

<i>How To Make the Spirit-Being Stand on the Ground.</i>	

How To Make the Spirit-Being
HOW TO MAKE THE SPIRIT-BEING
Stand on the Ground
STAND ON THE GROUND

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Title: *How To Make the Spirit-Being Stand on the Ground.*

Report N°:	<i>Report no. 1.</i>
Index:	

**The surviving part of the recorded part of
the remembered part of the observed part of the whole.**

관찰된 것 중 기억되고,
기억된 것 중 기록되며,
기록된 것 중에만 살아남은 것.¹

1 From Gary-Ross Pastrana and Zoe Dulay, *Echolalia* (2009/2023).

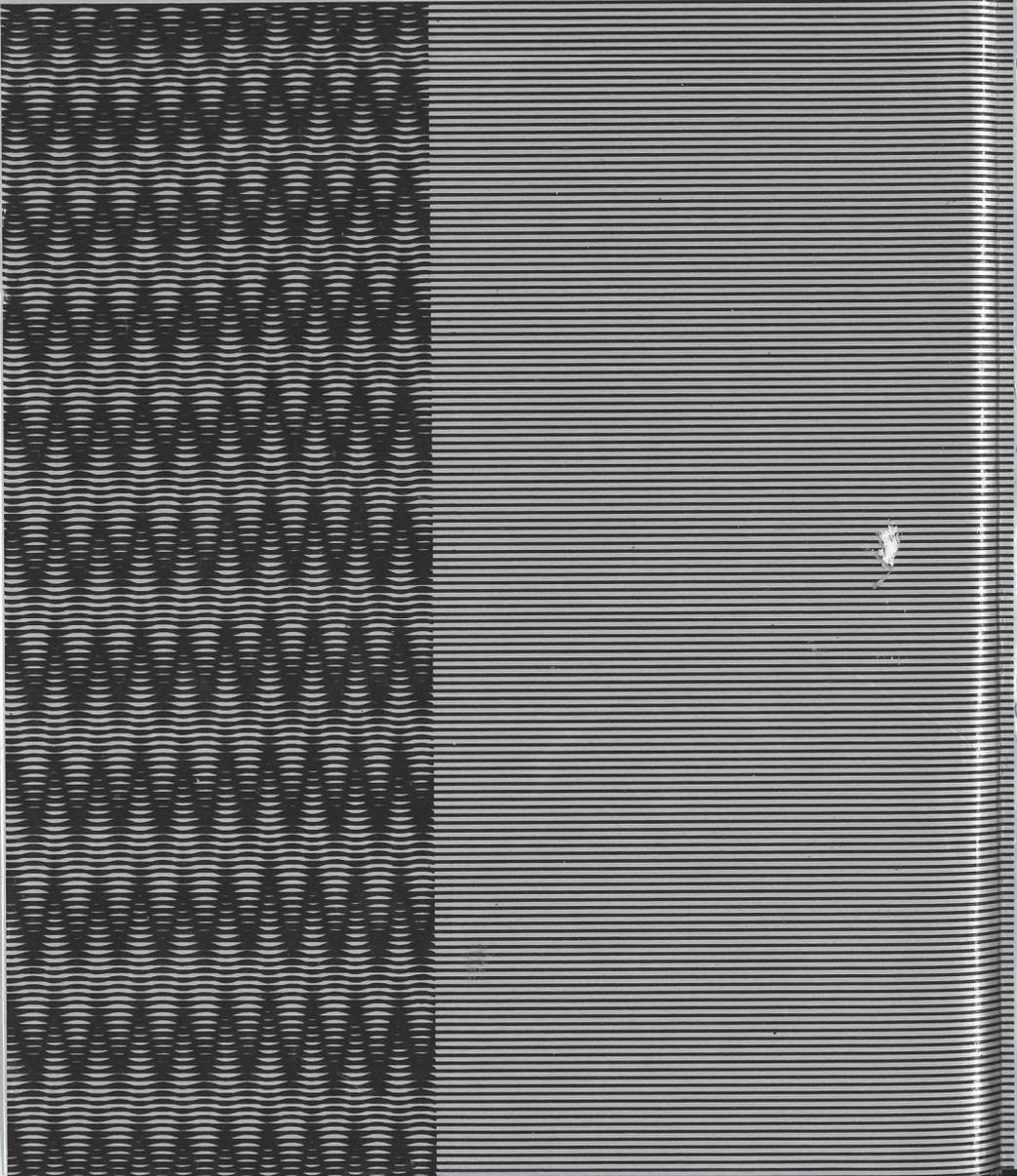
Abstract

How To Make the Spirit-Being Stand on the Ground focuses on the electronic voice phenomenon (EVP) experiments conducted by Latvian parapsychologist Konstantin Raudive, who was active in the latter half of the 20th century. This thesis aims to explore the relationship between the mediums necessary for communicating with spirits and the immaterial entities themselves. EVP follows the historical trajectory of spiritualism, which began with the human mediumship of the Fox sisters in 18th century America and later evolved into a part of mainstream culture through technological advancements like Morse code. Raudive's EVP experiments capture the voices of immaterial entities using material devices such as tape recorder, involving various processes of recording and replaying these voices and conversations. Technology enables the recording and repetitive playback of spirit voices, allowing humans to experience them without relying solely on physical senses or memory. Through this case study, I aim to explore the illusion evoked by the tape recorder in Raudive's experiments—namely, the illusion of disembodied spirits that seem alive by being externally stored and reproduced. I investigate the role of the tape recorder in Raudive's supernatural experiments, particularly how it invokes the “liveness” of beings that no longer physically exist.

BREAKTHROUGH

by
**Konstantin
Raudive**

An Amazing Experiment in
Electronic Communication
with the Dead



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Introduction: Spiritualism as a Channel for Communication

How To Make the Spirit-Being Stand on the Ground.

1.0

INTRODUCTION

Spiritualism as a Channel for Communicationa

11.29.2024

Report 0.

Hypothesis 1. Transition from human to technology

HEAD Geneve

1203

46.2094° N, 6.1197° E

Recording Device
Unknown

Recording Time
Unknown

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

At the *Sonic Process: A New Geography of Sounds* exhibition held at the Centre Pompidou in Paris in 2002, American artist Mike Kelley and musician Robin Rimbaud presented an intermedia installation that paid musical homage to the pioneers of electronic voice phenomenon (EVP). The term EVP refers to *voices*, generally assumed to be those of the dead, discovered in ambient audio recordings.¹ Without using any traditional instruments or conventional sounds, the installation showcased a series of documentary recordings of visual and acoustic environments from various locations in Paris believed to possess supernatural qualities.² Mike Kelley noted that Friedrich Jürgenson and Konstantin Raudive diverged from the 19th century pioneers of spiritualism in that they replaced the human medium—a conduit for the voices of the dead—with electronic devices. Kelley regarded this shift, aimed at removing subjective human intervention, as a significant development.³

From the modern perspective of a society increasingly replacing the material with the immaterial, what role do physical, space-occupying technological devices play in Raudive's experiments?

- 1 Kelley, Mike., & Scanner. (2002, May 7). *Esprit de Paris*. Bandcamp. <https://scanner.bandcamp.com/album/esprits-de-paris>
- 2 This work is an intermedia installation featuring 12 screens mounted on a wooden structure. The visual elements of the piece reference the original recording events that took place in "mysterious" historical locations, while also projecting images filmed in a club filled with dancing people. This approach maintains a connection to both spiritualism and pop culture, offering a contemporary perspective.
- 3 Kelley, Mike. "An Academic Cut-Up, in Easily Digestible Paragraph-Size Chunks; Or, the New King of Pop: Dr. Konstantin Raudive." *Grey Room*, no. 11 (2003): 23–43. <http://www.jstor.org/stable/1262621>

As Jeffrey Sconce states in his book *Haunted Media* (2000),

“Spiritualism was a philosophy that proposed the dead were in communication with the living through mediums who “channeled” the spirit world.”⁴

Haunted Media p.24

and began with mediums who used their own bodies to communicate with spirits. With the advent of technological advancements, electronic devices assumed the role of mediums connecting the living with the dead, giving rise to visible and audible entities. While spiritualism is often dismissed today as pseudoscience from a scientific and rational perspective, the human desire to see and hear what no longer exists remains powerful.

In Korea, there is a ghost called a *jibakryeong*, a spirit bound to a specific location, unable to leave even after death, and endlessly wandering within that space. I found the concept of a spirit emotionally tethered to the earthly plane, even after leaving its physical body, to be both deeply ironic and fascinating. This *jibakryeong* can be translated to the *Stone Tape Theory* in English, which posits that human emotions or trauma can imprint themselves onto inanimate objects, like stones, resulting in supernatural phenomenon that replay repetitively, much like a tape recorder. I was captivated by the idea that supernatural occurrences could be experienced repeatedly, and my interest in communication with immaterial entities through recording devices began here. How paradoxical and poetic it is that the immaterial spirit of a living could be connected to a material, inanimate object? If my body were no longer breathing but someone could revisit my voice and image from when I was

4 Sconce, Jeffrey. *Haunted Media : Electronic Presence from Telegraphy to Television*. Durham: Duke University Press, 2000. - p.24

alive, would I really be considered dead? Recording, preserving, and bringing the past into the present—what role does technology play in defining what it means to be alive? When the subject recorded by an electronic device exists only as a record beyond its tangible, material form, which one can be truly identified as the real subject?

Konstantin Raudive, a Latvian parapsychologist active in the 1960s, made the unheard voices of spirits audible through repeated playback on a tape recorder, bringing into existence what did not exist before. By preserving these recordings, he allowed that the voices of spirits could still reach my ears today, and also archived his conversations with these voices into text, publishing them in books. The processes of recording, playback, documentation, and preservation in his research further expand the concept of repetition, a central element of his experiments. This is precisely what differentiates his work from other spiritualist experiments and discoveries, highlighting the characteristics of electronic devices. The preservation and reactivation of spirits' voices require technological devices, enabling humans to relive the same moments endlessly without relying on memory. As acoustic ecologist R. Murray Schafer stated, "hearing is a way of touching at a distance," and it can also be considered as a way of touching across time.

“Acoustic ecologist, R. Murray Schafer, writes that “hearing is a way of touching at a distance,”⁴ but more than that one could surmise that it is also a way of touching across (time.)⁵

Haunted Soundtracks p.2

Among sensory experiences, hearing someone's voice is an especially intimate act because it requires physical proximity and a closing of distance. Furthermore, recording and replaying a voice is, in a sense, an act of defying time. By resurrecting what is no longer alive, Raudive sets these voices back on solid ground, reanimating them in the here and now.

5 Donnelly, Kevin J, and Aimee Mollaghan. *Haunted Soundtracks : Audiovisual Cultures of Memory, Landscape and Sound*. New York: Bloomsbury Academic, 2024. - p.2

(Germ., Latv.: "Gladly, Petrautzki. Here is radar, Petrautzki. Konstantin, you talk too much. Margarete went away too soon.")

The experimenter mentions that Marta (a name appearing often on tape) helps him a great deal. A voice objects:

"Niemand. Grete wohl, Kosti."
(German: "Nobody. Grete does, Kosti.")

The experimenter addresses Margarete and asks her how she is.

"Es atpūšos." (492 same place)
(Latv.: "I am recuperating.")

The experimenter wishes Margarete to assist him from the beyond.

"Tod nada." (44b: 050)
(Germ., Spanish: "Death is nothing.")

After the experimenter has "thanked" for the promise of help, the voice of a woman:

"Hole Sekt, Margarete." (same place)
(German: "Fetch champagne, Margarete.")

The experimenter presumes it was Margarete who gave the promise. A female voice answers:

"Tā noliki, seko!" (same place)
(Latv.: "This is how you have fixed it; follow!")

Experimenter: "Dear Margarete, I greet you!" A voice:

"Milzu darbs!" (44b: 109)
(Latv.: "A terrific deed!")

The experimenter asks Margarete how she is. Answer:

"Danke, Kosti. Raudi, parlez!" (same place: 649)
(Germ., French: "Thank you, Kosti, Raudi speak.")

Once again the experimenter addresses Margarete. In response:

"Pagaid, pagaid! Tu laupi man tas meitens." (same place: 671)
(Latv.: "Wait, wait! You rob me of the girl.")
"Kosta, tu drusku sapinies. Margarete, Kosti, tevi te ieredz."
(44r: 117)

**Material:
Spiritualism Mainstreamed by
Technology**

How To Make the Spirit-Being Stand on the Ground.

2.1

Material:

Spiritualism Mainstreamed by Technology

Konstantin Raudive:

The Master Of Tape-Recording Experiments

10.28.2024

Report 1.

Hypothesis 1. "Raudive Voice"

HEAD Geneve

1203

46.2094° N, 6.1197° E

Recording Device

Telefunken Magnetophon 85

Recording Time

8'44"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

Konstantin Raudive: The Master Of Tape-Recording Experiments

In 1964, Konstantin Raudive encountered Friedrich Jürgenson's book *Voices from Space*, which had been released in Stockholm. Jürgenson, a Swedish opera singer and painter, published this work to document his methodology for capturing voices originating from what he described as a realm beyond the physical world, in his research on electronic voice phenomenon also known as EVP. Raudive, who had been deeply engrossed throughout his life in questions surrounding death and the possibility of existence beyond, reached out to Jürgenson, eventually deciding to collaborate on the investigation of his findings. In the early phases of their jointly conducted experiments, with ears not yet trained, Raudive struggled to discern recognisable voices. However, on June 10, 1965, at 9:30 p.m, after participating in several experiments and becoming familiar with the voices on the tape recorder, he successfully recorded a distinct voice. In the recording, he heard a female voice asking him, "Konstantin, do you know Margarete?"—a phrase that left a profound impression on Raudive. Margarete was his close acquaintance who had worked as the secretary for his wife, Dr. Zenta Maurina, for many years, and her death from cancer had significantly impacted both Raudive and Maurina. This coincidence provided Raudive with sufficient motivation to pursue a rigorous investigation into this parapsychological phenomenon. By June 1965, to determine whether the voices of spirits could be heard due to Jürgenson's presence, he began conducting independent experiments without Jürgenson's mediation.

To give a clear account on the experimentation, let's look into the recording session in which Raudive attempted to engage in a conversation with Margarete, one of the 72,000 voices he claimed to have successfully recorded.⁶

Margarete Petrauskai.

On 10th February 1966, at 1.45 in the morning, exactly one year after Margarete's passing, a recording was made which brought astonishing results. It was made through microphone.

To start with, a few hardly audible voices float past; then the experimenter calls: "Hallo, hallo, Margarete! This is the exact hour of your death a year ago."

A voice objects: *Raudive*

"Nevajag tā darīt." (30r: 140)

→ ~~Latv.:~~ "One mustn't act like this."

"Konstantin, Numero eins, vår Konstantin." (same place: 245)

→ ~~Swed., Germ.:~~ "Konstantin, number one, our Konstantin."

The experimenter: "Gott helfe meiner Margarete."

→ ~~Germ.:~~ "God help my Margarete."

A voice: "Wieso? Auf der Wiese." (same place: 247)

→ ~~German:~~ "What for? On the lawn."

"Du für mich bete, Du gläubig, Du Wilde." (same place: 257)

→ ~~German:~~ "You pray for me, you believing. You wild one."

?
A male voice explains:

"Margarete steht bei deinem Stuhl. Sie verzweist. Gib ihr tulin Kuss!" (same place: 258)

→ ~~Germ., Latv.:~~ "Margarete stands by your chair. She despairs. Give her kiss immediately!" The word "verzweist" seems to be a distortion of the German word "verzweifelt."

6 Out of 72,000 recorded voices, 25,000 have been established and indisputably proved to exist; and these have been deciphered and verified by various participants in experimental listening-in tests.

The experimenter states that he wishes to establish contact with Mārgarete.

Voice: "Richtig, ich bin." (same place: 261)
→ (German: "That's right, I am.")

After a pause the voice adds:

"Hilft, hilft . . . Tita på mej. Ja, Hilfe mir." (same place)
→ (Germ., Swed.: "Help, help . . . look at me. Yes, help me.")

After the experimenter's words: "I pray for you," a voice is heard:

"Kost . . . , Konstantin, auj, tu kājas!" (same place: 237)
→ (Latv.: "Kost . . . , Konstantin, put on shoes!")

Immediately following, a male voice:

"Meiten uzauga ārā." (same place)
→ (Latv.: "The girl grew up outside.")

After many voices just on the border of audibility, a remarkably clear one comes through: "A" level voice?

"Guten Abend med dej. I wishy your bebi Wein." (same place: 293)
→ (Germ., Swed., ^{was he drinking wine?} Engl., Spanish: "Good evening to you. I wish to drink your wine.")—This voice is of highest sound-quality and can be heard by everyone. *greeting.*

A voice implores: "Mīli, mīli vinu—mīli vinu!"

→ (Latv.: "Love, love her—love her!")

A woman's voice:

"Te stāvu nedel—nedelām. Palīdz nokārtot Jürgens . . . / Sei gnädig." (same place: 312)
→ (Latv., Germ.: "Here I stand week in, week out. Help Jürgens . . . tidy. Be gracious.") *Jürgenson?*

Breakthrough p.48

The recording was conducted using a microphone,⁷ and Raudive primarily used a Telefunken 2-track machine with two speeds along with BASF tapes.⁸ At the beginning of the session, a few faint voices pass by almost inaudibly. Raudive had to replay the recordings multiple times to hear the voices, and as a result, voices that were initially inaudible gradually became perceptible. During the recording session, Raudive was able to hear both female and male voices, made possible by the tape recorder's capability of repeated playback.

The recording session took place approximately eight months after Raudive first began his experiments in June 1965. The coincidence of hearing Margarete's name during a session and her recent passing due to an illness motivated Raudive to investigate this phenomenon further. After he has acquired further experience,⁹ he listened to his early tapes again, and found that there were in fact a number of voices of spirits. Raudive was fascinated by the idea of communicating with spirits, and his passion for exploring supernatural phenomenon was able to be tested in a non-human and objective way because of technological devices that had become accessible in everyday life.

- 7 The conversation of this recording is transcribed in his book *Breakthrough : An Amazing Experiment in Electronic Communication with the Dead*, on page 48.
- 8 Raudive used a combination of various electronic devices, including equipment from other experimenters. Based on the experimental photographs of Raudive, it can be assumed that one of the tape recorders he used appears to be a portable Magnetophon released by the Telefunken brand in the early 1960s. Telefunken produced reel-to-reel tape recorders from 1954 to 1980, which were manufactured in Germany.
- 9 Raudive conducted his experiments for about 10 years, from 1965 to 1974, and it took him approximately three months to train his ears to hear the voices of spirits.

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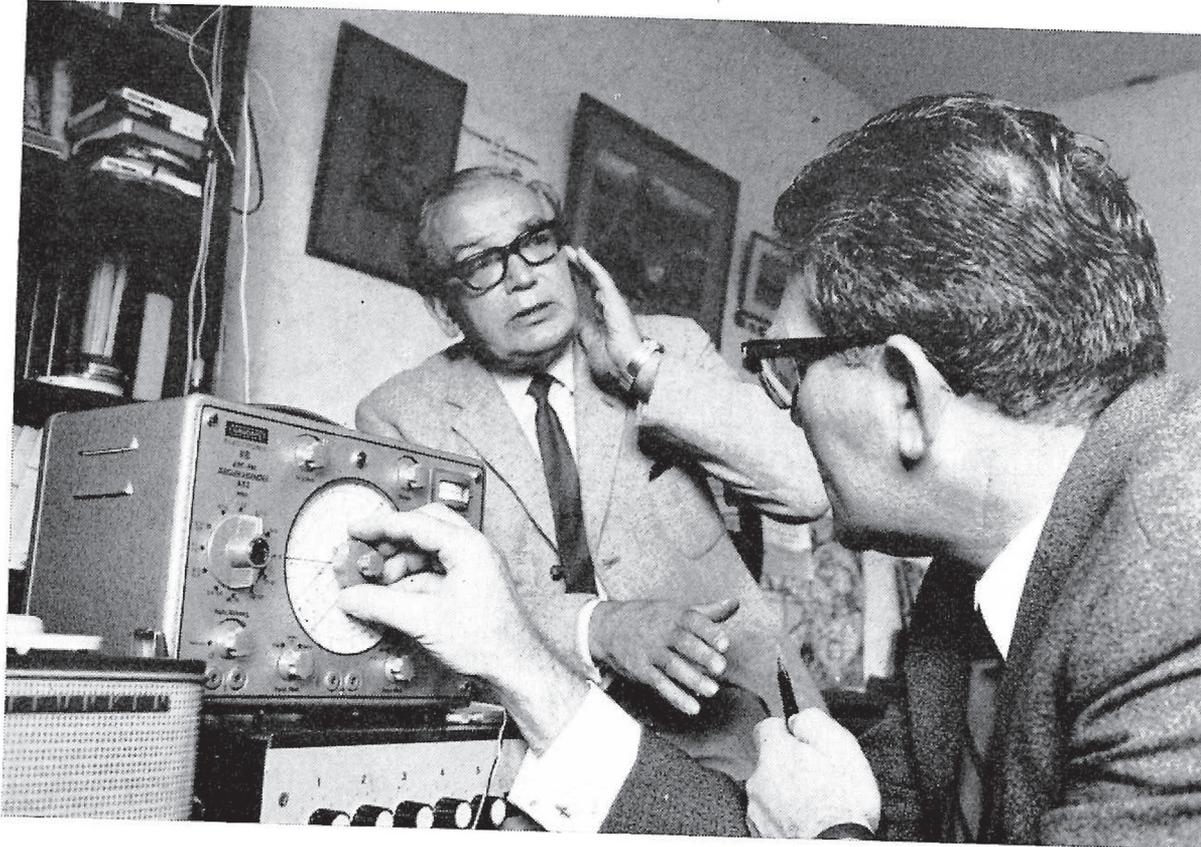
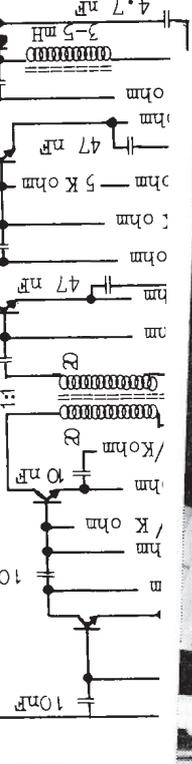


Photo: Bild am Sonntag

Bild am Sonntag sent a team of investigators to Dr. Raudive. Electronics expert H. Schauff from Cologne was one of the team whose report in the newspaper evoked tremendous interest. However, their story appeared too fantastic—or outrageous—by German standards—that other papers...

vious occupier of his used to tape for me any that electronic machines l messages may be tirelessly clear.



(l. to r.) Professor Dr. Hans Bender, Germany's leading parapsychologist, Dr. Zenta Maurina and Dr. Raudive.

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2.2

Material:

Spiritualism Mainstreamed by Technology

Materiality in Spiritualism

10.28.2024

Report 1.

Hypothesis 2. Technology materialize voices?

HEAD Geneve

1203

46.2094° N, 6.1197° E

Recording Device

Ferguson 4-track mono machine

Recording Time

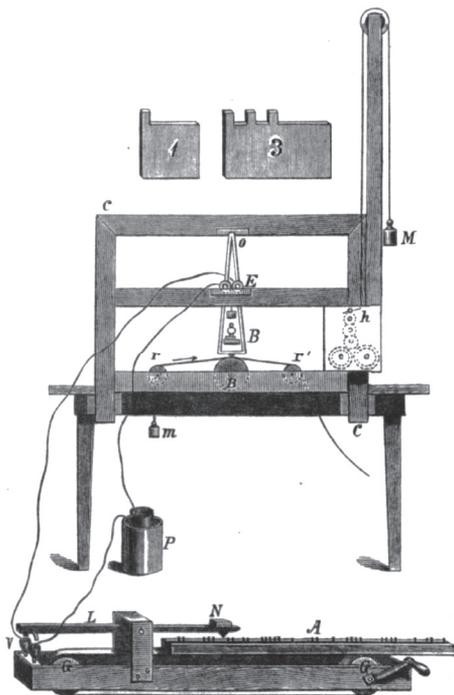
5'2"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

Materiality in Spiritualism

In Raudive's experiments, unlike many mediums who are considered to possess such ability, the human body alone was not sufficient to hear the voices of spirits. To study electronic voice phenomenon, he actively utilised various technological devices such as microphone, radio, and antenna. Examples of using such materiality can be easily found in modern spiritualism as well. The history of medium reception has shown that from its modernist advent onwards, the

dead has achieved to express themselves through all sorts of vocal technology, such as electronic devices, material objects, from trumpet to telephone, television or tape, and all these media have supported medium to finally access the voices of dead. Thus, it is already quite well-known that the history of spiritualism is closely tied to invention and technology.



Original Samuel Morse telegraph

One of the most famous example dates around 1844, when Samuel Morse publicly debuted Morse code. Morse code is a communication method composed solely of dots and dashes, creating an international system that could be transmitted through telegraphy device made of metal or magnets.¹⁰

10 In 1832, Morse met the American scientist Charles Thomas Jackson and discovered the concept of the single-wire telegraph.

It enabled communication through immaterial elements such as light, sound, and voice by means of the tangible electric telegraph, allowing messages from entities not physically present to be transmitted more quickly across physical distances. On this similitude, cultural historian of film Jeffrey Sconce underlined in his book *Haunted Media (2000)* the fact that

made audible "Conceptually energized by Morse's *immaterial* new technology, spiritual telegraphy gave voice to previously 'invisible' beings, be they ghosts or women, whose consciousness could flow through the medium's magical wire and into the public world's material arena."¹¹

Haunted Media p.14

This facilitated communication with invisible entities horizontally across the seas and, furthermore, became a model of vertical channel for communication with the deceased in modern spiritualism.

In spiritualism, it is not difficult to find demonstrations involving physical objects such as séance tables or Ouija boards, and even those related to the human body. Spiritualism was particularly popular in 19th century America, where the Fox sisters, Margaretta and Catherine, succeeded their career as mediums in Rochester, New York. On 14 November 1849, the Fox sisters first demonstrated their spiritualist through repeated acts of rapping or knocking and made the inaudible voices of spirits audible as if they were speaking through Morse code.¹² The connection between the Fox sisters and Morse code lies in their use of a simple communication method composed of two different rhythms, like dots and dashes, representing short and long signals. Although electronic communication may not be the direct origin of spiritualism, its power influenced spiritual and supernatural interventions in communication, much like Morse code was used as part of communication in séances.

11 Sconce, Jeffrey. *Haunted Media : Electronic Presence from Telegraphy to Television*. Durham: Duke University Press, 2000. - p.14

12 The Fox sisters heard unexplained rapping sounds in the house where they lived and began to mimic and play along with them. One day, the youngest sister, Kate, clapped her hands three times, saying, "Here, Mr. Split-foot, do as I do." Shortly afterward, three rapping sounds were heard in response. This marked the beginning of the Fox sisters' communication with an unknown presence through rapping and knocking sounds.



A Seance scene in the classic German silent film Dr Mabuse (1922), directed by Fritz Lang.

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KR 26.9.70
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(rather faint, probably copy of this section not very good)

A (young) male Germa
 a little variation is pos



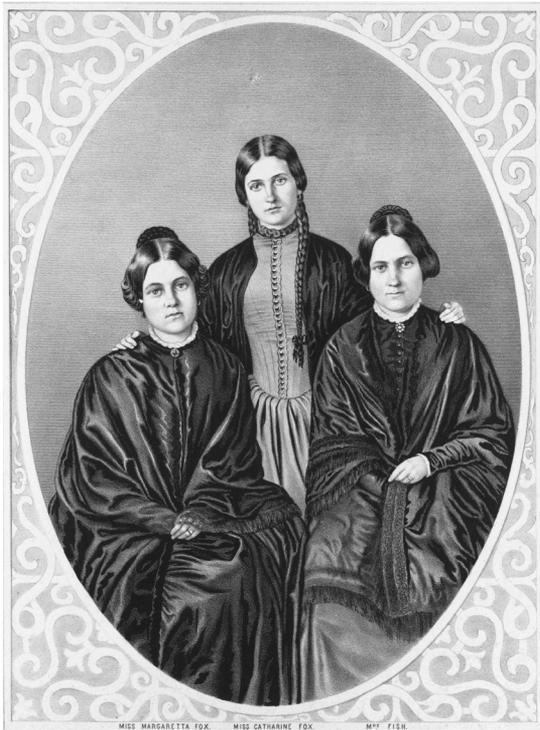
Using Ouija board. Photograph: Corbis

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people gave Dr. Raudive's exact interpretation, but at least one of these
 applied with voice samples, which would mean that he had heard what it was.



The Fox sisters. From left to right: Margaretta, Catherine and Leah

Modern spiritualism began to take hold in mainstream culture from the 19th century through the early 20th century as technology advanced. Moving beyond the period when communication with spirits relied on the medium's own body, a new era of electronic communication emerged, exemplified by figures like Thomas Edison. Edison is an essential figure among those who maintained a relentless interest in communicating with spirits. In October 1920, he revealed in an interview with *Forbes* magazine that he was working on creating a "spirit phone" that would allow the living to communicate with the dead. Edison stated that he had been developing this device to see if individuals who had departed the Earth could connect with those who remained. He argued that when humans die, they continue to exist in another form and place.¹³

13 Tablang, Kristin. *Thomas Edison, B.C. Forbes And The Mystery Of The Spirit Phone*. *Forbes*. 28 October 2019. <https://www.forbes.com/sites/kristintablang/2019/10/25/thomas-edison-bc-forbes-mystery-spirit-phone/>.

Spiritualism, originating from mediumship using the body as a medium, developed into the idea that communication with spirits could be achieved through technological means. By partially satisfying humanity's desire to glimpse the world beyond death through technological advancements, spiritualism became part of mainstream culture. Particularly after World War I, when many family members in America experienced physical separation for the first time, there arose a need for wireless communication technologies that could connect them to those across the ocean. The trauma of war further fuelled a proliferation of stories about ghosts, clairvoyance, and spiritual phenomenon, which eventually evolved into the concept of psychic telegraphy.¹⁴ Technological devices helped foster the belief that a connection to the afterlife was possible, merging scientific invention with metaphysical questions. The fact that one must rely on the visible power of technology to connect with invisible, immaterial entities is, in a way, paradoxical. Raudive also had a deep interest in post-mortem manifestations for 25 years and was passionate about exploring the boundaries between life and death, as well as life after death. His experiments required meticulous and step-by-step processes, and I plan to analyse them in three parts. In the next chapter, I will talk about the perspective of the listener—living individuals who hear the voices of the dead—and how they should approach the experiments.

“I am working on the theory that our personality exists after what we call life leaves our present material bodies,” said Edison in a 1920 interview. “If our personality dies, what’s the use of a hereafter? What would it amount to? It wouldn’t mean anything to us as individuals. If there is a hereafter which is to do us any good, we want our personality to survive, don’t we?”

Haunted Media p.81

14 Sconce, Jeffrey. *Haunted Media : Electronic Presence from Telegraphy to Television*. Durham: Duke University Press, 2000. - p.74

Every now and then Margarete is referred to on tape as "the German".

"Te Petrautzki. Tev ir mašīnīte. Nesastrīdies ar Latgali!"
(lar: 158)

(Latv.: "Here is Petrautzki. You have the little machine. Do not get into a quarrel with Latgale.")

"Te Petrautzkis. Te Margaret."

"Richtig! As probindo." (47r: 079/102)

(Latv., Germ., Latg., Spanish: "Here is Petrautzkis. Here Margaret."—"Right! I connect you.")

"Koste, Petrautzkis liecinā." (47r: 567)

(Latv.: "Koste, Petrautzki is witness to it.")

"Smert, Kostja, richtig Begriff." (47r: 572)

(Russ., Germ.: "Death, Kostja, is a real concept.")

The experimenter asks where Margarete lives.

"Margarete te."

Male voice: "Mūsu nometne Bergogā." (47r: 638)

(Latv.: "Here is Margarete."—"Our camp is in Bergoga.")—

The name "Bergoga" is mentioned several times on the tape. For instance:

"Mēs te runājam no Bergogas." (46r: 571)

(Latv.: "We speak here about Bergoga.")

8. *Further close friends*

Kazimirs Luta—Julijs Rupais—Marta—Matilde—Dr. Oskar Loozits—Umberto Lohmann—Stykuts—Konstantin Čakste—Arvids (Arvis) T.—Jānis Veinbergs—Grizāns.

Names of some of the experimenter's nearest friends appear again and again amongst voices manifesting on tape; they often produce voices of the highest quality as far as audibility and clarity are concerned. The most frequently recurring names have been dealt with individually, and in the following chapter other voices of friends, particularly remarkable for their clarity and speech-content, have been drawn together.

Kazimirs (Kazis) Luta (died in 1945) manifests very often. Ever since their school-days he and the experimenter had been close friends.

**Listener:
How to Listen to the Dead**

How To Make the Spirit-Being Stand on the Ground.

3.1

Listener:

How to Listen to the Dead

The Mindset and Listening Skills Required

11.04.2024

Report 2.

Hypothesis 1. Chosen ears? Why different levels?

HEAD Geneve

1203

46.2094° N, 6.1197° E

Recording Time

7'13"

Recording Device

Bang & Olufsen stereo machine

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

The Mindset and Listening Skills Required

When Raudive first listened to Jürgenson's recordings, he and his wife, Zenta Maurina, could hear the ordinary tape noise but couldn't identify what those sounds were. They had to train their ears by repeatedly listening to the same recordings in order to hear the voices. Additionally, it was considered advisable to maintain an emotionally neutral state when starting experiments with electronic voice phenomenon. Being overly emotional or having a desperate desire to reconnect with someone who no longer exists is not the ideal mental state for conducting such experiments. A balanced and open-minded approach, free from emotional bias or intense longing, is essential for objectivity and for obtaining clearer, more reliable results in the experiments. According to British parapsychologist Richard K. Sheargold's *Hints on Receiving the Voice Phenomenon* (1973),

ational
"The right persons to experiment are those with level heads and lively minds; possessing good average hearing and—preferably—some electronic knowledge."¹⁵

Hints on Receiving the Voice Phenomenon

such as adjusting microphone frequencies, connecting radio circuits, etc.

15 Sheargold, Richard K.. *Hints on Receiving the Voice Phenomenon*. Gerrards Cross: Smythe, 1973. - Chapter PRELIMINARY ANNOUNCEMENTS

Raudive also tried to approach his experiments with as objective mindset as possible, and indeed, in his book *Breakthrough* (1971), he remarks that

“Whilst listening-in one should try, as far as possible, not to be emotionally affected by what one hears and to keep one’s own feelings, thoughts and wishes well under control.”¹⁶

Breakthrough p.32

Since electronic voice phenomenon research is based on electronic devices, the way the experimenter interprets the sounds delivered by the device is crucial.

The clarity and accuracy of the voices heard on the tape depend on who is listening and with what kind of attention and mindset. Even Raudive could only hear many voices after carefully listening to the same recording repeatedly. In a letter dated March 4, 1975, written in Bad Krozingen by Raudive’s wife, Maurina, to Swiss neurologist Professor Ernst Frauchiger,¹⁷ she mentions that it also took Konstantin three months to hear the voices himself. (Fig.2-1 and 2-2) Despite his excellent hearing, he had to go through numerous sessions before he could discern meaningful words. All of this is made possible by the ability to repeatedly listen to the recorded voices through a tape recorder. Thus, while these voices may already be recorded on the tape, their presence is audibly revealed depending on how many times the experimenter listens and how trained their ear is in detecting them.

16 Raudive, Konstantins, and Joyce Morton. *Breakthrough : An Amazing Experiment in Electronic Communication with the Dead*. Gerrards Cross: Smythe, 1971. - p.32

17 Dr. Zenta Maurina and the neurology professor Ernst Frauchiger often exchanged letters with each other.

Bad Krozingen, den 4.3.75

Lieber Herr Prof. Dr. Ernst Frauchiger!

Endlich komme ich dazu Ihnen die Fotos zu senden und Ihnen noch einige Eindrücke über Ihr wohlthuend vitales Buch "Auf den Spuren des Geistes" zu schreiben.

Ich habe es mit besonderer Anteilnahme gelesen, weil eines Ihrer Leitmotive Folgendes ist: "Zum höheren Streben berufener Menschen gehört neben Wissenschaft und Religion als dritte im Bunde - die Kunst" (S. 160) Daß Sie nicht nur Wissenschaftler, sondern auch Künstler sind, bezeugt Ihr Opus. Daß Albert Schweitzer ein großer Mann ist, daran kann man nicht zweifeln. Aber weil er keine schöpferischen Impulse hat, weil seine Bücher kein Wortkunstwerk sind, habe ich trotz meiner Hochachtung vor dieser Persönlichkeit seine Bücher nicht lesen können, d.h. nur fragmentarisch habe ich sie gelesen.

Daß Sie in einem so ernsten Werk Humor hineingeflochten haben, wie die Anekdote, daß der Mensch nicht vom Affen sondern vom Bären abstammt und Ähnliches, zwingt den Leser, zu Ihnen zurückzukehren.

Wie recht haben Sie mit Ihrer Behauptung, daß Chardin keine Künstlernatur war.

Eine persönliche Freude war mir Ihre Bekanntschaft mit August Forel.

Ihr Leitmotiv: "Die Lebenszelle ist nach Leib und Seele polarisiert und der Leib ist die Erscheinung der Seele" (S.172) ist auch das meine und so ist es wohl nicht Zufall, daß wir einander begegnet sind. Im Stil Ihrer Vergleiche von Klages und Chardin spürt man den Geist und die Hand des Bildhauers. Wie Sie aus meinem Buch "Kleines Orchester der Hoffnung" ersehen, befremdet auch mich bei Teilhard die Tatsache, daß er dem Bösen zu wenig Beachtung geschenkt hat. Er hat mehr die positiven, als die Negativen Seiten ans Licht der Entwicklung gebracht. Es ist zu naiv, das Übel als einen Bodensatz der Evolution zu betrachten.

Ihr Buch ist anregend, lehrreich. Es hat einen weiten Horizont und einen subjektiven Akzent, der den Leser beeinflußt, sich für den Autor zu interessieren.

Mein "Kleines Orchester der Hoffnung" erhalten Sie in den nächsten Tagen. Es ist die Quintessenz meines zehnjährigen Studiums der zeitgenössischen europäischen und russischen Literatur.

Das Buch "Zum Gedächtnis von Konstantin Raudive" erscheint im August. Im Zusammenhang mit der katastrophalen Lage auf dem Papiermarkt, mußte der von mir geplante Umfang reduziert werden.

Daß Sie "Die Stimmen" nicht gehört haben, ist begreiflich. Es wäre ein Wunder, wenn Sie sie gehört hätten. Konstantin vergaß, daß er selbst drei Monate oder waren es mehr, sein Ohr geübt hatte, ehe er sinnvolle Worte auffaßte. Ich habe ein überdurchschnittlich entwickeltes physisches Gehör, trotzdem mußte ich eine lange Reihe von Sitzungen mitmachen, ehe ich tatsächlich Sinnvolles heraushörte. In der Parapsychologie, besonders in England und Amerika, sind Raudives Voices eines der Zentralprobleme, wie das ungezählte Zusendungen beweisen, die ich leider aus besagten Gründen garnicht oder nur im Telegrammstil in das Gedächtnisbuch aufnehmen konnte. Viele Grüße an Charlotte Frauchiger, deren Kunsttafeln mir Freude bereiten. Falls es mir möglich sein wird, im Sommer einige Wochen in der Schweiz zu verbringen, würde mich eine Begegnung mit Ihnen, lieber Prof. Frauchiger und mit Frau Charlotte sehr freuen.

Vergessen Sie mich nicht!

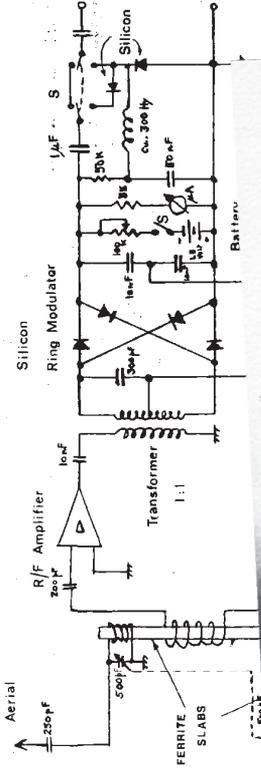
Mit vielen Grüßen

Ernst Krauss

Krauss
23.3/75
Prof. Fr. 100 -

Gaythorpe reviewed *Breakthrough* in *Light* (Summer 1971, pp.69-73). His complete disagreement with the idea that alternative 'natural' voice effects could be ruled out, he disclosed that he had been

nicht rebuschier!
 Antikensendung
 nicht nötig
 Thuner See
 1974



3.2

Listener:

How to Listen to the Déad

Distinguishing the Voice of Spirit

11.04.2024

Report 2.

Hypothesis 2. Spirits talking to each other

HEAD Geneve

1203

46.2094° N, 6.1197° E

Recording Device

EMI 5 3/4 L.P. tapes

Recording Time

11'23"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

Distinguishing the Voice of Spirit

Raudive categorises audibility of voices into three levels, A, B and C. Group A consists of voices that are audible to anyone with normal listening abilities and a basic understanding of the spoken language. Group B features voices that speak a bit faster and more smoothly, which can be heard clearly by those with listening skills honed through practice and a trained ear. However, since the process of repeatedly listening to the same sound and identifying the voices within it is slow and tedious, participants who do not regularly take part in the experiments may find it difficult to hear the voices in Group B. Group C is the most intriguing group of voices, as these sounds often fall beyond the typical range of hearing, and appear fragmented rather than forming complete sentences, even to those with trained ears. Voices in this group sometimes reference objects present at the experimental site, predict the future, or make statements speculating about the past. Raudive noticed that

grammatically incorrect "Sentences are compressed, the meaning is usually obscure, and in all languages used grammatical rules are ignored; for instance, the German word "binde" ("bind") becomes "bindu", a combination of "bind" and "du", the German word for "thou"."¹⁸

Breakthrough p.25

18 Raudive, Konstantins, and Joyce Morton. Breakthrough : An Amazing Experiment in Electronic Communication with the Dead. Gerrards Cross: Smythe, 1971. - p.25

According to Raudive, the most interesting and paranormal information comes from the C level voices, and most of the spirit's speeches transcribed in his book are either B or C level voices.¹⁹

Despite developing exceptional listening skills during a decade of exploring electronic voice phenomenon, Raudive never relied solely on his own ears to interpret the voices. He would always make his own notes and interpretations of the recordings and then hold a second listening session with other participants from different background – physicists, psychologists and electronic experts, as well as doctors and representatives of the church. This session took longer than Raudive's initial interpretation, allowing participants to freely share their interpretations without seeing his notes. The primary challenge in Raudive's experiments was the interpretation of the voices. Even clear and distinct voices sometimes led to differing opinions among the participants. As Raudive says

“The radio's humming may be transformed into words, and a blurred shout may sound like a name, but these errors can be eliminated in time, because everything recorded on tape can be repeated until the ear is sufficiently well-trained to make sharp, accurate distinctions.”²⁰

Breakthrough p.32

, the participants had to listen to Raudive's recordings multiple times, engaging in a very careful and thorough process of listening. Therefore, a sound that was inaudible the first time may become clear the second time, and what initially seemed like mere noise may begin to sound like a word or a name, because of the repeated playback enabled by the materiality of the tape recorder.

19 A more detailed explanation of how spirits speak to Raudive and the kinds of things they usually say will be covered in Chapter 4.

20 Raudive, Konstantins, and Joyce Morton. *Breakthrough : An Amazing Experiment in Electronic Communication with the Dead*. Gerrards Cross: Smythe, 1971. - p.32

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- “Wir singen, wie heilig für uns Toten.” (25r: 136)
 (Germ.: “We are singing, how sacred for us dead.”)
 “Eine no Tote.”
 (Germ.: “A non-dead.”)
 “Negribas.” (45r: 568)
 (Latv.: “He doesn’t want to.”)
 “My smertiaki. Gulēt.”
 “Te nav vergu no metnu.”
 “O jā, te vergi.” (47g: 057)
 (Russ., Latv.: “We dead. Sleep.”—“There are no slave-camps here.”—“Oh yes, there are slaves here.”)
 “Gari tevi aizsūta tūlīt putī!” (45g: 708)
 (Latv., Russ.: “The spirits send you immediately on your way!”)
 “Nāvi tu klaus!” (43r: 634)
 (Lat.: “Obey death!” A very distinct voice.
 “Raudiv, tu smerti redzeji.” (44g: 703)
 (Latv., Russ.: “Raudiv, you have seen death.”)
 “Nāvi binda!” (42g: 178)
 (Latv., Swed.: “Bind death.”)

24. *Conditions in the World of the Voice-Entities*

The experimenter asks if the books about the beyond contain truth. A voice answers:

“Sage.” (16g: 484)
 (German: “Legend.”)

There are statements which seem to indicate that the voice-entities cannot or will not give a detailed account of their condition.

When the experimenter asks about
 “over there” we hear answers such as:

- “Atstāj! Neprasi vairs!” (21g: 598)
 (Latv.: “Stop this! Ask no more!”)
 “Wir dürfen nicht erzählen.” (20g: 100)
 (Germ.: “We are not allowed to tell.”)
 “Wir warten auf Bock.”
 “Stāvoklis schwer.”
 “Konstantin, tā nu jau nav.”
 “Mēs nevaram skaidrāk pavēstīt to.”

(Germ., Latv.: “We are waiting for Bock.”—“Conditions are tough.”—“Konstantin, it is not quite like that.”—“We cannot report more precisely.”)

↓
 Voices can't give
 detailed info
 about the other side.

Recorder: Raudive's Material Recording

How To Make the Spirit-Being Stand on the Ground.

4.1

Recorder:

Raudive's Material Recording

Electronic Voice Phenomenon

11.19.2024

Report 3.

Hypothesis 1, EVP coming from radio interference

HEAD Geneve

1203

46.2094° N, 6.1197° E

Recording Device

Philips EL 3781 moving coil micro

Recording Time

10'51"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

Electronic Voice Phenomenon

Why did Raudive become interested in electronic voice phenomenon among the many material methods of contacting spirits? The most intriguing aspect of EVP is that voices which were inaudible during recording can be heard during playbacks. EVP is often found within white noise,²¹ and was accidentally discovered by opera singer and artist Friedrich Jürgenson in the summer of 1959 while he was recording birds in his garden. He believed he heard his deceased mother saying, “Friedel, my little Friedel, can you hear me?” calling him by his childhood nickname, and he became convinced that it was her voice. Fascinated by this experience, Jürgenson began researching EVP and in 1964, he published a book on the subject titled *Voices from Space*. Inspired by Jürgenson’s work, Latvian parapsychologist Konstantin Raudive began his own EVP experiments.

So, how did Raudive’s approach to investigating this phenomenon differ from that of other parapsychologists? The supernatural phenomenon observed in Raudive’s experiments are based on two key characteristics of EVP. First, the experiments are conducted through audio recordings, and second, the voices of spirits become audible through repeated playback. Raudive’s methods were not a form of real-time communication like a telephone. During an EVP session, the experimenter asks questions while recording, and only

21 White noise is a random signal with equal intensity across different frequencies, used in ‘inter-frequency’ method. This type of signal sounds like a hissing noise to the human ear, resembling a continuous aspirated /h/ sound. Raudive’s different recording methods will be treated in next chapter.

upon playback does the spirit's voice become audible alongside the original recording. Therefore, complete silence is essential, as any noise could interfere with the recording. Additionally, EVP allows for repeated playback of voices through electronic recording devices, and Raudive always held a separate interpretation session following each recording session. Since interpretations could vary subjectively depending on the listener, he emphasised that repeated listening of the same recording was necessary to ensure accurate and objective interpretation.

Raudive's claim that he had contacted spiritual entities, or the deceased, through tape recordings may sound irrational. However, he argued that the technical devices he used in his experiments—tape recorders, radios, and microphones—were impersonal in their function and simply conveyed facts, thus making the objectivity of the results indisputable. Raudive stated that

“It is necessary to stress that the verification of the voices depends on repetition, and the ear cannot hear the voices without technical aids. [Tape-recorder] and [microphone] are as essential for the investigator of the voice-phenomenon as microscope and telescope are for the natural scientist and the astronomer.”²²

Breakthrough p.18

In this way, technological electronic devices played an indispensable role in Raudive's experiments. By using a tape recorder, he made it possible for sounds to be played back repeatedly, and through this repeated playback, he was able to hear the voices of spirits.

22 Raudive, Konstantins, and Joyce Morton. *Breakthrough : An Amazing Experiment in Electronic Communication with the Dead*. Gerrards Cross: Smythe, 1971. - p.18

s Peking reminding you about dimensions later on tonight on 208
s Pete King reminding you about dimension later on tonight on 208
s Peter Jackson reminding you about a Dylan chew later on tonight on 208
s Dick Young reminding you about dellachew later on tonight on 208

ree voice effects' were presented in the continuous sequence in which
corded (and then each of the three sections separately again). The first
ady been presented separately as 4 and 5 above. Note the considerably
ement for these: they are all beginning to make sense now that they are
n context. The third part, not heard previously, is agreed by six out of
be "later on tonight on 208".

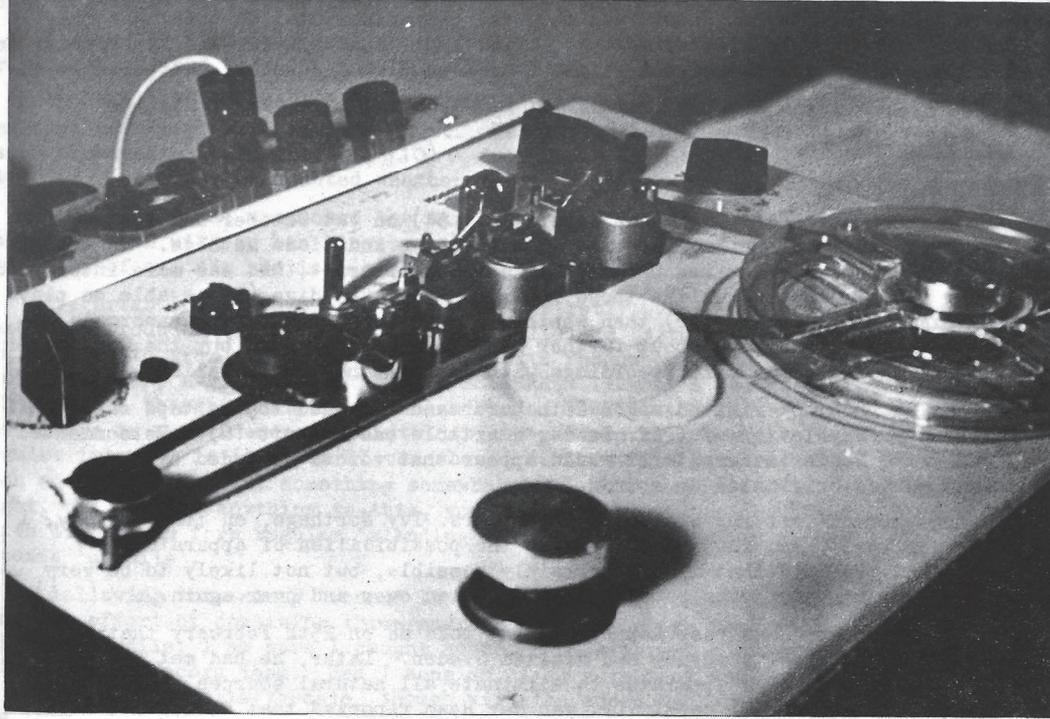
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The 'loop method' used for examining the tapes

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s very close to Dr. Raudive's interpretation.

ion.
male German voice says "mo r/n ge st ang es ee(t)" or sol



Dr. Konstantin Raudive with Mr. Manfred Cassirer
at Bad Krozingen, May 1971

4.2

Recorder:

Raudive's Material Recording

Raudive's Different Recording Methods

11.19.2024

Report 3.

Hypothesis 2. Spirits select recording method

HEAD Geneve

1203

46.2094° N, 6.1197° E

Recording Device

Stella ST458 4 track mono

Recording Time

6'48"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

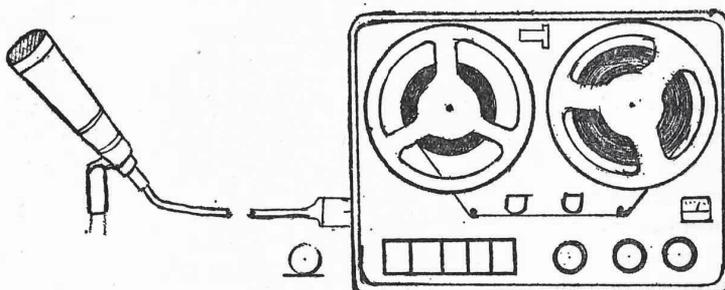
Raudive's Different Recording Methods

To conduct an EVP experiment, certain physical and material elements were to be needed. Among the various recording methods he used, the microphone was used for recording sound vibrations such as voice or music or any sound in a room; it is connected to the tape recorder which is set for ordinary recording. Sound waves are picked up by the microphone which converts them into electronic impulses. These are amplified in the tape recorder and passed through the recording head which gives out a magnetic impulse. Microphone-voices is very soft, quick as lightning, and often drowned or made unintelligible by voices of people talking part in the experiment. Therefore, the participants are encouraged to speak slowly, quietly, and to take time to pause.

Another method he used is radio recording, which involves using a portable radio to find an empty frequency which is also called inter-frequency,²³ that is not used by a radio station. However, it is almost impossible to find a wave length which is not being used by a radio station. A true inter-frequency would be where nothing but a general atmospheric static noise is audible, and this noise is then fed into the tape recorder. An interesting aspect of this method is that once a voice is generated, its speed can only be altered after it has been recorded. This implies that the voice of spirits, which often speaks faster than a typical human, is captured in its original, unaltered speed.

23 It is not known exactly which radio model Raudive used, but according to David J. Ellis's book *The Mediumship of the Tape Recorder*, it can be inferred that he often used a portable Radio Riga.

second (very high sounds). This roughly corresponds to the average range of the human ear, which is unable to perceive sounds outside this range. If there are any voices or noises on the tape, then all the people in the room during the recording should be able to hear them whilst they are recorded. The microphones in use are only able to pick up what is also audible to the human ear."



After ten minutes of recording we had the "playback", and the first disappointment of the evening. Whilst everybody had remained silent during the actual recording, a clock on the mantelpiece had been ticking loud and clear and a labrador puppy, two rooms away from where we were, had been crying. These sounds were there and it was impossible to hear anything else. For the purpose of our experiment the recording was useless. It became obvious that Dr. Raudive felt embarrassed, and whilst my guests were all understanding and encouraging, the situation which was building up became a little tense. It was now past ten o'clock, and someone reminded me that the last train to London would be going in one hour. Many a housewife must have felt like me when preparing a meal for a large gathering and discovering that the first course is ruined. I therefore hurried Dr. Raudive, broke into a conversation he was having with Mr. Stanley and asked him to try another method. He suggested radio voices.

I brought a portable radio into the room and Dr. Raudive asked Mr. Stanley to find a "between frequency" which could be used for the recording. Such radio voices as demonstrated on the tape we had listened to earlier in the evening, were very

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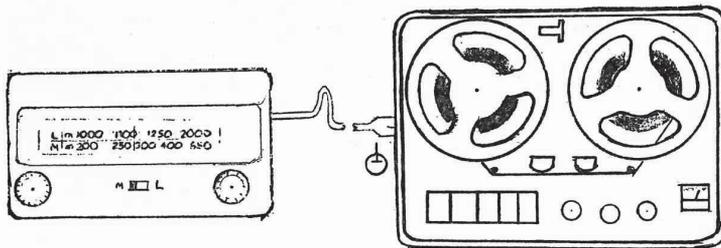
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2-IB * *

is fed into the tape-recorder and from the recorder head on to the magnetic tape.

There is one point I would like to make; I have listened to some previous recordings made by Dr. Raudive through radio recordings. The amazing thing is that one can dismiss the possibility of those recordings originating from radio stations because there is never any music and the voices speak at a speed which is at least twice the speed of the human voice if not faster. We all know that one can distort voices; one could play around with special devices which would get the waves out of phase, so that the resulting voice would appear higher or lower but you just cannot alter the frequency of a voice. The strange rhythm might be explained by fading but this would not account for the speed. In other words, once speech has originated, the actual spoken word or the emphasis of the word will always remain the same. Of course we can speed up voices; but this can only be done *after* they have been recorded. You can compress it but this would have to be manipulated, it would not just happen. Also, when you speed a voice up like that, it becomes distorted as you are going into a different harmonic, you could no longer understand it."



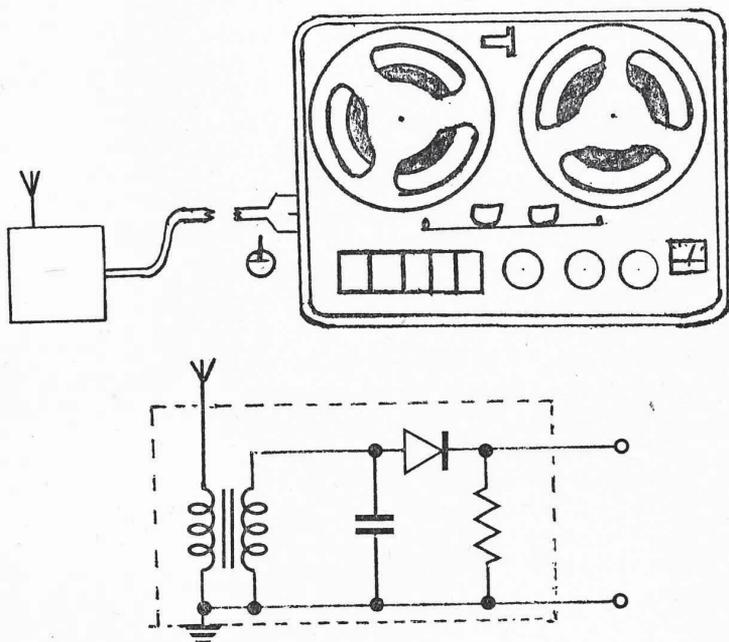
David Stanley then suggested that in view of the difficulty arising from the girders, the small piece of wire which acts as an aerial on the diode, ought to be lengthened by four inches. This was done and Dr. Raudive decided to do a five minute diode recording (his most successful method, although difficult to analyse during the playback) and Mr. Stanley inserted the diode into the tape-recorder. There were three "inputs" at the back of the recorder and he chose No. 2, as he believed that this would give additional control over the microphone input.

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station to this house is Brookmans Park and in order to receive a signal from that station we would need an aerial of some 2 to 3 metres (or 6 to 8 feet) at least in length. This aerial is only three inches long (7 centimetres) and absolutely useless for picking up anything. I can say quite categorically, that it is impossible to pick up anything with this aerial. There is no signal strong enough to induce a three inch wire to act as an aerial."



There is no doubt that Dr. Raudive must have felt very unhappy and embarrassed at this moment, and in retrospect I appreciate that the unsuitable circumstances under which he had conducted a scientific experiment formed no basis on which to make up one's mind whether to publish or not. However, with this last failure, it looked as if we might have to consider the whole project once again. During the next half hour a number of my guests talked to Dr. Raudive on technical points, and one of them indicated that the only proof he was

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Friedrich Jürgenson wrote in his book *Voices from Space* that “no radio-voice recordings can be made without a ‘mediator’”.

*“Jürgenson maintains in his book *Voices from Space* that no radio-voice recordings can be made without a ‘mediator’.”*²⁴

Breakthrough p.22

If the experimenter is relying on this “mediator”, one has to listen carefully for a voice that will hiss ‘Now’, or ‘Make recording!’, or some such hint.²⁵ Afterwards, when the tape is being played back, all extraneous noises resulting from radio-transmissions have to be carefully eliminated, so that possible voices may be discerned.

Since April 1968, two new recording-methods have been developed in co-operation with physics professor Alex Schneider.²⁶ First, there is the frequency-transmitter recording method. This method removes noise from the radio and microphone, responding only to the carrier frequency used to send a particular signal over long distances. Thus, voices recorded with this method have good audibility and are not disturbed by other frequencies. Second, there is diode recording method which requires a slightly more complex setup than previous ones. The antenna length must be precisely adjusted to 6-8 cm, and the vibrations sent by the voices are received by this antenna. The voices received this way are most similar to typical human voices, allowing even untrained or unprepared listeners to hear them without much difficulty. The result of diode recording

24 Raudive, Konstantīns, and Joyce Morton. *Breakthrough : An Amazing Experiment in Electronic Communication with the Dead*. Gerrards Cross: Smythe, 1971. - p.22

25 The content regarding the mediator will be discussed in greater detail in the next chapter.

26 Alex Schneider was a professor in physics in St. Gallen, Switzerland. He heard 95 percent of the 350 voices he listened to.

gives the impression that the voices are speaking directly onto the tape, with remarkably clear pronunciation and immediate reception, free from atmospheric interference.

But whether Raudive uses microphone, radio, or other methods of recording, the voices always keep the same rhythm, the same peculiarities of speech. Thus, the voice phenomenon is closely linked to radio waves that generate an electromagnetic field within the physical world,²⁷ and in Raudive's experiments, the recorder acts as an indispensable medium connecting electromagnetic waves and sound waves. Therefore, the voices of spirits can only be conveyed to the experimenter through the medium of sound waves with the aid of the recorder.

Electromagnetic fields within us continually make music or speeches—and perhaps these voices from ‘beyond’ also cry out for contact within us and we fail to hear them. Many things are inaudible to our unaided ears, but a sensitive radio or microphone receives these subtle vibrations and creates electromagnetic fields on tape which are transformed into sound-waves and made audible.”

Breakthrough p.24

27 “Electromagnetic fields within us continually make music or speeches—and perhaps these voices from ‘beyond’ also cry out for contact within us and we fail to hear them. Many things are inaudible to our unaided ears, but a sensitive radio or microphone receives these subtle vibrations and creates electromagnetic fields on tape which are transformed into sound-waves and made audible.” - Raudive, Konstantins, and Joyce Morton. *Breakthrough: An Amazing Experiment in Electronic Communication with the Dead*. Gerrards Cross: Smythe, 1971. - p.24



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4.3

Recorder:
Raudive's Material Recording

Process of Recording

11.19.2024

Report 3.
Hypothesis 3. Who is the mediator?

HEAD Geneve

1203

Recording Device

Zenith Royal 755LG

46.2094° N, 6.1197° E

Recording Time

6'19"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

Process of Recording

Let's take a closer look at Raudive's experimental process. First, the tape recorder is set to "record" mode, and the session leader might begin, for example by stating the date. They can then continue by mentioning the names of participants and calling the names of deceased friends or acquaintances. The person who conducts the experiment is free to say whatever they like, ask questions, or specify what they wish to learn. While there is no guarantee that the spirit of the person called upon will appear on the recording, it may still be possible to obtain some information about them. Recording sessions should ideally not exceed 10 to 15 minutes, as analysing the received voices may take several hours. The best time for recording is late at night to early morning, as there are fewer radio broadcasts during these hours, which minimises the effect of radio frequencies. For the recorded voices to be considered reliable as paranormal phenomenon, there must be no interference.

When the recorded tape is played back, the experimenter listens carefully to capture the spirit voices that emerge amidst the white noise. This process requires very precise and repetitive work. In each recording, the experimenter focuses on addressing specific individuals, as this approach allows each person called upon at intervals to respond in the same voice and retain the same characteristic features in their statements. However, it is difficult to maintain a consecutive dialogue, as other voices, eager to express themselves, tend to break into the conversation. Since each participant may hear different languages or voices, it is essential to interpret the results objectively. Raudive documented each fragment of voice discovered during his experiments, noting its original language and the position on the tape where it was found. For example, "38g : 547" would

mean the green track of reel 38, with reference number 547 on the recorder's revolution counter.

In the recording process, there are sometimes voices that appear to assist. During the experiment of Jürgenson, turning to the right wavelength was effected with the help of a guide called Lena; he turned the dial and she whispered 'Now' at the appropriate point. Raudive was able to hear Jürgenson's mysterious mediator on one of his tapes. She asked him to wait for recording until 9 p.m; hints about people and events also came through in her strangely hissing voice. Raudive had to wait six months before such a mediator appeared on his tapes. It was at the end of 1965 when at last he heard a voice reply to his query as to who his mediator might be. It said 'Spidola' as its name, spoken in Group B audibility. Then a male voice added in Latvian; "We have heard. The Latvians will help you."

"I had to wait six months before such a ^{helper} mediator appeared on my tapes. It was at the end of 1965 when at last I heard a voice reply to my query as to who my mediator might be; it said "Spidola" (a Latvian name), spoken in Group "B" audibility. A male voice added in Latvian: "Mēs dzirdējām. Latvieši tev palīdzēs." ("We have heard. The Latvians will help you.")"²⁸

Breakthrough p.23

As we follow Raudive's experimental process, it can be confusing to discern whether the voices are actually speaking to him or if he is merely eavesdropping on spirits conversing among themselves. This is because the extensive effort required to hear the voices suggests that the spirits may not be particularly cooperative in their communication. Why don't the spirits use a clearer method of communication or repeat their words to make themselves heard more distinctly? The answer may lie in the fact that communication is inherently a challenging task. With that in mind, let's explore what the voices interpreted by Raudive are actually saying.

28 Raudive, Konstantīns, and Joyce Morton. *Breakthrough: An Amazing Experiment in Electronic Communication with the Dead*. Gerrards Cross: Smythe, 1971. - p.23

- (Latv.: "Margarete . . . , speak, speak, speak!")
 "Te Margarete." (same place: 008)
 (Latv.: "Here is Margarete.")
 "Margarete sjuk på dej." (same place: 113)
 (Swed.: "Margarete pines after you.")
 "Kosti, tiesā."
 "Kosti apžēlo Margareti."
 "Apžēlo Margaretē ligavaini."
 "Mēs lūdzam."
 "Man trūkst te viss." (same place: 128)
 (Latv.: "Kosti, judge."—"Kosti, pardon Margarete."—
 "Pardon Margarete's fiancé."—"We beg."—"Here I lack
 everything.")

Then she tells what she lacks:

- "Man trūkst niebura, mantela. Man trūkst mantela." (same
 place.)
 (Latv.: "I lack a bodice, a coat. I lack a coat.")
 "Margarete, Margarete bittet für Sie, Konstantin." (28g: 156)
 (German: "Margarete, Margarete pleads for you, Konstantin.")

A little further on we hear a woman's voice:

- "Bitte, bete für Margarete's Seele." (same place: 158)
 (Germ.: "Please, pray for Margarete's soul.")

The same voice continues:

- "Bete für Margaretē Seele. Par Margaretē ligavaini." (same
 place: 160/1)
 (Germ., Latv.: "Pray for Margarete's soul. For Margarete's
 fiancé.")

Another voice takes up:

- "Par Margaretas māti.—Par Margaretas tēvu. Par radiem
 mūžībā." (same place)
 (Latv.: "For Margarete's mother.—For Margarete's father.
 For the relatives in eternity."
 "Par viņas tēvu mūžībā." (same place)
 (Latv.: "For her father in eternity.")

In a further recording we again hear a voice with similar text:

- "Aizlūdzies par Margarētu." (28r: 320)
 (Latv.: "Pray for Margarete.")

A different voice reports:

Speaker:
Immaterial Voices from the Other Side

How To Make the Spirit-Being Stand on the Ground.

5.1

Speaker:

Immaterial Voices from the Other Side

Immaterial Speaking

11.24.2024

Report 4.

Hypothesis 1. Languages used by voices

1203

HEAD Geneve

46.2094° N, 6.1197° E

Recording Device

Unknown

Recording Time

3'26"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

Immaterial Speaking

How do spirits respond to questions, and how do they interact with Raudive? Through repeated experiments, Raudive identified and categorised the number of voices he conversed with. It became evident that the same voices responded with distinct intervals, and each voice maintained its unique characteristics.²⁹

“The German dictator Adolf Hitler manifests most frequently and one gains the impression that even in the transcendental dimension he now inhabits, he shows exactly the same traits that characterised him on earth: self-glorification (megalomania), persistence in pushing himself forward and a certain spiritual depravity—all sharply rejected by some of the other voice-entities.”²⁹

Breakthrough p.88

For instance, Raudive frequently called upon his mother during almost every recording session, and responses were often given in a female voice.

29 Contrary to Raudive's intention, numerous uninvited politicians or dictators would occasionally appear during recording sessions. Among them, Adolf Hitler displayed a personality in his spirit voice that was strikingly similar to his traits in life, characterised by a sense of self-glorification and a desire to push himself forward. – Raudive, Konstantins, and Joyce Morton. Breakthrough : An Amazing Experiment in Electronic Communication with the Dead. Gerrards Cross: Smythe, 1971. - p.88

An interesting aspect of his experiments is that the voices frequently made statements suggesting a distinction between this world and the other world. They often used terms like “bridge,” “custom,” or “crossing,” evoking the idea of transitioning from one place to another. The voices also used expressions to affirm their existence, saying things like, “We are alive,” “I see,” or “I am here,” thus confirming their presence and existence. These voices reinforce the notion that humans do not live only in this world but go through multiple lives.

The voices heard in Raudive’s experiments are distinctly different from those of living people. Spirit voices speak very quickly and often mix multiple languages within a single sentence—sometimes up to four or five languages, including Latvian, German, Swedish, English, Spanish, and Russian. Generally, the language spoken by the spirits aligns with the one most familiar to the experimenter, often their mother tongue. For example, when Raudive conducted experiments, the primary language was Latvian, while during Friedrich Jürgenson’s experiments the spirits primarily used Swedish or Italian. Dr. Zenta Maurina, after participating in Raudive’s experiments multiple times, wrote the following:

“At first one has the impression that these voices do not know how to speak properly. They sound as if they were stumbling through alien languages they have not mastered;”³⁰

Breakthrough p.313

30 Raudive, Konstantins, and Joyce Morton. *Breakthrough : An Amazing Experiment in Electronic Communication with the Dead*. Gerrards Cross: Smythe, 1971. - p.313

Raudive also claimed that spirits speak in phonemes arranged within sentences, which is why they sometimes omit letters or speak in grammatically incorrect sentences.

In this way, the voices of spirits, made audible through the power of technology, speak and attempt to converse in ways distinct from humans. The experiments conducted by Raudive and his collaborators were highly systematic and detailed. The experimental process reflected an interconnected dynamic of statements and counter-statements, questions and answers, agreements and disagreements, helping to recognise a world that exists independently of the living and operates according to its own rules. The recording devices he used added depth and substance to what might otherwise be dismissed as just noise, enabling immaterial entities to be heard audibly.

5.2

Speaker:

Immaterial Voices from the Other Side

The Meaning Embedded in Mediated Voices

11.24.2024

Report 4.

Hypothesis 2. Listening levels depend on mindset

HEAD Geneve

1203

46.2094° N, 6.1197° E

Recording Device

Recording Time

Sinclair Stereo 60

5'35"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

The Meaning Embedded in Mediated Voices

Voice phenomenon are not merely an adjunct to spiritualism but constitute the primary subject of Raudive's experiments. In his work, the focus is not only on the voices themselves but also on the characteristic of recording devices, the interpretation of unknown languages, and collective research with like-minded individuals. The tape recorder method used by Raudive gives form to the unseen and voice to the unheard, with its form subjectively changing depending on what one expects and brings into the experiment. It holds the ability to capture and preserve the immaterial, allowing the same sounds to be heard repeatedly.

Additionally, Raudive's experiments are closely tied to the concept of time. The recorded voices can be replayed multiple times, requiring a certain amount of time for listening, and there is also a temporal delay in his experiments. Since Raudive's experiments rely on recording methods, there is a time gap between the moment when the spirits speak and the moment their voices are heard. At the time of recording, Raudive cannot hear the voices. The voices become perceptible only when the recordings are played back, emerging through Raudive's listening skills and the mediation of technology, creating yet another layer of temporal difference. Therefore, the moment when the spirit speaks coincides with the moment of

recording, not with the moment of replaying. This cyclical timeline reflects the essential role of the tape recorder in Raudive's experiments. The continuous movement of the tape between two reels to record or play sound symbolises the linear flow of time, acting as a device that visually manifests the passage of physical time. When the tape reaches its end, it can be rewound and replayed from the beginning, reflecting the cyclicity of time and the possibility of revisiting the past or reconstructing memories. The phenomenon of voices being played faster or slower depending on the tape's speed resembles altering the flow of time. This demonstrates that the tape recorder serves as a medium for experiencing the passage of time both visually and aurally.

Those who attempt electronic voice phenomenon experiments have a desire and expectation to hear something, enabling them to perceive the voices. According to Raudive, these voices always exist, and his tape recorder transforms pre-existing sounds into audible forms for humans. Thus, Raudive is not encountering the original sound but rather information mediated through electronic devices. Many things, including the voices of spirits, are inaudible to the human ear, but the sensitive electronic devices used in Raudive's experiments detect subtle vibrations and convert them into sound. Raudive's experimental process involves deeply intimate acts. Listening to the voices of spirits requires attention, proximity, and readiness to understand and accept what is being said. When technology brings unfamiliar voices from beyond the ordinary perceptual capabilities of humans into the present, and the presence of those voices is repeatedly revived, the dead moments of time left in the past are rewound like a tape.

varied with their meaning content, scored over the 8 selected voices common to both tests (all listeners):

$F+f$ and $F-f$, that is, the side frequencies or sidebands. F and f are reduced to almost nothing, and their presence may be attributed to minor faults in manufacture. Undesired harmonics can be filtered out by a bandpass.

Figure 3 shows the basic circuit diagram. F and f are the two generating frequencies. The overall effect is that of a beat. If we examine the frequency at terminals 5 and 6, that is, if we take the difference between $F+f$ and $F-f$, then we obtain the equation:

$$(F+f) - (F-f) = F+f-F+f = 2f$$

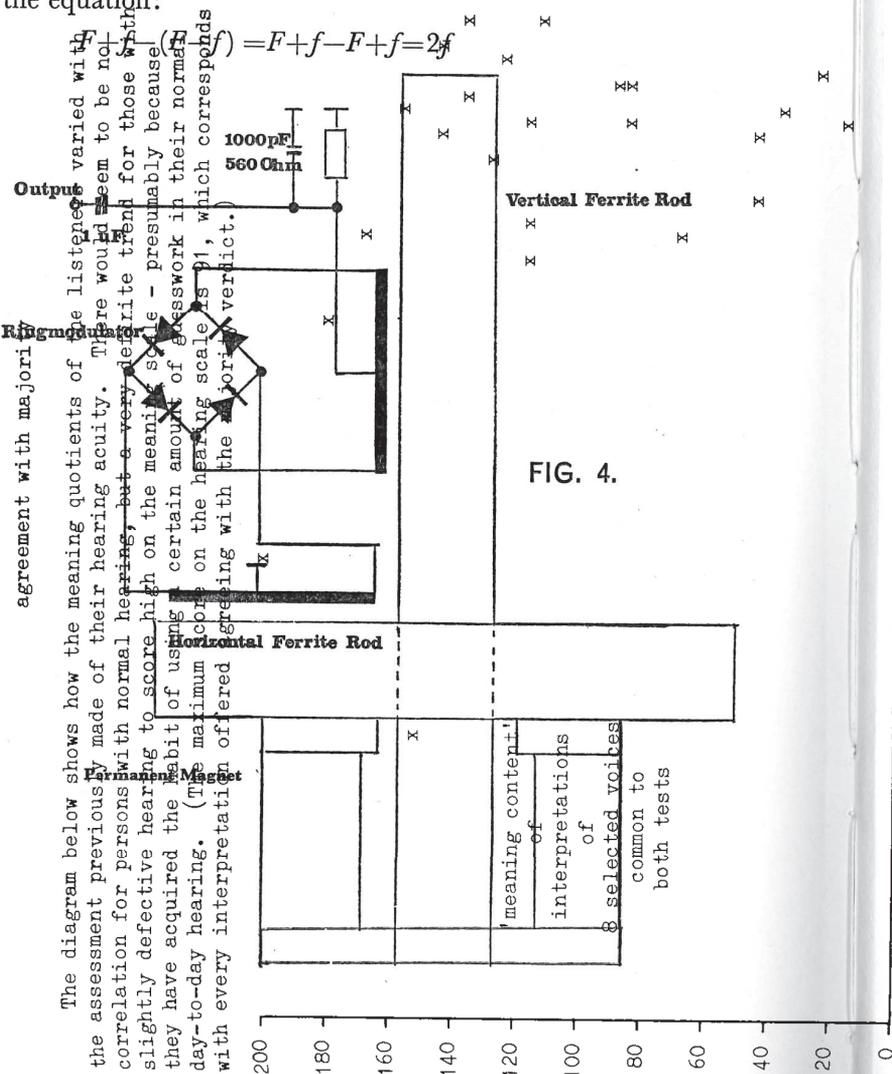
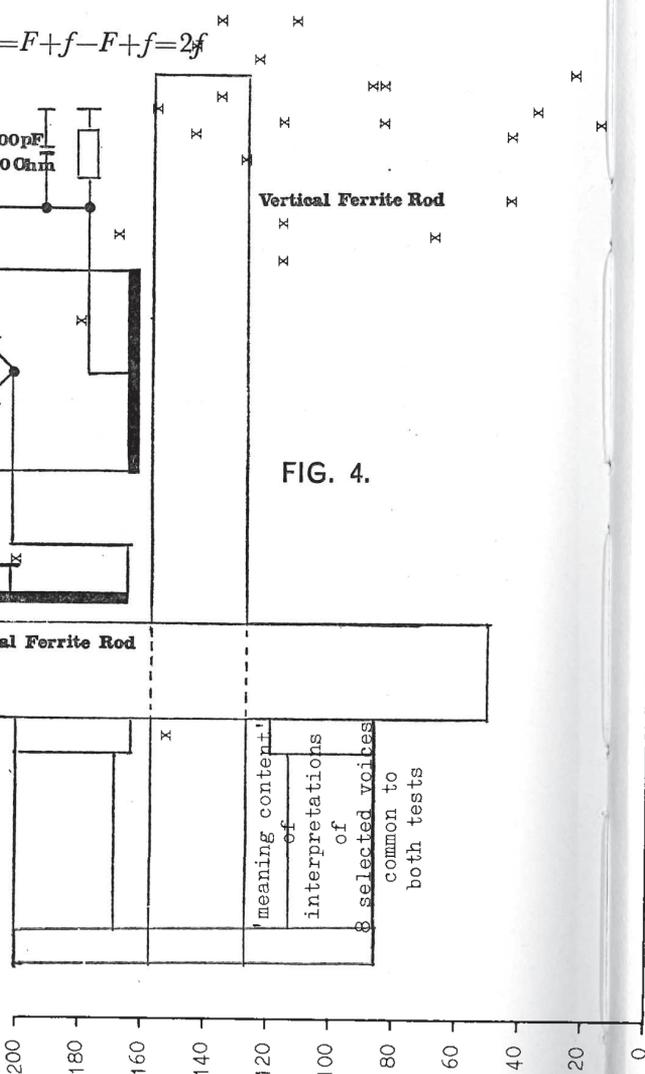


FIG. 4.

The diagram below shows how the meaning quotients of the listening varied with the assessment previously made of their hearing acuity. There would seem to be no correlation for persons with normal hearing, but a very definite trend for those with slightly defective hearing to score high on the meaning scale - presumably because they have acquired the habit of using a certain amount of guesswork in their normal day-to-day hearing. (The maximum score on the hearing scale is 101, which corresponds with every interpretation offered)



We thus see that F has... shows the complete set-u

It can be seen that o... and the other vertically... the magnet supports the... cies, so that the voices fro... slight, steady backgrou... further amplification was... stage, coupled to the m... In general the whole se... impedance. About 200 o... microphone input.

After the apparatus fo... assembled, Lebganga play-i... (which I would like to c... promising. Audiotape took... March 1970 at three o'c... I received an instantane... out by (sic) Lebganga. I... strong possession. Please... I carried out a second... Raulives house on 2 and... was amazing and really... others in the shade, so t... previous ones.

4. Roscript

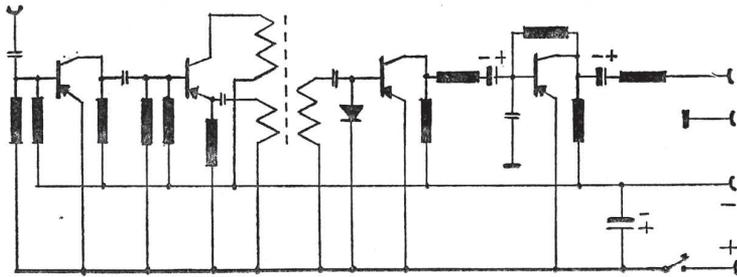
Since that time I hav... the same nature. New d... are not yet sufficiently de... I wish once more to co... in Konstantin Raundive a... really exist and can no longer... dimension has been opene... with this result and to b... meanings.

Unterzuzum
20 April 1970

It should be noted that... tests, which are hearing... scale). Results for A... interesting to conduct... include voices that... seems to represent the... on the two effects agree... 50% of the total 'mean...

0 20 40 50 60 70 80

of the measuring instrument, the working of the magic eye during recording I interpret as follows: the transcendental beings require a certain amount of some form of energy to produce these effects; they get it from the ambient space-field conditions and only after a certain storage period, like that needed for the charging of a capacitor, followed by a sudden discharge. After this brief discharge time of an energy which is now denser, it would be possible for the beings to influence it inductively in order to produce sporadically short phrases or sentences, or other effects. From this we conclude that we ought to try to offer the voices an additional source of energy suitable to them on which they can draw continuously; they would then not have to impart their information in the short periods offered by a breakdown in the field and the release of energy resulting therefrom, but could pursue a continuous stream of conversation.



The function of the appliance is evident from the circuit diagram; a matched aerial controls the base of the first transistor which constitutes a high frequency stage working aperiodically. The next transistor is coupled to it and is switched in as a transmitter (oscillator); the radius of oscillation is unscreened and the radiation is diffused into space. A ferrite rod is quite suitable to serve both as a coil former, and a transmitting aerial at many frequencies. The ratio of windings of the collector circuit as a function of the demodulation circuit (the third transistor) should be about 1 : 1. Simple low frequency amplification is then achieved, after a high frequency bandpass

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Conclusion

How To Make the Spirit-Being Stand on the Ground.

6.0

CONCLUSION

11.24.2024

Report 5.

Hypothesis 1. Memory system modified by replay

HEAD Geneve 1203

46.2094° N, 6.1197° E

Recording Device

31-inch loop Brenell recorer

Recording Time

8'57"

HOW TO MAKE THE SPIRIT-BEING STAND ON THE GROUND

Through *How To Make the Spirit-Being Stand on the Ground*, I analyse the components of Raudive's experiments by their respective roles, emphasising the necessity of technical devices in the process of supernatural experimentation. The three key elements—listener, recorder, and speaker—each possess distinct materialities, existential grounds, and states of being, yet converge around electronic voice phenomenon. These technical devices transcend the limitations of human perception, making the unseen and unheard perceptible. They also enable the separation of the recorded subject from its physical form, allowing entities that are absent to be brought to life through the medium. *How To Make the Spirit-Being Stand on the Ground* underscores how technology allows the subject to be experienced even in its absence, relieving reliance on the human body and memory alone.

In this case study, I examine the illusion evoked by the tape recorder—namely, the illusion of disembodied voices stored externally and reenacted as though the spirits themselves are *alive*. Raudive approaches these voices with a prepared mindset and a trained ear, carefully drawing out pre-existing voices through the medium of the recorder, making them perceptible only to those who listen with intention.

Just as the *Stone Tape Theory* explores the connection between material inanimate objects and immaterial emotions, Raudive employs tangible, visible medium to bring intangible and elusive

entities closer to human perception. This reliance on technological devices to analyse phenomenon that defy scientific explanation is deeply paradoxical. Within this paradox, I believe there is a profound beauty inherent in the act of recording. Voices of the disembodied are resurrected from the past, audibly reconstructed, and repeatedly experienced, all because they have been captured and preserved by the tape recorder. Just as sound has no physical form and is invisible, the existence of spirits is also immaterial, yet they possess a force that fills space. The acts of calling, replaying, listening to, and recording these voices transport the experimenter and audience to a specific time and space.

After four months immersed in his extensive research, I would like to conclude with one of Raudive's quotes, in his book *Breakthrough* (1971).

“One thing is clear even now: the voice-phenomenon offers the means to break through the confines of a purely physical existence, for it has breached the material barriers surrounding our world. Death is not final, so the voices assure us; it is but a transition to a new state of being, and the impressions we receive from the voice-entities allow us a glimpse of that farther shore to which we all must cross through death. No “eternal bliss” awaits us there, but an intensely active new existence in which we feel and react much as we did on earth. Perhaps the day will dawn when a kind of “telephonic communication” between the two worlds, such as Sir Oliver Lodge envisaged, will become possible. I would like to close the chapter with a thought expressed by this great scientist: that we do not live in order to die; that humanity is still young and our knowledge of the mysteries of the universe still very limited; and that many a century may yet have to pass before mankind will be able to grasp the full meaning of life.”³¹

Breakthrough p.302

31 Raudive, Konstantins, and Joyce Morton. Breakthrough : An Amazing Experiment in Electronic Communication with the Dead. Gerrards Cross: Smythe, 1971. - p.302

effect is about as clear as it can be and yet remain below the threshold of corre
n suggestion. The

the voice is as much stations.

9)

to Dr. Raudive I described as 'quite s have produced 27 ely similar, but there difference between i', agreed by three in Test 2, and 'guess rested (more or less) ast 1.

speaker is male, but what he quite clear enough 'Denis Wood' might able guess.

Discussion.

Here, except for re on then' (suggested in each test), all interpretations are erent, yet very lar. Some heard 'de' the beginning - others

interpretation. What is absent is that flash of recognition which ad the sounds, and makes the difference between guessing and knowing. P speaker is German, so tests with native German listeners may yield be

+ *3 R 22.9.70 Wiederum Klemma (See Report 13, p.61)

? corneau
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Peter come dnuu
hee clock dow
without doubt
di s6 no por no
General Formosa
computer sounds

Discussion.

Dr. Raudive interpreted this vo warning of prominent radio interferer music does indeed follow but as no Dr. Raudive's interpretation it would likely that he heard the music first worked out his interpretation.

Conclusion: This voice effect is indistinct.

+ *4 R 22.9.70 Glaube du Cedine (See Report 13, p.61)

transcribed by
Nadia Fowler
edited by
Joyce Monon

Have the
Hello this is F
Hello British/
Hello di di di
Hello look who
Hello Raudive
Hello ...
Thank all the ki

with a Preface by
Peter Bander

Breakthrough

An Amazing Experiment in Electronic Communication with the Dead

Konstantin Raudive Ph.D.

+ *5 R 22.9.70 Romani Nimowald Mamuchilisa
good morning / reminding you/new about dimensions
reminding you about dimension
I'm reminding you about delta queue
and now they knew about Dellachew
demanding you or Harold dela chew
u th newa bowm commencee
reminding you about galenshi
we will now dream about ?

(See Report 13, Discussion.
This voice than 4. " you a appear for the " reminding " f word. The samp likely therefor although what w reminded about is still a li

+ *6 R 22.9.70 ich folgeu you tonight
? for you come on

(see Report 13, p.61)
Discussion.

COLIN SMYTHE
GERRARDS CROSS 1971

Test 1.24
le
pic
4.0

without the microphone being connected, by virtue of their peculiarity to contain non-linearity.

It would require compelling reasons for us to seek to explain this occurrence by some additional hypothesis—here, for example, a paranormal action on the membrane of the microphone; we should rather seek a unitary hypothesis for all the methods of playing-in.

The same observation would apply to a theory that low-frequency electromagnetic fields were being directly beamed on to sensitive parts of the tape-recorder; it is not easy to see what part is being played by the microphone connection, necessary in the case of most tape-recorders with valves. Furthermore, the fields would have to be very strong ones, since the recorders have to be well screened against scattered fields, especially those of the mains network. No results were achieved by putting short pieces of aerial wire into the microphone input of Raudive's valve set.

We are entitled to assume that in all the recording methods a similar beamed input is involved. It must be a form of radiation, either entering already in the form of electromagnetic radiation or a form of radiation unknown to us which induces in our receiving apparatus a secondary electromagnetic effect or one which has similar effects to electromagnetic radiation. As the sets in the radio, auto-transmitter and diode methods are designed for reception of electromagnetic radiation, it would only remain to prove that the microphone voices really arose from this radiation. As, however, we regard this method anyway as unproductive, we conducted no further systematic experiments in this direction. The voices themselves often demand an actual radio screen (pages 171 ff.). The following investigations might be carried out however: one could replace the dynamic microphone with a coil of equal value or by fixing the microphone coil (oscillatory circuit effect); T conducted experiments with his transistorised tape-recorder, localising certain places in the circuit where he obtained reception of voices without the connection with any other appliance. There was a suggestion, and some investigations supported this, that the reception arrived via that part of the circuit which serves the premagnetisation of the tape (X), but T could not confirm this.

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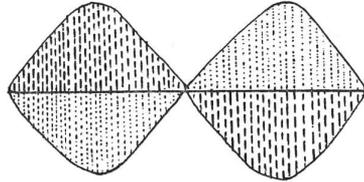


FIG. 2.

during a half-wave of F ; half a period later of F it does the reverse. Diagrammatically this means that a half-wave of F is below the zero axis. The next half-wave of F is again over the line, but its dimensions are greater than those of the first half-wave, since F has increased in the meantime. So it continues until f changes its direction, whereupon the process is repeated—in the diagram there is mirror-inversion down to the zero axis. Figure 2 shows the saw-tooth track taken by the current changing at F , the peak values of which change at the same time according to f . The switch contacts correspond to the ring modulators in Fig. 2.

If we examine the current passing through the terminals 5 and 6 of the ring modulator, we discover that it is made up, in principle, of the two frequencies of equal amplitude,

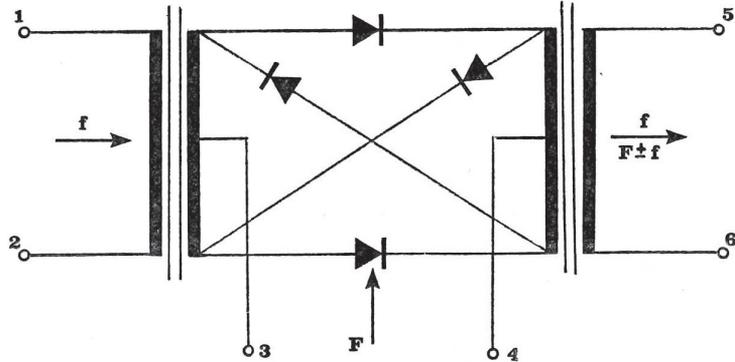


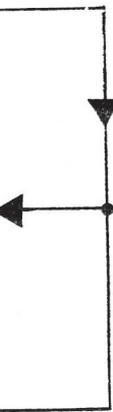
FIG.3.

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ncy F and is
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b, thus taking
the loading R



1.

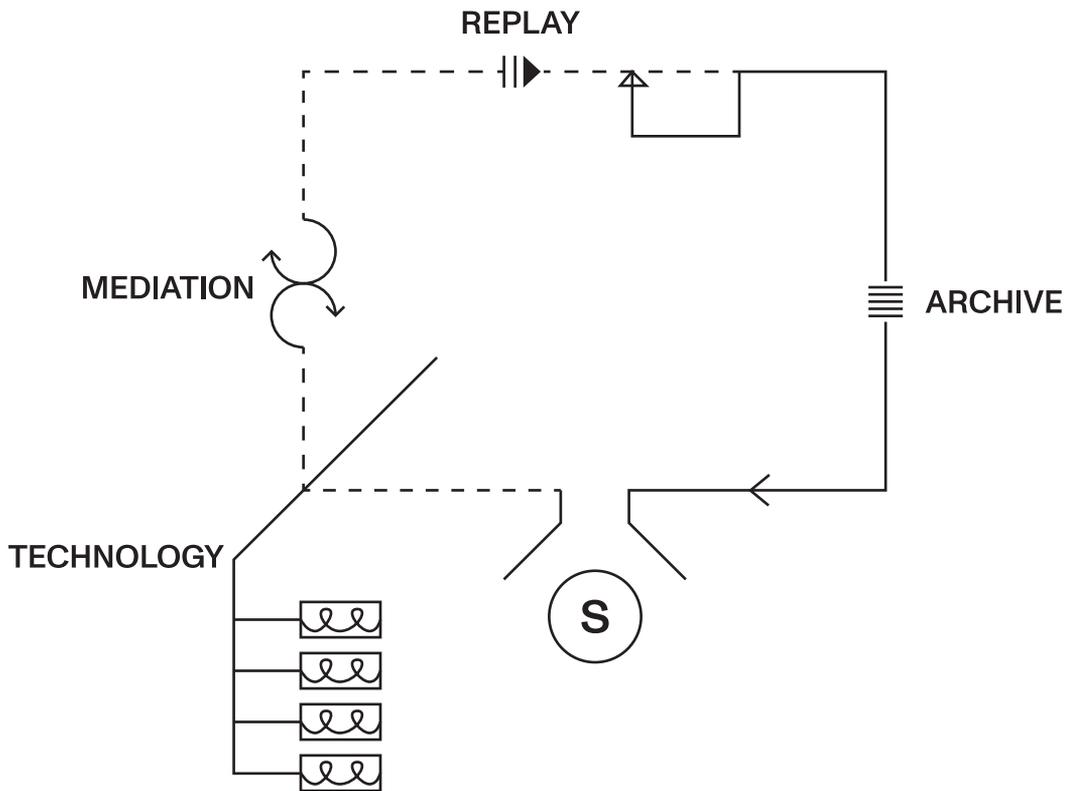
Annexe

How To Make the Spirit-Being Stand on the Ground.

Mapping Proposition

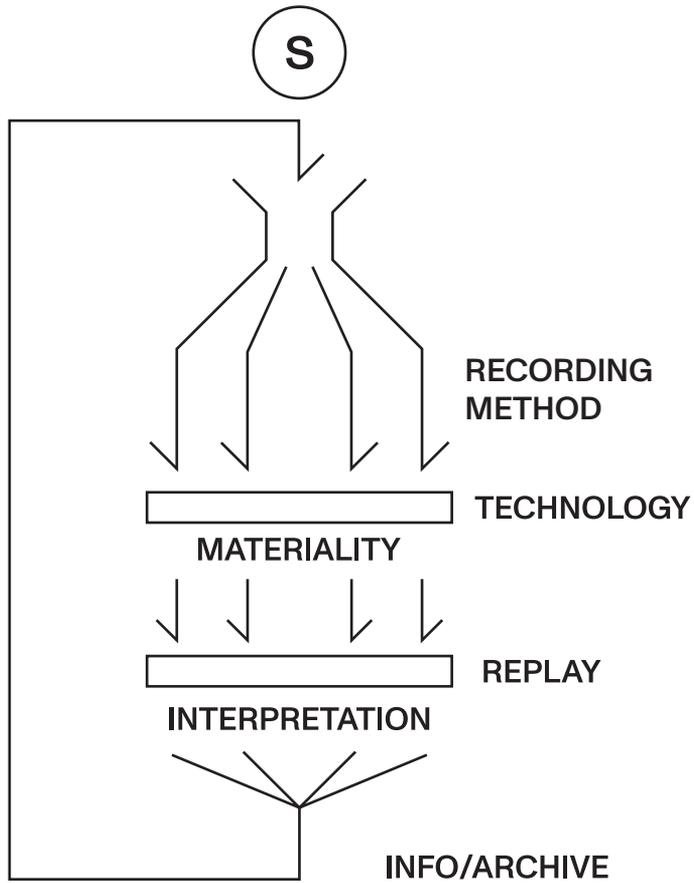
The experimental process of Konstantin Raudive takes the form of a time loop, resembling the linear structure of a cassette tape. From the moment he turns on the recorder to the point when the recordings are archived, the process follows a sequential and physical 'playback' direction, interspersed with moments of 'rewind' and 'pause' that defy the flow of time and leave a lasting imprint. To achieve a better understanding, I have visually represented this process and propose the following three types of maps.

Proposition 1.



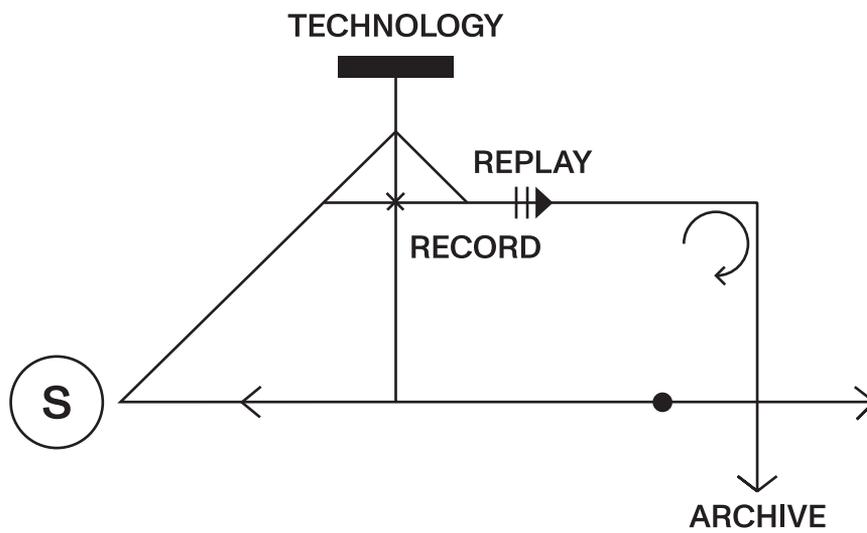
S = SPIRIT

Proposition 2.



S = SPIRIT

Proposition 3.



S = SPIRIT

Typewritten Letters

Raudive, Konstantin

3 Br., Bad Kro_zingen 1973-1974

- Gegenbriefe, Beilagen

Konstantin Raudive

Bad Krozingen, 27. Mai 1973

Lieber Herr Professor Frauchiger,

Ihr Brief vom 22. Mai wie auch das Buch "Glanzlichter aus dem Fernen Osten" haben mich gut erreicht und sehr innig erfreut. Dafür sage ich Ihnen meinen herzlichsten Dank.

Unser Gespräch und Ihre späteren Äusserungen haben mich beeindruckt, und mir ist, die Begegnung mit Ihnen habe die Mühe gelohnt, die ich mit diesem Vortrag und den Diskussionsstunden auf mich nahm. - Das Schwerste bei solchen Diskussionen ist, dass die Fragen oft diffus vorgetragen werden, so dass dann meist auch die Antworten nicht besser ausfallen. Das Stimmenphänomen ist das Interessanteste, was ich auf parapsychologischem Gebiet je angetroffen und erforscht habe. So einfach, wie Bender es mit der animistischen Theorie zu erklären suchte, liegt das Problem nicht: dass nämlich die Macht des Unbewussten, das Phänomen hervorrufe. Ich bin zur Einsicht gekommen, dass wir die Theorie des Unbewussten revidieren müssen. Der Begriff beruht mehr oder weniger auf theoretischen Voraussetzungen ohne empirische Beweise. C.G. Jung hat ja immer bedauert, dass die parapsychologischen Phänomene ausserhalb unserer Erfahrung liegen und wir sie nur am Rande unseres Bewusstseins wahrnehmen können. Er war aber der Ueberzeugung, dass jene, die diese Phänomene ablehnen, eigentlich das Wesentliche unseres Seelenlebens ausklammert.

Konstantin Raudive
Bad Krozingen, May 27, 1973

Dear Professor Frauchiger,

Your letter of May 22, as well as the book "Highlights from the Far East," reached me well and brought me great joy. For this, I extend my heartfelt thanks to you.

Our conversation and your later remarks left a strong impression on me, and I feel that meeting you was worth the effort I took with this lecture and the discussion sessions. The hardest part of such discussions is that the questions are often presented in a diffuse manner, which means that the answers usually do not turn out any better. The phenomenon of voices is the most fascinating subject I have ever encountered and studied in the field of parapsychology. The problem is not as simple as Bender attempted to explain with the animistic theory: that the power of the unconscious gives rise to the phenomenon. I have come to the conclusion that we need to revise the theory of the unconscious. The concept relies more or less on theoretical assumptions without empirical evidence. C.G. Jung has always regretted that parapsychological phenomena lie outside our experience and that we can only perceive them at the fringes of our consciousness. However, he was convinced that those who reject these phenomena actually exclude the essential aspects of our inner spiritual life.

D 7812 Bad Krozingen,
Römerweg 9 , den 10.1.74.
Lieber Herr Prof. Frauchiger,

Ich wünsche Ihnen alles Gute im neuen Jahr!

Ich habe oft an Sie gedacht, doch unser Kontakt riss irgendwie ab, und seit der Faulensee-Besuch haben wir kaum etwas von einander gehört.

Haben Sie mein neustes Buch "Überleben wir den Tod?" durch den Verlag erhalten? Ich gab den Auftrag schon im November 1973. Sollten Sie es nicht empfangen haben, werde ich den Verlag erneut auffordern. Von verschiedenen Seiten habe ich ermunternde Echos vernommen.

Während meiner Vortragsreise in Italien traf ich viele ital. Wissenschaftler, u.a. Prof. Igor Istomin, Präsident der Accademia Tiberina in Roma. Parapsychologe und Psychologe selbst. Er war so begeistert von meinem ital. Buch: "Voci dall'Aldilà", dass er zu weiteren Vorträgen mitfuhr und mich später der Accademia Tiberina in Rom als Mitglied vorschlug, die mich denn auch wählte. Das bedeutet mir doch ein bisschen Aufmunterung und hilft die Atmosphäre von Missgunst übersehen, die einem oft das Atem erschwert.

Ich habe den lebendigen Wunsch, Sie wieder einmal persönlich zu sehen. Vielleicht haben Sie Möglichkeit, einmal nach Bad Krozingen zu kommen?

So verbleibe ich mit den besten Grüßen

IHR Konst. Raudive

D 7812 Bad Krozingen,
Römerweg 9, January 10, 1974

Dear Professor Frauchiger,

I wish you all the best in the new year!

I have often thought of you, but somehow our contact was interrupted, and since the visit to Faulensee, we have hardly heard from each other.

Have you received my latest book "Do We Survive Death?" through the publisher? I placed the order as early as November 1973. If you have not received it, I will urge the publisher again. I have received encouraging feedback from various sources.

During my lecture tour in Italy, I met many Italian scientists, including Prof. Igor Istomin, President of the Accademia Tiberina in Rome. He is both a parapsychologist and psychologist. He was so enthusiastic about my Italian book, "Voci dall'Aldilà" (Voices from the Beyond), that he accompanied me to further lectures and later proposed me as a member of the Accademia Tiberina in Rome, which then elected me. This has been a bit of encouragement for me and helps me overlook the atmosphere of envy that often makes it hard to breathe.

I have a vivid desire to see you again in person. Perhaps you have the opportunity to visit Bad Krozingen sometime?

With my best regards,
Yours,
[Signature: Konstantin Raudive]

Schon damals machte ihm sein Herz Schwierigkeiten. Die erste Herzinsuffizienz trat ein nach der Haft im Gestapo-Gefängnis. Mehrfach hat er versucht, diese schwarzen Tagnächte in Worte zu bannen und sagte noch neulich zu mir: »Das Leben schafft Qualen, für die keine Worte geschaffen sind.«

Alle unsere Verwandten und Freunde nannten unsere gemeinsame Flucht eine Donquichotterie, einen Irrsinn, an dem wir beide zugrunde gehen werden. Aber er handelte auch dieses Mal so, wie er sein ganzes Leben gehandelt hat: er folgte der Stimme seines Herzens. Die ersten zehn Jahre in Schweden trugen den Schimmel der Armut. In einem kleinen Durchgangszimmer, in dem er nicht einmal ein Bett hatte, war seine Schlafstätte in einem Kasten, und trotzdem schuf er in jenen Jahren den »Chaosmenschen«. Nie hat er eine Institution um soziale Hilfe ersucht, obwohl er sie in Schweden als Hitler-Gegner jederzeit erhalten hätte. Trotz der nordischen Kälte mußte er jahrelang ohne Wintermantel auskommen und ein ordentliches, bequemes Bett hat er sich bis zu seinem Tode nicht geleistet. Nie hat er sich geschont, nie Erholung gegönnt.

Sein Instrument war die Sprache; achtmal mußte er ein Instrument gegen ein fremdes tauschen: lettisch, russisch, französisch, spanisch, deutsch, englisch, italienisch, schwedisch. Welche Überlastung es ist, aus fremdsprachigen Ziegeln ein Haus des Geistes zu errichten, weiß nur, wer es selbst einmal zu tun gezwungen war. Nach den parapsychologischen Sitzungen, auf denen er für das Stimmenphänomen kämpfte, sagte er zu mir: »Daß ich bald deutsch, bald englisch, bald italienisch meine Forschung erklären muß, macht mich maßlos müde.« Nie hat er jemanden um Hab und Gut beneidet, wäre aber zu gern ein Wissenschaftler gewesen, der nur in einer Sprache aufgewachsen ist und nur in einer Sprache seine Erkenntnisse publiziert und verteidigt. Er pflegte zu sagen: »Indem der Vogel fliegt, fühlt er, was er ist; der Fisch – indem er schwimmt; der Geist, resp. der Mensch – indem er philosophiert.«

Wie schwer mußte sich Konstantin Raudive diese Notwendigkeit eringen! Von Jugend auf war für ihn das Außersinnliche der wahre

Even then, his heart gave him trouble. His first heart failure occurred after his imprisonment in a Gestapo prison. He tried repeatedly to capture those black days and nights in words and said to me just recently: "Life creates torments for which no words have been made."

All our relatives and friends called our shared flight a quixotic endeavor, an act of madness that would destroy us both. But even in this case, he acted as he had throughout his life: he followed the voice of his heart.

The first ten years in Sweden bore the mold of poverty. In a small transitional room where he did not even have a bed, his sleeping place was in a box. Yet, during those years, he created "The Chaotic Man." He never sought help from any institution, even though, as an opponent of Hitler, he could have received aid at any time in Sweden. Despite the Nordic cold, he lived for years without a winter coat and never afforded himself a proper, comfortable bed until his death. He never spared himself, never allowed himself rest.

His tool was language; eight times, he had to exchange one instrument for another: Latvian, Russian, French, Spanish, German, English, Italian, Swedish. Only someone who has been forced to build a house of spirit out of foreign-language bricks can understand the burden this entails. After the parapsychological sessions, during which he fought for the voice phenomenon, he said to me: "Having to explain my research sometimes in German, sometimes in English, sometimes in Italian makes me endlessly tired." He never envied anyone for their possessions but would have liked to be a scholar who grew up speaking only one language and could publish and defend his findings in that language alone. He used to say: "As the bird flies, it feels what it is; the fish – as it swims; the spirit, or the human – as it philosophizes."

How hard Konstantin Raudive had to fight to achieve this necessity! From his youth, the extrasensory was, for him, the true sophist.

Grund unserer Existenz. Seit 1965 hat er Tag und Nacht um den Beweis der persönlichen nachtodlichen Existenz mit Hilfe von technischen Apparaten gerungen, gerungen wie Jakob mit dem Engel, ohne von der Presse, ohne von einer Partei, Institution oder einer Universität unterstützt zu werden. Durch seine Stimmenforschung («Unhörbares wird hörbar» – 1968, übersetzt ins Englische und Italienische, »Überleben wir den Tod?« – 1973, englische und italienische Übersetzungen werden vorbereitet) ist sein Name nicht nur in den wissenschaftlichen Kreisen Europas, sondern in der ganzen Welt bekannt. Aus Indien und Japan kamen Anfragen, Interessenten reisten nach Bad Krozingen. Diese weltweite Wechselwirkung beglückte ihn einerseits, andererseits überstieg sie, da er ein Einzelner war, ohne festen Boden unter den Füßen, ohne Rückendeckung, ohne ein bestimmtes Einkommen seine Kräfte.

Jede neue Wahrheit braucht Zeit, um sich zu bewahrheiten. Nach ein paar Jahren hätte er voraussichtlich den Sieg seiner Entdeckung erlebt. Daß ihm diese paar Jahre nicht vergönnt waren, daß er nicht die Möglichkeit hatte, die bereits skizzierten Memoiren auszuarbeiten und aus dem geplanten Roman »Ein Faust unserer Zeit« nichts geworden ist, bedeutet einen gewaltsamen Abbruch seiner schriftstellerischen Tätigkeit. Ich kenne keinen schöpferischen Menschen, in dessen Leben die Gegensätze so groß sind: einerseits Weltwiderhall, andererseits – eisige Einsamkeit. Den kleinen Garten bei unserer Wohnung in Bad Krozingen nannte er »unser Paradies«. Jede selbstgepflanzte Tomate, die im Garten reifte, war für ihn ein Wunder, tagelang ein Schaugericht, ehe man die Frucht verspeisen durfte. Aber eine ganz besondere Beziehung hatte er zu den Sonnenblumen. Jedes Jahr steckte er die kleinen grauen Samen in die Erde und beobachtete aufmerksam, wie sich daraus in ein paar Wochen haushohe stämmige Pflanzen entwickelten mit riesigen farbenprächtigen Korbblüten, die in der Sommernacht am Himmel zu hängen schienen. Die Sonnenblume war für ihn ein Symbol des Auferstehungsgedankens. Noch am letzten Abend saß er auf unserer Terrasse, in den Anblick der vom elektrischen Licht angeleuchteten Sonnenblumen versunken.

The foundation of our existence. Since 1965, he wrestled day and night for proof of personal postmortem existence with the help of technical devices, wrestled like Jacob with the angel, without support from the press, without backing from any political party, institution, or university. Through his research on voices (“The Inaudible Becomes Audible” – 1968, translated into English and Italian; “Do We Survive Death?” – 1977, with English and Italian translations in preparation), his name became known not only in the scientific circles of Europe but throughout the entire world. Inquiries came from India and Japan, and interested individuals traveled to Bad Krozingen. This global exchange delighted him on one hand, but on the other, it exceeded his strength, as he was an individual without firm ground beneath his feet, without backing, and without a steady income.

Every new truth takes time to prove itself. After a few years, he likely would have witnessed the success of his discoveries. That he was not granted these few years, that he did not have the opportunity to develop his already sketched memoirs or complete the planned novel “A Faust of Our Time”, represents a violent interruption of his literary activity. I know of no other creative person whose life contained such extremes: on one hand, worldwide resonance; on the other, icy loneliness. He called the small garden near our apartment in Bad Krozingen “our paradise.” Every self-planted tomato that ripened in the garden was a wonder to him, a spectacle for days before the fruit was eaten. But he had a special relationship with sunflowers. Each year, he planted the small gray seeds in the soil and observed closely as, within a few weeks, towering, sturdy plants developed, crowned with massive, vibrantly colored blossoms that seemed to hang toward the sky in the summer nights. For him, the sunflower was a symbol of resurrection. Even on the last evening, he sat on our terrace, lost in the sight of the sunflowers illuminated by electric light.

»Schau,« sagte er, »sie gehorcht einem innern Gesetz, sie formt ihre Blätter, Blüten und Samen, Unsichtbares macht sie sichtbar.« Sein Leben war eine von Gefahren bedrohte Pilgerfahrt. »Ich bin ein Pilger und hinter der Tempeltür harrt das große Geheimnis«, heißt es im »Sylvester«. Er war eine Parzifal-Natur. »Durch Mitleid wissend der reine Tor . . .« Seine Selbstlosigkeit, seine heitere Lauterkeit, sein Glaube wird ihm die Tür zum großen Geheimnis öffnen. Meine Worte zum Gedächtnis Konstantin Raudives an die Trauergäste – die zum kleinen Kreis gehören, dem ich sehr viel zu verdanken habe und in dem ich keinen einzigen verlieren will – schließe ich mit einem Zitat aus »Überleben wir den Tod?«, in dem er zur Einsicht gelangt, »daß wir uns nach dem sogenannten Tod wahrscheinlich in Geschöpfe der Strahlung verwandeln, das will sagen, in geistige Energie, befreit von der Materie, von unserer präliminaren Seinsform.«

“Look,” he said, “it obeys an inner law; it shapes its leaves, blossoms, and seeds; the invisible becomes visible.”

His life was a pilgrimage threatened by dangers. “I am a pilgrim, and behind the temple door awaits the great mystery,” it says in Sylvester. He was a Parzival-like figure. “Through compassion, the pure fool knows...” His selflessness, his serene clarity, and his faith will open the door to the great mystery for him.

My words in memory of Konstantin Raudive to the mourners—those belonging to the small circle to whom I owe so much and among whom I wish to lose no one—conclude with a quote from “Do We Survive Death?”, in which he arrives at the realization “that after the so-called death, we will probably transform into creatures of radiation, that is to say, into spiritual energy, freed from matter, from our preliminary form of existence.”

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Lastly, I would like to express my deepest appreciation to my family in Korea. Their love, care, and infinite encouragement have supported me throughout my studies abroad and provided me with the strength to complete this journey.

How To Make the Spirit-Being Stand on the Ground

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A handwritten signature in black ink, slanted upwards from left to right. The signature is highly stylized and cursive, with several loops and a long, sweeping tail that extends towards the bottom right. The initials appear to be 'M.A.' or similar, followed by a surname that is difficult to decipher due to the cursive style.

