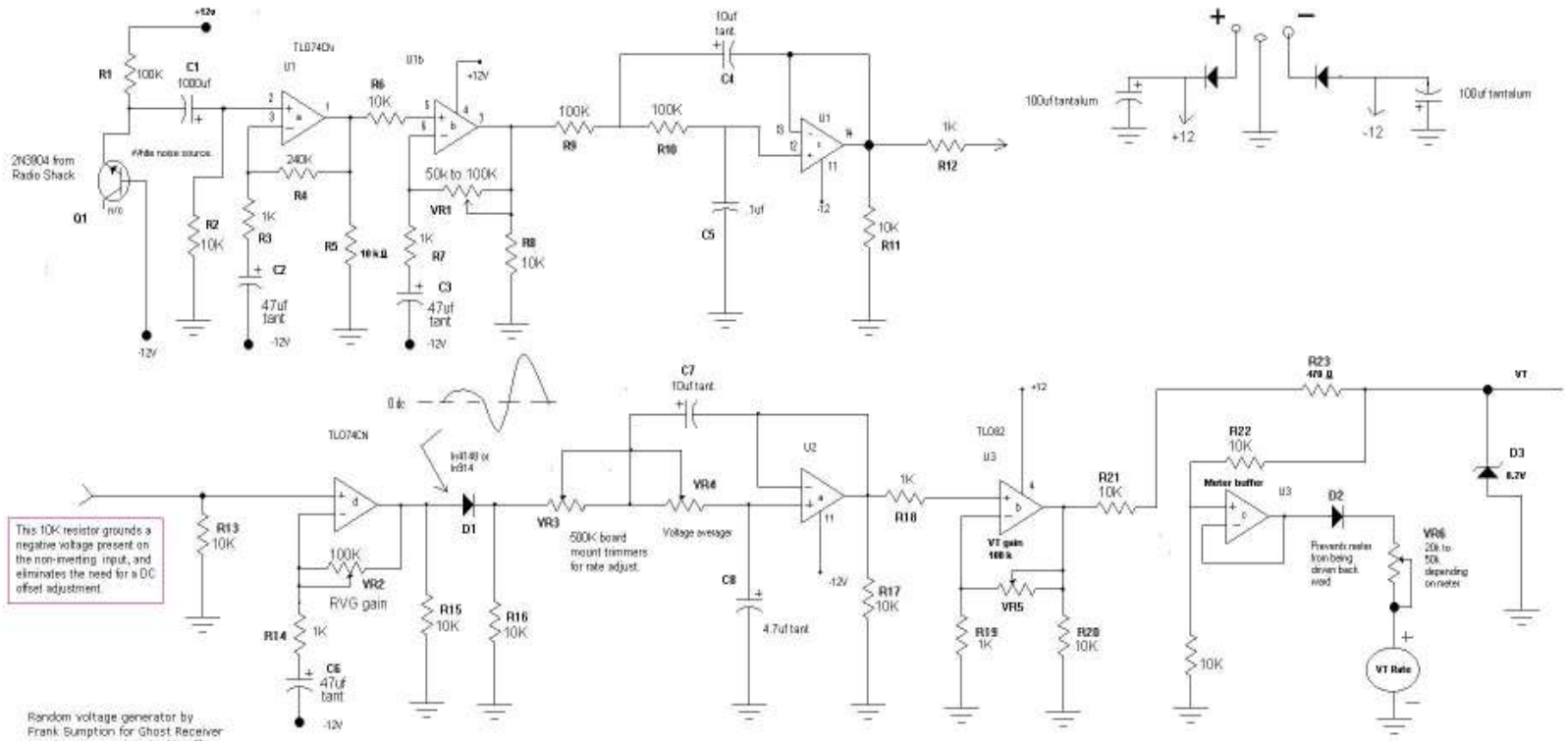
The Ghost Box

The “ghost box” as it has come to be known is an electronic system, or method of sprit communication, also known as instrumental trans-communication, or ITC. ITC is the use of electronic equipment to communicate across dimensions with spirits of the deceased, and other entities including audio, video, and digital equipment. It seems just about anything of a technological nature has been used, such FAX machines, telephones, TV’s, radios, computers, and printers, along with analog and digital voice recorders.

Back in 2002 after 2 years of doing EVP work using various methods such as white noise, and the computer, I was using a program called EVPmaker, invented by the German researcher Stefan Bion. I kept getting messages relayed from spirits that could use the computer by spirits that seemingly could not use the computer. I was wondering what else I could use for spirit communication that all spirits could use, after about a week my “system” popped into my head fully formed, all I had to do was build it. The system consisted of using white noise, amplified, filtered, and rectified to produce a random voltage make voltage tunable radio receiver modules removed form older digital car stereos scan randomly across the AM, or FM broadcast bands. The randomly tuned radio modules provide a source of random audio which is sent to an enclosure that I called an echo box, for lack of a better name. The “idea” of the echo box was received by what I can only call telepathy, indicating to me there was at least some “outside” guidance in this system. The suggestion to use a box for the audio was received kind of like someone saying “look at that box” then having the idea to mount the speaker and mic inside it. It is my opinion that it is the random audio that allows the spirits, and other entities, to form their voices. White noise works because of this random principal, but random material that contains human speech frequencies, and fragments works much better, and more consistently. The random events, or audio, works I think because some kind of resonance on the quantum level is taking place, kind of like using the quantum soup of the universe as a carrier. I’m no physicist, so can only guess, and just barely describe how I think this equipment works.



Random voltage generator by Frank Sumption for Ghost Receiver March, 2004. Updated with offset adjust March 2005

Updated 2/2007

The 8.2 volt zener keeps the tuning voltage, VT form going beyond the limits of the tuner's range.

All fixed resistors 1/4 watt, 5%. Polarized caps are 16 volt.

All variable resistor are board mount trim pots, except for volume control, and VT tuning rate control.

Use shielded wire between each stage to prevent the noise form getting into the audio sections.

It's the 47uf tantalum caps that have the largest impact on how the circuit performs. Consider these critical, allthe rest could be aluminum caps if absolutely needed, but I recommend tantalums throughout.

If the RVG gain pot is too large the output will tend to go into a low frequency oscillation, rail to rail.

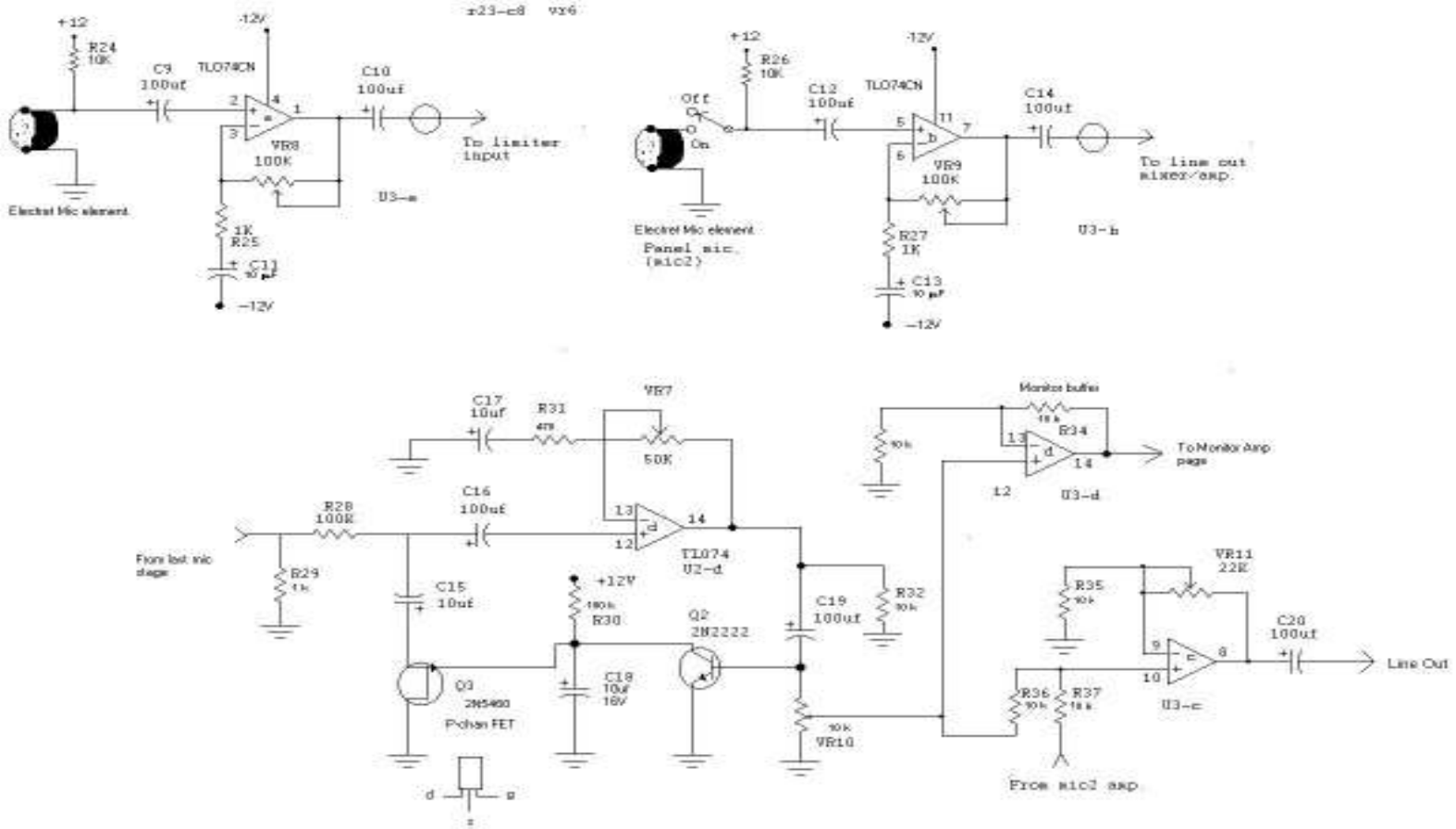
The circuit

On the preceding page you'll see the schematic of the random voltage generator. This is the system that develops that random tuning voltage called VT (tuning voltage). Transistor Q1, connected in reversed biased emitter-base, generates a low level white noise signal of .03 to .04 volts peak to peak. This signal is capacitively coupled by C1 to the input of the first TL074 op amp. The op amps are configured in high impedance mode using R3-C2. The combination of R3 and R4 set the gain of the stage at roughly 240 times. I have found by experimentation that the capacitors C2, C3, C4, C7, and C8 should be solid tantalum for best operation. Aluminum electrolytics can be used, making C2, C3, and C6 at least 100uf. You can't make the other capacitors larger without adversely affecting the filter characteristics. Most of the capacitors I use to test the circuits with are scavenged from old computer hard drives, and other computer boards, and a way of keeping costs down. I use the small rectangle capacitors on perf board by making a small loop of wire though two of the holes, then placing another loop three or four spaces, or .10th's of an inch away depending on the size of the cap, and surface soldering the cap to the tops of the loops. This allows an economical way to proto type the boards for testing. One could also use plug in breadboards, if you have some of large enough size.

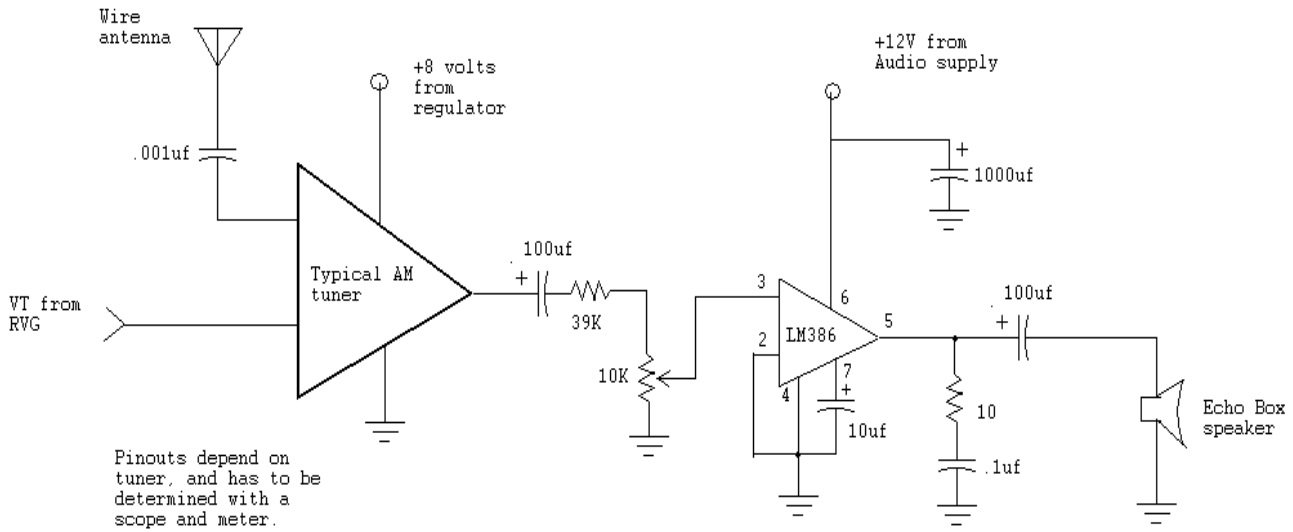
After the white noise is amplified through two stages, the high frequency components are filtered out by the low pass filter consisting R9, R10, C4, and C5, along with the op amp stage. The following stage amplifies this low frequency, random voltage up to about 4 volts peak to peak. It is the level of this low frequency random voltage that is determined by the previously mentioned tantalum capacitors. If the capacitors are too small, there will little, if any amplification of the low frequency components, and therefore almost no signal out of the first low pass filter. In this condition, large gains are required in the RVG amplifier, this often resulting in the stage going into a low frequency oscillation as internal noise of the op amp drive the output from rail to rail (+ and – supply). The result is VT stays high. The Random voltage in this stage I call the RVG (random voltage generator) amp is then rectified by D1 to produce random pulses of varying amplitude. The pulses are averaged by another low pass filter of VR3, VR4, C7, and C8. The output of this filter is again amplified, and limited by the 8.2 volt zener diode to produce the tuning voltage VT. VT is also sent to another buffer stage to drive a panel meter that allows the user to adjust the tuning rate via the board mount trimmers. The meter gives a visual indication of RVG operation. VT is a randomly varying DC voltage that changes from close to zero volts to 8.2 volts, the limit set by the zener diode. If VT goes beyond 8 volts, it can cause the tuner to try to tune out of band, which causes a loss of usable audio from the tuner. There will be occasional pulses from the white noise that are higher than average, and will drive VT high momentarily, causing the tuner to stick on the high end of the tuning range briefly. This is normal, and difficult to completely eliminate. The gains have to b "played with" to get VT to be in the range the tuner is designed for without staying too low, nor too high for extended periods of more than a second of two. You have to go between the white noise gain, and RVG gain while watching VT on a scope.

Mic amplifier

The audio from the tuner is supplied to the echo chamber via a small speaker. Opposite the speaker is mounted an electret microphone element. The echo chamber audio is picked up and amplified by mic channel one of the mic amp circuit. Mic 2 is a panel mounted electret mic to be used if the operator wants questions or comments to come out on the recorder. Turning on the panel mic kills the line out signal momentarily until the DC levels equalize, allow about 2 seconds before speaking, or leave the panel mic on if you intend to use it during a session. This mic output does not come out in the monitor speaker to help prevent feedback, but is routed to the line output to a recorder.



Use shielded wire between each audio stage, especially on the mic input


Wire
antenna
.001uf
+8 volts
from
regulator
Typical AM
tuner
VT from
RVG
100uf
39K
10K
+12V from
Audio supply
1000uf
3
6
2
LM386
4
7
10uf
5
100uf
10
.1uf
Echo Box
speaker
Pinouts depend on
tuner, and has to be
determined with a
scope and meter.

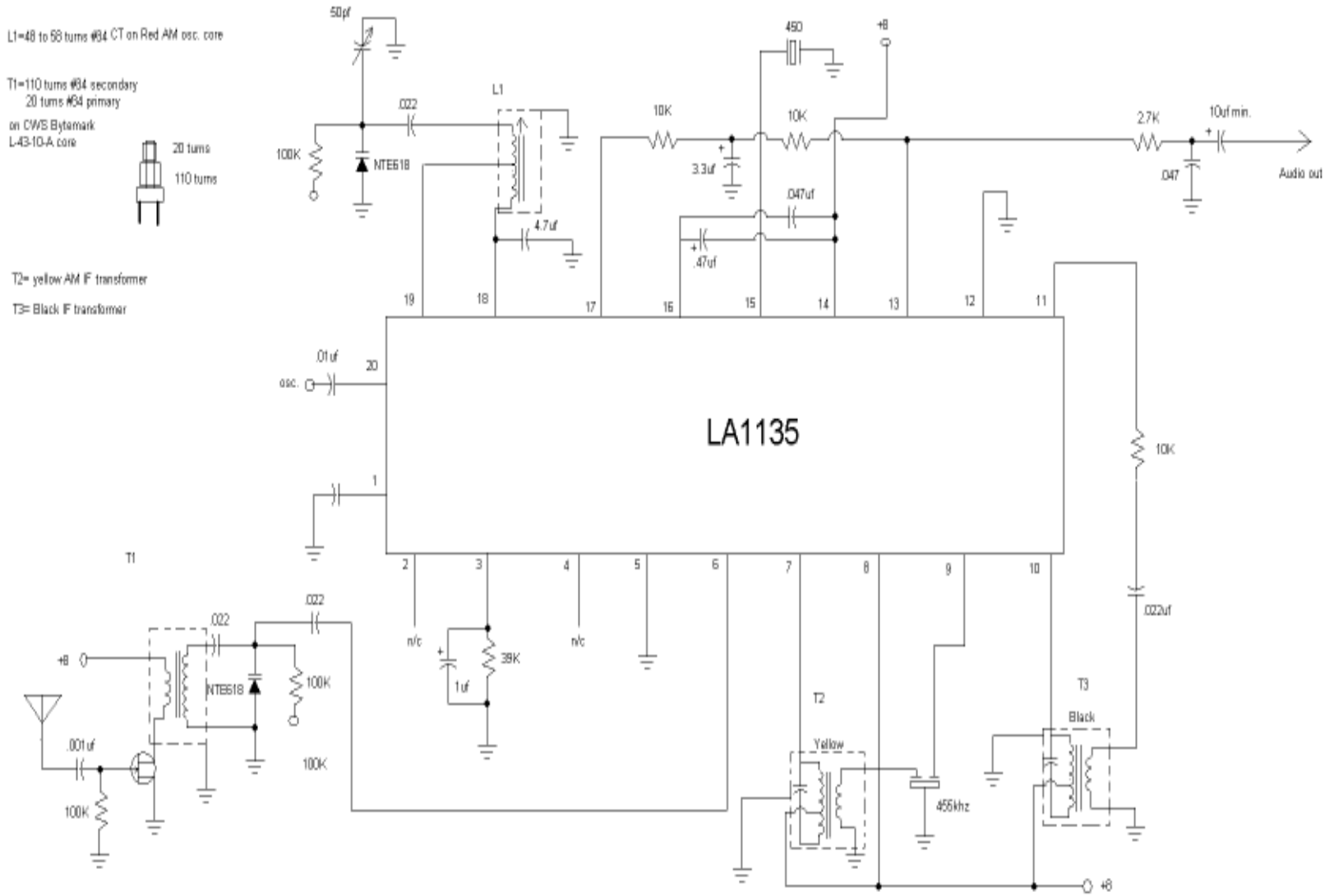
Tuner amplifier and Echo box speaker driver.

This circuit is pretty straight forward, consisting of a basic audio amplifier using an LM386 to drive a small eight ohm speaker inside the echo box. A jack can be provided to allow and external speaker to be used. An external speaker allows experimenting with different boxes, or using the system without a box, or using a room as the sound chamber.

The LA1135 AM tuner

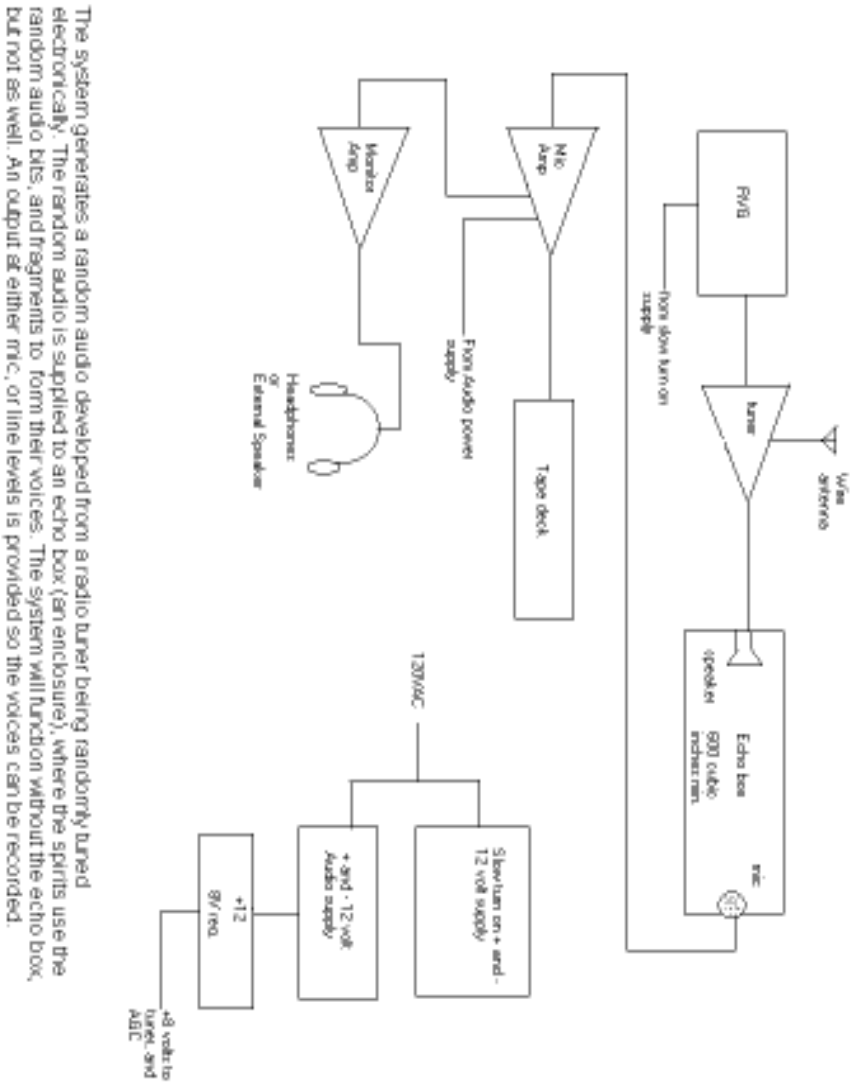
This is a home AM tuner used in place of the tuner modules removed from digital car stereos. Newer tuner modules are not compatible with voltage tuning, being tuned with a serial data signal on the IC2 bus. This tuner is tuned the same as the car tuner module using the VT signal from the RVG board, and can be incorporated onto the main board. The echo box is driven with the LM386 amplifier.

I have not finalized a tuner circuit, and am still trying to find usable AM/FM chips so both modes can be used as a raw audio source.

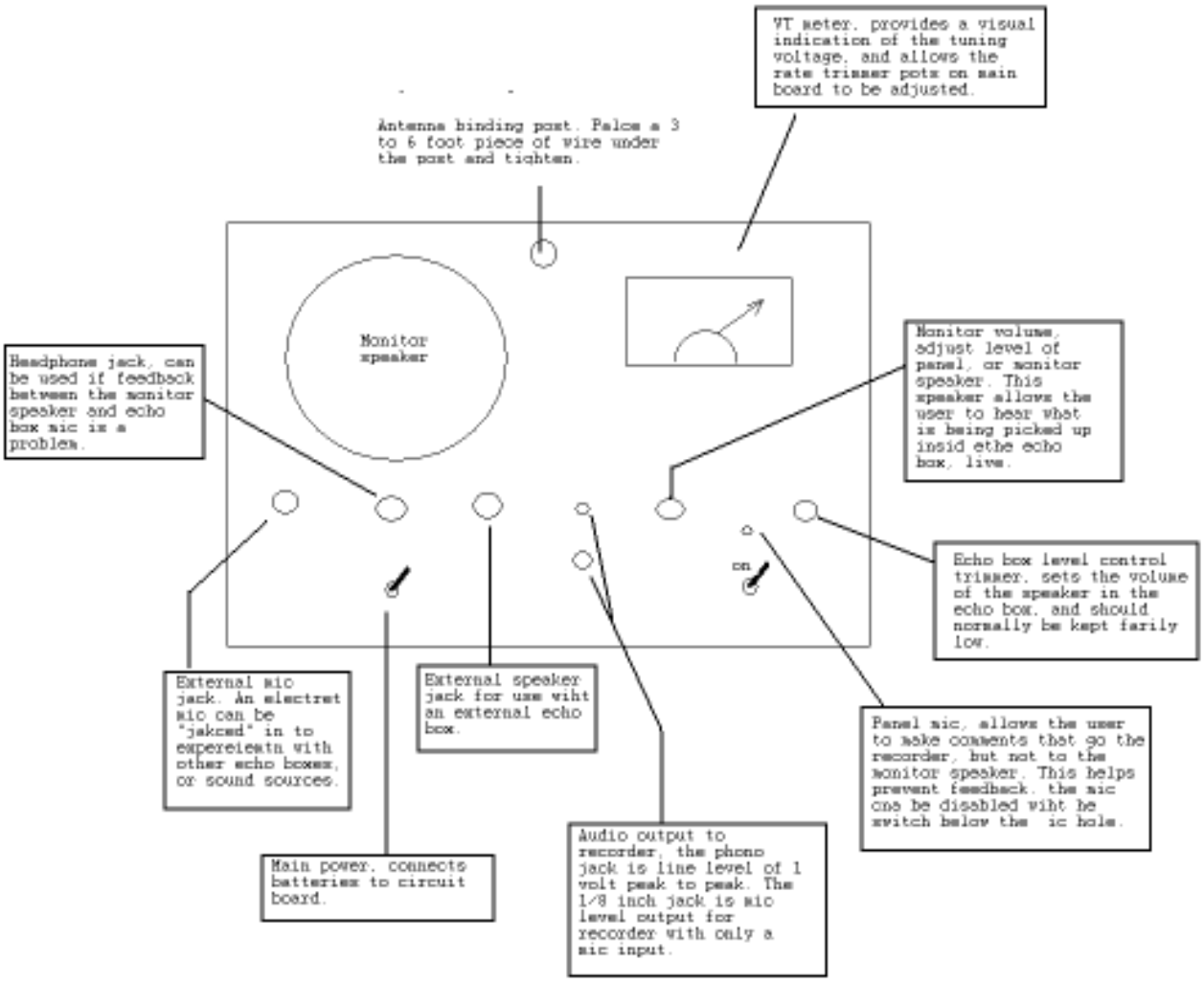

L1=48 to 58 turns #34 CT on Red AM osc. core
T1=110 turns #34 secondary
20 turns #34 primary
on CWS Bytemark
L-43-10-A core
20 turns
110 turns
T2= yellow AM IF transformer
T3= Black IF transformer
50pf
.022
L1
100K
NTE618
450
+B
10K
10K
3.3uf
.047uf
.47uf
4.7uf
2.7K
10uf min.
.047
Audio out
19
18
17
16
15
14
13
12
11
.01uf
osc.
20
LA1135
1
10K
.022uf
T1
2
3
4
5
6
7
8
9
10
.022
.022
+B
NTE618
100K
100K
n/c
1uf
39K
n/c
T2
Yellow
T3
Black
.001uf
100K
455khz
+B

Ghost Box Block diagram

This diagram show the main circuits of the ghost box, and how they interconnect to form the system.



Box 20 controls and operation



Box 20 operation

For normal operation, install AA batteries in the three 12 volt battery packs located in the battery box on the right hand side of the cabinet.
Place a length of wire in the antenna binding post and tighten just snug. For areas with many AM stations a short length of wire maybe a foot or two long should be enough. For rural areas you made need several feet of wire, and may want to use the box at night when distant AM station can be received. Another possibility is to use a short wave converter connected o the antenna input as an additional sound source.

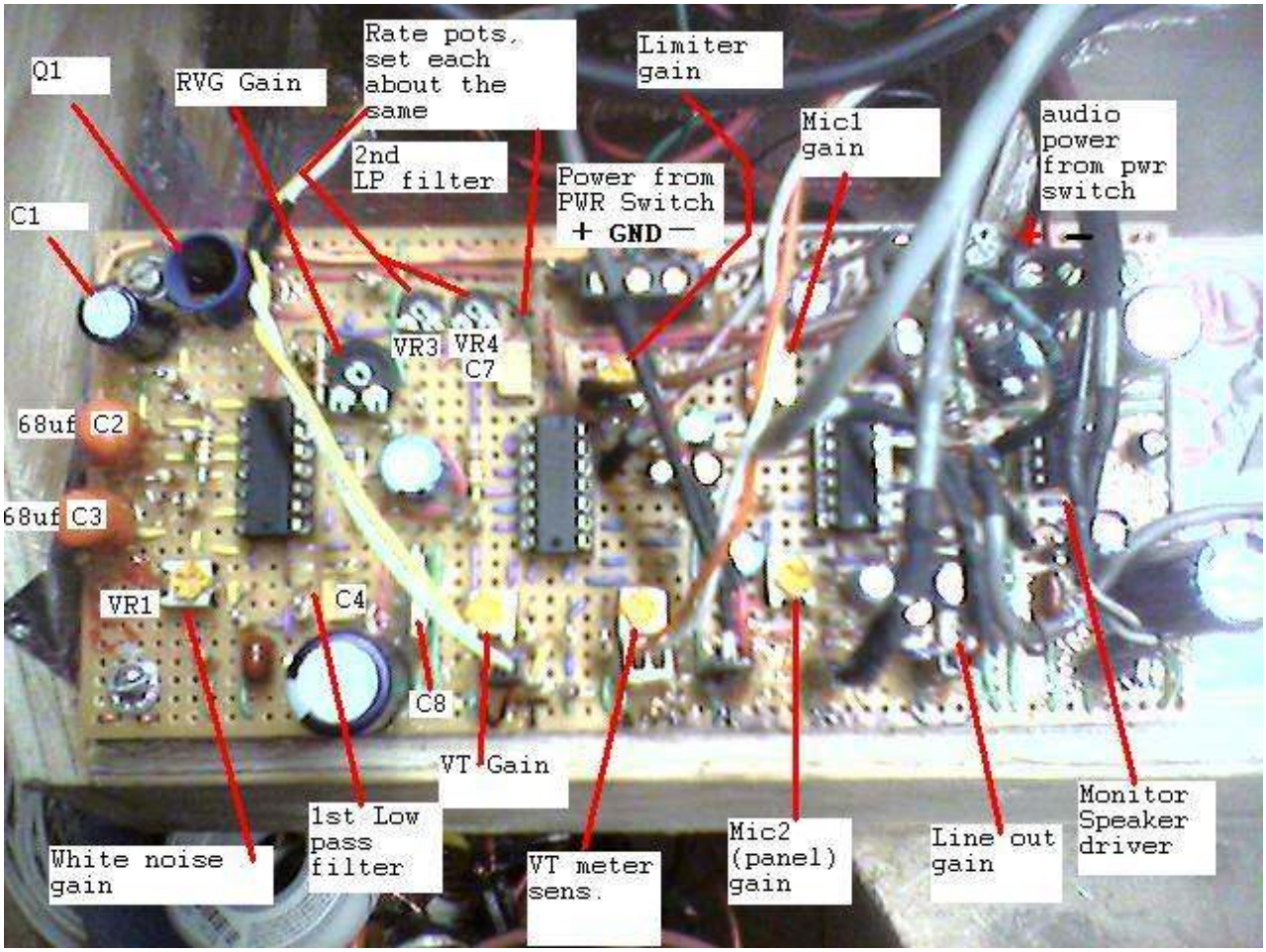
If you are recording, connect the recorder, preferably to the line out jack using a phono, (also know as an RCA) cable. If the recorder does not have a line input, which may be labeled “aux” input, you can use a mic input, as most recorders have a provision for an external mic. If there are no input jacks it is possible to record directly from the monitor speaker using a “built in” mic.

Flip the power switch up, you should see the meter swing all the way to the right, and stay in that position for a minute, or less. It generally takes the white noise amplifiers, and filters 20 to 60 seconds to come on and stabilize.

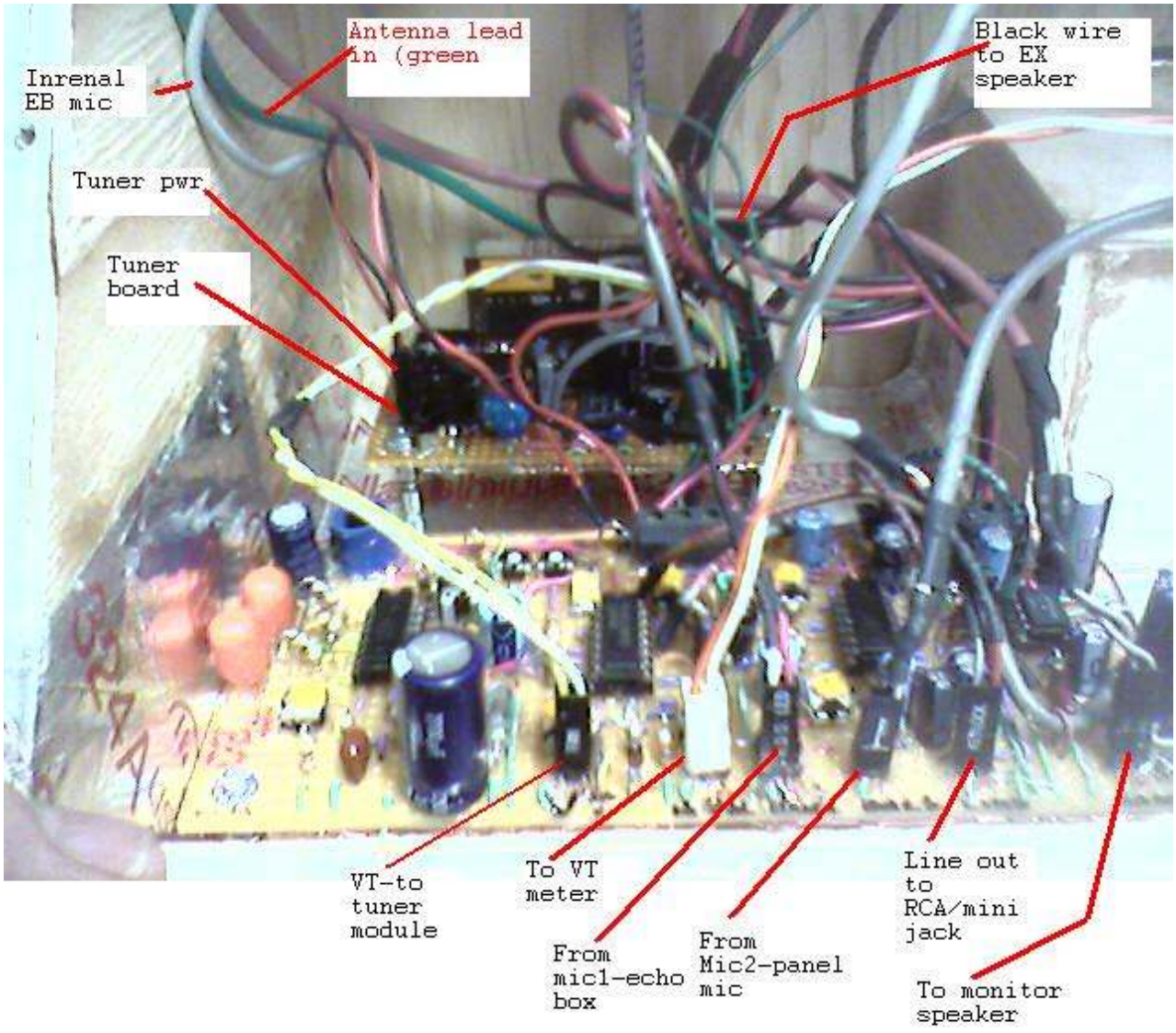
As the meter starts to move, audio from the radio should be heard through the monitor speaker. Announce out loud you are doing an EVP recording, or listening for spirit contact. Start the recorder if desired. You can turn on the panel mic to ask questions that you want to come out in the recording by flipping the switch below the mic up.

The internal echo box is located in the rear portion of the cabinet. If external mica, and speakers are desired, use the “external mic” and “external” speaker jacks using mono, ¼ inch plug. The mic input provides phantom power for electret, or condenser microphones, so are not compatible with low impedance, dynamic mics of the cheap variety. There is 12 volts present at the “tip” of the mic jack that comes through a 10K resistor. I have never used any other mics than condenser mics, so I’m not certain if the circuit will work with dynamic mics, but it should not hurt anything to try it, as the 10K resistor would limit any current through the mic coil.

Box 20 main board Adjustments.



Box 20 Main board wire connections.



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