

The Full Letter

9th March 1999

Dear Greg

This is going to be a somewhat lengthy reply to your queries.

The Foil - as with all our devices - is specially treated. It is specially treated so as to provide an energy pattern which is 'friendly' and so when it is attached to anything, the 'friendly' energy pattern is imposed on that object and we (human beings) react to that 'friendly' energy pattern.

To understand why we do this treatment will take time to explain.

First you have to look at conventional theory. Regarding Compact Discs. An electronic engineer would argue that once the information is encoded onto a Compact Disc, then this information (O's and 1's) cannot be altered so, there is no way that anyone can alter the information on the disc by attaching a piece of Foil or applying Cream to the label side of a C.D. !! Therefore they do not do the experiment - they do not need to - they KNOW it cannot have any effect !!

BUT, you have tried the experiment and have found that it does indeed improve the 'sound'

To understand what is happening, you have to be able to 'throw an intellectual switch' and look at it another way - That you are not improving the information on the disc but that you are reducing an 'adverse effect'. The untreated CD is causing an adverse effect in the environment which we (human beings) are reacting to, causing us to go under tension. As the adverse effect is reduced (by our treatment) we are then under less tension, therefore we can perceive the information better - therefore the perceived sound is 'better'.

To understand further, you now have to go into evolution.

We (human beings) are the product of millions of years of evolution. Over these millions of years, each generation of creature (from the earliest of creatures) had to be able to sense different energy patterns in their environment, to make sense of those energy patterns in order to know what action to take, in order to survive, so it would not be at all surprising to realise that human beings have retained those abilities.

Peter and I believe that in the modern environment (electricity has only been with us just over 100 years and plastics only since the 1930's) there are energy patterns that we are sensing but are interpreting them as meaning "watch out, there's a predator/intruder about" OR that we cannot resolve them and any energy pattern that we cannot resolve we stay under tension until we can resolve it.

We did not come to this concept overnight - it took years of reasoning and experimentation to realise what must be going on.

It all started 18 years ago. For the 30 years prior to 1981, whilst conventionally manufacturing Hi-Fi products, Peter had been realising that there were things which were affecting the 'sound' which could not possibly be explained by conventional theories. But, neither did he have any explanations - he just knew that the 'sound' had changed.

After exhibiting at one particular Hi-Fi Show in 1981, he decided that he would concentrate on systematic experiments to try to determine just why the 'sound' could change for what were seemingly inexplicable reasons. So what happened next could not be described as "discovery by accident" because he was seriously looking, but it was a 'chance' event that happened and, as the saying goes, "chance favours a prepared mind".

During one set of listening experiments, we had a short coffee break. In the listening room was a small wooden table which had had something spilt on it, causing a nasty stain. Peter decided to treat this stain and applied a chemical to it. No success - the stain was just as bad. Peter shrugged his shoulders and said "Oh well, we will just have to live with the stain, at least I have tried to remove it." After the short coffee break we returned to the listening tests. The sound was dreadful, it was absolutely appalling! Peter tried everything he knew but could not get the previous 'good' sound back. He knew that the only thing he had done in the past half hour was to apply a chemical to the stain on the small table. He took the table out of the room and listened again. The 'good' sound was back ! with the table returned to the room, the sound was dreadful again. Peter remarked " There is no way we can carry on with our listening tests with that table in the room" so the table was banished to the garage. We had no explanation for what had happened but we remembered this incident because it was so surprising and startling. It was a few months later that I happened to be reading an article - an article on plants !! In the middle of this article it stated "and when the (???) plant is under stress, it produces the chemical ???? - this was the chemical we had applied to the small table!!! I read this article out to Peter and we looked at each other. Here was the chemical we had used being described as a 'stress chemical'. Peter then began to reason out "I wonder if it was us (Human beings) who were sensing this 'stress' chemical and going under tension - and this was the reason why the 'sound' was perceived as 'dreadful'.

He brought the small table back into the room and listened again - the sound was back being 'dreadful' again. Peter began to reason out "If there is such a thing as a 'stress' chemical - could there be such a thing as a 'friendly' chemical ? We did what all good experimenters do - we searched every cupboard, every shelf, every drawer, tried every chemical we could get our hands on. Nothing we tried brought the 'good' sound back until one day, we tried Chemical X ! This time, we judged not that we had the 'good' sound back but that the sound was better than we could remember it being. Peter then began to reason out further. If applying Chemical X to a small table can 'improve' the sound, what would happen if we applied it to other objects in the room - other items in the room as well as the audio equipment - items such as a piano, a central heating radiator, wall lights, windows etc. We did this and ended up with the best sound we had ever had !! **Peter was devastated.** You would think he would be thrilled to bits, but he was devastated. When you have spent the previous thirty years of your life trying every which way to get good sound and you suddenly find you have the best sound you have ever had - by applying a chemical to the central heating radiator - to the wall lights etc. - then this is indeed devastating !!

When we began to realise what was happening - that it was us (human beings) who were doing the changing - not the audio signal nor the acoustic air pressure waves - then we began to develop better techniques and to develop various methods of better applying the 'friendly'

energy pattern to objects. One thing you have to realise however is that our Cream-Electret is not Chemical X made into a cream. Chemical X gave us the clue as to which path we had to go along. As we began to realise what was going on in the environment and how it was affecting us (human beings), we learnt how to induce energy patterns into various materials and this is the secret behind our devices and techniques - knowing which materials will take which energy patterns and some of our devices actually require multiple treatments.

It does make sense that there would be some 'friendly' energy patterns in Nature. Nature would not allow creatures or animals to 'go on the alert' **every** time one of their group/herd/family came into the vicinity - it would be too wasteful of energy - so there must be energy patterns which say 'don't even bother to go on the alert, we are a 'friend', 'member of your herd', 'member of your family' etc.

When you now look at a Compact Disc and your experience with our treatments. The standard CD is a plastic/aluminium/plastic layered or a plastic/silver/plastic layered object in your listening environment. You are sensing an energy pattern from it which you cannot resolve and therefore are under tension. By applying a strip of our 'treated' foil or applying our special Cream to the CD, you are superimposing on the CD a 'friendly' energy pattern. You are then sensing a friendly energy pattern and are therefore under less tension and can therefore perceive more of the information which is coming from the CD. Ditto treating other objects in the listening environment. Obviously you cannot be altering the actual information on the CD - the additional information (in the form of more 'open' sound, more definition, less harsh, much cleaner, much clearer) you can perceive after carrying out our treatments **MUST HAVE BEEN IN THE ROOM ALL THE TIME** - you have just not been able to perceive it !!

It is this last concept that is one of the most difficult for engineers (and many audiophiles) to come to terms with. Practically the whole audio world believes that we can 'hear' all that the equipment can offer - that the only restriction is due to the expertise of the engineering (or lack of it).

In my experience, another concept that engineers do not seem to understand is this. That the working memory upgrades itself completely automatically - you cannot stop it doing so, it is part of the survival mechanism. So, when an improvement is made (in the sound) the working memory upgrades itself and does not like being taken below that standard it has just become accustomed to. If that new standard is then reduced, we cringe ! The cringe is the working memory shouting, kicking and screaming because it has been given a standard less than the standard it has just become accustomed to. Engineers believe that if one described a previous standard as 'good' and then, after using our treatments describe the improved standard as 'excellent', that after removing our devices one can still go back to describing the previous standard as 'good'. You cannot. Taking the working memory back to the previous standard just results in us cringing !

The Rainbow Foil is our best selling product and is ideal for doing 'before and after and back to before' experiments, because you can listen with it attached, then remove it and listen again. With the Cream however it is different. Once it is on, it is on, and it has done it's job! You cannot remove it. The only thing you can do to alter it is to apply an adverse chemical (such as furniture polish) over the Cream Electret and the 'sound' will be perceived as having deteriorated. To get the improved sound back again you have to apply the Cream-Electret over the furniture polish.

Another thing that you will experience after carrying out some of our treatments is that after 'treating' the audio system, the picture quality of the T.V. will improve - better definition., sharper picture., better colours including textures of materials., glass more sparkly, metals more shiny, and after 'treating' the T.V. and video equipment, the 'sound' of the audio equipment will be better !!

All this has, by necessity, been described in a simplistic manner. In actuality, it has taken 18 years to acquire all the knowledge we have done. Peter has been down all the conventional paths - the 'vibrations' path., the 'anti static' path., the 'electromagnetic' path., the 'RF interference' path., the 'altering the capacitance/resistance/inductance/dielectric' paths - searching for explanations.

But you will begin to appreciate the polarisation that takes place in the audio industry. Most of the engineers cannot understand how our devices could possibly improve the 'sound' and they accuse anyone who says that they do as "falling under the spell of autosuggestion" and the people who have experimented and heard our devices improve the sound are therefore 'isolated' and 'ridiculed'. And the engineers certainly cannot understand how anyone can 'improve' the sound by treating objects in the listening room which are totally unrelated to the audio equipment !!.

But, as you carry out more experiments with our devices, other reports regarding other phenomena that you will have read in Hi-Fi magazines over these past years regarding 'things changing the sound which the journalist/s could not explain' will begin to make more sense.

At the end of a paper I wrote in 1986, I said :-

"People in the Hi-Fi scene, all over the world, will experience some of these changes in sound. Because these people are so fragmented and inhibited by the 'measurers' and because everyone struggles to find an explanation from their particular expertise, not many people are prepared to state that they do not know, that they cannot explain what is happening. They are expected to be experts, they are expected to know !! "

What I have described is just a tiny fraction of our discoveries. Another giant leap forward took place when we realised just how right Rupert Sheldrake is with his concept of Morphic Resonance. Rupert Sheldrake is a scientist and teaches biology at a London University. His concept is that everything that exists has a 'morphic resonance pattern'. That things that are identical share the same 'morphic resonance pattern', are therefore linked and 'know' the existence of each other. That the more things that are identical, the stronger that particular 'morphic resonance pattern' will be.

This concept and our own experiments have given us a greater understanding of how the world (and everything in it) must function. But, that is another long story !!

Kind Regards,

May Belt