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To Whom It May Concern:

We are writing today in support of [redacted]. Concerning his charges, we are encouraged in the lack of relevant prior record, that we have come to know of him as openly non-violent, that he has relinquished firearms, and that he is in compliance with his current drug testing. There is another aspect of his situation, an alleged "control" issue mentioned in the underlying Police report, where we may able to shed some light on the matter.

Our work includes providing informational support for victims of harassment, vendettas, and stalking. We see attacks through low and high-tech means, including a long studied and actually deployed device called VOG, or V2K, otherwise known as Voice of God. Listed as an Army Weapon, and used in the first Iraq war, it is currently available to criminals and even used in marketing (such as drawing attention to billboards). These devices project sound into a person's head, easily hypnotizing some individuals and thus causing unwitting conduct. As you probably know, hypnosis has that ability. Here, it appears quite plausible [redacted] was temporarily subject to a such an influence, perhaps worsened by any illicit drugs.

Because of these factors, I hope that you will bear this information in mind when examining [redacted] situation, as aiding him may be a worthy goal.

Appreciate the opportunity to inform, and can provide more information as required.

Sincerely,

Ray Schumann, Esq.
[redacted]
Volunteer Attorney

[redacted]
Volunteer Attorney

American Psychologist article: 1973 Voice to Skull Demonstration

Artificial microwave voice to skull transmission was successfully demonstrated by researcher Dr. Joseph Sharp in 1973, announced at a seminar from the University of Utah in 1974, and in the journal "American Psychologist" in the March, 1975 issue, article title "Microwaves and Behavior" by Dr. Don Justesen. **USE YOUR BROWSER'S ZOOM FEATURE TO MAKE READING THE SCANS EASIER. (Try the "View" menu.)**

American Psychologist

Journal of the American Psychological Association

Volume 30 March 1975 Number 3

INSTRUMENTATION IN PSYCHOLOGY

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Microwaves and Behavior

DON R. JUSTESEN

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Victor Frankenstein surgically fathered the famous fictional monster, but the fiend was conceptually mothered if not physically spawned by electricity in the form of lightning from the heavens. Perhaps unwittingly, perhaps intuitively, author Mary Shelley (1831) touched a deep truth in the maternal metaphor: Life did originate from electrical discharges into the primeval fog. Indeed, life continues to preserve in all of its earthly forms from the most primitive cell to the most complex organism an elemental dependence on electrical phenomena. Understandably, the curiosity of the scientist about the electrobiological goings-on of the earth's flora and fauna is shared by the layman. A large popular literature is accumulating and embraces experiments and anecdotes that range from the ostensibly respectable to the seemingly bizarre. Recently published texts by Tompkins and Bird (1973) and by Burr (1972, 1973) are not only exemplars of the literature but are rich sources of reference materials. One reads, for example, that plants have nervous systems that yield differing electrical signals on "stimulation" by ***kind*** or ***malevolent thoughts*** of human beings (Backster, 1968). One also reads that many Soviet scientists are giving credence and careful study to ESP and related phenomena, not in defiance of Marxian dictates of materialism but quite in keeping with them. The Soviets are championing earlier theoretical notions of Georges Lakhovsky (1934) to the effect that each plant or animal cell is an oscillatory system capable of transmitting and receiving high-frequency electromagnetic energy over a distance. While affirming that electrical events are

This article is based on materials presented in a seminar to the faculties of Psychology and Engineering at the University of Utah (Salt Lake City, Utah) on August 21, 1974. The author's research program is supported by the Veterans Administration and by U.S. Public Health Service Grant FD00650. Acknowledged in the preparation of the manuscript are E. L. Wike and C. L. Sheridan, for a critical reading; Kay Wahl, for artwork; and Lynn Bruetsch and Virginia Florez, for typing. I also thank John Osepchuk of the Raytheon Corporation for his searching criticism of the manuscript; our opinions differ, his advice is appreciated.

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Below image gives the description of the successful modulation. (Note that the fidelity of current-day voice to skull transmission is much higher, after three-plus decades of apparent development.):

water, for example, in carbon-impregnated plastic and in crumpled sheets of aluminum foil. Even subjects who cannot hear microwaves when directly radiated by them can readily perceive clicking sounds when a piece of energy-absorbing material is interposed between the head and a radiator of pulsed microwave energy. Oddly enough, the mass of the interposed material does not seem to be too critical; I successively used smaller and smaller pieces of material as sonic transducers until it was necessary to impale tiny pieces on a toothpick, yet the clicking sounds induced in the material by microwave pulses were clearly audible to me.

The demonstration of sonic transduction of microwave energy by materials lacking in water lessens the likelihood that a thermohydraulic principle is operating in human perception of the energy. Nonetheless, some form of thermoacoustic transduction probably underlies perception. If so, it is clear that simple heating as such is not a sufficient basis for the Frey effect; the requirement for pulsing of radiations appears to implicate a thermodynamic principle. Frey and Messenger (1973) demonstrated and Guy, Chou, Lin, and Christensen (1975) confirmed that a microwave pulse with a slow rise time is ineffective in producing an auditory response; only if the rise time is short, resulting in effect in a square wave with respect to the leading edge of the envelope of radiated radio-frequency energy, does the auditory response occur. Thus, the rate of change (the first derivative) of the wave form of the pulse is a critical factor in perception. Given a thermodynamic interpretation, it would follow that information can be encoded in the energy and "communicated" to the "listener." Communication has in fact been demonstrated. A. Guy (Note 1), a skilled telegrapher, arranged for his father, a retired railroad telegrapher, to operate a key, each closure and opening of which resulted in radiation of a pulse of microwave energy. By directing the radiations at his own head, complex messages via the Continental Morse Code were readily received by Guy. Sharp and Grove (Note 2) found that appropriate modulation of microwave energy can result in direct "wireless" and "receiverless" communication of speech. They recorded by voice on tape each of the single-syllable words for digits between 1 and 10. The electrical sine-wave analogs of each word were then processed so that each time a sine wave crossed zero reference in the negative direction, a brief pulse of microwave energy was triggered. By radiating themselves with these "voice-modulated" microwaves, Sharp and Grove were readily able to hear, identify, and distinguish among the 9 words. The sounds heard were not unlike those emitted by persons with artificial larynxes. Communication of more complex words and of sentences was not attempted because the averaged densities of energy required to transmit longer messages would approach the current 10 mW/cm² limit of safe exposure. The capability of communicating directly with a human being by "receiverless radio" has obvious potentialities both within and without the clinic. But the hotly debated and unresolved question of how much microwave radiation a human being can safely be exposed to will probably forestall applications within the near future.

The U.S. limit of 10 mW/cm² is actually an order of magnitude below the density that many investigators believe to be near the threshold for thermal hazards (Schwan, 1970). There are two camps of investigators in the United States, however, who believe that the limit is not sufficiently stringent. In the first camp of conservatives are those who accept the Soviet's belief that there are hazardous effects unrelated to heating from chronic exposures to fields of low density (< 1 mW/cm²); some agree with Milton Zaret (1974), a New York ophthalmologist, who holds that severely debilitating subcapsular lesions of the eyes may develop years, even decades, after exposure to weak microwave fields. Others tend to reject the notion that weak microwave fields produce this anomalous cataract, because of lack of substantiating evidence from the clinic or the laboratory (Appleton & Hirsch, 1975). But these conservatives are possessed of a vague unease simply because the Soviet's limit of continuous permissible exposure is three orders of magnitude below that of the United States.[3]

The other camp of conservatives tends to reject the possibility of hazardous nonthermal effects,

[3] The Soviet's exposure limit of 10 μW/cm² is three orders of magnitude below the exposure limit in the United States, but a different, that is, *emission*, limit holds for microwave ovens purchased for use in the American kitchen. In the United States at the present time, a newly purchased microwave oven may not emit radiation at a density greater than 5 mW/cm² as measured at a distance of 5 cm from the oven's surface. A user who stands 1 m from an oven that emits energy at the maximum permissible quantity would probably be exposed to a density of only a few microwatts per square centimeter—this is because electromagnetic energy when radiated from a point source attenuates markedly as it propagates through space.

Prev Term: voice templates
Next Term: VOIP

voice to skull devices

Definition/Scope:

Nonlethal weapon which includes (1) a neuro-electromagnetic device which uses microwave transmission of sound into the skull of persons or animals by way of pulse-modulated microwave radiation; and (2) a silent sound device which can transmit sound into the skull of person or animals. NOTE: The sound modulation may be voice or audio subliminal messages. One application of V2K is use as an electronic scarecrow to frighten birds in the vicinity of airports.

Acronym:

V2K

Broader Terms:

nonlethal weapons

Last updated: Jan 12, 2006(cer)

Below image shows current day microwave hearing weapon using the same principle as Sharp's voice to skull:

http://www.navysbirprogram.com/NavySearch/Summary/summary.aspx?pk=F5B07D68-1B19-4235-B140-950CE2E19D08

Navy SBIR/STTR Search Database

navysbir

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Phase I Summary Report

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... it is possible to raise the auditory sensation to the "discomfort level"...

... measurements were taken and the required pulse parameters were confirmed ...

AWARD DETAILS

Contract # M67854-04-C-1012

(Portions deleted)

Start / End Date 11/19/2003 - 05/19/2004

FY Reported 2004

Title Remote Personnel Incapacitation System

SUMMARY INFORMATION

Objective of Phase Effort
The main goal of the Phase I project wad to design and build a breadboard prototype of a temporary personnel incapacitation system called MEDUSA (Mob Excess Deterrent Using Silent Audio). This non-lethal weapon is based on the well established microwave auditory effect (MAE). MAE results in a strong sound sensation in the human head when it is irradiated with specifically selected microwave pulses of low energy. Through the combination of pulse parameters and pulse power, it is possible to raise the auditory sensation to the "discomfort" level, deterring personnel from entering a protected perimeter or, if necessary, temporarily incapacitating particular individuals.

Summary of Results from the Phase I Effort
The major results of the Phase I effort were that - An operating frequency was chosen - Hardware requirements were established (commercial magnetron, high-voltage pulse former) - Hardware was designed and built - Power measurements were taken and the required pulse parameters confirmed - Experimental evidence of MAE was observed

WIKIPEDIA

Paranormal State

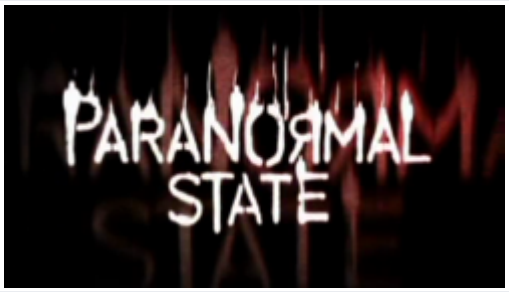
Paranormal State is an American paranormal reality television series that premiered on the A&E Network on December 10, 2007. The program follows and stars the Pennsylvania State University Paranormal Research Society, a student-led college club. The show features the group's investigations of alleged paranormal phenomena at reportedly haunted locations.

Contents

Production

The show was produced by Four Seasons Productions International and Go Go Luckey Productions (which produced MTV's *Laguna Beach: The Real Orange County* and *Newport Harbor: The Real Orange County*, and A&E's now-cancelled *Rollergirls*). Gary Auerbach and Julie Auerbach (who head Go Go Luckey Productions) and Betsy Schechter (Four Seasons) were the executive producers.[1][2] The show was tentatively titled "Out There", "Dead Time" and "Paranormal U" before being called "Paranormal State."[1][3]

Every episode of the show was outlined by the production team first, co-executive producer Tina Gazzerro stated, to ensure that a producible episode will result. "We try to identify where we get our discovery moments, our 'Ah-ha!' moments", Gazzerro told the *Pittsburgh Post-Gazette*. Information about the event under investigation may also be held back from the students in order to create dramatic tension, and only situations which will have a conclusive outcome are investigated. "We may have information we don't give to [the PRS team]", Gazzerro said, "but we need to make sure [the episode is] produceable." Story arcs were also

Paranormal State	
	
Genre	Paranormal Docudrama Reality
Starring	Ryan Buell Heather Taddy Sergey Poberezhny Katrina Weidman Josh Light Eilfie Music Michelle Belanger
Country of origin	United States
Original language(s)	English
No. of seasons	6
No. of episodes	83 (+ 1 special) (list of episodes)
Production	
Camera setup	Multiple
Running time	22 minutes
Production company(s)	Four Seasons Productions Go Go Luckey Productions Picture Shack Entertainment
Distributor	A&E Television Networks
Release	
Original	A&E Network

outlined for each "character" on the show, and the production team had publicly expressed its hope that a romantic relationship would develop between the research team leader Ryan Buell and one of the women on the series. The production team and the show's researchers say that no pressure was put on the research team to act in certain ways or make paranormal discoveries.[4]

A&E had high hopes for the new series. Cable television reality shows about the paranormal require only about a quarter of the budget of a scripted show of the same length. They also draw much-coveted younger viewers, and lean slightly more female than male (a difficult demographic to draw for most cable networks not explicitly targeting women) [5]

network	
Original release	December 10, 2007 – May 2, 2011
Chronology	
Related shows	*Paranormal Lockdown*
External links	
Website (http://www.aetv.com/paranormal-state/)	
Production website (http://pictureshackentertainment.com/project_paranormal_state.htm)	

Fourteen half-hour episodes were ordered for the first season. A&E upped that order to 20 shows after seeing the pilot and the first few episodes.[4][6] Had the show not been picked up by A&E, Buell said he had another series deal in the works with the Auerbachs and their production company.[7] The show was initially scheduled to debut in May or June 2007, but was pushed back to December 2007 for undisclosed reasons.[8]

The show debuted on December 10, 2007, with 2.5 million viewers watching the first two back-to-back episodes,[9] making it the third-most watched show on A&E since 2004.[6] The cable network reported that this included 1.6 million people aged 18 to 49 (a highly coveted demographic by broadcasters and advertisers). It also included 1.5 million viewers in the 25-to-54 age range, A&E's target demographic.[10]

The show's second season began on July 28, 2008 on A&E; its third season, on January 19, 2009, the fourth season on December 15, 2009 on A&E, and the DVD release for this season for September 28, 2010. On May 4, 2010, A&E confirmed that Paranormal State was renewed for a fifth season for a total of 20 episodes. On July 27, 2010, A&E Home Video released a 2-DVD set featuring 12 episodes from season two entitled *Paranormal State: The Complete Season Two*. A special entitled *Paranormal State: The New Class* aired on November 21, 2010, it featured members of Hoosier State Paranormal.[11] On January 6, 2011, Buell revealed that the series would be ending.

Episodes

Reception

A review called the show "reality TV at its reel frightening best."[12] Most critics who enjoy the show credit it for being "spooky".[6] In a typical comment, one reviewer said the show was "...the perfect blend of bump-in-the-night scariness and cinéma vérité. It's 'The Blair Witch Project' meets 'Unsolved Mysteries.' But if you scare easily, don't watch this show alone."[13]

Reviewers have pointed out that the show effectively utilizes a number of cinematic techniques common in horror film. The editing leaves open the question of whether paranormal activity is actually occurring, and the cinematography uses night-vision and infrared photography to create a suspenseful atmosphere. The writing on the show is particularly effective at creating a sense of portent and dread, one reviewer noted, and the music and graphics contribute effectively to the tension and fear as well.[2][4][5]

At least one critic has pointed out that the investigatory team's failure to find paranormal activity in each episode gives the show credibility over other series about the paranormal lack.[14]

Conversely, the *Orange County Register* gave it a "dishonorable mention" as one of the worst new shows of the 2007-2008 television season.[15] *The New York Times* critic Neil Genzlinger faulted the series for being too low-budget and not frightening enough (a *The Blair Witch Project* minus the fright).[16]

Some reviewers have strongly criticized the high production values which others praise.[17] As one otherwise positive review noted, "The biggest drawback to the series is that it's over-produced, with too many eerie sounds and visual effects. Is the heavy breathing something picked up by PRS microphones, or is it a sound effect added after the fact by the show's producers?"[14]

Critics have also pointed out that the show lacks visual punch. People interviewed in the show declare that they "feel" a spirit next to them, but nothing is shown to the TV viewer. In the series debut, the audience is told that a young boy sees ghosts, but the audience is not able to see any evidence of this.[16][18] "The most compelling footage seems to come more from the editing room than beyond the grave", noted one industry trade publication.[17] Reviewers say the show also fails to effectively integrate and utilize the team's (apparently) sophisticated audio and video equipment to heighten tension or help support their claims of paranormal activity.[18]

Others have noted that the show's stars are not particularly good performers or presenters.[2][13][16] Buell and the changing cast of supporting "paranormal trainees", psychologists, counselors and psychics seem inexperienced and are ineffectual at creating a sense of fear or suspense. "Buell looks self-conscious and sounds like he is reading from cue cards", one critic wrote. "The remaining three members of the core team ... don't seem confident or mature enough to take on a crabby Starbucks' manager, much less a demonic presence."[18]

Release

Marketing

In November 2007, a six-story billboard was erected at the corner of Prince and Mulberry Streets in New York City. Behind the billboard were two directional audio (or audioSpotlights) which produce a highly focused beam of sound. Passers-by who walked directly in the path of the sound would hear spooky, disembodied voices whispering suggestive messages such as "What's that?" and "Who's there? It's not your imagination." But someone standing next to that person would hear nothing. The billboard had a dramatic effect on people coming within range of the "cone of sound" created by the directional audio speakers. The billboard was apparently the first commercial use of the technology on a billboard.[19]

See also

- List of ghost films

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External links

- Official website (http://www.aetv.com/paranormal-state/)
- *Paranormal State* (https://www.imdb.com/title/tt0785036/) on IMDb
- Paranormal Research Society (http://www.paranormalresearchsociety.org/)
