOR VERY LONG. THE CHILD IS HAVING HIS PERCEPTION INFLUENCED. THE MANNER OF IT. HOW IT ACTUALLY WORKS SECOND BY SECOND. There is another related phenomenon. I call it dropping out frames in a broadcast. It's happening more and more. You aren't seeing 24 frames per second in certain ads or music videos, you're seeing a weird progression that looks sort of slow and sort of fast, in which frames are just taken out of the flow. This also entrains perception, creates an expectation in the viewer that events are going to be SIMPLIFIED. MORE LIKE A CARTOON. IN OTHER WORDS, THE MEDIA ARE GRADUALLY CHANGING A FULLER PERCEPTION INTO A KIND OF CARTOON

PERCEPTION. I have spoken with a few very smart media analysts, I'll call them, although you could also call them intelligence-agency consultants...and these people tell me that the media are going to change the perception of the public. The media are going to simplify the act of perception. The best analogy I can give you is this: You walk into a museum and all of a sudden the 3-D perspective in the paintings is gone. That is gone. All the paintings are flat. The train in the distance is now in the foreground with the house. Actually there is no foreground. It's flat ground. Or the perspective is still there, but it's quite obvious now, LIKE IN A CARTOON. In my work, I've demonstrated that you can, under hypnosis, by bringing the person's own imagination into play...you can make his perception much more full and alive and direct and complete and marvelous...which also brings in certain psychic elements, for lack of a better word. You can go in that direction, and when you do, all sorts of problems and limitations the person was experiencing go away...they dry up, they fall to the side like old leaves. In other words, we are looking at two possible directions here. In one, you go toward fuller and more fantastic and more direct and more alive perception. And in the other, you go toward less fullness, toward the CARTOON, toward the ILLUSION that you are seeing everything because everything is being reduced down to the ultra-simplicities of a cartoon. If you go the second way, the cartoon way, you actually reduce the perception of the person. You make that person accept reality in more...as if it were powdered milk, not the real thing. And when you do that, the freedom of the person, the human potential of the person is put on hold...not just theoretically but as a matter of direct second by second perception.

Q: So you're not talking about worse education in schools...

A: I'm talking about entraining the perception capability of the person, and I'm talking about eradicating from the public consciousness the fact that there is the opposite direction, the one that leads you to heightened and true perception. MIND CONTROL IS THE MEDIA. NOT JUST IN THE MESSAGE, BUT IN THE WAY IT COMES TO PRESENT REALITY, VISUALLY, AS MORE AND MORE LIKE A CARTOON. WITH FEWER FRAMES, WITH SIMULATIONS, WITH A DIGITAL SIMPLIFICATION OF IMAGES THEMSELVES. Think about this. Think about a new technology of broadcasting that can alter the COMPOSITION of the visual flow of images so that those images are subtly modified to become more and more like cartoons.

Q: In your work with patients, you are, in a way, starting from the premise that these patients are already seeing reality as a cartoon. And you are leading them back to a fuller representation...

A:...In which they can see enormous amounts of detail which includes detail of emotion, attitude in other people--as visual immediacies, not as inferences or conclusions. This is the way we should always see, second by second. In 4-D. In a way that makes us very powerful and free and exuberant.

Q: If people in 1933 had seen Hitler that way--

A: --They would have dropped him like a lead brick.

Q: Let's talk about this psychic component of perception.

A: I've seen it with patients. They go out of a session and they know what is going to happen in three hours. They see it. Just like I'm seeing you. Perception, as we ordinarily understand it, is just a fraction of the real thing. The possibilities appear to be unlimited. I had a patient who saw a turmoil within a government office, a high-level government office, in a country 4000 miles away. No weirdness about it. It was very straightforward.

Q: We're already in cartoonland.

A: Yes. We only see a sketch of reality. The potential dimensions of perception...4-D, 5-D, 6-D.

Q: And the media--

A: --Are further reducing the capacity to perceive. New technologies will accelerate the decline. Not just because the media are lying all the time, but because the medium itself is conditioning the visual apparatus of perception of the viewer. My information comes from a number of sources. This is an intentional program. As usual, just about all the participants in it have no idea what they're bringing about. They think they're "innovating."

Q: This is what you call OPERATION DEATH OF THE HUMAN SPIRIT.

A: Yes. This is what it is.

Q: And from your work, you've seen the opposite force, the vector that leads to a much different place.

A: I see it all the time. Remember, I said that the media make you think you are seeing everything. That's their bottom-line trick. When I say that, everybody thinks I'm referring to the distorted and simplified shape of the content of the news. I'm really not referring to that. I'm talking about VISUALLY inventing reality so that the viewer gets this dreamy feeling that he's finally fully perceiving reality. There will be technologies I'm not even talking about. Technologies which do this. Virtual holograms broadcast. The attempt to make certain brain connections with the viewer, to induce feelings of satisfaction in the viewer with what the viewer is watching while he's watching it. There will be more drugs, of course. The possibilities are huge. And behind all of this is the cartoon-reality presented and accepted as FULL PERCEPTION. AS WHAT FULL PERCEPTION IS.

###END###



## August 17, 2001

In this interview, Jack makes some very important comments about the emergence of designer drugs (psychedelics) – which apply in a crucial way to the ongoing campaign the drug ecstasy.

Q: Where do we start today, o grand vizier?

A: In a pleasant mood, are we?

Q: Yeah. That hypno-session you did with me was quite good.

A: How so?

Q: I'll ask the questions.

A: What did you like about the session?

Q: The landscape aspect.

A: Don't be cute. What are you talking about?

Q: Don't YOU be cute. You know you're always translating sessions into the idea of patients seeing landscapes.

A: Okay. But first I want to say something about designer drugs. Get a novel by Ken Goddard called The Alchemist. It's important.

Q: Why?

A: Because I say it is.

Q: No, really.

A: Because it presents a situation in which a new designer drug is brought on the market out of a lab, a lab which is part of a drug cartel op. But the higher-ups don't like it.

Q: Why not?

A: Because the drug gives such a fantastic effect, perceptual and sexual, that it completely blows away cocaine and heroin and pot. See, it's a revolt by a dealer within the cartel. He's going to bring a new drug on the market, and the word of mouth among users is going to create a HUGE demand in California...and then globally.

Q: It's a threat.

A: Yeah. And that's why these designer drugs are being attacked so strongly by the government. The intell cartel which basically runs the illegal drug business is getting hit hard by a small independent lab, and you can set up these labs all over

the place, and they're cheap to stock, and a decent chemist can produce large amounts.

Q: The government.

A: The government is protecting the intell cartel and so it wants to squash all designer drugs, as a threat to the market, a threat to cocaine and heroin.

Q: A lot of money involved.

A: A few trillion.

Q: So...

A: The intell cartel wants to protect its turf. It uses the profits to buy up companies and set up ops all over the world. But if a designer drug business gets out of hand, everybody and his brother can get into the act. You could have 50 different drugs that are more exciting to users than coke or heroin. And no control over the producers. No war on drugs. No excuse to go into countries in South America and displace the farmers and kill them...and take over the land for oil development and so on.

Q: Any particulars?

A: Always. I know of three chemists who have been paid off by ex-CIA people not to produce spinoffs of MDA. I mean, they could have killed these guys, but instead they just paid them off and put them to work in special labs, looking for weird drugs that could be part of MKULTRA type ops.

Q: Okay. What's a landscape?

A: A landscape is a visual field a person sees under hypnosis.

Q: Why is it important?

A: It isn't, unless it means something.

Q: Huh?

A: Go back to drugs. You take LSD. You see a landscape. But so what? You see hallucinations. You see little creatures running around on the end of your nose. So what? You didn't get to it by a good route.

Q: A good route?

A: A therapeutic route. It just showed up. You watch it, you go with it, and then it fades away. Like a movie. Like popcorn visions.

Q: Whereas?

A: Whereas, if I put you under, into a light trance, and THEN you see a landscape, it's because I'm giving you a cue, a thing to consider, a thing to think about that has to do with your own life, and then you see a landscape and then it means something.

Q: Yeah...I guess.

A: Don't play dumb.

Q: I'm not.

A: Sure you are. Interviewer's technique.

Q: Okay. So give me an example.

A: Of your being dumb?

Q: No.

A: It's symbols. The mind works, on one level, through symbols. And a landscape induced by me is a symbol of a problem or a situation. You see? The mind erects a landscape to represent a situation that I suggest. Take education.

Q: A patient of yours who has a situation revolving around education.

A: That's right. Say he never got a real education. It's buried. He doesn't really want to admit he isn't educated. I mean, he went to school, he graduated, but he has a lack. Education at the most basic level is about repetition. You learn a concept by defining it and then doing exercises over and over that test your ability to recognize the concept. A noun. What is a noun? You define it. You then give 100 sentences and you tell the student to underline all the nouns. That's the way you start out. Repetition.

Q: So?

A: So the kid never gets it. The teacher never gives him the exercises, or not enough exercises, and the kid is never really sure he knows what a noun is. He sort of knows. He thinks he knows, but deep down he knows he's adrift. I started a little grammar experiment once. I took 5 people and I taught them grammar like a mother. I put them through their paces. I did IQ tests before and after and their IQs rose.

Q: These were people who had had trouble with grammar in school?

A: Yeah. IQ rise. No one would publish the paper I wrote. Too explosive. You can make IQ rise. Just like that. Same with math. Go back to the beginning. Teach it all again the right way.

Q: What else?

A: The kid who never really gets the grammar, he overlays other ideas over that. It's complex. He tries to make himself think he's smart. See? He tries to make himself into a smart guy. But his mind is confused. He can't handle propaganda. He goes down in flames when propaganda comes in through the media. He's unsure of himself. He's a victim. He's a victim of bad education. He now will adhere to the dominant paradigm in society. Whatever it is.

Q: Let's back up here. You're saying that drugs are foolish.

A: They produce visions you don't really use. They fade in and fade out. Now, I know that in a therapeutic setting some very good therapists have used drugs to allow insight on the part of the patient, but all in all a drug used as a drug is a cop-out. It's a postponement and a diversion away from finding out what's going on with your life, with your future. The drug is creating a landscape for you, because you can't believe you can create one yourself.

Q: But in hypnosis?

A: Most hypnosis is crap. But in certain hands, it can work. This guy with the bad education, he is a drone. He is going along with all the propaganda of the society. Or he's rebelling. But it means nothing. He gets nowhere. He just doesn't build anything. He's angry but so what? He is unsure of himself in part because he never really learned anything. He learned a shallow something or other. He sort of learned. And so he is VULNERABLE. THAT'S what I'm getting at. He can be had. He can be controlled. Because he is vulnerable. He's never sure what he knows. He can't handle logic. He can't build.

Q: Now what happens when you hypnotize this guy?

A: I'm thinking of a real case here. I put him under. Light trance. And I said education. Just a word, a few phrases: Your education. And he sees a landscape. Do you see? The landscape that he sees is a kind of symbolic representation of his education, of how weak it was, of how unsettling it was, of how strange it was, of how foolish it was. He sees a landscape.

Q: What does it look like?

A: Before I get to that, let me say that ultimately he is creating that landscape. It's coming from him, but he doesn't know it. That's important to know, because if you don't know it, you think that it's so so weird and mysterious, this landscape that is popping up. You get hung up in that. All the crap about the subconscious and its various categories and all that. It's sheer crap.

Q: Okay, you sit him down and you put him in a light trance and you say education and he gets a landscape. A field. A space with something in it.

A: Exactly. In this case, he sees wrecked buildings and they have a Swiss-cheese aspect, and there are trains moving around and people on tracks talking and there is

a big mountain in the distance and a storm is out there and a lot of other things are happening.

Q: At this point do you try to do any analysis of what he is seeing?

A: Get this straight. There is NEVER any analysis. None. You don't do that. You don't try to take this landscape apart and say what it means.

Q: Why not?

A: Because...if you eat an apple do you analyze that? A good apple? No, you just eat it. The apple is there. The landscape is there. That's the key. IT IS THERE. HE WENT INTO A LIGHT TRANCE, I SAID EDUCATION AND HE GOT THE LANDSCAPE ON HIS RADAR SCREEN.

Q: It's a symbol.

A: It is his unconscious creation of what his education means to him.

Q: So where do you go from there?

A: Then I said, "Tell me what's there. Just describe it." And he does. It's like he's walking through a street and you get him to tell you what he sees there. That's all.

Q: Then what?

A: Well, I notice that there are a lot of things in that landscape that any idiot would know are signs of doubt on his part. Anxiety. Things blowing up. Fires starting. Weird gray areas that...who knows what's behind them? That kind of thing. His shaky education is somehow mirrored in that landscape. His shaky LIFE BECAUSE OF THE SHAKY EDUCATION IS MIRRORED IN THAT LANDSCAPE. BUT I DON'T ASK HIM ABOUT ANY OF THAT. I JUST NOTICE IT.

Q: Yeah. And then?

A: Then I use my detail method. I say, "That building you mentioned? Tell me what color it is. Any shadings? Shadows? What do the windows look like? What time of day is it?" See? I get him to home in on various elements and describe them in great detail.

Q: So he is exploring the things in his own landscape.

A: And no one, no one ever asked him to do that before.

Q: How long do you do this?

A: Two, three hours.

Q: That long.

A: Yeah.

Q: And what happens?

A: He is now, in a sense, identifying his own education.

Q: I'm not sure I get that.

A: He is taking the landscape which, to him, represents his own anxiety-ridden schooling, and he is looking at that giant symbol in great detail. It's like one two three.

Q: One two three?

A: Yeah.

Q: How so?

A: Thesis, antithesis, synthesis.

Q: What's the thesis?

A: His education as it actually took place.

Q: Antithesis?

A: The landscape. It's the reaction he creates to that education. It's a kind of opposition to the education. He is creating the landscape as a response. He is doing that.

Q: But you said earlier he was creating the landscape as a symbol that actually represents his education.

A: Yeah, I did say that. And it's true. But on another level, the landscape is a creation he makes which is a protest against his education and what it meant. You see?

Q: Maybe.

A: Okay. A young man falls in love. He can't get the girl. So he creates on an unconscious level a landscape which represents the aborted love affair. But—the landscape is other things too. One thing is, it is a reaction against the fact that he didn't get the girl. Against. It is a substitute against the real thing that didn't happen. It isn't just a representation. It's an against thing. It's a created response AGAINST. And in that sense it's an antithesis.

Q: And what is the synthesis?

A: The synthesis is the resolution of both the thesis and the antithesis. And the REAL synthesis never happens.

Q: Never?

A: Well, I make it happen.

Q: How?

A: By getting him to examine in great detail his own created antithesis. In great great detail.

Q: How does that work?

A: He painted the antithesis himself. He made it. Now I am taking back to that creation, and I am having him...I'll give you an analogy. Take a writer. He is writing poems. All the poems have a similar form and a similar subject matter. Now I get the poet to take one poem and describe it to me in great detail. Something he would never do. I go over the poem with him line by line, word by word, and we talk about the thing, and we...well, he actually...he tells me about the images that are imbedded in each phrase....all the spinoffs....very very great detail. And you know what could happen? After that, he starts writing different poems. His new poems no longer have the same form or the same subject matter.

Q: And in the case of this patient with the bad education?

A: In examining the details, he frees himself. He can move on. He tells me about the shine of the sun on the tracks, how it looks, and how heavy the metal seems, and what is under the tracks. He tells me about the granules of soil around the tracks and little pebbles and so on. Very very close up. He's in there very close up. I put him there. I move him in and out and we go over the whole scene.

Q: Does the scene change as he examines it?

A: Of course! Because it isn't just one scene. Really, the landscape is many things. Or, to put it more accurately, as he examines that one central landscape, he begins creating other things that weren't there before. We are essentially taking apart the landscape. He is. He is creating new things. He is putting art on top of art. His art.

Q: And this is therapeutic.

A: To the extreme. I say, "What's inside the big bowl that you said is lying next to the alley over there?" And he says, well, a bunch of cardboard and a few fish---see it doesn't have to make sense...IT DOESN'T MAKE SENSE. Sense is not what we're after. He says, cardboard and a few fish and a purple toy. I say, "What color is the cardboard?" And he tells me. Gray and bluish and faded white. He gets in there. And I might say, when he's ready, "Now go into the cardboard and tell me what the molecules look like."

Q: It's like an infinity.

A: Yes. There is no limit to what you can explore, in great detail, in that one landscape.

Q: And this produces...

A: We go beyond the thesis-antithesis-synthesis format of the mind. We get rid of that in this one situation. We blow it up. We uncover the infinity that is implied in the limited landscape.

Q: That's a mouthful.

A: You better believe it.

Q: Uncovering the infinity.

A: Civilization is based on reducing infinity to manageable proportions and then investigating the resultant limited scene and building from what you discover. It works. The mind wants limits. It works well within limits. And that's fine. But...there is a downside to that.

Q: Which is?

A: On a personal level, working within limits gives you set formats. And one MAJOR format is thesis-antithesis-synthesis. That's how a person deals with his disappointments. Just like I described with this patient. So I crack that open.

Q: Formats.

A: Yeah. The landscape which a person creates as a response to a difficulty looks like a limited scene, but then when you go into great detail on it, it opens up. It's a mirage of limitation. Go over to that garbage can by the railroad tracks and open it up and tell me what you see inside. Take out the dried figs and look at them in the light. What's there? Tell me about the wrinkles. Tell me about the hands of the man who's walking by the railroad tracks. Any liver spots? You know...DETAIL. ON AND ON. It opens it up. It's like draining a wound.

Q: So what finally happened to that patient with the bad education?

A: Once we opened up that landscape and broke the thing open...this guy went back to school...he had been terrified of doing that before. Now he was eager. He had a look, you know, of somebody about to fly off into space. Very excited.

Q: Education is...

A: Society is a cradle to grave thing, see? Straight ahead from start to finish. Don't look back. And the landscapes, they are like firewalls in a building that "protect" a person from stopping and figuring out what happened to him. Limitation. And that's great, in a way, because it forces people to progress, if they can. Get with it. But at the same time, people are losing out. They are molding themselves into formats.

Q: You've talked about nostalgia in this respect.



A: Sure. One of the great graveyards. Some of these landscapes that pop up under hypnosis, they are full of nostalgia. The hanging vines and the old Southern mansions and cadavers and young beautiful people walking around real slow...old songs and stuff like that. Yearning for times past. If you just take the idea of a Constitutional republic. There are a lot of people around who want that back, but they don't want to make it happen in a creative way...they don't really want to do it now...they want to wallow in it....that's the landscape effect, the firewall that keeps you from creating it now....and when you crack one of these landscapes wide open, over a period of some hours, in the way I've described—you get a different kind of person.

Q: Cracking open these landscapes...it's all about having the patient examine them in great detail.

A: That's what I found out.

Q: How did you find it out?

A: I played around. Had no idea what I was dealing with. I played it by ear and slowly I began to figure it out. A random question here, a random question there. I was curious about these landscapes. I asked a patient, "What's inside the house?" And I got him to tell me, even though at first he didn't see anything in the house. He just saw the outside. The shell.

Q: And...

A: Over a period of years, I began to build up this idea of thesis-antithesis-synthesis. From Hegel. From other philosophers.

Q: You've been approached by intell types.

A: Sure. They've wanted me to go to work for them. But they want to use my methods to control people. To make people dumber. I wouldn't do that. But I learned that these intell people have a very curious view of reality. For them, liberation is tiresome. It's unworkable. They think in terms of getting everybody to think in uniform patterns. They believe that's the answer to conflict. They think they're messiahs.

Q: This is the big struggle.

A: Between those who think there is such a thing as personal liberation, and those who don't. And notice. If you don't believe in PERSONAL liberation of consciousness and creativity, then you end up, sooner or later, believing in a slave world. You then become an engineer of human beings. You really have no other choice. You can call that kind of engineering by various fancy names, and you can dress it up, but it amounts to slavery. Thought control.

Q: Some hypnosis IS thought control.

A: Absolutely. You say, look, this person can't really free himself so I'm going to give him the hypnotic suggestion that he can be free...and then he'll have that ILLUSION and he'll act on it. And this can work for a little while, but it collapses like a house of cards. Now suppose I hypnotize you and tell you you are a great musician. And you begin to act on that. You take lessons, just as if I were your mother and told you as a little child that you were destined to be a great musician. Then it's a race against time. If you learn enough music on your own, and with teachers, you CAN replace the original suggestion with your own knowledge that you won from studying and playing music...but if the teaching is bad, you'll surely collapse in a heap. And that in general is what happens with bad and weak education...the kid starts out with lots of encouragement from his parents, with those SUGGESTIONS, and he launches into the classroom...but if the teaching is weak, if it doesn't cement in the groundwork, he slips behind and the original suggestion can't carry the day.

Q: It seems a shame that more therapists don't use your methods.

A: I've been pretty bitter about that from time to time. I tried to teach therapists. But it's too much for most of them.

Q: Why?

A: Because this method, and others I use...it requires several different skills, and if you get one of them wrong, any one of them, you fail. But more than that, therapists want to analyze the things that are happening to the patients. They want to apply labels to phenomena, and they want to embroil the patients in discussions of these labels and what they mean. That's sheer failure right there. You can't win on that course. The labels are nonsense. But shrinks are taught that labels are everything. They take their cues from labels. Labels tell them what to do. And labels are guides down wrong tracks.

Q: What is the future of therapy?

A: Overall? Failure.

Q: Give me another example of this technique you are explaining.

A: Let's just be generic. Close your eyes.

Q: Okay.

A: Now let's pretend you see something.

Q: I already do.

A: What?

Q: A bird made out of stone.

A: Wings?

Q: Yes.

A: What color?

Q: Gray.

A: Now look more closely at the gray.

Q: It's gray with green shadows. There are silver streaks in the gray.

A: Home in on one of silver streaks. What are the colors in it?

Q: Silver, a little gold.

A: And what's behind that, behind the gold?

Q: A...skin, a rib-cage. Bones.

A: What color?

Q: White bones. Very white. They're glowing.

A: Glowing bones.

Q: Yeah.

A: Now go inside the bones, inside one bone.

Q: A lot of space. Spongy, sort of. Weak. Gray light. Like a sky.

A: And what's past the sky?

Q: Hills.

A: What kind of hills?

Q: Green, pretty low. Like English countryside. There are a few people on the hills.

A: What are they doing?

Q: Walking. One guy is tilling the soil.

A: With what?

Q: A hand plough. It's made out of wood and iron. The iron is rusty, old.

A: How about the molecules?

Q: Of iron?

A: Yeah.

Q: They're...bluish. Very blue.

A: Pick one molecule. What's inside it?

Q: A blue sun. A small blue sun.

A: Is it hot? Cold?

Q: Warm. Just warm.

A: Is it friendly?

Q: Sort of neutral.

A: Is there a surface to the sun?

Q: It's more like a haze. Yeah, there's a surface.

A: Solid?

Q: More like a crust.

A: How thick?

Q: About two feet. But there are spaces inside the crust. Like old bread. Air holes.

A: Is there anything in the air?

Q: Some little...bugs. Microorganisms.

A: What are they doing?

Q: Swimming in the air. They have little pincers.

A: What color?

Q: Gray. Brownish. Shadows around the pincers. Whitish shadows. Pale white. They have yellow parts, the shadows. Pleasant yellow. Nice yellow. The...it's like...warm shadows. There is...

A: Yeah?

Q: Water around the shadows. Little ponds. There are pieces of wood or stems floating in the ponds. Very quiet ponds...

A: Open your eyes...Now you see, because you've done this before, many times, and because you're a painter, you jump right in. You go to it. And you weren't even in a trance. You got into it. We took a straight line route this trip, I pretty much just had you bore into each thing and go through and then further inside...but I could have gone in other directions. I could have had you stick with the original bird a lot longer, and we could have explored what was around the bird, what else, what other things were there, if any. But in this case, I just took you inside and inside and inside. And if we kept this up for a couple of hours, you would have seen quite a lot.

Now, if this bird had popped up in response to a cue, some problem or situation you've been trying to resolve, if I had originally given you that cue, and if you were in a light trance, then the landscape which started out as a simple bird, that would have been potentially transformative, and if we had stuck with the whole business for a few hours, something would have transformed. You would see that problem differently now. And if not, I would start the next appointment with the same cue and let you see whatever landscape popped up, and we would go from there. It seems harmless, but it isn't. It's very strong. It does the job. Also notice I just directed you but I had almost nothing to say about what you saw....all that was you. We didn't get into some nonsense about what it meant or any of that. It's like Freud and his dream nonsense. A dream means nothing. It's a dream. What means something is the fact that a person is dreaming...and I'll say this. If the person dreamed long enough and freely enough, he would learn something important. Just like that.

Q: I noticed that I was...put it this way. After just a few minutes of doing this, when I opened my eyes again...the details of this room are more clear. I feel like my eyesight has improved.

A: It has. If you were tested before and after, the results would show that. Now how long that'll last, that depends on a lot of things. But I've had patients who experienced permanent improvement in their eyesight.

Q: Why is that?

A: Because outer and inner affect each other.

Q: Meaning?

A: Just what I said. If the imagination is cloudy inside, it can affect the eyesight outside. And vice versa. When you use your imagination to see into landscapes, it becomes stronger. The imagination becomes stronger. And then the part of the outer eyesight WHICH IS IMAGINATION revs up that eyesight.

Q: And this has actually happened with patients.

A: Sure.

Q: What about other faculties?

A: I could have taken you on a trip with just hearing. I could have said, "What do you hear in the landscape?" I could have used just hearing all the way through, and you would be experiencing a change in your hearing right now.

Q: Let's try it.

A: Close your eyes.

Q: I see a lake, sort of.

A: Now listen to the water.

Q: Ripples. I hear the ripples. Very vague.

A: What else?

Q: ...a few little splashes. And a leaf hitting the water. Very soft.

A: What do you hear inside the leaf?

Q: A drone. Very faint.

A: What do you hear under the water of the lake?

Q: Swooshing. Fish swimming around.

A: And on the floor of the lake?

Q: A tinkling sound. Like debris. Metal and rock. Sand. They're coming together and drifting apart.

A: Listen to it.

Q: Yeah. Within the tinkling sound...there are lots of little sounds. Rustling sounds. Like...a breeze. It's like singing. No real notes. But singing. Almost like voices.

A: Listen to those almost-voices.

Q: ...no words...just a wavy feeling...lots of waves...it's bigger...it's a bigger sound than I thought...

A: Listen to it...

Q: ...Almost like a cloud moving in the water. The cloud has a lot of pieces to it...voices...the voices are metal...they're hitting against each other very lightly...the water ripples out...out from the little collisions...

A: Listen to what's behind the ripples.

Q: A sound...like O...like Ohhhhhh...it keeps going...it's very big...inside the O there are other sounds.

A: What are they?

Q: Weeeeeee....other sounds....ooooooooo....and a wavy sound that undulates...it goes up and down...and behind that whole sound is a sound like a siren...a siren on a truck that's far away...maybe on an island....there's an island...

A: What sounds on the island?

Q: Lots of sounds. Breeze in the trees. Rocks falling down a hill...and just rocks...rocks have their own sounds...I can hear the ocean too...people talking

mixing with the water...there's a bell on a boat...it clangs. I hear people talking. They're talking about the...about what they're seeing. The sky and another island. Someone is pointing at an island, I guess. They're on the boat.

A: What sounds are inside the hull of the boat?

Q: Creaking walls in a cabin. Water. Inside the wood of the boat, I hear old sounds. Sounds of old wood (laughs). Old wood sounds. Sounds of age. It's old. It makes old sounds. (makes several long sounds) An old animal. Like an old dog. The dog is making a low sound. He's very old. There's a chain around his neck. It's making a tinkling sound.

A: Now take a molecule of that chain. What sound is inside the molecule?

Q: A silent sound. The molecule is blipping. It's opening out and exploding. There's a bubble inside the molecule. It opens up and explodes, and then a new bubble is there. It does the same thing. The whole series of...molecules...there's an orchestra...the molecules...they're all making different sounds....(listens to this for a minute or so).

A: Open your eyes.

Q: Interesting.

A: Again, you weren't in a light trance. Anyway, you were using a sense, a faculty of hearing which was part of your imagination, only hearing is not usually thought of in that way...it's usually sight we think of as imagination ...but you were using imagination in the form of hearing with some sight mixed in. You see? Imagination is very flexible. Infinitely flexible. You were following along with imagination as hearing. This time, I didn't just bore straight in, we moved around to the side and I followed your lead more because you were jumping from thing to thing...and I didn't try to stop you...

Q: Could you do that with any sense faculty?

A: Sure, hearing, smell, taste, touch, sight. And there are other senses besides that. We could do one in which we go see into the future, for example.

Q: We could invent a sense too. Call it KLM. Just fly with it.

A: Absolutely. Whatever the traffic will bear. There are no limits. This whole part of my work is under development, as you well know, since we have putting it together, you and I. This is a collaboration.

Q: When we met, I talked to you about the artist and his problems.

A: Yeah. That's how the whole thing started. The artist, a person working in a world of systems when he has no fixed system, when the whole essence of what he does is outside systems.

Q: The artist can use systems, he can invent systems, but he's not married to a system.

A: So to go to a landscape and begin to imagine what is there or see what is there...it is imagination you need to do that. When we saw that, we opened up the whole meaning of hypnosis. Hypnosis became the setting, that's all.

Q: My hearing has changed.

A: Better?

Q: Right now, it's wider. I can hear things across the street I couldn't hear a few minutes ago.

A: That's the infinity principle. Basically, you can hear infinitely. So, to live in this situation, let's call it, you narrow your hearing, and you adopt a limited approach. But the mistake is, we do this and we then keep getting narrower. But we can reverse the trend. We can do better. We can regulate hearing like a radio volume dial. Turn it up, turn it down. Widen it, narrow it. Intensify it, hear the sounds within sounds and then tune out those inside sounds. As a musician, you can play quarter tones and then you can stop that and just hear and play Western notes.

Q: You can look at a canvas and put on colors and shades and make hundreds of slight variations and you can see them...or you can just look at colors and see them as solid and uniform.

A: Or you can look at a rock and see the rock, or you can see inside the rock. But most people don't believe that's possible.

Q: In fact, they get angry if you suggest it's possible.

A: In which case I ask them if they believe that 5000 years from now some people might be able to see inside rocks, and if they say yes, then I say, well just pretend 5000 years from now is now.

Q: Is this too far out for people?

A: Who cares? If they're ready, they're ready.

Q: The way you work with patients...

A: I lead them at a pace they can handle...it can be slow going at times, so I prefer people who are a little more adventurous.

Q: Another thing. When someone looks at one of these landscapes, you can raise the question of whether he's really seeing something or imagining it...but as we've found out, it doesn't make any difference.

A: None. You can go around and around forever on that one question, and it makes no difference at all.



Q: Also, in your work, you don't try to tie someone down to one dimension in what they see in the landscape.

A: Hell no. This is interdimensional prospecting. You go where you go. You see what you see. It doesn't matter. There are no limits. The patient is crossing dimensions all the time. The landscape is not going to be just one dimension. Just like reality is not just one dimension or three or twelve. Reality is multidimensional.

Q: Why are artists often the last people to understand all this?

A: Because they are flying blind. They use the fact that they have extraordinary imaginations to explain their own failures. They don't see that they are sitting on the biggest most important secret in the universe. They combine complete stupidity with complete brilliance. They are also isolated. People don't understand where they are coming from. Artists often don't think about the larger issue of what the imagination MEANS. They have no particular philosophic inclination. They don't look at the bigger picture. In this respect, they are like a lot of other people. Some of my best patients have been artists, and some of my worst have been artists. The worst are just ornery. They don't want to improve. They want to stay the same. They want to prove to the world that art should be a ticket to special treatment, and they use this to the hilt to explain their failures. It's pretty simple. It's like asking, why isn't a rich man happy? Because he uses the idea of money to stay dumb.

###END###

**January 11, 2002**

This conversation, about mind control, took place over a week's time in the spring of 1988.

Q: Mind control. We keep coming back to that.

A: I know. It seems like everybody wants it, like a new Porsche.

Q: They want it?

A: Of course! Where the hell have you been?

Q: I've been around.

A: You've missed something, my boy. People WANT mind control. That's what they see at the end of the tunnel. Salvation, exoneration, the blessing of not having to struggle anymore.

Q: It's gotten that bad.

A: Don't play dumb. Of course it has. People just want to know "what programs are available." They want to sign up as soon as possible. That's why they come to me. Because they think I'm going to insert a program in their minds. Something to take the place of whatever is there now.

Q: But you don't.

A: Sometimes I wish I were completely unscrupulous. I'd be sitting in a yacht off some Polynesian island right now.

Q: This wish for mind control. It's like a death wish.

A: People imagine that it's like having a Guide. Something that brings you into port. Something that makes sure you succeed.

Q: Of course this is all what we could call "positive mind control."

A: Right. Except it tells you something when everybody wants a program installed. Suppose you say, "I'll load a program for sexual performance into your mind." People would camp outside your door.

Q: Is there such a thing as a program that can be loaded into someone's mind? Is there really?

A: The word program sounds like a complete entity of information. You can't get that into someone's mind without inducing a tremendous amount of pain and fear and using drugs at the same time. And even then, you get mostly failures. People who are unreliable as robots. But that doesn't mean such attempts are without

effect. People emerge from this insanity with all sorts of weird emotions and ideas and quirks and fears and hatreds.

Q: Have you ever treated a person who had genuinely been a subject of mind control in this way?

A: Sure. But you have to look at a larger picture.

Q: Which is?

A: Every person that comes to me has a story. I don't really care what that story is. It could be about cigarettes or weight-loss or mind control or alien abduction or fatigue or heartbreak or whatever. I take what they give me. That's the starting point. Their story. You have to start somewhere. Why not begin with what the person has on his mind?

Q: Everyone has a story.

A: "I was in custody of the CIA for three months, during which time they put me into trances with drugs and tortured me..." That's where we start.

Q: No questions, no doubts.

A: Oh, I may have lots of doubts about the truth of the story, or I may believe it. But all that's beside the point. The person has had enough courage to come in and say SOMETHING about his life that he considers important. So that's where we're going to dive in. Right there.

Q: So you never checked out any of the mind control subjects you worked with.

A: You mean, did I fly to Canada and see if the doctor at the hospital near Montreal really did hammer this person for 3 months? No, I didn't. Most of the time. (laughs)

Q: You dove in.

A: That's right.

Q: Why? Why not at least try to figure out whether you're operating with a lie or a delusion?

A: Because, in my years of working with patients, I discovered more lies than I could shake a stick at. Lies of all kinds. But what is a lie from my perspective? It's a little piece of hypnosis that's already there in the person's mind. Maybe he knows that and maybe he doesn't. But I'm going to put him under hypnosis, and once he's there, the lies will all come out in the wash.

Q: They'll be revealed as lies?

A: Not necessarily. They'll become the truth. It's like watching counterfeit money change into real money.

Q: Not sure I get that.

A: The real truth we are looking for is liberation from ALL forms of mind control, and once you've got that firmly understood, the details don't matter all that much.

Q: Because your patient is going to go through all sorts of landscapes and ideas and whatever, while you have him under hypnosis.

A: Exactly. It's going to be a bumpy ride with lots of interesting flora and fauna. I'm not worried about whether he really buried his mother's ring in the garden or lived in a prison camp or was a mind control subject under the CIA.

Q: Okay. Take a real case of a person who DID undergo mind control before he came to you. Explain how you dealt with him.

A: I had a guy, Paul, who was at Edgewood Arsenal after World War 2. He was given LSD secretly in experiments undertaken by the US Army, the CIA, and Nazi scientists brought over here to the US after the War. The LSD and other drugs scrambled him up pretty badly at the time, because he had no idea it was being done to him. He'd be high for 10 hours at a time, seeing dragons and cars in the sky, and he didn't even know he'd taken a drug. He hardly, at the time, knew what a drug was.

Q: Was he programmed at the same time?

A: They tried, to a degree. They wanted him to empty out his deepest thoughts to them...they put him in some kind of room and interrogated him for 16 hours or so while he was high. They wanted to break him down, to make him a slave to his questioners. They would have control of every thought in his head, because he would tell them every thought in his head. Something like that. Anyway, they didn't really get him into a state of zombiism, although they tried. For years afterwards, he had headaches, muscle aches, lots of other physical symptoms. Sometimes he'd just go off and space out and be unavailable for any conversation.

Q: He was your patient.

A: Starting about 35 years after his stay at Edgewood.

Q: Where did you begin?

A: I let him tell me his story, which is what I've just given you—except in greater detail. Then I put him under, into a light trance. Then I had him imagine he was inventing LSD in Switzerland...

Q: What?

A: You heard me.

Q: Why did you do that?

A: Just seemed right. And it was. He got a big kick out of it. All sorts of strange feelings appeared. There he was, in some lab, feeding it to birds and watching them fly at odd angles. He was giving it to his interrogators, who turned into dogs. It was a party.

Q: What did this party do for him?

A: He told me he felt freer. That was enough for me. Anytime someone tells me that, and means it, I'm impressed. I count that as a victory. And, of course, I could see he wasn't so stiff anymore. He was looser.

Q: Okay. So then what? What did you do with him next?

A: I had him, under a light trance, invent 10 or 20 dreams about his interrogation.

Q: Whatever dreams he wanted to make up?

A: Right. No limit. The thinking was, he had been made to dream, in a way, with all those drugs piled on him. He was made INTO a dream, in a way. Now I was giving him a chance to use his own imagination without any drugs, to invent alternate versions of his trauma.

Q: And?

A: After 15 sessions or so, he was quite different. Quite a bit more confident in his life, and his muscle aches were diminished.

Q: And then what?

A: At this point, his main problem was his body. He still had pockets of tension in his body from the experiences at Edgewood. His body still hadn't unwound all the way. So I needed to go at that.

Q: How did you?

A: Under hypnosis, I had him locate a particular pocket of tension. The first one turned out to be his knee. This was a piece of tension he didn't even know he had when he wasn't hypnotized.

Q: Okay. But when you say "hypnotized..."

A: I mean "in a neutral trance." I don't mean in a state where he is acting under a suggestion from me. In that trance, he is more relaxed, mentally and physically. He sees things more clearly. The distractions are gone. Time sort of slows down.

Q: All right. So what did you do?

A: I had him take this pain in his knee and invent a visual symbol for it. (looks at his notes) He came up with a large orange X shape. That's what he chose.

Q: Any idea why he chose that?

A: No, and I don't care. It doesn't matter. Obviously, at the moment, he made some sort of connection between the pain and that particular shape or symbol. That's enough for me. So then I had him invent various landscapes, I call them, and insert the symbol somewhere in each landscape.

Q: Give me an example of how this worked.

A: Let's see. He invented a landscape of trees near a lake, in the winter. That was the first one. And he placed the orange X on the ground in the snow, on the near shore of the lake.

Q: That's all?

A: Yes. Then I had him invent another landscape. It was a scene of a highway, with traffic. He placed the X smack in the middle of all the cars. We kept up with that sort of thing, landscape after landscape, for an hour or so.

Q: What happened?

A: At times I would ask him about the pain in his knee. He found it was changing.

Q: Changing how?

A: Getting more intense, less intense. Moving. It became a pain in his thigh, in his wrist, in his shoulder.

Q: Do you know why it moved around?

A: No. I just know, from working with many patients, that this is typical. It happens. I believe it's because pain may seem to be localized, but it actually tends to move, but we don't generally notice that. Under hypnosis, using this technique, we do notice it.

Q: Okay, so the pain moved, and it changed.

A: Right.

Q: At the end of that session, what had happened?

A: Not much. But we kept using this technique, over the course of several sessions, and eventually the pain started to loosen up.

Q: What does that mean?

A: In that case, it meant that the pain, from his account, lifted up off his body and floated around.

Q: Above his body.

A: Yes.

Q: That seems odd.

A: In this work, you get used to odd things. Phenomena happen in ways they don't happen in an un hypnotized state. Here, the pain was floating. After that particular session he told me he felt different. He felt more relaxed than he could remember being in quite some time. In years. His vision was sharper.

Q: So then, in the next session?

A: I asked him for a new "pocket of tension," and then a new symbol for that. And we went and did the same technique I just described. For...four more sessions.

Q: And what was the result of that?

A: He noticed more flexibility in his body. Some stiffness in his back diminished, for example.

Q: So you kept going, through a number of sessions, in this fashion?

A: Yes. About forty-five sessions in all.

Q: How did you come to use this technique of tension/symbol/landscape in the first place? Where did this technique come from?

A: It came from a series of educated guesses on my part. A person tends to like to symbolize his "situations." He unconsciously picks images or shapes or even words to use as symbols. In this sense, he lives in a symbolic space which is filled with a number of short-hand representations for his "situations" in life. He is usually unaware that he is picking these symbols. I wanted to bring all that to the surface, under the assumption that the symbol has a life of its own. That it needs to be exposed.

Q: Meaning?

A: Meaning that, even if we understand "what is bugging us," we don't understand the symbolic pillars, so to speak, which we erect to stand for these situations. And we have to get to those symbols, in order to throw off the situation or state of affairs that we want to change. That was my assumption. An experimental assumption. And the technique I've described is a test of that assumption. I found that the technique is useful and it works.

Q: Okay. So with this patient, you used it over and over.

A: Yes. Eventually, he began giving me, not physical pockets of tension, but pockets of tension in his mind. He would use a phrase like "twisted knot in my thinking." That would be a mind-tension. And he also gave me one called "a cloud of fear and anger," which is more emotional. And with each one of these, I would, again, have

him invent a visual symbol for it, and then I would have him invent landscapes and put the symbol somewhere in the landscape.

Q: Seems like such a simple exercise to result in releasing a great deal of stress or tension.

A: I know. But it works. It works better with some people than with others. And it isn't the whole therapeutic strategy. It's one part. But it is effective. When the patient begins inventing landscapes and putting symbols in them, he is changing a basic interior reality he has constructed. That basic reality was a reason his problems, his tensions had lasted over time. I'm undoing that.

Q: How did this patient end up?

A: We worked together for almost a year. At the end of that time, he was very free of his confusion and fear. The experiences he had had at Edgewood were no longer a problem for him. And when I say that, I don't mean to imply I had decided he was "cured." That was his own assessment.

Q: I see.

A: You might gather, correctly, that some of our previous discussions about fields are connected to this technique. A field is often composed of symbols and energies. Here, I'm dealing with ways a person tends to construct his own fields. You see?

Q: Yes.

A: So, if you can unhinge a number of the symbols a person uses to construct a field, unconsciously construct a field, you can make a person more free. Which is the whole purpose of any therapy.

###END###



## January 18, 2002

Working out of Los Angeles, Jack approached every patient with an open-minded searching quality that allowed him to make revolutionary discoveries. In this conversation, held in 1991, we discuss what he called his Straight-Line method, something he used sparingly with several patients.

This interview turns into a bumpy ride. Buckle up.

Also note—what Jack was able to accomplish with elegantly simple means rested on the premise that he could get people into a light trance which was NOT a prelude to making suggestions. Everything stemmed from that, because Jack found that, in this state of mind, a patient's creative powers could come to the fore in a very forceful way. Jack was not suggesting. He was liberating. This use of hypnosis is very, very rare.

Jack makes reference to the lunatic mind-control experiments of the late shrink Ewan Cameron. Cameron, celebrated as one of the towering figures in psychiatry, was secretly trapping patients into his method of "psychic driving," which involved HEAVY narcotics, shock treatments, and hypnotic suggestions. Cameron was actually working under contract to the CIA. His crimes were finally exposed in the press, years later, and families of the tortured patients were awarded pittances.

Okay, here we go.

Q: How about a broad definition of mind control?

A: It's whatever places a ceiling on human potential.

Q: That is pretty broad.

A: You asked for it.

Q: And how large do you assume human potential is?

A: I've always assumed it's without limit.

Q: And has that assumption paid off in terms of results with patients?

A: Yes. Sometimes. You have to have the right patient to make use of it.

Q: What's "the right patient?"

A: Somebody who sees his own possibility in grand terms.

Q: Suppose such a person is also saddled with a lot of problems.

A: It doesn't really matter, as long as you have enough time to do many sessions. Sometimes the grander the person sees his own possible future, the more problems he has.

Q: How so?

A: A person who looks far beyond the normal will encounter many obstacles. You have to accept that. It's the way it works, often. You keep pushing the limits and you're going to have problems. You'll feel isolated at times. You won't get a lot of support, because you're hanging out there on the edge, looking at major dreams and visions. The people around you will think you're off the beam. They'll think you're going too far, imagining things that don't exist.

Q: But those things do exist?

A: Of course.

Q: Like trying to hit a home run all the time.

A: Yes. It's the price you pay. You disdain mediocrity and fitting in. You feel challenged to go all the way. You don't want to settle for half. All those clichés. Except, with some people, it's real.

Q: Judging by this description of a free and wide life, you could say the whole society is mind controlled.

A: The world is mind controlled. But you go down to South America, into the jungles, and you find people who have a nearly unlimited view of human potential. Strange, but true. They live in a space that is populated by all sorts of wild possibilities. They are "primitive," and they live in remote areas, but yet they have huge dreams. This shows you that you don't need marvelous technology to pursue the fantastic in life.

Q: An example?

A: In the jungle, a person can "see" for a mile. He can sense what is there. He can anticipate on a scale we would find impossible.

Q: What is your Straight-Line approach?

A: It's a method I have used with a few patients who do have that sense of the extraordinary in life. It leaves out other strategies I would normally use.

Q: There is a case of this I want you to discuss.

A: Yes. I have a few notes here.

Q: Who was this patient?

A: A woman who had been used as a mind control subject in Canada, by Dr. Cameron, a psychiatrist who worked on contract for the CIA. He used a method of personality erasure. He would give people powerful drugs and put them into protracted periods of narcotized sleep, and he would give them doses of

electroshock. Then he would have them listen to tapes he made which were full of suggestions, in order to rebuild, for them, new personalities. Quite vicious.

Q: Did his method create robots?

A: From what I've been able to find out, they didn't turn into robots. They turned into psychotics. People with tremendous physical and mental difficulties. Some committed suicide.

Q: And the woman who became your patient?

A: She had been dragged into Cameron's program under false pretenses, and then she was trapped by the drugs. She was only given part of his program, and then, with the help of her family, she was able to get out. Lucky for her.

Q: How long after that did she come to you?

A: 15 years. Something like that. In the meantime, she had done many things to try to put her life back together.

Q: Such as?

A: Nutrition. She went on a fruit and vegetable diet for about a year. It created some illness for her, but on the whole it helped her gain back her "lost IQ." And her memory, which had been shot full of holes by Cameron. She was also an avid practitioner of Yoga.

Q: You say she was brilliant.

A: She had, before Cameron, been working for a PhD in Far Eastern Studies. She spoke four or five languages, and several dialects of Chinese. She had written part of a long paper on the future of China. I read it. It accurately predicted many things, including the actions of a number of Western governments toward China. She had been working with some of the early Japanese researchers on plans for futuristic cities. But she was disappointed to find that the human component of these cities was missing. They were too machine-like, in every respect, for her.

Q: She was one of these people who saw herself with an unlimited future?

A: You bet.

Q: And had that self-image been destroyed by Cameron?

A: Not at all. She was more avid than ever. That's what saved her.

Q: So what did you do?

A: I fooled around with several techniques, just to get a feel for what would work, for what she was capable of. I found out these methods were not cutting it with her.

Q: Why not?

A: She was too advanced. Her mind was focused on the big picture to such a degree that whatever I did was child's play for her. So I had to do something else. One day, I put her in a light trance and I asked her to describe the future of the planet.

Q: What happened?

A: Well, she more or less wrote a book right in front of me. She went off in about 16 different directions. Very complete images of a world that had achieved a remarkable degree of maturity. Freedom, technology, superhuman potential, small and compact governments. That sort of thing.

Q: You were impressed.

A: I was floored. Her language, her manner of speaking were quite different in this state. None of the halting speech that had become her pattern after Cameron had worked on her. All of that was gone.

Q: What did you make of it?

A: She was accessing a part of herself that was completely intact, which had never been touched by Cameron, by the mind control stuff. This was why my other techniques had failed.

Q: Explain.

A: Well, she had been denying me access, so to speak, as a therapist. She was saying, in effect, "Don't bother me with this little junk. I'm all here, let's get to the big picture." And when I gave her the chance, she ran with the ball. Did she ever. Some people are like that. The artists. They're very impatient. They want to create. You can't stop them. If you try to saddle them with mechanical details, they rebel. They get bored. They'll make up all sorts of excuses to avoid participating at a low level. You see, they NEED to elaborate that big picture. They need to find it, explore it, lay it out. That is what they themselves are looking for. That's their search. They won't settle for anything else. She was that kind of person. On a lower level, Cameron had caused her to have all sorts of problems. But for her, the resolution of those problems could never be achieved by approaching the "problem areas" directly. That would not work.

Q: So you had stumbled across a master key.

A: Yes. After that session, I thought a great deal about what had happened. I chewed on it.

Q: What did you decide to do?

A: The same thing. In the next five sessions, I put her in a light trance, and I asked her to describe the future of the planet. That's all. And I let her run with it. She did.

Q: What was her reaction to these sessions?

A: It was amazing. She described energy fields that she said were crackling. She said they were fracturing and breaking up. Disintegrating.

Q: What kinds of fields?

A: She called them mind-control fields. She said they surrounded her body and were also inside her body. She had no idea how they got there, but she said they were “destructive.” They were fields which were supposed to trap her into what I would call a lesser idea and vision of herself. They were, she said, “limiters.”

Q: And they were breaking up.

A: Right. And yet, in the sessions, we had never mentioned the existence of any fields. They had not come up in any way. But afterwards, she told me all about them. As if she were describing a childhood that was disappearing. Something important once, but important no longer.

Q: And why do you think these fields were breaking apart?

A: Because she was restoring to herself the fundamental aspect of her being. And that was a kind of light which could shine on other parts of herself and make those parts evaporate. The lesser parts. The mind-controlled parts.

Q: So this was your Straight-Line approach.

A: Yes. Just “describe the future.” Of course, under hypnosis, I had her in a state where a lot of other distractions were not there. That made a huge difference. She was free to imagine and see much greater things.

Q: Anything else?

A: Yes. She got to a point where “the future of the planet” became boring to her. She began to launch into descriptions, very detailed descriptions, of a future in space. Other planets and systems were involved.

Q: Did she ever tag these descriptions with time periods?

A: Occasionally she might say, “What I’m looking at here is 2500 AD.” Something like that. Very matter of fact.

Q: Were there any central themes in her descriptions?

A: One was, freedom versus slavery. It came up many times. Huge civilizations pressing down on the individual, and efforts to throw off that influence.

Q: Did you ponder whether these descriptions were real? Did you think about whether she was just making up futures or actually seeing them?

A: Sure. At bottom, I didn't care. My only interest was in helping her. But I felt that there was a mixture of psychic foresight and imagination at work. It was all linked together. You couldn't separate pieces of it.

Q: Did the subject of Cameron come up in these sessions?

A: No. You see? That was the interesting thing. She never approached that directly. She was a person for whom that could not work. She had to get way past that. That was her character.

Q: What benefits occurred as a result of these sessions?

A: Many. We did a total of 68 sessions. During that time her general sense of fatigue went away. She had pains in her joints. They went away. Her halting speech went away. She appeared more alert and healthy. She was able to sleep deeply for the first time since the Cameron mind control. Her outlook, of course, was completely transformed. She was excited about the future again.

Q: But this Straight-Line method would not have worked on another person.

A: Right. You have to find the right person. You have to be able to see that the patient needs this rocket.

Q: Now you say, before this woman came to you, she had done a lot of work with nutrition.

A: Yes. A lot of that was for detox, to get the residues of Cameron's drugs out of her system. That was important in her case.

Q: I want to get the sense of what it means to be in a light hypnotic state and do something as simple as conceive the future.

A: There is a lot to it.

Q: Tell me.

A: Well, first there is the art of creating a light trance. You want the person to relax, basically. You don't want him in a highly suggestive state. I mean, you are not preparing to give instructions. Do you see? It's like cooking food. This is not well done. It's rare. You want just enough, but not too much. That takes practice, and how to do it varies from person to person. From patient to patient. I use my voice and make the INITIAL suggestions just to get the person into a light trance, but at the point when they arrive, the instructions really stop. I'm not planting ideas that are to be acted on later. That would be mind control. I'm in the opposite business.

Q: And then?

A: Once the person is in a light trance, the distractions go away.

Q: What does that mean?

A: It means the sounds and memories from the environment and the images and the words from the mind take a short vacation. That gives you a lucid channel.

Q: Lucid channel?

A: Yes. From that point on, the patient can exercise his thinking, his imagination, whatever, with an increased clarity. So although it may seem that the patient is just imagining, it is with increased power. It has a new force. And that force has an effect on the mind in general. There is a feedback loop created which says, to the mind, "This is possible. The imagination is powerful. It is a prime mover. It is the diamond point of the mind." And that message gets through to the rest of the mind, and the rest of the mind gets out of the way. It gives sway to the imagination. The imagination becomes the Alpha force it is supposed to be but usually isn't because, ordinarily, there is so much static and inhibition in the mind that the imagination is diluted in its concentrated power. There is also a therapeutic component that swings into action, too.

Q: What is that therapeutic component?

A: What the person imagines now gives life to the person.

Q: Explain.

A: The imagination, at its best, creates life energy. So, under a light trance, what the person imagines spreads a kind of glow to the rest of the consciousness. It's like a nutritious meal acting on the body. The body is made more healthy. It's the same with the imagination and the consciousness. So, when you have a patient like this woman, who is all about the future, all about grand visions, huge dreams—when she is imagining things under a light trance, the therapeutic "glow" is significant. It's very strong. The rest of her consciousness is made more healthy and alive. That's why these fields began to fracture and break up and disintegrate. They were like slag draining away from the prime substance. It was a natural reaction. This general process happens with all people under hypnosis with the right therapist—of which there are very few. But in most patients the effect is not so noticeable. With this woman, the effect was oceanic.

Q: I see.

A: Yeah. It's quite something. Even though she had been subjected to the most disastrous form of mind control with this maniac Cameron, she emerged whole, and we were able to do some very dramatic work. With a shrink like Cameron, the vision is the opposite. He never believed there was a person to begin with.

Q: What do you mean?

A: For him, there were just layers of an onion. There was no person. So he felt he could take any kind of hammer to the mind and remake it entirely. He felt that justification. He was 100% wrong. He was going on a totally wrong road. Of course,

he was a power-mad maniac to begin with, and a sadist, so it was natural that he would choose the wrong road. Mind control has a lot to do with being a sadist.

Q: How so?

A: Well, when you strip it all away, what do you have? See, all people have a facade, and then there is what is underneath.

Q: So?

A: Take this as a channel—a person represses sex. A person represses his own sexual possibilities. And then another person comes along and takes the lid off that repression. And what do you get? You get ecstasy. That is what comes up when you take the lid off of someone's sexual repression. That kind of ecstasy is rarely explored in life. Not fully. It is a kind of taboo in society. You don't "go too far." But now take another channel. Pain. We all repress the feeling of pain. Naturally. Who wouldn't? Now the sadist comes along and he wants to take the lid off THAT. You see? Just as with sex, but he is looking at something else. He is looking at pain, and he thinks that if he tears the lid off that, he'll get to something essential, something hidden about the real nature of a human being. That is his strategy. So he goes about his business doing just that. And what does he find? He finds nothing. He finds that this crazy road he is on leads to nothing. That enrages him more. That makes him want to go further. So he does. And when he has a high IQ, and a protected social position, he becomes a Dr. Cameron. That's what he becomes.

Q: Mind control as a result of sadism.

A: Yes.

Q: Sounds like the Controllers of the cartels.

A: Doesn't it, though. These men keep pushing and pushing. They want to inflict all sorts of pain on the world population. They want to take it to an extreme, globally. They think that some revelation will come to them as they move forward. And when it doesn't, they become more enraged. They want to inflict MORE pain. They want to go on and on with it. And still the result is nothing. Only pain. These men are desperate at a very deep level.

Q: Why?

A: Because they have never seen consciousness. They are STARVED for the sight of consciousness. And they think that through inflicting pain they will see it. They will finally see it. They believe that the sight of someone in pain, someone who KNOWS he is in pain—they think they will finally see CONSCIOUSNESS OF SOMETHING. In this case, consciousness of pain. They think this will finally satisfy their thirst.

Q: Why do they have this thirst?



A: There are many reasons. But one is, many of these men are raised, as children, in privileged surroundings. Lots of social grace. Lots of upper-class manners. Lots of distance and isolation and very little real human feeling. The façade is very thick and tough. They never penetrate it. They want to, but they can't. So they begin to look around for a way to do that. Kill a small animal and watch it die: Maybe that will take the façade away. You see? They go after that. Now, when they grow up, and they are surrounded with other people like them, you have an explosive situation. They are all looking for the same thing, and just below the surface of their manners, there is this sadism lurking. They find out they all share that. They organize, so they can exercise that impulse.

Q: So you get these crazy secret societies.

A: Yes, all the Skulls and Bones. All the dirty tricks. All the tricksters. They are all looking for the same thing. Since life without encountering consciousness is nothing, they try to break through that. That is why they gravitate to the thing called mind control. It's a way of inflicting pain.

Q: There must also be triggers that put them into action.

A: The biggest trigger is someone else's pleasure. If they see people who seem to be experiencing pleasure from life, they are set off. They are set off by the thing they think they can't get for themselves. So they want to destroy those people who have found pleasure.

Q: The tale called Mutiny on the Bounty is a good example of that—as we've discussed before.

A: Hell yes. The sailors, who have come to paradise in Polynesia, are ready to forget about their former repressed lives. They are ready to leave their posts and abandon their duties. They see a chance, and they want to take it. But Captain Bligh is the sadist. Behind the facade of guarding the store, of sticking to his job and his mission, he is really a sadist of the first order. He is a liar and an upper-class mad English dog. He would rather bake in the sun inside his uniform than strip off his shirt and go for a swim. He takes on the task of destroying those who have found pleasure. This story, on one level, is the paradigm of all colonization. Dress it up, put it in a lab, give it technology and "science," and you have mind control. You have Cameron and the CIA and the KGB.

Q: So—let me skip ahead here. When the cartels try to control a whole planet, they are really trying to control imagination.

A: When I worked with this woman, I finally realized that fully. That is what the control is all about. Of course, the cartel controllers don't really know this. It's lost on them. They are trapped in their own delusions.

Q: And there are other forms of mind control besides those that are trauma-based.

A: I once worked with a patient who was entirely hypnotized by the newspapers and the TV. More so than most people. He was a slave to them. His fears and joys stemmed, as it turned out, from the news and the TV. A perfect product of that kind of mind control.

Q: How did you deal with him?

A: Under hypnosis, I had him put together his own magazine.

Q: What?

A: Sure. Piece by piece, page by page. It was like walking through a swamp. Very slow going. Resistance at every turn.

Q: Why?

A: Because he really wanted to mirror exactly what was controlling his own mind. He wanted, so to speak, to recreate the New York Times. But eventually he began to see other possibilities. It was quite humorous, at times. He finally was putting together a magazine that was hilarious, that was a pure satire of the news as we know it. He was breaking his own chains. And he did it. He got there. He was the prime example of the media junky, and he broke his habit. Under a light trance the power of his own thought took on a lot of force. It shattered his slavery to a reality that had been—is being—composed every day for the masses.

Q: And when you were through?

A: His phobias, his ups and downs that were created by the news—all that was gone. This was an extreme case, and not many people would believe that a person could be so controlled by the media. You know, we are all taught that phobias are caused, inevitably, by childhoods and all that. But in his case, something similar happened to what had happened with the woman patient I described.

Q: What's that?

A: A generalized therapeutic effect that does not need to come from addressing every specific trauma or Freudian occurrence. Fields of control wither away and break up and die. The underpinnings of a life of fear disappear. Once the diamond of imagination is put in its proper place, given its real due, the whole ballgame changes. All sorts of things begin to re-organize and re-set for a new frontier.

Q: A lot of people would not believe it is possible to achieve this kind of re-set.

A: I know. And that is the prime disease. We don't believe it's possible. Remember, every person I have seen as a patient comes in with some crazy idea that he can escape from the prison of a fabricated reality. No matter how bad off he is, he believes that on some level. Or hopes for it on some level. Most everybody else is jockeying to fit himself into the established order. That's what everybody else is trying to do.

Q: That's a pretty clear picture.

A: I hope so. There is another factor too. As a person gets older, it becomes harder to hold on to that belief of getting to a new and free place. Because the person has tried before and failed, a number of times. With each new failure, the will dissolves a little. The vision dims a little. And biologically, the cells are programmed to decline. They are actually programmed to react to the imagination. If the imagination loses a little power, the cells lose a little power. That's the actual basic linkup. The imagination needs boosters. The imagination needs many, many chances to renew itself. And if it does, the cells respond. They become more alive. They reverse direction, so to speak. What was old becomes young.

Q: And yet—we have several generations of people who were raised on science fiction. It fired their imaginations to the hilt. What happened to all those people?

A: Most of them never got the basic message. They have to hook their own imaginations up and write their own future in very large letters. That is a problem. That is tougher. These people look around and they see other people who seem to have "gotten it." Gotten it means: "I've got money. I have a comfortable life. I have a few hobbies I like. I've figured out the game. I invest my dollars in a smart way. I can make money make money. I'm on top of it. I've beaten the system. I'm a winner." And when you look at these so-called winners—THAT has a hypnotic effect. You think you've been wrong. You think those people who act smug really have won the game. You think that's all there is. They are the role models, as it's said. You think those people are the champions. You think that life is all about THAT. You try to figure out what those people did and what they know. Which is yet another form of mind control. You look around and you see these "winners," and you think that they have high IQs and therefore you have to figure out how to get that kind of IQ for yourself. What you fail to see is that, sooner or later, those "champs" begin to die on the vine. They begin to rot. The circumference of their vision sooner or later begins to kill them. They have found the magic circle, but inside that fur-lined magic circle they are getting restless. They are looking for more but they don't know where to look.

###END###



## July 26, 2002

Jack was also a researcher into, as he used to call it, the “national security world.” Jack was a major source for me during my 1980s investigation into the AIDS OP. He had many sources who had defected from the intelligence community. Then, on the other side, people from the CIA approached Jack several times to go to work for them—and he always curtly refused.

This is an interview I conducted in 1991.

As always, Jack is agile, which means he slants off into unexpected places, and you may feel he is skipping over certain intermediate things he could have said, but didn't. This is intentional on his part. He wants to leave gaps. He wants others to fill in the blanks. He even introduces contradictions here and there, just to provoke a response. He is keenly aware that more complete presentations can have the effect of hypnotizing people, and as he told me on more than one occasion, “The last thing I want to do is hypnotize somebody. That's where they are already. They don't need me for that.” An interesting comment from a hypnotherapist.

Q: Talk about the induction of a trance in a patient.

A: It's an art, when you really study it.

Q: It's not a precise method?

A: NOTHING is a precise method. Get that through your head. Every patient presents his own situation. His own personality. Sure, you can put people “under,” but I was trying for something far more subtle, and I found it.

Q: And what was that?

A: A state in which the patient is more aware, less burdened by the usual array of distractions and radio stations going in his head.

Q: Receptive?

A: Yes, but not really suggestible.

Q: You don't make suggestions?

A: Rarely. I don't impose my reality. I don't want to create a new persona. It all comes down to who creates.

Q: Meaning what?

A: Isn't it obvious? The patient creates his world. The problems he has with the world he's created—that's why he ends up in my office. So, what am I supposed to do?

Q: You tell me.

A: I see. You're playing the naïve reporter. You do well at that.

Q: So play along with me.

A: (laughs) Okay. The patient creates his world. So should I try to re-create it for him? That would be violating the prime directive.

Q: Which is?

A: Don't interfere in the creation of another. Don't try to take it over. Don't substitute your creation for his.

Q: Just leave everything alone. Let everything go to hell in a handbasket.

A: (laughs) Yeah. Sure. That's me. Dr. Acceptance. No, what I mean is, you get the patient to do some creating, and in that process he re-shapes his own world and finds out that the re-shaping is better. By his own standards.

Q: Sounds like quite a trick.

A: It is. Believe me, it is.

Q: Which is why you want to induce a trance which doesn't make the patient suggestible.

A: That's right. I don't usually call it a trance, but that's just an easy term, so what the hell.

Q: How do you get the patient in this kind of trance?

A: I don't have words for it. It's a matter of me looking at the person and talking to him in a very easy way, getting him to relax, to relax to the point where a clarity enters in. It's a different process for each patient, and without doing this right nothing else really works. Assuming I want the patient in a certain aware state. Which I do.

Q: Having watched you work, it seems to me you're doing something psychic with the patient.

A: There. You've exposed me. Guilty as charged.

Q: You kind of psychically put the patient into a clearer state of mind.

A: You could say that. But it's just temporary.

Q: How do you do it?

A: Have you ever seen someone at a party, someone who just sits there and talks to people all night? They gravitate to him because he tends to put people at ease. How does he do it? Words don't really describe it. He just does it. If you have a goal, and you really want it, you can find a way to make it happen. With me, the goal is to

induce that state in the patient, and I do it. But you know, sometimes it takes several sessions before I succeed in just THAT with a patient.

Q: Right.

A: Every person creates his own world. Then he lives in it. That world picks up junk, debris, problems. Then the person tries to deal with that. Dealing with it is distracting. I want to remove a lot of that distraction, for the moment, before I really begin. I want, so to speak, a naked situation in which the patient is just there with the world that he's been creating.

Q: And of course most people don't know that they've created a world. They don't know they're living in it.

A: Correct. Because we're all embracing the fiction that we live in the so-called real world. That THIS is what we're dealing with. When, in fact, there is a much more important point. Each person lives in the world he creates for himself. That's the purer fact.

Q: What about the political world?

A: Yeah. That's a world that is created for us with our own permission, you might say. We agree to it. We acquiesce in it. We pretend we don't know it's been done. We feign ignorance. We say, "Who knows who's really running things? It's a mystery."

Q: But it isn't a mystery?

A: No. Every person knows, to one degree or another, that we're living at the butt-end of a joke, and the joke is the way the world is structured, the way that societies are structured—and all of that is being done by certain people, and we're acquiescing. You can see this more clearly in smaller societies and tribes.

Q: You're saying that subconsciously—

A: Under the surface we're all playing along. We're all allowing the political world to be what it is. We're all accepting this.

Q: Why?

A: Because it's interesting. Because it puts us in a situation that is novel, unexpected, weird, interesting—because it gives us something to chew on and deal with. It's like a game of Monopoly. You never know how the dice are going to fall. You never know who is going to build an empire and leave everyone else in a fix. It gives us the Unpredictable. We want that. It's one reason we came here, to this Earth.

Q: And what's your attitude toward that fact?

A: Look, if someone wants to live in crap, what am I going to do? Argue with him? And if he wants crap but doesn't even know it, am I going to argue with THAT? That would make me look like a guy on a streetcorner talking to no one. You can get arrested for that. Put in a nut house.

Q: Okay, okay. You're doing one of your numbers again.

A: Why, whatever are you talking about?

Q: So a trance puts a person where?

A: Into a special place where he is more open to the idea that he may be creating his own world.

Q: But you never talk to a patient about that.

A: Of course not.

Q: Because if you did?

A: He would either pretend he knows what I'm talking about, or he would resist. Neither position gets you anywhere. I just want the patient in a place where he can start SEEING and CREATING without the usual number of distractions. And the biggest distraction, for most people, is, they don't want to admit that they've created their own world in the first place. So they surround THAT created world with a lot of camouflage and static and mumbles and debris and crap. See? And that camouflage takes on the function of interference, as with a radio signal—so the person does not have a clear space. It's cluttered with these obfuscating objects of his own making.

Q: So once the patient is in this trance, which is really a clearer space, what do you do?

A: One of a possible thousand things. I work by research, which means I'm always finding newer ways of getting the patient to CREATE.

Q: Give me an example.

A: I have him talk to Jesus and Hitler.

Q: At the same time?

A: Usually one after the other.

Q: And what happens?

A: If he's ready for this, then some very emotional things might occur.

Q: How come?

A: Because the patient is, in a sense, now talking to the whole world.



Q: What?

A: Take a symbol of the world, and have the patient—IN THAT STATE OF CLEAR TRANCE—talk to it. Jesus, Hitler, Stalin, the president of the United States, the “joker of the cosmos,” God, Satan, whatever. Now it’s a world conversation. The whole world is rolling up onto the table, there it is, like a target, a thing that can be addressed, a wholeness, with all the attendant qualities. Dynamite.

Q: Are you talking about emotional release?

A: (laughs) I’m talking about release and creation of emotions and the whole ball of wax. The patient begins talking from this well, this place of emotions, this space where he generates emotion—which has been repressed like hell for a long time.

Q: Why has it been repressed?

A: Because the patient has never really accepted that he CAN talk to the whole world. Such a thing seems impossible and useless and absurd. So he rejects the possibility. I’m giving him the possibility. I’m his co-conspirator in a project where I’m saying, “Hey, I’ll be just as crazy as you are. I’ll assume you CAN talk to the whole world, and I’ll give you a symbol that’ll FOCUS all this, that’ll connect you to that well where you CREATE emotions.” That’s my Xmas present to him.

Q: Sounds a little—

A: Creepy? It is! You bet. But it works. The creepiness is the sudden graduation from a state in which he thinks he’s just living his little life in a circumscribed area, into a state where all the rules are inoperative. He can now connect to the POLITICAL WORLD.

Q: In what sense?

A: Polis. From the Greek. Polis is COMMUNITY. That’s the root of the word “politics.” A community of conscious people who organize their own form of life. That was the Greek ideal. Of course, they were hypocrites to a degree, but they did launch this idea. And here’s a little secret. EVERYONE LAUNCHES THIS IDEA. It’s as hot as the sun. It is HOT. But it’s also buried under a pile of rubble, and the rubble smolders.

Q: There is emotion attached to this idea.

A: Oh yeah. Big-time. I once sat by the bed of a dying woman, a friend, and we talked about the world, in this sense. And the emotion and the sweat poured off her like the energy of a sun. It was HOT. And she felt a lot better. She was Alexander the Great and Plato and Jesus and Isis and Lincoln and a whole lot of other people all rolled up into one. She was connecting with this POLITICAL GENIUS hidden in a pile of smoldering leaves inside her own soul. And she was talking from that.

Q: So you make a corridor into that place, so the person can talk from there.

A: Yeah. Can talk from there, can create from there. Can imagine from there.

Q: About the length of your sessions—

A: For practical reasons, I try to keep them to an hour or so—but I've gone four or five hours with a patient. I've gone more than half a day, when we were steaming.

Q: Political therapy.

A: Yeah.

Q: So the patient—

A: Is creating a new world of the Polis. Right there. Is creating it and trashing the old world and doing all sorts of things too numerous to mention. It's a revolution that he's undertaking, right there. A REVOLUTION.

Q: Every person carries his own revolution with him.

A: Amen. That's right. And the sooner we realize that the better. When I do this kind of work with a patient, that's what I'm doing. Calling out HIS OWN REVOLUTION.

Q: Some patients wouldn't be up to doing this.

A: My job is to see that and go somewhere else. Hopefully, sooner or later, he will be up to it.

Q: What about the people who say, "I know all about my own revolution. I'm hip to it."

A: I operate on the basic principle that ANYONE can be surprised by what comes out of him, by what he can create. By its intensity and scope and depth and emotion. And the only time this principle fails is when the person is dead. I mean, in the grave, in the urn of ashes.

Q: So the circle widens.

A: Every person lives inside the circle he creates. In "political therapy," that circle widens and cracks and breaks wide open. Which is a great, great relief. For the patient. And for me.

Q: Why for you?

A: Because I'm like you and like everyone else. We're all keeping things close to the vest. We're all somehow minimizing or degrading our own power and our own perception. When that breaks apart, when we actually begin to create out on the edge and beyond, when we do THAT, it's like a canopy, a ceiling has been lifted from consciousness.

Q: Getting out of jail.

A: EVERYONE is in jail.

Q: So let's say I'm sitting here, and you've got me in this clear trance, and you have me talking to Jesus or Hitler or Isis—what am I doing?

A: Busting out. You're coming up to your own real capacity to feel and see and experience the world as a whole. You're approaching your own real capacity to CREATE A NEW WORLD.

Q: Is there a key to this world?

A: There are a number of them. One is JUSTICE. When you get on that theme you're walking on a road that is a thousand degrees of pure heat. And the curious thing is, it doesn't burn your feet. It breathes life into your whole body. I've seen cases of arthritis resolve while the patient was walking down this road—as if his body unwound like a corkscrew and straightened out.

Q: It's as if the emotions were twisted up.

A: Twisted up and blunted and hooked together in a bind and curled in on themselves and paralyzed. And then they start unwinding.

Q: Which says something about the structure of the planet.

A: Indeed. The planet is like an average of all the corkscrewed energy and emotion and repression of that place in us, that place we NEED, that place we need to be clear and unimpeded, that place from which we can address the world and make a new world and strike out on the adventure of re-casting the world and all human relations.

Q: The polis.

A: Right.

Q: Tell me about some of the other results you've seen in patients who have experienced this "technique."

A: I saw a thirty-year case of respiratory disease and infection vanish.

Q: What else?

A: A several-hundred percent improvement in near-sightedness.

Q: How do these conversations with symbols of the world go?

A: There is no pattern. But sooner or later, they hit a white-hot spot in the person, and you can see the rivers of energy pouring off. The conversation itself has no pattern. It's like a huge jumble and the person finds a tag-end and he begins to work

it, pull on it, and he's going all over the place at the same time—"Look Jesus, why did you have to leave everybody there on that field, that plain—it was raining that day and there you were with holes in your body—and by the way, that Church of yours--" Blah blah, who CARES what he's saying. The tag-end is coming out and he's creating something, and energy is pouring out and he's got hold of a tiger by the tail. And all the time he's in this clear trance space, which is not really a trance at all, and so everything he sees and says and creates HAS A CERTAIN INTENSITY, A FOCUS, A POWER, UNDILUTED, A FORCE, A LASER-LIKE QUALITY. See? It doesn't matter what the CONTENT is. But it does matter who the therapist is.

Q: Why?

A: That's the 64-million-dollar question. It matters because something is being set up between the patient and the therapist. Something that goes beyond words and technique. On the therapist's side, it's a belief and a conviction.

Q: And what is that conviction?

A: That this is real. That this is IMPORTANT AND VITAL. If you subtract that from the equation, you get nothing. You get a weak flow. You get a dud. The therapist has to BELIEVE AND KNOW that he is working with a dimension which is THERE. A dimension in which the patient can create, can make the world over anew, can address the world, can speak from VERY POWERFUL EMOTIONS. Can IMAGINE AND CREATE AND WORK SOME KIND OF MIRACLE.

Q: A conviction that every person holds the world within himself.

A: That'll do. When you read certain passages in the Bible—whether you believe the Bible is revelation or not—you encounter a power in the words. Whoever wrote those passages wasn't kidding around. He was a poet of brain-cracking force. "In the beginning was the word." KA-POW! There it is. Even if you don't know what the hell it means. SOMETHING hits you. The poet is ADDRESSING THE WORLD. And that puts him a leg up. Others will tend to bow down to him, because they sense that he IS addressing the world. Do you see? This is big. It's one reason people read the Bible and Shakespeare over and over again. Because then THEY experience that place. Which is already inside of them. THE PLACE FROM WHICH YOU CAN ADDRESS THE WORLD.

Q: Tell me about the woman you call the cliff patient.

A: Yeah, well that was an example of what I'm talking about. We had had about ten sessions and it was going nowhere. And then this stupid idea came into my head. This OBVIOUS idea that any jackass would have thought of hours ago. And so, while she was in this clear trance, I had her imagine herself out on a fantastic cliff. That's all. A cliff that was bigger than any cliff on the face of the Earth. And I had her talk to Roosevelt and Lincoln—those were heroes of hers—FROM THAT PLACE AT THE EDGE OF THE CLIFF. And everything changed at that point. Then she connected. Then she got to the presumption of power that she could possess. Then she started

to roll. To create. She began to harangue and really TALK to these symbols, and then she BELIEVED that this was real on some level of real. Before that it was just an exercise for her. She was, you know, “in therapy,” with all of the stupid and small assumptions that involved. Suddenly, she shook all that off like a horse shaking off sweat and coming around the far turn. She turned on the juice. She ROLLED. It was beautiful to see. Because I had almost lost faith in her. See? That was my problem. If it doesn’t work, then maybe it’s all baloney. Maybe none of us has any real power or any real dimension in which we re-claim and re-shape the world, from which we can address the world. And then SHE took ME around the far turn and she ripped me up into a thousand pieces and re-made me in five minutes and I was whole again, in a way I had never been. I was the bit, and she took me between her teeth and I was re-affirmed in my own faith about what I believed. Let me tell you something. There are a lot of phonies out there who claim that they ALWAYS see the goal, always see the palace in the clouds they’re heading for, they always know in their souls the truth of what this world could be. As soon as you hear that from them, you KNOW they’re phonies. Because every day our faith is tested. I’m not talking old-time religion here, I’m talking something much more heavy than that. I’m talking about rising up above the shit we’ve created and we’ve acquiesced in for so long and moving toward a world we REALLY REALLY REALLY want. That’s what I’m talking about. And I’m saying that when we connect with the place in us or create that place in us where the energy for that journey can come from, can be produced from, we discover that a number of the problems we have—physical problems and other kinds of problems—we discover that we are ALSO in THAT ballpark—and THOSE problems are being RESOLVED. See, the whole premise of therapy and psychology—which is that we forget about the world and focus on our own problems because those problems are personal and we need to forget about the world because our attitude about THE WORLD is just a COVER and a COMPENSATION for our PERSONAL PROBLEMS—that whole premise that says we’ve got it all BACKWARDS? Well, that premise is backwards. It’s a reverse twist. It’s the beginning of the end for this civilization. It’s an OP. It’s a phony thing from the bottom up. The truth is, we have to address, among other things, THE WORLD that we create and the SO-CALLED REAL WORLD and THE WORLD WE REALLY DESIRE—all those worlds—which are all tangled up inside us. We have to do THAT. The intense frustration and surrender that develops like an oyster shell around THE WORLD that is in us and outside us—we have to break down that shell and get to the place where the fire is hot and burning and we have to create and talk from there. From THERE. Oh I know, there are lots of people who go around blaming the world for their own failures and they pin the blame on others for what themselves are doing—believe me, I know all that. I’m not stupid. But there is this other side. This BIG other side. Where we have shrunken back from ADDRESSING THE WORLD. And the thing, one thing of many, that I do with patients—I re-establish THIS. I bring it front and center. Because it has to be brought front and center. The fiction is, we are all too weak and stupid to go out there and change the world. The fiction is, we only even think about that changing-the-world thing because we’re hiding from our real problems. Yeah, and the American revolutionaries should have gone to see a good shrink. Do you see? So, in my own way, I tested all this out,

tested out my own perception, by devising a way to get patients to that place where they could REALLY EXPERIENCE ONE THING. JUST ONE THING.

Q: And that was?

A: WHAT IT COULD FEEL LIKE TO ADDRESS THE WORLD, BY TALKING TO SOME SYMBOL OF THE WORLD, SOME GREAT PERSONAGE OR SOME SYMBOL OF A WORLD-DEMON. That's all. That was the long and the short of it. And I found that, IF I COULD GET THE PERSON TO DO JUST THAT, AND DO IT WITH THE KIND OF ELECTRIC CONVICTION THAT COMES FROM ACCESSING OR CREATING A VERY INTENSE SPACE FROM WHICH TO LAUNCH—if I could do that, then all sorts of amazing things happened. Things which, incidentally, began to resolve some of the very problems my teachers had told me could only be dealt with by FORGETTING THE WORLD ALTOGETHER.

Q: How did you feel when you looked back at your education through this new lens of your success with this new method of yours?

A: I felt like a man who was watching his own past boil off like a vaporous illusion. I felt like I had just gotten a get-out-of-jail-free card. I felt like I was finally seeing what I saw, if you get what I mean. It's quite a strain to say you're not seeing what you're seeing.

Q: I would take this to mean that any therapist must devise a method that lines up with what he really sees.

A: That's a trick question.

Q: Why?

A: Because the answer is a resounding YES. But with one provision. If the therapist sees a pile of unworkable crap, and then pretends it's a hill of diamonds, he's going to be in for some vast disappointments.

Q: Everybody's got to start from somewhere, even if it's a pile of unworkable crap.

A: (laughs) I'll try to remember that line. Yes, that's so. But he's also got to be willing to admit there are other hills beyond the crap, and he's got to go there and explore them. And if they turn out to be crap, then he has to go further. Until he sees or invents something much better. This is called INNOVATION. If you're not involved with that, you're sitting in the same place repeating the same foolish "knowledge" over and over.

Q: I've haven't seen you stop innovating yet.

A: I don't intend to stop. Only the Lonely stop.

Q: What does that mean?

A: That was the title of a Frank Sinatra album.

Q: "It's a quarter to three, no one in the place 'cept you and me..."

A: Yeah. When you stop innovating, you become lonely. No one to talk to about what really excites you.

Q: I thought it was supposed to work the other way: If you innovate, no one can understand you.

A: That's a myth. If you're really innovating, which means you're excited, you'll find someone to talk to. Believe me. I've got you here listening, don't I?

Q: You've got me on that one. But I'm just one person.

A: There's no such thing as just one person. One person is the world.

Q: When you're talking about the world.

A: By God, I think he's got it.

Q: We've both spent some time talking about archetypes, and we've worked on putting together a list of likely and unlikely types—which you've used in your practice, as these world symbols, the symbols you have people address in conversations.

A: That's right.

Q: How do these archetypes function.

A: Okay. First, I get the patient in a clear trance. Then I pick, most of the time by instinct, one of these symbols and I have him address that symbol, that personage and you know, talk to him. I keep egging the patient on to talk to that personage—a personage who, hopefully, means something to the patient—strikes a deep chord vis-à-vis the world. In one case, I used a very simple type, the universal soldier, a persona who is reborn over and over again and fights on in every battle, on every side, as the prime building block of all wars. I had a strong sense that this type would resonate quite deeply for the patient, who was, of course, in that clear and relaxed internal state already. And it worked. The energy coming off the patient increased over a period of several sessions as he became freer in what he had to say. There were all sorts of energy phenomena.

Q: Such as?

A: The appearance and shredding and vaporizing of all sorts of fields, fields which seemed to contain information and suggestions and inhibiting perceptions.

Q: As if the fields themselves were forming the perceptions of the patient.

A: That's right. And these fields were at times visible to me and to the patient. They would flicker on and then get shredded and wiped out as the patient began to talk, more and more, from what you could call the center of his being.

Q: Why do you think these fields were being shredded?

A: Because they were like bars in a prison, but the real condition of imprisonment was coming from within the patient himself. He was locked into the basic sense of detachment from his center, from a place where he really wanted to ADDRESS THE WORLD but felt he couldn't. In that central place, there was all sorts of debris and obstructing information and sludge. And fields. And as the patient opened up, and as the energy he was tapping into and creating increased, the natural effect was the throwing off of all this STUFF.

Q: Pretty potent.

A: It gets explosive when the patient is in a clear trance, when you've picked a symbol that really does resonate at a deep interior place for the patient, and when he moves into overdrive as he keeps speaking to this archetype. If all that happens, you get some fantastic things occurring.

Q: So it turns out this method is actually quite precise.

A: Yes, quite precise and simple.

Q: It doesn't sound like conventional hypnosis at all.

A: It isn't. Some people might re-translate what I'm saying and think that this is conventional, but they would be wrong. One thing that's important: I do no analysis of the patient for the patient. Zero.

Q: Why not?

A: Several reasons. If I did, I would be substituting my creation, so to speak, for his. And also, there isn't any analyzing to do. It's his experience that counts. If you're going to liberate geo-thermal energy from a deep place in the earth, once you've started, once you've got your strategy in place and you've actually begun to dig down, you just keep going. You don't stop and talk about it and think about what it means. You just do it and you get the energy. If you're all wrong, digging in the wrong place, or whatever, then you have to re-figure what you're doing. But once you're on the path, you just keep going.

Q: Have you ever tried to measure the energy phenomena? For example, the amount of energy involved as the patient proceeds?

A: Yes. With several devices. What I've found is, all these methods fail.

Q: Why?

A: Because a lot of the energy just doesn't register on these devices. It's of a different quality. It can be felt and experienced, but none of the devices really measures it.

Q: But perhaps somebody could invent a device that would work.



A: I know. But ultimately, I don't care about that. I only care about the outcome.

Q: Getting back to the "cliff patient," have you used other invented settings like the cliff?

A: Sure. When I need to. I'll have a patient talking as if he's on the top of a great mountain, or in a huge open space ship, or standing on the top of a wide flat sea. Whatever. Once, after a few failures, I used "the center of the Earth." I just tried it because I couldn't think of anything else. And it worked like a charm. It was just the thing.

Q: Any idea why?

A: It somehow fit the patient's subconscious sense of where he wanted to be so that he could have the leverage, so to speak, to really address the personage I had chosen for him.

Q: And this idea that talking to a personage or an archetype IS equivalent to addressing the world?

A: Yes. The personage is like an intermediary or a lightning rod. It has that function. The patient can come to grips with the world by going through, by talking to, the personage.

Q: Interesting. Resembles the idea that a believer can come to God through the intermediary of Christ.

A: If only they had these believers actually talk to Christ, at length, on a number of occasions, and say anything they wanted to.

Q: In your sessions, patients say all sorts of things to these personages.

A: They sure do. And there is no analyzing by me. Some of the most mundane AND wild stuff comes out of my patients. There is absolutely no limit placed on what they can utter. This isn't Sunday school. This isn't goody-good time. The channel is wide open. I have tapes that are amazing. All of a sudden a burst of some tremendous poetry will come out, after a few minutes of wild cursing and swearing. You've heard some of these tapes, the ones that patients have allowed me to play for you. And you've sat in on sessions.

Q: A religionist would interpret some of this material as an exorcism, or a talking in tongues.

A: Which, as we've discussed, makes me believe that those two phenomena are really part of something much larger.

Q: Which is?

A: A natural process which has been lost to civilization—a process in which a person addresses and talks to his own soul, in the largest sense, through the intermediary of various archetypes which are potent symbols deposited in his soul.

Q: And how do these archetypes happen to be present in one's soul?

A: There are different levels of answer to that question. But ultimately, they get there because the person himself—who IS his own soul—has put them there, as reminders of greatness, of justice, of love, of ecstasy, of destruction—of all the things that a human being, unfettered, really desires or desires to rid the cosmos of.

P.S. Since those days when I worked with Jack, I've spent much time researching his approaches, and I've settled on certain non-hypnosis methods, which I've used with a few people in an experimental setting. I've confirmed for myself that what Jack was doing has some extraordinary effects and implications. Jack, as far as I know, never wrote down more than private notes. He never wrote a book or a manual. He was always suspicious of trying to transfer what he had discovered to other practitioners. He felt that the biggest obstacle was trying to get other practitioners to have the kind of deep conviction necessary to make his way work for them. He kept telling me, "This isn't a recipe book. I'm not cooking a dish."

###END###

**September 6, 2002**

This interview concerns Goals and Mind Control.

Jack was a tremendous innovator in his field.

Q: Why do you want to talk about goals?

A: Because if you can control the goals that people set for themselves, you can box them in. You can virtually shape their lives.

Q: So it's mind control?

A: Of course.

Q: How does this work?

A: Let me give you an example. I once had a patient who had been raised in a suburb of Chicago. An affluent suburb. This man had come to the idea that material possessions were EVERYTHING. He couldn't articulate this, but he acted on this idea every day of his life.

Q: So what happened when you were his therapist?

A: We got nowhere. He kept sliding back to exactly where he started.

Q: Why?

A: Because his goals were all about accumulation of possessions and nothing else.

Q: He had nowhere else to go?

A: That's right. He referred every other idea in his head to that one central goal. He was locked in.

Q: Did he see this as a problem?

A: He didn't see this at all. He didn't know he was basing his whole life on this idea.

Q: But he was.

A: Yeah. It had a flattening effect on him.

Q: In what way?

A: He unconsciously referred every emotion he had to this idea about possession of things. So the emotion never had a chance to get off the ground, so to speak. It was foreshortened. It had no wings.

Q: Some people would say this is all right.

A: Don't you think I know that? But it isn't all right, if a person wants to LIVE LIFE.

Q: Goals can be tricky things.

A: People build cages for themselves. The cages are their expectations and their goals. Once they're inside a cage, then all their actions take place within that space.

Q: But suppose they reach their goals?

A: The people I'm talking about never do reach their goals. They're on a treadmill. Possession of things, for example, becomes an endless cycle. It's not, "I want to make a million dollars." It's never articulated. It's never envisioned consciously. It's like an entitlement. People feel they deserve to have things, and that general feeling just keeps repeating over and over.

Q: What's the end result?

A: A deterioration of health, of intelligence, of curiosity, of adventure. It all solidifies into one glob. These people become cynical to the core. They can't get out of their cages.

Q: What did you do with this patient from Chicago?

A: I stopped hypnotherapy. I talked to him for hours about goals.

Q: What was his reaction?

A: He became very angry with me. He once threatened to sue me. He felt I was chewing up his life. He didn't want to become aware of the goals he was already acting on. Finally, after some months, he admitted that he was unhappy. Not because I was "harassing" him, but because he had no real ambition in life that got him out of bed in the morning. He told me he felt like a robot.

Q: That's a start.

A: Yes. Then, when we went back to hypnotherapy, he began to come up with many images of robots. It was quite interesting. He had a whole storehouse of images of robots and androids. He actually began to examine these images and describe them to me.

Q: What good did that do?

A: He was able to compare his own life to those images. In other words, he was finally able to look at his own life. That helped. It was a long road, but he started to emerge from the muck.

Q: Some people would say he was fine all along, because he had money and possessions.

A: Those people would be wrong. He was dying on the vine. He was fatigued all the time. He had pains in his body. He was gaining weight and getting fat. He was

bored. He was foundering. He was making his family unhappy. If that's fine, then I'm a monkey.

Q: People in cages.

A: You see it everywhere. People don't want to admit it, but they're in these cages because they're acting on goals and expectations that are unconsciously directing them around in circles.

Q: What happens when someone sets a goal to make a million dollars and makes a million dollars?

A: That's different. But if he reaches his goal, then he needs to find another goal. If he doesn't, he'll become depressed. Because that's what people do: They act on goals. If you don't have a new goal, you're at sea and the boat is leaking.

Q: But if you set a goal that's too narrow or too mechanical?

A: If you set that goal CONSCIOUSLY, then you'll find out it isn't what you really want, and you'll change directions.

Q: Does a goal always have to have some numerical outcome?

A: Hell no.

Q: Talk a little more about mind control.

A: If you go back into the CIA MKULTRA program, the goal there is to make a slave. It's that simple. There are different versions of slavery, but it's all the same at the core: The person [victim] is not directing his own actions, he's being directed like a machine.

Q: So if a person is acting on a goal that has been programmed into him from the outside, or if the person is acting on a goal that he himself has formed unconsciously—

A: Then he's a slave, pure and simple.

Q: And if a whole society is programmed to want XYZ?

A: Then you have a slave society.

Q: This is exactly what the cartels would want.

A: Of course. You don't have to monitor every action a person takes. You just monitor the pattern of the forming of goals. You try to render people less conscious. There are many ways to do this. Advertising gets people to fixate on material possessions—and when people accumulate a bunch of those things, they wake up very unhappy, and they don't know why. They don't stop to think that this process

of accumulation of things is not the result of THEIR OWN VITAL GOALS—it's coming from the outside.

Q: Hence the celebration of the criminal.

A: Yeah. People feel that the criminal is CONSCIOUSLY setting out to get money and things, and that feels good. It feels more real than what they themselves are doing. It's all an illusion, of course, but that's the mechanism. You know, "Criminals are having more fun."

Q: Criminals also seem to be living outside the cage.

A: Right. Another illusion.

Q: This may sound crazy, but suppose you had a person set a very small goal CONSCIOUSLY and then had him carry it out?

A: It's not crazy at all. You can do this with a child. You have a child set a goal. Suppose the kid says, I want to mow the lawn and make three dollars. You then get him to describe how he's going to mow the lawn. You have him ask you any questions he has about the operation of the lawn mower and so on, until he feels he can do it, he can mow the lawn. And then he does mow the lawn, and you give him the three bucks. Guess what? He's tickled pink. He feels good. He feels like he accomplished something. He knows he set the goal himself and carried it out.

Q: Now if he does a lousy job of mowing the lawn, if he screws it all up, do you still give him the three bucks?

A: No. You iron out his problems in mowing the lawn right, and you keep going, until he does it right. You don't come down on his head, you just straighten out his problems so he can do WHAT HE WANTED TO DO IN THE FIRST PLACE.

Q: Is everyone really capable of setting and carrying out big, high-flying goals?

A: That's an open question.

Q: What do you mean?

A: We'd have to see. The power elites who run this world think the answer is no. They'd say that 99 percent of everybody isn't capable of this. Just isn't capable. I don't agree. But to get a person to SEE a really big goal of his own choosing—well, that may take some work. But I know one thing. People at large tend to drift toward the lowest common denominator. It seems easier. People tend to grab on to reasons why they can't get to where they really want to go. They grab on to these reasons or excuses, and they hang on to them like life preservers. But they aren't life preservers. And then when these people wake up unhappy, they go around looking for people to blame. And then they dislike or idolize those who really DO succeed. The whole thing is a syndrome. And if you're a controller, it's very easy to take advantage of this syndrome. You just introduce more and more obstacles that

get in people's way and discourage them. You aid the syndrome, and you get a low-level society that is easier and easier to control.

Q: As people grab on to these excuses and drift toward the lowest common denominators—

A: They become more stupid. They unconsciously MAKE THEMSELVES MORE STUPID. They have to, because it takes more stupidity to allow the syndrome to proceed. If you're giving up the right to have big goals of your own choosing, and if you're absorbing the unpleasant consequences of that surrender, then it takes stupidity to allow that process to proceed. Otherwise, you'd stop it in mid-stream.

Q: That's a fairly brutal assessment.

A: I don't think so. It's just accurate. How are people going to get out of their swamps, out of their cages? By the intervention of someone from the outside? No. Sure, you can help another person, but in the long run that person has to take the reins himself. It's just common sense. There is a lot of propaganda garbage floating around these days about "fulfillment," and it all centers around the avoidance of the facts I'm laying out here. It's like giving good grades to kids who didn't really earn them. What do you accomplish, aside from a temporary surge in "self-esteem?" Real self-esteem comes from the sense that you can really do something you want to do. Real self-esteem comes from achievement. That's the foundation. The kid did X. He did Y. He did Z. He did it well. He accomplished something. He didn't just fake it. He did it. You keep building that platform and you have something. You have children who can, if they want to, set goals for themselves and work toward reaching them. I had a friend who taught his son how to build a car engine from scratch. The kid wanted to do that, or something like it. So this father worked with him, and taught him to do it himself. It took about 18 months, but at the end there was an engine and it worked. It ran. They put it into a car and the car ran. The kid was on cloud nine. His whole life changed.

Q: Yes, but all life is not as simple as having the goal of building a car.

A: Now you're getting into something else.

Q: What is that?

A: What is contained in the substance of a goal? What material, so to speak, is a goal made of? Where does a goal come from?

Q: And what are the answers to those questions?

A: A goal really comes from a collaboration of the conscious and the subconscious, and the link that ties them together is the imagination.

Q: But the imagination can create material all by itself.

A: That's true, but let's stick with my formulation for a second. A real and powerful goal consults, like a book, the material of the subconscious, to draw out images and feelings and power and sensation, so that the eventual goal is bigger than physical reality, is bigger than the world as it is, is bigger than the mere fitting of a key into a lock. A goal is not a process of fitting in, it is a process of going BEYOND.

Q: So a person who—

A: So a person who can't access his own subconscious is like a rower who can't get his boat into the water. He rows on dry land and gets nowhere. Nowhere, in the sense that the satisfaction he derives from the pursuit of the goal is dry, is flat, is always on the verge of obstruction.

Q: Life becomes—

A: Life becomes a round of repetition. Life becomes mechanical.

Q: Like a book of dry facts.

A: Yes.

Q: What do you mean by having access to the subconscious?

A: I mean a person has a sense of connection to things that are not laid out in a smooth pattern. Having access to the subconscious is not like reading consecutive pages in a rational story. It's more like having access to interior places of power and motivation and urges and exciting images.

Q: And how do you distinguish between places of power that are about creation and building and places that are about destruction and despair?

A: You are guided by an overriding impulse toward making something that did not exist before, something that has some glory and joy and innovation.

Q: You can make a strict separation between the creative urge and the destructive urge?

A: No. But, you can figure out what really needs to be destroyed, what needs to be left behind in the past as no longer useful, no longer important, no longer vital.

Q: And by having this kind of access to the subconscious, you can set a goal that will truly be inspiring?

A: Yes.

Q: Because—

A: Because if you just set a goal based on conscious perception of the exterior world, you'll be leaving out many possible dimensions. Let's say a man wants to create a new machine that can make use of a kind of energy that has never been



tapped into before. Can he really set that goal with true force by just thinking about what he already knows? No, he can't. He has to make some kind of journey into unknown places, and some of those places are within himself. This may sound odd or contradictory, but it isn't. Innovation requires stepping into possibilities that don't yet exist. How do you do that? How can you go to places which are not yet entirely there? By a process of dreaming, so to speak. You begin to look into dreams and images that are half-formed, half-there, half-perceived. You have to do that. We have, all around us, people who are convinced that everything we need to know is already here, is already rational, is already established. These so-called realists are actually defending a completely insane point of view, because the New would never be born if it came completely from what is already here. What is already here is Old.

Q: You're talking like an artist.

A: So hang me. Put me in the stocks.

Q: What you're talking about reminds me of the history of painting.

A: That's a good example. Where did Cezanne come from? How did he make paintings that had never been seen before? Did he just copy what was already there? Of course not. He had to go to other places. He had to invent a new way of seeing. Now after the fact, once he had done all his paintings, it's easy to say, "He just saw more of what was really in the physical landscape." But that's a lie. His paintings did convince people that they missed something when they looked at trees and hills and houses and valleys, but that is just a testament to the power of his vision. His vision, placed on canvas, made people think they had missed something that was always there. How absurd.

Q: So a large goal requires this journey to places that have not yet been visited.

A: Yes. Oh, you may have been there, but you just passed through. Now you have to look, absorb, digest, feel, sense, breathe it in. You have to take it all in, and then you have to use what you want to and discard all the rest.

Q: How many people can really do this?

A: Who knows? But the people who can are a natural elite. They don't gain that status by plunder or crime. They gain it by having the DESIRE TO GO FURTHER.

Q: And mind control would be?

A: Whatever tends to cut someone off from having that desire. You can add up the factors for a long time. It's a very long list. But the essence is, you get people to believe that they have no source of innovation within themselves. That is mind control. That is the key to making slaves.

Q: Suppose you get people to think of innovation as some tiny thing, some little change—like painting fingernails blue instead of red?

A: Yes. That's the drip method of mind control. You get people to keep lowering their sights until they think Rembrandt was just another man with a better brand of nail polish.

Q: You actually do hear some people say that Michelangelo was just a cartoonist with a better grasp of detail.

A: Exactly.

Q: Well, from what you're saying, it's obvious that much of the population IS cut off from the process of setting these large goals.

A: Yes. This is easy to ignore, if you want to. But I don't choose to ignore it. I choose to assume that, if a person can't or won't follow a large goal in life with great energy, something is wrong or something can be made better. You could say that this assumption on my part was the key factor in getting me interested in hypnotism in the first place. Because hypnotism seems to be all about unexplored territory.

Q: You firmly believe that our society is mind-controlled.

A: There are two ways to look at this. You can say that, historically, we have come a long way, from digging for roots in the ground and living in huts, to New York City and the Bill of Rights. You know? Or you can say that, because of such advances, one should expect more people now to be high and wide and free and big in their dreams and ambitions and full of great energy for the great adventure and the great goal. I look at things the second way.

Q: I keep invoking the "some people would say" ploy in this conversation, but I'll do it one more time. A lot of people think we should all be grateful that we live in a modern world and just forget about these "higher ideals." We should just find a job we like, if possible, and do the best we can.

A: I call that pandering to the lowest common denominator. I don't assume that any patient of mine is happy. Otherwise, why the hell is he coming in to see me? People want to have it both ways: They want to say they have problems and they're not as happy as they should be, but at the same time they want solutions that don't require them to take a larger view of life. Frankly, I'm sick of that crap. I'm sick of it from the ground up. What is this high-tech civilization for, anyway? Is it just a great machine we can follow, grabbing at its coat-tails, going along for the ride? Or is it a chance for enough time and space to go for a really vital goal? If we want to give up the ghost and forsake everything, I'd rather we get it over with. Let's not fool around. Let's just lie down and give up and tell the big bosses to run our minds and souls any way they want to. Look, they've done experiments with people under hypnosis where they hold a burning match very close to the skin and no burn or blister ever appears, just because the hypnotist has given the suggestion that the heat won't burn. That should tell us something about the power of the mind. That should tell us something about what's locked up inside us. What our potential could be. If someone wants to walk away from all of that with a half-baked kind of

resentment at the fact that life seems to demand some real effort and desire from us, then let him walk away. Let him go to work every day and try to dull his mind and tune out his dreams. That's perfectly okay with me. But no complaints, please. No whining. I know a man, a former patient, who, once out of four or five times, can make a plastic card slide across a table without touching it, with his mind, with his energy. I've seen it. I've watched it. Now, your "some people" might say, so what? I don't say that. I say, LOOK. I say, this is AMAZING. I say, this is a hint about what we are capable of. I say, this is a hint about all sorts of capabilities we have in all sorts of areas. Hypnotism is just a very crude way of tapping into a tiny fraction of those capabilities. We're on the cusp of something extraordinary or something very bad in which we give up who we are to the powers that be, to the bastards. Mind control is all about making us believe we are little and weak and foolish. We can accept that, or we can fight against it. I'm not waiting for other people to back me up. I never have waited.

Q: Sounds like you're also saying there are large stores of energy in the subconscious.

A: In the subconscious, in the superconscious, in places and nooks where we don't go ordinarily.

Q: And why don't we go there?

A: Because we don't think there is anything there. Because we've forgotten what is there.

Q: But we can tap in?

A: Yes. But it's not a straight-line approach. That's what has everybody confused. It's not like saying, "There is the mountain, it has gold in it, so let's just explode a few charges and go in and dig." If it were that simple, we'd all be much more powerful people. Everything I do in my therapy is aimed at opening doors into those places where the energies are waiting to be utilized. That's what Wilhem Reich was trying to do. Open those doors. We're also confused about what Self is.

Q: How so?

A: We develop ideas about the limits of the Self, about the limits of that space, so to speak. We say, the Self is the body, or the Self is the body plus the conscious mind. Those are restrictive definitions.

Q: So by eliminating areas of potential Self, we exclude these energies.

A: Yes. The Seth books by Jane Roberts are very good primers for getting an expanded idea of what the Self really is.

Q: We should point out that discovering a wider and deeper Self and the available energies there and the capabilities we have that we don't use—tapping into all of this is not some overnight quick fix.

A: (laughs) Right. It's not like taking a trip to the drug store and buying a bottle of pills. Also, we're all very much into this "human being game." We base our lives pretty much on the idea that we're limited humans, and we structure all our relationships and survival skills and goals around that limited concept—so we tend to fall back on that game and get enmeshed in it. I have to say something else here, too. We know that pervasive mind control is a strategy of the cartels, the power elites, a way that they try to limit human choices and build a slave society. Well, it stands to reason that, as we surrender our freedom and power, we build our own walls to keep us away from the very energies and capabilities that would make us less slaves and more free. We collaborate in our own shrunken-down status.

Q: If a basketball player can make 5000 shots in a row from 30 feet away from the basket, and if "management" intercedes and tells this player he can't do that, in the interests of maintaining a "parity" of ability in the league, and if the player then consents---well, the player himself is going to build a wall, so to say, around his capabilities, in order to fall in line with the other players, in order to shrink himself down to size.

A: Exactly. That's exactly right.

###END###