

EVP NEWS

Devoted to the study of the Electronic Voice Phenomenon

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SPECIAL ISSUE

Mainly due to the problems of getting the newsletter printed I am devoting all this issue to the first of the articles by Friedrich Jurgenson. It is full of very interesting information and I hope that it stimulates discussion.

SUBS NOW DUE

The subs are now due for the EVP Newsletter. Unlike everything else in this country it is not going up in price !! The subs are still £1.20 per annum. This is the same for abroad unless they want it sent it by airmail in which case the subs will be £4.50 per annum. Otherwise it will be sent by surface mail which takes anything up to two months. Please send subs to:

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Thank you for your support during the past year.

PRINTING

My apologies for the poorer than usual quality of printing including printing on both sides of the sheet but with sending three newsletters out at the same time I had to try and cut down on the weight or else the postage would be very expensive. Most of this is due to the fact I am at college this year so things should be better after July.

Best wishes

Alan

SIXTEEN YEARS OF VOICE RESEARCH - By Friedrich Jurgenson. Part 1.

Reprinted for the EVP Newsletter by Alan Cleaver, 12 Lime Tree Avenue, Old Bilton, Rugby, Warwickshire CV22 7QT, England. Translated from German by Hans J Heckmann. Special thanks to Friedrich Jurgenson and the German magazine Esotera for their permission to reproduce it.

The name Friedrich Jurgenson is forever inseparably linked with one of the most fascinating adventures of our time: the attempt to build a communication bridge to the postmortal existence. After ten years of silence he reports on the results of his 16 years of private research and gives a summary of his experiences:-

Today, after 16 years of intensive research I look back to the eventful summer of 1959 when that fantastic first voice contact was recorded on tape. I could not know its significance at that time. I found myself like a person standing at the foot of a mountain. Its height and size could only be discerned from some distance. It was only by the distance of time and hard-earned experiences that the outlines of the project became clear. Today it is evident that these voice contacts are the most significant and most important event of the century.

For the first time in human history this electronic bridge gives us the means and the possibility to objectively solve the enigma of death. It is obvious that this would lead to a "psycho-hygienic" clarification and to a renewal of consciousness. Subsequently our way of life would have to undergo a creative transformation. Today we can only suspect the results of this change of consciousness. However, it may already be said that these contacts from another dimension have deeply affected materialism.

Before reporting on details of my last voice recordings let me emphasize the following: I am fully aware that my report will arouse resistance and consternation among those whose ideas and knowledge of life after death is based on mediums and on any of the traditional writings. All this second-hand information could never cross the limits of subjectivity. It bears the stamp of its time and language and is coloured with religious ideologies. We are unable to distinguish genuine messages of the dead from those influenced by the unconsciousness, willingness and eagerness of the medium. We know too little about the functions of the subconscious, its reality, its structure and substance. Above all, we lack the knowledge of our inner selves without which we can never hope to enter the depth of our consciousness.

We are surrounded and pervaded by hidden realities about which we know very little. Before the invention of the microscope we knew nothing about the world of micro-organisms, bacteria, microbes and viruses. This is also true of the telescope which enable man to see distant galaxies, planetary systems and other formations of the macro-cosm. And then came the tape recorder, or should I say the audioscope, which made the inaudible suddenly audible.

There are however differences between the functions of these devices. Differences between what we see and hear and how it relates to time and space. When we use the microscope to penetrate into the world of micro-organisms we observe events as they happen in the present. The telescope shows us a universe of the past, never the present. Voices received from another dimension via the audioscope breaks our three-dimensional concept of time since the so called dead not only see events of the past but also those of the future. This precognition of events and their subsequent occurrence at the predicted time is compelling proof that time ceases to exist in another dimension. The functions of the tape recorder can be compared to that of a telephone or radio transmitters. The incoming voice that is being recorded on tape makes the tape recorder function as an audioscope. Announcements and messages impinging on the tape originate from human entities who refer to themselves as "the dead ones" and who give us their names and in turn address us, the living, by our names.

Today, after 16 years and 400 reels of voice recordings I am absolutely certain that the first attempts of contact were not made in summer 1959 in Nysund (near Molnbo) but as early as 1957 when I still lived in Stockholm. The strange contact that was established then is itself an electronic marvel. It also showed a knowledge of things to come that can only be called fantastic.

The first contact happened as follows: In spring 1957 I resumed singing as I was to take part in a Swedish film about the life of Dr Axel Munthes. In my studio I had set up a flannel covered shed to be used as an acoustic umbrella. I practiced much and monitored the sound of my voice on a tape recorder. When at last I recorded the song with my pianist the following happened: At the beginning of the tape everything seemed normal. My singing is loud and clear when suddenly the recording volume begins to drop until it reaches a point where music and song can hardly be heard anymore. This strange loss of sound occurred several times forcing us to discontinue the recording session. On the next day I had the tape recorder thoroughly examined. But nothing was found wrong and it worked perfectly.

A technical mishap? Coincident? Nothing of the sort—the opposite! It was a carefully planned action with a goal in mind. This goal was to be reached three years later in winter 1960.

As the reader may remember my voice recordings of the first year (1959/60) were all made via microphone. At the time I did not know of the possibility of a radio contact. We lived in Stockholm and used our Nysund house only as a summer residence. I was expecting two electronics experts from the technical college of Stockholm in the evening. We had planned to record and test with several pieces of equipment. That afternoon I was sitting in my studio. The tape recorder was running and I was talking to my "invisible friends" over the microphone. I particularly wanted to know if my two visitors would come tonight. The answers I was receiving during those days were recorded at 7 1/2 ips and had to be played back at 3 3/4 ips to get the proper pitch. There were whispered instructions

of my assistant Lena. While monitoring the recording with headphones I notice that the recording volume begins to drop sharply. I am wondering if the tape recorder has been damaged when I remember the mysterious loss-of-volume incident of 1957. I quickly turn up the volume to maximum and the sound increases. But something else had started which was bothering me. My wife was listening in the next room to a record of an English speaking lecturer whose voice starts to come through rather loudly on my tape recorder after the volume increase. My concerned voice can be heard between, asking questions and finally saying: "This will not work maybe I should turn on the radio....? Yes, I'll turn on the radio...".

One can hear the clicking of the radio switch and subdued music. The recording volume is normal now. No more fading out. Everything is working fine when suddenly a joyful, excited woman's voice comes through. It is Lena's voice singing and whispering and expressing joy and relief that I finally got around to using the radio. She says at the end of the tape: "Listen to radio, much more will come through...you have guessed...".. Her words are interrupted by sighs of relief. I have seldom heard a woman speak with such warm enthusiasm.

I got my second surprise when I played back the entire tape to check the loss of volume. At first everything proceeds normally. I can be heard asking questions through the microphone. In the background is the muffled traffic noise of the city. There also can be heard the voice of the English lecturer as though it was far off. It is not clear enough to be understood. Suddenly the recording volume drops in small rhythmic steps. My perplexed questions follow. I am turning up the volume and now the inconceivable happens:

Immediately the voice of the English lecturer comes through clearly and distinct. But no, that's impossible - he speaks German, a perfect High German with a totally changed timbre of voice. Every word can be clearly understood and each sentence is repeated five times. He speaks with emphasis and a slight emotional intensity: "And our training is Molnbo - Friedrich do you hear? Our training is Molnbo until something comes clearly! Friedrich do you hear? Our training is Molnbo until something comes clearly". etc.

A few other additional words unfortunately are drowned out by my own voice. Now comes the switching noise of the radio and finally Len's happy message.

The meaning of both messages is clear and needs no further explanation. The important point is the manner in which these messages came through. At the time I was not familiar with the radio method and was content using the microphone. As the microphone method has only limited possibilities this means of modulation was chosen, as in my case the English lecturer speaking. By manipulation of the volume my invisible friends succeeded in blending in a speech modulation. This modulation technique is still used today under certain conditions. By this demonstration of volume suppression and voice modulation I found myself in a situation where the use of microphones seemed old-

fashioned. Therefore I more or less stumbled into radio contact. As I later learned, Lena had been waiting for over a year for this contact to get her message across.

What followed was a basic change in my life. I followed the advice, left our beautiful big home in the old part of Stockholm, moved to the country and buried myself in the small forest cottage where I applied my entire time and energy to the "building of bridges". It took two years of slow progress until I got familiar with the techniques of radiô contact. Thus the prediction "until something comes clearly..." was actually coming true.

Never before was I able to work with such enthusiasm, dedication and concentration. I lived only in the present and was overcoming all difficulties. It was as though there existed around me an eternal spring morning, fresh, young, timeless. At the same time my feet were on solid ground. There was no flight from reality. On the contrary, what was really happening was a slow but constant expansion of our three dimensional world through the continuous contacts from a higher dimension.

For four years I worked quietly by myself. Besides my wife and a few friends nobody knew of my voice contacts. When I had enough tapes with strong proof I decided to make everything public in an international press conference which took place in Nysund and lasted eight hours.

The ice was broken. Now the experts and scientists had to be convinced of the authenticity of the phenomenon. I was fully aware of the difficulty of this task and the stubborn resistance I would encounter. Rigid dogmas can have a strong influence on even a researcher. How many scientists are open minded and mature enough to accept this and then have the courage to promote it? I knew that I could only hope to gain ground by presenting facts, clear facts. The reality of the voice phenomenon was suddenly confirmed by others who had made similar recordings. Also some well known people declared their willingness to appear and testify in public. This made my second press conference in summer 1964 a real success.

In my book "Sprechfunk mit Verstorbenen" I have described both press conferences in detail. The voice phenomenon could not be denied any more. As electronic experts, radiô engineers and parapsychologists testified, a fraud was out of the question. Still there was much resistance to be overcome such as the blind belief of the general public in authority. This turned out to be one of the biggest obstacles.

The public will faithfully believe a certain professor's statement about the phenomenon. He may have no experience at all in this field but his title give him the blind confidence of the public. However when I presented extensive evidence collected during years of experience peoples reaction was either a strong argument or embarrassed silence. When confronted with undisputable facts this attitude usually gave way to half hearted agreement. There was always a smile on their face.

The reason for this reaction is obvious. I was not only lacking the impressive academic title. My activities as a painter, singer and artist, were they not regarded with suspicion? Isn't a painter usually a Bohemian, an eccentric, a bearded dreamer who is not to be taken too seriously? And what's more aren't these dubious characters all know for their drinking habits?

As my way of life had led me into other, more spiritual directions and since I still felt responsible for the "bridge building" I decided to carry out a series of cultural projects which would form a better background for the "bridge" and improve my public image. A professor would have been spared all this trouble. My only motive was the respectability of my project, not arrogance or ambition. I knew that I could count on the help of my invisible friends, but I did not lack selfconfidence. I was aware of the enormous creative abilities within us.

I started with Pompeii whose fate had been close to my heart for years. I launched a press campaign against the deterioration of this unique antique city. At the time Pompeii was threatened with another destruction by an invasion of weeds that was slowly turning the city into a green grave. I asked for the quick action of some international commission to stem the tide as the city's cultural treasures not only belong to Italy but concern all humanity. After long and heated discussions with the highest authorities in Rome and Naples and under the pressure of Italian journalists the "ministero di belle arte" decided to make a large sum of money available. But I did not stop there. During the next two years I made three documentary films about Pompeii which were shown on Swedish television. After that, the management of the "superintendenza di antiquita" in Naples gave me permission to excavate my own "Swedish house - casa svedese" in Pompeii and produce a series of TV documentaries about it.

Never before had such a permission been granted to a private person, let alone a foreign artist. Only a few French Kings and some Italian princes of the 18th century were given that privilege. You can understand how elated and grateful I was. Everything was almost like a dream. During the next two years I excavated and made for TV films. It was a great adventure. The films met with a great response in Sweden and Swedish television commissioned me to do a series of new cultural programs. These were somewhat different and turned out to be more complicated. The first project was the excavation and filming of Lukanian graves in Paestum. It was a spontaneous almost lightning fast operation lasting only four days. We discovered some magnificent colorful vases which today are exhibited in the Paestum museum. The bones of the Lukanian were left untouched in the stone grave. The next programme was one of the most interesting projects since it touched on a most delicate matter. I was informed in the Vatican that 16 famous TV networks had for years been competing for permission and exclusive rights to produce a film. The Vatican had taken an attitude of waiting. The film in question was to be about the controversial grave and bones of the apostle Peter which according to Pope Pius XII were found in 1949 below St. Peter's Cathedral during excavations of a Roman Necropolis (city of graves). In 1968 Pope Paul VI had made a surprising public announcement. He said that years of scientific study and research had produced evidence which confirmed the original findings.

I had a personal interest in the matter having visited the apostel's grave and the necropolis as early as 1949. I had been commissioned by the Vatican to make a permanent record on canvas of the wall paintings and magnificent sarcophagi of this untouched city of graves. This work was finished by 1951 and was followed by the painting of three portraits of Pius XII.

How everything came about I do not know, but I actually received permission and exclusive rights for the St Peter film and without any costs to me. The other international TV companies had offered enormous sums for these rights which I would have been unable to raise. This film was made with the participation of famous archaeologists, anthropologists, architects and finally Pope Paul VI himself. The segments of the film resembled a puzzle and the editing and final cut produced a very striking result. After the film's premier in Sweden I received the knights order of "commendatore di san gregorio magno" which made me a sort of "persona grata" in the Vatican although I am not a Catholic. As I became familiar with the enormous propagandistic value of television I decided to make use of this in an entirely different project. I went to the Italian Dolomites and shot an extremely realistic film about the mass-murder of millions of migrating birds. This film caused a wave of indignation in Sweden.

There followed a very interesting project in the area of para-psychology. In the cathedral of Naples we filmed the miraculous "Heedings of St Gennarios" (Januarius), the patron saint of Naples. The shooting took two days and one night. This life documentary won 1st prize at the Cannes Film Festival in 1970 in spite of strong competition. During 1969 I painted three portraits of the Pope in his summer residence Castel Gandolfo. Despite my film work and long travels abroad I never lost touch with others who pursued voice research. Several teams visited me in Naples and we obtained good recordings to everybody's satisfaction. The last television film I made in the Vatican, "everybody wants to see the Pope", was about the activities of the Pope and his closest staff. To this day I do not know by what mysterious intervention I received permission for this film as the Pope refuses to be filmed in private.

In the end I was rather exhausted. As a whole I had accomplished my goals. I even succeeded in creating an interest in the voice phenomenon within the Vatican.

When things had settled down a new project emerged and possibly the most important one. The establishment of an international voice research centre somewhere along the Mediterranean.

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Part Two of this incredible story will be distributed with Issue 16 of the EVP Newsletter.