

VOICE CHARACTERISTICS BEFORE AND AFTER

DEATH OF THE PHYSICAL BODY

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The invention of SPIRICOM, a device to enable a so-called "dead" person to speak and carry on a conversation with a living person, immediately raises two questions:

1. Is this really the voice of the "dead" person?
2. Why doesn't this voice sound more like what we heard when he or she was living in the flesh or like recordings made during that time?

A review and interpretation of the literature dealing with speech (see bibliography) indicates that speech can be attributed to three basic levels of production:

- A. The psycholinguistic level where the speaker generates the intended message content and the words for conveying that message;
- B. The neuro-anatomical level where the brain orchestrates the needed action of the vocal organs through the neural transmission lines;

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C. The acoustic level where the voice communication is propagated through the proper modulation of the air stream passing through the vocal tract.

All words spoken by a person depend on a smooth functioning of all three levels simultaneously. One level is no more or less important than either of the other levels. We can diagram this process as follows:

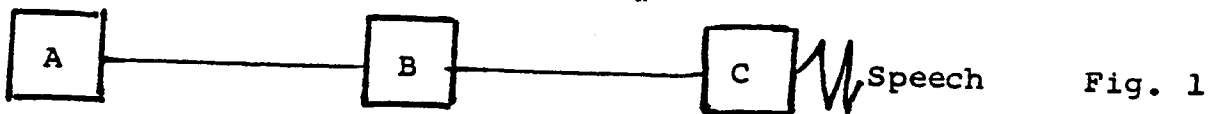


Fig. 1

In current computer technology, we can think of these three levels as:

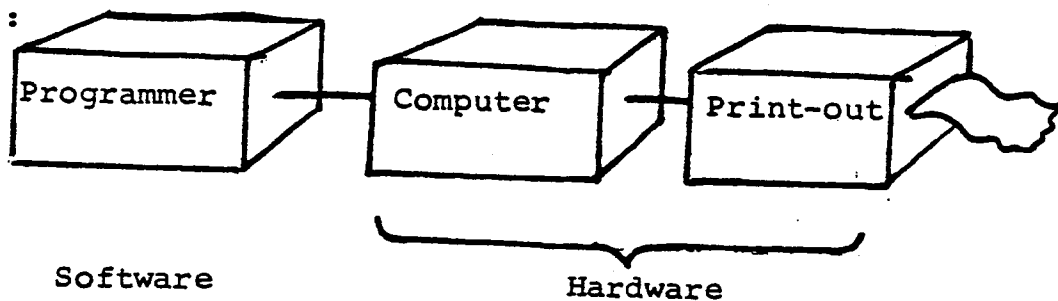


Fig. 2

In view of current research by Metascience Foundation and others, we now have established that the mind, memory banks and personality are a bundle of "energy fields" that survive death of the physical body. Thus it is useful to speculate that the three levels of speech are related as shown here:

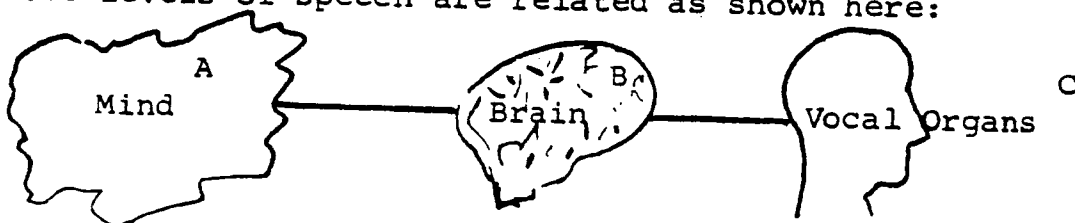


Fig. 3

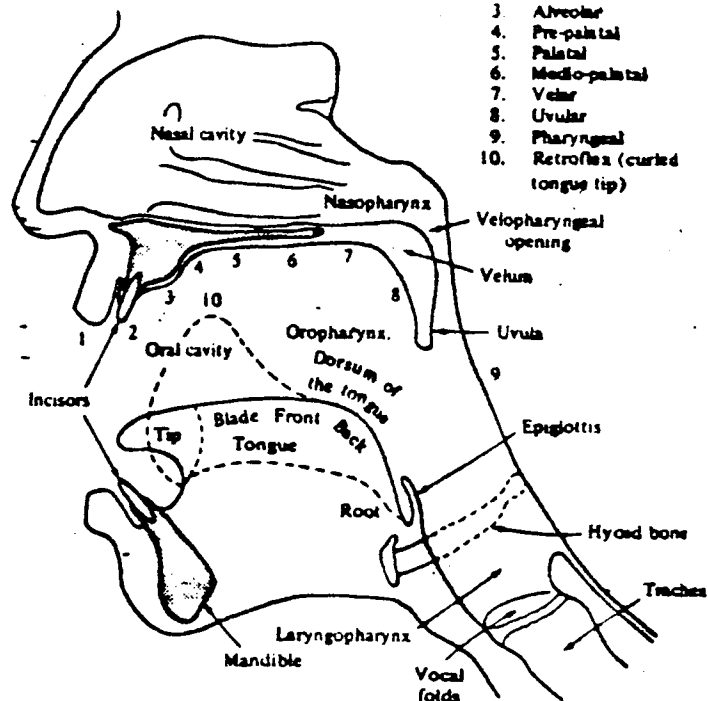
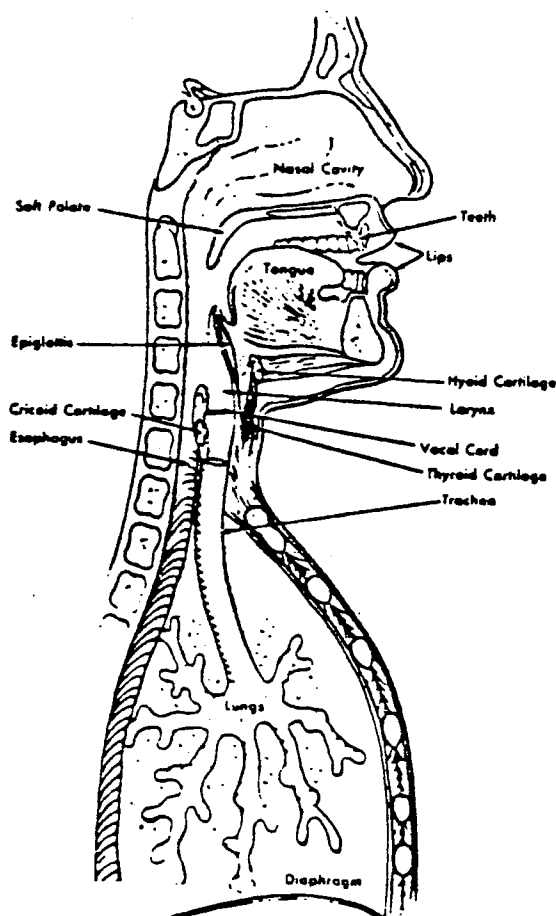
Now let us consider "C", the acoustic level where the voice communication is propagated through the proper modulation of an air stream generated by the lungs, and passed through the vocal tract. The portions of the anatomy involved are shown here:

Fig. 4

A schematic view of the articulators, vocal tract cavities, and places of articulation.

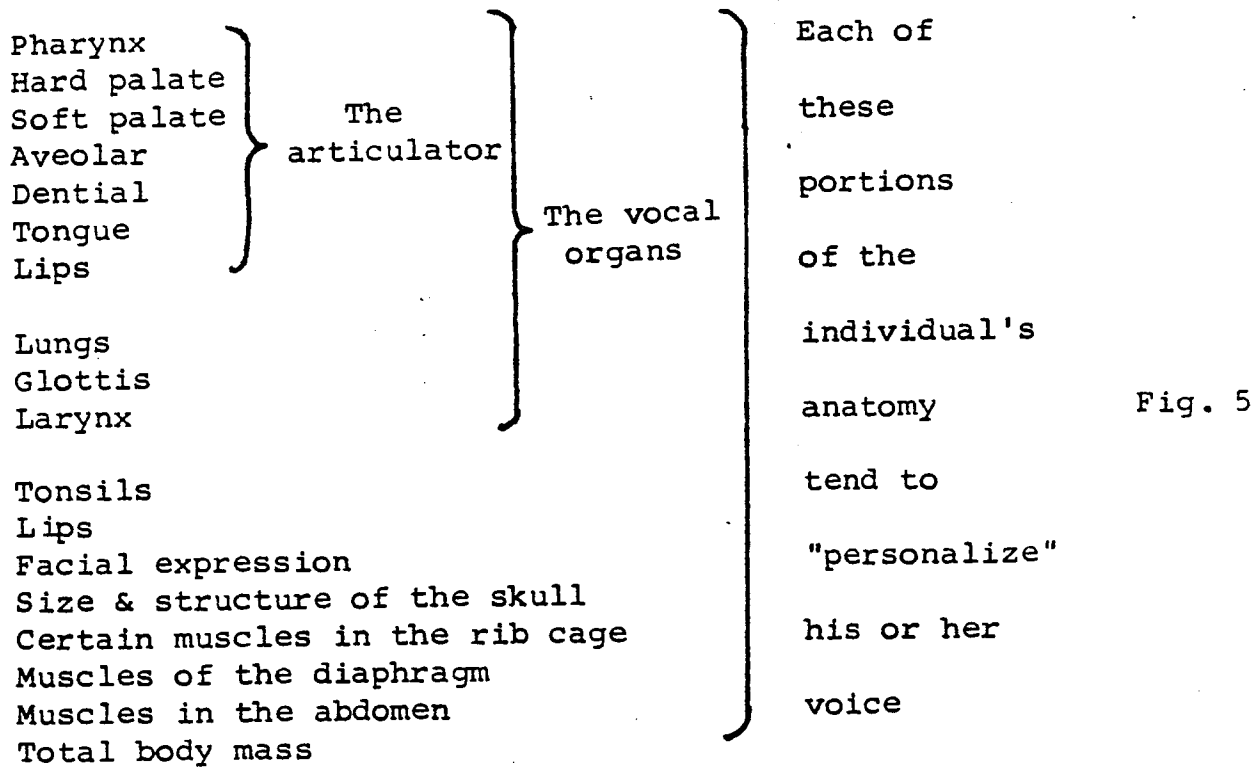
Some places of articulation

1. Labial
2. Dental
3. Alveolar
4. Pre-palatal
5. Palatal
6. Medio-palatal
7. Velar
8. Uvular
9. Pharyngeal
10. Retroflex (curled tongue tip)



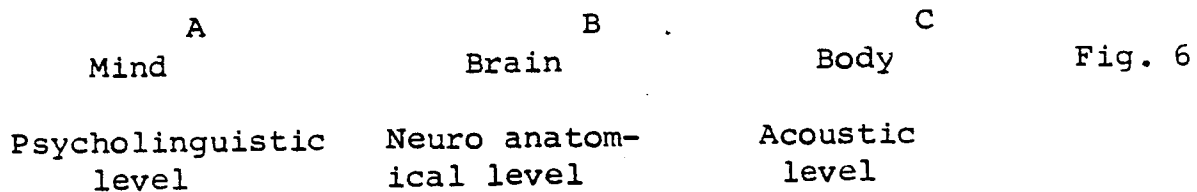
The vocal organs and the vocal tract provide for the acoustic production of voice.

The acoustic level of speech is individualized (we might say "tailor-made") by each of the following items of human anatomy.



Hence YOUR voice is determined, in part by the sum total of all the individual items shown above. Your voice is as personal to you as your own fingerprints.

It is important to recall that all of the above portions of anatomy which actually form the words are at level C, the level at which voice is heard by the ear and recorded.



When we consider the question of the individualized character of a "dead" person's voice we are immediately confronted with the inescapable fact that several years after death, two of the three voice generating systems no longer exist. They have disintegrated and been dissipated as water vapor, leaving a residue of lifeless and inert matter that is continuing to disintegrate. (In case of cremation these components also cease to exist.) So we are confronted with the fact that the "dead" person has only one of the three voice generating components at his disposal -

Mind	X	X
Psycho-linguistic level		Fig. 7

Science, as of 1982, knows practically nothing about mind as an entity totally separated from brain. However, the twelve years of research by Meek and his associates has made a start at understanding the manner by which the mind, memory banks and personality survive death of the physical body. Results of these studies are presented in Vols. II, III, IV and VI of the series, LIFE'S ENERGY FIELDS. (Available from Metascience Foundation, Inc., P. O. Box 747, Franklin, N. C., 28734.)

In a highly simplified summary of their findings, it seems

that the mind, memory banks, personality and individual soul are a "bundle" of interpenetrating energy fields which are "encased" in an "astral" body. This "body" is composed of a finer level of matter than the one we deal with at the physical level of existence. During life it interpenetrates the physical body and acts as the "programmer." At death of the physical body, it merely separates and continues to exist in the same interpenetrating space-time system in which it always operated.

When a person such as Dr. George Jeffries Mueller, who forever shed parts B and C of his voice production system in 1967, desired to talk with William J. O'Neil in 1981, he possessed only Part A, the psycho-linguistic level -- or what we have now come to term his "astral" body.

When a Dr. Mueller, or any other person alive in the world of Spirit, wants to talk, he must do so without the aid of all the "hardware" -- the many portions of anatomy shown in Fig. 5. What does such a person do when he tries to communicate?

Let us consider the answer from a "dead" person with whom we discussed this problem.

#### Case 1 - Dr. George Jeffries Mueller

Dr. Mueller told us (via SPIRICOM) that he:

- a. Stands about 3 feet in front of the microphone  
(in his astral body)

- b. Assumes a strong desire to speak
- c. Mentally recalls how he formerly used his physical vocal organs
- d. Decides on the thought he wants to express
- e. Chooses the words needed to convey the thought
- f. Then "speaks" just as he was accustomed to speak when he still possessed the "hardware" which made up the neuro-anatomical level and the acoustical level systems of his no-longer-existing physical body.

THE 13 TONES TAKE THE PLACE OF AN ARTIFICIAL LARYNX THAT ENABLES A LIVING PERSON WITHOUT VOCAL ORGANS TO SPEAK. THEREFORE THE SIMILARITY OF MUELLER'S VOICE TO THE VOICE OF A PERSON WHO LOST HIS LARYNX.

In ways not yet fully understood by him or us, the energy which he then produced interacted with the energy generated in the room by the combination of 13 audio tones he helped us select and also interacted with some form of the mind or body energy radiated by William O'Neil, the operator of the SPIRICOM equipment. The result was that Dr. Mueller's "<sup>(THOUGHT?)</sup>spoken" words became audible in the enclosed room and were channelled by the mike to the amplifier and speaker. It could be heard by anyone present.

A successful communication? Yes. Dr. Mueller succeeded in speaking to us much as he would have done had he been standing in front of our mike in his physical body.

Was it the same "voice" as would have been recorded when he addressed an audience ten years before his death? Of course not! Both the neuro-anatomical level and the acoustic level

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have long since disintegrated and ceased to exist.

A miracle? Yes, but only in the sense that we have not yet uncovered all of the laws of nature that are at work in this mind-stretching situation.

A miracle? Yes, in the sense that the information transfer and personalized content of the information conveyed are as perfect as if he still had all three components of his voice production system.

#### Case 2 - Prof. Charles Richet and Ellen Terry

Both this famous Nobel Prize winner (1913 - physiology and medicine) and this much loved English actress have spoken through DIRECT VOICE mediumship of Leslie Flint of London, England, many years after they "died" (31 in the case of Richet and 39 in the case of Terry). Each has described how they are able to talk through the ectoplasmic "voice box" which is involved in this non-electronic method of conversing with the "dead". (Listen to the recording, "SPIRICOM Its Development and Potential" and see Appendix A for more details.) Prof. Richet and Miss Terry independently say they follow this procedure:

- a. Place the face into the ectoplasmic mass which has formed in the space within Mr. Flint's aura.
- b. Assume a strong desire to speak



- c. Choose the words to convey the thoughts
- d. Recall how he or she thinks the voice sounded at the specific time of life which they are trying to project.  
(Both chose mid-life instead of the voice of old age.  
Terry died at 78, Richet at 85.)
- e. Visualize the lips moving
- f. Try to project the personality
- g. Proceed to talk as near normally as possible under the circumstances.

The results?                    Unbelievable by almost any standards!

Only by listening to excerpts such as those provided on the above-mentioned recording can one realize that such two-way conversations with the "dead" are not only possible but are a reality. Some listeners who knew Richet and Terry have complained that their voices now sound different. Prof. Richet replies in a testy manner that, "considering the fantastic array of problems with such conversations, it is truly a miracle that ANY communication is possible at all!"

Is it just a coincidence that Dr. Mueller speaking 15 years after his death with the electronic aid of SPIRICOM and psychic energy from William O'Neil, should list almost precisely the same contributory factors as those listed by Terry and Richet

10 more than three decades after their deaths, as they utilized the psychic energy of Leslie Flint?

#### SUMMARY

At the time this material is being prepared, we have not located a recording of Dr. Mueller's <sup>LIFETIME</sup> voice. We are diligently searching for such a recording and will hasten to have detailed laboratory analysis made. Just how well he succeeded in "personalizing" his speech without the use of his neuro-anatomical and acoustical components, remains to be seen.

It should also be noted that over the many months of collaboration with Dr. Mueller - and with his guidance - we gradually arrived at a series of 13 audio tones which helped to make his voice less robot-like. We could begin to get inflections much better. Unfortunately Dr. Mueller's "graduation" to a higher vibratory level - beyond the "tuning range" of our first crude "crystal set" - has temporarily terminated further detailed experimentation to have the voice sound still more life-like. Considering how far we came in so few months with such limited facilities and unskilled personnel, it would seem that still further improvement is possible.

In the meantime, any effort to deny that speakers using SPIRICOM or "direct voice" are not who they say they are, because the present voice is not like the former voice, indicates an ignorance of the process by which a human voice is individualized.

## APPENDIX A

Scientific literature contains almost nothing on the subject of ectoplasm. However for the serious student we will present two items which together will tell most of what has been learned on this subject.

First is an item of private correspondence between G. W. Meek and Will E. Thorner, a retired engineer in England who has had long personal experience with the teleplasmic voice box which was materialized for each of dozens of sittings with Leslie Flint at his home in London, England.

The second is a more exhaustive report on ectoplasm taken from The Encyclopedia of Psychic Science by Dr. Nandor Fodor, first published in 1933. This is probably the best single source of information on ectoplasm and teleplasm (the latter being ectoplasm which operates at a distance from the persons from whom the material is generated).

### Part 1 - A letter from Will E. Thorner, June, 1982

I give you the following info' on this subject for possible guidance and will try to be as terse as may be practicable without subtracting unduly from the basic factors involved.

As you are already acquainted, the object loosely referred to as the "voice-box" is formed from ectoplasm. It is a substance present in all forms of animal life within the body where it is normally shielded from extraneous energies. It is very sensitive to radiant energies, chief among which for our purpose is that of thought. (I hope to write more about the this subject later).

Very few people produce that amount in such abundance that it can be exteriorised from the various mucal orifices as can Flint. Under the normal conditions any such slight extrusions are quickly dissipated or destroyed by the conditions immediately around the surface of the body. Positive thought has the power of moulding this material into a desired form which is held as it were in a suspended state. So soon as the thought fails, the form is dispersed. In other words, conditions can so shape this material in a fashion as vibrations can form sand figures on a disc, Chladni's effect, which is probably familiar to you in physics.

Entities on the "other side" who are skilled in this type of thought power apparently mould a form which can be activated and so produce sound or words when activated by another entity. This construction depends upon the constant flow in sufficient volume of the ectoplasm. Usage drains the flow much as an electric light bulb drains the current from a battery. The stronger the vocal use by an entity, the quicker the volume of ectoplasm is exhausted and the voice box can no longer be sustained. This supply also depends upon the condition of the producer. (I do not like to employ the word "medium" in this work. He is not a medium in the usual sense of the word.)

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Also, some small amount of ectoplasm is derived from the sitter/s.  
This is a point which Mr. Woods makes from time to time.

This word "CONDITIONS" often crops up in this type of work and it is important that this should be appreciated rather more concise than generalised. Ectoplasm is most highly sensitive which should be evident, thus, apart from the condition of the producer and the natural environmental conditions which are around (I will deal more fully with this subject later) the minds of the sitter/s have a considerable influence. Mental and emotional stress so act upon it that the construction and holding in form of the voice box becomes impracticable, hence there is no voice at times. Therefore, the presence of a person holding inimical views to such work exerts a mental and auric influence which is forming vibrations (à la Chladni) and so prevents positive construction of the voice box.

Having brought the formation of the voice box into being its position does not remain static. Thus, not only does the ectoplasmic content vary in volume from minute to minute but so also does its position. This combination does cause difficulties to the entity who is striving to use it. Bear in mind that the entity using the voice box does not hear what he is saying nor does he hear what the sitter says either. They gather what is being said by means of the mind. This important point is made on several occasions by the entities when speaking to us. Frequently, when speaking quite clearly, the entity will ask whether he is being heard. On other occasions when the entity whispers and is asked to speak louder, the answer is that he is speaking loudly and cannot speak louder.

Again, there are some entities who just cannot accustom themselves to this method. They attempt to communicate, succeed in speaking a few words with lengthy intervals and then "disappear", their place being taken by another more experienced person who explains what has occurred. Usually, one finds that most of the speakers, after a somewhat hesitant beginning will, accelerate and become quite volubler towards the end until the power runs out. It is something akin to learning how to ride a bicycle.

Having achieved to a point where speech is evident, the quality can vary with the conditions extant at the time. Each period or seance, lasts for some fifteen to forty minutes before the "power" becomes expended. A powerful voice (e.g. Bessie Smith) will consume more power in time than a lesser voice. Thus, the latter will be able to maintain a fairly long dissertation on any subject. So, a seance depends on several variable factors. The volume of ectoplasm which is available at any time from the producer. The environmental conditions extant during that period - e.g. natural forces, human forces etc. Finally, the ability of the entity to maintain "speech".

Having these things in mind one begins to realise that the would be recorder of voices commences his work with inherent difficulties which soon become apparent. Unhappily, in this instance, we have a man who, despite all his enthusiasm and tenacity of purpose, is not technically sufficiently conversant with electronic instrumentation, to adapt to the problems encountered. It is somewhat akin to presenting me with a highly sophisticated camera with all the adjustments necessary to make a good photo when I can only just manage to operate a snapshot camera. Thus, all original recordings possess that element of "luck" about them simply because the settings of the volume or tone controls are not adjusted properly. The placement of a good external microphone would also have made no little difference. However, it is of no use to cry over spilt milk.

Finally, we come to the operation of copying from the original reel. This can prove the final "disaster" when even a good original recording can be rendered into something which is simply "awful". As one example with which one has to contend. A great number of these copies suffer from the effects of the instrument motor simply because the copying instrument is close to and upon the same table as the transmitting instrument. Thus, all the time, the current is being modulated by the constant trembling of both machines. So, the recorded voice is being affected by this violent shaking of the speaker cone. If the voice is weak, which is quite often, increasing the volume merely results in distortion to a point where speech is just noise.

SOUNDS LIKE THEY COPY VIA MICROPHONE  
WHY NOT USE ATTENUATING PATCH CORDS  
DIRECTLY CONNECTED BETWEEN "TRIAXIAL"

Issued copies can vary in quality depending upon the settings employed on each occasion. Hence, A will have a very poor rendition of a recording; B will prove lucky and have a pretty good copy. Therefore, there exists no inconsiderable degree of criticism which can militate against bothering further with acquiring further examples.

However, I value all of these recordings and go to considerable trouble and time to try and make them understandable. It is like buying a "Heinz" dog and trying to breed an Alsatian. A lot of the trouble spent in doing this could well be avoided merely by acquiring the original recording and making a good copy from it. Mr. Woods will not allow anybody to borrow from him. I cannot blame him, since we all know of people who borrow but fail to return.

I may sit for some hours using a battery of different types of speaker and relating a selected one to a particular type of microphone until I arrive at the best connection. I may have to process a tape two or three times before arriving at the desired clarity. But it is worth the trouble. Copying such tapes by the method of reel to reel does not produce the desired copy.