

EVP NEWS

Devoted to the study of the Electronic Voice Phenomenon

Issue No 14

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There is always some confusion over dates with the history of the evp so I thought it might be of some use oif I made out a short chronological list giving some of the main details . To the best of my knowled\_e this is accurate but if you know different please let me know.

1957 Spring first attempts by entities to contact Jurgenson.  
1959 Summer first voice recorded by Jurgenson in Nysund (near Molnbo).  
1964 Autumn "Voices from Space" published by Jurgenson.  
1965 April Raudive visits Jurgenson.  
1968 Breakthrough published in Germany  
1969 Dec 12 Raudive's first visit to England  
1969 Dec 13 Experiment with Raudive, Peter Bander (of Van Duren Press) and Right Reverend Monsignor O'Connor, VG.  
1971 Mar 22 Raudive's second visit to England.  
1971 Mar 24 Raudive experiments at the publishers in Gerrards Cross with Sir Robert Mayer, Mr Bearman, David Stanley and others.  
1971 Mar 26 David Ellis takes Raudive to recording studios at Belling and Lee, Enfield. In "Carry on Talking" by Bander he says the date was the 27th of March. I am checking on exact date.  
1971 Mar 29 Breakthrough published.  
1974 Sep 2 Raudive dies.

I hope this clears up a lot of confusion and is of use to people. I will check on the March 26 date and let you know if it is correct.

Best wishes

Alan

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VISIT TO RICHARD SHERGOLD

BY ALAN CLEAVER

Instead of celebrating my brother's birthday last year I was heading on a most exciting journey. Thursday June 1st saw my second adventure into the World of EVP with a visit to the researcher, Richard Sheargold, at his home in Berkshire.

It was indeed to be an exciting day because I was to learn about another angle of this curious phenomenon. Richard Sheargold had received voices from people still living !!

However this is jumping the chronological order of his work slightly so let me briefly recap his life story and then tell you what I learnt about his work during my stay.

Mr Sheargold spent his entire career in the radio industry and has held an amateur transmitting licence for over 40 years. It is therefore not surprising that he took an interest in the claim of paranormal voices coming over the airwaves. He had already been a member of The Society for Psychical Research for 25 years. I imagine it was with a sceptical frame of mind he approached EVP as he was quite used to the tricks ham radio could get up in producing illusionary voices. But Mr Sheargold was to end up getting some of the best results in evp.

He managed to get voices continually on tap, except for a few negative periods. True, the voices were often faint but Mr Sheargold was not out to impress or convince people he just wanted enough voices to experiment with.

When he retired from the radio industry he had the time he needed to start seriously experimenting with the EVP. With continuing voices and the time to experiment Mr Sheargold managed to get better and better voices. It soon became apparent to him that any wave band would or could provide voices. He often used the short wave as he was accustomed to this and it was therefore easier for him to distinguish normal from paranormal voices. Mr Sheargold realised that since there was no particular waveband which produced results perhaps the only important factor was that there should be some background noise. So he made recordings of radio mush taken at random with no attempt to "evoke" entities being made. Sometime later he would play this back with another tape recorder (with mike) re-recording it. While it was re-recording he would ask various entities to speak. And lo! on playback voices had spoken answering his questions. It was the radio/mic method but using pre recorded radio mush instead of the live radio.

From these experiments two conclusions may be drawn:

- 1) EVP works through the metamorphosis of existing radio signals but
- 2) It is concerned with audio frequency modulation NOT radio waves.

I suggested to Mr Sheargold that any noise could be modulated into a voice since it did not matter that the sound was produced by radio waves.

"If you were making a microphone recording and accidentally knocked the chair it is perfectly possible that the sound would be transformed into a voice; it might or it might not," was his reply.

Mr Sheargold then hit upon the idea of trying to get the voices of living people which also succeeded. It cannot be said that voice print analysis has shown they are from the living but the remarks made by "the living" are very similar to those made by the dead.

This brings us onto the origin according to Mr Sheargold. He is convinced the agent for the metamorphosing of the audio sound lies within the researcher and is not from any external source such as the dead.

Mr Sheargold played me some of his voices and the thing that struck me most was the way he could seemingly summon up any voice he required - whether they were from the dead, the living or "Sherlock Holmes" ! As he knew I was coming to visit him he thought it would be nice to have a voice saying my name ! So a couple of days before I arrived he asked for my name to be called out and sure enough a gruff voice replied : "Alan".

The way Mr Sheargold had these voices almost on tap had quite an effect on me. I wrote in my diary that he greatly swayed me towards the subconscious mind theory and indeed I still think many voices are from the subconscious mind (especially Mr Sheargold's voices).

I left about midnight having talked with him for almost 12 hours about the EVP ! I would like to thank him and his wife for their gracious hospitality and kindness during my stay.

--oOo--

Continuing the work of Michael Vinter :

#### NOTES ON BRANORMAL VOICES (EVP)

### 3. THE MICROPHONE METHOD

The open microphone in a completely silent room is the mode most commonly adopted by newcomers to the phenomenon and usually the least successful.

Where it is otherwise, where there appear to be good strong voices, it is almost certain that there is at least a modicum of noise in the vicinity. Not only is a completely silent room an almost unattainable ideal, even in the most modern sound proofed studio the engineers are occasionally puzzled by minute, extraneous voice-traces.

In itself, the human ear is a highly selective organ. During one's lifetime the ear has grown accustomed to "tuning out" a thousand irrelevant sounds-per-second, so successfully that one does not even know they are there. The microphone has no such selectivity. The rustle of clothing, the creak of a chair, even intra-body noises - all these and more besides are picked up then passed along to the tape to provide raw sound material for the remodulation process.

There is the hum of the motor and the sounding-board effect of the casing, too which imparts a "transforming chamber" for the work to take place.

A word of warning: subjectivity. Listening to any rhythmic sound, train wheels for example, it becomes possible to fit all manner of phrases to their clackety patterns. I am suggesting that as one consciously evolves these phrases, the psychokinetic process is actually in operation save that there is no tape recorder present to receive it at the time.

But it is thus that a tummy-rumble is transformed into human patterns of expression. I have recordings of this effect actually taking place! This is not to say that the EVP is entirely subjective, as was suggested by Mr David Ellis ( who has since changed his mind), but it is dangerous to interpret every creak from the wallpapers as a message from dear old Uncle Bill or Aunt Fanny, as many Spiritualists are wont to do.

#### 4. RIF/DIODE

Paranormal speech received by either of these methods usually sounds more natural because, simply and plainly, it is the result of natural speech becoming remodulated from adjacent stations. True, paranormal voices are formed out of the electrostatic of a deadbeat interfrequency position, but these are often "mushy" and it may be noticed, bear marked similarity to microphone phenomena. Verb sap! Many of Ruadive's examples are voices of this nature.

Occasionally when listening to a crackling rif position, there will be a spontaneous breakthrough from those adjacent channels. During them, the announcer's voice will sometimes be distorted to form a sentence or a word totally out of context and which he could not possibly have said (Copyist effect - Jurgenson). At other times, when he pauses for breath or effect, a tiny paranormal voice will be inserted ("Popser"- Jurgenson) into the gap.

5. Quite obviously if one is to induce the best results, one must provide the modulating entities something to work with, some raw material - a sound babble which can be faintly heard without it being possible to distinguish any actual words. A mixture of speech-noise and distant music often brings about some remarkable "constructs", when a voice is actually fashioned out of chords. Both Ray Cass and I have received such effects.

#### 6. HOW TO INDUCE

I recommend you to use a microphone and a recorder which has mixing facilities (but this is not vital). It does, however, have a valuable psychological effect inasmuch as your voice is heard on frequency so to speak with the entities you are trying to contact. And occasionally, one gets the very weird result of one's own announcement being remodulated to utter phrases that you know were never spoken. It has caused people listening to some of my EVP to remark "that one sounded a bit like you". Right. It was my voice turned back on me in altered form as a reply to one of my own remarks.

Simply tune yourself to a point (any wavelength) where you can just hear overlapping stations as described in paragraph 5. Your volume control will be tuned to full volume. Then begin your experiment. Ask one question or make one statement after another until you hear something emerge out of the background babble. Whatever you do, do not attempt to decipher it unless it is at once clear which it rarely will be. Even if you think it is a natural broadcast voice, answer it in some way - anything that comes into your head - BUT ANSWER IT! Thank it or ask another question. If nothing seems to be happening, don't hang around. Move quickly swiftly to another frequency or change it to another wavelength. Speed is a significant factor. Keep asking questions or making observations and see what you have when you listen back. In my own case, the phenomenon is developing more markedly with every experiment.

TO BE CONTINUED NEXT ISSUE.....

INTERVIEW BETWEEN FRIEDRICH JURGENSON (THE DISCOVERER OF THE EVP) AND  
THE GERMAN MAGAZINE, ESOTERA.

Translated from German by Hans J Hackmann.

Esotera: You gave us the cue to a question that must be of great interest to all voice researchers: What did you learn about the technical side of the phenomenon during the last few years?

Jurgenson: There is one very interesting aspect. I mentioned this lady in South Sweden who gets the best voice recordings. We both have a Uher tape recorder which we connected in parallel to the same radio. "Radar" was switched in on my recording. Even though both recorders were running only a crackling noise could be heard on her tape while my tape had the voices! I understand then for the first time that the radar must be aimed at the tape recorder not the radio. At one meter distance from my recorder only the crackling noise can be heard, no words. That is very interesting. My tape had the following voice: "Friedel this is exciting, we are on the right track". That happened a month ago.

Esotera: Are there any other experiences from which you can draw any technical conclusions?

J: You see, unfortunately I am not even an amateur when it comes to technical things. However this maybe a fortunate circumstance. The "dead" can do what they want to do without my interference. If I had a lot of technical ambition and would constantly experiment and change things I might mess up their work. As it is I don't have the insight and would not know what to do.. I'd have to guess. If I don't disturb them they accomplish more. All this takes patience.

But to answer your question - naturally there are other experiences. One phenomenon, especially, seems to be important. It can be heard under two conditions: 1. When we use the microphone method and voices come through we can not hear them at the moment they are recorded. Later during playback we can hear them clearly, but they have an echo! It sounds like they were speaking in a reverberent room. 2. Here the voices

are recorded with the radi and via the "carrier wave". Here too, under certain conditions when the "communication centre" is involved a pronounced reverberation can be heard, like in a hall - very long !

Esotera Can it be determined if this is a natural reverberation which would depend on air or other material substance, or a hall effect produced electronically, that is artificially ?

J : It sounds like a natural reverberation. The electronic reverberation that is created on a tape recorder sounds more like an echo. The voices sound like they are coming from a reverberant room. I have heard and recorded it many times. I would like it examined.

E: Which has never been done ?

J: No. There are theories about it. Most electronic experts say it sounds like a natural reverberation.

E: How many scientist would you say are presently working in the field of voice research ?

J: Well, I think there are more than I know. Not all are in contact with me but I know 18 or 19 myself - I figured it out one time but don't remember. At any rate the phenomenon is well known in the world now and can not be ignored any more.

TO BE CONTINUED.....

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