



# *Spirit*

# *Voice*

*The*

an EVP newsletter

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NUMBER 4

JUNE 1981

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## COMMENT

The following is a quotation from the "EVP NEWS", an English Newsletter recently initiated by Mr Raymond Cass, 6 Eastcourt Mansions, Bridlington, Yorks, England.

"The German VTF (EVP organization -Ed) has reached an active membership of over 1,000 and the media has given increased rather than diminished coverage to a subject which some thought had died in 1974. The VTF Newsletter has upgraded to magazine format in glossy style and the annual VTF Conference in Fulda this year will run to an ambitious 7 days." (This is not a misprint, that's 1,000 people -- one followed by three zeros. -Ed)

Interest in EVP communication in Germany, is but a preview of things to come. Here in the U.S. we have hundreds, or thousands of Electronics Engineers, tens of thousands of Technicians and hundreds of thousands of electronics hobbyists, many of whom would be interested in and fascinated by, the challenge of EVP reception if it were brought to their attention in a meaningful way. In addition, Citizen Band radios, popularized by truck drivers and by Betty ("First Mama") Ford, are now in daily use by millions of people. Some of these people, who for the most part are extroverted communiholics, and who have already, unwittingly, trained their ears and minds to discern weak, distorted human voices against a background of awful static, will when it finally comes to their attention, take to EVP communication like ducks take to water.

Where EVP research is concerned, America is a sleeping giant. But if one looks very closely, there are now faint signs of stirring. Interest here is growing gradually but steadily. Among our subscribers, Electronics Engineers and other technical people far out number Parapsychologists. The EVP is a psycho-kinetic effect. Although we might say the "psycho" part is in the field of Parapsychology, the "kinetic" half is in the not yet existing fields of Paraphysics and Paraelectronics. Nevertheless, there is already enough interest in the technology of EVP reception that at the moment it is a toss-up as to whether experimental Spirit Voice Receivers will come into usage first, or whether the EVP itself will first be officially recognized by science.

In this issue will be the first of an opened ended series of articles on experimental Spirit Voice Receiver design and development. A Spirit Voice Receiver is hereby defined as a single unit piece of electronic equipment which is, unlike radios and tape recorders, specifically designed for reception of Spirit voices and for no other purpose, and which is capable of receiving EVP voices without the necessity of accessory equipment such as radio receivers, audio amplifiers, tape recorders, etc. Under this definition, SVRs (Spirit Voice Receivers) have technically existed since at least 1975.

Now, before any of our readers become overly excited and rush down to their local electronics store to pick out the make and model SVR of their choice, we must clarify this statement. At the present time SVRs are very crude, very noisy, very inefficient and they do not work significantly better than the methods you are now using. They are "crystal set" experimental concept designs, of more interest to the Engineer, Technician and electronics hobbyist, than to the person who is engaged in practical EVP communication.

Nevertheless from this point onward, we will no longer be discussing the possibility of a Spirit Voice Receiver. The SVR already exists. What we will be discussing, is further SVR development. And a great deal more experimentation, improvement and development will probably be required before the SVR becomes a practical household item. There is still much we do not know, but with increasing technical interest the time has arrived, as truck drivers say, to "put the hammer down", and find the answers. -Ed

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From Mrs Mercedes Shepanek, Virginia, U.S.A. April 1981  
(in part)

The sound synthesizer we are currently using is a Marsona 1200 "sound conditioner". It is manufactured by Marpac Corp., Box 3098 Wilmington, N.C. -- cost \$129.00. It has the capability of four distinctly different sounds, accomplished via a series of filters -- namely, Surf 1, Surf 2, Rain, and Waterfall (of about Niagra class). Naturally EVP experimentation was not in their thoughts at the time of design. My experimenting colleague suggested I advise them of the use to which we are putting it to widen the gap between their ears. Come to think of it, it would be fun to tell them and get the reaction! We have experimented with Surf 2 setting as this has a silence period of about eighteen seconds between surf breaker sounds. Success thus far has been fair but not phenomenal. I would suggest your readership wait for reports of success before investing.

We have interesting results from the following, In dubbing actual voices received from the master reels on an Akai reel to reel to a fresh reel on a TEAC reel to reel via patch cord we have had new voices recorded on the TEAC reel riding on the end of the dubbed voices. No mike was hooked up, of course, and no other sound source involved -- just the patch cord connection. This is our first experience with this kind of thing. Obviously no microphone is needed. I am wondering if the sound recorded on the original tape is providing the "raw" noise for modulation.

As a comment on information in the Newsletter I have received information from several sources (including someone connected with NBC radio) that playing tapes backwards reveals many, many class A voices.

Reply (In part)

I was especially interested in your report of recording new voices while copying recordings through a patch cord. Since tape recorders do not pick-up electromagnetic energy (radio signals) and since there was no microphone involved in your system and it was therefore immune to sound or acoustic energy, it would appear the voices arrived through a direct psychokinetic effect on the signal as it passed through the circuits inside of the recorders.

This experience is somewhat similar to that of Mr McKee who reported (page 3/3) EVP reception while listening to a lecture tape. Again, no radio receiver and no microphone was involved. It becomes more and more apparent that EVP voices arrive via psychokinetic rather than electromagnetic or acoustic energy.

I just received a letter from Sarah who reports she tried playing some of her tapes backwards and found, much to her surprise, they contain numerous voices. She is now engaged, when she can find the time, in reexamining old tapes in this mode.

As mentioned above, neither a radio receiver nor a microphone are essential for EVP reception and in fact, reception can take place without even a tape recorder in the system. In my own early work I had a white noise generator which I sometimes listened to directly through earphones. I have heard a few understandable voices by this method. If your sound synthesizer has an earphone jack and you would care to try this, simply request communication as you normally do, and then listen directly to the synthesizer as you would in playing back a voice recording. If you do this 10 or 15 minutes at a time on several occasions, unless I miss my guess, you will probably hear at least several voices which are of good enough quality to be understandable. The voices, of course, are not on tape for later study, but it is an interesting experiment and sheds a certain amount of light on how the voices arrive.

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Sarah Estep has the following to say about backward voices.

He (Dan McKee) had urged me a year ago to listen to the reverse side of my tapes. I had tried it, a time or two, but had never figured out quite how it worked. In March, he again urged me to play the tapes in reverse. With "grim" determination, I tackled the job again, and it is really very simple. And you know -- he is right. There are voices there, many voices! For the last month, after I finish each day's recording, I turn the tape over and play it on the wrong side. There has never been a day when there hasn't been at least two messages of good quality there, and some days there are as many as ten. I am very excited about it, and am trying to pass the word on to as many people as possible. At the same time, I am somewhat "distracted" at all of the messages, many of which may be significant, that I and other experimenters, may have missed by failing to play our tapes in reverse. When I have some free time, which isn't very often, I go back and play in reverse, a recording made earlier. Some interesting and important messages (Such as No. 35-Tape II have been discovered this way) As of today, I have 185 messages duplicated from the reverse side of various tapes. I have put all of these on a separate duplicate tape and entered them into a special log.

You mentioned on pages 3/4 and 3/5, that the thing "doesn't make sense..that the voices would have to speak and think backwards at the instant of reception so that their voices would appear forward or normal after the tape is reversed and played backwards."



For the last month I have given this enigma much thought -- for one thing, it helps prove the voices are paranormal for only paranormal voices would be capable of such feats.

Reply (In part)

Because a tape recorder is very complicated and contains dozens or hundreds of electronic components, a variation in any one of which, caused by paranormal means, would cause a variation or voice modulation of the signal, it is not yet possible to say at precisely what point or points the psychokinetic effect actually occurs. One thing which I believe we can say with certainty, is that whatever the point of effect, when a voice appears backwards on a tape, it is because the incoming psychokinetic "voiceprint" is backwards.

If the Spirit contacts the operator's subconscious mind (operator dependent reception) by telepathy, activating the psychokinetic center of the operator's subconscious and thus causing the Spirit's voice to appear on tape, in this case backwards, it would be logical to believe that the Spirit is, accidentally or deliberately, thinking backwards or thinking forward while traveling backwards relative to sidereal time.

I think the Spirits have control over which direction their voices appear. I believe they are deliberately causing some to appear backward and I think they have a very good reason for doing this. And I further think you have put your finger squarely on that reason when you said - "it helps prove the voices are paranormal for only paranormal voices would be capable of such feats." It adds yet more to the evidence that the Spirits are real.

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From Mr G. Gilbert Bonner, England January 1981

Introduction to a new technique in recording the Electronic Voice Phenomena.  
By G. Gilbert Bonner. F.H.A. (Sussex, England). 1981

Many researchers have long suspected that the 'Intelligences' behind what we call the "voices" require certain basic sounds in order to manifest, and these may be natural or mechanical. There has been a great deal of speculation about this apparent 'metamorphosis' of sounds, which led British researcher Richard Sheargold to experiment with pre-recorded radio mush. He dismissed the idea of radio stations in the sky as utter rubbish, and doubted the existence of a special Jurgenson frequency. I established in a test in 1977, that using mechanical noise alone, on replay a voice was heard to say "We are here".

I also made outdoor experiments using "the Doppler shift" effect in which mechanical noises were 'remodulated' in some manner. I still was not convinced however, that some transmissions from a parallel universe could not take place, so developed a technique that allowed modulation of microphone sound, or direct transmissions, by feeding a radio to one input of a stereo deck, and the other to a sensitive microphone that could be used to record radio feedback, or some other sound material, such as dripping water. I had found in outdoor experiments, that voices recorded by portable battery recorder using microphone only, when near water seemed to achieve better results, a point others have mentioned. Most European researchers use the radio mike or 'interfrequency' technique on either medium wave or short wave, but American researchers have in the main stuck to pure microphone recordings. The recordings of Sarah Estep on air-band marks an in-

teresting difference, since our study here of the air band recordings made by R. Cass, indicate an 'IF' breakthrough on his Juliet I radio set, which means in fact he obtains a H.F. intrusion. Whether the Estep "voices" use the high white-noise level or some other sound source, is not apparent. It also was obvious that the voice entities did not require of us to use a 'microphone', in order to hear what we said, but it did apparently as further experiments show, help them to speak back to us, and I believe that sometimes our own speech spoken into the microphone, was 'remodulated' and turned back to us, this would account for some of the voices that sound something like our own, and also hang into our own questions. I should mention perhaps that when I tried to record on V.H.F., or U.H.F., I obtained but a few 'whisper' replies, and the same applied to the "diode" which I found useless.

Returning now to Richard Sheargold's experiments, the radio mush he recorded from live radio, was obviously a mixture of radio stations fading in and out, creating a babble of sounds; some clear, some unclear, and he apparently monitored this material. Later when he used it as the basis for questions put to the unseen entities, he found that the replies obtained could also be found on the 'original' recording (made before he had thought up his questions). I wondered whether the replies were already on the original, and not heard, and later were assumed to answer questions, or could the PK type effect of the "voices" act on both tapes to produce this effect. It was certainly a problem that defied a logical answer. I had noted that if I recorded where no radio intrusion was taking place, but only white noise, as in UHF then I had only 'weak' voices ... whispers. I therefore tuned to a spot on 'medium wave' where very weak radio intrusion faded in and out from two foreign stations .. German and Russian .. a spot near 200 meters, or 1600 KHz. Careful analysis of the material recorded was essential to rule out radio intrusion from these sideband mixtures, but all my "voices" address me by name in full, and always have done so. Further, in spite of the background mush heard in the actual recording, many voices when 'isolated' to another tape, had no apparent background sound; a point confirmed in the examination of my recordings by radio expert R. Sheargold.

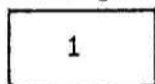
Indeed I rely upon the use of my name to confirm that the recordings are "paranormal", and not radio intrusions etc. I live alone, and my own voice is Bass, so as I record many different male, female and childrens voices I see no way in which any of these could be spurious effects, such as an uncontrolled utterance a theory suggested by critic D. Ellis regarding Raudive's research. Actually I've met Ellis twice, he wrote his book before I had published any data so he had, at that time not heard of my own work. His only comment on hearing some of my voice examples was "I wish that I had met you sooner".

However I referred to a "new" method, and this developed out of my considering what was known about 'remodulation' and the fact that I (and many European researchers also), tuned to interfrequency, to a spot between stations recording normal radio material ... material that could fade in and out of our chosen spot, tuned to white noise. I decided to record a foreign language not understood for 15 minutes on one cassette, and then to replay, and study it for any sounds that could be interpreted phonetically as English, also to chop it up a bit, so that it made no sense. I then did this with a second recording in a totally different language. Thus in the end, I had two cassettes one say a woman speaking French; and the other a man speaking German. Both studied for any English sounding words, both recordings stopped and started at random. Now replay this TOGETHER and we have a mixture that is not easy to tolerate. Playing these two recordings from two different recorders each side of the room, with a sensitive microphone placed mid-way between attached to another (3rd) recorder, I began by asking a few usual

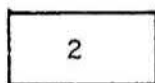
questions. So on the third cassette were three voices now FRENCH, GERMAN, and my own few words in ENGLISH. As I said not an easy mixture to listen to, BUT, and this is the interesting thing, three or four new words IN ENGLISH, not in my voice replied to my questions or to the recording situation, and further these voices were not on the originals. They had been "metamorphosed" by the voice entities in some manner using some 'energy' unknown to our present science. I submit that here is a 'new method' that makes it un-necessary to use live radio, and therefore automatically rules out the possibility that the voices are mistaken 'normal' radio transmissions. Since I believe the personality of the researcher is as important to the recordings as the correct equipment, I cannot forecast how others may respond to the use of this method, which I here publish for the first time anywhere, in the hope that it will open up new ground in the electronic voice research.

G. Gilbert Bonner. Sussex England January 1981.

playing German pre-recorded



recording on blank cassette



playing French pre-recorded

3 recorders required

## SPIRIT VOICE RECEIVERS

### Part I

#### Theory, Block Diagram, The Elementary SVR

By Bill Weisensale

#### COMMENT

This is the first of an open ended series of articles on the theory, design and development of Spirit Voice Receivers. The following hypotheses, conclusions, and experimental SVR designs are based on nearly seven years of research, experimentation and study by the author. We do not yet have all the answers, and there still remains much work to be done. Nevertheless, certain basic principles are becoming clear, and the road toward further improvement in the quality of EVP voice reception is now apparent. It is the author's hope that through the material in this series of articles, others who are interested in EVP electronics, may be able to start part way up the ladder, so to speak, rather than from the very bottom as was necessary for the author.

#### THEORY

In order to design a Spirit voice receiving system, the first question to be answered, is how do the voices arrive ? In essence there are four hypotheses

which may offer an explanation. We will take a look at each in turn.

#### The Electromagnetic Hypothesis

This is the "radio station in the sky" concept which supposes that the voices arrive in the form of ordinary radio signals. Presumably, each group of Spirits carry about their own radio transmitter, which of course, is both invisible and immaterial, in order to transmit radio signals during the course of EVP communication.

The first fallacy in this hypothesis is that if it were true, then a radio receiver would be required in all EVP receiving systems, and no voices would be received by any method which did not involve a radio receiver, --- which does not correspond to the facts.

Another fallacy in this hypothesis, is the modulation versus mixing effect. It has been noted by practically every EVP researcher, that the voices at times change broadcast voices or music into an EVP voice. In no case is the EVP voice mixed with the broadcast voice or music, as we would anticipate if there were a second radio signal present. Obviously, this is a case of one signal being modulated by another signal, not a case of two radio signals mixing together.

Also, if the electromagnetic hypothesis were valid, the Spirits would be sending radio signals directly to our radio receivers, the EVP Operator would not be a link in the system and therefore all EVP researchers would have the same quality reception, --- this too, does not correspond to the facts.

Despite these obvious fallacies, a great deal of time and effort has been expended in attempting to learn on what "frequency" the Spirits "broadcast", and in attempts to build more "sensitive" (presumably better signal/noise ratio) radio receivers in order to improve reception of what is presumed to be very weak radio signals. All of which, of course, has been to no avail.

#### The Acoustic Hypothesis

This is the "Spirits whisper into the microphone" theory. Under this concept the voices arrive in the form of sound waves, presumably created by vocal cords which are both invisible and immaterial. Presumably, they are at a subaudible level when picked up by the microphone and become audible only after being amplified by the circuits of the recorder.

This hypothesis contains several fallacies, the first and most obvious of which is that if it were true then all voice receiving systems would have to contain a microphone, and no voice reception would be possible unless a microphone were used, --- which again is not the case.

Again, another fallacy in this hypothesis is the modulation versus mixing effect. It has probably been noted by every EVP researcher, that the voices at times change miscellaneous background sounds, picked up by the microphone, into EVP voices. In no case is the EVP voice mixed with the background noise as one would anticipate if there were two simultaneous sounds. Again, very obviously this is a case of one signal being modulated by another signal, not a case of two sounds mixing together.

Also if this hypothesis were true then the ideal reception conditions would be a super-quiet room, a super-sensitive microphone, and a super good signal/noise ratio recorder. In reality, the signal/noise ratio of the recorder makes no dif-



ference and in fact some of the best quality voices have been received on the "worst" recorders, super-sensitive microphones and microphone preamplifiers make no discernible difference, and miscellaneous background sounds, rather than drowning out the voices as one would anticipate, actually help them to become audible.

Also, if the acoustic hypothesis were valid, the Spirits would be whispering directly into the microphone, the EVP Operator would not be a link in the receiving system, and therefore all EVP researchers would receive the same quality voices. Again this simply does not correspond with the facts.

#### The Combination Hypothesis

Under this concept the Spirits use more than one means of causing their voices to appear, depending upon the receiving system in use. If we use a radio receiver, then they obligingly transmit a radio signal to us, and if we use the microphone method, then they obligingly whisper into the microphone, etc.

The fallacy in this hypothesis is that the voices appear in receiving systems which do not contain a microphone, and which at the same time are totally shielded from radio signals (see page 3/6). In fact, as we shall see later, the voices can and do appear in systems in which there is neither a radio receiver, a microphone, nor even a tape recorder.

Again, if the combination hypothesis is valid, then the Spirits would either be sending us direct radio signals, or they would be whispering directly into the microphone, depending on which method was in use. In either case the Operator would not be a link in the system and therefore, again, all EVP researchers would receive the same quality voices. Which, again, simply does not correspond to the facts.

#### The Psychokinetic Hypothesis

This hypothesis states that an electronic signal, generated by static, broadcast voices or music, background sounds, internal white noise, etc., exists in all Spirit voice receiving systems, and that at one or more places in the system, this electronic signal is voice modulated by psychokinetic energy. (That the signal level in an electronic circuit can be effected by psychokinetic energy, has been demonstrated by Mr Ingo Swann under laboratory conditions, at both New York City College and at the Stanford Research Institute. --now SRI International)

Under the psychokinetic hypothesis the voices arrive by directly modulating the electronic signal inside of the equipment (there are no sound waves or radio signals). Since there is no known barrier to psychokinetic energy, we could design an experiment in which no microphone is used and in which the whole receiving system is electromagnetically shielded. If EVP voices appear under these conditions then we know, by the process of elimination, that they arrived in the form of psychokinetic energy, since they could not be acoustic or electromagnetic. In experiments of this nature, results are in agreement with the psychokinetic hypothesis (see page 3/6).

Also, since Spirits are out of body and therefore not physical, we could anticipate they would communicate by mental rather than by physical means. Under the psychokinetic hypothesis, the Spirits do not need physical devices such as radio transmitters or vocal cords. They would be communicating by using psychokinetic energy, which is, of course, a strictly mental process.

Another point which needs to be mentioned, is the mixing versus modulation



effect. Under the psychokinetic hypothesis there would be, in theory, two possible means by which the voices could enter the circuit. First, they could create a second signal and inject this signal into the circuit at one or more points, much as we use a signal injector when trouble shooting. Or, second, they could psychokinetically effect the electronic characteristics of one or more componets.

If we look at these two possibilities closely, we note the first method is physical whereas the second method is mental. We also note that the first method would result in a mixing effect, whereas the second possibility, in which they would vary, for example, the resistance of a resistor, the conduction of a transistor, the decay rate of the electromagnetic field in a transformer, the flux density of one of the permanent magnets, etc., etc., (there are dozens of possibilities), by using psychokinetic energy, would result in a modulation effect on whatever electronic signal happened to be passing through the system at the time.

At this point we have no reason to believe it is possible to psychokinetically inject a second signal into a circuit. However, we do know, from previously mentioned laboratory experiments, that it is possible for psychokinetic energy to change the signal level in an electronic circuit, and we could therefore presume this would be the mode of operation. This, of course, would cause modulation of the signal, rather than mixing, --- this again agrees with experimental results.

Under the psychokinetic hypothesis, only three conditions need exist in order for voice reception to occur.

1 There must be an electronic signal present which contains random or multi-frequencies within the voiceband. This signal may be generated by radio static, radio broadcast voices or music, radio white noise, miscellaneous or deliberate microphone sounds, white noise within the tape recorder, etc., or any combination thereof. The actual source of the electronic signal makes little difference. The only thing really required, is that such a signal be present within the circuits of whatever equipment happens to be in use.

2 The electronic signal must pass through one or more components, devices, or circuits who's electronic characteristics are subject to change under the influence of psychokinetic energy. At this point or points, the envelope of the electronic signal is changed to correspond to the Spirit voice, that is, the signal is psychokinetically voice modulated. This component, device, or circuit, which is subject to the influence of psychokinetic energy and in which the signal is voice modulated, is called (naturally) the Psychokinetic Modulator or PK Mod. At this point the only device definately known to act as a Psychokinetic Modualtor, is the speaker/microphone coupling (see page 1/5), although other devices, such as tape recording heads are under suspicion.

3 The signal must be amplified to listening or recording level, and applied to an output device such as a speaker, earphones or a tape recording head.

If the psychokinetic hypothesis is valid, then anytime the about three requirements are met EVP voices could, potentially, appear. We would expect for example that they could appear when playing back any kind of tape on a tape recorder, or during the course of copying a tape through a patch cord from one recorder to another, etc., and again this agrees with experimental results. (see page 3/3 and 4/2)

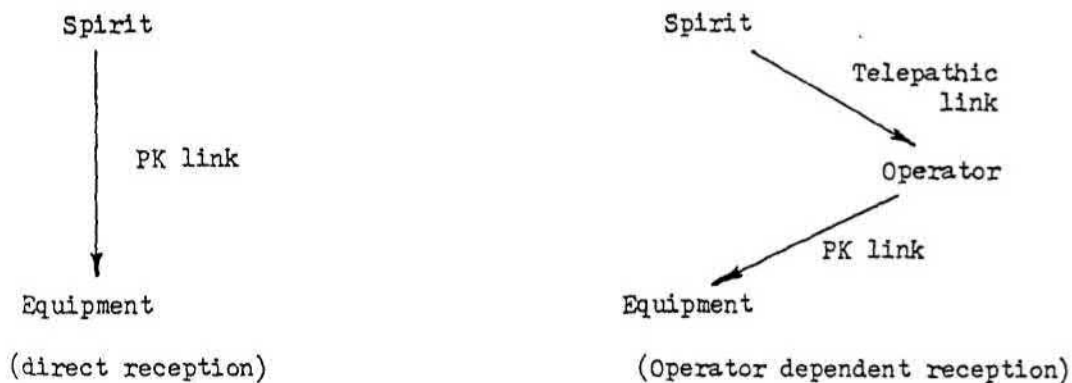
As a bottom line, the electromagnetic, acoustic, and combination hypotheses,

4/10

can be eliminated from further practical consideration because of their various and serious contradictions with experimental results. The psychokinetic concept is the only one of the four able to withstand close scrutiny, and can therefore be taken as a working hypothesis.

If the psychokinetic hypothesis is valid, the question immediately arises as to where this energy originates. On the one hand, if our equipment is being directly effected by the Spirits, then the Operator would not be a link in the receiving system and we could anticipate that all EVP researchers would receive about the same quality voices. Conversely, if communication is indirect, that is, if the Spirits telepathically activate the Operator's subconscious psychokinetic ability, and thus cause their voices to appear in our equipment through use of the Operator's psychokinetic energy, then we could anticipate that a few individuals, who happen to have PK ability, would get good quality EVP reception, while for most it would be non-existent.

The fact of the matter is, both of these effects seem to be in evidence. On one hand it is undeniable that a few people are EVP mediums and for them reception is relatively good. On the other hand, in so far as we know, anyone who has the patience and determination to train their ears and minds for EVP reception, and this may require weeks or even months, will be able to discern and understand EVP voices. To answer our question then, it appears that the necessary psychokinetic energy can and does originate either in the Spirit communicator or in the subconscious of the EVP Operator, depending upon whether or not the Operator is an EVP medium.



At this point it might be reasonably argued that all EVP reception is Operator dependent and the fact that everyone (with enough patience) can get EVP reception is because everyone has a certain small degree of psychokinetic ability. The author does not believe this to be the case for certain complicated reasons which will not be discussed here. However, whether such be the case or not is a subtle point for Parapsychologists to determine (and for science to argue about) and is of no importance as far as the electronics are concerned. In either case we are dealing with a weak psychokinetic effect and we need devices which are more sensitive to this effect.

One point needs to be clarified. In the case of an EVP medium, the psychokinetic energy effecting the equipment originates in the subconscious mind of the operator. We are not saying the voice or the intelligence behind the voice originates in the Operator's mind. What we are saying is that the Spirits simply use the

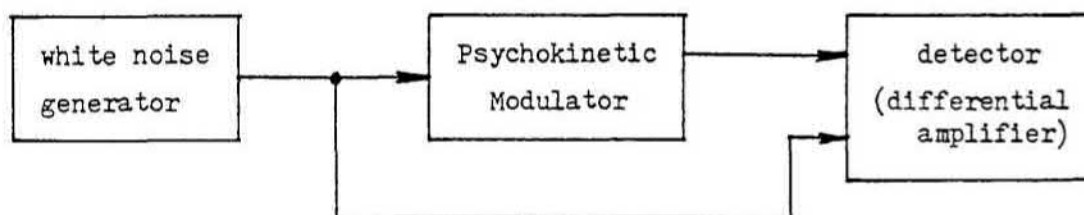
Operator's psychokinetic energy in order to effect the electronics.

#### Basic SVR Design

Since in all methods of EVP reception it is necessary that we supply an electronic signal and make it available for use as a carrier by the voices, it is obvious that the first circuit needed in any SVR design, is a carrier generator. Over the years many attempts have been made by various researchers, to obtain voice modulation of non-voiceband carriers. Many pages could be written about these attempts which have ranged from audio tones to lasers, but let it suffice here to say only that they have not succeeded. In designing an experimental SVR we will therefore use a white noise generator for a very pragmatic reason --- it works.

Our next step is to take the signal through a device, component, circuit or arrangement of circuits in which psychokinetic voice modulation of the signal has an opportunity to take place. We call this part of the Receiver, of course, the Psychokinetic Modulator. As mentioned previously, the only device we know of for sure, at this time, which is capable of operating in this capacity, is the speaker/microphone coupling (see page 1/5).

After generating an appropriate carrier and presenting it for voice modulation, the next logical step is to dispose of the carrier. At this point a problem arises. If we were dealing with a non-voiceband carrier, a simple peak detector or filter would suffice. Even if the carrier were in the voiceband, but were a single tone instead of random frequency, it could still be disposed of by a notch filter. However, the random frequency, random amplitude noise carrier we are actually dealing with is not so easily eliminated. There are two possible solutions, one analog the other digital. The digital solution, suggested by Mr Herb Burnfin jr., will be explained in detail in a later issue. The analog solution is to use a differential amplifier and eliminate the carrier via common mode rejection.



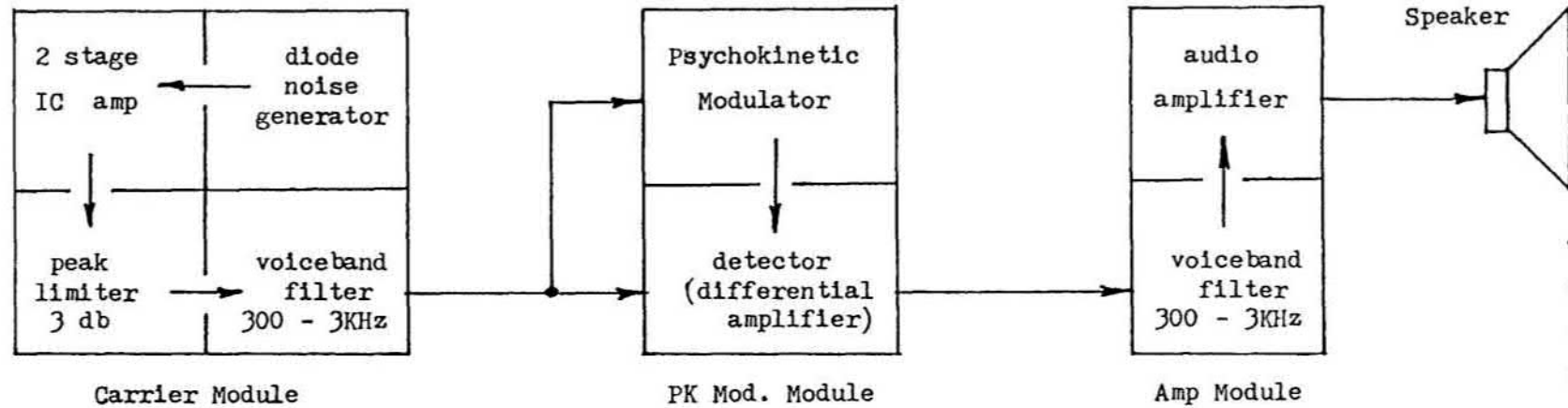
Although this arrangement, in theory, should clarify even the weakest EVP voices, in actual practice, signal distortion in the speaker/microphone coupling is so severe, the author has thus far been able to obtain no better than 10 db of carrier suppression. Although this improves the quality of voice reception enough to be noticeable, the improvement is still relatively insignificant. Especially so when we consider that this general circuit arrangement contains the potential for full clarification.

The main thrust of future research will be concentrated in efforts to develop Psychokinetic Modulators which are both more efficient, i.e., more sensitive to PK energy, and at the same time cause less signal distortion, which in turn would permit the differential amplifier/detector to work more effectively in eliminating the carrier. And to develop more sophisticated carriers better suited to the purpose.



# EXPERIMENTAL SPIRIT VOICE RECEIVER

## Block Diagram



Concept by

*Bill Kewin*

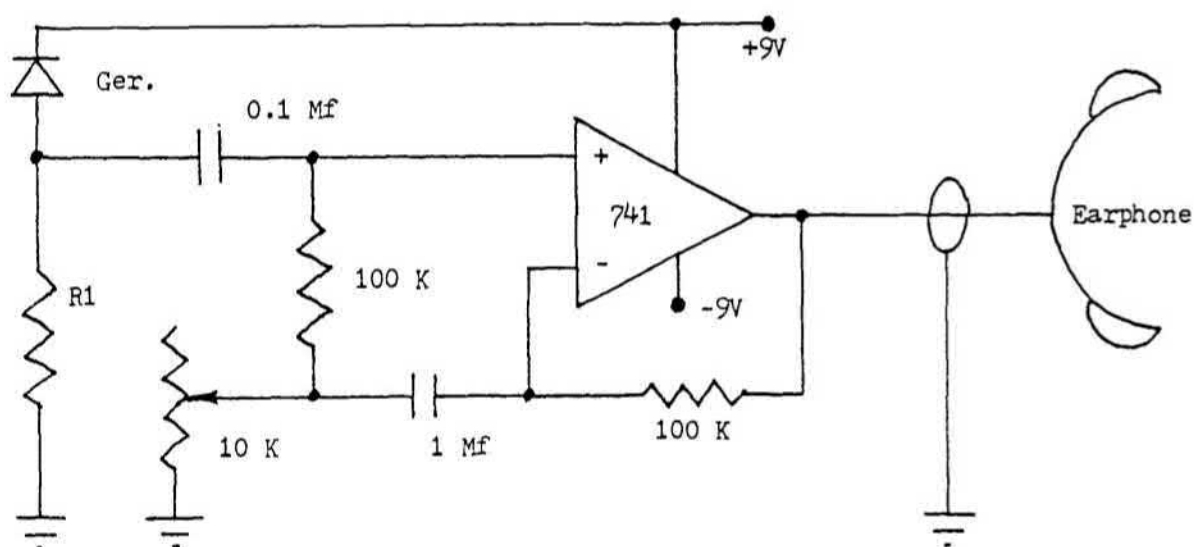
The last step, of course, is to amplify the voice signal and present it to the speaker. (see detailed diagram page 4/12)

The concepts, as shown on page 4/12, are included in U.S. Patent Office Application # 948,751 Oct 5 '78 (Spirit Voice Receiver) and application # 038,590 May 14 '79 (Spirit Voice Receiver Detector). Both of these applications, which were submitted by the author, were rejected, and the concepts included therein are now unpatentable public property.

#### The Elementary Spirit Voice Receiver

The following circuit, devised by the author in 1975 and described at that time in letters to Mr Harold Sherman, is, to the best of author's knowledge, the World's first "Spirit Voice Receiver". Other circuits, diode devices used by Raudive, the "goniometer", etc., predate this circuit by some years, however, these devices were receiving system accessories that had to be used with other equipment, in most cases tape recorders, and where not capable, in and of themselves, of receiving EVP voices.

The circuit shown below, a mere handful of parts, two 9V transistor batteries, and a headset, is capable of Spirit voice reception without any other equipment such as radios, amplifiers, tape recorders, etc. To the best of the author's knowledge, this circuit, which the author, being a "new kid" in EVP research at the time, originally called an "Interdimensional radio", remains to this day the simplest electronic device which is capable, in and of itself, of EVP voice reception.



This circuit is shown here not because it works well, but because it works. (if one has enough patience) In a total of perhaps 3 hours of direct listening, the author has heard no more than  $\frac{1}{2}$  dozen words which were understandable. Several

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were whispered pleas for "help". Exactly how the voices enter this system remains unknown, although as an educated guess, the author now believes PK modulation occurs in the miniature speakers of the earphones which form, in essence, half of a speaker/microphone coupling, which we already know is susceptible to PK energy. (see page 1/5)

The author does not recommend building this circuit for direct listening unless the builder has lots and lots of patience. However, the circuit is useful as a white noise generator in the "amplifier" method of voice recording (see page 1/10). We might mention that the circuit, as shown, does not pick up radio signals in weak signal areas, but when we later tried to use this circuit in the Los Angeles area, which is a very strong radio signal area, several radio stations faded in and out. This problem can be solved by forward biasing the diode rather than reverse biasing as shown. Also, a silicon diode seems to provide a slightly more uniform white noise than the germanium diode shown. No value is given for R1 as this must be determined by experimentation and depends on the type of diode used and direction of biasing. This circuit is of primary interest because of the fact that it contains neither radio receiver, microphone, nor tape recorder, and yet is still capable of very weak EVP voice reception.

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From Sarah Estep, Maryland, USA February 1981  
(in part)

On page 2/3 you mentioned that voices received on one recorder are also received on any other recorder in the same room. This may happen frequently but I am afraid I must take issue with the idea that it always happens.

In Talks With The Dead by William Welch (page 126) he mentions a lecture he gave at California State in Northridge. At the conclusion eight who had brought tape recorders, plus Bill, tried an experiment in the lecture room, to see if they could all get messages. Out of the nine tape recorders in use, Bill was the only one to receive paranormal voices. Eight messages came through during the four minute recording.

This same situation has also happened to me more than once. On the tape I mailed to you (Numbers 76-82 7/22/80) you will remember that I picked up those voices while walking through a haunted lighthouse in southern Maryland. Numbers 80 and 81 were recorded while I was alone in the yellow bathroom, so we must discount those, but the others were taped while I was with the Stallings. Nancy, who is a natural medium, was carrying a small portable tape recorder, similar in quality to my own Sanyo. For all of the mentioned messages, I was in the same room, within six feet of her. The "I was seeing the war", message was recorded while we were crowded together, shoulder to shoulder, in the basement. The following day when we played the tapes back there was nothing on the Stallings tape, but the messages I sent you, plus one other, were on my tape.

More recently the Stallings and the Roers came to my home one evening to try and contact loved ones as well as to attempt to get some spirit photographs. My office is not large, perhaps 10' by 12' and with all of my electronic equipment it is close quarters. The Roers and Stallings each brought portable tape recorders and I used my TEAC reel-reel. I am including on this new tape (Numbers 15-20) some of the things that came through that evening. Out of the six messages the "Tom" message was the only one that the Stallings and Roers also taped on their own tape



recorders. The Roers didn't get anything else. The Stallings had one other message beside "Tom" and it came when Nancy called on Gus. It was Class A, and was a message that my tape recorder did not receive.

How can we explain all of this? The "I was seeing the war", is an unusually clear message, and some of the messages included on this tape the evening the Stallings and Roers came are also of good quality. Surely any tape recorder in the vicinity should have gotten the same messages. There is one difference, however, and perhaps important. I was using no sound source (such as my radio) while I was in the lighthouse. I therefore have to think that all of the messages I received at the lighthouse originated inside my own portable tape recorder in some way. This is easier to understand than the office recording in which I had my radio tuned to the air-band as usual. I heard all of the voices speaking through the radio (but not what they actually said until playback). The Stallings and Roers also heard the voices, but for some reason, except for "Tom" the other voices placed their messages only on my TEAC reel-reel. Figure that one out!! I surely can't! It seems to me that the message Nancy got from Uncle Gus, and which I didn't -- and which was not heard through the radio, falls into the same category as the Point Lookout messages. In other words it originated within Nancy's tape recorder. Have you any thoughts about this? It is a real puzzler, but I am inclined to think it may be of some significance.

#### Reply

You are quite correct in pointing out that voices received on one recorder are not necessarily received on every other recorder in the same room. What I had in mind at the time, but did not clarify, is that if one person is working alone and using more than one recorder, the voices will appear simultaneously in whatever recorders the Operator happens to be using at the time. I have recorded the same voices on as high as 5 different channels (3 recorders) simultaneously.

However, in experiments during the early part of this year, I have learned this too is not an iron clad rule. In these experiments which involved using two different receiving systems simultaneously with a single stereo recorder, most of the voices appear only, or of better quality, on the channel which is (presumably) more sensitive. However, a few appear only, or of better quality, on the opposite channel. It appears the Spirits are able to direct their voices to a greater extent than we had heretofore realized.

Surprisingly enough, it would appear that ownership of the equipment is an important factor. If there are several people in the same room, each of whom have their own recorders, and one is an EVP medium, it seems the voices are directed to the equipment which is owned by the medium, rather than to all of the recorders in the room. There is still much we do not know about this subject.

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In a recent letter from Mr Davis Peck, Dave reports he has recovered fairly well from the beating he suffered last summer during the course of a hold-up at his place of employment. Dave is presently in the process of trying to improve his financial situation so that he can purchase the necessary equipment to again become involved in EVP research. We believe Dave has contributed much to the EVP effort in the past and we hope to see him participate again in the future.

Dave also mentioned that he suggested the new Realistic CTR-47 monophonic cassette recorder with programable auto-repeat, to another EVP researcher, who

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found it very useful for repetitive listening. As the author understands it, this recorder which is available through Radio Shack, has two resetable memory counters and can be set to automatically and continuously repeat the section of tape between the two counter settings. This should be ideal for EVP playback. (and save a lot of wear on one's pinky) If anyone knows of a stereo recorder or tape deck that has this feature, please let us know.

.....

#### Format

As you have noticed, the pages in this Letter are all separate sheets which have been stapled together rather than folded. They also have been hole punched for easy storage in a standard 3 ring notebook cover. After an issue is inserted into the cover, removing the staples will allow the pages to lay flat for easy reading and reference. This format will remain unchanged, we will not be changing to a different page size, etc. Also our weird page numbering system is designed to make reference through back issues easy.

It is our intention that The Spirit Voice be something more than just a current events type publication. We intend to gether and print as much information as possible which may be of help in any way, so that as time goes on, the collected issues of the "Voice" will become a continuously updated EVP communications "manual". If any of your back issues are lost, strayed, stolen, or have been used as a coloring book by your neighbor's 4 yr old, and you would like to keep your collection complete, replacement back issues are available. (order blank on last page)

#### Complimentary Copies

Previous to May of this year, it was our policy to send out complimentary copies of the current issue plus back issues to anyone who's name was suggested to us. As you can well imagine, with the publication of each new issue, sending out back issues becomes progressively more expensive, and for this reason we have had to discontinue this practice. We will, however, now and in the future, continue to send a copy of whatever issue happens to be current, to anyone who is suggested to us, unless we have already sent a copy to that individual.

So if you know of one or several individuals or Organizations whom you believe may be interested in what we are doing, please do not hesitate to send us their name and address. We believe it is important to expand the network of communication between people who are interested in EVP and survival research, and we would like to reach everyone who might be interested. (also if we get a large enough number of subscriptions, this Newsletter may someday get out of the red)

#### Copyright ? ? ?

Most publications, including many Newsletters are copyrighted, which in essence, means it is illegal to reproduce all or any part of the publication without the "express permission of the Editor" etc. Our philosophy is different. The very reason for the existence of this Newsletter is to distribute information about the EVP. If you wish to copy articles, letters, etc., from an issue, or for that matter, whole issues, and send them to others, please feel free to do so. We have no objections to this practice. If you place your issues in a notebook and remove the staples, as suggested above, the pages can be easily removed, photocopied and returned to the cover.

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Highly Recommended Books

"Phone Calls From The Dead" by D. Scott Rogo and Raymond Bayless  
Berkley Publishing Corporation

"The Dead are Alive" by Harold Sherman  
Mr Harold Sherman, Highway 5, South Mountain View, Arkansas, 72560

"After We Die, What Then?" George W. Meek  
METAscience Foundation, Inc. P.O. Box 747 Franklin, N.C. 28734

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From a letter by the author to another Researcher  
(in part)

EVP researchers are a rather sophisticated lot, and I believe it is universally realized that the human mind has a tendency, especially where audible and visual stimuli are concerned, to form patterns which do not exist in objective reality. This has been a major concern of many of us, especially during our first year or two of research. Do these voices actually exist in objective reality or are they imaginary patterns constructed by the mind? At least some of us have attempted to devise tests to determine which was the case. We are speaking here, of course, only about the weakest voices. Stronger voices leave absolutely no doubt in the operator's mind as to whether they are real or imaginary.

During my first year, I noticed that at certain places on my tapes there seemed to be voices and yet I could not really say for sure that I had actually heard the voice. That is, I found that at certain places, certain voices would "come into my mind". I assumed, of course, these voices were imaginary constructs. That is, I thought so until I began to notice that it was always the same voice, saying

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the same words, and that these words "came into my mind" at the same place on the tape.

Now I would like to emphasize, at this point, that these voices were not from distant radio stations because I rarely used a radio, and they were not miscellaneous microphone sounds because I rarely used a microphone. What I did use, in most cases, was an electronic white noise generator connected by patch cord to the voice recorder. Electronic white noise sounds some what like the "hiss" of a gas flame, very even with a very uniform average amplitude. It has no amplitude "lumps" which would encourage the mind to form voice patterns where, in fact, none existed.

In any case I started doing "blind" tests. When I "heard" such a voice I would note it's location on the counter, cover the counter, rewind the tape some distance and again start the tape forward, all of which was done with the counter covered so I had no idea where I was at on the tape. If the same voice again "came into my mind", I would then uncover and check the counter. Using this process I found that many times the same voice would appear, time after time, at exactly the same count and I was forced to conclude that such voices were objectively real but below the threshold of my conscious hearing.

It is now, of course, generally realized among serious EVP researchers, that many of the weakest EVP voices are first recognized, not by the conscious mind, but rather through the process of subliminal perception. But as I say, this was 6 or 7 years ago and at that time EVP research was not as sophisticated as it is today. Today we know there are thousands of such voices which are ignored because they are believed to be imaginary, or are missed entirely by researchers because they are on a subliminal or near subliminal level. -Ed

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#### Donations

During the past several years we have received modest donations to help further EVP research. Although the sum total of these donations has amounted to less than 3 % of the 6,000 dollars EVP research has cost the author during the past seven years, they were nevertheless gratefully appreciated, especially so because of the moral support they imply. However, as of this writing, no further donations will be accepted, either for the Newsletter or for electronics research and development.

#### Notice

Due to an agricultural project which we are initiating here at the ranch this Summer, it will be necessary to suspend further EVP research and writing for approximately the next three month. The author's regular job plus this project, which among other things, involves building a reservoir and laying over 2,000 feet of irrigation line, will occupy practically every minute of available time between now and the middle of Sept. In the mean time, Mary and I hope all of our readers have a very fine Summer, and we hope this issue will give you some things to ponder.

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THE SPIRIT VOICE is edited and published by Bill Weisensale, Box # B.Q., Barstow, CA 92311, as a service to all who are interested in Electronic Voice Phenomena. Your hypotheses, opinions, viewpoints and comments are invited. Any statements printed in The Spirit Voice are open for discussion.