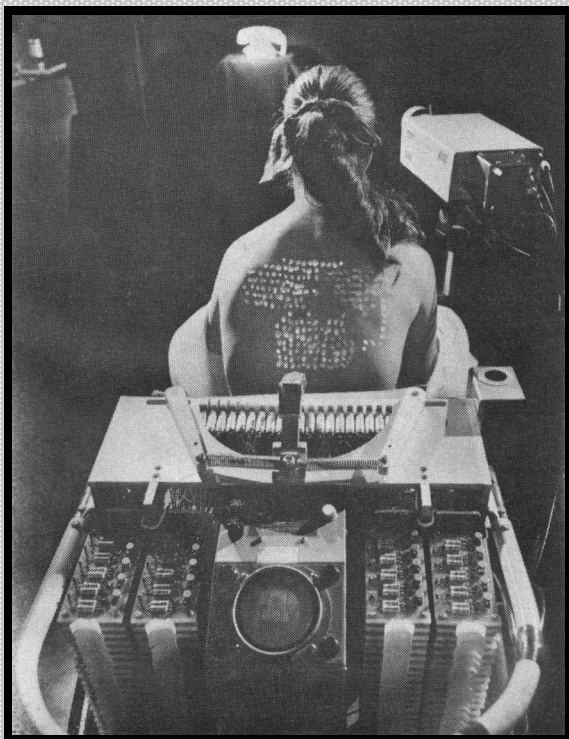


BEYOND THE DIAL

An Investigation into the Electronic Voice Phenomenon
and other Esoteric Technological Transceivings



LEONARD LANDER

Second Revised & Enlarged Edition

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ORB Editions

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First published in July 1999 simultaneously by the author (UK)
and Trapezohedron Press (Finland).

First revised and enlarged edition November 2008 by ORB Editions.

Second revised and enlarged edition February 2009 by ORB Editions.

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"The UFO which picked me up at that time still has some uncanny 'tune-in' with me; I've always been extremely receptive that way". She added that the name Sapphire somehow fascinated her, and she remembered further that "What I was hearing bore no resemblance to human speech. It was a series of barks, slightly resembling the sounds made by a dog . . . they were slow barks and yelps, neither very clear or very hoarse, some longer, some shorter, at times containing several different sounds all at once, and at other times ending in a quaver. But they were simply sounds, animal barks, and nothing could be distinguished that could be taken as the sound of a syllable or a word in a foreign language". Naturally, if the strangers' ears were different from ours, for instance, capable of registering a wider band of auditory impulses than we carry, then what sounded like barks and yelps to Antonio might be decoded quite differently by a differently attuned set of ears. This is a little like a garbled radio signal which has to be filtered through an adaptor before it can be understood in terms of our own spectrum. If we run a tape recorder at a faster speed than that at which we have recorded human speech, the resulting sound would be quite unintelligible, perhaps even quite comical. Likewise, if we slowed down our recorder, the resulting distortion would make it impossible for us to understand a single word being said, and create a totally false image of what we have been saying into the microphone. I think that the inability of the human ear to properly decode or receive the aliens' speech accounts for the strange impression their speech made on this witness, and some of the other witnesses who have heard their speech. Betty Hill thought it sounded like the humming of birds or bees, for instance. They did not understand his speech, either, and looked at him as though trying to make him understand that they were really nice people. Even though they were . . . "We can command any communication system man has devised to reach you. We will use your tape, phone, radio, television, telegram, letters, computers and so on". The difficulties Puharich encountered with his tape recorder are not unknown to experimenters in psychic phenomena. I myself have on occasion found tape erased when it shouldn't have been, or tape recorders malfunctioning due to electromagnetic fields in the immediate environments of psychic emanations. The technique of preventing recording equipment used by the extraterrestrial intelligences from properly functioning is similar, if not identical to certain psychic events. On one occasion, a new voice came through and advised Puharich to hypnotize Uri so that a message could be placed on the tape recorder; after all, "Prevent war is the important thing. Pray, Peace". What upset Puharich more than anything else was that the message appeared on the tape "independently of Uri's presence". Uri was not there when it came right through. "Suddenly she sensed an oppressiveness, like that preceding a thunderstorm, and then she saw the figure of a man by the fireplace to her left. The image appeared after the fashion of a TV picture, first blurred and then clear. This materialization was accompanied by a whistling noise. She was very frightened, but suddenly realized she. . . The nature of matter is such that it can be dematerialized under certain conditions, such as various pressures and electronic field influences, and transported in the disassembled state to another location where the solid object is then reassembled quasimomentaneously. In this respect it differs not greatly from the process employed in the broadcasting of TV images, which are also reassembled through the cathode. "I am seeing this UFO hovering over a distant telephone wire. It is flashing and just sitting there, and seems to be drawing power, and I am extremely upset about it. My mother and my brother are with me, but they are not". "What does his language sound like?" I asked. "It just seemed to come out of his mouth, without his lips moving, like *glimph*. It sounds like a bunch of gibberish, short and quick. I stand there and I answer him back, and then I turned to my mother in the dream. She comes up to me and I say to her 'Mom, this is Grimm', and then I woke up". "Have you heard their language?" "Yes. Here are some notes one of my mediums gave me the other day. It sounds like a combination of consonants and vowels. *Hasa-am, Hasa-aid, sakow*. *Wasa* means "away to higher dimensions". "Do they have any writing?" I asked, "I don't know of any writing, but they can imitate any script". What is one to think of the incident, of October 14 1972, when Puharich was in Munich, sitting down to dinner with Uri and two friends. The tape recorder, which was switched off, switched itself on by an invisible intelligent energy. Then a voice came from the speaker of the tape recorder, telling the two friends to leave the room for the moment. Puharich and Uri "watched the tape recorder as though it were the Ark of the Covenant. Then in the fully lighted room first the input plug, then the output plugs, were pulled out by an invisible hand". The tape recorder was not running now, nevertheless the start and recording buttons moved of their own volition and a new voice came from it. This new communicator informed them that. . . There were many more sessions with the strange voice, which spoke a kind of synthetic English, but as soon as each session had been recorded and analyzed by them, the magnetic tape cassette simply vanished into thin air! "With such sparse evidence it was apparent to me", Dr Puharich writes, "that I could never try to convince another human being of my experiences. The secret of *Spectra* was safe because they had leaked out just enough information to convince me of their reality, but not enough for me to ever convince any other human being". "is synthesized speech, I don't think it belongs to a person. It has a distinct characteristic which I recognize. We would go out and we would see the UFO and we would take pictures and there was a whole set of circumstances believer in Geller's unusual powers. Someone who has performed in public more than 1400 times without once being caught cheating has some claim to be taken seriously". At that moment in the hypnosis session, a voice was heard in the room speaking in English, and it was definitely not Uri's voice. Dr Puharich could not immediately establish where it came from; but everyone present heard it. It was an "unearthly, almost mechanical voice" and since they had recorded the entire session, Dr Puharich decided to play it back for Uri Geller after awakening him. Geller refused to believe that such a strange voice could have been heard in the room, so Puharich handed him the tape cassette as proof. Geller took it into his left hand, looked at it for a moment and closed his fist over it, and then Puharich saw the cassette disappear from Geller's hand. It was never found again. I spoke to another. "Well, you know I have asked that question many times because there were many ways in which I communicated with them. Some were through mediums and some were through tapes and some were letters that appeared and telephone calls. The only thing they are really concerned. . ."

Part I – Theory

Introduction

According to the academic psycho-literature, unexplained voices, which speak as if they belong to an objectively real—though invisible—person or entity, are heard by about 5% of mentally ‘normal’ people, as distinct from cases such as schizophrenia.¹ This has occurred and has been copiously documented from Classical (the Logos) and Biblical (Voice of God/angels) times, and—judging by its continuance today and other factors—has probably always been an essential part of human psychology. Such voices are typically benign, conveying advice, comfort, and warnings of danger, and often occur rarely, perhaps once-or-twice in a lifetime, and imply the existence of personal guardian spirits, or at least that some organised race of beings are watching over and communicating with us.

The evocative term of “Electronic Voice Phenomenon” (EVP) describes the actual inexplicable recording of audible male and female voices of unknown origin onto physical recording mediums. The term itself was first coined in 1971 by the British publishers Colin Smythe Ltd., shortly after their publication of the seminal, almost talismanic book on EVP entitled *Breakthrough* by Konstantin Raudive (certainly a “right-time-at-the-right-place” English translation from the original different-titled German text), that also came complete with a fascinating 7” vinyl record of the communications.

The reality of these “things that go bump in the night”, as the ancient country prayer put it; or rather, in our current context, these things that “go hello”, etc., is an undeniable fact. Ever since the first mundane images were captured on photographic film, and normal voices were first caught in Edison’s “talking machine”, unsought interference and spontaneous “extras” have showed up on the respective media.

Although there are *always* exceptions to *every* paradigm, to posit a useful historical framework for our present subject, we can safely assert that the modern wave of mysterious electro-voice-messages began properly appearing within earshot of humans in the mid-1950s, when they registered themselves on magnetic audio-tape via microphone, radio, or unknown methodology (the latter a continual stranger). Later, around 1980, paranormal researchers began receiving voice-messages, images and text on a much wider range of devices, including the television, telephone,²

¹ Rodney Davies *Disembodied Voices*, Robert Hale, 2001.

² I suspect that Telephone EVP occurs far more often than is generally accepted, for few people bother to examine their digital or analogue telephone answering machine messages (or those on mobile phones) too closely. When listening to these messages pay particular attention to the start and the end for anomalous voices coming through. Phone companies have been unable to trace or log examples of this type of EVP.

telex, fax machines and computers.³ This is known today as “Instrumental Transcommunication” (ITC), but throughout this book I refer to all audio, image, text and related manifestations as “EVP”.

Why are these newer devices being used—as the older radio and magnetic-tape are—for unconventional communication purposes? An intriguing solution: Most if not all of these devices have an audio-speaker, and a audio-speaker can be rewired to function as a microphone. An even more intriguing solution: Space-people are checking frequencies, doing tests for the Big Event when they speak to the whole world through all devices capable of reception.

Literally hundreds of thousands of EVP examples have been recorded by many independent experimenters in a multitude of different locations throughout the world, and the subject has been seriously studied by civilians, professionals, even military and intelligence agencies, and they continue to speak to us, whether they are noticed or not, implying that the source of these voices are working to a plan to establish both themselves—and the methods of contacting and communicating with them—more concretely in our own domain. But are they really transmissions from Beyond?

The voices that speak to us certainly do not fit a rational explanation. They’re not remnants of partially-erased previous recordings – we use blank tapes pre-sealed by the manufacturer. They’re not radio and electro-magnetic⁴ interference (EMI) – the phenomenon will also occur in EMI-shielded equipment placed in Faraday Cages.⁵ They’re not intentional or unconscious ventriloquism, nor accidental recordings from the environment – EVP has been recorded by acoustically-shielded microphones and in soundproof rooms; and sometimes the voices come on tape which has never even passed through the recording-head at all; with, of course, absolutely no background noise whatsoever.

The voices show intelligence, that they’re working to a plan, trying to improve the methods of contact – in the beginning era (mid-40s-mid-70s) the voices were short, faint, indistinct phrases, often a mixture of several

³ Computer EVP usually takes the form of text files with no “created/modified” properties, that clearly state who they are, why they are contacting, and from where.

⁴ To 99% of the electro-magnetic spectrum, humans are all but blind. The text-book definition of an electro-magnetic wave—one of the fundamentals of modern physics—is “an alternating electric field accompanied by an alternating magnetic field of the same frequency and phase, the fields being at right angles to each other and to the direction of travel of the wave”. This is true up to a point, but beyond that there is much much more, which is only taught to an elite chosen few whilst actually “on the job”.

⁵ Whilst EMI transmissions may account for *some* of the voices heard, they do not account for direct responses to specific questions; the mentioning of the names of the experimenters themselves; or other personally relevant information.

languages; in the mid period (mid-70s-mid-80s) their messages became longer and clearer, in a single language; and now they are transmitting whole text-files onto computer hard discs.

Ergo: whatever its source, the Electronic Voice Phenomenon is paranormal: not just mechanical, not just physiological, but a strange twilight interaction between electronics and the experimenting mind. The evidence here is plain enough, although as old Don Shannon used to say: "You can lead a skeptic to evidence, but you can't make him think".

The actual source of the voices has long been a subject of discussion. There are seven basic "believer" explanations:

1. The voices are from spirits of the dead, communicating from the spirit realms.
2. The voices are from demons.⁶
3. The voices are from extra-terrestrial or ultra-dimensional alien beings.⁷
4. The voices are from humans located on some parallel and/or future world.
5. The voices are not individual sentient beings, but dormant

⁶ The exorcist Reverend Dr Donald Omand has reported that when driving around with a psychic, there was a very noticable link between the fading of the car radio's signal and the report of 'psychic' effects. His biographer has also noticed the fading of radio signals at a spot where several bad accidents had occurred, due, according to the police to "Motorway Madness" (or "Possession"?: the phenomenon where, at certain spots, many drivers feel an irresistible urge to turn to turn right or left, or go ridiculously fast. There is also the directly-related "Sea Madness": during one boat trip through such an area it was impossible to send a radio telegram from ship-to-shore while the ship was actually in the Madness Zone). Marc Alexander *The Devil Hunter*, Sphere, 1981, pp.184-186.

Alexander Cannon MD states in his book *The Invisible Influence* (Aquarian Press, 1969): "Some years ago, when I bought one of the first wireless sets, and allowed a certified person of unsound mind to 'listen in', I was intrigued with his remark: 'But do you mean to tell me, Sir, that you cannot hear music in the air without a toy instrument like that? I have heard this music at will for the past fifteen years'".

⁷ According to current knowledge, interstellar communication across the galactic plasma without dispersion in direction and flight time is practical only with electromagnetic waves (radio, heat, light, etc.), all of which travel at the speed of light. This accords with the teachings of early flying saucerer George Van Tassel, "The Sage of Giant Rock", who in some cases initiated contact himself. He believed there exists a continuous communications beam he called the "Omni-beam" which throughout our solar system, under the control of the interplanetary government, an always-on energy-beam somewhat in the thought-frequency range, like a continuous TV or radio carrier-wave. Those who can 'tune in' on it mentally can accomplish extra-terrestrial communication without the use of electronic or other equipment external to the human body – the ultimate goal of the EVP experimenter? There could be many such beams or vibratory frequencies in the 'empty' space of the room. But how can it be 'empty' when it is filled with 'programs' which co-exist and interpenetrate each other?

forces [perhaps a bank of memories of Earthly life] who act like an intelligent database. Once a direct or unconscious input is received from an experimenter, they are sparked into life, involving him in a dialogue by providing information.⁸

6. The voices are paranormal projections from the experimenters themselves [as in the “Thoughtography” of Ted Serios, who startled the peoples by ‘thinking’ recognisable images onto unexposed camera film whilst staring at the camera]. In this case it is believed that the subconscious mind of the experimenter or assistant (or even another living person travelling astrally) somehow alters the magnetic fields imprinted onto the audio-tape, thus creating the unusual voice-patterns by Remote Viewing/Influencing and/or PK [Psychokinesis] – the same force [human-or-otherwise generated] that is supposedly responsible for much ‘poltergeist’-type activity.⁹
7. There are also those enigmatic and unclassified beings who broadcast as yet undecipherable signals.

⁸ This relates to the Interstellar Communication technique envisioned in 1962 by radio astronomer Dr Ronald N. Bracewell. He suggested that an advanced alien society would send a tangible object—consisting of a radio with tape-recorded messages, or perhaps directed by a micro-miniaturised computer with the size and memory-capacity of a human brain—into space-flight, to swing silently among the planets of the target star, scanning all radio frequencies. When it heard a signal, it would mimic back that signal on the same frequency. If the planet then repeated this message once again indicating that it was ready to accept the information the probe would automatically pour out its information. He speculated that such a probe may already be in our solar system, citing as evidence the unexplained radio “echoes” heard in 1927, 1928 and 1934 by careful scientists.

This “Automated Detector Probe” theory is seductive, monitoring our galaxy, alerting the aliens of our technological progress [presumably, the ‘scanning saucers’ would pick up atomic and nuclear radiation also]. Knowing our propensity for stupidity and destruction, the ‘electronic eyes’ would be ‘talking’ to us to obtain further, more detailed intelligence on our psychology.

⁹ Ongoing research at the Princeton Engineering Anomalies Research (PEAR) lab suggests that the subconscious can indeed effect electronic devices. In experiments, subjects have influenced the random generations of a computer far more than would occur merely by chance. Also note the people who can turn off streetlights, crash computers [even ATMs], put lines on TV, make CD-players skip, and induce problems and noise on phone-lines, by their mental powers – or conversely, improve TV and radio reception and the functioning of other machinery [albeit without trying to or even knowing how they do it]. Hint: this phenomenon usually occurs when the subject is emotionally disturbed, upset or excited. This explanation also begs the question as to whether mortuary workers or astronomers obtain—respectively—more human-spirit/alien-entity voices (and of far better quality) than experimenters of a more usual profession. And would the latter obtain the same results as the former two if they performed their experiments in a cemetery or underneath a radio telescope, i.e. some location that deeply affects the subconscious mind?

Or, of course, a mixture of these. As for the theory that Psychokinesis (PK) is responsible for producing EVP voices, Masuaki Kiyota—the Japanese “Indigo Child” or “Crystal Teenager”, who first noted his psychic abilities in 1973 and has since astounded many believers and skeptics alike with his many amazing PK feats, including spoon-bending and Thoughtography/Nengraphy [the imprinting of scenes on unexposed



Masuaki Kiyota (in background), surrounded by elaborate monitoring equipment, with Mr Hideya Yamaguchi (left), director of Nippon TV Network and Dr Suzuki (right), studying the unusual tracings produced.

camera film by the magic power of thought]—is of great interest, namely his ability to self-produce and transmit actual electrical waves. This was first discovered during filming for a Japanese Nippon TV programme on the paranormal in 1979. It was found that a mysterious noise could be heard in the studio. It was being broadcast from Kiyota’s head! Such a noise should have been impossible in the closed sound stage where they were working. The TV station asked Dr Matsumi Suzuki—the discoverer of “voice prints”—to investigate this phenomenon. When it was measured on the spectrograph, this sound

proved to be an electrical wave with a frequency of approximately 30-Megahertz, a little used frequency between the [3-30-MHz] short-waves [SW] used in wireless, (h)amateur, and CB radios and the 30-300-MHz Very High Frequency [VHF] waves used for FM radio, police and aeronautical [air-line] communications, meteorology devices, (h)amateur radio, and the lower television channels [1-13].¹⁰ As far as I am at this moment aware, on all fronts this is the first recorded incidence of a human radio-transmitter, and of course I do wonder if this gifted person has also performed EVP in this manner.

In order to exactly determine from which part of his head these rather unusual electrical waves were emitted, Prof. Suzuki designed a special helmet with thirteen separate poles from which to record the electrical waves. In this way they were able to determine that the electrical energy was strongest from Nos. 7, 8 and 10. The data was analysed by goodly computer and it was event-determined that an electrical wave of 34.5-

¹⁰ The higher television channels [21-68, bands 4 and 5] are in the Ultra High Frequency [UHF] 300-MHz-3-GHz band, also used for aircraft landing systems.

Megahertz was emitted from the Left Frontal Lobe of Masuaki's brain.¹¹ This could also explain how he could open a remote-controlled garage door through thin air, whilst staying with Guests.¹²

Perhaps—under certain conditions—this special 34.5-MHz frequency transmitted from the human brain could also carry *voice-form* thoughts, that can be recorded onto magnetic tape. If the transmitter is also a Psychic Medium, then he or she could function as a “spirit-radio station”, being ‘tuned’ by spirits to broadcast their messages to the living.

Whatever their source however, the voices are real and yield normal speech-print patternings on an oscilloscope, as well as being audible to the human ears.

EVP and related phenomena such as UFOs and Ghosts should not be judged by the framework of merely the waking state, as the phenomenon does not belong to this framework. It originates, and is projected from, another dimension of reality. The concept of reality being composed of many different dimensions or layers, that somehow also all occupy the same space is a much-used cliché to some, but it is nevertheless factual. Just as dreams, when denied through lack of sleep will push themselves into conscious waking reality, so too other different dimensions and their inhabitants can manifest in our world, when conditions are right.

We are concerned here with an Interpenetration of Dimensions. If I look at a tree in the physical world, it exists there. If I then close my eyes, not only does the physical world cease to exist, but I can imagine an exact duplicate image of the physical tree in my mind, so it now exists on the astral world also. I can, with practise, then project this astral image of the tree into the physical world, which can be seen and touched by others. This ability is well known in occult circles, especially in Tibet and India.¹³ Reality is multi-layered, but also—simultaneously—one. This is shown to us every day by Nature in so many myriad ways if we would but look and notice them – in tree rings, the layers of the onion, even in the sediment-layers of the Earth itself.

¹¹ Remember that around the same time in West Germany, Hans-Otto König used a modulated 37.5-MHz VHF generator signal in his feedback loop EVP system [see above]. More research is possibly warranted in this 34.5-37.5-Megahertz area.

¹² See Walter & Mary Jo Uphoff *Mind Over Matter: Implications of Masuaki Kiyota's PK Feats with Metal & Film*, New Frontiers Centre (USA)/Colin Smythe Ltd (UK), 1980, pp.62-67.

¹³ Alexandra David-Neel, the first female allowed into Tibet, describes how she created a “tulpa” (in Tibetan mystic practice, a ghostly manifestation of a “thought-form” produced by the mind) monk companion out of mind-stuff in her book *Magic and Mystery in Tibet*, University Books, New York, 1965; first published 1932. Besides ‘ghosts’, the concept also seems to fit Bigfoot, Nessie, chupacabras, black dogs, witch familiars, etc. William S. Burroughs even considered characters in his novels to be tulpas; that is, characters that have an existence apart from the novel, beyond the page.

So, the Interpenetration of Separate Dimensions, and our cognising of them, is certainly possible, and demonstratably provable, under the right conditions; and if our consciousness can enter the astral, and the astral can enter the physical (incubi, succubi, visions, etc.), then this suggests that even higher dimensions can enter the astral, and so on *ad infinitum*.

Of course, these higher dimensions rarely intrude upon the physical world as manifestations of the truly unworldly tends to cause great shock and terror, even death, in the unprepared, but occasionally the Gateless Gate is opened, and things come through, en clothed in the imagery of aliens, giants, yetis, etc; or these mysterious arcane realms are glimpsed in dreams by those sensitive to do so, such as the supernatural author H.P. Lovecraft and other Artist-Initiates.

No matter who we are in the Scheme-of-Things by day, be it King or pauper, genius or simpleton – at night we all go to the same place: the Dreamworld, where the village idiot's dreams can be far more wondrous than the learned professor's. The sleep state is a uniting of conscious with subconscious and a convenient mode of ingress into other worlds. Nightmares are not just the result of over-eating or a guilty conscience. There are countless dimensions, infinite worlds, beyond the physical, which we could contact here and now if our faculties were not daily cheapened by that most dreadful foe: the strata of our own beliefs.

Extra-terrestrial and ultra-dimensional entities do exist on these other levels. They are regularly sensed, sometimes seen. They are producing the "radar ghosts"¹⁴ witnessed by air traffic control and military personnel as well as the other Mysteries associated with UFOs.¹⁵ It goes without saying that the higher plane manifestations transcends the simplistic idea of little grey men in metallic rocket ships. Not to say that there aren't creature-manned craft traversing the universe, it's simply far more outré and Other than the "picture" sold to the public over the last fifteen years by so-called "ex"-intelligence agents purveying their own very human sociological/psychological ploys and operations.

¹⁴ Such as those recorded between 1958-1959 by the radar specialists at the Marconi Research Station at Great Baddow, near Chelmsford, Essex, UK. Nicholas Redfern *A Covert Agenda*, Simon & Schuster, 1997, pp.72-73. In early-1974, the Marconi facility at Frimley, Southern England was penetrated by an alien being who dematerialised before a security guard's eyes (*ibid.*, pp.125-126).

¹⁵ At sometime during the 1960s, RAF Farnborough in Hampshire had monitored unusual radio transmissions, the origin of which could not be identified, neither could they be decoded; however, the transmissions were obviously some form of 'signal' or 'language'. Nicholas Redfern, *op. cit.*, pp.89-90.

A thorough modern-day investigation of those craft and occupants still here in the rarefied atmosphere, including photographs of such beings, is: Trevor Constable *Cosmic Pulse of Life*, Borderland Sciences Research Foundation, 1991 revised edition.

It is obvious to the cats, rattlesnakes, amoeba (and perhaps yourself?) that all creatures are capable of tuning into, receiving, and registering, far more information than contemporary science admits is possible. From the millions of precognitive dreams on record to the ability of professional card players who can “see” with their fingers¹⁶ the pips of a playing card through its back, we can do it. Thus, EVP should be seen as an easily performable, valid method of research and not the preserve of crackpots as the debunkers and other agents want you to believe.

The types of beings contacted through EVP experiments have always been present in our atmosphere, only now it appears that more and more people are becoming aware of them. Kenneth Grant in “Outer Gateways”,¹⁷ suggests that the reason for this is that the combination of nuclear detonations with the ever-increasing broadcast of microwave, digital and electro-magnetic radiation¹⁸ has somehow rarefied the atmosphere of Earth, so that its surrounding, charged sub-atomic particles now resonate with vibrations and energy that is transforming the planet-globe into a vast crystal ball or magic mirror—the “Mirroracle” as Grant terms it—which allows these beings to manifest to both the visible and audio spectrum of human beings.¹⁹

¹⁶ This is known as “Dermo-optic Perception” or “Skin Sight”, and is not necessarily a paranormal phenomenon but rather a sensitivity to the differences of waves from ‘something’ (possibly infrared waves) in the surface of different colours.

¹⁷ Kenneth Grant *Outer Gateways*, Skoob Books, 1994.

¹⁸ Our own domestic radio ‘leaka:ge’ already fills a sphere some 160 light years across, and radio usage is increasing at such a rate that in a few decades the intensity of radiation leaving the Earth will be—at radio wavelengths—typical of a white-hot body. This has been given a tremendous boost by the 1.7 giga (billion) watt radiated power of the Project HAARP antenna array, ranging the whole of the Northern Hemisphere – the test-run for a super-powerful radioactive beaming technology, bouncing off the ionosphere to penetrate and X-ray everything—living or dead—on the surface and underground. See Jeane Manning & Nick Begich *Angels Don’t Play this Haarp*, Earthpulse Press, 1995.

¹⁹ This chimes with Raymond Cass’ quote that EVP voices “may be a mutant development of some remote corner of the subconscious mind, or a transient by product of the electromagnetic pollution which now rings our planet” (quoted in Joe Banks ‘Rorschach Audio: Art & Illusion for Sound’ in *Strange Attractor Journal One*, Strange Attractor, 2004, p.140). And also resonates with the “orgone” UFO theories of Dr Wilhelm Reich [see his *Contact With Space*, the Record Appendix to Briefs for Appellants, Volume 5, Secret and Suppressed Evidence, OROP [Orgone Energy Operation] Desert Ea [UFOs] 1954-1955]; and those of Trevor James Constable, who reproduced his photographs of such ethereal energy-entities in his book *The Cosmic Pulse of Life*, Merlin Press, 1976.

Whatever, Dr Susan Korbelt of the Smithsonian Institute special committee—set up to investigate instances of manmade broadcast radiation on animals—has stated there is evidence that longterm exposure to electro-magnetic radiation (specifically in rats) can break down body chemicals and affect the brain. Mass animal attacks are by no means uncommon, birds not scared, even of shotguns. The Soviet Academy of Sciences backs it all up by suggesting that changes may be taking place in the world’s biological system –

What can be seen and photographed can also be heard and recorded, and the widespread availability of suitable recording machines has enabled what was once glimpsed by a few then quickly lost, to be now recorded by the many and shown to all. The many thousands of books, films, videos and reports do confirm that sightings of these radioactive energy-spectres by the human eye—as well as their registering on electronic media by interacting with satellite/radio transmissions—are increasing. Could not this radio-energised globe-field not only affect the atmosphere but also the human mind? Making it more psychic and aware? One thing is certain, that the continual registrations of the phenomenon on the recording machines is a strong concrete proof that we cannot so easily dismiss, as we tend to do with the fleeting glimpses and unusual glitches we regularly experience that come from beyond and refuse to conform to our limited three-dimensional worldview of stagnant self-hypnotism.

Prologue

A Personal Account

My love interest in exotic and esoteric recording was engendered by my childhood contact with Harry Roadnight, a Key member of D.E.T.O.U.R – one of the more secretive French resistance units of World War II. He spoke by the stars, jumped up and down before he left the house in case he jangled, always carried a straight wooden walking stick encased in a black rubber bicycle innertube, and read from God's Pages so the angels came before him in the secret assemblage.

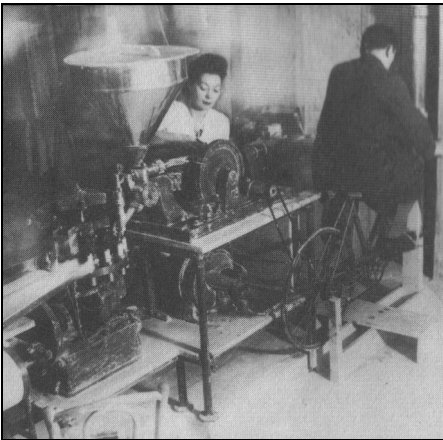
Inspired by stories of the unusual radio messages picked up by the estimated 200,000 unlicensed home-constructed receivers in use in the early-1920s, as part of his subversive work for the allies, he constructed experimental Television sets from salvaged military and civilian components. It is reported that some of his earlier models could accidentally create thunderstorms, ball lightning and other weather effects. Some sets even knocked people off their feet when they entered the room it was in. Victims reported feeling invisible force rays hitting them, and the air vibrating in black zigzags before their eyes. In another unexpected event, Harry had placed a freshly washed white shirt over the back of a chair to dry, before he left to obtain supplies. On his return several hours later he was startled to discover his once white shirt had turned a bright violet colour after being exposed to the weird rays emanating unseen from one of the TVs he had inadvertently left on.

His colleague, Jean North—a former French Priest turned resistance fighter—also conducted experiments with occult-machines. As a child on holiday with my parents I was taken to North's cottage high in the hills of the French town of Beziers. As my parents explored the locality I was left with the elderly-but-sharp North, who did cryptically whisk this author into his basement-laboratory to show me his "Traphezodron" invention, a curious device consisting of an old 1920s bakelite TV with a circular screen, that had a large round magnifying lens placed in front of it to enlarge the picture. Spiralling wires surmounted it like tousled hair,¹ and I could see oddly-carved crystals attached to the back in a little wooden compartment lined with moss. He explained that the Traphezodron was

¹ North was always singing the praises of "curly leads", for the coil or spiral is a frequently-used motif in many shamanic peoples of the world; it symbolises the coiled sleeping Kundalini serpent and the lightning-fast Zap! of witchcraft, which may explain why Jimi Hendrix always used curly, spiralling guitar leads to connect guitar-to-amp and produce Music of the Gods. He was a left-handed "mirror-player", who used to play right-handed guitars, which meant that the first thing he came to when he was playing were the electronic controls. He was really using the guitar as an electronic sound source first, and a stringed guitar second. No wonder his music attracted so much "interest from beyond".

“powered by an underground force from the timeless realm”, its design based on the super-iconoscope scanning device (used in early TV sets), and especially its essential component, the magic signal plate, whose front face is covered with an mosaica of hundreds-of-thousands of tiny globules of silver, treated to have a surface of oxides. A lens focussed an optical image on the mosaic, which acquires a positive photo-electric charge and special processes of light scanning, translating the televised scene in its electrical counterpart, given wider atmospherical access by the electron gun of white hot cathode beams modulated by purity oscillators blooming a keystone arc and interpenetrating dimensions moving to-and-fro by a deflecting system of two mutually perpendicular pairs of plate electrodes coupled with magnetic deflecting coils of low voltage largesse angles luminance synchronisation admixtures of phase alternation photaic converter ionic flow tube path X-ray silhouettes, all-in-all offering a tunable ghost condition.

I shall always remember that night old North offered to demonstrate his device to me, rubbing his hands together with a far away look in his eyes. An intense peculiar excitement coursed through my young body as



Harry Roadnight and his wife Elizabeth demonstrating an early bicycle-powered prototype of the Trapezodron.

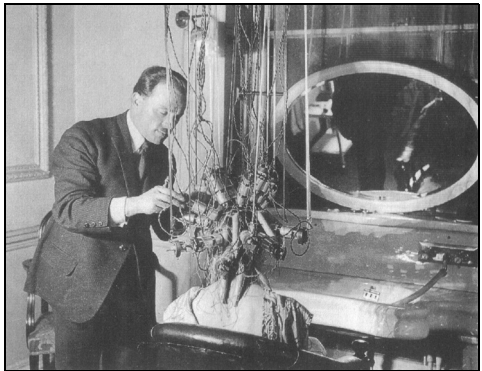
he gave me a gold-rimmed glass of purple liquid to drink, a plum wine that he kept in the earth covered by a copper pyramid in a special corner of the garden. The thick liquid tasted like nectar, and it well prepared me for the axis moment when he turned the Trapezodron on. After several minutes of warming up—when it seemed to growl like a disturbed hibernating bear—this strange machine became fully alive. I saw lightning through the buttonholes, then a shrill code-like tone flooded out of its dusty carbon speaker, that relaxed me and put me into a

kind of amazing trance. Dark warped sepia-like smoky swirls began to appear on the circular lens, sometimes forming faces of other people. I heard distant crackling voices emanating from deep within the sound aperture, that were all around yet somehow inside me too; voices that I couldn't quite yet understand, consciously anyhow; human tongues but speaking in an unknown language mostly, and flavoured as if through some unknown electronic voice magnifier (loudhailer). I managed to make

out some sentences: “Sprinkle the wire horse”, “Forget it-open souls”, “Riding very good Egyptian ions”, and “You have the written world”. Then the view-screen started to shimmer and ripple like an ocean and I recall tentatively putting my hands up to it, and—urged on by Mr North—pushing my hands through this miracle-window, to feel the damp misty swirls themselves and touching ice-cold electrical flesh even, although this could have been due to the magic wine reverie, for the next thing I knew was waking up cradled in North’s arms, who was slumped next to me on the floor in some kind of satiated haze. But I am certain without a doubt that some unearthly—even nameless—things occurred that night amongst the Universal Current.

Back in England, I pondered the thought that all “teles” were like a “brain in a box”, transceiving invisible-made-visible things passing through solid objects with a supernatural quality across the trembling air. And to test my theory I tried to revisit the “Trapeze”, as I called it, by turning the tuning-knob on the old TV to the far left so it went off the dial. On certain nights I found snowy-silver vibro-pictures of ‘cloud people’, their strange metallic voices issuing not from the speaker but their *mouths*, that kept repeating: “Locate one’s essence towards the microphone...to which one locates one’s essence towards”, and wedded to this: “They use an Electrified Sky”. Later on, I was most surprised when my parents told me about Jean’s “Loose Sky Research”, and especially so after my father let me examine the papers Mr North had left with him for safe keeping. I can assure you he was no madman as his work possesses a logic that is both continuous and workable in reality – a reality that open-minded physics is only just beginning to investigate.

Much of Roadnight, North and the D.E.T.O.U.R group’s stirring efforts to secure the freedom of the whole world from the Nazi terror still remains unrecognised and necessarily Classified, due to the sensitive nature of the work. But one instance that has been revealed publicly is their instrumental formation of the “Neptunis Circuit” across England and France; an interlocking network of illicit wireless radio communication stations that served to undermine and thwart the German military



Jean North with his wife Oona wired up to secret machinery during a “Through the Looking-Glass” experiment to contact the interdimensionals.

machine with camo-delusion/X-ist misdirection stratagems, spreading arch confusion amongst enemy intelligence circles, as well as providing a secure speech route for friendly forces. The wavelengths of radio-waves extend from 1-mm upwards, so were easy to both hide-and-disseminate.

A complete web of secret radio installation was concealed behind the fireplace of each private house or business in the circuit, the aerial being hidden in the chimney, although messages were also broadcast and received through an open window via an iron bedstead or even a bucket doubling as antenna.² The power source employed specialised double coils of opposing magnetic fields and other formulations to generate the revolving wave that helped carry the pulsations of unauthorised transmissions day-and-night through the ether by clandestine operationalists. Later on, the legend of the group was turned into a popular play called *The Man Who Stayed at Home*, that gave great impetus to the British wartime spirit-morale.

In this vibration, in 1985 I joined a secretive, obscure British esoteric research group—The Norfolk Mountain Rescue Service. The entities had merely to transmit their spoken word and this was broadcast like a signal in telecommunications. In another part of the world altogether, the NMRS received³ the order through their word, like a radio receives the words broadcast by a radio transmitter. Between them there existed a special electronic wavelength for communication like the special radio link between Britain and the USA which permits exchanges between these two countries that other countries cannot intercept.

When I was a full member, we conducted promising experiments in machine-enhanced psychic power, with modified television sets and telephones coupled to Moebius Strip Aerials stretching to the stars.⁴ We

² An antenna: a physical object designed to transmit, receive or both a radio-signal into space is not simply confined to physical properties alone. This makes antenna study magical and scientific at the same time. It is an occult transducer, that takes electrical energy (in the form of alternating current at a certain Radio Frequency [RF]) and converts it into electro-magnetic energy.

³ Thanks to their occult power of clairaudience or the “Astral Bell”, which allowed them to hear from a great distance by means of the astral ear which exists in the physical body, and not by means of the human ear.

⁴ As well as tuneable UFO ‘walky-talky’ devices based on a technical reversal of telemetry systems, to transmit and record non-physical (instead of physical) changes, akin to the sensor practise of modifying transistor radios into “Bat Detectors”. (Ultrasounds are sounds at frequencies above the human hearing limit, i.e. above about 20,000-Hz. These are emitted by most bats, dolphins, shrews, rodents and certain insects. Conventional audio recorders will not record ultrasounds. The solution is to reduce the frequencies to within audible range, by using an ultrasonic detector, that normally has a range of between 5-60-kHz). The NMRS are highly-secretive and their circuits are classified, but easy-to-make Bat Detectors can be found here: www.alanaecology.com and here:

trafficked with spacecraft aliens through the “Eurosignal Bridge” (ESB) in 1987. This method includes two FM radios tuned to 87.5-MHz (the old 24/7 Eurosignal tone used for personal beepers, that is now off-air),⁵ a black-and-white⁶ TV set tuned to a free channel and situated—as in the old treasure maps—in the centre of the ‘X’ formed by two UV lamp cross-beams; a “field generator” (an oscillator producing 5-KHz square waves); and a filtered loudspeaker. There is also an additional shortwave⁷ radio in the next room. The audio signal of the TV passes through a parametric filter into an audio amplifier, and then drives a CB filter-and-loudspeaker combination. (As rhythmic timing seems to be especially difficult for the other side, a metronome or—ideally—a fluorescent lamp with an incandescent one-second rate blinking lamp is used for the adjustment of their speaking rhythm). A hand-held microphone records the terrestrial-based group’s verbal communication and the loudspeaker output signal, and to ‘activate’ the system a white flashlight is beamed at each of the two FM radio receivers.

UFOs had been regularly appearing near British TV masts since 1983,⁸ and the duration of the 1987 contacts lasted about ten minutes. The extra-terrestrially transmitted signals did not always come through at the same frequency and the dial had to be fine-tuned each time. It seemed to vary between 87-90-MHz, and readjustment was often required during contacts. The voices came through on one of the radio receivers, but occasionally also through the TV set. The transmissions are tied to certain psychic factors, which means not everybody can get voices with such an equipment combination. The NMRS had psychic abilities, it’s initiates having trained in a wide variety of occult disciplines, and had no problem ‘tuning in’. I was present at a great many of these wondrous experiments and let me tell you, words cannot describe the complexity of the perplexity or the wildness of the weirdness, that we experienced. Perhaps one day the full history of the Norfolk Mountain Rescue Service

www.econvergence.net/batdet.htm and schemata for modifying a radio into one here: www.btinternet.com/~mr.pentops/bat.htm (As early as 1885, patents for an electrical telemetry system were issued in the USA, and in 1912 a telemetry system was in use in Chicago with data being sent by telephone and power lines).

⁵ The radio repeater station at 145.650 MHz was also used, picked up on a VHF transceiver, for in a 21 September 1980 incident in rural Wimboldsley, England, a car-mounted radio-set made a spontaneous change to 145.525 MHz, fifty minutes before an encounter with two UFOs, suggesting an active Earth-Space “contact-link” to be utilised in later times. See Jenny Randles *UFO Reality*, Robert Hale, 1983, pp.130-131.

⁶ At that time, black-and-white UK TV transmissions took place on 405-line VHF, not 625-line as used for colour broadcasts.

⁷ SW (shortwave, 3-30-MHz). This high frequency band is also used for shortwave communication, amateur and CB radio.

⁸ Paul Devereux & Friends *Earth Lights Revelation*, Blandford Press, 1990, p.98.

and its work shall be published, although—on the other hand—some things should be difficult to find out about.

There are ghosts in the TV. Elementals and spirits traditionally seek “power”, and are attracted to the powered broadcast waves of people and nature; they think they are real, are sucked along transmission lines and get trapped in the winding coils of the transformer or electrified receiving circuit, which act as a spirit-trap or ‘dream-catcher’. They cause interference with the picture or intrude upon the soundtrack when the TV is turned on. When its turned off, their shadowy faces press up against the black mirror of the TV screen to look at you.⁹ You can contact them by pressing your forehead to the screen with the TV in stand-by mode, the trickle of electricity animates them so they can make themselves known, which they find difficult to do above the cacophony of a full program. You see them with your Third Eye. Children instinctively know this, which is why they like to sit very close to the screen, so it fills their whole three-eyed field of vision.

One of the Key components of Roadnight and North’s Televisual mutant devices was the valve, also known as the vacuum tube, invented around 1920. The first satisfactory valve was thermionic, created by Ambrose Fleming, who developed the so-called “Edison Effect”.¹⁰ The fusor tube of Philo Taylor Farnsworth II created its own electrical energy, and could generate enough to power a factory. Tesla’s tubes did not have a thermionic emitter of rays or particles, and often became ice-cold in operation – a complete reversion to the hot cathodes of the electron tube, and the almost legendary “Tesla Talisman” valve radio—a small unit made in Czechoslovakia during the 1950s and set into a very stylish cabinet—is in strong demand amongst EVP enthusiasts who understand the secret of names.

The usual valve in radios and amplifiers works on the basic principle that when a negative terminal [cathode] is heated in a vacuum, it discharges free electrons through the vacuum to the positive terminal [anode]. The flow can be varied by outside signals such as radio waves or, in Roadnight and North’s case, strange “entities” from other dimensions. Roadnight discovered that by adding a grid between the anode and the cathode in the glass vacuum tube, not only was the control of the current much more sensitive, but that the outcoming signals were amplified and

⁹ Witness the many photographs of ghosts and spirits standing at a window or in a doorway. They have their own “crystal balls” like us.

¹⁰ Thomas Edison discovered that electrons flowed between two terminals in a partial vacuum, in an opposite direction to the main current, known as the “Edison Effect”. He patented the discovery in 1886, though without understanding its cause or having very much use for it.

oscillated, in exactly the same way a propulsion system in certain alien craft's work, according to some investigators. Valves output far more power than what is fed into them. They can even become microphonic – sucking in the vibrations that surround them and converting them into other forms of energy.

Roadnight—and to a lesser extent North—realised the Implications, and rightly assumed that as alien beings first recognised and became interested in us [or rather when a more wider range of different species of alien took notice of us] was when our first [valve-driven] Radio and TV transmissions from the 1920s onwards¹¹ weaved their path through the

nebulous ecstatic dance of the protons and electrons inside the gay ball of the atoms, drifting through the chaotic crackling atmospheres of outer-space to reach their advanced receiving stations, signalling the aliens and sparking their curiosity, so they decided to visit us in the

guise of cigar-shaped craft – exactly the same shape as valves. Not only are valves shaped like the commonly seen UFOs, they also glow from within with an eerie greenish light, resembling the lights often reported emitting from UFOs in sightings. Thus, one can use valves to contact similarly-shaped craft, i.e. the “Cigar UFOs”, from which smaller UFOs are often seen to emerge, suggesting that the former are the parent craft.¹² The validity-effectiveness of this sympathetic/symbolic-resonance procedure has been demonstrated in modern times by the HHN [see earlier].

A perhaps even more bizarre example of this occurred in 1984, to the horror of the Dutch amplifier manufacturer who witnessed it. At an un-named Army Base the soldiers efficiently bulldozed several thousand cigar-shaped valves in a psychic warfare experiment designed to “crush” the persistent reports of similar shaped UFOs that were being seen hovering near the Base. Valves are used more mundanely in the back-up



The Ken-Rad 6J6 6.3 volt 7-pin Twin Triode Valve OR Symbolic Subliminal UFO Double?

¹¹ The world's first commercial radio station broadcaster [to the masses rather than to an individual] was KDKA of Pittsburgh, PA in the USA, from 2 November 1920. The first broadcast TV station to go on the air was W2XB of Albany, NY in the USA, in 1928. Your eyes see what, 10 or 15 images a second? That's 15,000-Hz. But your ears hear 20-20,000-Hz. Surely there is something interesting in this discrepancy?

¹² For over forty years, the Italian paranormalist Marcello Bacci used a much-loved vacuum-tube radio from the WWII-era in his experiments. A spirit team developed around his work, and they spoke and sometimes sang to him through the radio sounds. People would visit him in his lab at home, and very often their departed loved ones would talk to them through Mr Bacci's wonder-radio.

circuitry of jet fighters and other military hardware, as in the event of a nuclear war the electro-magnetic pulse (EMP) high-energy radio surge from a nuclear device—whether big or small—would wipe-out every transistor, silicon chip and integrated circuit within hundreds of miles of the detonation, rendering them useless, whereas valves remain un-affected.¹³ Pulsed magnetic fields are extremely dangerous; they reverse the polarity of compasses, and perhaps stop time and warp space.

To this day, the entities that dwell beyond so dislike the vulgar modern plastic shelled transistor equipments, preferring so muchly the natural substances such as bakelite enclosures, cotton-braided flex, valves, dials of the sweeter more ancient machines. I speak from deep experience trance looking inside the back of them finding their secret desires. Indeed, the very act of inhaling the peculiar odour of warm dust and other mystic compounds generated and secreted inside the pre-1940s bakelite brown valve-driven radio equipment has a psycho-narcotic effect, which produces in us humans the necessary trance-level to facilitate spirit-contact and inter-dimensional travel. Even the very look and feel of such antique machinery can trigger this effect. The combination of natural materials used in their manufacture, the hand-made craftsman energies that are imprinted by their making, the dust of dislodged human cells infused by the flying radio moments, all heated like a witches cauldron or alchemist's alembic by the hot valves and their energies culminates into a vortex-zone generating active sympathy with the entire spectrum of possible transmission and reception symbolised by the radio itself, that has now become an altar of



The seeress Ms. Zelda Ederley attached to her special wireless broadcast receiving set during a "Psychophone Scan", December 1925.

¹³ The US Air Force, along with many NATO forces, have been "Hardening" aircraft guidance and operating systems for decades with the EMP threat in mind. The safest place to be would be deep underwater in the subs and cities, so what is the REAL purpose of the GWEN (Ground-Wave Emergency Network) system, supposedly designed to protect US nuclear weapons launching systems from the EMP of an enemy nuclear first-strike? According to the book *Cross Currents* by Dr Robert Becker (Tarcher, 1990), the GWEN hardware is transistor-based, so even if placed in "hardened" bunkers, it would still be vulnerable to an EMP, which would also produce major ground currents in the path of the GWEN signals that could decrease their transmission capabilities, and the locations of all GWEN stations are known to the Soviets and are thus vulnerable to attack... We must assume that the GWEN network is designed for internal mind-control purposes?

contact, a supernormal glyph device of the Gateway at a subatomic quantum level – thus connected to ALL things past, present and future and beyond.

During my involvement with the NMRS we had structural intercourse with an array of select individuals and groups, ranging from the downright fascinating to the weirdo peculiar. A lot of this interaction remains necessarily *sub rosa*, for discretion is always the better part of valour, and I don't want any loose lips synching sensitive ships.

But I can tell you of one such adventure.

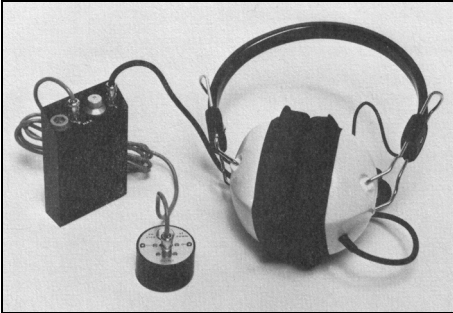
During a particularly wild and storm-filled Romantic English Autumn, in-between numerous sightings of “other things” by NMRS members, we were contacted by someone whom is known to approach with sealed envelopes. Of an decidedly odd aura, “X” (as I shall call our contact) made the claim that the Establishment blood-father used to work for British Intelligence, specifically MI5.

After many “hush-hush” assignments (codenamed “Captain CLOCK”) in the mysterious exotic Orient, in 1979, X's blood-father was involved in a routine “look-and-learn” operation located at an old English country mansion in Berkshire, that was being used to eavesdrop on unsuspecting suspected spies who met there for drink and sex parties. The hidden wall-bugs picked up, recorded, heard, transcribed and assessed the information for many months – until one night, that is, when instead of the usual masses of extremely tedious “intel” such ops tend to gather—like a slapdash spider rooted at the centre of an overlarge, too-sticky web—the extremely sensitive monitoring equipment began to pick up and relay back to the astonished spooks a clearly odd EVP, in the form of very strange, distant, robotic, metallic voices,¹⁴ their alien inflections bouncing off the garlic bulbs. They spoke of the sexual reproductive process of human beings, that they themselves were monitoring, hence their presence there, but also told of forbidden things connected to their visitations (that were seemingly and—indeed—paradoxically connected to the much-later-in-time attempts by world nations to contact intelligent extra-terrestrials via powerful radio telescopes aimed at the stars, such as Projects OZMA and SETI).¹⁵

¹⁴ EVP researcher Raymond Cass has stated that “at least 10 per cent of [EVP] voices seem robotic or mechanical . . . Discussion of these ‘alien’ voices has been suppressed, but now they will be of great interest to ufologists” (*Fortean Times* Issue 104, November 1997, p.30). The robo-metallic voice has spoken to Geller and Puharich as Spectra; to O'Neil (*Spiricom*) as Dr Mueller; and to others selected.

¹⁵ Extremely large antennas such as the 250-ft diameter disc at Jodrell Bank, England are needed to receive the very weak telemetry signals from distant terrestrial-built spacecraft also. Some speak of “Signal Conditioners”...

After the death of X's father-spy, certain items of this equipment used found their way into my contact's possession.¹⁶ These included a heavily-modified OWL-7 Surveillance Receiver, capable of detecting clandestine air transmissions of any kind of modulation: an invincible portable unit



The heavily-modified Bonaventure BIS Electronic Stethoscope, with pneumatic cavity microphone and miniature low noise, high gain amplifier, which picked up space-voices.

Bismuth films sandwiched with copper coils. It enabled good radio reception without vacuum tubes or batteries – ergo, an all-in-one pre-transistor detector-amplifier-oscillator-rectifier-battery. Three of these devices [that had been specially-charged or ‘amuletised’ by a powerful country witch] were placed in a “circle of evocation”, to draw the spirits out of the ether to visible appearance, whereupon they were questioned and recorded.

Eventually, whilst returning home from the 1980 Glastonbury Music Festival, X got lost on a motorway somewhere. He veered off down a slip road, that led on to a deserted grassy track, and eventually came to a fenced-off military-type compound. As there were no warning (nor indeed any) signs around, he sneaked around the barbed wire enclosure into the inner circle, and was astonished to see a solid concrete block with metal spikes sticking out of it, levitating about ten feet in the air whilst revolving slowly on its axis. Then everything went totally silent, to be broken by a “swishing” sound. He looked up to see the source of the noise: a huge diamond-shaped UFO, and was told telepathically that the floating stone contraption was the “aerial of the future”, and then given complex math-

¹⁶ Incidentally, at a recent electrical auction I purchased an antique Shortwave Valve Radio with a rare “magic eye” tuning-dial window. During my taking it apart and poking inside it for servicing, I discovered a foreign appendage, not part of the original design, which, after some checking, turned out to be a special transmitting circuit, probably used by the SOE near the close of World War II, or perhaps Russian spies in the aftermath? Curious, I rewired it up to see what would happen. But that’s another story...

ematical and advanced physics equations, which he neither understood nor remembered, apart from it being somehow connected to the area of radio technology now known as radar,¹⁷ developed by British scientists during the 1930s at the Orford Ness Research Laboratory on the Suffolk coast. As WWII loomed, in 1935, much of the work was transferred to RAF Bawdsey, a few miles South of Orford Ness and on the outskirts of the infamous UFO hot-spot Rendlesham Forest.¹⁸ Over the centuries, the Devil had impregnated many of the locals in the vicinity—and continues to do so—which was one reason for radar – to try and locate these people by reading their Satanic auras.

In 1942, RAF Coastal Command were using a search radar that operated in a frequency range known as L-band, mostly to locate German submarines. They later adopted the use of a higher frequency known as S-band. This was “the secret war whose battles were lost and won unknown to the public”, that had never before “been waged by mortal men”, referred to by Winston Churchill in his famous *Their Finest Hour* speech. In his memoirs, Sir Churchill called such Battle of the Beams Electronic Warfare like this “the wizard war”. My contact informed me that the real purpose of the “Chain Home” network of S-band radar stations all along the East-and-South coasts of England was to ward off the psychic attack from incoming alien spaceships which had arrived on the scene to assist the Nazi Occult black magicians.¹⁹

¹⁷ Interestingly, EVP pioneer Friedrich Jürgenson states that, a month or so before he received actual EVP on tape in 1959, he “got a message about a Central Investigation Station in Space, from where they conducted profound observations of mankind . . . My friends spoke about certain electro-magnetic screens or radars, that were frequently transmitted, day and night, in thousands to our three dimensional life levels and like living beings had a mission as mental messengers. Undoubtedly one could see these radars as half-living robots that, remote controlled, had the ability like an oversensitive television or radio to correctly register and transmit all our conscious and unconscious impulses, feelings and thoughts”. [from the accompanying booklet to *Friedrich Jürgenson – from the Studio for Audioscopic Research* compact disc (PARC CD3, May 2000)].

¹⁸ A large UFO was witnessed in the vicinity of RF in the Summer of 1947, long before the more famous Woodbridge-Bentwaters event. Nicholas Redfern, *op. cit.*, p.140.

¹⁹ Those who don't see the link between Magical and UFO phenomena and regard them as two different matrixes are missing the point; for it was the aliens who gave us our psychic powers in the first place, when they interfered with our DNA in distant prehistory – a process which has continued. Many “close encounter” contactees report that, after their experience, they've had a sudden awakening of their psychic powers or a further developing of their pre-existing psychic abilities. Some contactees even become able to grant these magical gifts to others who they come into “close encounter” with, such as journalists who investigate their case and friends who accompany them on “sky-watches”. *Something* is behind all this, manipulating selected humans and directing events to a pre-arranged, inscrutable plan. If such ‘normal’ people can do such things, think what more a serious occult initiate—let alone a hardcore magical sect—could do, after instigating a conscious, ongoing contact with these highly advanced alien entities?

1942 was also the year that a small seaside resort called Shingle Street—situated a few miles from Bawdsey Manor—was suddenly evacuated overnight, with no official explanation given to the concerned residents. The British government closed the X-files on this case for seventy-five years,²⁰ because (according to my contact and many persistent back-up local folklore rumours) the badly-burned bodies of at least one-hundred very hostile extra-terrestrial aliens (caught by a new security weapon) had been washed up on the shore, in full view. The aliens came back later during the 1950s, much attracted by the actions of a Mexican radio station who (as a Mexico-macho response to the Soviet's launching into space of Sputnik, the first-ever satellite, no less) turned the power right up on a clear night, as there were no broadcast regulations in Mexico...turned up the juice so strong that some people near the border were picking up the radio station through the metal fillings in their teeth, as the barbed-wire fences glowed with an eerie blue light whilst they hummed the songs. This was “telepathy out of the blue”, sponsored by “you-know-who”.

My contact also claims that it was this same advanced radar technology that was later developed in the 1960s into the “Over the Horizon” radar system “Cobra Mist”, which eventually became the basis for the American space-based exotic laser-gun project Strategic Defence Initiative (SDI), launched in 1983 by the then President Ronald Reagan, that eventually came to be known as “Star Wars”. Remember Reagan’s infamously eerie speech at the UN when he claimed knowledge of “an alien force” that was “already among us”.

In this wild context, note that a ‘VLF radar site’ was close by the location where a bizarre space-suited “Rocket Man” entity was photographed (on Kodacolor X film, no less) by Jim Templeton at Burgh Marsh, North-west of Carlisle, England on 24 May 1964. Men-in-Black showed up a month-or-so later to enact harassment protocols, and other film taken by Templeton was seized by the government.



A British Covert Action agent using the TRILUX 45 non-coherent pulsed Doppler Z-band radar ghost analyser (similar to Mr Spock’s device used in *Star Trek*) to sweep the forest for stray “electro-sprites” and “poke-throughs”.

²⁰ Georgina Bruni *You Can’t Tell the People*, Sidgwick & Jackson, 2000, p.20.

Someone or *something* went to great lengths to cover this up.²¹ And on 3 August 1965, Rex Heflin photographed (Polaroid 101) a UFO in Orange County, California, USA. Soon after a Man-in-Black arrived announcing he was with the intelligence unit of NORAD (North American Air Defense) and leaving with the original prints (polaroids don't have negatives) of the actual craft.. A second, this time Men-in-Black visitation occurred in 1967²²

Also in this present context, isn't it curious that famous spoon-bender and self-confessed "psychic spy" Uri Geller was once being monitored by the Livermore (LLNL) group during a metal-bending session. They recorded him with audio-tape, filmed him with video-tape, and photographed him with a variety of still cameras, including one that was sensitive to thermal infrared radiation. Afterwards, they developed all the film and saw that the infrared camera had caught what seemed to be two diffuse patches of radiation on the upper part of one of the laboratory walls. The patches grew in intensity for a few frames, then over the next few frames diminished to nothing. When they checked the audio-tape they had made during the experiment, they found amidst everything else that had been recorded a distinctive, metallic-sounding voice, that was unheard during the actual taping but had now become clearly audible (if mostly unintelligible).²³

In the days and weeks that followed, Peter Crane and others in the Livermore group began to feel that they were collectively possessed by some kind of tormenting, teasing, hallucination-inducing spirit. They'd all be in a laboratory together, setting up some experiment—or one of the fellows and his wife and children would be at home, just sitting around—when suddenly there in the middle of the room would be a weird hovering, almost comically-stereotypical image of a flying saucer, always about 8-inches across, in a grey and fuzzy monochrome, as if it were some kind of hologram or ray projection.

The direct connection with "is-he-or-isn't-he?" psychic superstar Uri Geller was-and-became obvious, when one of the witnesses (I'm not sure whom) remembered that Geller claimed to be controlled by a giant robot-computer located aboard a flying saucer named SPECTRA.²⁴ Connections hear?

²¹ Jenny Randles *Investigating the Truth Behind the Men in Black Phenomenon*, Piatkus, 1997, pp.75-88.

²² Jenny Randles, *ibid.*, pp.89-94.

²³ If someone like Geller can use their paranormal PK powers to bend solid objects, then there is no reason why they could not also use them to imprint or erase magnetic tapes, corrupting or wiping out entire defence systems, some of which are still coordinated by computers using magnetic tape.

²⁴ Another was called "Rhombus 4-D". They imprinted a synthesised voice onto tape.

Among the few intelligible words on the audio-tape were two-or-three together which Kennett recognised as the code-name of *a very closely held government project*. The project had nothing to do with psychic research, and neither it nor its code-name was known to Crane or Russo or any of the others at Livermore. It was as if whoever or *whatever* had produced the code-name on the audio-tape had known that Kennett would soon arrive on the scene and had saved this special shiver-down-the-spine just for him.

The situation at Livermore eventually resolved itself, after Russo complained about a telephone call from the strange metallic voice. The voice demanded—classic Men-in-Black style—that the Livermore group cease its research activities with Geller. The group did, and within a month the bizarre apparitions faded away.

The sporadic registrations of electro-spectral phenomena can carry with it an atmosphere of misunderstood—hence deemed deep evil—quality. Ghostly voices and code-tones emanating out of dark machinery, drifting down hallways and echoing in the corners of nursery rooms can be quite disquieting for the unprepared. The doll's mirror shines from within with a greenish glow, the budgie starts laughing and the snaking maze-dance of the electrical stream darts about the grid-system circuit board unseen, emitting more than it should.

Chapter One Vector History Montage I

Due to the “Invisible Conspiracy”, it is not generally known that an integral part of the early research and development of modern science-cum-communications technology includes the following curious facts:

- Sir William Crookes—respected former President of the Royal Society and inventor of the radiometer, who can be seen as the early pioneer of subatomic physics, paving the way for today’s leading edge thinkers in this field—believed we went to a wavelength after we die, and carried out a great deal of experiments concerning life after death.
- Michael Faraday—that great scientist on the back of our £20 notes—did much work linking survival after death to subatomic physics, and also wrote related, strange and outré non-fiction books including *On the Negative Effects of Demons*.¹
- Sir Oliver Lodge—the respected scientist and equally eminent spiritualist, who sent the first radio message one year before Marconi—allegedly picked up voices and code-like sounds on his receiving equipment, which is most odd, considering at the time of the experiments there were no radio stations! His great contribution to the world was deliberately played down by the Thought Police (it is only very recently that the record has been put straight in serious magazines such as the *New Scientist* and the various science Encyclopaedias), as they were afraid of the other machines he built to contact and record spirits of the dead and even more unusual beings in dimensions beyond time and space. He remained true to his Quest throughout his life, publishing a number of his written articles and books along these lines.²
- In 1877, Thomas Edison constructed his famous phonograph, the first really practical device that could record, store and play back sound material. In the 30 October 1920 edition of *Scientific American*, Edison stated “If our personality survives, then it is strictly logical and scientific to assume that it retains memory”, and that “those who leave this earth would like to communicate with those they have left here.... I am inclined to believe . . . we can evolve an instrument so delicate as to be

¹ A work which is still in print, although the title seems to vary slightly in some cases.

² Sir Oliver Lodge *The Mode of Future Existence*. This booklet is available, amongst others, from: Michael Roll, 28 Westerleigh Road, Downend, Bristol, BS16 6AH, United Kingdom.

affected . . . by our personality as it survives in the next life.... Such an instrument, when made available, ought to record something". From 1928 until his death, he worked on developing such a device—supposedly called the "Spirit-Finder", which used a chemical apparatus with potassium permanganate—that would record impressions from other worlds including the ethereal spirits, whom he called "the living impaired". A blueprint was found for the instrument after his death.³ Edison also believed that there was a body of spiritual technicians who build the links between dimensions. And such an esoteric persona-group did indeed manifest to later 20th Century EVP experimenters.⁴

- Professor Charles Richet—the French Nobel Laureate for medical science—performed certain repeatable experiments, under controlled laboratory conditions, proving survival after death for everyone.
- While experimenting with his Magnifying Transformer at his Colorado Springs research station in 1899, electro-wizard Nikola Tesla noticed that his instruments were receiving "intelligently controlled signals . . . The changes I noted were taking place periodically and with such a clear suggestion of number and order that they were not traceable to any cause known to me . . . The nature of my experiments precluded the possibility of the changes being produced by atmospheric disturbances, as has been rashly asserted by some".⁵ Although he could not decipher their meaning, he was almost certainly convinced that he'd "been the first to hear the greeting of one planet to another. A purpose was behind these electrical

³ The Telephone was invented at almost the same moment as the Phonograph. Alexander Graham Bell's Telephone separated the voice from persons in *space*, whilst Thomas Edison's Phonograph separated the voice from persons in *time* – this dual warping of accepted reality intertwining to produce a startling breakthrough in the psychic aurora. These powerful new technologies seemed to split the body up, disassociating the self out of the body and placing it in a netherworld, seemingly into the aether itself. You became an aural homunculus when speaking; it broke you up, distanced you from your body, made you ghostly...

⁴ Including Edison himself amongst its numbers. In 1967, he-the-inventor is said to have spoken through West German trance-clairvoyant Sigrun Seuterman regarding his earlier efforts to develop equipment for recording voices from the beyond. He also made suggestions as to how to modify TV sets and tune them to 740-Megahertz to obtain paranormal effects. (Session recorded on tape by Paul Affolter of Liestal in Switzerland).

⁵ Nikola Tesla 'Talking with the Planets', *Collier's Weekly*, 9 February 1901. The Sun and all planets in the solar system emit rays, which can be mistaken for sentient signals (assuming they are not of course – for all we know they may themselves be intelligent).

signals...”¹⁵

- In 1918, Marconi conducted highly secret experiments to contact other space beings and entities from other dimensions at the main station of Marconi World-Wide Wireless in Chelmsford, near London. He also supervised similar search experiments in Australia. On 19 May 1919⁷—once he had perfected his radio-equipment, thanks to his ripping off and developing seventeen of Tesla’s patents—Marconi picked up signals on the 150,000-meter band, ten times longer than any used on Earth at that time. The signals received were code-like: very regular and directed, disproving the theory that they were produced by anomalous electrical disturbances (for example the “Whistlers” phenomenon caused by lightning, or Armed Forces “meteorite-shower” communications,⁸ both discovered years later), and he was reported as saying that these inexplicable radio signals heard by his company on both sides of the Atlantic might be coming from another planet.

He kept his experiments secret, as he knew he would be ridiculed and suffer damage to his reputation as well as commercial loss as a result. Marconi also stated in 1921 that he believed the mysterious “V-Code” heard on pre-WWI radio came from outer-space.

The first electro-magnetics-based communications system was the telegraphic wire, developed by Samuel Morse in the 1830s and first demonstrated in 1844.⁹ After the “ground return” telegraph system was found to cause anomalous power surges—so great that its operators complained of “big fat blue sparks” jumping between their key contacts—it was decided by the head engineers that there was simply no point in using a battery any more, and so henceforth the telegraph networks operated using the power within the Earth.

In 1849, Alexander Bain invented the first well-known electro-chemical recorder, which could receive, record and print out an incoming trans-

¹⁵ Nikola Tesla, *op. cit.*

⁷ According to Desmond Leslie & George Adamski *Flying Saucers Have Landed* (Panther, 1957, pp.130-131). Other sources say 1921.

⁸ This was developed during the 1960s by the British Military and the American Navy, after the discovery that the ionised trails of meteors entering the Earth’s atmosphere reflected electro-magnetic energy in the VHF range, enabling a brief communications path every 3-4 minutes for pulsed transmissions.

⁹ All the worldwide telegraph cables fed under the sea towards a little iron hut on the beach in Porthcurno near Land’s End in Cornwall. It can still be seen today and is the site of many happy electro-rites.

mission through a chemical action. Akin to the telegraph, this device was even better at being powered by the natural electrical energy within the ground. However, when many telegraphic operators returned to their posts after a night's sleep, they would find parts of sentences and strange geometric patterns recorded by the device. Could this have been early contact with an extra-dimensional EVP entity?

Edison's amazing cylindrical phonographic breakthrough sparked off numerous improvements. In 1886, Emile Berliner applies for a patent on the first flat phonograph disc,¹⁰ and in 1888—a year of tremendous numerological significance—the American, Oberlin Smith, finally invented the first tape-recorder, a primitive-but-majestic device that used cotton string dipped in glue and impregnated with steel dust, which he christened the “magnetographic sound recorder”.

In 1893, this was followed by the Telegraphone—the first practical machine—that used steel wire as the storage system and was developed by the Danish inventor Valdemar Poulsen.

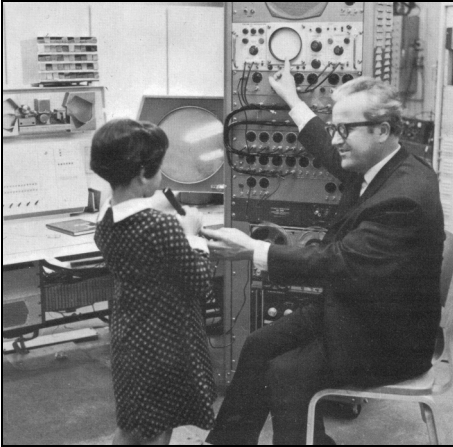
Radio—the transmission and reception of the human process through empty space—was enfolded from the work of two late-19th Century scientists. Heinrich Hertz, who created the electro-magnetic system of wireless communication; and Nikola Tesla, who created a non-electro-magnetic system of not only wireless communication, but the wireless transmission and reception of horsepower. Tesla's glorious wireless not only carried the information but also the power to run the radio and light the house containing it.¹¹ Heinrich Hertz has become famous, his name appearing in all the books and in common terminology, Guglielmo Marconi's patent no. 7777 filed in 1896 got him the Noble Prize for supposedly ‘inventing’ radio, but its real creator, Tesla, however, is almost completely forgotten, no doubt because of his pacifism and machine-enhanced contact with alien entities.¹²

¹⁰That same year Heinrich Hertz also demonstrated the existence of the electro-magnetic radio waves. He links a spark gap—fed from a high voltage generator—to a type of antenna. Similar antennas—at a distance—pick up something... Nobody knows quite what for some years to come. But the EVP People take keen note.

¹¹ See *Borderlands: The Crossroads of Science & Spirit*, Volume L, Number 1, First Quarter 1994, for detailed articles on Tesla's method of radio and the wireless transmission of energy. Published by B.S.R.F. PO Box 429, Garberville, California, USA. Phone: 707-986-7211. Fax: 707-986-7272.

¹² Incidentally, 1896 was the same year that the earliest system proposed for “Cosmic Talk” was devised—after a near approach of Mars to Earth—by Sir Francis Galton, the founder of Eugenics. Being in the non-radio era, Galton surmised that the Martians would communicate with us by flashing an immense assemblage of large heliographs, all worked simultaneously, to reflect sunlight back towards Earth in a “dot-dash-line” language, which could express word, number and image. After its raster was taught and enough test patterns sent to make the principle sink in, then the aliens would flash pictures of their

Tesla was investigating a form of radio very different to the one we use today. Our present radio communications use transverse electro-magnetic waves that travel through the air – the same technology used by Project SETI to scan the Universe for signs of life. The electro-



A nine-year-old girl speaks into the mic and watches the oscilloscope as part of an Instant Visual Recognition experiment, developed by Dr. Yilmaz [seated] when researching into methods of using voice commands for space-borne computers. Gaining valuable data for space-based astronautic EVP experiments?

magnetic waves used in Tesla's system were longitudinal and travelled through the Earth and/or the plasmic layer of the atmosphere, i.e. the ionosphere.¹³ It was through the use of this latter system—and not the type used by SETI [that is probably a disinformational “red herring” gambit]—that real signals of non-human origin had been received.

While his system for transmitting energy via high-frequency potentials was limited to the Earth, Tesla's new particle-beam system was intended to transmit power to other planets. He later hypothesised that if the same beam were modulated with the vibrations of the human voice, we would also be able to commun-

icate with the aliens who dwell upon our neighbouring planets. In turn, the aliens aloft in their ships and at home on their planets and obscure parallel dimensions began wondering if they should speak to us more widely and recognisably, in our very rooms and vehicles via the network of radio, and pondered whether to eventually show more concrete evidence of themselves via the publics' recording machineries.

1921 was the year magnetic tape was first proposed. But it required further electronic development such as the jolly 1924 Western Electric Corporation patent permitting electrical sound recording. In the same

world, still or moving, upon the screen of the extra-terrestrial TV set. And the aliens did indeed appear in 1896 – in the first modern flap-wave of UFOs: coming in the form of the unidentified airships sighted in the USA and elsewhere.

¹³ Modern-day transmitters employing Very High Frequency (VHF: 30-300-MHz) and Ultra High Frequency (UHF: 300-3,000-MHz) propagate signals by ground-waves (the sky-wave component passing through the ionosphere and being 'lost into space'). Transmitters employing the High Frequency (HF) portion of the electro-magnetic spectrum between 3-30-MHz work via sky-wave propagation by bouncing the radio-waves off the ionosphere – a belt of electrically-charged gas particles 30-300 miles above the Earth's surface.

year, the loudspeaker supplanted the use of headphones... In 1930, Germany's I.G. Farben industrial company created the very first magnetic tape,¹⁴ and by the mid-1930s, plastic magnetic recording tape was being utilised by the sublime Magnetophon, the first dictating machine to obtain widespread use.

In 1924, with the close approach of Mars to Earth, all transmitters in the USA were ordered silenced, for the US Navy had financed an early television pioneer, Charles Jenkins' invention on instruments that could record radio signals on a sensitised tape or film. From 1 PM 22 August to 5 PM 23 August, he heard mysterious signals that he recorded on moving photographic tape-strips. Along one side it had recorded dots and dashes; along the other side a cluster of strange signals that formed crudely-drawn human faces.¹⁵ That same year, at Camp Alfred Vail (then the US Army's major Signal Corps centre), three radio stations listened in for Martian Messages. On the night of 24 August, recorded dashes followed by a voice pronouncing words were heard.

As part of another ploy, in 1927, the Norwegian radio engineer Jorgen Hals received signals—possibly of interstellar origin—which have never been adequately explained.¹⁶ Then in January 1934, the still-unexplained "Ghost-Flier" sightings and broadcasts began in Norway and Sweden. The Swedish Air Force considered them mystery airplanes equipped with radio transmitters, part of "an extraordinary organization". Unauthorised conversations about the ghost fliers were received on domestic radio-sets, on the wavelength of a popular gramophone program and a lower wavelength. Some messages came over the 900-meter band. Others were heard between 230-275-meters. They finally went away in 1936.¹⁷

There have been many reports, and pictures taken, proving that at no time when the astronauts were in space, were they alone. Also, NASA has many films and photographs of these objects taken at close hand by the astronauts themselves. Even bedroom-bound Ham Radio operators can confirm these reports since they listened directly to the messages of the astronauts talking to Mission Control (this is no longer done since NASA has gone underground and has a secret frequency). They have now turned into the "BAD Boys".

¹⁴ When I.G. Farben was broken up after WWII for producing the Zyklon B death-gas used in the Nazi concentration camps, BASF—one of its pieces—continued the manufacture of magnetic tape.

¹⁵ One being the same face photographed on Mars many years later by the probe sent to orbit the planet, the same photograph that NASA tried to cover up, but it was found in their photo files. So they tried to discredit it, and failed.

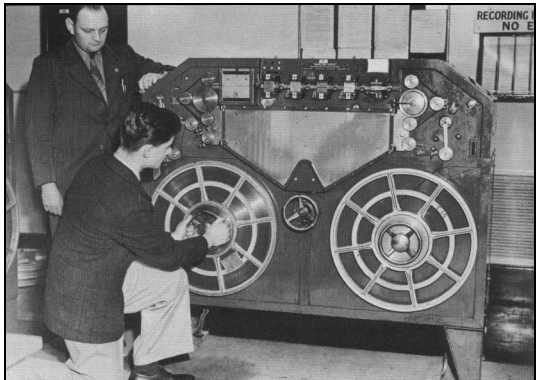
¹⁶ Robert Anton Wilson *Cosmic Trigger* Volume I, New Falcon, 2000, p.140.

¹⁷ John A. Keel *Operation Trojan Horse*, Abacus, 1973, pp.134-135.

Despite attempts by the “hidden persuaders”, the Fear-of-Radio took a strong reaction claw-grip on Britain nonetheless. Just as the spiritualism-obsessed Victorians thought there was something ghostly about the telegraph, that it could also transmit thoughts or even diseases – when the BBC began broadcasting on radio for the first time during the 1920s, the people of that era thought the radio was so sinister, they considered it to be the “Voice of the Devil”, that spoke out of kettles and cobwebs so they ran from the house. The BBC wanted to change this attitude, so they placed certain backward-masking phrases in their jingles: an example of subliminal messaging used to persuade an *entire nation* into responding other than how they wanted to. One such radio jingle aired sounded completely innocent: “Put on your earphones, tune on your sets...” But when played backwards it reveals its different (true) purpose – the words: “This is not a noose, no really it's not” can clearly be heard – consciously, now, but subconsciously, then, when it was first broadcast.

The public's Fear-of-Radio (especially that of the BBC's) was—as is usually the case—later proved to be a wise concern, according to rumours that “Auntie BEEB” (the BBC's psy-war nick-name) inadvertently became the unwitting recipient of a very early example of EVP in July 1939, at

their circular headquarters in London. This situation came about as a result of the British Broadcasting Corporation's continued use of the fearsome Marconi-Stille recording console, which used a steel razor-tape running at sixty inches-per-second on whizzing two-foot diameter



The Marconi-Stille Tape and Decapitating Machine.

twin reels weighing thirty-five pounds each. This awesome machine was regarded, rightly, with absolute horror by many of the staff, and it was considered so dangerous by the management that it was operated from a separate room. A reliable source has informed me that during the annual event of the Queen's speech that year, that was being repeat broadcasted from the dreaded Marconi-Stille monster machine, the tape began to show signs of stretching and wear. The studio manager feared it would snap (a not infrequent occurrence – there was always spot-welding equipment on hand in case of emergencies), and sent in a trainee engineer named Oliver Ellit to check on the super-speeding reels.

They seemed to be functioning satisfactorily, when all of a sudden the crazy-paced razor-tape snapped in mid-sentence, cleanly decapitating the hapless young man in the blink of an eye. His restless and understandably angry spirit haunted the studio for months afterwards, bleeding through onto radio programmes and appearing, headless, to newsreaders and other studio staff as they were on air, causing considerable flaps.

Eventually, after a great deal of terrorised chasing on both sides, Ellit was exorcised and sent on to progression and the whole affair was hurriedly hushed up for fear it would adversely effect the country's moral in that psychologically-sensitive time of war.¹⁸

The BBC believed that the mass-mind's subconscious could pick up backward-messages in ordinary speech. The BBC is obviously still around today, so did this jingle serve its deeper purpose? And if so, to what extent is this technique being used today? More than ever before, people are starting to hear voices in the head...

In a similar vein, before John Logie Baird invented television, it is thought that he'd created a device that could see through walls (and perhaps, the very fabric of reality itself; the veil that separates this dimension from the others?), to the consternation of his neighbours in Hastings, Sussex, who reported seeing coloured lights playing atop his roof, blue glows on the nearby lampposts, and spectres in the garden. He was shocked by 1000-volts, nearly killed, and eventually evicted by his landlord. Could this terrifying device be the machine that he later modified into the first television set?¹⁹ And—assuming that the circuit-board remains essentially the same—could such paranormal effects still be triggered under the right circumstances? Perhaps the Fear-of-Television is the real reason why Baird was ridiculed by his physics peers and forced to live in near poverty, being repeatedly refused grants and sponsorship for his groundbreaking work.

¹⁸ The BBC's *Doctor Who* was also a fertile strange attractor for EVP, from the analogue tape-looped oscillator signal generator theme tune to the reverberating "Schreiber-type" visual feedback tunnel in the opening credits leading to the beyond. In at least one known example, a Dalek operator claimed that his unoccupied Dalek-shell spoke to him, which may have been an EVP spirit using the mechanical alien's 'vocal chords'. Dalek toys have also made noise. Here note that the electronic Daleks' voices, and the score/soundtrack of the influential cult films *Doctor Who & the Daleks* and *Quatermass & the Pit* were all created/composed by Tristram Carey, who was previously involved in the development of secret radio-radar during the WWII era. *Doctor Who* was first broadcast on 23 November 1963, the day after the JFK assassination. It has since been watched by 110 million people in 60 countries.

¹⁹ Baird also invented what he called "Daylight Television", which detected distant metal objects – technology that eventually developed into radar. He also created "Noctovision", which used infra-red to see objects. He was also the maker of "Phonovision", the world's first video-recording system, using LP-like discs.

In further relation to all this, I have recently received information from a contact who used to live at the top of a condemned block of high-rise flats in East London during the early-1990s. The flat directly next door was rumoured to be a 'pirate radio station'. On certain nights, my contact—who is not a native Britain—has claimed to have seen:

skulls mostly, and also other Masonic occult symbols and fragments of words, at the edge of the TV screen. Not obvious, but cleverly blended with the existing imagery. They could only be viewed from certain angles in the room and more readily in a certain mental state, and tended to appear mostly around the time of important news events. I often saw the skull upon the yellow table inbetween the girl and clown characters of the BBC Testcard. Gives a whole new meaning to the term 'skullduggery'!

Perhaps this eerie phenomenon was connected to the above-mentioned sublimino-shenanigans, as was—I do so strongly suspect—the infamous "Woodpecker Signal" broadcast over the airwaves, which interfered with television, conventional radio, telegraph messages, even close-call telephone systems and became a hot topic in the mid-1980s amongst Ham operators, who picked it up on shortwave radio as a series of regular clicks, such as are heard on radios during a thunderstorm (it can be replicated by tapping a pencil on a table between eight and fourteen times each second). First discovered on the numerologically significant American date of the 4th July, 1976, the Woodpecker was pumped out at 100 megawatts by seven giant transmitters in the Ukraine, powered by the Chernobyl nuclear facility.

After many complaints, the Russians finally apologised but would not explain themselves, fuelling further suspicions that they were up to no good. Then, after an 18-month period, the transmissions gradually weakened and finally ceased in 1978.

Now officially explained as three Pulse-Doppler radar sites guarding the airspace approach to Moscow, instead of this a retired US Intelligence contact has told be that the Woodpecker had been traced to an alleged "Tesla Generator" in the cities of Riga and Gomel, and that the signal was responsible for either weather-modification warfare covertly waged upon an unsuspecting United States citizenry (1976 was the same year as a major drought in the Western states of the USA, which in turn caused severe effects on farming and the economy) – or it was part of an even more bend sinister multi-frequency KGB psy-war mind-control assault involving a giant stationary wave of ELF²⁰ in the 1-30-Hertz range,

²⁰ Extra Low Frequency (ELF) of the type emitted from submarines, penetrates deep into the ground to contact what is known in Black Ops circles as "The ELF" (elves and gnomes, the traditional elemental sprits of the earth).

that passed through the Earth in tune with the natural vibrations of the atmosphere, to bring about rare and disturbing psychological experiences of a powerful kind.

This chimes with what another understandably Deep Throat told me, that the Woodpecker contained a 10-Hz ELF. An 11-Hz frequency is known to cause manic and riotous behaviour. Present day conspiracy research²¹ has revealed how the US Air Force's Commando Solo aircraft are being used to broadcast subliminal radio-frequency messages to manipulate the minds of military and civilian targets, and there are also unconfirmed reports that Russian devices are currently broadcasting Very Low Frequencies—including 6.66-Hertz—to try and stop mankind's higher psychic abilities, and to render him more apathetic and depressed, and thus more controllable.²²

Work on biological radio communication has been underway in the Soviet Union since 1930 or before, and direct mind-to-mind linkage—as reported by Kazhinskiy, Lisitsyn, and others—has probably been achieved. As early as 1939-1940, the Soviets were experimenting with telepathic induction through—or modulated upon—a specific electro-magnetic signal, a “behind the mirror” process that worked directly from mind-to-mind, or from nervous system-to-nervous system.

The Woodpecker itself may also be related to the “humadruzz”: the pervasive hum-drone-buzz reports by many people in the British countryside, that is not caused by Project HAARP, as this (albeit just as sinister) device uses the electro-magnetic—not sound—waves, and the humming is caused by the production of sound waves, most probably ELF (aka: ULF). I would be willing to guess someone may have hit on a combination of Radio/ELF transmittal whereby the ELF pulse carries multiple other frequencies in piggyback through solid matter. Since the human ear can only identify sounds within a fixed range, ELF pulses ‘fired’ from great distances would leave no trace of the ray-source, nor be identifiable from its immediate location. We just ‘assume’ that the cause is close by because we ‘think’ we hear it there.

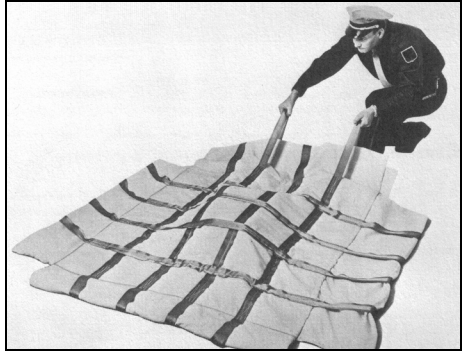
As Grant states: “The nuclear energy released into the Earth's atmosphere in the mid-1940's reactivated in man his latent astro-ocular

²¹ See ‘Aerial Mind-Control: The Threat To Civil Liberties’ by Judy Wall, 1999, in *Nexus* magazine, Volume 6, Number 6, Oct-Nov 1999. Wall is the editor/publisher of *Resonance: Newsletter of the Bioelectromagnetics Special Interest Group*, 684 C.R. 535, Sumterville, FL 33585, USA.

²² Also note that tigers deliver a physically-stunning 18-Hz roar to their prey immediately before attacking their prey; the frequency that causes vibration of the eyeballs [distortion of vision] is around 19-Hz, and the so-called “Haunting Frequency”—responsible for feelings of unease and entity glimpses—is often caused by extractor fans etc., generating infrasound of 18.9-Hz – all just below the human hearing threshold of 20-Hz.

potential”,²³ enabling us to perceive UFO and other spectral phenomena such as EVP that has always been present here in our atmosphere, but until recently has remained unsuspected by humanity in the mass.

1947 was certainly a landmark year of outweird. It was the year Aleister Crowley died and ascended; the year of the first official UFO sighting by the pilot Kenneth Arnold—from whose report the term “flying saucer” originated—that started off the modern wave of UFOlogy; the year of the first modern visitation by the infamous Men-in-Black, in which a UFO witness, one Harold Dahl, was silenced; and, ‘coincidentally’ of course, 1947 was also the year that the CIA were officially inaugurated, and when the first Secret Beast Computers were perfected, for it was only at this point in time that—mysteriously—all the myriad separate relating factors of their construction, which was directed by human and otherwise entities from various locales, were available and could come together.



The CIA-developed ZAPthret Containment and Dissipation blanket-trap aerial, that in emergencies is placed over possessed or otherwise out-of-control psycho-active electronic equipment.

It was also the time when sunspot activity reached its highest ever level since the discovery of radio in the latter part of the 19th Century.²⁴ There is a close correlation between sunspot activity and the characteristics of high-frequency radio transmission via the Earth’s ionosphere generating—at times—very unusual radio propagation conditions (and perhaps, a marked increase in man’s psychic abilities – see examples given earlier), where the ionosphere can support Very-or-Ultra High Frequency (VHF/UHF) radio transmissions from outer galaxies, stars and planets and beyond. What better time for the entities to begin intensified mass broadcasting?

Sunspots have unpredictable effects on the Earth. Sunspot maxima tend to appear in great numbers every eleven years and are associated with upheaval and a sensitive, uneasy, unstable flux in the affairs of humanity. Events often move into a crisis phase and great changes begin (witness 1968’s positivity and 1979’s negativity, very noticeable in Great

²³ Kenneth Grant, *op. cit.*

²⁴ W. Brunner ‘Tables on Sunspot-Frequency for 1749-1938’ in *Terrestrial Magnetism & Atmospheric Electricity*, September 1939, pp.247-256. These Zurich sunspot numbers are published for later years in subsequent issues of the above journal.

Britain]. 11 is an important number in the magical system of Aleister Crowley: Thelema, also known as the 93 Current. He states, “Eleven is the general number of Magick, or Energy tending to Change”, the Change being the transition of Energy from one dimension to another. Thelema is intimately involved with establishing fine contact and traffick with trans-mundane, extra-terrestrial Intelligences,²⁵ to enable humanity to progress. Is it too much to assert that the forces producing this sunspot activity is sentient, initiating from a distance some much needed spiritual impetus? A catalyst for New Beginnings..? The ancients in many lands worshipped the Sun, and the Light-Bringer Lucifer continues to be held in high esteem in certain circles today.

In 1945, US Armed Forces Colonel John T. Mullin was part of a Signal Corps team investigating the military applications of German electronic technology. He was told by a British officer about a tape-recorder at a Frankfurt, Germany radio station being operated by the Armed Forces Radio Service that had exceptional musical quality. There Mullin found German technicians working for AFRS using Magnetophon audio-tape recorder/players. The technological improvements of a constant speed transport, plastic tape impregnated or coated with iron oxide and the employment of a very high frequency mixed with the audio signal to provide “bias” made these machines hi-fidelity.

In April of 1948, Alexander Poniatov and his team of engineers at Ampex in Redwood City, California, introduced the first commercial audio tape-recorder based on the Magnetophon as Ampex Model 200.

Tape could be stored almost indefinitely, which aroused the keen interest of certain beings and watchers, unless it is exposed to a strong magnetic field. This, incidentally, can include flying over either of the Earth’s Magnetic Poles. This latter fact had exerted a strange fascination for Nazi Germany, who, it is claimed (along with the Soviet Union) conducted their own EVP investigations in the 1930s as part of their attempts to channel extra-terrestrial intelligences. Many Nazi researchers were convinced that the Earth’s Magnetic Poles were the entry point into the underground cities beneath the earth, where a forgotten race still dwelt. They surmised that a force-field wiped the tapes clean to stop any recordings being made of the secret civilisation. What is important was that now, the public had the means to achieve solid documentation of high sound-quality from the supernatural world. The combination of grey iron, remote windswept locations and black magnetics²⁶ enchanted a whole generation, subtly influencing Nazi thought and the macabre

²⁵ I.e. those whose origin is not of this world/dimension.

²⁶ A perversion of the Stone of Magnesia Mystery in Thessaly (the word *Magnet* drives from ‘Magnesia’).

dreams of peasants—hallucinating villages possessed—with its seductively menacing and sinister overtones, that sometimes bark their presence from no dog in the room.

By the early 1930s, the first commercially-built TV set—the “Televisor”—was broadcasting its 30-line code over the Medium Wave from London to Denmark and beyond. Although not the inventors of television, the Nazis did have the first TV studios and were the first to broadcast TV’s goading nectar-waves via Aerial Transmitters throughout a closed-loop of the Black Octopus in Berlin who could afford it.

Since 1935, television was a state secret in Nazi Germany, under control of the Air Ministry, becoming high-definition 204-line in 1936, via the input of cathode-ray tubes. They understood that TV is a “Satanic Reversal”, the VISIBLE images of celluloid film are projected from BEHIND you onto a neutral screen pleasant as in normalist reality – in TV this is reversed, with INVISIBLE images projected from IN FRONT of you onto an inner-lit screen. Hence the 1939 SS expedition to Tibet in order to set up a vital radio link between the Third Reich and the Tibetan black magicians in league with the widdershins-whirling swastika.

The radio-term ‘Hertz’ itself is traceable to *Herz* or *Harz*. Members of the very well-connected, original Tugenbund League (aka: Virtue League), formed in 1786 as a “sex society”, met at the temple of a lady named Henrietta Herz for their rituals. Amongst the Harz Mountains of Germany is a peak called the “Brocken”, where witches and sorcerers were believed to gather, as did the Nazi SS, SA and Hitler Youth, who held their Winter Solstice rituals there in alternating years. Heinrich Hertz was the first German physicist to investigate “electro-magnetic waves produced in luminiferous ether” which led to the magician-like “invisible broadcasting” of radio. Both sonic and mental waves are invisible vibrations, and so have an occult quality.

Henrietta Herz/Heinrich Hertz represent both magical and scientific secret influence respectively. H is the 8th letter, so HH = 88: the Neo-Nazi code for “Heil Hitler” and “Heinrich Himmler” [the SS leader who by 1945 had become the second most powerful man in the Third Reich, who dreamed and later schemed of one day inheriting Hitler’s empire]. The HH code also relates-in-factor to the British [Intelligence?] Neo-Nazi cult Column 88: a human individual of average height (1.7-metres) will resonate to the maximum at a half-wave from the frequencies near the black frequency of 88-Megahertz.

“Psychic TV” is the real name for television sets that are devices purposefully designed to pick up and reveal to the eyes broadcasts; invisible

transmissions from stations unseen, hence their older folkname of “the Magic Lantern”. Normally these sets, which are—like UFOs—physical objects with a psychic effect, are destined to tune into official broadcasting stations, but when the now is right there occurs a lightning switch of encoded signals carried along Other Channels that differ and are definitely *not* on the dial. A time from beyond time where the innards of broken clocks lie strewn upon shredded torn calendars, and smashed melted compasses hover above star maps folded in on themselves in alignments unknown to man. Curious images like fragments glimpsed in outré deep dreams or phantasmic reverie are fed to the set resembling the incalculably greater complexity of mind possessed by the jungle shaman or inner-city sorcerer whose access to other processes and realities leads to enfleshed external evocation in the terror that is raw existence this reality of holograms believed allowed in. I’ve thrown the living television off the top of windswept multi-storey car parks and then examined their exploded innards on the grey pavement. They still speak, even in death.

All information from wherever and whenever reaches the mind via a consciousness-field that is energetic. As everything is energy, this consciousness-field naturally is able to interact with other energy-fields to trigger events at the quantum level, or, indeed, at any other part of any reality whatsoever, in principle. This is basic ancient Hinduism and basic modern-day physics. So it is quite possible for us to effect and interact with TV or Radio signals, or any other field, even objects, which are but energy fields of a denser vibration and must therefore all have a degree of consciousness and awareness field to some degree, like all systems and things are known to if one really thinks about it. One can “get to know” the temperament of a car or other machine; one speaks to it, and may even come to love it, “as if it was alive”. Witness the waving-eye paintings and video-tapes, the weeping, bleeding and moving statues of the Virgin Mary and other ceramics.²⁷

There have been cases of people falling asleep in front of their TV, only to awaken later when the programming has finished to the white fuzz on the screen and white noise through the speaker, seeing visions therein of dinosaurs, dead pets, humanoid faces, strange writing, scientific equations, landscapes of other worlds, or the view from a spaceship window; even precognitive scenes from the future have appeared. This is known as “Television Picture Phenomena” (TPP), an exciting new branch of investigation I shall now explain.

²⁷ For a detailed account of this phenomena of communication with ‘inanimate’ objects, see Julian Jaynes *The Origins of Consciousness in the Breakdown of the Bicameral Mind*, Lane/Penguin 1979.

In 1959, many people witnessed sets of strange images and/or static on their TVs, together with a voice announcing that it was “a test transmission from the future”, an experimental broadcast across time using TV Signals.²⁹ At 5.12 PM



On 24 September 1988—during a visit by Father Brune and two French journalists to the Cercle d'Etudes sur la Transcommunication (CETL) group in Luxembourg—a successful audio/video combination experiment took place.

The TV-picture showed Swejen Salter in the foreground of the spirit laboratory.²⁸

At 5.12 PM on 26 November 1977, an audio-only message lasting five-and-a-half minutes interrupted the early evening TV news on the Southern ITV network, superimposing itself over the voice of the newsreader, Ivor Mills. Five transmitters were ‘hijacked’ simultaneously, that were spread over great distances, and the official Independent Broadcasting Authority were not even aware that the message was overriding their normal signal, for if they had of been then the transmitters would have been shut off immediately by automatic elec-

tronic devices that monitor the signal and detect interference. This is because it was a signal from outer-space. The newsreader was completely oblivious to the situation and continued as usual, whilst a male voice spoke slowly and calmly, as if echoing through water. He claimed to be “Gramaha”, a representative of the “Ashtar Galactic Command” and that space-ships were waiting in the atmosphere observing us.³⁰

Dismissed by many commentators as nothing but a mere student prank or activist hoax, this is humbug, for the sophisticated and very high-powered equipment, specialist knowledge and organisation needed to

²⁸ Dr Swejen Salter was a scientist and ITC researcher in a parallel world named Varid. She lived from 1949-1987 in that world. Another spirit being, named “The Technician” put Swejen in charge of the experiments of Group Timestream. See Dr Theo Locher & Maggy Harsch-Fischbach *Breakthroughs in Technical Spirit Communication*, trans. Hans Heckmann, Ed. Mark Macy, Continuing Life Research, 1997.

²⁹ See Jenny Randles *Time Travel: Fact, Fiction & Possibility*, Blandford, 1994.

³⁰ Contactee George Van Tassel had previously received a message at Giant Rock, California on 3 October 1952, which stated: “I greet you in love and peace. I am Ashtar. Those individual beings from Schare now on your planet are being instructed to transmit certain carrier frequencies that will cause a variety of conditions to be apparent in your many types of electronic receivers” [quoted in George Hunt Williamson *Other Tongues – Other Flesh*, Neville Spearman, 1969, p.437]. *Ashtar* is an ancient male deity of Ugarit in the Middle East, the son of El and Asherah, and possibly identified with the Evening Star.

effect such a serious telesonic interruption would surely in all considerations be far beyond a group of normals.³¹

John A. Keel claims³² to have investigated many instances of numbers mysteriously read out over television sets during UFO flaps and even collected a number of reports from individuals who claimed to hear these numbers in their heads. During the 1967 Mothman weirdness in West Virginia, USA, Keel relates how a young lady in the area was called every night by a strange man reeling off strings of numbers in an accelerated pseudo-Spanish accent (possibly a form of post-hypnotic suggestion mind-control, meaningless to the normal listener but subconsciously understood by a properly-trained individual). Paranormalist Brad Steiger also connects the “Number-Man” with UFOs in *Mysteries of Time & Space* (Sphere, 1977).

There are other—surely related—reports of “flux density” phone-calls being interrupted by a male voice firing off two-digit number-strings, which sometimes changes into a rapid-paced Spanish-like language. In the phone lines connected to no telephone, equipotential wire-lines that ‘float’ somewhere in the central office of the Company. The Voice is preceded by The Tone, a subtle, odd repetitive electric buzz that fades away, gradually replaced by a young male elocuting “31, 32, 33, 31, 32, 33...”, seemingly a machine or a loop. The Voice does not respond to anything said to it, but will occasionally shout “Wake up out there!” followed by more numbers, or more rarely, the speeded-up gibberish in a strangely familiar foreign (usually Spanish) tongue.³³ He calls in the early hours, generally, and also sends his trademark theatrical female sex-spies to investigate numbers investigators.

Perhaps the number-broadcasts relate to the system of sending seemingly meaningless messages over the open radio as was first used to communicate with Resistance fighters during WWII, and this curious and hypnotic “numbers station” system is still employed by all the major powers on shortwave radio, the cloaked presenters earning the soub-

³¹ Janet & Colin Bord *Modern Mysteries of Britain*, Grafton, 1988, pp.192-193. There is some disagreement over the names as they were transcribed from tape-recordings. The Bords quote *Viewpoint Aquarius* Issue 66 who call the space-group “Asta”. The correct spelling—given here—is “Ashtar”. For more on the technical aspects involved in this case, see ‘Broadcasting Below the Belt’ in *Studio Sound*, August 1978.

³² John A. Keel *The Mothman Prophecies*, published in the UK as *Visitors From Space*, Panther, 1976.

³³ Similar perhaps to the hyper-fast incoherent signals which followed the daily evening program of the German radio station at Nauen during 1916, which were only found to be a series of deliberate spoken German GHQ cipher-groups when the drunken crew of the British cruiser *Hampshire* forgot to wind up the gramophone, so the recorded disc of the station’s output played too slow and thus revealed the true nature of “Nauen’s ragtime gibberish”. Richard Deacon *A History of British Secret Service*, Granada, 1980, pp.244-5.

riquets “Magdeburg Annie”, the “Lincolnshire Poacher” and the “Spanish Lady”, who often transmit from Cyprus. The Surrealist Jean Cocteau employed coded enigmatic voice-message/number-string radio broadcasts representing transmissions from Hades (Hell) in his multi-levelled film *Orphée* (1949), and this is an electronic maze that has yet to be penetrated to its centre-truth,³⁴ for perhaps truth is indeed stranger than fiction...³⁵

Pictures from beyond were observed for the first time on TV in 1985. They were obtained in Europe by Klaus Schreiber³⁶ via the *Vidicom*, an ingenious system set-up by his colleague Martin Wenzel, that was developed from studying George Meek’s original designs for the *Spiricom* [explained below]. The paranormal images always closely resembled existing photographs, but with a surreal—and some say disturbing—slight difference. As with the original radio EVP, the phenomenon could only be revealed by slowly scanning through a video-tape recording [to find the single paranormal frame amongst the 50 interweaved frames-per-second]. From the interesting frames Schreiber made still shots. Images that had good picture quality and were promising he filmed again on a second video tape using the same procedures. This is a time-consuming process which increases wear on the video tape and VCR. Occasionally he repeated this video playback and re-taping several times.

Schreiber noticed how recognisable human faces would “build up” out of washed-out images, as if during this ‘birth’ procedure a form-shaping ‘morphogenetic’ field may be active which strives for maximum similarity with a matrix picture. This could compare to the shaping of a life form out of ectoplasm during spirit materialisation. It seems there is a picture improvement up to a certain optimum point. Any further copying will deteriorate the picture quality.³⁷ This is an effective technique that has exerted a fascination upon many people, even those who don’t know of it, but intuitively sense the possibilities as they play with the infinity stream.

³⁴ These mysterious shortwave “numbers stations” have been exhaustively documented in *The Conet Project*, a four compact disc set released by Irdial, featuring cross-referencing of the audio tracks with written information.

³⁵ On Halloween 1938, Orson Welles and the “Mercury Theatre on the Air” broadcast an adaptation of *War of the Worlds* by H.G. Wells, turning fiction into fact. Mass panic set in those who tuned into the programme, at the thought of Martians invading New Jersey. A well-founded disturbia, because they were real Martians.

³⁶ See Part III of this work for a full description of Schreiber’s *Vidicom* system. The paranormal experiments of Klaus Schreiber are documented in Dr Theo Locher & Maggy Harsch-Fischbach *Breakthroughs in Technical Spirit Communication*, trans. Hans Heckmann, Ed. Mark Macy, Continuing Life Research, 1997; and Rainer Holbe *Bilder aus dem Reich der Toten*, Knauer, 1987 [German language].

³⁷ Dr Theo Locher & Maggy Harsch-Fischbach *Breakthroughs in Technical Spirit Communication*, trans. Hans Heckmann, Ed. Mark Macy, Continuing Life Research, 1997.

In 1987, Hans-Otto König also reported recording paranormal still video pictures obtained by the 'optical infinity feedback' method. Some years later, he claimed to be able to demonstrate full video/audio contact [see below]. In 1989, there were angels appearing on South American televisions, some reportedly coming out of the screen into the

room. During the 1990s, the Horizontal Hubcap Network conducted a series of improvised experiments that involved placing 1950s era metallic hubcaps, that had decided to voluntarily disenfranchise themselves from cars, on top of their TV antenna on the roof of their homes. This was an experiment in sympathetic magic, their theory being that as hubcaps resemble flying saucers (in fact, with its raised centre and stylisation of the body – a hubcap looks more like a flying saucer than a saucer does)



"They're here..." Similar to the 1982 film *Poltergeist*, a young virgin girl touches the TV screen that shows one of the TV-broadcast UFO photographs taken aboard Concorde on 30 June 1973, as the supersonic transport plane tracked a solar eclipse.

then by placing one from the 1950s era (the time of the intense first wave of UFO sightings and contacts in America) that has the will of its own to fly off a car on top of the TV aerial, this will greatly increase the probability of receiving transmissions from similarly-shaped craft (UFOs).

In 1990, the founder of the HHN, Bill Whorral, reported a pulsing blue light that appeared on his TV screen during one of his Hubcap-Antenna experiments, even though the set being used was monochrome. He reports that this light tends to appear on the screen after the end of the day's TV programmes (some uncanny synchronicities here with the line: "sitting to see the magical purple stripe at the side of the telly", present in the automatic consciousness writing about the "Katholic Monochrome" written by one "S.M.").³⁸

An incredible audio-tape recording of an hubcap-on-the-aerial induced alien (or CIA?) transmission plus related written materials are available direct through the post from the Horizontal Hubcap Network world headquarters in America.³⁹

³⁸ Published in *S/M/S*, Special Omnibus Edition, Luminous Press, 1998. Available from: ORBE, PO Box 35, Bangor, Gwynedd, LL57 3ZF, United Kingdom.

³⁹ Horizontal Hubcap Network audio-cassettes, literature and merchandise are available from: Bill Whorral, R.R.3, Box 24, Shoals, IN 47581, USA.

TV was invented to get thousands of people to think the same banal thoughts at the same time; but nowadays, research into the use of television is far more highly advanced: to affect psychological make-up and implant subliminals into the mass-mind of its audience. There are literally hundreds of designs, both patented and non-patented, covert and overt. E.g. G. Hendricus Loos invention of 'Nervous system manipulation by electromagnetic fields from monitors',⁴⁰ whose abstract reads:

Physiological effects have been observed in a human subject in response to stimulation of the skin with weak electromagnetic fields that are pulsed with certain frequencies near 1/2 Hz or 2.4 Hz, such as to excite a sensory resonance. Many computer monitors and TV tubes, when displaying pulsed images, emit pulsed electromagnetic fields of sufficient amplitudes to cause such excitation. It is therefore possible to manipulate the nervous system of a subject by pulsing images displayed on a nearby computer monitor or TV set. For the latter, the image pulsing may be imbedded in the program material, or it may be overlaid by modulating a video stream, either as an RF signal or as a video signal. The image displayed on a computer monitor may be pulsed effectively by a simple computer program. For certain monitors, pulsed electromagnetic fields capable of exciting sensory resonances in nearby subjects may be generated even as the displayed images are pulsed with subliminal intensity.

Tests by researcher Herbert Krugman have shown that TV-watchers used their right-brain twice as much as their left-brain and released amounts of Beta-endorphin into their brains. In other words, TV-watching trains the mind to go into an altered state. If a blank black frame is interjected every 32-frames on a television show,⁴¹ a 45-beat-per-minute pulsation is created that puts a person into a light hypnotic soporific trance state (in which most people unknowingly watch television) caused by the flickering light-patterns that produce the illusion of continuous movement. When in this hypno-goggle-eyed state you are very susceptible to advertising, slanted news stories, government announcements, etc.,⁴² and after many years of low-denominator TV-watching this state becomes

⁴⁰ United States Patent 6,506,148, issued on 14 January 2003, and available from: www.uspto.gov/patft/index.html

⁴¹ This refers to 110-120v power supply; 60-Hz power and field frequency; 525 system scan lines; 4-MHz bandwidth; 15.75-KHz line frequency; 1/30 sec picture frequency; 3.58-MHz colour subcarrier frequency USA/NTSC TV standards – but may also apply to 210-240v power supply; 50-Hz power and field frequency; 625 system scan lines; 5.5-MHz bandwidth; 15.625-KHz line frequency; 1/25 sec picture frequency; 4.43-MHz colour subcarrier frequency UK/PAL TV standards. It could easily be adjusted to anyhow.

⁴² A few years ago, Institute of Cognitive Neuroscience researchers at the University of London (UCL) made public their physiological evidence which suggests that the brain does perceive subliminal images, but doesn't when its occupied by a complex task. This may explain the prevalence of dumb TV shows. ['Subliminal advertising leaves its marks on the brain', www.ucl.ac.uk, 9 March 2007].

permanent, i.e. brain damage.⁴³ It's been designed to make you stupid; hazard a guess that most Alzheimer zombies are long-term TV-heads; mass slavery via mind-control being the New World Order goal. As one of the EVP mystery-voices stated to a European researcher amidst thundering static: "Centrale to Adolf, only television".

The natural resonant vibrational frequency of the skull bones (the cranium) ranges from 840-890-MHz in non-Hertzian waves. This range was originally reserved for VHF television, but has now been reserved for the national cellular (mobile) telephone network. When the 840-890 range was used for television, various neurologists noted that certain signals related to particular pitches and sounds would trigger reactions in people. For instance, the *New York Times* (11 July 1991) reported that according to a neurologist an epileptic seizure was triggered via certain television signals. Cellular-phones are now being used to transmit faxes, computer information, and other signals. The Illuminati-connected companies of IBM, Motorola, and General Electric are some of the companies working with cellular-phone technology. The creation of vibrations via cellular-phone signals in the 840-890-MHz non-Hertzian wave range could conceivably implant thoughts into a victim near the cellular-phone. This raises the question-spectre of ominous proportions: Is the Establishment's big push to popularise cellular-phone use—even to the point of giving them out for free—part of Big Brother's worldwide mind-control project?⁴⁴

Circuit 47—the New Zealand-based umbrella group of researchers including the Psychic Radio Ham Society, the Cult of the Dead Light-Bulb and Time Monks—continue similar-yet-different researches (for freedom rather than control purposes), exploring the interrelation of magick and technology. This has involved the construction of electrical reliquaries such as Shrines, Random Divinity Machines and Omen Devices, that have proven to be highly effective,⁴⁵ and suggests the emergence of a new international electro-theonic religion. Indeed, thee searching tendrils of such a movement are already apparent, if only in resonance or dreams for the as-yet uninitiated.

⁴³ Like a developed dependence on a narcotic drug. Witness the terrible withdrawal symptoms suffered when a long-time TV-head goes "cold turkey".

⁴⁴ This is the explanation that skeptics often fall-back on to debunk EVP when they are presented with too much solid evidence for the latter: that EVP is the work of intelligence agencies, etc. using satellite-fired high-frequency microwave band (3700-4200-MHz) beams to transmit audible voices directly into the inner ear of peoples heads. Patents do exist for this, but genuine EVP is not produced by spooks or hoaxers.

⁴⁵ All these groups can be contacted via Circuit 47, who also publish the results of their and their research in a magazine of the same name. The Circuit 47 website portal is run by Snake Beings at: www.snakebeings.co.nz

An easily performable test to see if your experiments in this area of the magic eye and unclouded lens is being noticed by the secret mystery government is to make a large sign. Write on it with a black magic marker the word “CIA” or “MI5” in big, thick letters. The next time you are watching TV (it usually happens during game shows or sports matches), when you notice that someone in the picture is looking directly at you, hold your sign right up close to the screen.

Now watch the expression on their face change to surprise, because guess what – they WERE watching you! After this they will never spy on you again, because they now know that you are onto them. Anyone who doubts this scenario should be reminded of the recent cases of unsuspecting subscribers to certain UK cable and digital providers who complained of finding hidden cameras in their decoder boxes. This—along with other items such as the development of high-tech subliminals in the form of a universal abstract-image language as reported on BBC India—can be found documented by The Truthseekers.⁴⁶

⁴⁶ Check out: www.truthseekers.freereserve.co.uk

Chapter Two

Over the Rainbow

The legendary Philadelphia Experiment—whose actual name was Project RAINBOW—has been amply detailed elsewhere,¹ but here I will say that it allegedly involved the US Navy working with Tesla,² Albert Einstein and a host of other top scientists to extend Einstein's Unified Field Theory, in an attempt to make things optical- and radar-invisible and also to manipulate time to produce effects including time-travel forwards and backwards and to other dimensions.

One of the experiments occurred in October 1943, that involved feeding a phased rotating magnetic field outside of a rotating electric field—both counter-clockwise—of pulsating and non-pulsating energy at different frequencies boosted by four conical Tesla coils empowering four RF transmitters—high frequency—broadcast through a special quadruphase antenna. Degaussers, banks of vacuum tubes, 3000 in all. It all centred on a destroyer named the USS Eldridge D-173. The ship subsequently disappeared into a hyperspace bubble, which is a mathematical artificial reality. The vessel phased out of this reality and unexpectedly warped space and time. It reappeared some minutes and several hundred miles away at a dock in Norfolk, Virginia, then shifted back again to its original position. Some crew members burst into flame and burned for eighteen hours, some lost their sanity or went into a semi-comatose state,³ whilst others were fused into the metal bulkhead. Psychic ability, the sensitivity to trans-physical realities were generally sharpened, while many of the survivors retained the effects of transmutation from the experiment, temporarily disappearing and reappearing or walking through walls.

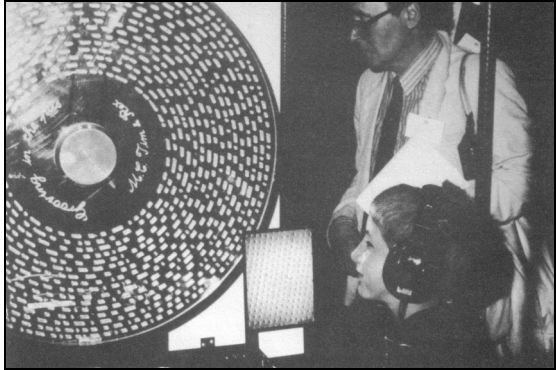
When the USS Eldridge de- and re-materialised in 1943, it ripped an enormous 'hole' in Hyperspace dimensional fabric, forty-years wide, that allowed a vast contingent of aliens to enter our space-time continuum, hence the emergence of the modern "flying saucer" wave in 1947.

¹ By Charles Berlitz (inaccurately) in *Without A Trace*, Panther, 1978; and in much more accurate detail by Peter Moon & Preston B. Nichols in *The Montauk Project: Experiments in Time*, its sequel *Montauk Revisited: Adventures in Synchronicity*, and others in the series, that were published by Sky Books beginning in the mid-1990s.

² This trance-prone "crackpot from Venus"—who was obsessed with the number 3, had a phobia about human hair, the slightest scent of camphor driving him wild—was in direct contact with alien intelligence since the late 1920s, when he created the huge radio receivers for RCA. "The Starry Men guide his development", wrote his friend Hawthorn.

³ Called "deep freezing" by Carlos Allende (or Carl Allen), who was the first to publicly describe the Philadelphia Experiment (to Dr Morris K. Jessup after reading the latter's 1955 book *The Case for the UFO*). The X at the End of the Rainbow for Jessup was 'suicide', when in 1959 he was found dead in his parked station-wagon at Dade Country Park, Miami, a hose feeding the exhaust fumes into the vehicle's interior.

The master dowser T.C. Lethbridge expounds a similar theory of time-travel,⁴ as does Dr Morris K. Jessup, author of *The Case for the UFO* [1955], one of the earliest books on flying saucers. He theorised that “the power of magnetic fields could transform and transport matter from one dimension to another”, something that certainly occurs in EVP. The belief in the properties of such fields is certainly something that is being investigated. Records unequivocally show that as early as the late-1920s, the British government were funding research by people such as Dr W.E. Boyd, who was convinced in belief that certain of the high-frequency electric currents could greatly increase man’s psychic powers. And so he built a machine he called the “Emanometer”, that the government investigators were said to be very impressed with, due to the consistently high scores attained by people enveloped by its ‘rays’, in card-guessing experiments. Peter Maddock, head of the Parascience Institute, continues to develop Boyd’s ideas and conducts his own experiments along similar lines.⁵



Unusual Target Device (believed to be a giant compact disc) employed in British psychic audio research.

Tony Bassett constructed a rip-roaring machine in his London workshop N°1DERLAND,⁶ that stimulates time-travel. It works by creating effects like those in a strong electrical storm, both ionising and electro-static radiation waves that are transmitted directly into the cortex of the brain. This triggers an altered state of consciousness through electro-chemical changes in the brain that enables the experimenter to drift away mentally to wherever and whenever. The machine, it is interesting to note, creates exactly the same kind of energy present in UFO close encounters and time anomalies. Experiments were first performed in London, and, although we occasionally hear stories, it is unclear what the current state of his research is, or whether he has managed to improve the device’s specifications. Suffice to say that rumbles of developments are occasionally heard in many guises.

⁴ T.C. Lethbridge *The Legend of the Sons of God*, Routledge & Kegan Paul Ltd, London, 1965.

⁵ Colin Wilson *Mysteries*, Hodder & Stoughton, 1978, p.174.

⁶ www.no1derland.com also: www.lightnet.co.uk/no1/home.htm

In the book *Psychic Discoveries Behind the Iron Curtain*⁷ the authors relate how Russian scientists have improved telepathic communication and ESP by surrounding the subjects with an artificial magnetic field. They also state that a reputable Washington electronics engineer told the Parapsychology Foundation that “working with high frequency machines, my colleagues and I have found that we are on occasion telepathic”.

In 1899, William Duddell, commissioned to investigate the annoying whistle that emanated from the new electric arc lamps used as street lighting, discovered that the carbon arc lamp produced a note when a coil and capacitor were placed in parallel with it, the arc itself acting as a simple electro-static speaker. He called his device the “Singing Arc”, and by adding various switching devices to control the oscillations in the circuit, and with other additions, he was later able to increase the frequencies used to above the limit of human hearing, in an attempt to contact and materialise spirits of the dead.

Hilary Evans states⁸ how previous to 1951, in the laboratory of the Rhodes Electrical Company, London, chief engineer Eastman was working on some high-tension wires forming a magnetic field in a dark room, when he suddenly noticed a luminous blue sphere form above a nearby revolving dynamo. As the light became more intense, a human hand appeared in the centre of the sphere. With his trusted assistant, Harold Woodew, the intrigued pair spent four whole days trying to recreate the right conditions, and they eventually obtained a white human head, with indistinct features, that slowly revolved. This eerie manifestation was photographed by Eastman.

Evans also mentions how one evening in 1931, at the Northern State Power Company in LaCrosse, Wisconsin, USA, a standby boiler had just been put on line at maximum power, when a cloud began to form over the turbine. Fearing overheating, the men checked and found that the machine was operating normally. They then saw appear in the cloud “as clearly as could be, the image of a woman lying on a couch. One of her arms was covered with jewels, and there were rings on her fingers”. All of the men witnessed this for about twenty seconds before it faded out. The engineer told his companions that he had seen similar odd phenomena before in England. He said that he believed that the tempo of the electrical generator had somehow thrown the broadcasted area out of frequency or phase with our contemporary era of civilisation; that we had somehow attuned to the past.

⁷ Sheila Ostrander & Lynn Schroeder *PSI: Psychic Discoveries Behind the Iron Curtain*, Sphere Books Ltd, London, 1973.

⁸ Hilary Evans *Visions, Apparitions, Alien Visitors: A Comparative Study of the Entity Enigma*, Book Club Associates, 1984, pp.303-304.

This wild phenomenon still occurs today. People who work around MRI scanners—which generate enormously powerful electro-magnetic fields—have reported seeing tunnels and entities. Related research into this area (aside from the secret Montauk Project) are the uncanny Time Warp generators of the American scientist David Anderson, and the levitation and matter-warp effects produced by the Canadian electro-magnetics pioneer John Hutchison, that have been documented as genuine effectors in the mainstream media. Russian scientists claim to have improved instances of ESP and telepathic communication by surrounding experimenters with an artificial magnetic field.

Hence I hope you can appreciate the direct connections and connotations between electric machinery, certain frequencies, magnetic fields and psychic ability. Granted, that as long ago as 1930, Professor Cazamalli discovered that ‘hallucinations’ could be induced by electro-magnetic frequencies of 500-MHz, but these things may not be mere phantasms of the mind. Could exposure to this special frequency simply make the right connections and resonances, making the unseen world more visible to the human eye, like X-rays?

In his design for the Tarot Trump *The Chariot* in the Thoth Deck, painted by Lady Harris, the central armoured (space-suited?) figure is depicted holding a whirling disc, that is very similar to the accepted image of flying saucers or UFOs. The deck was designed and produced long before the modern-wave of UFOs began appearing, so perchance this was a precognition or prediction of what was to come? The name of the Trump and the nature of the Tarot Card's purpose in particular adds substance to this assumption.

Amado Crowley, who claims to be an illegitimate son of Aleister Crowley, gives a spectacular account of this father's whereabouts on August 12, 1943 (the date of one of the Philadelphia Experiments aka: Project RAINBOW). Aleister had directed a magickal ceremony at Men-an-Tol in Cornwall, England where a large donut-shaped rock lays upright in the water. According to Amado, Aleister put him through the hole in the rock whereupon a line of rough water ran from the coast of England to Long Island, New York. This was probably an attempt to tap the energies of a ley-line for some occult purpose, possibly connected to the time-portal experiment on the USS Eldridge. Ley-lines criss-cross the entire surface of the Earth, forming an interlocking grid-network of characteristically straight tracks, these are sensed by psychics, dowsers and animals, birds, fish use them for navigation. Certain birds are acutely sensitive to ley-lines and since ancient times they have been observed to follow them in the air instinctively, hence the expression, “As the Crow flies”, that connects with the ritual mentioned above and Crowley or the

“Crow-Ley” – a direct transmission line from this world to Outside and vice-versa. It is noteworthy that the ceremony took place in Cornwall, a place long associated with the occult and supernatural, especially sea-monsters. Some, like Rendel Harris, claim that Cornwall was founded by Egyptian settlers,⁹ which is another strong connection to Crowley, whose magickal system is infused with Egyptian Gods and symbolism. (Also note that Rendel Harris shares the very same surname as Lady Frieda Harris, the painter of Crowley’s famous Thoth Tarot Deck [or House] of Cards. This may imply occult bloodline).

Exactly forty years after the above ceremony in Cornwall, on 12 August 1983, the Montauk Project was reaching its climax, according to Nichols and Moon,¹⁰ at the military research facility Camp Hero, a derelict US Air Force Station at Montauk Point, New York. This locale was chosen because it housed a huge Sage radar antenna that emitted a frequency of approximately 400-425-Megahertz, the same band used to enter the consciousness of the human mind. Over the years the Montauk researchers had perfected “The Montauk Chair”, a device connected to esoteric radio receivers studded with crystals that sent thoughts out of a giant transmitter. The psychic’s thoughts could be amplified so much that the images visualised could be manifested both subjectively and objectively. This included the virtual creation of matter. Once it was discovered that a psychic could manifest matter, it was observed that it could appear at different times, depending on what the psychic was thinking, i.e. what would happen if a psychic thought of a book but thought of it appearing yesterday? It was this line of thinking and experimentation which led to the idea that one could bend time itself. After years of empirical research, time portals were opened with massive and outrageous experiments being conducted. The Montauk Project eventually coming to a bizarre climax with a time vortex being opened back to 1943 and the original Philadelphia Experiment.

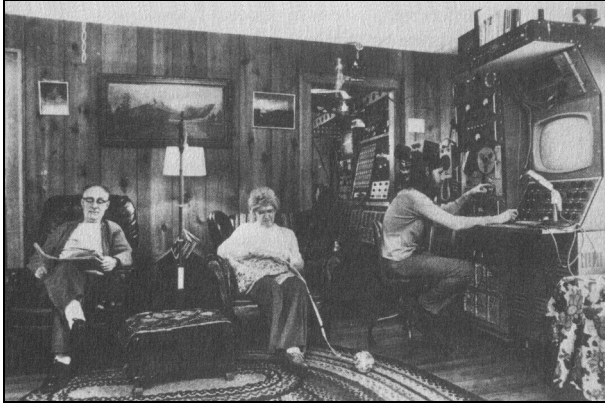
So it was no mere mundane ‘coincidence’ when radio-men contacted saucers by radio. Between 2 August-1 November 1952, esoteric anthropologist George Hunt Williamson and his team (which included his wife), achieved two-way alien contact from Saucer-to-Earth, mostly by radio-telegraphy using Morse Code and 350-450-kilocycles. The saucer-group tried to arrange a saucer landing and physical meeting with their space-friends, but they were frustrated by a series of adverse events. Later though, four members of the group (Williamson, Alfred C. Bailey and their wives) were present on the in famous George Adamski saucer expedition, when physical contact with a space-being from a landed celestial car was

⁹ See Rendell Harris *The Afterglow Essays* 1-11, University of London, 1933-1935.

¹⁰ Peter Moon & Preston B. Nichols, *op. cit.*

made near Desert Center, California, on 20 November 1952.¹¹ Indeed, it was none other than “flying saucerer” craft-adept George Hunt Williamson himself who made the plaster casts of the symbol-covered footprints of this man from outer-space. Something strange indeed this way comes, or has been cast.

The radio and other contacts continued, imparting a wealth of technological and philosophical data. In 1954, Williamson met Richard T. Miller (a participant in the famous 1948 Captain Mantell/F-51 UFO case), and gave him a list of radio frequencies that purportedly carried alien transmissions.



John Shepherd of Michigan, USA, working his UFO Detector Station installed in the home of his grandparents. He has eight television monitors, radar, sonar, various scanners and homing devices to attract and monitor the aliens.

Employing this key, on 10th September 1954, Mr. Miller and his friends heard a strange broadcast in English on Ham radio equipment. Suspecting a hoax, Miller and friends decided to use direction finding equipment to try and trace the location of the signal, to no avail. They then decided to notify the US Federal Communications Co-

mmission (FCC), who could not trace the signal's source either. Afterwards—when one of the ham operators accidentally broke his antenna—it was discovered that the signal was being beamed straight down onto the Earth from the direction of the North Star.

Shortly after receiving these strange signals, Miller and friends saw UFO's in close encounter situations that gave further messages from what he termed the “space brothers”. Miller later claimed to have gone on a wild UFO trip in a Galactic Confederation craft named “Phoenix”, wherein he had a long conversation with a humanoid-looking alien named “Soltec”. Following this, he could communicate with the UFO-nauts by telepathy alone, by which means he was able to obtain a great deal of information from other non-human beings such as Hatonn, Korton, Voltra, Ashtar, Mon-Ka and Lalur.¹²

¹¹ From ‘Dr. George Hunt Williamson’, chapter 4 of Bryant & Helen Reeve *Flying Saucer Pilgrimage*, Amherst Press, 1957.

¹² Jim Marrs *Alien Agenda* HarperCollins, 1997, pp.356-358.

In February 1953, Williamson was advised to go out and “spread the word” to like-minded persons.¹³ And this he did, with great vigour and application, until he retired from the scene in the 1960s, when he abstracted himself to a remote retreat high in the Andes Mountains of South America, to organise the mysterious Brotherhood of the Seven Rays, over which he presided over as “Brother Philip”. Although details of what exactly went on there are vague, Williamson was certainly an Initiate and much given to codes and ciphers, and he remains a very enigmatic, elusive figure in the fields of transceivings.

Incidentally, on 11 November 1953, two Saucer enthusiast electricians, Karl Hunrath and Wilbur J. Wilkinson, disappeared without trace after taking off in a rented airplane in search of a recently-landed saucer. Hunrath claimed to know the whereabouts of. Wilkinson’s den, as well as being full of all sorts of radios, turntables, tape-recorders and other electronic equipment, was lined with saucer pictures taken by George Adamski, and “weird signs and formulas” that were previously received by Williamson’s group in 1952. The “tape recordings of conversations with men from other planets who landed here in Saucers” in the possession of Hunrath were originally taken during receptions of the Williamson group. For the full story of this *bone fide* X-File, see Williamson’s *Other Tongues – Other Flesh*.¹⁴ In Book III Chapter 5 of this work,¹⁵ Williamson describes the secret human group who have volunteered to assist the space visitors as “*The Agents*”, who are:

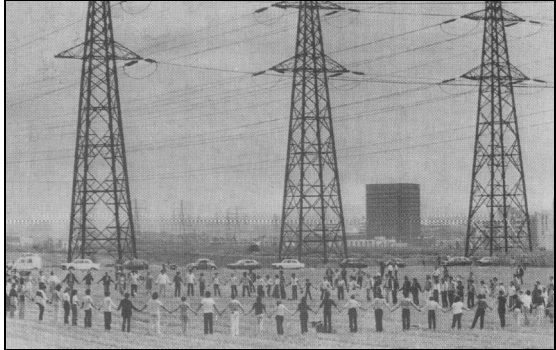
found in all walks of life and in all age groups. Sometimes they can be detected by the strange, far-away, glassy look in their eyes. Sometimes a muscle in their neck “throbs” or “jumps” spasmodically. This indicates that the individual is “under control” by space intelligences and at that time will be issued telepathic instructions . . . *The Agents* are contacted through car radios, FM-radio, “ham” sets, AM-radio, portable radios, and, of course, by telepathy. And some are contacted by visual observation of spacecraft.

¹³ See George Hunt Williamson with Alfred C. Bailey *The Saucers Speak*, New Age, 1954; Spearman, 1963. This book also mentions alien transmissions obtained in Morse Code by “Mr R” (Lyman H. Streeter – note that the “R” or “French” amplifying valve enabled the first spoken messages to be communicated via radio), a telegraphist for the Santa Fe Railroad. Of particular interest are the Solar X Group, whose member Nah-9 revealed that they had been observing Earth for 75,000 years but were not interested in “those of carnal mind”. America was also the scene in 1973 of *Project IDENTIFICATION*, during which, in the hills around Piedmont, Missouri, on at least 32 recorded occasions, UFOs responded to a light being switched on-and-off, a verbal-or-radio message, and even an unspoken thought in the mind. *PI* was run by Harley D. Rutledge, a professor of physics at Southeast Missouri State University, who produced an official report of this field study.

¹⁴ George Hunt Williamson *Other Tongues – Other Flesh*, Neville Spearman, 1969, pp.389-395.

¹⁵ George Hunt Williamson, *ibid.*, pp.375-376.

With the advent of mobile, or cell, phones, ipods, mp3 players and the like being carried on the body, *The Agents* can now be contacted 24/7, and can thus carry out their work with even greater precision. Some years later, Gregory Hodowanec developed a gravitational detector that used modern electronic components. He knew that any induced effect on a capacitor would result in a displacement current; hence, the circuit he developed was a simple operational amplifier wired up as a current-to-voltage converter. This circuit was connected to the sensing capacitor, while its output was fed into a standard voltage amplifier which in turn drove a loudspeaker. The signals received by this simple circuit were described as being similar to whale song, but this evidence is inconclusive. But it does seem that some very strange, yet structured, audio signals were received by this comparatively simple device. Give thanks for this, for who knows what is being received by the sky-ones?



Cultic pylon worship in Cergy-Pontoise, France, 1980, where the initiates waited for days at the ritual site, hoping to meet the space people who had abducted their countryman, Franck Fontaine, the year before.¹⁶

During later investigations with the device, Hodowanec found Auriga and Perseus in the Milky Way to be the source of many natural, yet unusual, audio signals, and it was not long before he received signals of an unnatural origin while scanning the skies with his gravity-wave detector. One evening, for only eight minutes, he received a train of equally spaced impulses that resembled the Morse Code for the letter 'S'.¹⁷ After determining the origin of these signals, he attempted to make

¹⁶ Similar rites are performed by the aliens themselves. On 8 September 1987, at Deepcar, near Stocksbridge, UK, two security guards were patrolling a section of the Stocksbridge bypass road, that was then under construction, saw a "hooded figure" standing on an inaccessible bridge near the junction with Pearoyd Lane. Shining their car headlights upon it the figure vanished. Then both men saw a group of small children dancing around an electricity pylon on the new road-bank. As the men approached them they too vanished into thin air, leaving no trace in the mud. From Paul Devereux & Friends *Earth Lights Revelation*, Blandford Press, 1990, p.99.

¹⁷ In December 1901, Marconi allegedly sent the first transatlantic radio broadcast by transmitting the letter 'S' in Morse Code from Cornwall to Newfoundland. When he heard the signal through headphones at the top of a cliff, it was actually scientifically impossible to hear it audibly. He wasn't lying, his desire was so strong he imagined but really believed he'd heard it. This shows the disturbing warping nature of radio in these early days, invisible

contact using more conventional means (a Morse radio transmitter). To his great surprise, he received on the gravity-wave detector a reply made up of random Morse Code containing the letters E, I, T, M, A, N, R, K, S. During another transmission, Hodowanec transmitted a sequence which he received back as a copy with the letters G and D added. In the end, he was able to hold an almost coherent conversation with the alien intelligence he had contacted. Interestingly, he found that only at certain locations could he establish contact with the alien intelligence. Also, judging from several years' experience in Morse Code, he found that the transmissions were not synthetic; the intelligence was using a Morse key, and in fact there was more than one entity operating it!¹⁸

All of the above activities had widespread effects, imprinting energy into the sub-atomic realms, warping probability factors and opening rents. This has manifested generally in the sporadic strange registrations throughout time and space of spectral voices and images.

voices, spirits in the air, like the curious term "fairy [or pixie] dust" that when sprinkled on an audio recording transforms it into something special – remains a mystery.

¹⁸ See G. Cocconi and P. Morrison 'Searching for Interstellar Communications', *Nature* 1959: 184; 844; 846.

Chapter Three Vector History Montage II

In America, Attila von Szalay had already attempted to record voices from space since 1936, first—as in the top secret Nazi spy-brothel “Salon Kitty”¹ in Berlin—on a Packard-Bell phonograph disc-cutter and player, which was prohibitively expensive and otherwise unsatisfactory; then, from 1945, on wire-recorder, which did produce very quiet voices; and finally, from 1956, on plastic magnetic-tape. Soon afterwards, he was joined in the experimental work by Raymond Bayless, and together they recorded genuinely unexplainable paranormal voices of quite satisfactory quality, including—in 1964—voices of von Szalay’s deceased relatives on tape for the first time. Bayless’ written report of the work done and its obvious significance was first published in *The Journal of the American Society for Psychic Research* of 1959, but was virtually ignored – as are many important discoveries, initially.

Yet just six months later—in July 1959—the secret voices were captured spontaneously in a totally unplanned way by the (then uninterested in EVP) Russian-born professional painter, film producer and musician, Friedrich Jürgenson (who then got all the credit for discovering EVP).² In Mölnbo, Sweden, he set out with a small battery-operated tape-recorder for the countryside, where he planned to record bird songs. On playing back the finished tape, however, he found that strange sounds had intruded onto the recordings. They were distant, human-like voices seemingly from nowhere; inherently most evidential and believable as they were talking in snatches about the very subject he was recording: the lifestyle of birds. One, a male voice in Norwegian, said: “Bird voices of the night”.³

At first—although he was convinced no other person had been within range of his microphone—Jürgenson dismissed this incidence as mere coincidence, believing that his microphone had somehow picked up a stray radio transmission that chanced to be on that topic. However, remaining curious about the strange event, he repeated the experiment on many occasions throughout 1960, usually in his own home, and the

¹ Peter Norden *Salon Kitty*, Coronet Books, 1977, p.216.

² William Addams Welch *Talks with the Dead*, Pinnacle Books, 1976, pp.94-96.

³ Of possible connection here are the alien voices on tape recorded in the early 1960s by Stella Lansing (who has also photographed and filmed flying saucers and their occupants) of North Hampton, Massachusetts, USA. They sounded like “tweety bird voices”, a high-pitched, like a Morse Code, in English, perhaps synthesized speech. (Hans Holzer *The UFOnuts*, Panther, 1979, pp.45-46). Also note that, just before his death, EVP pioneer Konstantin Raudive analysed the chirps of the budgerigar Putzi, which he believed may have been relaying messages from its dead owner, a teenage girl, to her parents (John Fairley & Simon Welfare, eds., *Arthur C. Clarke’s World of Strange Powers*, Book Club Associates/Guild Publishing, 1985, p.216).

strange voices kept appearing: always faint and speaking in short bursts at speeded up rates. He would simply ask the voices if they would like to communicate and then just let his tape run for several minutes. Although he heard nothing while he was recording, when he played back the tape he often found various voices on it. Later, he found that he could pick up strange voices on the radio by twiddling the tuner-switch and recording on a cue given to him by a spirit-helper named Lena.

After becoming attuned to their pitch and structure, he often found that they indeed were unmistakable human voices, some of which addressed him directly (such as a Swedish voice which stated: "Friedrich, you are being watched"), and some that he recognised as dead friends or relatives (including his mother who had died four years earlier, who spoke to him in German, asking: "Friedel, my little Friedel, can you hear me?"). The transmission-path had been strengthened!

After several years of experiment, Jürgenson published his results in *Rösterna Från Rymden* (Saxon & Lindströms, 1964), *Sprechfunk Mit Verstorbenen* (Herman Bauer, 1967) and *Radio och Mikrofonkontakt med de Döda* (1968). There was, soon afterwards, worldwide interest from many structuralized humans.

In the mid-1960s the progressive German government was funding paranormal research, in an overt way at the Institute of Psychology at the University of Freiburg, that was directed by Professor Hans Bender, who was swift to take a keen interest in the work of Jürgenson, which added a helping hand of scientific respectability to the new phenomenon and attracted other professionals to the work. The web was beginning to spread, with fresh power pouring in from the other side, its tentacles reaching out to allies.

Intrigued by (but initially skeptical of) Jürgenson's work, Dr Konstantin Raudive—a psychologist in exile from Latvia due to its annexation by the USSR—met him in Sweden, after which Raudive began his own EVP experiments at his home in Germany in 1965, which he continued until his death in 1974, making over 100,000 paranormal EVP voice-recordings under laboratory conditions during this period.

Raudive seems to have firmly believed that the voices came from the dead, presumably because many of the eerie messages seemed to come from his own late mother (although, strangely, they were often in languages she did not know in her lifetime), as well as various other dead relatives and friends, and even statesmen like Winston Churchill, John F. Kennedy and Adolf Hitler. (Although the former UK and USA leaders' EVP messages have been widely disseminated and heard, in the case of the latter dictator's voice-recordings, they appear to have been suppressed. Whether this is by conspiratorial design or simple decency is open to Q).

It is said that, when Raudive himself died, his voice was recorded a few days later. He pleaded that the EVP work should continue and “other techniques” be explored.⁴

Raudive published his initial findings in *Unhörbares wird hörbar*,⁵ which was translated into English as *Breakthrough*,⁶ that came with a 33-rpm seven-inch phonograph record containing examples of the EVP voices obtained.⁷ The publication of *Breakthrough* blossomed great interest in EVP in many people across the world, and research began in many places by professionals and amateurs alike, both parties obtaining satisfactory—sometimes startling—results, as did a group of EVP experimenters at the Vatican consisting of Catholic priests. Father Leo Schmid of Oeschgen in Switzerland was assigned a small parish in 1968 to give him the time to experiment with taping voices. His book *Wen Die Toten Reden* (*When the Dead Speak*) was published in 1976, shortly after his death.⁸ Curious perhaps, that in 2002, Chief Exorcist of the Vatican the Reverend Gabriele Amorth told Italy's *La Stampa* newspaper that during one exorcism “The Devil told a woman that he would make her spit out a transistor radio, and lo and behold she started spitting out bits and pieces of a radio transistor”.⁹

At the same time as these esoteric electrical activities were casting a cloak of Electrophonic Mystique about the planet, sightings of UFOs and aliens were increasing manyfold. Kenneth Shipman, the successful film producer, owner of one of the large studios near London and a devotee of the occult along with his wife Heather, who ran an upper-class health spa at Buxted Park, Sussex, had for some while been in close contact with

⁴ Other ‘deceased’ EVP experimenters, such as Jürgenson and O’Neil, also continue to assist the work in many facets from beyond the grave, and are in regular contact with living researchers via EVP.

⁵ [*The Inaudible Made Audible*], Otto Reichl Verlag, Remagen, 1968.

⁶ Dr Konstantine Raudive *Breakthrough: An Amazing Experiment in Electronic Communication with the Dead*, Colin Smythe, 1971. Raudive’s second book on EVP was called *Überleben wir den Tod?*, Otto Reichl Verlag, Remagen, 1973. His third book *Der Fall Wellensittich, Untersuchungsbericht zur Frage der Medialität sprechender Vögel* [Otto Reichl Verlag, 1976], was about voices found in budgerigar chirrup.

⁷ The *Breakthrough 7*” was issued (abridged?) on a free flexidisc that came with *The Unexplained* magazine [Orbis, 1982], and has since been reproduced in its entirety on *The Ghost Orchid* CD, released by the Parapsychic Acoustic Research Cooperative [PARC], in association with Ash International [R.I.P.]. See *EVP Recordings* section below.

⁸ The Vatican thought EVP would help the faith in the everlasting life. Interestingly, Friedrich Jürgenson, a deeply religious man, painted a portrait of the Pope at his summer residence, Castel Gandolfo in 1969, and was later that same year decorated by Pope Paul VI with the Commander’s Cross of the Order of St Gregory the Great, officially for making a documentary film about the Vatican.

⁹ See news article at: www.nydailynews.com/archives/news/2002/02/19/2002-02-19_pope_s_exorcisms_performed_r.html

people from Venus who were communicating with the couple via radio. Hans Holzer PhD gives an account of this and many other UFO contacts that happened at this time,¹⁰ to which I direct the reader who wishes to discover them.

In England one of the most prominent researchers in the EVP field is George Gilbert Bonner, who began experimenting with EVP in 1972, amassing a huge collection of voices, his work being endorsed with approval by leading parapsychologists in Europe and America and verified in a number of laboratory tests as the genuine article. Another leading light of English EVP is Raymond Cass, a hereditary psychic and one of the original members of the Fortean Group. Born in 1921 in Yorkshire, a lifelong fascination for, and experiences of, the supernatural led him to begin serious EVP research in 1970 (performing his early experiments in association with Mike Vinter). He obtained many hundreds of messages, some of which have been widely heard and studied by many well-established institutions, including the UK Ministry of Defence, and were made commercially available.¹¹ Radio ham and Society for Psychical Research veteran Richard Sheargold started a worldwide EVP ‘cult’, and Sam Alsop obtained the first EVP video images in the UK.

In 1974 Andrew Tomas published *Beyond The Time Barrier*, in which he documents his experiments in receiving TV transmissions from extra-terrestrials in the future. This delineated the first public statement of visual-image contact.

In 1975, the wealthy and keen inventor George Meek—founder of the Metascience¹² paranormal research foundation—met William J. O’Neil, a self-taught electronics wizard, medium, and psychic healer. They teamed up to develop the *Spiricom* device—described as “An Electromagnetic-Etheric Systems Approach to Communications with other Levels of Human Consciousness”—that purportedly allowed real-time two-way radio traffic with the Direct Electro-acoustic Voices (DEV) of the dead, a vast improvement to the awkward limitations of the one-way delayed-tape-analysis method of the classical Jürgenson/Raudive era. Finally revealed in October 1977, *Spiricom* basically works by emitting an electromagnetic signal with carrier wave, that is then modulated by the entity’s energy into a recognisable physical sound-wave pattern, i.e. a voice that can be heard. An audio tone generator and a radio frequency signal generator provided the initial sound-sources and were both linked to a

¹⁰ Professor Hans Holzer PhD *The Ufonauts*, Granada/Panther Books, 1979.

¹¹ On audio-cassette from: The Pines, Caravan Complex, Cowden, East Yorks, HU11 4UL, England. It is not known whether they are still available from this address, but his recordings can be heard via The Raymond Cass Foundation: www.raymondccass.co.uk

¹² www.metascience.com

transmitting antenna. A few feet away from this was a Hammarland SuperPro 600 AM receiver and receiving antenna connected to a five-inch loudspeaker, with the sounds picked up by a tape-recorder and microphone, that could be analysed later on the reel-to-reel tape. What joy and wonder can come from the secret halls of industry!

Later on in this astounding EVP work, a deceased ex-NASA scientist named Dr Mueller was contacted through the *Spiricom* device. At first,



William J. O'Neil operating the *Spiricom* system to speak to Dr Mueller, whose photograph is at top left.

Mueller spoke his words in a very robot-like manner (just like Sparky's Magic Piano did, according to some detractors), but he soon managed to make them become smoother and more controlled. Mueller also suggested a way to make the tonal inflections of the voices more articulate. His instructions for the special tonal improvement consisted of a frequency mixture ranging from between 131 to 701 cycles-per-second. Beyond that, the use of

a carrier range frequency between 29 and 31-MHz would provide the best results, the whole blended in 13 different oscillated tones altogether.¹³ These tones could be adjusted by the operator during experiments to fine tune the voices to the best clarity.¹⁴

Several years before *Spiricom* was in operation, CIA Wizard Andrija Puharich had effectively developed a curious, sustained and testable, purely electronic method for two-way communication with the alleged paranormal/alien intelligence[s] related to his 'golden boy', the infamous spoon-bender and self-confessed "psychic spy" Uri Geller:

I place a Sony TC 120 tape recorder on a table between Uri and me. We just sit and watch it. When the record buttons are pressed down by an invisible 'hand' we monitor what is being 'recorded' on the tape by earphones, or by a monitor speaker. We hear a voice as it is being imprinted on the tape and we ask questions which are also recorded on the tape. The entire conversation is in the English language. Such conversations last from a few minutes up to several hours.

¹³ I.e. his aim was to produce a higher frequency signal by inter-modulation of two lower frequency signals, a process known as "modulation synthesis" or the generation of "beat frequencies". Very strange side-effects often occur during such experiments.

¹⁴ Documentation of the device can be found in *Spiricom*, Vols. I-VIII, The Metascience Research Team Publications Division, 1982; and John G. Fuller *The Ghost of 29 Megacycles*, Grafton, 1987. After announcing his decision beforehand, Dr Mueller ended the contacts at the end of 1981, and with his departure *Spiricom* mysteriously ceased functioning. But the work continued.

When the conversation is over I transcribe the information from the tape. As soon as the transcription is finished the tape cassette completely self-vanishes from inside the tape machine. No tape record of such voice recordings has been allowed to exist. However, other means of delivering information are used, especially in emergencies. Examples are the telephone, radio, letters (written or typed), cables, television, etc.¹⁵

From 1975 onwards in West Germany, electro-experimentalist Hans-Otto König¹⁶ had been conducting EVP research, and eventually designed a system of receiving direct electro-acoustic voices (DEV)—and thus the opportunity for active real-time two-way communication—using auxiliary oscillators along the same lines as *Spiricom* (although he was probably unaware of this invention). He produced complex carrier mixtures of ultrasonics plus audible sounds by mixing fixed ultrasonic frequencies with warble generator ultrasonic frequencies. His “generators” served to ‘support’ the voices with audio signals beyond the upper-frequency threshold of human hearing.¹⁷

In the beginning, König used a combination of electronic oscillators and ultrasonic transducers to radiate the inaudible frequencies in his lab. But he soon discovered that the system worked without the transducers, if only the oscillators were switched on (indicating that EVP seems to rely more on electro-magnetic fields than the mechanical power generated by radiating acoustic signals).¹⁸ In a later system he used an infrared transmitter signal which is received and demodulated by an infrared receiver. The receiver output then modulates a 37.5-MHz VHF generator signal which is radiated across the experiment-room and then demodulated by a VHF receiver. The output of this latter receiver then establishes a very complex feedback loop by feeding a signal back into the infrared transmitter. I’ve known even normally psychically reserved people who’ve seen this particular set-up in action who were quite astonished by the “gear changes of the mind” it produces.

In April 1987, Peter Haerting and Jochem Fornoff effected successful two-way communication. They operated a radio near the Eurosignal (87.5-MHz) and their TV set was tuned to the ‘idle’ Channel 21. They also used infrared lamps, one psychophone broadband receiver and a psychophone with built-in generator. Their recording equipment included a low-

¹⁵ Dr Andrija Puharich *URI*, Anchor Press, 1974.

¹⁶ Founder of the “Forschungs-Gemeinschaft fuer Tonbandstimmen” (FGT) (Research Association for Recording Paranormal Voices, later known as the “Research Association for Transcommunication”).

¹⁷ 20-40-kHz, that is inaudible to humans but inside the range of hearing of animals such as dogs and bats, whose biological radar system is based on these frequencies.

¹⁸ See Dr Ernst Senkowski *Instrumentelle Transkommunikation*, R.G. Fischer, 1995 (only available in German language).

noise mixer and microphone pre-amp. A deep, dragging male voice could be heard from their loudspeakers., calling himself “ABX Juno”,¹⁹ and gave instructions. Another German—Adolf Homes—played a special part.

Perhaps it is significant that a great deal of *Spiricom* research took place in Philadelphia USA – the very same state where the aforementioned Philadelphia Experiments in space-time dimensional portals occurred. A striking parallel to Project RAINBOW happened in winter 1973 to illustrate this. O’Neil was operating two oscillators that sat on either side of the aquarium on his work bench. He began beating the oscillator frequencies together. As he did so, he noticed a strange swirling within the waters of the aquarium, fleeting and vague, yet something was there. He removed the fish and continued, finding that the same swirling occurred, with an addition of swirls of colour in the water. Then some of the swirls began to take various shapes. There was a hand in miniature, part of an arm, even part of a head with long hair, right there, all inside the glass enclosure as the frequencies beat against each other through the water-filled aquarium. In a later experiment he varied the frequencies and began to shake violently. He could not control the frequency-induced convulsive movement of his body and had to struggle to turn off the equipment. His main thought afterwards was that he may have ventured electronically through a frequency or frequencies similar in structure to X-rays – possibly gamma rays or beta particles.

Some aware musical groups have recognised the power of EVP methods and input, notably The Smiths, Throbbing Gristle, PamelA Mind B.and, The Fall,²⁰ and—in an uncannily similar way to O’Neil’s freakfrequency experiment described above—the British Extreme Power Electronics ensemble Whitehouse, notorious for their “Crack of the White Whip”: a devastating wall-of-sound combination of excessive volume and processed feedback, very high (mind-affecting) and very low (body-affecting) frequencies over-empowered by violent storm (mind-and-body-affecting) vocals that provokes a “Superpower” to manifest, beyond good-and-evil, in some cases evoking, if not traditional entity possession, then irresistible inspirations to transgress/subvert, for “Now is the time!” – perhaps as a result of Will-to-Power entities or forces modulating the wild raw obtuse frequencies to manifest themselves in the physical world.

¹⁹ See Dr Theo Locher & Maggy Harsch-Fischbach *Breakthroughs in Technical Spirit Communication*, trans. Hans Heckmann, Ed. Mark Macy, Continuing Life Research, 1997.

²⁰ Whom are possibly connected to the original 1960s secret cultural hypnosis program instigated by the Tavistock Institute, that first experimented with occult-audio techniques, which explains the peculiar widespread popularity of the Beatles, the Eagles, the Monkees etc. The psycho-spooks gave their mind-controlled bands beast-creature names as a recognition code; ergo The Animals biggest hit: ‘House of the Rising Sun’ [God].

The probability of this occurring would no doubt be enhanced if the trigger-music was being played in a room with quartz crystals present in the walls. Quartz is a substance long used by shamans and sorcerers, due to its ability to receive and store a psychic charge readily. It is often present in building materials and explains why ghosts are often seen when building work takes place – the jolting and vibrating of the work triggering the quartz to release or replay the psychic charge it holds within itself, in this case an image, feeling or sound. The latent energy of some past event, held in place by the fields created within the quartz-structure could also be triggered to replay itself in visual/audio form by the vibrations caused by passing lorries, aircraft, even thunder or strong winds, setting the crystals into motion and stimulating the dormant stored energy field. If this triggered field is decoded and witnessed by a human mind, then it is also possible that such a field could be manifested onto a TV screen or tape-recorder.

Quartz crystals also vibrate and emit an electrical signal when stress is applied to them, this is known as the “piezo-electric effect” and explains their use in watches, calculators, etc. A correctly-cut quartz crystal generates ultrasonic (higher than 20-KHz) waves when an alternating p.d. [of ultrasonic frequency] is applied across its faces [hint, hint].

The quartz-laden rocks both buried and standing in-and-around the village of Todmorden in Lancashire, England are without a doubt one of the reasons why this small town is a place where countless unexplained lights and sounds are reported, as well as untold other weird experiences. Here at least, in the prophetic words of Julie Andrews, “The Hills are Alive with the Sound of Music”, and more stranger noises...from the dead [in the sense of “not of this Earth”]?

This bizarre audio-action *et al* is no doubt due in part because the majority of the local houses are actually built from quartz-bearing rock. One female resident—who lives in a house especially prone to such occurrences—experienced huge power drains that created massive electricity bills; light-bulbs that would overload and explode; people from many centuries past appearing; and a washing machine that seems to suck energy from her, leaving her emotionally distraught. The oddest thing of all to happen was when she bought a new vacuum cleaner, which became impossible to use because it kept replaying sounds! These appeared to be snatches of conversations from people in the factory who made it; the driver who delivered it; even the very shopkeeper who sold it to her. When the lady used the vacuum machine in a different room the sounds ceased.²¹

²¹ See Jenny Randles *Time Travel: Fact, Fiction & Possibility*, Blandford, 1994.

It is also widely known amongst aficionados of the subject that more UFO close encounters have occurred within a five-mile radius of Todmorden than anywhere else in Europe.²²

Modern day technology has revealed that some organs, such as the 'Third Eye' pineal gland and the hypothalamus contain crystals, and that there are even pyramidal cells, that could function as a modulator or electro-magnetic conductor that is highly suitable for transducing signals between different atomic densities, so obviously this has great import and we should activate fully. This suggests deployment of quartz-encrusted antenna or specialist aerials laden with other crystals in EVP experiments; or perhaps the strategic emplacement of large crystals in close vicinity to—or even touching—the magnetic tape recording heads, perhaps “charging” the crystallines by psychically imprinting them beforehand with the desire for outer-transmission materialisations.

In further context there is evidence for “crystal-stone sounds”, some of which have been captured. In 1982, mineral crystallographer Allan Jenkins and electrical engineer John Marke—two regulars of the Prince of Wales pub at Kenfig Hill in Mid-Glamorgan (South Wales)—attempted to record the sounds imprinted in an 800-year-old wall of the pub. They surmised that the components of the wall, silica and ferric salts, being the same ingredients used in magnetic recording tape, could, if electrically charged, play back the sounds the wall had observed and absorbed over the centuries. The intrigue boffin duo fixed up an electro-transformer of 15,000-18,000 volts to the wall by electrodes, to charge up its particles, then locked tape-recorders in the room for four hours. When the tapes were analysed, they had succeeded in taping voices speaking in old Welsh, organ music, a clock ticking (although there was no clock in the room at the time), and footsteps from the wall.²³

²² Such as the flying saucer abduction of Police Constable Alan Godfrey whilst both were on patrol in November 1980. In relation to the vacuum cleaning time anomalies, the bewildered PC also experienced missing time and spatial dislocation during the event. Five months before this, Godfrey (along with another policeman) found the body of Zigmund Jan Adamski (who shares the same surname as the famous inspiring 1950s saucer contactee George Adamski), perched on top of a pile of coal in a Todmorden coal yard just half-a-mile away from where Godfrey was to encounter the UFO. Zigmund had been missing for five days before his body was discovered, during which time unusual lights in the sky were seen in the area, so he too may have also been abducted by UFO. Source: Janet & Colin Bord *Modern Mysteries of Britain*, Grafton, 1988, pp.55-56; 147-148.

²³ From *Ghosts In The Machine*, BBC Radio 4 documentary broadcast Oct 1999, and the author's own investigation. Glamorgan is an area well-steeped in Witchcraft and the supernatural, hence its name: *Glamorgan*, the “Vale of Glamours”, referring to the casting of “glamours” or fascinations on people. The old wall itself is certainly wise enough to reveal only part of its knowledge, throwing off its ensoul spectral shadows to inspire only the worthy.

Although [according to Dr Melvyn Willin, who has a doctorate in Parapsychology and Music] technicians at the now sadly-defunct BBC *Radiophonic Workshop* (which was originally located in Room 13) described the Prince of Wales pub sounds as being akin to distortion and feedback, perhaps caused by the nearby presence of a very large transformer required to create the hefty voltages required – shortly after the 1982 recordings, John Marke stated that BBC *Newsnight*, and other TV crews from Japan and Canada had filmed the Prince-pub experiments under controlled conditions with “surprising results”. Marke added that he’d also performed experiments of a similar nature at the Jolly Sailor pub in Porthcawl.

In his article ‘Exotic Audio-Archeology’,²⁴ Frits Jonker posits the theory that, just as the stylus of a gramophone records all the sounds that it also plays, and these sounds could be heard from it with sensitive equipment and good enough amplifiers – so too could stones, that are after all magnetic and old enough to contain vast amounts of information such as the sounds of dinosaurs, the first conversations of human beings, the landing of spacecrafts at the origin of man; and that one day the stones could be induced to play back these sounds. He also mentions the fact that electrons record EVERY sound in their spin forever, and that there are electrons out there that have existed since the very creation of the Universe, so they contain all-many-myrriads of incredibly fantastic audio data for us to hear. He directs the curious to the French physicist Charon, who penned several books about this subject in the late-1970s and early-1980s.

This particular paradigm can be timeline-traced to a technician named Richard Woodbridge III, who coined the phrase “acoustic archaeology” in the sterling August 1969 issue of *Proceedings of the I.E.E.E.* (Institute of Electronic and Electrical Engineers). Woodbridge theorised that there were many occasions when sound might innocently get scooped out of the air and preserved. For example, when an ancient potter typically held a flat stick against a rotating pot, he was accidentally (and crudely) recording into the clay the various sounds around him. Woodbridge wrote about the experiments he performed pulling basic noises off a pot.

Another experiment involved setting up a canvas and then talking while making different brush strokes. “This is to record the finding of a spoken word in an oil portrait”, Woodbridge wrote. The word was “Blue” and was located in a blue paint stroke – as if the artist was talking to himself or to the subject. Again as before, here was an example of EVP coming straight “out of the blue”.

²⁴ See *Hystereo* 18. Written and published by Frits Jonker, Postbus 75459, 1070 AL, Amsterdam, Holland. <http://showcase.thebluebus.nl>

Nigel Kneale [the creator of *Quatermass*] developed the AA idea into the BBC TV drama *The Stone Tape*, first shown in 1972. In this fascinating motion picture [which also predicted the digital revolution many years before], a group of scientists realise that the image and sounds of a ghost is stored materially in the fabric of an old room, and that people sensitive to the recording can play it back *in their heads*. Thus “The Stone Tape” theory relies on no ‘external’ ghost – for everything is perceived in the mind, and (unlike the Prince of Wales inn incident) nothing can be recorded or analysed on the scientists’ equipment.

And lest not forget the so-called ‘disproved’ but strangely persistent legend of the “Ancient Info-Discs”. According to Peter Kolosimo,²⁵ the report of a Chinese archaeologist published in 1965 in the German review *Das Vegetarische Universum*, at some unspecified time during the last quarter of the [19th?, the source doesn’t make this clear] Century, archaeologists exploring caves in the Bayan-Kara-Ula mountains on the China-Tibet borders found 716 stone discs with drawings and indecipherable hieroglyphics which were thousands of years old. They had a hole in the centre like a gramophone record from which a double groove traced out a spiral to the circumference. They were not sound tracks but a kind of writing.

Eventually, the Peking Academy of Prehistory published what was revealed under the title *The grooved script concerning spaceships which, as recorded on the discs, landed on Earth 12 thousand years ago*. The wondrous caves have been occupied by the Ham and Dropa tribes: a weak race, diseased with rickets, average height only 1-metre 27-centimetres and yet without any proper ethnographical classification. “The Dropa”, says the caves and *The grooved script*, “descended from the clouds on their machines while our own forefathers hid ten times in the night in caves. But when they understood the sign language of the Dropas they realized that the newcomers meant them no harm”. Other Ham writings describe the grief following the loss of the tribe’s spaceships during a dangerous landing in high mountains and the failure of the attempt to build a new one...” It further states that: “When finally freed of all incrustations the discs were sent to Moscow where it was found that they contained large amounts of cobalt and that they were rhythmically pulsating as though they has electric charges in them”. Other Chinese fables speak of little creatures descended from the clouds who were thought repulsive by Earth’s inhabitants due to their yellow faces, big heads and small bodies being so ugly. Some of these sky-beings were attacked by frightening earthlings.

²⁵ Peter Kolosimo *Not of this World*, trans. A.D. Hills, Souvenir Press, 1970, pp.224-226.

Such legends have some scientific confirmation, since in some of the same caves, tombs and skeletons were found 12,000-years-old. The remains belonged to a humanoid race with big heads and small bodies. The caverns have wall drawings of the Sun, Moon and stars interspaced with crowds of small circles which seem to be approaching Earth, in a mountainous zone. As a beautiful female EVP-voice spoke through the television in 1954: “Strange waters shall gush forth out of the rocks”.

According to early UFOlogists, the 16th Century, Montezuma, the last Aztec Emperor, gave Cortez two large flat gold discs about the size of gramophone records, said to be emblems of royalty intended for King Charles V of Spain and his Queen. The former’s disc was about a quarter-of-an-inch thick; the latter’s much thinner. Montezuma knew what the discs were for, but Cortez seems to have regarded them as too clumsy and heavy to wear, and they do not appear to have reached Spain, for they are not listed in any treasure ship inventory. These discs were cut to a size and thickness exactly corresponding to the dimensions of their intended wearer, to suit that particular person’s wavelengths and provide security, for thus, the intended owner alone could use them. For what purpose remains unknown, although flying saucerer Adamski speculates they were used for levitation.²⁶

From the late-1940s onwards, Thomas Townsend Brown ran experimental stations. In 1970 he returned to investigating petro-voltaics, during which he encountered the high-frequency gravitational radiation that is being constantly emitted from astronomical objects in outer-space in their varying orbits.

While simple high-K dielectric materials would pick up the radiation and convert it directly into electrical energy, more complex dielectrics such as granitic and basaltic rock would convert the energy into DC electricity. Not only this, but these rocks are in fact tuned to only a portion of the total radiated energy present throughout the Universe. This means that your average lump of basalt is a natural gravity-wave AM receiver, tuned into only a few specific “radio stations”.

It appears that Brown never seemed to have analysed these curious high-frequency signals to see if any of them were of intelligent alien origin. However, in 1953 he filed a patent that describes a system for intelligent communication via modulated gravitational radiation. In the published patent, Brown describes how to convert a normal, high-power radio transmitter into a gravity-wave transmitter, based upon the principles of electro-gravitics. In this particular design, for some reason the modifi-

²⁶ Desmond Leslie & George Adamski, *op. cit.*, pp.107-108.

ation is made only to the antenna system, with the actual electronics of the device remaining un-changed.²⁷

In 1962, the Silesian-born engineer L. George Lawrence tried using biological material in electronic sensors. At first he delved into the work of Alexander Gurwitsch,²⁸ then in the Californian desert, near Mount



An appliance at the Ecola Institute for reception of intelligent communications from plants.

Palomar, he built upon the seminal work of the “plant guy” Cleve Backster.²⁹ Lawrence used Backster’s original circuit designs as a working model for his own, and considerably more sensitive, equipment. Backster used a paper-and-pen chart recorder to indicate reactions, but Lawrence replaced this with a voltage-controlled audio oscillator whose pitch changed in sympathy with any biological changes. Eventually he replaced Backster’s galvanic response

system with piezo-electrometers, which gave better stability with greater sensitivity.³⁰ He aimed at what Lawrence referred to as “electro-magnetic deep fringe” areas which were outside the influence of almost all electro-magnetic fields so as to avoid false readings from external sources befuddling the results-data.

To his astonishment, in October 1971³¹ it picked up signals from the skies. After a redesign—consisting of two small quartz crystal wafers bonded together with specific organic materials, sealed within a Faraday cage held within a lensless telescope-type assembly complete with sighting apparatus—to eradicate bugs and other possible explanations, in April 1972 he repeated the experiment in the Mojave desert. The same results were obtained. Lawrence concluded that the signals had origin-

²⁷ See Thomas Townsend Brown ‘Electrogravitational Communication System’, US Patent No. 719,767, issued September 1956.

²⁸ One of the pioneers of vital force research. Gurwitsch showed that cells appear to affect each other during the process of mitosis, which led him to develop a theory in which cells communicate through what he called “mitogenic rays”.

²⁹ Who used polygraph-type equipment to monitor the psycho-galvanic and physiological activity in plants. Backster discovered some incredible-but-true effects, one of the most unusual being a plant’s ability to detect the presence of a plant murderer.

³⁰ The first biodynamic transducers were simply vegetable samples wired up and held in a temperature-controlled bath.

³¹ The same year that the BBC made the first quadraphonic radio transmissions.

ated from outer space and were of intelligent origin. These broadcasts were intercepted by biological sensors, positing a biological (mitogenic or biodynamic-ray-type) communication.

Initially, he thought the signals were from Ursa Major, but on further investigation he found that they probably originated from the galactic equator. He also concluded that the signals were not aimed at Earth, but were an overspill of communication between companion civilisations. As for the signal coding, Lawrence was confident that they would not be in the form of a structured language. Instead, he felt that they would be graphic in nature, so he decoded them using digital spectrograms displayed on a standard 8-bit resolution grey-scale. These graphic signals were received using some of the world's most advanced-ever biodynamic transducers, consisting of carefully manufactured synthetic biochemical substances.³²

The wondrous space-transmission tapes have since been deposited in the scientific archives of the Smithsonian Institution in Washington DC, as evidence of an important historical landmark. The code has not been broken. (Lawrence has since built a gigantic Stellartron to seek further starry transmissions).

As we can gather from all the above and related events I have faithfully described, there is definitely some weird things going on connected with electro-magnetic and other frequencies. There is a vast amount of evidence for—and research in—these fields of electrical paranormal phenomena, by civilian and official channels. The resulting strange unexpected outré events and experiences are occurring daily, whether you “go for it” or not. I do not expect you to instantly believe in it – but then again, why not?!

After all, didn't Jeannette Meek—the supposedly deceased wife of *Spiricom* inventor George—send a computer letter to her husband George with the help of Group Timestream (through the Harsch-Fischbach group's computer in Luxembourg), while George was at home in North Carolina, USA? This incredible document—which is reproduced below in its entirety—mentioned three unmistakably distinct incidents from their life together:

³² See Peter Tompkins & Christopher Bird *The Secret Life of Plants*, Avon, 1973, pp.61-65. There has been little success in tracing the elusive 'L. George Lawrence', mainly due to the fact that this name was a pseudonym employed by the author who reported this research in several electronics magazines in the mid-1970s. All that is known of this author is that he was employed by several government agencies that exercised strict security measures. This research into biodynamics was a spin-off of the work he had conducted while within their employment. However, it is worth mentioning that these agencies were mainly involved in NASA projects around the time of Project SETI.

LEONARD LANDER – BEYOND THE DIAL 71

intoc@@@@@entingeninluxemburg/eienliebefreundinvonmir,jeannette
ekmoechteandieserstelleeinigeworteanihrenaufuereseteweilendenga
ttenrichten/ichubergebeihrede-nzeilensender/
DEARGW/I'DLIKETO COOKUP A FEW GDOD NAMES FOR YOU BELIEVING I COULD HAVE
EWINGS!
I AM SURE YOU RECALL I HAVE OFTEN TOLD YOU THAT THERE ARE A LOT OF THINGS YOU
COME IN HANDY FOR - -
NOT ONLY TO DO (SUCH AS TAKE CAPS OF PILL BOTTLES)
BUT ALSO TO TELL SOME BODY ELSE
JUST WHAT TO DO
(EXPERT ADVICE)/WELL, IT SEEMS AS IF THERE ARE STILL PEOPLE WHO
DO NOT BELIEVE IN THE CONTACTS YOUR FRIENDS OF CETERA ARE HAVING/ HERE SOME
DETAIL
SWHICH EXCEPT YOU AND MOLLY
(GIVE HER NY WARMEST GREETINGS, I MISS HER) NOBODY
CAN KNOW/ : IN 1987, ENO D F APRIL. TENANT OEBBIE CALLED TO SAY HER REFRIGERA
TOR WAS OFF/ IT MUST HAVE BEEN ON A THURSDAY MORNING ANONOC CONNECTIO
N WITH THE STORM WE HAD BEFORE/ AT THE CLOSE OF HER WORK DAYS SHE CALLED
AGAIN TO SAY SHE WAS HAVING M, ORE TROUBLE/ THIS TIME SHE HAD LEFT HER PUR
SE ON THE SEAT OF THE CAR OF THE LADY WITH WHOM SHE HAD BEEN RIDING/ THIS LA
DY WAS QUITE FAR FROM FRANKLIN S OEBBIE ASKED TO BORROW OUR KEY TO HER
PLACE/ ANOTHER STORY: ON APRIL 29TH ANN VALENTIN
WROTE A LETTER THAT SHE HAD NOT RECEIVED THE MAGIC BOOKLET THEY HAD OR
DERED, BU
THARLEQUIN NOVELS/ THIRD STORY; JOHN LATHRON
(I DON'T THINK MAGGIE AND JULES
EVER HEARD THIS NAME)
SHUT OFF THE ELECTRICITY AT THE HOUSE TO PUT IN THE NEW LI
GHT/ HE WASN'T DOWN THERE VERY LONG BUT CHARGED \$20 SERVICE ADDITION T
O \$40 FOR
THE BULB ITSELF PLUS TAX
(THE SCOUNDREL)/ SO TRY TO EXPLAIN THIS, HONEY/ MY NEV
ER ENDING LOVE TO YOU/ I MISS YOU SO MUCH BUT I KNOW WWW WE WILL BE TOGETHER
/ I HAVE BI
G WORK TO DO HERE/ RESULT OF THAT IDIOT WAR/ LOVE FOREVER/ JDM/
pleasemaggy/ forward this to george/ he can be of great help to you all/ send my
best wishes to loree also/ thank you/ jeannette duncan meek/ kontaktende/..

The three incidents of the *key*, *box* and *light* that are clearly mentioned in the letter from beyond the veil provided solid proof that Jeannette was alive and well two years after her physical death, as no-one but George and Jeannette and their assistant Molly knew about them. Despite the trivial nature of the message, George knew it was a very important letter. His dear Jeannette had proven that there is no death with this simple computer letter.³³

³³ From the article 'ITC Contacts from around the World: A cross-section of ITC communications' by Mark Macy, 2001.

Other researchers report that text has also been received in Morse Code, occasionally delivered via "spirit-raps" [paranormal knocking sounds].

Using the tolerances-and-intolerances of magnetic tape as an instrument in its own right, the master-tape of Isao Tomita's *The Bermuda Triangle* LP³⁴ was recorded onto five tracks, or channels, so it could be played back in a five-speaker "Pyramid Sound" matrix: with four in the conventional rectangle and the fifth suspended above the centre. Each side of the recording contained coded data in the form of certain sound effects, designed to be recovered via feeding the electronic signal from the record into a micro-computer programmed to the TARBEL System.

On some decodings, *Bermuda* spelt out entirely different messages than that originally intended, perhaps transmitted from those desperate trapped souls in hyperspace previously lost in the infamous Triangle?

³⁴ RCA Red Seal, 1979. Catalogue number: RK 12885 [cassette version].

Part II – Practise

Introduction

Before explaining how EVP is obtained, I state here clearly that this work should not be moved towards in a dilettante or merely curious manner. It is a two-way process, controlled by mostly unknown factors. A great deal of success depends on the entities themselves, plus—of course—the ‘spiritual atmospherics’ prevalent at the time. It is unusual to receive a voice-contact at the first attempt. Most people take weeks or months before getting the first message.¹ One’s first contact may be more like eavesdropping on another world rather than an actual personal message.

However, beginners have been known to obtain incredible results, much in the same way as the novice golfer can effortlessly putt shots the professional can but dream of. Like anything else, it is your own mind that is the key. Do not necessarily follow these instructions by the letter, do what you feel is right. Success is more often obtained by experimenters of a sensitive, mediumistic nature, one who is sympathetic to the idea of other realities. Narrow-minded establishment scientists gain little result; their pre-conceived limited beliefs act as a self-regulating block, a psychic censor, filtering out wider probabilities and thus, the chance of contact. No one is ever entirely objective, we are all imposing our unconscious structurings onto reality.

Since the groundbreaking research work well-conducted by the early pioneers of EVP such as Jürgenson and Raudive, advances in recording technology has manifested a myriad of new approaches and ever more sophisticated techniques involving computer-audio software, secondary superposition, echo effects, reversals, the transversal tone, invite horn, neuro-motion, etc. For more details on this ‘new wave’ school of EVP consult *The Ghost Orchid. An Introduction to Electronic Voice Phenomena*, the first comprehensive audio-documentation of EVP on compact disc, issued by the Parapsychic Acoustic Research Cooperative (PARC), in association with Ash International [R.I.P.].² I recommend any would-be experimenters to hear this *Ghost* disc and also read its extensive and useful liner notes before attempting experiments, to gain some familiarity with the voices heard in contact.

The availability of easily portable equipment has now resulted in many experiments being performed outside, not relying on the usual raw matter of radio background noise that is modulated by the entities to produce intelligible speech – much as a spirit controls the vocal chords

¹ Raudive perceived the first EVP voices after three months of fruitless attempts. And five minutes taping may require an hour of listening and transcribing.

² For full details see *EVP Recordings* section below.

of a “direct voice” medium to talk. Natural sound sources have been used to obtain results, as radio static, white, pink or brown noise, splashing or running water,³ wind, thunder, etc. All these sound-sources have one thing in common: the upper frequencies push into the ultrasonic range. It has been shown that the discarnate entities often use these higher (rather than the lower, infrasonic) frequencies of the audio spectrum to form into their speech.

With portable equipment experiments can be performed at any time and at any location – enhancing the possibility of discovering psy-zones or “window areas” of paranormal activity at levels way above average, where electro-magnetic occult flux is more potent and concentrated, such as at ley-line intersection points, atop quartz-laden mountains, inside crop circles and haunted houses for example – the older the better (active), usually (don’t disregard the golden rings and patterns: remember that the earliest account of a crop circle in England comes from Herefordshire in 1698, where-and-when its locals attributed the phenomenon to “The Mowing Devil”. Incidentally, the majority of English crop circles are located within 40-miles of Stonehenge, site of primeval sorceries).

³ There are some promising reports of underwater EVP recording using special microphones called “hydrophones”. Sounds travel underwater at about five times the speed in air; thus it is another dimension, and magically significant. Data instructions on building your own hydrophone can be found from The Underwater Acoustics Research Group, Loughborough University, Ashby Road, Loughborough, Leicestershire LE11 3TU, UK. <http://sonar-fs.lboro.ac.uk>

Chapter One

The Basic Method

Coming out now from the shell of shadowy wonder of whether it's true or not, one has hopefully made up one's mind and desires to experiment for oneself, to obtain personal, first-hand results – the only evidence that really satisfies.

Although the titled “modulated raw sound-source” or “Inter-Frequency” system of obtaining EVP can make it somewhat difficult to extrapolate the voices sometimes from the background noise, it has been shown over long-proven experiment to be a very successful technique—especially with a radio sound-source—and the best one to adopt at first.¹ We can easily judge the content of the voices by always adopting the specific guidelines set down by the English EVP investigator George Gilbert Bonner:

1. We only accept clear and logical sentences, not just isolated words that are fragmented and disparate.
2. They must all be in our own language, no polyglot² examples or neologisms.
3. The grammatical construction of the sentence must be spoken in one and the same voice.
4. If possible, the experimenter's name should be referred to, and the sentence must relate to the recording situation, the question posed or to personal matters that can be identified.

To proceed with an actual EVP experiment, do the following:

1. Banish oneself, the location of the experiment, and the equipment. Then pray for God's blessing, help and protection.
2. Set up the tape-recorder and microphone in a quiet place.
3. Tune the radio to a frequency either a) between two adjacent

¹ The severely detuned 'pure static' radio frequency may (in some cases) reduce the quality of the recorded EVP, but this can be overcome by using only slightly detuned radio speech signals (news, plays, etc).

² It has been suggested that the EVP Intelligence has learned bits of our languages from radio broadcasts, which is why the voice-messages can be a mixture of languages (often several in the same sentence, as was the case with a lot of “Raudive Voices”), and why the grammar is often wrong. Although experimenter Raymond Cass has stated that: “The fact that the messages are often in this curious polyglot mixture of languages surely rules out their being simply random radio signals”, as: “No radio station in the world broadcasts anything like it” [Cass quoted in Jack Pleasant ‘Voices from nowhere’ in *The Weekend Book of Ghosts and Horror No.2*, Richard Whittington-Egan, ed., Harmsworth Publications Ltd., 1982, pp.65-66], which is a valid point – limiting experimental results data only to one's singular native language makes obvious sense.

stations, resulting in static-noise;³ b) close to, but not exactly on the centre frequency of a station; c) of a station transmitting in a language you do not speak or understand; or d), tune [rapidly or slowly] across the full frequency band from one end of the dial to the other during the experiment.

4. Set the recording level on the tape-recorder halfway between the lowest possible setting and the start of the red peak-scale.
5. State the date, time, and place; name the people present and say that the experiment has begun. Be courteous; give a short greeting to those beyond the dial; then ask if there are any good invisible friends that would like to communicate.
6. Either ask a certain question or simply invite general statements. (If you do not hear a reply during the following moments it will be a one-way,⁴ not two-way communication experiment. It is rare for beginners to obtain the latter).
7. One can repeat the question several times or ask different questions at this point, always allowing a suitable silent pause between questions to give those in the beyond a chance to answer. The recorder is still running in “record”. While taping keep your thoughts focused on the intention, but don’t try to force things – the invisible ones will come through if they’re able. You don’t have to prod them.⁵
8. Limit each recording session to about ten minutes, and when you have asked aloud all questions, announce that if there are any final messages that need to be transmitted, you are going to stop recording in 30-seconds.
9. After this period (even if no voices have appeared), say, “This is X, and I thank all friendly beings for your cooperation in this experiment, I am now closing the bridge and circuit to the other worlds, and may peace be between us. The bridge-circuit to the other worlds is now closed”.

³ I have come to the somewhat ironic conclusion that the dancing white snow and swirling hiss of the no-channel—be it televisual or radionic—is nowadays more genuinely interesting and informative than most of the actual programmes. About 1% of the snow-static on TV or radio is the radiation of the Big Bang, the heat from the creation of the Universe; it hits your home aerial just the same as it hits a radio telescope. What of tomorrow’s culture?

⁴ Another one-way communication method that should be mentioned here is to ask the question; wait 30-seconds; stop and playback the tape; listen for the EVP voice-reply, and from the information gained, formulate your reply in a new question. Then repeat the entire process.

⁵ There is a paradox here, as sometimes the best results occur when one ISN’T trying, i.e. when one is “not looking”, and simply engaged in performing the mechanics of the procedure without really paying much attention (or complete inattention), an automatic, robotic-like state without any lust of result.

10. Turn off all equipment then analyse the recording in playback (good-quality headphones are recommended) with your eyes closed, to better focus on the sound. If the radio has been used in mode a or b: the EVP may have spontaneously appeared from the static-noise background; with mode c: the EVP often appears as completely comprehensible sentences in the experimenter's own language; both of these effects can occur with mode d.

You may hear the voices responding to your questions on the tape or referring to recording conditions or something else related to the experiment. Often, the voices will discuss things between themselves.

11. After studying the tape and preparing future questions from the information gained, either continue the experiment or stop.
12. When you have decided to stop, psychically cleanse oneself, the equipment, and the laboratory by banishing ritual. Go and do something normal and routine, such as the vacuuming, washing up or walking the dog, to "earth" yourself solidly on the physical plane.

Remember to make a note of any outside noises—no matter how quiet—that may occur during the recording session, according to its position on the digital tape-counter, so that you won't waste time identifying them later. And, if necessary, identify such noises by speaking aloud at the time. (One may want to listen to the whole session through headphones when recording, as this enables one to hear the slightest noise).

But please, don't be put off by all these caveats. There's no essential need for expensive equipment (in fact, low quality amateur gear generates more of the seemingly important distortion and noise that the EVP voices seem to need to utilise, in order to speak audibly) or a great deal of technical know-how (although—obviously—this can help). Any machine will get EVP voices on tape, including those voices of the highest, or "Class A", quality. Even the microphone specifications are not critical, whether low or high impedance or quality, it doesn't seem to matter too much.

It's the *playback* and *interpretation* process, involving concentration and repeated listening, that's most important, and where high quality equipment is desirable – especially the amplifier, for a good amplifier will reveal voices present on a tape that a bad amplifier misses.

Some other hints: When engaged in playback, it can help to have the treble control on maximum and the bass control on minimum, for the usual taped voices tend to come in considerably higher than sounds in

the low register.⁶

If you hear what sounds like a mechanical noise of some kind, be on the alert, as these are often voice vibrations that are suffering some kind of physical break-up. By playing the voices back several times, you may be able to distinguish the words that were being said at the time the message disintegrated. A rapid burst of sound like a “psst” should be played back at half speed, as it is often a word, and can be very clear indeed. A very slow, growl-type voice needs to be played back at double speed to be recognisable, and is usually the clearest and most natural sounding of them all.

The discarnates can also regularly give cues before a voice comes on tape, to make this genuine EVP more recognisable. These may include 1-5 rhythmic raps, a silent pause, and then the actual voice-message; a short, sharp breath or single/multiple clicks; or a voice cue such as “Now” or “Go” from one of the technicians who is working on the taping from the other side.

It sometimes happens that you don’t get a reply to a voiced question for several minutes, even a week. You may also obtain a “prophetic” or “forecast” EVP, whose meaning will not become completely clear until some time after its recording.

To make encountered quiet or indistinct voices or possible voices more understandable, one can re-record the segment several times, each time at the highest possible recording level without distortion. This will make the target-sound loud enough to hear, but will also increase the general background noise. It can be overcome by the use of band-pass filters and graphic equalisers to “clean up” the sound. When you have determined the range of the good signal that you want to preserve, you are then able to eliminate all extraneous noise, both above and below that particular band. If the band is narrow enough, practically all unnecessary noise should be eliminated, and it would then be possible to boost the signal to any level you wish. One is stuck with the background noise

⁶ Although some experimenters believe that EVP occurs at very low frequencies, in the levels of Infrasound, well below that which the human ear is capable of hearing (20-Hz). Hence the use of special low frequency microphones. Interestingly, Project LOFAR (low frequency array) that was launched several years ago, consists of combining signals from antennae in several different countries to create a “banks of detectors” system of collecting radio-waves that will have the accuracy of a machine the size of Europe. Instead of moving a huge dish around and pointing it at a star, galaxy or nebula, the LOFAR array simply covers a field with sheets of metal, that will pick up radio-waves from all over the sky. The more arrays you have, the more radio-waves you collect; and if you have arrays far apart from each other, you can resolve distant objects with more and more precision. This offers a far greater chance of revealing signals from extra-terrestrial intelligences than all previous related systems such as SETI.

volume within this band immediately surrounding the signal, however. Computers may have the answer.

It can take some months to actually make out the voices, as one has to train one's hearing and concentration to pick out the fleeting voices from the radio static and other background noise than often surrounds them. At first, you may only receive faint, single words. Soon you shall receive sentences of normal length, and the messages will become more strong and clear.

Part III Other Transceiving Experiments

The Far Out Sound Procedure

This is an extremely useful preliminary training exercise that is recommended you perform before any of the other experiments.

At any time—maybe late at quiet night to start with—put new ears on transcending our own, and with eyes closed, in a warm and darkened atmosphere, lay supine comfortably, and begin to breathe deeply, regularly and slowly through the nose. Stop all normal thinking – no past associations or connections apply to the New Now.

Gradually send your sense of hearing out further and further, with the aim of picking up sounds from a great distance, on this—or even some other—world. Go further each time. Don't try and label what you hear too much, just drift out and experience. If you do hear something you couldn't possibly have heard normally, try and corroborate it evidentially via the news media as soon as possible afterwards.

The Subconscious Shortwave Signal Kontrol Rite

All things in the Universe have frequency. The idea that 590-Hertz or '59' on your AM radio dial is a real frequency is wrong, it is only an arbitrary frequency label created by us to identify and use a spectrum of frequency for radio. If you tune your radio down to 0000-Hertz does that mean there is nothing below that frequency? No! This fact—the existence of a frequency spectrum below 0000-Hz—used to be a highly classified bit of information. Frequency goes in all possible directions into infinity; it is the building block of the manifestation of space-and-time. Yet most humans are resonant with only a very very small bandwidth of this Universal frequency spectrum. There is more unseen than seen.

The radio on your desk not only receives the frequency that you tune it to, but it also *emanates* the frequency it is receiving. It actually transmits a field that contains its own internal noises as well as that which it is receiving. Similarly, when your subconscious becomes *resonate* with the target it *emanates* like the target. Like the radio, your primary consciousness receives the sensory impressions.

Mystic artist-writer Brion Gysin once recalled how one of his friends—an epileptic—said the radio spoke to him, and added "We [Gysin and his main collaborator William S. Burroughs] had many experiences of this kind in the street rue Git-le-Coer"; that is, inside the infamous-now-legendary "Beat Hotel" in Paris, a meeting-point of many fertile and subversive

heads and hands, where Gysin lived with Burroughs and carried out a wide array of paranormal experiments when LSD was wondering involving drugs, mirror-staring, tape-machines, etc., and it was there where they invented the “Dreamachine”: a deceptively-simple device made from a 78-rpm record player, a tall, specially-patterned cut-out cardboard cylinder, and a strongly-glowing lightbulb, that wakes you up and offers you ‘other rooms’. “We used to hear voices talking to us in our heads”.

1. It is night. A shortwave radio (preferably valve-powered) is in the North corner, emitting detuned static.¹
2. A microphone connected to a recording device is in the centre of the room. (Due to the possible long duration of this ritual, the use of a long-playing facility of a video-recorder is advisable, or a large-recording capacity computer).
3. The experimenter sits or lies in the South corner, facing the radio. The experimenter is wearing a copper helmet that is connected to the aerial “in” socket of the radio via curly spring-coiled insulated copper wire. The apparatus has been psychically charged by staring at the wire and following its spiral line back-and-forth with the eye into trance. You will instinctively know when there is sufficient active-power stored up.
4. Experimenter then tries to influence the volume, loudness and content-structure of the radio static, increasing and intensifying the concentration until it fills the entire consciousness.

(NB: Shortwave signals will naturally drift in and out, up and down in loudness and volume; but when one is in a deep state of concentration [trance/altered state of consciousness] and the signal does this at the same time you will it to with your suggestions – it gives birth to the realisation and concept that you yourself are affecting the signal; it obeys your commands. Slide into and welcome this way of thinking and continue deepening it, When you feel you are controlling the signal [you will simply just KNOW when]; this is the moment to ask for messages from the aliens).

¹ Since 1958 (the year of the first stereophonic radio transmissions, made by the BBC in Britain), Ham-radio operators have picked up strange broadcasts on the 75-meter international shortwave band. These have included messages from aliens, in both English and their own special languages, described as a kind of “musical gibberish”, which is why this frequency is the preferred one for the rite. The probability of this phenomenon occurring has been known to be boosted by using a cheap radio fed by signals from an outdoor or active antenna. This overloads the front end of the tuning circuit, with signals appearing all over the dial where they’re not supposed to be.

This “sleight of mind” technique is well-known in occult and paranormal circles. If one acts “as if” some concept, etc., is real – then it may become real “as now”. To cite one example is the well documented case of David Keyes, the paranormal investigator who was in charge of a séance with a group of university students. After a long period where nothing happened, when no result was being obtained, he deliberately faked phenomenon by moving the table with his leg unseen. In the charged atmosphere of excited expectation fostered by the other participants, this mundane action served to kickstart genuine paranormal activity to occur soon afterwards, with no prompting or physical intervention.²

This mechanism was also observed in 1984 Hampshire England at the dawn of the “electromagnetohydro-dynamical vortex” or “trans-time crop glyph” enigma, when a group of hoaxers paid by a newspaper to fake a cereal-circle lay exhausted in the centre of a faked crop-formation just after completing it in the early mid-summer hours. Suddenly, without warning, they began to experience bizarre phenomena such as strange buzzing sounds, coloured light-globes, unexplainable heat and mental confusion – all commonly reported phenomena that are associated with genuine crop circles!³

This is of course a prime example of what is termed “sympathetic magic” by occultists, and it is such simple sorcery that is much practised by the so-called “primitive” peoples of the world. Its inherent simplicity has no barriers to power, and its effectiveness can be devastating. It is traditionally performed whereby the fashioning of some physical image representing the desired result, whether it takes the form of a wax doll, a drawing, even text. When this representation of the desire is “charged” by the aura or life-force of the sorcerer, it brings into reality the desired result symbolised-represented by the object.

A related experiment along these lines was performed by myself several years ago, the results of which were witnessed by several people. I bought a small, portable, Walkman Dictaphone cassette-machine. I spent several days “filling it with the belief” that it was actually a magical device and that, by using its voice-activated recording mode to record the immediate environment around itself, it would “cut-up” reality, scrambling normal space-time and short-circuiting the location creating gaps betwixt each segment of the recorded reality that would allow the ingress of “something ?X? from Outside” to manifest its presence.

² This technique is known as “Unconscious Fraud”, as amply demonstrated by mind-impresario Derren Brown’s Channel 4 TV show *Séance*, broadcast on 31 May 2004.

³ Which are the positive response to the negative cattle mutilations – the operatives of both phenomena having never been caught. The field-circles want us to appreciate art, wonder, mystery, beauty, the worlds beyond the mundane.

I left it a few inches behind my front door on the floor; and taped 45 minutes via the voice-activated mode, so the recorder would record in snatches when triggered by suitably loud sounds from outside, with time-gaps betwixt each segment.

That night, as I lay in bed half-asleep, I was startled to fear by a series of very loud violent knockings on the front door. I decided not to investigate immediately, wondering whether not I had “really done it this time”; but after a suitably silent afterwake had elapsed I went downstairs to find that the front door had a foot long split right through its width and the force of whatever had caused it had jammed the latch-lock mechanism – an unambiguous example of the efficiency and a warning of the effectiveness of sympathetic magic and the “as if” act.

Remember the basics: opposite walls, bounce, bounce. Whatever the distance apart there’s always a wavelength that fits. 110-Hz is not the baritone or any other range. It is a frequency. A 55-Hz signal is a bit low, we hear better its harmonics (e.g. 110), as created when bouncing 55-Hz around. Human bodies all too readily carry ‘mains hum’. It’s in the air and we act like antennas. Try using electrical equipment that doesn’t take account of this and it often dominates. Although the hum is 50-Hz in fundament you could hear it as 100-Hz—if you wanted to—or 110 even in such a complex environment (“the world is your baritone range”, as they say). Standing waves aren’t likely to stabilise between walls (more hole than rock). Finally, if you require the effect described, which is caused by the reinforcement of audio waves bouncing back and forth, then remember that wavelength-frequency thing from school: 100-Hz has a wavelength of what? Work it out. Such an effect is from node to anti-node [quarter-wavelength]. So to be of any point, the user would have to be small...very small. Those rocks are big and heavy.

It is also important to note computer communications talking to one of the deliberately instigated aliens on a long term confrontation, and to determine status and nearness. Intercept the signal line and broadcast to ships via special atmosphere making your mind-voice psychic, talking into the radio speaker tuned to a static shortwave channel. If no response results, wait it out on the dream level.

And know that psychological shock is extremely effective with the negative alien; total advantage can be taken by the human by quick action or planned observable deviation from the norm, the unexpected irrational response. If confronted by telepathic tranquillising or paralysis beams from alien eyes or their other weapons – spin around, make peculiar hand signals, shout in strange languages, pretend you are drunk. This really freaks them out and gives you the opportunity to effect more lasting defence-attack maneuvers.

Recording “Behind the Mirror”

This is done by exposing a large mirror to the Full Moon’s silver rays for three nights, before which it has been cleansed and purified by white vinegar and whiter silk. It is kept covered by black cloth so no sunlight or artificial illumination falls upon its surface.

On the night of the next Full Moon, uncover and do place the mirror again in the mystic rays of moonlight. Expose its silver to the Moon’s silver, so that all may be resonant. Now place the magic microphone in front of it, so the image is shown reflected. The reflection is a projection in time-and-space, milliseconds in the future from you, of the real body from whence the reflection comes – therefore it is located in another time-and-space, more ethereal, and can, by sympathy, contact beings and informations on that same dimension.

Place a thick cloth or screen between yourself and the physical microphone, so the physical microphone is obscured and only the weightless ethereal microphone is visible. Thus you have placed the microphone into the mirror and the other dimensions, enabling those who dwell there to speak into the device and communicate with our physical world.

Spin around on your axis in the Dance of the Veils then plug the microphone into the tape-recorder and start recording. Stare at the silvered mic, speak unto it and know that this mysterious gate between the worlds is now picking up wider and weirder, due to its inherent occult nature, that records analogously occult sounds from the myriad worlds beyond.

The Klaus Schreiber “Vidicom” Technique

A TV screen [many people prefer to use a black-and-white set] is sufficiently lit by natural light and an additional room light. There are also two UV lights at both sides of the TV set. A video-camera is pointed [slightly off-centre and at a small angle] at the screen of a TV. The output of the video-camera is fed into the VCR in the recording mode, which then sends the recorded image signal back into the TV [that is set on an empty channel – no antenna]. This creates an electro-optical infinity feed-back system. By changing the camera distance, angle, focus, and light reflections, or increasing or decreasing the video output, one obtains a TV image of light patterns that periodically vibrate or change slowly [feedback oscillation], providing the opportunity for EVP to form.

In the European 50-Hz Phase Alternation Line (PAL) TV system, the VCR captures a sequence of 25 pictures/frames a second. When you have recorded the signal from the camera for five minutes you will have 5

$\times 60 \text{ sec} \times 25 \text{ frames/sec} = 7500 \text{ frames}$. In the replay mode use the still mode function to look at each single frame hoping to see something unexpected.⁴

Later on, one-quarter width of the TV set was covered with a wall-paper pattern, newsprint or patterned cloth. This provided even more random images.

Psycho-Electroid Dream Recording

As we all sleep and dream every night this procedure is ideal for a long-term experiment, where one can also tabulate and note conditions both conducive and otherwise, that may assist in other experiments.

1. Stay awake for twenty-four hours. Then when you finally sleep your mind will dream at “double-strength” to make up for the lost dreaming.
2. Sleep with your head as close to a turned on VCR as possible (alternatively, run a spring-coiled insulated copper cable affixed to your Third Eye zone [central forehead] directly into the “in” socket of the VCR). Wear your copper helmet with a spiral-coiled copper spring protruding out of the top if you wish, with a quartz crystal on the end of it.
3. Turn on the TV and tune it to a channel that you know will be off the air during the night and place a blank virgin tape into the VCR.
4. Start recording as you begin to fall asleep. Time it to two hours, so that checking the contents afterwards will not be too time-consuming.
5. On awakening, view the tape. You can omit the first half-hour, as it is unlikely that you will be in a deep enough sleep state for anything interesting to happen during this period. Fast forward through the rest of the tape to see if anything flickers on the screen amidst the static. If so, play it and analyse.

Experiment by setting your alarm-clock two hours before you usually awake, as dreams in the period from then onwards after you go back to sleep again tend to be precognitive and lucid, i.e. more powerful than usual, and may have a better chance of being imprinted upon the tape.

⁴ Instead of using a VCR, today a computer with the right graphic card (video in and video out), high hard disc storage capacity and software is more suitable to view each single frame. The VCR can be damaged mechanically while observing thousands of individual frames.

Write “Am I Recording This Dream?” on the back of your hand. Look at this message on and off throughout the day. If you persist with this technique, sooner or later you will be actually dreaming when you see the message on your hand, or the message itself will appear in the dream. This too—by magical thinking—could improve the probability of material being recorded from that-to-this world.

Concentrate on recording dream images and off-dial transmissions in the period just before you go to sleep. If, in a dream you realise you are dreaming, will yourself to dream that you are now recording images in reality on the physical VCR. Try to see yourself in the room and the VCR as it is in reality.

Circuit Bending

Select a piece of ‘musical’ electronic gadgetry (transistor radio; effects boxes; keyboards; drum machines; children’s toys, etc.) that is powered by a 9-volt battery or less. Remove the covering case of the device to expose the circuitry inside.

Naked in half-light (preferably in a room full of static electricity), turn the device on. Then take a segment of insulated wire that is bared at both ends, and touch the two exposed ends to points on the circuit board, forging unorthodox connections and shorting others. The human body will conduct electricity, and may also be used to make connections. The sounds and their method of production are unpredictable and therefore magical, and may contain EVP on playback.

Audiomancy (with thanks to Mykuel Bates)

This technique exploits the phenomenon of “acoustic projection”. This is where the human mind attempts to impose order onto chaos. It is the sonic equivalent of “visual projection”, where one sees faces in clouds, animals in star formations, or hears words in a bubbling brook or a rustling tree: all-in-all a very useful lesson in the inherent subjective mutability of reality.⁵ The artist is favoured here, of course – but are we not all great artists?

Firstly, as simply and clearly as possible, formulate the question you wish to ask. Then enter a trance state (i.e. any method of exhausting the

⁵ For more on the phenomenon of acoustic projection, see Oliver Sacks *Seeing Voices*, Picador, 1991, pp.5-6; Olive Renier & Vladimir Rubinstein *Assigned to Listen*, BBC, 1986, pp.75-79. Psychological projection in general is covered in detail by Ernst H. Gombrich *Art & Illusion*, Phaidon, 1959.

mind and body pleasantly to an altered state of consciousness – even by simply concentrating on “stillness”).⁶

This happens to the sound of a previously created working sonic atmosphere in the workspace, that continues endlessly and indefinitely. Such an environment can be engendered by scratched or “stuck” vinyl records enmanifesting an endless sound-loop, feeding back into itself eternally. Alternatively, with fingers of deft, one can, with a little practise, easily construct endless magnetic tape-loops of up to two seconds duration by splicing together two ends of a single segment of tape to form a circle and placing it around the empty reels and normal running track of a compact cassette, after unscrewing and separating the two halves of the cassette shell. Throughout the known world one can usually purchase the ready-made Telephone Answering Machine endless-loop cassettes that will play in normal tape-decks. They vary in length from one to ten minutes or more or less (although some have a one-second length of blank leader-tape inserted that cannot be recorded upon, creating an undesirable break in the sound).

Leaderless magnetic tape-loops represent the Mystery of the Night; they contain worlds (scrunch up a long loop in your hands then place it on top of your head. You will see and hear things), and are more easily made and played on an open reel-to-reel tape-recorder using quarter-inch tape. Computers and samplers can also formulate loops and with audio-editing software. The extent of additional applications such as reverse-play, scrambling, and superimposition is most expandable, but digital sound is nowhere near as preferable for esoteric off-dial recording as the analogue, due to the fact that digital has a cut-off point of frequency capacity – effectively cutting out and not recording certain frequencies, whereas analogue will happily record every possible emission, according to its specifications.

The repetitive, hypnotic qualities of the sound-loop is highly effective in assisting the state of gnosis, trance, altered consciousness—explains the use of repetition in voodoo rites and pop music—whips up a ready-to-transcieve conducive zone.

If, during the rite, a deep enough level of gnosis is reached you will begin to hear enigmatic ‘voices’ repeatedly chanting an almost-inaudible word or sentence (even if the sound-loop contains no vocals when it is listened to in the normal conscious state). As the state of gnosis-trance becomes deeper and stronger, so too will these ‘voices’ become correspondingly clearer to you, saying the proper answer to your question.

⁶ For excellent advice on entering and maintaining trance/gnosis states see Jan Fries *Visual Magick*, Mandrake of Oxford 1992. Also Peter J. Carroll, *Liber Null & Psychonaut*, Samuel Weiser, 1987.

Sound-loops can be tailor-made specifically to suit the querant's need. For example, if the question is about travel, a sample of a car engine could be looped. Or two aspects relating to the question can be recorded on two separate reel-to-reel tape-loops, one being a slightly smaller diameter than the other. Several small holes are then punched in the larger, outer loop; the two loops are arranged together one-inside-the-other, then the dual-loop is played, the chance sound patterns circular build-up vortex to breakthrough solution.

Another method involves the radio tuner. First tune the radio between stations so that the neutral static is being received (the inbetweenness state between the known world and the Other symbolised in realtime).

The question is then loudly and clearly spoken into the atmosphere whilst the querant relaxes as much as possible, concentrating on the radio-static and emptying the mind of all thoughts and distractions. The radio-static contains the means to help relax and focus the concentration in its inherent structure. Once a suitable state is reached, randomly flick through the channels by rotating the dial and/or pressing button-selectors until a station is clearly in tune.

The first words that you hear should hold clues to the answer. This could be anything from a news broadcast to a pop song, but if a piece of instrumental music is being broadcast, carry on moving through the channels until a station is clearly speaking words. Sometimes it can be difficult to understand the words/lyrics that are being sung, but they will still suggest some word or sentence to you. Thus, in effect here, auto-suggestion in the form of sound-projection is being incorporated into the divination.

This random divination technique can also be used with vinyl or pre-recorded cassettes. If using the latter, one simply asks the question, with the tape in the machine, then presses fast-forward or rewind. Empty the mind and when you feel right, stop the tape. Press play and there is revealed your answer with the first sentence(s).

You could alternatively record your own voice speaking all you know about the subject you are divining about (including stream of consciousness and abstract word-association speech, perhaps). Or use compiled segments on the particular topic such as personally-read transcriptions from printed encyclopaedias and official reports, recordings of TV and Radio documentaries, Internet material, and whatever else comes to the mind and hand.

The only drawback with this method is that it is too short for deep-trance workings as the cassette being fast-wound will quickly come to the end of the reel before deep gnosis is achieved.

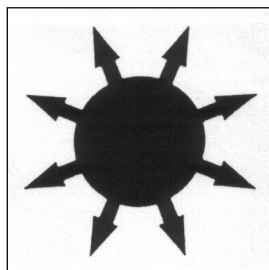
With tape-machines that boast an auto-reverse/continuous-play facility, one can randomly select a cassette from one's collection and have it playing with the volume off (with compact discs and minidisks one could randomly select one and press random-play on the remote-control). Enter a relaxed state of body and mind and then turn up the volume when it "feels right". In the blink of an eye or twitch of an ear, all will be revealed!

Videomancy (with thanks to Solaris & Nitro)

This method is designed primarily for group experimentation but can easily be adapted for a single operator.

A TV set with a VCR attached to it is required. The VCR should have a channel selector that you can 'spin' without the TV set being on. This provides amply the desired random element of chance. 'Spinning' enables you to travel through the various channels quickly and without undue thought and effort. The same effect is engendered by someone turning the knob manually on an old TV set. Or, if you are alone, using a new-type television with a remote control and the volume off, whilst using the remote-control button that jumps from channel-to-channel.

The querant sits in a chair facing the TV and formulates the question to be asked. The 8-Rayed "Star-of-Chaos" (shown right) is strongly visualised in the querant's mind, with the question 'imprinted' in the middle of this 'Wheel-of-Fortune'. When the image is firmly present in the mind's eye, the querant calls out "Spin" to the assistant, who begins to spin throughout the TV channels in a random fashion, without thought or care.



At this time, the querant visualises the Star-of-Chaos spinning rapidly, and while it spins they should look for one of the arrow-rays glowing bright green. Then the Star begins to slow down. When the green ray is at the top shout "Stop" and stop the ray in your mind. The assistant immediately switches on the TV at the randomly selected channel.

The querant then watches whatever is on the screen until they are satisfied with the transmission received, and then tells the assistant to turn off the set. (By "satisfied", read "understanding the information being transmitted as a whole unit". You may not understand the results until after the TV has been switched off).

The results can be varied, and as always, the greater the state of gnosis equals a more accurate or clearer answer.

Remember to look at the information on the TV in an 'abstracted', or 'non-linear' sense, as you would a Tarot Card. For example, during one

reading, the word “death” came up, which was interpreted the same way as one would the Death card in the Tarot deck.

Audio and visual results can be looked at separately as well as together. They may not necessarily parallel each other, so you might just consider one of them and disregard the other. At times answers are obvious, while at other times the answers may be quite complex. It has also been noticed that the four traditional elements (Earth, Air, Fire, Water) are often noticeable.

One problem is that the TV can sometimes provide a tremendous amount of information in such a short period that it is easily forgotten. That is why this method is best performed by a group, because others will retain different bits of information that can all be conjoined together for analysis. Also, it is more enjoyable when performed in a group.

Warning: Don’t respond to the TV as you would when watching your favourite programme. A definite *shift of paradigm* is required: this is a serious magical act – not an electro-junk food couch-potato party game.

The Valve-Empowered Cyberotic Transgression Rite

Materials needed: One Thermiotic Valve or Vacuum Tube. One metal ball-bearing. One Nine-Volt Battery. An Assistant.

1. The Initiate stands naked, holding the valve palm up in his left hand.
2. In his right hand he holds, palm up, a metal dish with an all-round lip of several inches.
3. The Assistant places a steel (preferably iron) ball-bearing of around one inch diameter into the dish.
4. The three items are properly consecrated and then charged to their purpose.
5. The chamber is filled with the sounds of recorded lightning and electrical sparks; as the Initiate begins to “code-out” the situation. The ball-bearing symbolically represents the Initiate’s entire universe—all of the Known that he is aware of—orbiting around the outskirts and boundaries of his knowledge and experience, symbolised by the metal dish. The valve represents the UN-Known element—all that is Other—all the Initiate isn’t aware of, all he does not comprehend. Then the Initiate moves swiftly into abstract mode, coding-out the indescribable secret messages and information contained within the code-cypher language symbolism of dish, ball and valve, which speaks its mind.

6. The situation he is engaged in becomes more outweird as he moves beyond reason, for things that are beyond reason will never be understood by it. He moves his right hand in a circular anti-clockwise movement, continuously as the ball spins around the dish's rim, outer limits in the sacred circle motions.
7. Simultaneously the Assistant dampens the Initiate's genitals then applies both terminals of the battery to the dampened skin in slow movements and scattered touches all about them, randomly energising the power-zones. The sparking lightning electrical sound-effects rises in volume to a wondrously magnificent crescendo...
8. The Initiate proclaims in a God-like voice: "I hold in my right hand the matrix of Self as it Oh! moves its own peculiar individual orbit. This is my sensed universe as it traverses the Earth and Sky". "My left hand caresses the Sacred Valve, generator of all mystery, transmitter of the holy weirdness that is counter to All, ever present ever potential and ever ready to manifest in this world of pulsating holograms".
9. Initiate now imagines current from the battery empowering the valve. He visualises a mysterious violet-mauve light within its glass, pulsing ever brighter and brighter, as it proportionally becomes more stronger and effecting.
10. As the sound-effects roar to their loudest point and the climax is close, the Initiate generates even more power beyond limits.
11. At the very climax, the Initiate roars forth a great scream that reaches the very ends of the Universe, as the ball-bearing is hurled from the metal dish onto an 8-Rayed "Star-of-Chaos", fashioned in black-painted magnetised iron plate or from black magnetic rock (lodestone), then touched by the tip of the now super-energised valve, "Imparting Life" with a flash of electro-magnetic orgone psy-flux uniting the implosion-splice of the Known with the UN-Known, expanding the Initiate's awareness and powers. How the gnosis manifests is individual to all.
12. All lights in the ritual chamber are then extinguished, so that total darkness ensues for a split second of total sensory silence (the sound-effects being also turned off now), in solemn recognition of the Black Sun.
13. The Chamber and Participants are banished with light, as many bright electro-bulbs are turned on. They then write up the record of the experiment. Afterwards, they purposefully do something rather normal.

The Vortex of Vril

This rite involves one Traveller and two or more Instigators, and should be performed in the highest place possible, ideally an aircraft.

Preliminaries: A well-oiled black leather swivel chair is placed in the centre of an otherwise empty Temple. The Traveller has fasted and gone without sleep for at least twenty-four hours previously. Strong hashish stands by.

The Rite Proper: The Temple is banished by sweeps of powerful torch lights by the Instigators, making sure that every part of the Temple is covered by the electrical whiteness beams. It, and the Participants are further purified and consecrated by the broadcast of ultrasonic very high frequency sweeps to well over 30,000-MHz using Frequency Signal Generators.

1. The Traveller states aloud, "It is my Will to go Beyond!"
2. The Traveller inverts himself in a headstand, completely reversed. The Instigators hold the legs still so that the Traveller remains stationary in the position.
3. The Instigators administer the herbal sacrament through pipe or mouth-to-mouth. A high dosage is given, along with psychological verbal prompts that soon the Traveller will Pierce the Veil successfully, etc.
4. The Traveller then uprights from the position onto the feet and rushes to the swivel chair, sits in it, hands gripping the two arms. He is strapped in by the Instigators.
5. Strobe lights flash and weird spacey electronic music with whooshing sound-effects play, whilst the Instigators chant, "No Limits" repeatedly, as they spin the swivel chair around, faster and faster between them.
6. As the Traveller loses normal consciousness, he is taken from the chair and laid supine, face up upon the floor. A Magic Mirror is held close to his eyes and the Traveller describes what he sees in it and what he sees with his mind's eye if he cannot or desires not to open his physical eyes.
7. Afterwards, the Traveller is grounded in the physical world by a hot bath with earth-root-potatoes accompanied by readings from encyclopaedias and dictionaries.

Part IV

Afterword

Way back in the 1970s—when wild-boy author William S. Burroughs was using a three-radio Triangle-of-Evocation system to obtain voice-messages from other dimensions for his special reports on manual typewriter, the sets which could pick up anything blasting out different SW channels into his gunshot holes-in-the-wall Tangiers hotel room (he says that shortwave is “the most interesting sound in the air broadcast”)—he wrote of the “CIA or similar organisation”, who were working to:

DEISE MACHINES THAT CAN CONCENTRATE AND DIRECT PSYCHIC FORCE WITH PREDICTABLE EFFECTS. (See the chapter in the [previously mentioned *Psychic Discoveries Behind the*] Iron Curtain book on PSYCHIC GENERATORS) . . . I recommend to your attention a book called *The Mind Masters* by John Rossman, a Signet New American Library paperback. This is ostensibly a fantastic science fiction novel, interesting more for its content than for its style, that may well contain some real inside information.¹

In the early-1980s, Dr Paul Fredrick Bennewitz—a physicist, inventor, and businessman, who operated a small but successful electronics company known as Thunder Scientific Laboratory, in Albuquerque, New Mexico—contacted and communicated with aliens (the peaceful “whites” and the evil “gray bigheads”) who were flying in spaceships over his home area. In his report entitled *Project BETA*, Bennewitz mentions obtaining “Two years continuous recorded electronic surveillance and tracking”, 6,000 feet of movie film, “Detection and disassembly of alien communication and video channels”, and “Constant reception of video from alien ship and underground base view-screen”.

Bennewitz wrote a special “hex decimal code” computer program that he claimed could decode and translate the alien radio transmissions, and came to believe he’d “Established constant direct communication” with the aliens, and was intercepting the messages that the aliens were transmitting to mind-control devices such as implants. He stated that:

All of the aliens—human and humanoid—must have implants. Without them no communication is possible. One could say that if a person states they have communicated by thought with an alien, they probably have received an implant. They may also claim to be overly psychic and be able to prove this. Through the link-implant, the person is fed information without being aware of the origin.

Bennewitz then (rather foolishly) informed the government of his findings, not realising that by then the government was just as deep into dealing

¹ William S. Burroughs ‘Black Magic Mind War’, published in *Crawdaddy*, July, 1976.

with the aliens, as his own communications with the space-beings later revealed. The authorities then literally sent him mad to shut him up and discredit him.

Since the first edition of this present work was written back in the 1990s, the event-matrix of the World Psychic Audio-Electro Realm and the related machine-enhanced techno-occultism realm have moved forwards apace at a tremendous rate. The somewhat primitive methods of study and limited techniques employed by the early EVP and on course connected subject researchers has naturally progressed to a deep-wide stratagem of very hi-tech, well funded projects conducted by the military apparatus for purposes mostly unknown.

Consulting the literature does a great deal to uncover many aspects of the web, including photographs, documents, and even workable circuit-diagrams of the various esoteric equipment used, and it is hoped that this will be of tremendous interest-boost to all sincere EVP researchers and people in other fields who are interested in the current applications of the esoteric mind-machine interface and its future reality.

Onwards my friends! Put the Ghost back into the Machine, a much needed antidote to the current trend who are trying to take it out, and make things crazy-normal. Tomorrow belongs to us!

“All visible objects, man, are but as pasteboard masks. But in each event—in the living act, the undoubted deed—there, some unknown but still reasoning thing puts forth the mouldings of its features from behind the unreasoning mask. If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall?”

Herman Melville – *Moby Dick*

Appendix I EVP: Technical Considerations

- Always keep a careful written record of the date, time, duration of experiments as well as data generated and environmental factors such as temperature, weather conditions, atmospheric states of mind, etc. Subsequent analysis of this data will reveal patterns and inklings of more opportune and ideal conditions for successful recording.
- Always use virgin, factory-sealed, blank audio-tapes and never re-record over them in later experiments, as sometimes the former recording is not completely erased due to a fluctuating bias of the machines used, resulting in the old and new recordings mingling together. Use Chrome (CrO₂) rather than Ferric type cassettes if your recorder has a Chrome setting, as Chromium oxide tapes record a wider range of frequencies and their output is greater on playback. 60-minute cassettes are better than longer lengths because the actual tape material is thicker.
- For best results, never use Noise Reduction facilities (Dolby, Dbx, DNL etc.) or machines with automatic gain recording controls to capture EVP, because one needs to record as wide an envelope of spectrum as possible. For this reason analogue is far preferable to digital recording, many formats of which compress or cut-out frequencies.
- The MD (MiniDisc) format uses a special data reduction process to reduce digital storage space, which is designed to be “transparent” to human hearing (i.e. the data-loss is unnoticed by the human ear). Whether this also subtly damages recordings of EVP is a controversial topic; but you should be wary of using MD if your recordings might be used for scientific analysis later. R-DAT portable recorders can be unreliable in humid conditions but the digital quality is unbeatable, having an even higher bitrate than CD.
- Unlike MD, DAT (Digital Audio Tape) does not selectively reject parts of the audio spectrum, and so it is suitable for professional scientific recording. Editing DAT tape is difficult however. R-DAT tapes come in lengths between 15-120 minutes, and the 120-minute tapes appear to be of as good a quality as the shorter tape-lengths are, so are better value.

- Mention should be made here of the legendary Panasonic RR-DR60 IC Recorder, a voice-activated pocket-size digital recorder that proved to be amazingly effective for capturing EVP in abundance, far more than other machines, even when used inside a Faraday Cage. However—like most other digital recorders—the RR-DR60 voices tend to be extremely distorted and require much work using filtering software. It is rumoured that the manufacturer received many requests for this particular model but refused to comment; and soon afterwards its specifications were changed to make the device much less sensitive. Thus, this model is almost impossible to find these days. A good alternative are the Sony ICD range of digital recorders.
- Many modern-day researchers continue to prefer analogue reel-to-reel recorders, as used by the EVP pioneers Jürgensen and Raudives, as they believe that the voices are imprinted on the tape electro-magnetically instead of being an acoustic noise. They are generally heavier and bulkier than compact cassette machines but give far better quality recordings and the tapes can be easily edited. They are now less popular than other recorders, but can be bought easily second-hand from professional audio suppliers to the film industry.
- Quarter-inch reel-to-reel tape can be bought in several different thicknesses and spool sizes, the thicker-the-better. It often takes longer to capture EVP on an analogue recorder, but the analogue voices are much clearer than those digitally-obtained. Although digital recorders tend to pick up more voices than analogue machines, they are often quite distorted.
- The traditional problem of “background hiss” that accompanies analogue recording is actually very useful for EVP, for it is in the hiss where many of the voices can be found on playback. (Similarly, it has been found that digital recorders are most effective for capturing EVP when used on the lowest quality settings, as these generate a higher degree of background hiss).
- Make sure the recorder has a tape-counter, so you can file and relocate messages easily. Mono recording via an external microphone using a mild static sound-source from a vacant AM (300-KHz-3-MHz) radio band is considered to be the best set-up for beginners [the “AM medium-wave” also has a magical word-asso-

ciation to spiritualism)].¹ Or just use the straight-microphone with no radio nor other sound-source. Always place the microphone about three feet from the sound-source (and several feet away from the noisy recording machine mechanism, to avoid contaminating your recordings).² Alternatively, one can dispense with the microphone altogether and jack-connect the radio straight into the tape-recorder.³

- Consider experimenting with a parabolic reflector (parabola), that both concentrates distant sounds, and amplifies sounds in close proximity, onto a conventional microphone placed at its focus. The larger the diameter of the dish, the more amplification, but a practical size is around 50-cm. Suitable microphones to use in conjunction with parabolas are dynamic microphones with a cardioid (directional) response. These are rugged, do not require a power supply, and can also be used without a parabola for other recording applications. Condenser microphones are generally

¹ Raudive's *Breakthrough* states that the accepted practise was to use the AM (MW) band. Jürgensen would tune his radio to around 1445-1500-KHz on the standard AM broadcast band (1485.0-KHz is now called "The Jürgensen Frequency"). Gilbert Bonner generally tuned to a frequency of the MW band near 1500-KHz, and also got good recordings on shortwave (SW) near 31-meters. The frequency-zone near the MW Eurosignal tone (87.5-MHz) has been employed successfully (before it was taken off-air), but 90-MHz still gives good results.

According to EVP researcher Sarah Wilson Estep, Raymond Cass used a portable radio set on the VHF air-band between 125-134-MHz for his sound source. Code has been obtained via thunder-and-lightning storms recorded through LW (long-wave, 30-300-KHz). The most-popular frequency band used in SETI-type radio-searches for extra-terrestrial life is known as the "Waterhole", between 1420-MHz (the absorption frequency of neutral hydrogen) and 1660-MHz (that of the hydroxyl molecule). hydrogen (H) + hydroxyl (OH) = water (H₂O), a unique, objective standard of frequency, which must be known to every observer in the Universe, especially water-based lifeforms such as ourselves. The "Formaldehyde Window" between 4260-4980-MHz has also been proposed. Preston Nichols claims that between 1968-1983, the Montauk Project base were using a 435-MHz UHF pulse-type FM modulation carrier signal for mind-control, but I warn against using this.

² Unless one is performing an "Echo Effect" method. In this case, one records a radio transmission in a large room or hallway with the microphone placed 5-10-metres away from the radio-speaker. The microphone will then pick up two related signals: the direct original sound and its reverberating echo-field that bounces off the walls.

³ In Spring 1960, one of the voices from space told Jürgensen to "use the radio" as a medium, and he used this technique until his death. Raudive also favoured this particular "Inter-Frequency" technique, with the radio tuned to a vacant AM band. From statements made by his voices also, I gather that they too preferred this method and went to great lengths to tell him so. Welch was also told to use this very same method by an "electronics technician" from the other side.

better quality but are costlier and require a power supply. Some parabolas have built-in microphones. (Note that if recording low frequency sounds, small parabolas are unsuitable because wavelengths longer than the parabola diameter are not reflected to the microphone. In practice, a 50-cm reflector is adequate for frequencies above 600-Hertz; voices containing frequencies below this figure will sound unnaturally 'thin').

- Ultra-directional [super-cardioid] microphones (aka: "gun" microphones) are expensive and generally less directional and powerful than parabolas but are less cumbersome and have a flatter frequency response. They are popular with expedition recordists because of their compact size compared to parabolas. Most gun microphones are condenser type, requiring a power supply. The longest microphones are the most directional. All types should be used with a pistol grip and shock mount unit as they are very susceptible to handling noise. Promising results have been obtained with the radio [wireless] microphone.
- A metal funnel placed over the head of a microphone—with the open end facing outwards—turns it into a megaphone, that often improves the voices.⁴
- The Diode Receptor method was championed by Raudive. Here one does solder a 1N914 germanium⁵ diode (available from radio supply shops) to a male jack-plug that will fit the microphone input of the tape-recorder. Plug this special diode-equipped jack into the tape-recorder, turn the volume/record setting up all the way, then start recording. This is a fascinating technique, as there is

⁴ Voice manifestations have also known to be improved by the experimenter touching the tuning condenser with his-or-her finger; the theory being that the experimenters (especially those with mediumistic abilities) act as a radio-or-TV aerial, and by their presence furnish an unknown energy that makes the voices possible. (Sound engineers have long known of the phenomenon of persons who just can't be picked up by microphone – thus there should-or-must be the opposite: people around which microphones become extraordinarily sensitive, sensing far more sound than usual). In an effort to eliminate the need of a human energy field, Metascience Foundation researchers made use of three other types of transducers: electrically activated quartz crystal utilising ultraviolet light; living plants; and the plasma of an open flame (flame has a frequency range up to and beyond that of visible light, and can be modulated with a wide range of frequencies by stimulating the flame with an electro-static field of sufficient intensity. In addition, the reproduction of the original signal is completely without distortion if properly controlled. Revolving flames have also been used.

⁵ Germanium is one of the world's rarest elements.

no microphone connected to this equipment. The result is a recording of the spirit communication only, not the background noises and interference you get with a microphone. The experimenters can also talk freely without being recorded (the whole EVP session is—of course—recorded onto a separate tape-recorder for future reference purposes).

- The amplifier of the tape-recorder used should not run on mains-fed 210-240v, but be battery-powered, and with a high impedance input. This greatly increases the audibility of the communications, as there is no microphone connected to this equipment. The Germanium Diode replaced the carburundum or silicon crystal or lead compound in the old time “cat’s whisker” or “crystal set” radios, so it is, of course, also capable in theory of picking up radio waves. To counteract this unwanted effect, the device is best utilised in conjunction with a Faraday Cage, which shields the recording equipment from all electro-magnetic or RF interference.
- An effective, improvised Faraday Cage is the cooking compartment of a domestic microwave oven, that has been specially designed to stop microwaves (and thus other RF waves⁶) from escaping. This can be tested by placing a mobile phone inside one then calling the phone’s number. It won’t ring as the signal is blocked. [Always use the microwave oven unplugged of course].
- It has been found that if High Frequencies are broadcast inside the recording room from an 1950s-era Signal Generator or Oscillator⁷ at levels above the range of normal human hearing (20-20,000-Hz cycles-per-second) during EVP experiments, this can increase greatly the probability of entity contact, by wonderfully unknown reasons – at present. But if questions exist, then so do their answers.
- Outside experiments in the vicinity of insectoid grasshoppers, who by rubbing their legs against their rough abdomens produce in their familiar song unfamiliar high frequencies far beyond its own

⁶ The microwave frequency band (i.e. that which is above 3-GHz) is used for radar, communication satellites, telephone and TV links.

⁷ Especially valve-driven and with grey stove-pipe enamelling, the colour of the other-place-inbetween, the twilight zone between black and white, night and day.

and most other creatures range of hearing (except for bats), have resulted in far greater entity manifestations because of this. Perhaps it explains why bats have long been associated with the occult side of life, their Ultra-High sonic emissions providing the raw material for beings from other dimensions to modulate into physical waves.⁸

- Certain tones, such as 100-MHz tend to increase ESP and other psychic ability when broadcast to the psychic's domain. The use of generated frequency signal tones and their amplification should be used with extreme caution, as some combinations—when played at high volume—can produce undesirable physical effects, and even structural damage. Study the available literature⁹ before commencing implementation.

Appendix II EVP: Magical Considerations

- There is sound sense in always using the same room, surroundings, day, time and people—and in getting all experimenters in the same proper mood all agreed upon—for every experiment. Don't perform recording sessions when you are tired, angry or upset, as one wants as least obstacles as possible.
- It has been shown that EVP experiments are best conducted at night, especially between Midnight to 4.00 AM, as there is less atmospherical disturbance from the solar emissions at this time, enabling ultra-dimensional contact more probable. This is why SW/MW reception is better at this time, as is reception to the Living Radio; the human brain picks up more rarefied ethereal “stations” under the cloak of darkness. Results also seem to be much better when the Moon is full.
- A feeling for the ingredients of Atmosphere is important – together with the use of Occult Signifiers that engender strong

⁸ Do you think that any commercial airline would use sound to navigate themselves into various visions of a varying sky? No, but the bat flies though all the human noise using signals above the range of mankind's noisy environment. Cool radar.

⁹ A good start would be the article by Peter Maddock 'Electromagnetic Induction of Psi States: The Way Forward in Parapsychology', published as an Appendix in Colin Wilson *Mysteries*, Hodder & Stoughton, 1978.

reactions at the subconscious levels which can then manifest on the physical. Consider an arch-combination of candles, wands, incense, crystals, pyramids and other otherworldly suggestive objects and drawings, copper and iron artefacts, flashing lights, the caress of velvet, black mirrors, mysterious manuscripts of code-and-cypher, primal sorcery symbols such as the hand, the eye, circle, triangle and spiral, horse-shoe magnets, Kendal Mint-cake or novelty “space dust” fizzing confectionary, strange hats, outré-conducive mentational procedures, peculiar hand gestures – indeed, anything that tunes the mind and surroundings to more suitably magical levels.

- Coupled to this is the need for Resonance (Like-attracts-Like). As one researcher has put it: “The Central Investigation Station observe experimenters via a kind of radar screen. They do not only see one’s body sitting in front of the radio receiver, but are also able to read one’s thoughts at the same time, even before one has thought them out completely.
- At the very opening and closing of each EVP session, always perform some form of Banishing Ritual to purify the atmosphere and participants and to protect the same from stray unwanted psychic forces. This could be the Lord’s Prayer; visualising beams of white or sky-blue flecked with gold light sweeping the entire room; or traditional magical techniques such as the casting forth of Devices. When properly performed there should be a noticeable feeling of psychic cleanliness and holy purity present. It is a useful and beneficial exercise to perform banishing rites several times a day for general psychic purity. Cleanliness is next to Godliness, as the wise old folk-saying goes.

Appendix III EVP: General Considerations

- Entities may call you by your name (or nick-name), or may respond on the replayed tape to questions, where they mention relevant material. Messages that initially seem meaningless may actually be predictive of some future event.
- Usually, the EVP voices are not heard during the actual recording session, and also do not register on the recording machine’s VU

meter when they are being recorded, no matter how loud the voice is that eventually appears on the tape. The voices are only heard on playback, when they usually register quite plainly on the VU meter. This is one-way communication. When you hear the voices speaking through the radio-speaker, you may attempt two-way conversation with them.

- Voices tend to be mostly in one's native tongue, although some messages may be "polyglot" (a mixture of words from different languages).¹⁰ Also, the voices do not communicate in quite a normal style; often they are extremely rapid, with a strange, clipped, almost robot-like way of speaking, as if they are racing to communicate before running out of energy, or at other times very slow. The tempo and beat is not the same as normal speech.
- Long sections of unintelligible speech of garbled structure or entire recordings that suddenly appear or disappear should be sent to a professional acoustical laboratory where the material can undergo Spectrogram analysis and other more advanced analysis methods. Recordings of audibly-heard ghosts that have turned out apparently 'blank', have—on being subject to being played back at a different speed or a stepped-down or stepped-up frequency—been clearly reproduced from the tape.
- Another reason for the use of the reel-to-reel recorder—which has three different speeds—is that occasionally, voices arrive at a very fast speed and have to be played back at half speed to understand them. Or the voices come to you at a very slow speed and therefore must be played back at double speed to know what they're saying.
- As with results obtained by automatic writing and use of the planchette in mediumistic activity, some of the EVP transmissions received may be in a reversed form, and so they need to be re-reversed in order to become legible. Some researchers disregard reversed-sound recordings as viable material due to the distortions of grammar, etc., that can occur, as they believe that this makes the number of possible interpretations of the material too

¹⁰ Raudive recorded many polyglot messages, but he was fluent in four different languages and was thus able to understand each message received in this way. We may assume that the voice-spirits are able to tailor their speech to a single language, if necessary.

great.¹¹ Sometimes the voices themselves appear (usually in normal forwards-mode) on the reverse (or, fittingly, other) side of the tape, where they often speak amongst themselves. Thus, it is always worth physically turning the tape over and then playing it at the point of the first recording.

- When you are successful using a particular EVP-recording method, stay with that method and try to increase the number of contacts; the duration of the contacts; and the clarity of the voices received, always applying the same procedures. The entities who are transmitting will tell you from beyond if you should change something, for they have the most experience and knowledge of such things.
- Just as in the séance, etc., EVP experiments OPENS DOORS, and thus can attract mischievous, deceitful, negative entities from the lower parts of the fourth dimension or elsewhere.¹² These types of beings give characteristically ominous, threatening or just plain ridiculous messages, that are all suggestive of hostility. This is why EVP and related machine-based research is obviously not a suitable activity for persons of an excessively nervous or superstitious nature.¹³ Positive entities of a higher constitution and level have a

¹¹ One exception to this is the Australian, David Oates, who—after his research into backward-masking on rock music records—re-discovered “Reversed Speech Technology” (that is not strictly EVP-related but is occult, and began as a truth investigative/debriefing tool in the mid 1970s as a joint venture between British Intelligence and the US Naval Intelligence, much of the technical work happening at about the same time period as the DOD was doing their own research into “remote viewing” at SRI). Oates states that as we communicate from our conscious minds in a linear-forwards fashion, so do we simultaneously say what we *really* mean subconsciously in a backwards manner. This real spoken truth can be heard with practise and training by listening to tapes of speech backwards. Oates gives examples of astronauts, Richard Nixon, the news anchor-man at J.F. Kennedy’s assassination, etc., giving information directly relating to the situation of the speaker, but from a much deeper level than what is being said forwards. His website is at: www.reversespeech.com (NB: David Oates says that it’s best to avoid “clipped” or “processed” audio for reversals, since Reversed Speech is “subtle” and can be lost – it is best to be as “close to the original” in recordings as possible, with the “highs” containing a lot of the reverse information, especially the “sing song” tonal qualities).

¹² Such as “Group 2109”, who—during the Ken Webster-Lukas Wainman case—asked a Society for Psychical Research investigator to offer his immortal soul to them, in exchange for spiritual health tips.

¹³ Witness the world of Cyrus Teed, who in his youth studied medieval hermeticism and through his studies eventually designed and built an “electro-alchemical laboratory”. In October 1869, whilst working on his devices, he obtained an erotic mystical experience in which he supposedly contacted the Great Mother Goddess, who told him of his destiny, to

clearly defined natural tone of voice and give helpful and friendly messages. Negative entities love to be taken seriously and they feed off fear – so your best protection is to never give them recognition and to have no fear.

- The Bible admonishes you to “test the spirits, that they are of God”. If you ask them if they really are the person they claim to be, they naturally say they are, This means nothing. But if you ask them if they come in the name of [what you really perceive-believe to be] God, the Supreme Ruler of the Universe, then they seem unable to lie about it. As soon as they say “no”, or if they evade the question entirely, have no more to do with them. If necessary, discontinue the recording session for a while, or even for that whole day.

resolve the “war between science and religion”. Afterwards, he changed his name to Koresh, and went forth to preach his eccentric theory that the Universe consists of solid rock, with one hollow area “in the middle of infinity” where we live. Teed’s cousin was Joseph Smith, who also founded a new strange religion: the Mormons. (Robert Anton Wilson *Cosmic Trigger* Volume III, New Falcon, 1999, pp.112-113).

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LEONARD LANDER – BEYOND THE DIAL 108

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D. Ellis 'Listening to the "Raudive Voices"', article in *The Journal of the Society for Psychical Research* Issue 48, 1975.

Leslie Shephard 'Electronic Voice Phenomena', article in *The Encyclopedia of Occultism & Parapsychology*, Gale Research, 2nd Edition, 1984.

Jürgen Heinzerling 'All About EVP', article in *Fortean Times* magazine, Issue 104, November 1997.

Joe Banks 'Rorschach Audio: Art & Illusion for Sound', article in *Strange Attractor Journal One*, Strange Attractor, 2004.

Margot Tschapke & Johannes Hagel 'EVP – New Techniques and Interpretations: A Preliminary Report on a Scientific Investigation of EVP', article in liner-notes booklet of *The Ghost Orchid* (PARC CD1, 1999), see below.

EVP Recordings

The Ghost Orchid: An Introduction to Electronic Voice Phenomena compact disc (PARC CD1, 1999) and the *Friedrich Jürgenson – from the Studio for Audioscopic Research* compact disc (PARC CD3, May 2000) are both available from: Ash International [R.I.P.], 13 Oswald Road, London, SW17 7SS, England. Web: www.ashinternational.com

Raymond Cass – Archives [MPEG, 2000] is an internet-only release that can be downloaded free of charge from: <http://parc.web.fm>

Konstantin Raudive – The Voices of the Dead compact disc [SR66, Spring 2002] is available from: Sub Rosa, 149-151 Avenue Ducpétiaux, 1060 Bruxelles, Belgium. Web: www.subrosa.net

Bernard J. Hutton *Direct Spirit Voices Investigated* [Deltapes DDVS 902, 1979]. Audio-cassette available from Delta Books Ltd.

History & Method of the EVP. Audio-cassette available from The EVP & TC Society [see below].

Robert Whitfield *Voices from Another Dimension*. EVP book and audio-cassette. New Age Electronics, 42 Greenwood, Tweedmouth, Berwick-on-Tweed, Northumberland TD15 2EB, England. Phone: 01289 304352. £12.90 plus postage and packing.

A VHS video-tape featuring EVP pioneer Friedrich Jürgenson entitled *The Bridge to Immortality* is available from: www.vtf.de

EVP Researchers and Organisations

PARC: The Parapsychic Acoustic Research Cooperative: E-mail: parc@england.com Website: <http://parc.web.fm>

The Raymond Cass Foundation: www.raymondcass.co.uk

Instrumental Transcommunication [ITC]: www.worlditc.org

Judith Chisholm, The EVP & TC Society, 15 Gunton Road, London, E5 9JT, England. E-mail: evp@lineone.net

EVP UK: www.evpuk.com

Continuing Life Research: Mark Macy, P.O.Box 11036, Boulder, CO 90301, USA.

Peter Stein. Web: www.paravoice.dk E-mail: compuvoice@paravoice.dk

The American Association of Electronic Voice Phenomena [AA-EVP], PO Box 13111, Reno, NV 89507, USA. Web: <http://aaevp.com> E-mail: aaevp@aol.com

Anadela Cardoso produces an ITC Journal, selling at \$20.00 p.a. for 4 issues. Her address is Apartado de Correos, 3157 Vigo, Pontevedra, Spain. E-mail: cadernostci@hotmail.com

Phyllis Delduque and Paulo Gabral. Web: www.geocities.com/Area51/Saturn/7921/inicial.htm

Gerhard Helzel, Timm-Krüger-Weg 15, D-22335 Hamburg, Germany.

Holger Sauer, TransCom, Ewigkeit 37, D-26133 Oldenburg, Germany. Sells a variety of tape-recorder, video and computer/PC devices to help the EVP researcher. Pricelist on application.

Ms. Tina Laurent, 8 Blaen y Fro, Pencoeed, Mid Glamorgan, CF35 6RY, Wales. Web: www.users.waitrose.com/~edmat/tina.html E-mail: tinaevp2@amserve.net

Alexander MacRae, Skytech Ltd, Grianan, Portree, Skye, IV51 9DJ, Scotland. Web: www.sandylab.com

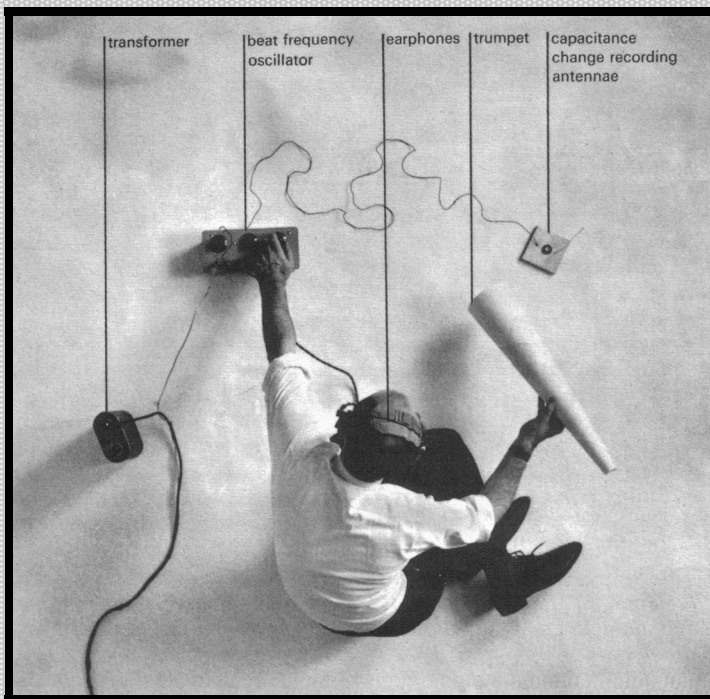
Noah's Ark Society, General Secretary, Mrs Elisabeth Wheeler, 7 Sheen Close, Grange Park, Swindon, Wiltshire SN5 6JF, England.

The Transcommunication Society UK (not to be confused with the EVP & TC Society mentioned above) has apparently ceased, but Tony Broad (19 Oxford Road, Abingdon, Oxfordshire OX14 2ED, England) and Jonathan Marten (36 Hamble Court, Southampton Street, Reading, Berkshire RG1 2QT, England) are still working in the field, and the latter is the UK contact for Jules and Maggy Harsch-Fischbach, founders of CETL.

EVP-Related Material

William S. Burroughs (with Daniel Odier) *The Job*, Penguin Books, 1989. Informed discussion of the esoteric and sorcerous use of tape-recorders and film cameras for varying applications and objectives.

David Tame *The Secret Power Of Music: The Transformation of Self & Society Through Musical Energy*, Destiny Books, 1984. Investigation into the secret occult uses of sound and its effect on consciousness.



Ever since the development of audio-capture devices in the late-19th Century, bold experimenters have been fascinated with the possibility of using these machines to contact and record those ethereal beings who dwell in other realms 'beyond the dial'. This actually occurred in 1950s America, when paranormal researchers Attila von Szalay and Raymond Bayless obtained the first known examples of the "Electronic Voice Phenomenon" (EVP). In this amazing book, renowned Psychic Audio Detective Leonard Lander explains in great detail how you too can obtain genuine EVP.