

itself, is, for our purposes, a bit on the old-fashioned side, difficult to build, and, while extremely effective, no more effective than the devices I am going to teach you how to make in a little while. The real importance of Hieronymus is the simple fact that, faced with the extreme hostility of the medical profession and its legal guardians to radionics, he had the good sense to not mention healing at all, in either his research or his patent.

Hieronimus, being the cagey fellow that he is, got around the problem of the usual public reactions to radionics by describing his machine as a device for identifying minerals. Now that struck some as odd, because by 1949, there were already some very good conventional tests that could figure out the composition of rocks and such, so why would anyone bother to use the Hieronymus Machine? The answer was obvious to anyone familiar with radionics and the legal problems that have beset it in medical use in this country. While a medical device could come under the scrutiny of the FDA, a machine, even one as unorthodox as this, which was designed to detect minerals, would be untouched.

It was, however, the fact that someone had finally admitted that radionics had a practical use other than in medicine that caught the imagination of experimenters, and ever since there have been any number of radionic devices built for a variety of purposes.

It was discovered about the same time (a little before, in fact) that radionic machines could be used to control insects. Furthermore, they could do it using an aerial photograph of the field to be treated, and it

worked so well that the agricultural community rejoiced and the chemical companies had a fit. There was a great deal of fuss and conflicting charges and counter-charges. The pesticide makers carried the day, but the issue is still very much in doubt, and while agricultural radionics does not receive the attention it used to, it is still being practiced, though now by individual fanners rather than by companies.

But enough of this. Before I put you to sleep, I had better start to explain why radionic devices work in the first place.

This, I must warn you, is going to sound a bit complicated and is mostly theory, but, as everyone who has experimented with radionics has their own pet ideas, you might as well hear mine.

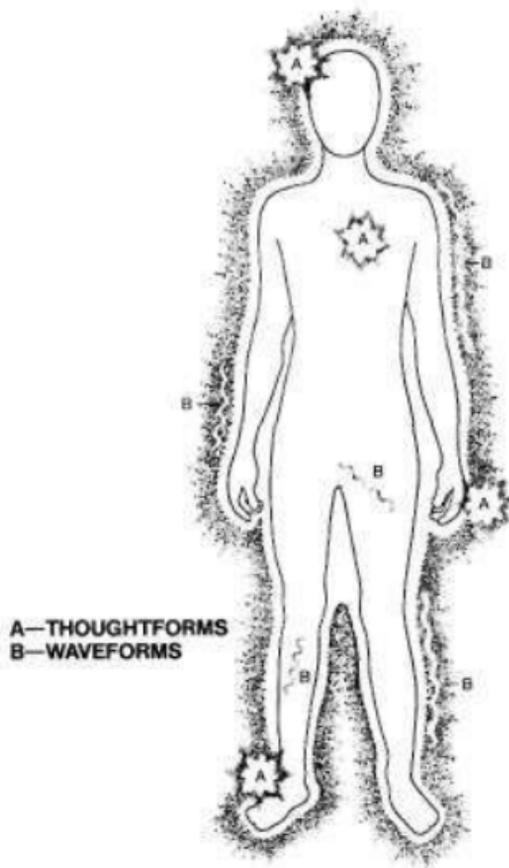
A radionic instrument has two functions: tuning and transmitting. In performing both of these it acts directly upon the energy field surrounding a given individual in such a manner as to isolate the different activities or patterns in that field, and either emphasize them or depress them.

Allow me to clarify that statement. The common conception of the human energy field is that of a more or less homogeneous mass of etheric energy. This is not, however, the case. In reality, the etheric body is something more like what you see when you breakup light with a prism, the many different wavelengths combining to make the whole. So it is with the etheric body. In working with light, we can use colored filters to isolate a particular wavelength; so it is in working with radionics. By using the machines we can isolate bands of energy in the etheric body. By means of this

isolation, we can discover many useful things. For example, a man stubs his toe. He feels the pain of the toe, anger at himself for having stubbed it in the first place, and the physical reaction in the toe itself upsets him because it gets slightly swollen. All the while the nerve endings in the toe are shouting *pain* and that is what caused all the other reactions in the first place. These all show up in the etheric body, and by means of properly tuned radionic devices we can isolate each reaction.

We are able to isolate these waves because they show up in the etheric body. The term for them is "wave-form." Some psychics would consider the reactions to be thought-forms, but they are mistaken. There is a vast difference, and you will learn to recognize it. A thought-form is a clump of energy, as you will recall, which tends to stay put for a length of time in proportion to the amount of energy put into it. A wave-form, on the other hand, is a transitory phenomenon which spreads throughout the etheric body like the ripples which form in a pond after you toss in a rock. Hence the name. Wave-forms, therefore, unlike the more powerful thought-form, are never capable of assuming a life of their own and almost never affect another person directly. In short, a stranger is not likely to feel pain when you stub your toe.

When we use a radionic device to isolate and work with a wave-form, it is something akin to reaching into the pool of water and pulling out one wave, while leaving all the others intact. The radionic device makes us capable of so specifically tuning our psychic abilities that we are able to seek out and either analyze

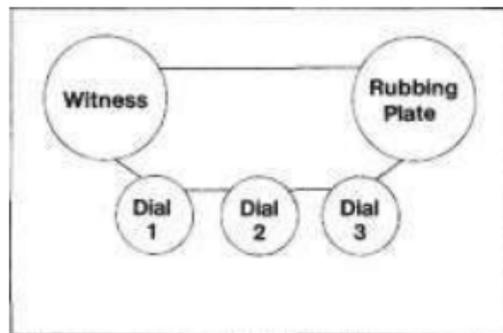


or work with the particular wave-form or collection of wave-forms that we desire. The ability to accomplish this, however, lies in the skill and control of the operator. That is why it was necessary for you to master meditation before using radionic instruments. By being able to proceed with a clear vision of what you are planning, you will be able to use the machines you are about to build both with accuracy and great effectiveness. You will find that by using a radionic instrument in the ways I will describe, you will be able to accomplish things that ordinary psychic actions do not.

The reason for that lies in the peculiar structure of the etheric body. It is so designed as to be largely impenetrable to all but the most powerful sendings. It is, in fact, a very dense clump of energy. It is difficult to put things into it from the outside, and just as difficult to pull things out of it. This is good, because there can be no worse fate than to be able to know what everyone around you is thinking or feeling. We would all go mad. By the use of radionics, however, we can find weak points in that clump, dial wall, if you will, and penetrate it like a bullet through cheese.

So much for a basic introduction to the theory of the machine. I will give you a bit more as we go along, but right now it is time to build.

If you look at the illustration (*figure 3*), you will see the layout of the basic radionic instrument. In this illustration I have drawn a three-dial box which is the basic design that I have found useful for most work. Its elements are as follows: the can for holding the witness sample, the three dials wired in series, and a coil of wire under a plastic or rubber plate. As you can see,



this is an extremely easy machine to build, and at this point you would do well to put one together for yourself and thus be able to experiment with it as I go along. By doing so, you will find that everything will be easier to understand.

Before you begin to build your apparatus, it would be wise to determine if you are going to be able to make it work. This is relatively easy to find out, because the entire practice of radionics depends on the ability to get a "stick" out of the rubbing plate. Therefore, before putting your box together you should acquire the plastic pad you will use for the plate and test yourself.

The rubbing plate, or stick pad as it is sometimes

called, is, in this device, a piece of plastic, such as a coffee can lid, which is rubbed with the right thumb until the stick is achieved, in answer to a question. Radionic practitioners often make a big fuss over the difficulty they had in first getting a stick out of their devices, implying that it is a very difficult art to master. Nothing could be further from the truth. It is, with the proper mental preparation, simplicity itself. In fairness to them, however, the problem may have been that they were working with a complete instrument with which they had at best a passing familiarity and were intimidated by its seeming complexities. You should not have that problem.

Begin by laying the plate on a table, preferably a wooden one, but the kitchen table will do. Hold the plate with your left hand, as in figure 4. Notice that the plate is held firm by the thumb and fore-finger pressing on the edge of the plate. It is wise to avoid placing them directly on top of the plate, not so much because of any interference they will cause in the energy flow which causes the stick, but simply because this position keeps them out of the way.

Now, sit for a minute and take a few deep breaths. Ask yourself a simple question to which you know the answer to be yes. As you do this, gently rub your right thumb across the plate. You should achieve the stick almost immediately. It is difficult to describe just what it feels like, but in my experience it is as if the plate just grabs my thumb and keeps it from sliding. Others report that it feels like they are rubbing over glue. In any event, you will not be able to ignore the feeling when it comes. Sometimes, there is a popping noise associated with it,

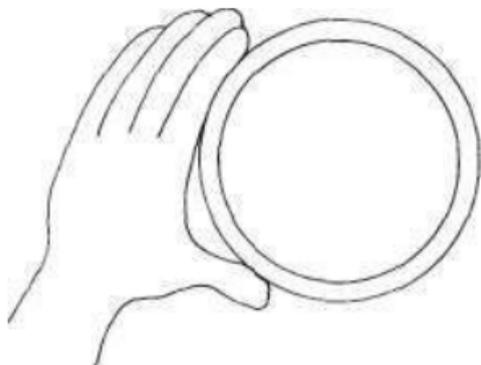


Figure 4

but not always, so do not be disappointed if this does not occur. Likewise, do not be disappointed if nothing happens on the first try. Everyone has a different experience at first, and probably all you need is practice.

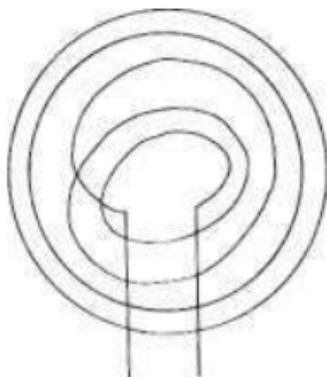
Assuming that you have achieved the stick, your next step will be to refine your questioning skills. Take several pieces of paper and write on them four possible answers to a question which has been bothering you. Turn them over and shuffle them so that you do not know what answer is on which paper. Now spread them in front of you and number them one through four. Ask yourself for each one if that is the correct

answer, or best answer as the case may be, as you rub the plate. You should get a stick at the right number. It is good to continue this for a number of times until you have built up sufficient confidence in your own abilities so you can proceed to build your box without wondering if it will work after you have finished.

To make your basic box, you will need, in addition to the plate which you already have, a can, three potentiometers (volume controls), three calibrated knobs (1-10, usually), a couple of screws and nuts, a whole pile of copper wire, and a cardboard box to mount it on. I will admit that there are those purists among my friends who think that I am a bit crazy for putting the thing in a cardboard box, but I liked to change things around, and it is easier to punch holes in cardboard than to drill them in plastic besides being a hell of a lot cheaper. The best type of box to use is a gift-type box, usually measuring approximately 12" x 12" x 1". But any box will do. My first machine was put in an old shoe box and it still is in use after some years.

Begin by making your stick plate. Take the plastic plate you have been practicing with and a coil of unshielded copper wire. Coil the wire under the plate so that when turned over, it looks something like figure 5, with the ends of the wire sticking out from one side. It is not necessary to use too much wire for this, a couple of loops will do. Now, simply take a strip of plastic electric tape and stick the wire into place. Put this arrangement to one side.

The sample can is even easier to make. Punch two holes in the bottom of the can and put a screw



through each, fastening with a nut on the outside. Put this next to the stick plate so you will not have to go searching for it when you need it. It should look like the example in figure 6.

Now comes the fun part. Wire the three potentiometers together in series so that they will look like the three dials in figure 3. It is not necessary to solder the wire to the controls. It is sufficient to wrap the wire tightly around the contacts sticking out from the potentiometers. I know this does not make much sense electrically, but we are not making an electrical device in the true meaning of the word. Put the controls and wire to one side, being careful not to tangle the

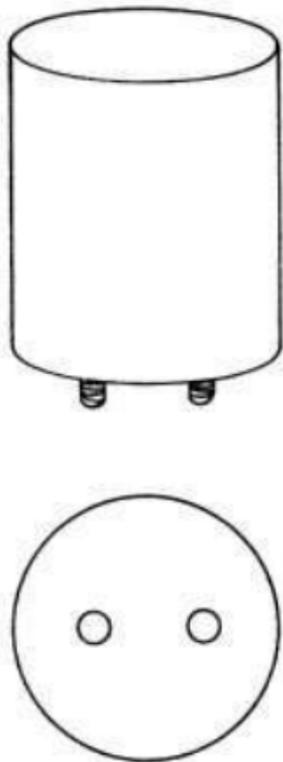


Figure 6

wires connecting them.

Wasn't that easy? Of course it was, and shame on those people who say this stuff is difficult. Now comes the really hard part.

Take the box and remove the lid. Set your three dials on the lid, approximately where you want them when you have finished. I have drawn the sample box with the dials in line, but some people find different patterns more pleasing, so you can arrange your instrument in any way you wish. Once you have decided where you want the dials, draw a circle around each dial onto the lid with your pencil. Now put the knobs into the bottom of the box so they don't disappear when you need them. Place the stick plate onto the lid where you find it to be most convenient. Assuming you use your right hand to find the stick, the plate should be placed in one of the right-hand corners. Draw a line around the plate and put it to one side. Finally, take the can and repeat the process on the opposite side.

Taking your punch, push a hole through the center of each circle where the dials will be. Put two holes under the center of the stick plate location. You may have to be a little careful in this, the two holes where you will put the can. Do not make those holes too large as you will want to screw the can onto the box lid.

Turn the lid over. Push the potentiometers through the holes in their locations, so that the screw is through the other side. Using the small nut that comes with each, bolt it into place. Turn the lid over again and take your can. Remove the nuts from the screws and put the can into position, pushing the screws through the lid and place each nut loosely on the screw inside the

lid. Now put the wires from the stick pad through their holes and glue the stick pad into position. Use cellophane tape to hold the pad in place until it hardens.

Take a length of wire and attach it to the screw on the can nearest the stick pad. Tighten that nut securely. Now, repeat the process with the other screw. Take the wire from the stick pad nearest the can and the corresponding can wire and twist them together. Repeat the process with the other wire from the can and the nearest and potentiometer wire. All that remains is to twist the loose stick pad wire with the loose potentiometer wire and your wiring is complete. Now you can put the lid onto the bottom of the box.

All that now remains to complete the instrument is attaching the knobs and setting the calibration. That is also a simple process. Before you put the knobs onto the potentiometer stems, take a ruler and pencil and draw a straight line from the center of the stem out through the top of the circle where the knob is going to be placed. Do this with each potentiometer stem.

Look at the knobs. They will have a small screw which will hold them in place on the stem set into the side. With a small screwdriver or penknife, loosen these screws but do not take them out. They are a royal pain to put back in. Before you put these on, turn each stem as far to the left as it will go without forcing. Now put the first knob onto the stem of a potentiometer. Adjust the knob so that the 'O' is directly over the line you have just drawn. Now tighten the screw. Repeat this process with the remaining two knobs, and your box is now ready for use.

5

How To Make It Work

Congratulations! You have now made a device that has caused controversy and consternation for the better part of this century. Now all you have to do is learn how to use it.

The most important aspect of this machine is the all important *rate*. I have already explained that the rate is nothing more than the numerical equivalent of an individual or animal (or plant or rock or cloud for that matter) as shown by the position of the dials on a radionic box. This rate may indicate the subject as a whole, or merely one aspect of the subject. This fact will become obvious as I show you how to operate the device.

Having decided who you want to get a rate for, let us say Uncle Harry, the first thing you must do is acquire a witness for him. "What's a witness?" I hear you asking. Good question, and one which is rarely given a good answer. A witness, to make something very complicated (in theory at least) rather short and uncomplicated, is anything which will psychically represent the subject. This can be a photograph, signature, blood specimen, hair clipping, nail clipping,

anything. In practical terms, a signature or photograph is the most reasonable to obtain and use. It is not likely that you will be able to get blood samples for any purpose, and it is not even necessary. You may, if you have been practicing your concentration exercises, be able to get results with a simple piece of paper with the Subject's name written on it. All that is necessary is that there be a link of some kind between the machine and your subject.

Place the witness in the can provided. It is a good idea to keep the can clean. This means dusting it occasionally and never using it to hold crackers when the machine is not in use. Dirt or crumbs have a way of interfering with accuracy of the results you will obtain.

Having done this, sit and meditate for a few minutes. Remember, you are going to be doing somewhat more than merely turning dials, so behave accordingly. It may even help to play a little mad scientist music before you start, just to get you into the right mood. It is also a good idea to keep your activities in this area a secret, as your materialistic friends may not quite understand what you are doing and might try to discourage you. So keep this under your hat, so to speak.

Having prepared yourself for the task at hand, concentrate on the subject. You should be able to keep your thoughts on the subject and what you are trying to determine about him. If you are able to visualize Uncle Harry while working the machine, so much the better, but that is not necessary at this point. Simply do your best to keep distracting thoughts out while getting the rate. It is not, for example, a good idea to

have the television on in the background while using the device. Remember, any extraneous thought will be reflected in the results you get, so keep your mind on your subject.

If you have built your machine as I have instructed you, the witness will be at the left-hand side of the machine and the stick plate at the right. When radionic practitioners get together, this is called setting up for right-hand operation. All they are saying is that you are using your right hand to work the stick plate, while tuning the dials with your left.

Sit facing the machine with it resting on a table at a comfortable height. Put your left hand in position, holding the first dial you wish to set as you would any knob on your radio or television. Place your right thumb on the plate. Note that it does not matter which order you use in setting the dials. The rate will come out the same no matter which. I usually work from left to right, while others may do the opposite.

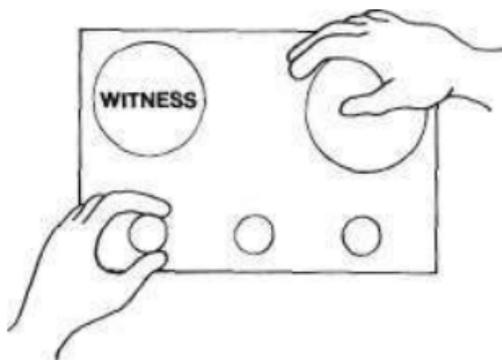
Begin turning the first dial *very* slowly while rubbing your thumb over the stick pad. If you have practiced the use of the pad as I taught you in the last chapter, you will notice the stick when you get it. Continue to turn the dial until you get the stick, and then stop. Repeat this process with the other two dials and you will have your rate for Uncle Harry.

Now that was easy, wasn't it? For most of us, it will be just like that, with no trouble whatsoever. If, however, you were one of the unfortunates who had some difficulty this first time around, despair not, but persevere.

If you failed to get a stick, it could be due to a

number of factors which have nothing whatever to do with either you or the machine. Let us say that you turned the first knob through its entire cycle and did not get the stick. Turn the dial back and try again. If you fail the second time, there are a number of things you can do to try to find the cause of the malfunction.

Different spots on the stick pad tend to be more sensitive than others. You can find the best spot to rub by the simple method of moving your thumb to different places on the pad while you rub it. The one that offers the best resistance is the place you should rub. Once you have found the ideal place for your thumb, try again.



6

Practical Work

Good for you! Due to your diligence and hard work (not too hard, I hope) you now possess the machine which has baffled, confused and annoyed countless researchers for the better part of this century. Let the entrenched neo-Luddites rave to their hearts' content. You now possess the infamous "Box" and there is not a blessed thing they can do about it.

But this creates a question. Now that you have this wondrous device, this wonder of the ages, this *Grand invention PourLe Epoch*, what are you going to do with it? After all, if it looks anything like mine, you are not going to try to pass it off as some piece of avant-garde sculpture. You are going to try to do something with it.

If you have followed the instructions in the previous chapter with some degree of attention, not only will you have already learned how to get a rate for a person, but you will also have learned that that rate, in and of itself, is totally meaningless. What you have to do is learn how to narrow that infinite range of possible meanings down to one specific aspect of your subject.

I realize that this sounds terrifying in the abstract.

How is this to be done? Well, like most things, when you take them out of the abstract and into the real world, it is a surprisingly uncomplicated matter. Let's use Uncle Harry again.

You begin by making a decision. No one sits down at a radionic device the way they would with the more traditional psychic apparatus, such as a Ouija Board, and just wait for inspiration, or for the answer to mysteriously form itself. Radionics is an active form of psychic activity, and a rather passive one. In that regard, those who have claimed that radionics is in some way akin to the traditional practice of magic are not that far off, in the sense that the old magicians actively moved to influence their world, as opposed to the oracles and mediums who simply let their world act through them. It is an important distinction. When you prepare to use your device, you must realize that it is you, not the machine, that is in control. The box is, after all, nothing but a series circuit which makes not a bit of sense electronically.

So when you sit in front of your array of dials, you have to have first made up your mind as to what you wish to accomplish with this apparatus. Your subject is Uncle Harry. Now, what do you wish the machine to tell you about him?

Suppose your uncle has a habit of twitching his left foot. You wish to find the rate for that habit, or its cause. Decide. You have two very different things here, and your machine can only tell you one. You think for a while and finally come to the conclusion that you want to know the rate for the cause of his habit. Once you have made that decision, and concluded

that difficult process, you are ready to get a rate.

Assuming that the witness sample you are using is a picture of Uncle Henry, you will place that picture in the sample can. At this point there are two methods you can use. In most cases, the wisest thing is to write the desired result on a small piece of paper; in this case it would be "Tell me the rate for the cause of twitch in the left foot," and put that into the can with the picture. Some workers in this field think you should write it on the picture itself, but I have found that often you may wish to use the same photograph for different operations, and in that case you do not want writing all over it.

The other method takes a little more work, involving an extra degree of concentration. When using that method, you hold an image of the twitch and its cause in your mind while turning the dials. Once you have become adept at using the machine, this is going to be the method you will most likely use, because it keeps the laboratory from being clogged with little slips of paper, but for now it might be best to write it down first. That way, your mind will be clear for the working of the machine.

Having done this, work your machine the same way that you did after you first built it. That procedure never changes. You always get a rate for the same way. Once you have done this, take a piece of notebook paper and write on it, "Twitch in left foot" and then the rate. This is the beginning of your *Book of Rates*, which is a very important thing to have and which I will return to later.

But first there is a little matter that needs some

clarification. The box you are working with has only three dials, each calibrated from one to ten. This fact, of necessity, limits the number of separate rates you can take. You can, by skillful reading, considerably increase that number. For example, the first dial you turn has been so inconsiderate as to stop halfway between three and four. You mark that rate as 3.5. By doing this, you give your box a far wider range than it would otherwise have. It will take a little practice to be able to guess the exact decimal place of the dial, but you should learn the skill with little difficulty, and if you are a place off on either side, you should realize that there is enough tolerance in the system that such a slight error is not catastrophic. Hence your rate for Uncle Harry's twitch may read something like 3.5, 1.8, 7.4.

Now, you must understand that the machine has not told you the name of the cause of the twitch, merely the rate for the cause. But, as you are not writing a medical journal article, you have no need of that information. In fact, if you wish to attempt a cure for the twitch, you only need the rate, not the name of the cause.

But back to the book of rates. Let us suppose that your Aunt Mathilda has the same twitch, and seeing them sitting together, twitching in unison, is most annoying. So you are naturally curious as to whether or not that twitch may have the same cause. You already have the rate for Uncle Harry's twitch. Place a picture of Aunt Mathilda in the sample can and set the dials for the same rate. Now rub your thumb over the plate. Remember, you can only get two responses.

Either your thumb sticks, or it does not. If it does, then you know, beyond any cause for doubt, that their mutual habit is the result of the same cause. If it does not, which is likely to be the case, the source is different.

At this point you have another decision to make. Do you want to find the rate for Aunt Mathilda's twitch, or are you going to just forget the whole thing and put it down to some congenital nuttiness in that particular branch of the family? If you wish to continue, it is a simple matter, now that you have done it a couple of times, to get the rate for her twitch as well.

After you have done this you have another option. You can, if you wish, stop one or both of them from twitching. Let us say that you have become thoroughly disgusted with your uncle and you wish to stop his annoying habit once and for all without going to the trouble and mess of shooting him. Your machine gives you the option of a less drastic procedure.

Go to your list of rates. I know it is not much of a list right now, but it will grow as you go along. Find the rate for Uncle Harry's twitch. Now here comes the part that is easy to do but nearly impossible to explain why. To find the rate which will cure your uncle, *subtract each of the three numbers from ten*. Thus, if the rate for the twitch is 3.5, 1.8, and 7.4, the curative rate will be 6.5, 8.2 and 2.6. Place Uncle Harry's picture in the can and set the dials to that rate. Now all you need is patience. Given enough time, your uncle will cease his twitching and everyone will be happy.

You are undoubtedly wondering why that should be the case. After all, it does not make any sense to

think that a photograph put in a tin can attached to three dials set on a cardboard box is going to cause any result in the subject. I can only say with all honesty that it does, and nobody really knows why. There are many explanations, some of them rather bizarre, as to why any result would be obtained in the first place. There is no reason why I should not try to inflict my own view on the subject on you, so I'll let you decide for yourself if it is worth anything.

I have previously stated that the human body is surrounded by an energy field which goes by any number of names depending on whom you happen to be reading at the moment. There is a relationship between this field and everything which goes on in the body, be it chemical activity in the cells to electrical activity in the brain. This field can be said to bear the same relation to the physical person as the girders to a skyscraper. The field exists first, and the body is hung on it. If that is the case, then any change in this field will result in a similar change in the person. Now, even if that is granted, how is it that a photograph, or even the person's name, can be used to influence that field? I'm afraid that for this explanation, modern science, as good as it is, will not help us very much and will probably only serve to make a muddy issue even less clear by adding terms that nobody can understand, with the exception of specialists who only talk to each other and thus have no idea of how to communicate with the rest of humanity.

The tradition of the magical link is what we are dealing with here, and if we are accused of playing with electronic (sic) voodoo dolls, it is very possible

that we deserve to be. In all such traditional magic, the belief that a person's name is that person, or that any part of a person is that person (even his picture for that matter), is essential. Certainly we must assume that such a link exists, or it would be obvious that the equipment would not work. As to *how* the link functions, in fact we can only guess. The old ideas that by possessing such a link gives you in some way possession of part of the person is as good a way of looking at as any, and frees you of the necessity of learning the gobbledygook of parapsychical jargon.

I have already explained that it's possible to take a small section of the field and examine it. That is what you did when you found the rate for Uncle Harry's twitch. But there is, we all must admit, a vast difference between examining that portion of the field, which is, after all, no great deal, and directly influencing that same portion of the energy body. Rather than be abstract about it and even confuse myself, I will try to be practical and explain by steps.

When we acquire the link (in this case the photograph), we acquire a *functional* representation of the energy field of that person. This puts us in touch with the person at the level of *his* energy body because it permits our own energy fields to make the necessary connection. If I may use an overworked and rather bad analogy, it is like putting a tuning crystal into a radio receiver. Now, there are receivers which do not use crystals to tune them, and you will have guessed by now that the link is not always necessary, but having one makes things a lot easier. In any event, having the link makes it possible to work with the energy body of

the subject. This is always the case.

Once the link has been made, you are able, at the level of your own subconscious, to contact that person or any aspect of that person. You are, in effect, wired to that person in the same way your telephone is wired to other telephones. All that is necessary is to punch the number. At this point, your box comes in because it reduces the abstract thought-form with which you may be dealing, or the even more abstract wave-form, to a series of numbers on a dial, in exactly the same way that the mathematical relationship between voltage and current is shown by the dial on an electric meter. Now this creates a different relationship between the operator, you, and the subject. Uncle Harry. Where before you may have been close to your Uncle and may even have occasionally had some telepathic instances regarding him in the same way my Great Aunt Lula knew when disaster struck her distant relation, now, by means of the box, you have not only the normal contact you would have had without it, but also a narrowing of the range of that contact. Instead of getting a series of impressions willy-nilly, like a radio psychic, you are able to deal with one highly specific aspect of your uncle: his twitch.

But none of this, while it explains how you are able to get a rate, tells you *why* the box is able to transmit back to Uncle Harry and why his twitch should be cured by that transmission. The answer to this lies in the link and the specificity of the rate.

Remember, in the traditional view, the link is the person. If the witch doctor sticks pins into a doll with the link as a part of it, he is, for all practical purposes,

sticking pins into the subject. The reason most people are unable to get any results from repeating that operation is they have not had the mental training to be able then to make the link with subject more specific. The box works in the same way, but hopefully to different ends. The picture of Uncle Harry is always the link, no matter if the box is receiving or transmitting. As long as his picture is in the can, he is locked into whatever is coming out of the box, just as if his phone were lying off the hook while somebody else was talking to him. As long as the phone is off the hook and the line is open, the voice is going to come out the other end.

By taking a rate, the rate itself becomes a representational link with that portion of the energy body, so now you have a link not only with Uncle Harry but also with that portion of his field which is causing the twitch. In fact, if you were to leave this rate on the machine with your uncle's picture, the amplifying effect of the box would make his twitch worse. But when you put the cure rate onto the box, you are now linked to Uncle Harry and sending to him a corrective, or as some operators say, balancing rate, which will automatically work on his energy body and bring the twitch under control and ultimately eliminate it. This occurs because the corrective rate is specifically the opposite of the twitch rate.

The whole thing is linked to the peculiar nature of the circuitry of the box, and how that circuitry works. As you can see from figure 7, the circuit runs from the witness of Uncle Harry, through the box where the signals is refined, to you by way of the stick

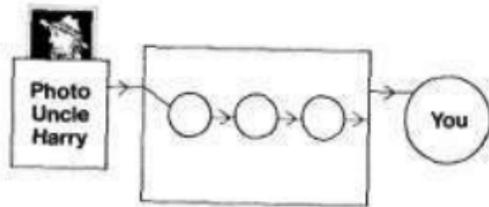


Figure 7

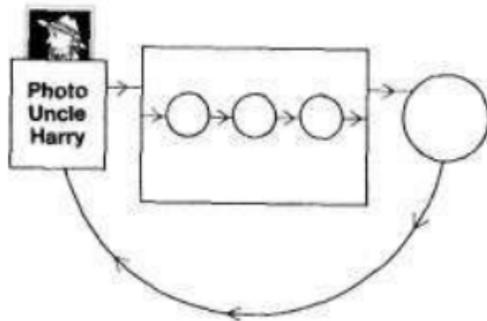


Figure 8

pad. But once you are removed from the system, the circuit takes the refined signal from the box back to Uncle Harry as illustrated in figure 8.

Now I can just hear you thinking (which by the way is a good habit to get into and more people should do it) that if you, by working the stick pad and thus becoming part of the system, can pick up the signal from Uncle Harry, isn't it possible that you too may develop the infamous twitch? The answer is no, or at least, not very likely. Radionics, if it has one disadvantage, is that it does require a certain amount of exposure. The length of time you spend with your thumb stroking the plate is so short that it is insufficient for thought of the particular energy you are working with to leak through to you. You are perfectly safe. U is something similar to taking a photograph but not letting the film get enough exposure.

After you have set the box for the corrective rate, put it aside for a while—at least until you see Uncle Harry again. You should, at that time, notice that *his* twitch has departed and now only Aunt Mathilda is twitching. It may be a good idea to repeat the operation with her, using the corrective rate for her own twitch, not the corrective rate for Uncle Harry.

In case you are wondering why I used as an example something as minor as a nervous twitch in the foot, I should explain that radionics, like any other psychic activity, requires a certain amount of confidence in the outcome. By deliberately working on something very obvious but not very serious, you can judge the results without being overly concerned about them. It is best to start with simple things and work out

any bugs which you may encounter before trying something really big, like the Slobovian Flu.

Another thing you will notice is that I do not instruct you to tell the subject you are performing your little experiment. There are two very good reasons for this. First, you want to be certain the results are there because of the machine, not because of the subject healing himself by what is now termed the "Placebo Effect." Secondly, a person can get into a lot of trouble for making people well without a license. In fact this is a good time to give you a word of warning. NEVER, UNDER ANY CIRCUMSTANCES, TAKE MONEY FROM ANYONE FOR USING THE MACHINE IN ANY WAY. In fact, it is a good idea to never let anyone know that you are using the machine for them.

Now I realize that I am flying in the face of the principles followed by most radionic practitioners. In fact, in England, the Radionic Association is most strict in its belief that no one should be treated without his or her consent. My answer to that is quite simple. This is not England, and the ethical principles of the Radionic Association are based on a naivete which is charming in children but rather silly in the real world. I may have a few more comments about them later.

It is not only living things that can be analyzed by the radionic device, but also minerals as well, though in these cases you need not be concerned about the transmitting role of the device. Let us say that you have a ring and you would like to know if it contains real gold. This is easily done. Merely take some piece of jewelry that you definitely know has gold and put it in the can. Identify the rate and write it into your book.

That is very important. Never forget to write down each rate you take. It can save you some trouble later on. Remove the test piece from the can, also very important; and, leaving the box at the gold rate, test again with the stick pad. If there is gold in the ring, you will get a stick. If not, you may have been cheated, so you should take the ring to a jeweler and have it checked again.

The same procedure can be used to find minerals in water or soil and even test the purity of food, though the last should only be done on an experimental basis with the option of having the sample tested by more conventional means. There are times when you do not want to risk being wrong, though with experience the number of your mistakes will decrease.

But let us get back to people. Not only is the box useful for dealing with physical conditions or behavior, but it is even more useful when dealing with thoughts and emotions. Yes, Bunky, you too can read minds.

The procedure is similar to that of finding a rate for a physical condition. Let us say you wish to determine if person X really loves person Y. You first have to get a rate for love. Now love, as we all know, can take many forms, so you should be certain to use for a witness someone emanating the type of love you wish to isolate. Failing that, it is possible for you to use the word 'love' written on a piece of paper for your witness.

Put this witness in the can and get a rate for it. Remove the witness, but leave the setting on the dials. Remember to write this rate down in your book. After doing that, take a piece of paper and write the names of person X and person Y on it and place this in the

can. Now try the stick plate. If the relationship between them fulfills the idea placed in the system by the witness, you should get a stick. If you do not, it can mean a number of things.

First, you may have used the wrong witness. Your example of love may not have been at all what you really had in mind and thus you took a correct rate for that particular witness, but that was not the one you were really looking for.

Second, the relationship that exists between your subjects may very well be love in any number of the uses of the word, but not the type you are asking about. Again, you have the right answer to the wrong question. It is very important to be as specific as possible when using the machine in this manner.

Third, they really do not love each other in any sense of the word and you have been indulging in the sort of games popular with pre-adolescent girls and should be ashamed of yourself. Oust kidding)

It is possible to be even more detailed in your study of this interesting couple. Suppose you wish to find out if the feeling is shared by both parties, or only present in one.

Write the name of each party on a separate slip of paper. Place the slip bearing the name of X into the can and try the stick pad. If it sticks, then he is fulfilling the conditions of your question. If there is no stick, he is not. Repeat the procedure with Y.

As you can imagine, this procedure can be of great use to you in your personal life. In my own case, I was deeply involved with a young woman who, in spite of her many protestations of affection, did not, in

fact, seem to be as carried away with me as her words implied. I naturally found this state of affairs to be both confusing and highly troublesome. I couldn't take her at her word, and yet to continue the relationship seemed a fruitless task, for it had become just that, a task. Using the machine, I was able to determine that she was not so much lying to me as to herself, and it was thus only a matter of time before she came to her senses and realized that the situation could not continue. I, for my part, was now relieved of a great concern and was able to continue my life without being unduly bothered by the inconsistent behavior of this person. The matter came to its obvious conclusion and I was, by being forewarned, spared the usual traumas that come with such occurrences.

The machine, due to its yes/no function can also serve as an excellent lie detector. The procedure is surprisingly simple and I am amazed that, to my knowledge, it has not been published before. It must be understood that when a person tells a deliberate lie, his body will react by sending off a number of signals. This is why a polygraph can work, though because of its nature it can also give inaccurate readings which can cause a lot of trouble for the persons involved. A radionic device picks up more than the mere physical readings of the polygraph. It picks up changes in the energy body and these are much more reliable as indicators of truth than sweaty palms and increased respiration.

To begin this operation, it is first necessary to get a rate for "truth." This is easier than it may seem at first thought. All you have to do is write the word "truth"

on a slip of paper and drop it into the can. You then take your rate and record it. I should disgress and mention at this point that some operators assign rates for such things, by simply telling themselves that 001 is the rate for truth, for example, and checking the stick pad. I think that for a beginner it is better to take a rate in the usual manner. By doing so, you are allowing your subconscious to tell you which rate it will best respond to.

After you have this rate, it is a simple matter to use the machine. Let us say that a certain politician notorious for his duplicity is going to make a speech on television that evening. Write his name on a slip and put it in the machine. Then, while watching him on television, test the pad each time he says something you wish to question. If he is telling the truth as he sees it, you will get a stick. If he's lying, you will not. You must remember, however, that this procedure is telling you what is going on in the mind of the subject. The statement may turn out to be totally false, but if the subject *believes* it to be true, the machine will tell you he is not lying. The fault, in that case, is neither in the subject nor the machine, but in the information the subject has.

I have found this method to be useful in dealing with matters of more pressing concern than the election of a new sewer commissioner. In dealing with individuals on the telephone, I have found it useful to have my machine set up on the desk in front of me. When doing this, I make a practice of getting the name of the person on the other end and writing it quickly and inserting it into the can.

By now you should have a pretty good idea of the basic method, so before we leave the box for a little bit, I will only give you one more basic use. It will be of some importance to you as you progress, so pay attention.

Up to now, we have been primarily concerned with finding the rate of a certain aspect of a given person, be it in his physical or emotional make-up. There is, however, a more general rate that applies to each individual, and that is his personal rate. Now, the personal rate is nothing more than the rate at which the machine is best attuned to the individual as a whole, and is of great use in telepathy experiments. It is sometimes called the contact rate because of this feature.

In the period immediately following the end of the Second World War, there were so many predictions about what the world would be like in the near future that it quickly became fashionable to satirize them. One of these satires took the form of an editorial cartoon by Ding Darling, a famous cartoonist of the period in which a scientific-looking gentleman is showing a rather dumpy-looking woman a complicated box with binoculars affixed to its top and telling her that with this machine she will be able to tune in on her husband's personal wavelength and know what he was up to at all times. Mr. Darling thought he was being funny, but it turns out that the joke was on him. Not only does everyone *have* what can be called a personal wavelength, but even as he was drawing that cartoon, someone was working on a device which would accomplish exactly that. Unfortunately, the devices produced by the de la Warr laboratories in Great Britain are way

outside the purview of this book and so we will have to leave the discussion of the de la Warr camera to those more competent to speak of it. We are going to be more concerned with the somewhat mundane practices of telepathy and remote viewing.

By now you are probably getting furious with me and demanding that I get to the point. Okay. The personal rate is very simple. As I have just said, it is the rate at which your mind, as the operator of your machine, is most clearly in touch with that part of your subject which is most receptive to being contacted, something like finding the clearest point of tuning for a FM stereo receiver. Once you have this rate for a given individual, you can send him a telepathic message with much greater clarity than you would by the usual means of transmission. Your way of working will be much the same, but you will be tuned in to your target with more precision.

Let us try a little experiment to illustrate what I am getting at. For this experiment, you will need a person who has a big mouth, one who will talk to you, or anyone else for that matter, about anything, including what he or she dreamt the night before.

Taking the personal rate is very simple. Assume that your subject is your long-suffering aunt Mathilda, who is coming over tomorrow for dinner with Uncle Harry, he of the former twitch. Take the witness of your aunt and put it in the can with a small piece of paper on which you have written the words "personal rate." The paper, incidentally, does not serve any other purpose than to aid you in concentrating on the reason for the operation. It need not be saved after

you have the rate. Once you have taken and recorded the rate, take out your pendulum (you remember, from a couple of chapters ago). Set the box so that you can sit with one hand on the plate and the other, holding the pendulum, near the wall, so that it will strike the wall if swung. Ideally the left hand should be on the plate and the pendulum in your right. Have you got that? Good. Now ask the pendulum to tell you what time Aunt Mathilda will be asleep—not when she is going to bed, but when she will be asleep. Let's assume the pendulum strikes once. If that's the case, you can go out and play because you have nothing to do until 1 a.m. At the appointed hour, take out the pendulum again and ask it if Aunt Mathilda is asleep. If it says yes, then you can proceed with the experiment.

With your hand on the box, close your eyes and begin to meditate, just as you have learned. While you do this, see your aunt in your mind. You are now creating a very strong telepathic link between yourself and your aunt. Later on, I will discuss instruments which will make this link even stronger, but for our purposes right now, you are in insufficient contact to influence her dreams.

This can be tricky. I should warn you in advance that the subconscious mind, which is what we are working with here, can take its own turns and surprise even those of us who have been at this for years. A good thing to work on is some strong feeling, such as hunger. Remember, you are going to want her to talk about her night, so you have to make it something she will talk about. While holding your aunt in concentration, begin to think about food, any food. You want to

think about this so strongly that after a few minutes you will have to get up and get a snack for yourself. When that occurs, the experiment is ended and you should put the equipment away and not worry about it until your aunt arrives the next day. Then, during the usual chit-chat, bring up the subject of late-night eating.

Using the box as an aid in the practice of remote viewing is a bit more difficult. It takes a little practice and time, so be patient. In case you do not know what the term "remote viewing" means, it is the ability to mentally see things which are distant with enough accuracy that you can cause those who were actually there to become very surprised. It is the talent that the researchers at the turn of this century called "traveling clairvoyance," so if you should run into that phrase in an old book, you know what they were talking about.

There are a number of experiments now being conducted with this faculty, some of them yielding very interesting results, and some of them best forgotten. Unfortunately, for the purposes of most people, the method of experiment is such that the average person would be discouraged from developing the faculty rather than pursuing it. After all, who wants to pick out a location on a map and try to see what's there. But remote viewing has an extremely practical aspect, and I would encourage anyone to take the time and trouble to learn how to use it.

Before I explain how to use the box in this regard, I have to teach you how to perform the basic activity. While it may take some time to get your best results, the practice itself is rather simple.

You already know how to meditate, and I hope you have been practicing it with some regularity. And that is how we begin. You will use the methods of meditation to focus your mind on the target; in this case let's say it is your mother. When you do this you will get a visual image in your head of your mother. Now this image can be of something you remember, such as seeing her watching television, or something different, something she is doing at the moment you are concentrating on her. The latter is what you are after, so close your eyes, and try to see her in your mind; try to hold her image while willing yourself to see what she's doing now. Once you get an image, try to hold on to it. Look around, try to get as much detail as possible. If she is at home, concentrate on what she is doing.

For this experiment, as in most others, it is best to use someone you are quite close to. It makes verification much easier. After you come back, as it were, it is a simple matter to give your mother a call and ask her. That method is much easier than drawing a picture, especially if your drawing skills are anything like mine.

That was simple, wasn't it? I remember my first experience with the technique. A friend of mine and I were waiting for a third person, and she was a bit late. Being naturally curious as to the reason for this, my friend suggested that we try a bit of psychic research. We both closed our eyes and looked for her. And wonder of wonders! We found her, in her car, driving the wrong way! After that, we did not expect her, and it later turned out that she had an emergency errand to

ran and was in her car going to that place while we were looking in on her. You must admit that this type of experiment is much more practical than trying to describe a unique feature of the landscape around James Bay.

You should practice this method, without the machine, several times. That way you will get the basics down before going on.

When you feel that you are finally getting the hang of remote viewing, it is time to use the machine. Choose the subject you wish to view and obtain a witness sample. By now people should be used to you running around with a camera taking everyone's picture, so you can get one easily enough. Having done this, put the picture into the can and get a contact rate. Place your left hand on the plate of the machine and close your eyes. Begin to meditate, visualizing the person in the can. If things are going right, you will get an immediate impression which should be much clearer than you have obtained in the past. In fact, the results may be so clear as to be a bit scary. At this juncture, it no longer is a good idea to ask people directly what they were doing when you saw them doing it. Not everyone is as dedicated to psychic research as we are, and there are those who might get a little upset at the thought of their privacy being violated. Fortunately, most people like to talk, and it is a simple matter to direct a conversation in such a manner that they will tell you everything you need to know without their even knowing they've done it.

Practice with people for a while. I have found from my own experiences that they are the most

interesting of subjects. Only after you have worked with them will you be ready for the next step, which is looking at locations and watching what is going on there.

The most difficult part of location, or area, work with radionics is obtaining a good witness sample. A photograph is by far the best and if you have them, old vacation slides, or even movie frames, are excellent for this type of operation. Failing that, photographs cut from old newspapers or magazines will work. By far the best, if you can get your hands on them, are aerial photographs. Place the picture in the can and take a rate. For this purpose, the best procedure is to write the words "Remote Viewing" on a slip of paper and put it into the can with the picture. After you have the rate, you will proceed much in the same manner as you did with your human targets. For verification, try to look around and see things which might be considered newsworthy. This can be a bit difficult, but if you should see something on that order, you can then go to the public library and find a newspaper from that region, assuming you are near a large enough library, and find a story about it; or, failing that, look for some distinctive structure or rock or anything likely to be a travel book but which is not in your witness sample. There will be something. It is simply a matter of finding it.

Once you have become adept at remote viewing, you will have little trouble finding uses for the talent, so I need not detail them. And now we are going to leave the box for a little while, while we look at some other devices and techniques before we come back to the machine.

8

Gadgets

The radionic box, as you have discovered by now, is a wonderful instrument, and a tremendous number of unusual things can be accomplished by skillful use of it. In and of itself, however, it is not completely sufficient to accomplish everything you will want to do. It is often necessary to supplement your basic box with other devices, and these can be used either alone or in conjunction with the box.

The first of these contraptions has a problem in connection with it. The machine is called the 'teleflasher' and the most serious difficulty involved in using it is (hat it does not work.

WHAT!

That's right. It does not work, at least in the way it has been touted as *supposed* to work. Oh, it's just fine for playing little psychic games with people who know that you are using the teleflasher and, if the wind is coming out of the right direction, you might even be able to send a one-word message to somebody who does not know that he is on the receiving end of such an experiment. But the teleflasher as it is described in most books on the subject is virtually useless for the

purposes of this book.

Now by this time you are probably wondering why I would waste your time, and mine, on something that does not seem to be worth the trouble of making. Well, hold on. I said that it is useless as it is described in most literature on the subject. By the time I am through telling you how to work it, you will discover that the teleflasher is an excellent *supplement* to your box.

Before I tell you how to make one of these machines I am going to explain to you just what the teleflasher is, how it works and why my modification will work better than the conventional versions. Pay attention to this. It may seem a little dry, but learning about this stuff is worthwhile in and of itself and will help you when you set about to design your own devices, as I am certain some of my more adventurous readers are going to do.

I first came across the teleflasher some years ago in a book by Sheila Ostrander and Lynn Schroeder, entitled *Handbook of Psychic Discoveries*. They went into great detail describing this machine, what it does, why they thought it does what it does, or is claimed to do, and telling how to build it. They claim the invention of the device had its roots in research done in the Soviet Union. Now right away, this should cause some grave doubts to form in the mind of any serious researcher. After all, these were the people who claimed to invent everything from fire and the wheel on. If you combine the somewhat inflated claims that come out of Russia with the joyous credulity of some Americans you can get a terrible mess of stories, most incapable of being investigated. This is a very bad situation, because it

gives a great deal of ammunition to those who think anything involving the psychic is hogwash.

Anyway, enough digression. The teleflasher is basically an instrument which uses a flashing light to cause the mind of the person using it to transmit images in quick pulses. And there seems to be no question that this pulsing light will aid in telepathic transmission. Unfortunately, problems can arise when transmitting anything complicated. If you are going to send the number two to somebody sleeping in the next room, you will have little trouble. If you are trying any of the sort of experiments we are talking about, you are going to have some difficulties.

The problems lie in two areas: the conditions of working the device, and the design of the device itself.

To properly use the teleflasher can be quite an interesting task for someone who lacks experience in telepathy experiments. In order to get any kind of appreciable results, you have to be able to first get into a meditative state. After you have done this (and by now you should be able to do this without difficulty), you must be able to concentrate on the image being flashed at you. This is not as easy as it sounds. The creators of the miraculous teleflasher forgot that the pupils of the eyes open and close with light, so when each time the light flashes, they close a little, and the resulting effect can destroy concentration. There is a way to avoid that problem, or at least lessen it and I will tell you about it when we get to my version of the machine.

While you are battling with the flashing light you

have to not only concentrate on the image before you, but also on your target. You have to be able to hold two images in your mind at the same time and that is easier said than done. In addition to that, you must also be able to send, or know that you are sending, the image to the target.

You can easily see what a difficult proposition using the teleflasher can be. Now, add to these problems one very serious design flaw.

The teleflasher is basically nothing but a box with a flashing light inside which illuminates a word or picture. The conventional teleflasher is very good at illuminating words, but is useless with most pictures. Why should this be? A simple teleflasher can be made using a slide sorter, with a flasher plug attached. The message or picture to be sent is placed against the illuminated screen and the light flashed around it, causing the word to stand out in silhouette. This means that anything being sent must be adaptable to this form of lighting. You cannot, for example, transmit a picture from a newspaper. A photograph would be likewise useless. It might be possible to use a slide, but unless you were using a modified slide viewer, it would be hardly practical.

Faced with the above difficulties, it is amazing that anyone is able to get any results at all with the conventional mechanism, and these results are probably useless for anything but testing.

With my method, you eliminate these difficulties. We begin by making a simple modification to the box itself. In figure 9, you will notice that the light box does not stand up, but lies flat, with the light coming up out

of the top. You can easily make this by taking an old shoe box and cutting out the bottom. Over the empty hole where the bottom used to be, glue a sheet of translucent plastic. The type used to cover windows in the winter will do nicely. If that isn't available, or is somewhat inconvenient, wax paper will also work. Go to the hardware store and buy a lightbulb socket, with cord and switch attached. While you are there, pick up a 25-watt bulb and a flasher plug. When you get home, cut a hole in the side of the box just big enough for the socket and fit it in. Screw in the bulb, inside the box because it will not work right if the bulb is on the outside. Attach the flasher plug to the cord, plug it in the nearest outlet, and turn on the switch. You will get a dull glow (or a few seconds and then the bulb will begin to flash on and off in a more or less regular rhythm.

It has been suggested that you should punch air holes in the sides of the box. I have never found this to be necessary, if only for the simple reason that a flashing light does not get hot enough to cause any problems, and the light escaping from such holes can be very distracting.

Now that you have an idea of how the light will come out the translucent screen, you have to make a stand for the message. Take a piece of thin cardboard, the bottom of the box will do, or a piece of poster board can be used. Bend this so that it will stand at the end of the box as in figure 9. Glue it in place and wait until the glue hardens.

Okay, now that you have a teleflasher, what are you going to do with it? Well, you aren't going to play bingo. Remember the dream experiment in the last

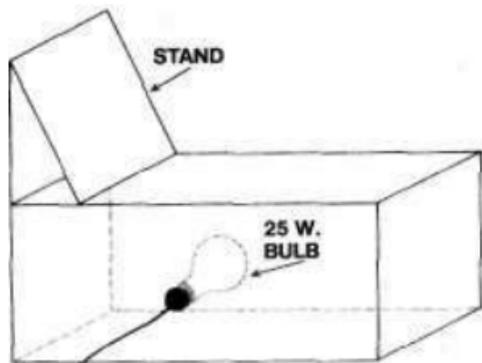
**FLASHER PLUG**

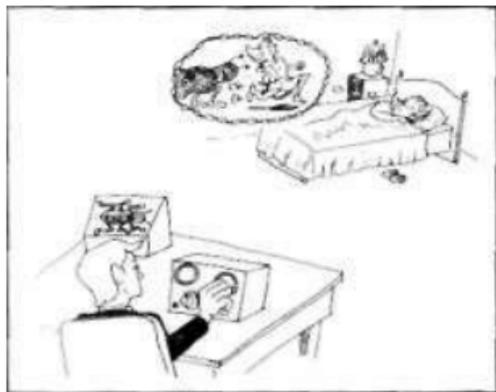
Figure 9

chapter? You are going to repeat that particular experiment, this time adding the teleflasher.

The initial work of this experiment is exactly the same as the one in the last chapter. You take a contact rate for your subject; find out by means of your pendulum when the target is sleeping, and at that time transmit your message. The difference in this particular working is that you are going to use the teleflasher to aid in the transmission.

It is of some importance to carefully choose the message which you will send. I have found that it is best to use a picture, preferably a photograph, to send to a sleeping subject, particularly if you are going to

try to verify that the subject received your message without the subject knowing it. Let us assume for the moment that your subject is your long-suffering Aunt Mathilda. It would be a good idea to choose a picture that she would be likely to remember in the morning, say an old tintype of the ancestral mansion or something of personal importance to her. A photograph of yourself may be an excellent message, especially if she is going to visit you the next day. At the appointed time, she will be on the receiving end of a very potent telepathic transmission, so be certain you are sending something you really want her to receive.



When the time comes to transmit, have the box set up as in the first experiment of this type, at some place close at hand where you can lay your hand on the plate without being uncomfortable. You may even be able to rest the box on your lap, if that seems like the best way. Set the teleflasher on a table or desk so that the stand is about eye level. A number of large books can be used to elevate it. Prop the picture you are going to send against the stand on the teleflasher. When you turn on the flasher, you will immediately notice why this method of construction is better than the standard method. The light, coming up from the screen, will illuminate the front of the picture, whereas the standard method would leave the image in shadow.

It is not a good idea to completely darken the room you are working in. Remember what I said about the flashing light and your eyes. I have found that it is best to simply dim the room light slightly, or use a small lamp set at the other side of the room. It may take a few tests on your part to find what type of room lighting is best.

You are finally ready to begin. You sit before the flasher, lights dimmed, the box ready, your hand on the plate. Now get into a meditative state, as you have practiced. Get yourself good and relaxed, all concerns of the day banished from your mind. It is not necessary to focus your mind on the receiver for this. The box does that for you. Remember, once you put your hand on the plate, you are in contact with the subject. Turn on the flasher. Watch the image flash on and off, while keeping your mind as clear as possible. The flashing image will automatically be transmitted to Aunt

Mathilda, and she will have an exceptionally vivid dream about whatever picture you send. The next day, when she comes over for dinner, cunningly bring up a subject which will get her going on the dream you sent her, and watch as Uncle Harry becomes upset at his wife for talking about such nonsense during the football game.

I promised you I would explain how all this works and I got a little ahead of myself, but here is the why and wherefore.

I have already explained how the box locks on to a target subject, something like psychic radar aiming. The advantage of this is obvious. You do not have to concentrate on the target. The box does that for you. By making the connection between the box and yourself, you automatically lock in to the person to whom you are transmitting. This makes your sending much easier.

What goes on between the flasher and your hand is a little more complex. Working backwards, we know that one of the better emission points for psychic energy is the palm of the hand. When you lay your hand on the plate, you are hooking yourself into the circuit of the box, and whatever comes out of your hand is going to be shot at the target by way of the witness. As you are using the contact rate, this means that any energy you put out will be sent, no matter what form it takes or what information it contains.

The information comes from your brain, where whatever message you are sending is processed and usually mixed up with a whole bunch of other messages. This is one of the reasons why untrained senders have

so much trouble getting results, and why I spent the beginning of this book teaching you how to concentrate on a single message or image.

The teleflasher makes that concentration easier, and were it not so difficult to do all the things that are necessary to make it work at the same time, the mind would be able to interface with the brain and send out the message on the flasher with little trouble. As it is, the combination of these devices creates a transmittal unit of great power and accuracy.

The eye, picking up the flashing light, sends the image to the brain, not in a steady flow, but in quick bursts. The more rhythmic the bursts, the more likely they are to activate that part of the brain which controls the sending of psychic impulses. Notice I said *brain* instead of *mind*. What we are working with here is nothing more than electrical activity, which in some unknown way causes the psychic capacity to become activated. If this were not the case, anyone could simply stare at a picture or word and transmit with the same accuracy as when the flasher is used.

As you have noticed, the key word in these experiments is *accuracy*. We are not going to be satisfied with vague impressions or parts of pictures that can pass for a church or chicken with equal facility. A tower, for example, can be the top of a skyscraper, or it can be a grain elevator. In the usual run of psychic experimentation, this sort of thing may be quite acceptable. After all, the last one hundred years have been spent trying to get people to realize that it is possible to see the tower at all and the amazement that this can be done was such that people neglected to look beyond it. For our purposes,

however, these studies, especially now, have something quaint about them. After you have worked with radionics for any length of time, and in particular the material in this book, you will come to the feeling that the parapsychologists in their nice laboratories testing people in controlled environments and getting the same results that passed for parlor games in Victorian drawing rooms is somewhat akin to building a space ship for Mars while everyone else is trying to perfect the biplane. It is nice that they are still doing it, but we would hope that they would try to progress a little,

So let's get on with it. By now you know how to control what goes out of your mind when you transmit. Even if you have trouble holding an image, and some people do have a lot of trouble with that, the teleflasher solves that problem for you. You can lock on to a target with an accuracy that most missile designers would envy. So what are you going to do with this ability?

Theoretically, you should be able to send a message to *anyone, anywhere*, at any time. And send you can. The problems are at the receiving end. As we discussed a long time ago, most people go through life with a lot of junk crowding their minds. That is why the experimenters in their laboratories go to so much trouble to block out any extraneous information coming in to their receivers. That is also why their experiments seem so primitive. We are simply working with a greater level of difficulty, and that's why there is so often a gap between theory and practice. In theory, for example, we know that you should be able to accomplish anything in this book by simple meditation and visualization. In practice, that is not going to happen.

This is why you need these machines, and this is why you have to experiment with them; to find out what will work for you and what will not.

You learn this by the process of experimentation. And to properly perform an experiment, you have to know how to go about it. The ones I have given you are examples that have worked for me, but now you have to set out and create your own. I can, however, offer some advice on this.

Begin by choosing a subject whom you know. The time will come when you will be able to work with total strangers, but it is not good to start with them. By working with someone who is familiar, you are better able to verify your results, especially in light of requirement two. This requirement is that the person whom you are experimenting on has no idea that he or she is the subject of your work. This rule may strike a lot of people who work in this area as being unethical, but as you can guess by now, I am not overly concerned with other people's ethics. This rule will preclude one of the greatest problems involved in studying telepathy: namely expectations on the part of the receiver. You cannot have the problem of psi missing (which is when a test subject gets so many wrong answers that a reason has to be given) when the person on the receiving end does not even know that he is using his psychic receptors.

Try to get a good witness sample. If you have camera, good. If not, run out and buy one. Slides make the best witnesses because they solve the problem of what to do with the negative. Some radionic specialists insist on putting the negative into the witness can,

while others insist that the negative should only be kept somewhere. By using slides, you can avoid this controversy altogether. Radionics can be confusing enough for the beginner without matters being made

Do not expect miracles overnight. If you are trying to influence a dream, you can reasonably expect results the next day. If you are trying to influence attitudes or behavior, remember that many factors go into these things and you are only adding another, albeit a powerful one.

For example, your local politician is going to have to vote on a subject that you have some personal interest in; say a new tax on widgetmakers or something. You desire very strongly that this bill, like the enemy, shall not pass. Given the knowledge in this book, which you have diligently studied and put into practice at every conceivable opportunity, you make the quite reasonable decision to use the box and flasher. Now, if all things were to go according to the ideal, the politician would be properly influenced and vote against the bill with little effort on your part. But the world does not work on the basis of the ideal. In fact, it usually does its best to work in the contrary fashion. The politician has other influences working on him. The franistat makers are not only lobbying heavily, but there are more of them and they have donated considerable money to his campaign, to say nothing of the extra business they have given his wife's law firm. The politician himself has had some rather unfortunate experiences with widgets, one of which blew up in his face when he was but a boy, thus he views widgetmakers with something of the

same disdain that yuppies feel towards steelworkers.

In the face of this overwhelming energy, you are going to sally forth and try to cause the politician to vote your way. It is quite possible that you may succeed, but it is not likely. It is, therefore, a good idea to know your target subject and be as familiar as possible with his general attitudes. It is, of course, possible to change attitudes, and I will explain why in some greater detail later, but at this stage of your practice it is best to work with the general pattern of your subject's view of the world than to try and change it.

You should always set up an experiment in such a manner that success is easily determined. In most books on psychic development, it is recommended that you try to make complete strangers turn around and look at you. This experiment is considered excellent because the stranger has, given normal behavior on your part, no reason to turn and look at you, and by turning he is verifying the results of the experiment. Try to create experiments in which the results are usually as obvious. It will make life much easier for you. As you go along, of course, you will want to experiment with matters of greater complexity and you should do so, but always remember never to make things more complicated than they already are.

End of sermon on experimentation. If you have been using the teleflasher with the box, you will notice that sitting with the box on your lap can be just a bit inconvenient, especially if you are put together like I am, and the thing keeps wanting to slide off. Well, take heart, because now I am going to describe a device that will make direct connections between yourself

and the box much easier.

But first I have to digress a little. This next Instrument is based on a gadget called the "Magnetron." The magnetron was originally a large vacuum tube used in the early days of television for the emission of microwaves. It has since been supplanted by another mysterious device called a klystrom, but back in the mid-1950's the magnetron was a necessary thing to have. It was so necessary that a French radiesthesist found himself with an idea (perhaps inspiration would be better term). He discovered that the pattern of the tube when drawn on a piece of paper caused his pendulum to behave strangely. Putting a witness sample of a person in the center of the drawing caused the person who belonged to the witness to become energized.*

This instrument was adopted by Dr. Christopher Hills with certain modifications. He placed the pattern on a block of wood and surrounded the center of the pattern with eight small magnets, alternating their polarity. He discovered that this arrangement significantly increased the power of the device. He then proceeded to publish photographs of the device along with his explanation of how it works (never a good idea if you are in the business of selling these instruments, because it becomes very tempting for do-it-yourself mad scientists like myself to simply build our own Versions). You guessed it. That is exactly what I did. I also made a few modifications of my own and the Completed instrument, viewed from the top, looks

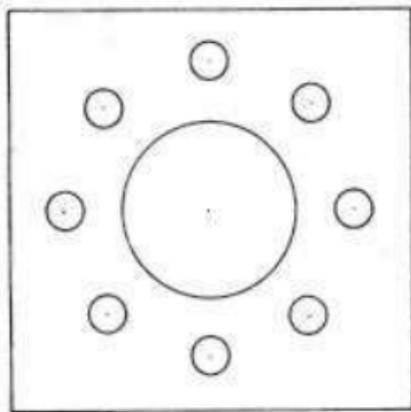


Figure 10

something like figure 10. Essentially, I made three changes. I retained the basic form of the large, white center circle surrounded by eight smaller circles, but eliminated the connecting lines between the center and the other circles. Instead of a block of wood, I glued the pattern to the top of a flat box and in place of the small magnets set into the smaller circles, I used a magnet strip of alternating polarities under the circles, glued in place to the underside of the box.

Aside from this description, however, I am not going to go into great detail about the Magnetron in use. It is primarily a healing device, with some potential as a psychic communicator. The University of the Trees, Hills' organization, has published a number of

very good books in which the Magnetron is described in detail. I have only included it as a way of explaining the workings of my next device, the Psionic Amplifier Helmet.

The concept of a psychic amplifier built into a helmet is hardly original. Science fiction writers have played with it for decades. There was even a rather bad Boris Karloff movie, *The Devil Commands*, based on the idea. The most recent popular manifestation of the notion that putting something on your head would increase your psychic output appeared about ten years ago when some wag came up with the idea of a pyramid hat, to be worn while meditating, or out on the street for that matter. Fortunately, that particular notion died a most deserved death. Not only would a person look like a damned fool wearing a pyramid on his head, he would be running something of a risk as well. If a pyramid would mummify meat, think of what it would do to the human brain. When one thinks that 98% of the population has brains which are in less than perfect working order to begin with, the idea of thorn being made even worse is nothing less than terrifying.

Fortunately for all of us, my creation has none of those drawbacks. It stimulates the brain without damaging it, and, given the sort of things coming onto the market every day, can even be worn in public without anyone suspecting that it is not just a strange radio.

As you can see from figures 11 and 12, the component parts are built into the helmet itself, with the tuning dials at the front and the antenna encased in

the crest. To build it you will need a plastic helmet, a hard hat will do very nicely, three variable capacitors, or condensers, otherwise known as radio tuning things,* a small jack, eight one-inch long pieces of magnet strip (available in dime stores, usually in the craft section) a piece of foil and wire, several feet of unshielded wire for the coil and antenna, and shielded wire for the other connections. You will also need a sheet of Vi inch Styrofoam and some duct tape. It is very important that you use a plastic helmet in making this device. A metal one will cause all types of difficulties and probably will not work at all.

The very first thing that you must do when you get the helmet home from the helmet store is try it on. This may sound silly, but I am assuming that you are using a plastic hard hat with the usual adjustable liner. It is important that this liner be adjusted to fit comfortably before you begin work, otherwise you may find yourself with wire connections that are too short, and some extra work that is easily avoided. Once you have the size right, put the helmet on and look in a mirror. Try to get some idea of how the project will look after it is completed. This is not a waste of time! A little thinking saves a lot of trouble.

Okay, now that you have an idea of what you are going to do, take the helmet off and look at the front. Find the center of the forehead, high enough so that the works of the condenser will be totally inside the helmet with the dial able to turn on the front freely without scraping the brim. Mark this point with a felt pen. Now measure a couple of inches off to each side of

*potentiometers will work just as well

this point and mark again, so that when the condensers are mounted, they will form a row in the front of the helmet with one at center and the other two at equal distances on each side.

At this point you should decide where you are going to put the jack. In my illustrations, I have placed the jack in the center at the back of the head, but you may wish to have it at one side. That's fine, but you have to remember that you have the part of the jack which is inside the helmet to deal with, and you don't want it scraping against your scalp or cheek. Once you have made up your mind on this, mark the spot on the outside of the helmet with the felt pen.

The last thing you have to mark is the center of the top of the helmet. Do this. That is the point where the antenna wire will come out.

Now that you have marked the appropriate points, take the helmet out to the garage and hook up your drill. But before you make any holes, be sure to measure (the condenser stems and nuts, and the jack stem and nut because you will want to use the proper size drill. If the liner comes out, it is best to remove it before drilling. I realize that these instructions may seem elementary, but I have found from bad personal experience that the desire to finish a project has caused me to make some very stupid mistakes, and I would

spare you that annoyance.

After you have drilled the holes, wire the three condensers in series the same way you wired the potentiometers in your box. Once you have done this, mount them on the helmet.

Take the magnet strip and cut eight one-inch strips.

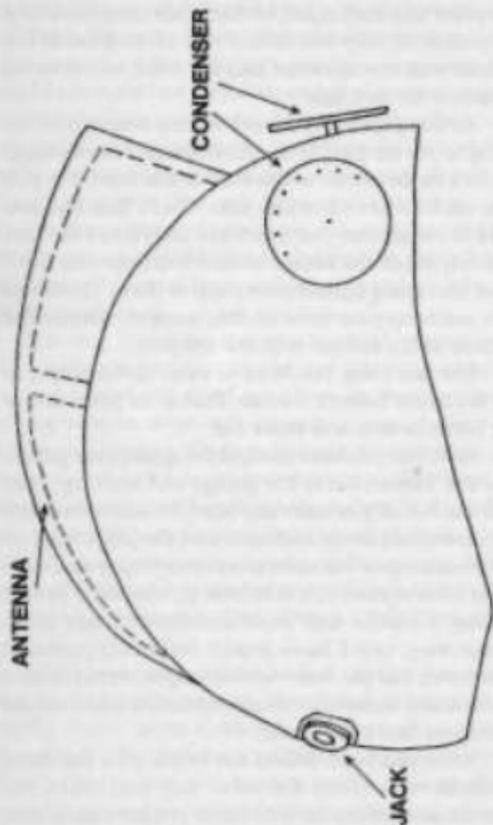


Figure 11

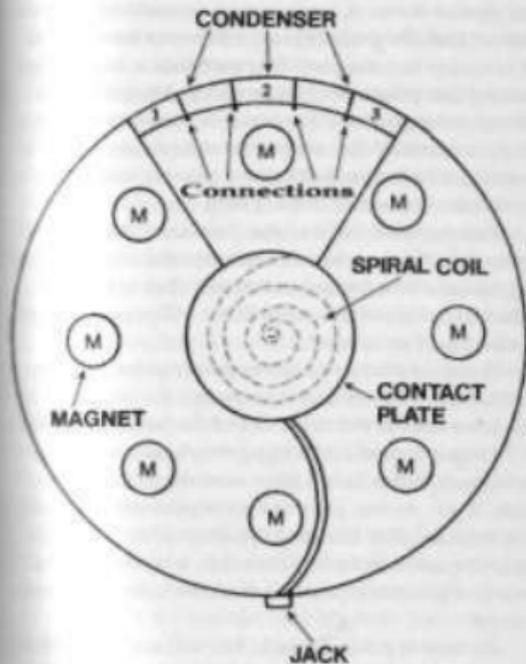


Figure 12

These are to be stuck on the inside of the helmet like the magnets in figure 12. Alternate the polarities as you mount them. A magnet strip is made in such a manner that the polarity is a bit different from that of an ordinary bar magnet. This problem is solved by sticking the pieces on in alternating horizontal and vertical arrangements. For example, if the strip at the front is vertical, the strips on either side will be horizontal. Be certain that the strips are equal distances apart from the center of each strip.

Put the liner back in the helmet, if the liner is removable. If there is no liner, go on to the next section. Cut the foil into a circle about three inches in diameter. Affix this circle to the liner so that it will press directly on the top of your head.

If you do not have a liner, make the coil with the unshielded wire, saving enough for the antenna. If you have not cut the circle out of the foil, do it now.

Mount the coil under the center hole in the top of the helmet. If you have a liner, wire the coil to the foil circle. If you do not, place the circle over the wire and glue in place, first bringing the ends of the coil wire out of the center hole. In either case, it is essential that the top of your head press on the foil when the helmet is worn.

It's time to put in the jack. You will notice that the jack has three connecting tabs. Attach the wires to the two outside tabs and ignore the center one. Making sure that the wires from the jack are long enough so they won't interfere with your head, attach the other ends of the wire to the foil circle with a drop of solder. Wire the condensers to the circle as in figure 12.

The inside of your helmet should now look pretty much like figure 12. It is only left for you to make the crest and antenna.

The antenna is only a length of wire that is encased in the crest. Make the crest first.

Making the crest is a little complicated, so pay close attention. Begin by cutting the sheet of Styrofoam into two equal pieces. Put them aside for a moment and proceed to make a pattern. You do this by taking a sheet of paper and taping it down to a table. Rest the helmet on its side on the paper, holding it so that the lop of the helmet is parallel to the paper. Trace the curve of the helmet on the paper and then set the helmet to one side. Lift the paper from the table, being careful not to tear it and cut out the curved section where the helmet had been. Test your pattern by holding the paper along the top of the helmet. The curve cut out of the paper should fit the curve at the top of the helmet. If it does not, try again, and keep trying until it is right. This is very frustrating but also very important. The crest must fit properly.

Once you have the pattern fitted right, draw the complete crest on it. It should look just like the crest on the helmet in figure 11. Cut each piece of Styrofoam so that it fits the pattern and try each piece on the helmet.

Cut the wire for the antenna and lay it along the side of one of the pieces of crest. Be certain that the ends of the wire come out from under the crest. Spread glue on this and lay the other half of the crest over it. Now put a book on the arrangement and let it harden. If the helmet has a liner, attach the wires from the crest

to the circle. If there is no liner, take the wires coming out of the top of the helmet and twist them to the wires of the antenna. After you have made this last connection, glue the crest to the top of the helmet so the completed helmet will look something like figure 11. All you have to do now, if you want to, is wrap the crest in duct tape, neatly, to protect the Styrofoam. If you wish to paint the completed helmet, and you may want to for the sake of appearance, it is best to paint it red. In fact, if the helmet is originally yellow, that may be a very good thing to do. Doctor Abrams, in the course of his experiments, made the surprising discovery that wearing red on the head increased psychic output, while yellow actually decreased it. There are certain obvious implications in such discoveries but I would never be so crass as to mention them. You should be able to figure that out for yourself.

At this point, you are probably wondering what use this marvelous instrument may have. Like all radionic instruments, the helmet has the capacity to tune and target psychic energy, in particular the energy that is emitted and received from the eyes. If you will remember from the beginning of this volume, the eyes are among the principal emission points for psychotronic power, and this has been proven by our little experiment with the straw revolving on the needle. The helmet will also increase the output of visualized energy and aid in the accuracy of any transmission with or without the reflasher. By using a pendulum and numbered scale, I have discovered that my own output is increased by ten percent over normal while using the helmet. This is untuned energy. Targeted

transmissions are correspondingly improved.

"Wonderful," I can hear you saying, "but how do I tune this miraculous device?" There are two ways to tune this instrument. The first method involves the use of the pendulum. Put the helmet on your head with the three dials turned to their lowest frequencies. Sit facing north. Facing north or south is of some importance which I will explain later. Holding your pendulum, begin to concentrate on somebody you know. As you concentrate, reach up with your left hand and begin to tune the knob at the left. Turn this knob very slowly until the pendulum begins to give a strong swing. Repeat this process with the other two dials. The reading on the dials is considered a rate, just as in using the box. You are now in telepathic contact with the person you were concentrating on and may prove it by sending him a message.

You are probably familiar with the usual instructions given in every book on psychic power. They all tell you to *see* the person you are sending to in your mind, and then transmit your message. I have given you the same instructions myself. What they do not tell you is that it's very important to keep your message as simple as possible. If you can break it down to one word or phrase, so much the better. In short, you send the same type of message you would send using the telflasher, but without the benefit of that device. Why? Because when you do use the flasher in conjunction with the helmet, as you have used it with the box, it will be that much easier to determine if the telflasher is helping your results.

There is an even better way to tune your helmet

than the pendulum. If you have been using the pendulum regularly, you will notice that it sometimes has the exasperating habit of giving false swings. These are minor gyrations that sometimes are all too easy to mistake for the real answer. When used in conjunction with the dials on your helmet, it can be positively infuriating.

I instructed you to install a jack on the back of the helmet wired to the central contact plate. Now you will learn why. One of the earliest gadgets, and one of the most useful, developed by George de la Warr, was the portable detector. It was, and still is, a rather cumbersome block of wood, hollowed out and fitted with a rubber stick plate on top. The hollow body is supposed to somehow increase the sensitivity of the item. Whether this is true or not, it does work. And now I have a bit of a confession to make. When I first built a radionics box, I had never heard of the portable detector. I had the little paperback in which de la Warr's work was discussed, but I had never paid much attention to it. So, to make my first machine simple, I created my own version of the portable unit and was quite proud of myself, thinking that I had made a new discovery. You can imagine my displeasure when I learned that the creation of which I was so proud had been invented by an eccentric Englishman some years before I was born! Oh well, they say humility is good for the soul.

Anyway, I will give you my design for the portable detector, rather than the de la Warr version, not only because it will greatly inflate my ego, but also because mine is a hell of a lot easier to make. What is

needed is as follows: one (1) plastic stick plate, like the kind you put on your box; a length of unshielded wire; a length of speaker wire, about six feet should do; and a plug assembly such as one finds on earphones, few plug being the same type and size as the jack on the helmet. For example, if you used a V4-inch mono Jack, then you must use a 1/4-inch mono plug. It is really quite simple. Take these items and figure 13 and get to work.

You begin by making a coil of the unshielded wire. You place this coil on the underside of the plate so that the coil is in the center and the two ends of the wire are extended near the edge of the plate. Tape this coil in place with electric tape.

Now strip the insulation off the ends of the speaker wire' and separate the two strands. Do this at both ends. Twist one strand of speaker wire around one end of the coil wire and then repeat with the other strand. Wrap these connections with the electric tape.

Take the plug assembly apart. It should simply Unscrew, leaving the plug and its connections on one piece and the shield (the little tube thing) as the other. Ideally there will be two small screws on the connectors of the plug. String the tube onto the speaker wire with the threaded end facing the end of the wire. If you do this wrong, you will have to redo the whole thing. Now attach the strands of speaker wire to the two Connectors of the plug. Wrap a small piece of electric tape around the short connector and then screw the shield hack onto the plug. Voila! You now have a portable detector just like the professionals use.

Now, what are we going to do with this miraculous

will have a record to judge his response by.

As you can see, the first two experiments involved transmission of a message. The third requires you to be a receiver.

This can be just a bit risky. One of my more interesting experiments involved trying to help a friend who had just had root canal work done on one of her teeth (which is where it is usually done, so I am told). She was in some pain and I, being in a rare, generous mood, set up an experiment to help her. I had recently undergone a similar treatment, the result of which was that one of my front teeth was left hollow and filled with plaster. I was going to transmit the energies of the healed tooth to her empty one and thus cause her mouth to stop hurting. Simple, right? Well, it didn't turn out quite that way.

I placed the witness sample of myself in the can and set the rate, or what I *believed* to be the rate. I placed the picture of my friend at the other end of the circuit and let the arrangement sit. About a half hour later, I began to have pains in my tooth, which I knew had no nerve endings to have pain from. In short, I was experiencing the classic phantom pains, usually associated with amputees. This was most annoying and, I will admit, a bit puzzling for a time. It did not however, take me too long to discover what the problem was. I was getting a back-flow of energy from my friend. It later turned out that during the short time I was sending to her, her tooth had stopped hurting but I had to take everything out of the system to stop my own jaw from painning me.

The conclusion I drew from this experience was

that by leaving a witness sample of myself, I had created a circuit which permitted the energies of her problem to enter my field. The circuit which should have only worked in one direction was operating in two.

In this experiment, the one you are going to try, you are going to be in direct contact with the energies of the person you are working with, and, unlike my tooth experiment, you are going to be wired to the subject, not merely your witness sample. So take a little care in the choice of your subject. Try to pick someone in reasonably good health and who is likely to be in a good mood at the time of your experiment.

So much for warnings. Now for the mechanics, using the stick pad, take a rate for the person you are going to study. Once you have the contact rate, place the pad on the table in front of you. Now lay the witness sample on the pad, close your eyes, and see the person in your mind.

I can hear you saying "This just like psychometry!" well, you are right, it is psychometry, but with an advantage. In ordinary psychometric work, the experimenter will just hold a witness and take what impression he is lucky enough to get. Some people can become very adept at this and cause all manner of embarrassment to their friends. Me, I never could do it. If you handed me a ring belonging to a dwarf, I'd say that he was six-foot-eight with a wart on his nose. The machine with its targeting capacity, will enable you to zero in on your subject and be able to come up with things you never dreamt of, and quite possibly things your subject would rather you never had.

Let me give you an example. A friend of mine, let

us call him Orville (not his real name), was wondering whether he should invest his exorbitant wages into a certain company. He had even gone so far as to have his broker send him a copy of the corporation's annual report. Now for those few of you who have never seen one, an annual report comes in a nice magazine format usually full of pretty pictures of the activities of the company and its officers. My friend read the report and thought it would be a good investment, but undoubtedly prompted by his guardian angel, decided to try my helmet and see if he could learn something else. He asked me if he could borrow mine, and I, owing him a favor, loaned it to him. It was probably one of the wiser things he has ever done. He cut out the picture of the company president and put it on the pad, after taking the rate. He closed his eyes and immediately saw the dread word "BANKRUPTCY" flash into his mind. It was quite a shock to him, so much so that he literally tore off the helmet. It was fortunate that I was right there or he might have damaged the delicate instrument. My friend decided at that point to put his money elsewhere, and two months later was gratified to learn that he had made the right decision. The company he was going to invest in had been forced to declare bankruptcy, and those who had seen their money go up with the rocket as its stock had increased in value a few months earlier now saw it come down with the stick.

I hope that by using the helmet to study people, you can have similar good fortune. But the helmet has another advantage. It can be hooked into your machine to give you greater accuracy.

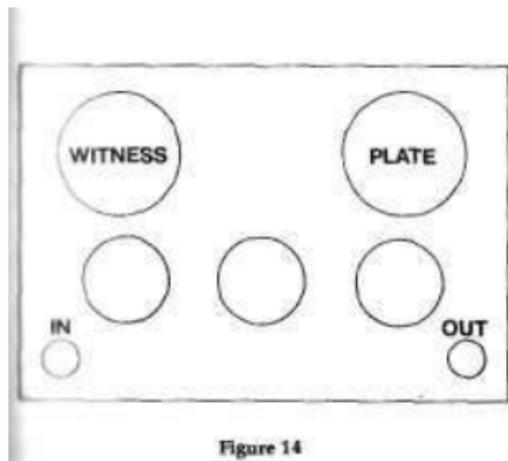


Figure 14

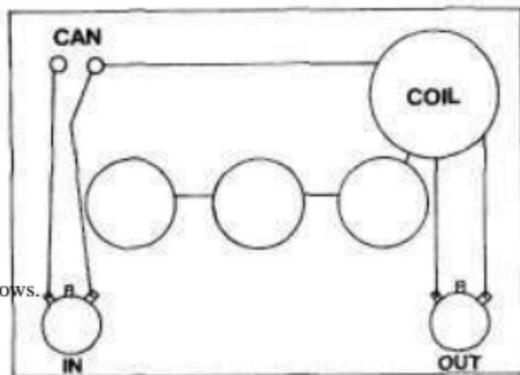


Figure 15

them as follows.

In order to do this, you are going to have to make a modification to your box, or better still, make a second one. I have a number of boxes myself and I have discovered that there are never enough of them available for the amount of work I have for them.

Assuming you make another box, it will look like figure 14 when completed. In other words, it will be the same as your first one with the exception that it will have two jacks, one wired to the witness can and one wired to the coil. This is done by following the diagram in figure 15. You begin by putting the box together in exactly the same way as your first one. Once you have completed that, punch a hole at the bottom of each corner. Take two jacks, preferably the same type you used in making your helmet. Wire

The first jack, the one attached to the can, is wired to the screws that hold the can to the box, the same way the coil and the dial is. The second jack is wired to the coil at the points where the can and the dial are joined to the coil wire. Once you have attached the wire push the jacks up through their holes and tighten the holding nuts.

Now that you have done this, get yourself to the local electronics store and buy a cable with a plug on each end, preferably of the same size as the jacks. If you get a different size you will have to buy adapters as well, and will come home feeling rather foolish about the whole thing. Once you are safely back in your workshop, set the box on a table and plug the wire into the jack on your helmet. The helmet is now connected to the box in the same way that your tape

deck is connected to your stereo. By doing this, you have made it possible to work on a subject without having to hold the box, and you have also increased your accuracy. Remember, the more dials you have, the more accurate will be your instrument.

Now you must take a rate. One advantage to this arrangement is that you do not have to be wearing the helmet to get a rate on it. Simply put the witness in the can and take a rate on the box and the helmet in the same manner as you would with just the box alone. Once you have done this, it is quite easy to send a thought message to the subject.

With the box resting on the table, place the helmet on your head and face north or south. The reason for this is that the magnets arrayed inside the helmet create a field inside the head of the person wearing the helmet. It is not a particularly strong field, but it is sufficient to increase the output of that part of the brain which controls psychic activity. By aligning yourself north-south, you are lining up with the magnetic field of the earth itself and that alignment, added to the field inside the helmet already, increases the output of the device. It is all rather complicated, and much better if you have someone who really understands what exactly is going on. The situation is something like the one for radionics, which, as I have already stated, has inspired as many explanations as there are practitioners. The results are what count, and the helmet can bring results.

Anyway, now that you have this thing on your head, you are going to have to work with it. The first thing you must do is stop laughing at yourself. I remember the

first time I sat in this arrangement I thought to myself that now I knew how Julius Rosenberg must have felt. I know it feels silly, and it looks silly as well. I'm afraid that there is no way to look dignified while sitting with a strange helmet on your head which is plugged into a cardboard box. The first thing you have to do is stop feeling so self-conscious! It might, however, be a good idea not to let anyone else see you at this point, because even if you can stop yourself from giggling, I can guarantee that anyone else will go into hysterics.

Now that you have a rate and have calmed down, begin to concentrate on the message, just as you have done with the helmet before. If you have chosen your subject and your message properly, you should be able to judge the results in the usual manner.

The same procedure is followed in remote viewing experiments. The only difference is that you will plug the helmet into the jack wired to the stick pad *after* you take your rate. This action will tell your subconscious mind that you are going to be *receiving* impressions rather than sending them. Other than that, you experiment with this in the same way as you did with just the detector. You should, however, notice that your

number of times, the more the better. It may be a good idea to use a tape recorder while you are doing this, so that you can record your impressions.

Once you have tried your hand at remote viewing, you can add the teleflasher to your experiments. Again, the important thing to remember is that your results must be easily verifiable. A repeat of the dream experiment with your aunt Mathilda might be a good

one to start with, inasmuch as you are already familiar with the probable results with that individual. Or you might like to try something a little more adventurous. In that case, the politician experiment is an excellent test of your skills.

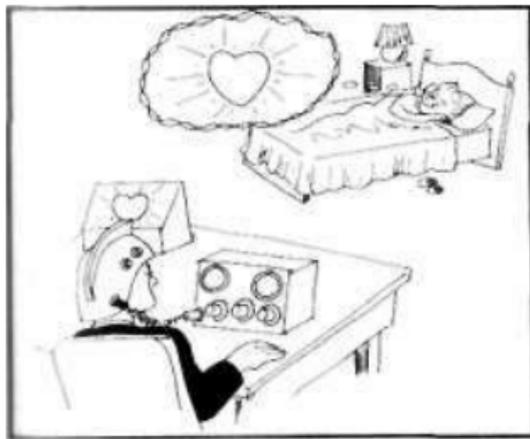
The addition of the teleflasher to your array of equipment is really quite simple. The only problem you may face is a need for more space and a guarantee of privacy while you work.

You arrange your equipment as before; the box on a table next to you and the helmet on your head. You must then place the teleflasher in such a position that you can look at it without the wires from the helmet getting in the way. Never forget that when using the teleflasher you must keep all visual distractions to the barest minimum. You would be amazed at how annoying the slightest shadow over the image can become, and the sensitivity of the equipment you are now using is such that any emotion that you feel will be transmitted along with the message. You do not want your subject to pick up any feelings of frustration or anger along with your message. For him to do so would only detract from your results.

But the teleflasher can be used in much more subtle ways than the mere sending of a message to your subject. Let us assume that you are totally enamored of another person and you wish to make her (or him) notice you. Thus far, all of your efforts, including thought-forms, meditation, even the use of the box have proved failures. The combination of all of the above elements can greatly increase your effectiveness in dealing with this problem.

Let us assume you have already done your preliminary work. You have acquired a witness of the person in question, at least her name, and have prepared your box and helmet by finding the contact rate for this individual. Good. Now you must proceed as you did with the dream experiment, only in this case you are going to place the image of yourself in the mind of that person.

This is really very easy. Once you have determined by means of your pendulum when your target is likely to be asleep, set up your equipment. The image you will transmit, however, is a photograph of yourself, preferably in some pose your target will find pleasing. Know that as you prepare to transmit, your target is locked into your equipment and anything

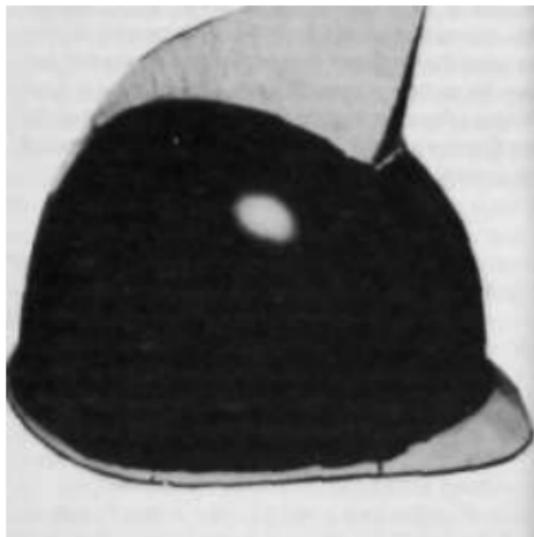


you send is going to quite literally blast its way into her subconscious. With that knowledge in mind, take a few minutes to meditate and prepare yourself for sending. When you feel that you are calmed down and ready, turn on the flasher and open fire. I mean that last phrase quite literally. Each time the flasher lights, your mind is going to be sending the image of yourself like a psychic cannon shot at your subject. There is not a single thing that she can do to resist it. And this is why you work when your target is sleeping. If the subject is awake, she might be too busy, too pre-occupied to let your message through. Or she may receive it and have it burst into her conscious mind only to be instantly dismissed. But if she is sleeping, her defenses are down and her subconscious is wide open. There is only one defense against this form of transmission and it is unlikely that she will know it, so you are home free, as far as placing the picture of yourself in her mind. Now the question becomes one of what you are going to do with that picture.

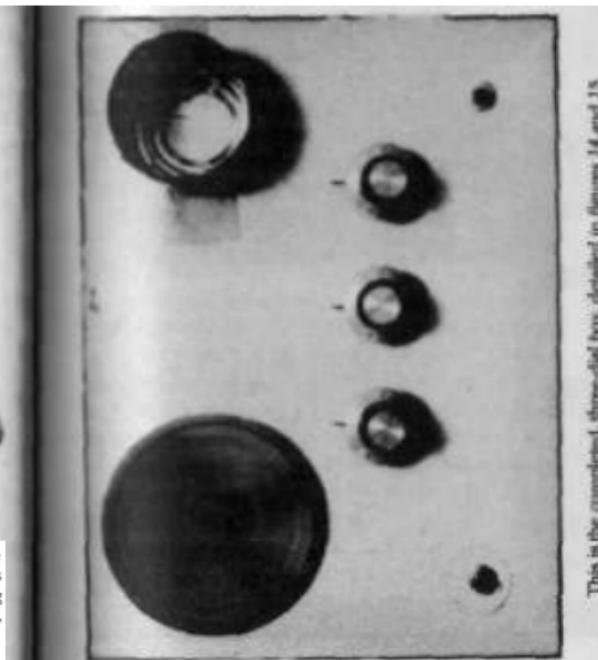
After several nightly treatments with the machine, you should notice your subject is responding to you much differently from before. She will at least be noticing you. But you do not want it to stop there. So now you have to add something to the image.

At this point I am going to assume that you want to do something more with this person than sit and talk. You may have even gotten to that stage if you are lucky. In any event, you would like a little bit of lust to be present in the relationship. This can be accomplished with some extra work; the extra work in question being the acquiring of an appropriately erotic photograph of a

couple thoroughly and physically enjoying each other. Once you have done this, you must increase your transmittal time. For example, let us assume that you transmit at one in the morning for five minutes. Continue this, but now transmit the picture of yourself for two minutes, the picture of the couple for two minutes, and then the picture of yourself again. Once you have done this for a few evenings you should notice some results, but they are going to be up to you. Wars have been lost by generals unwilling to exploit a breakthrough.



This is a simpler version of the Psionic Amplifier Helmet. Unlike the one described in the text, it is tuned by simply facing north. It is wired the same way that the one in the text is, minus the tuning dials. The advantage to this design is a little less weight. It does not, however, have the accuracy of the tuned helmet.



This is the completed, three-dial box, detailed in figures 14 and 15.



This box is a bit different from the ones I explain, but it operates in much the same manner. The metal plates are foil and the witness sample is held down by a rubber band stretched between two paper fasteners. You notice that the portable detector is attached to the box on the left, rather than the right side. That is due to a slight mistake I made while putting the wiring in, but the box works just the same.

10

Power Merge

Congratulations again! You have made it to the final chapter and now you are going to learn how to put everything you have learned to use at the same time.

Ready?

Here we go.

First we need a hypothetical situation. Let's take something common, like job hunting.

In order to get the job you want, you must first find a place that wants your skills. We will assume here that you already know what those are. Not only must the company want your skills, it must also want you.

Back to finding the place to work for. You have searched the want ads daily and diligently, and, despite your best efforts, have found nobody advertising for the type of work you do best. Now is the time to start making thought-forms. Create your first thought-form as you learned so long ago and send it forth with the instructions to create a number of openings in your field. That is all you want this thought-form to do.

While you are waiting for that thought-form to

work, begin working on yourself. Use the money-attracting techniques you were taught and begin to condition your energy field to attract people to you, to make them like you. This is very important. Continue to work on yourself and send forth thought-forms about openings until an opening occurs.

When you see the ad for the job you want, ask the pendulum if this is right for you. The pendulum will probably say yes because of your emotional involvement with the answer, but that is all right at this point because you need confidence, and if it is really terribly wrong for you, you might get a warning.

Now is the time to bring up the machine. Let's assume that the advertisement has a number to call for an interview appointment. You will call the number and make an appointment for several days hence. There usually is a short waiting time in any job worth having. Use that time-

Immediately after you make the appointment get a witness sample of the place where you are going to be interviewed. All you need is a photograph of the outside of the building. Time is important, so try to use an instant camera for this. Return to your home immediately and put the picture in the machine and get a contact rate for the building.

Ideally, you should have the name of the person you are appointed to meet with. It is probably a good idea to ask for that name if you can do it without sounding odd. It is not necessary to get the spelling right, because all you want is a focusing point for what comes next.

You have the picture and the name in the box.

The box is tuned to the contact rate for the company. Now take a rate on your helmet. Once you have that, you are ready to go on to the next steps.

With the helmet on, try to see the office in the building where you will be interviewed. Try to get as clear an image as possible, but don't worry if it fades in and out a bit. They usually do. It is sufficient to know that your mind is linked to the environment of that office.

Once you have placed your psychic body into the office, you must create a thought-form. You do this just as you did in that chapter when I taught you how to make a thought-form that would influence an entire room. You create this thought-form with the instruction that anyone entering that office will be filled with an intense liking for you, and no one who comes into contact with it will be able to resist the warmth of your scintillating and dynamic personality.

This should be enough in most cases to help anybody, but we are not through yet. Now we go after the person who does the hiring.

Remove the picture of the building from the machine and take a new rate, this one for the individual who is conducting the interview. As I have taught you, use the pendulum to find out when he is going to be Bleeping. At that time, set up a smiling, happy picture of yourself on the teleflasher and send that picture to him. Now, using a heavy magic marker, write the word "HIRE" on a small piece of paper and send that word to him. Follow that with another dose of your picture.

If you perform all of these activities with diligence.

you should merely have to walk into the office to be given the job. It is a rare individual indeed who can resist the power of this type of bombardment.

The important things to remember when you combine your techniques and equipment are that you should know what you want and be willing to do what is necessary to get it. Do you remember my opening comments on power? Well, now you have it and it is important, vitally important, for you to remember that power exists to be used, without hesitation and without remorse. You have a lot of stuff available now. Use it.

Let's try something else. There is a cute girl who works in the public library and you would like to get to know her. The only problem is that you are scared silly. The usual pick-up methods either don't work for you, or you lack the type of nerve necessary to use them. (Women, this technique will work the same on men.)

You begin by doing a little homework. Try to find out her name, at least her first one. This is not as difficult as it may seem. All you have to do is keep your ears open. Someone is bound to ask her by name for something. Once you have that piece of information, you can proceed in much the same manner as you did when seeking employment.

Meditate and try to visualize the interior of the library. Once you have that image, create a psychic land mine over the place most likely to be crossed by your subject, such as the main desk or the front door. The purpose of this thought-form is going to be simply creating a great liking for you in anyone who runs into it, nothing more. Work on this thought-form for some

time until you know it's broadcasting with some strength. If you have any trouble with the visualization, get a picture of the library building and proceed as I instructed in the section on job hunting.

After you have done this, you must create another thought-form, this one aimed directly at the subject. You will instruct this one to soften her up, as it were, so that she will be receptive to you and your transmissions. Make this thought-form as powerful as you can and send it on its way.

Now set up your box with a contact rate for the subject. The night before you are planning to go to the library, transmit a photograph of yourself to the subject. We have already discussed this procedure in some detail, so you should know how to do it. All that remains is for you to work on yourself a little.

Build a thought-form in your own energy body which will cause people to be attracted to you. Continue to work on this, while you are doing the other parts of this experiment. In particular, work on your self-confidence, because no matter how much energy you put into the bombardment, the time will come when you will have to bite the bullet and introduce yourself. of course, if you have an extremely receptive subject, she might make the first move.

Now that you have fortified yourself and your position, attack (not literally). Walk into the library expecting results and do not be too surprised when they occur.

The above techniques can be adapted to everything from selling vacuum cleaners to getting rid of noisy neighbors. All you have to do is decide which