

POSITIVE-NEGATIVE SPACE/TIME ENERGIES

William A. Tiller, Ph.D., and James B. Carlton, Ph.D.

Bill: Jim and I decided that it wouldn't be a good idea for us to present anything more. We thought the best thing to do would be to let you have at us in terms of questions, and we would just be responsive to your questions.

Question: In the slide you showed of the optical transform array of dots that led to the mandala figure, did you say that the dots formed a spiral configuration?

Bill: Yes, they were slightly spiral. I didn't do the original experiment to discover this. My own work had led me to the fact that the Fourier transform relationship was a very important one for the transformation of information patterns between dimensions, and I kept looking for examples of analogues that would be definitive. Then I found a brand new book on optical transforms, half in French, half in English, and I opened it and suddenly saw these things and said, "Wow! That's it!" And so I passed it on to you. I just had some of the pages copied because the book represents so very well the message I wanted to

Let me go on just a step further because, again, I was struck by an intuitive feeling that here was the principle of a kind of integration within the individual; as you focus your mind and attention on one pattern at the physical level, you get the other kind of pattern integration manifesting at the etheric level. Therefore, if you are focusing on, let us say, a mandala pattern, then that is doing something at the physical level which is perhaps acting like a force field for a structural organization of a spiral nature in the substance of the etheric level. What part of our organism this relates to, I don't really know. It is going to take a lot of time to work out the details of this kind of thing, but it seems to me to suggest that if the brain really corresponds to this, it too must have very important frequency characteristics, frequency patterns of information, as well as spatial arrays of neural networks.

Question: Would you elaborate on the form of the spiral? Why is the spiral important?

Bill: I don't know why; the spiral is what we found in this case. I suppose I could say something about that in the sense that some of the energies that we've talked about in the past, in connection with the use of the wand and such, have been spiral energy fields. Last year, using Jerry Looney's pictures of the autonomic nervous fibers, I was making a correlation from some of them and I mentioned that they, in fact, were spiral, and that they thus would be a wave guide for spiral waves. Spiral waves are important because they show polarization effects. If you have an antenna system with spiral waves it's a very broad-band antenna system. So you can carry very high information content over a very wide frequency range if you have spiral wave-handling capacity. You know, you can go back farther and say, "Look, there are a lot of important molecules in the body that are spiral: DNA, mitochondria effects, and so on." A number of things

that are spiral in form just keep coming up in the body again and again. Now, it may be for other reasons than just that it's a suitable conducting medium for spiral waves. I happen to think that there's a very basic spiral wave form that functions in the energy fields of humans, but again we're just scratching the surface of this subject. Do you have any comments on that, Jim?

Jim: No, I don't think so, Bill.

Question: How does one look at things like emotions, esthetics and love?

Bill: I tossed off the statement earlier that the higher qualities of man really function in these higher-dimensional spaces than three-dimensional space. The way in which I think you should look at the analogue, or the analogy, is to look at the electron in the crystal or around an atom. An electron in three-dimensional space satisfies a particular differential equation, the Schroedinger wave equation, and that particular equation tells us the intermolecular potentials associated with the force fields that the electron will find itself in. There are certain lawful solutions to that equation, and those lawful solutions describe the orbit characteristics of the electron around an atom or in a molecule or a crystal. That's a wave function, the wave field, of that electron. Now, those are all the hard physical realities and everyone says, "That's all there is to it."

Well, I think that the human qualities that we talk about, like love, esthetics, hate, greed--all those neat things--are qualities that function in a higher-dimensional space than just the three-dimensional. That is, they function in four-dimensional or five-dimensional or six-dimensional Euclidean space. I also feel that there will be a wave equation analogous to Schroedinger's for those kinds of waves in that space, subject to the potentials binding that particular wave particle to whatever is its center of attraction. There will be some lawful solutions to that equation in the higher-dimensional space, and those solutions will define beauty. Beauty has various projections and influences in three-dimensional space; when we see certain things we say, "That's beautiful," or, "That isn't beautiful." But at this level of description, in three-dimensional space, I don't think that we can describe what the beauty is, because its real generating characteristic is in a higher-dimensional space; but in my modeling it's like the electron wave in its system. I hope that's close enough. I don't know that I can do any better than that.

Jim: Regarding this question, I'd like to just throw out a few thoughts here that might be helpful. I think of all the human intangibles as really having their fundamental seat in this negative space/time frame, which we've talked about so much today. You know, we talked about how everything that was in the physical had to have a conjugate, or a mirror image, in the negative space/time frame; not only that, it's possible for this conjugate to exist in the negative space/time frame even though it may not have manifested itself into the physical. But you can't have the converse--you can't have anything physical manifesting without having a holographic energy pattern in the negative space/time frame. So the more fundamental essence of the human intangibles, then--love, for example--really has its seat in the negative space/time frame. Your mind moves matter and energy around in that space/time frame in the same fashion that your physical body or hands move matter and energy around in the physical world. So, if your mind is such that you're constantly thinking of love, then you are constructing the hologram for love. Now, it begins to manifest itself into the physical and shows up as acts of love,

you see; so acts of love, on the one hand, and the hologram for love, on the other hand, are mirror images of each other. You can take the other human intangibles--hate, greed, etc.--and go through the same process of reasoning with them, and you'll see that in the physical any action you have really is an execution of the hologram that you construct with your mind. There is a hologram for everything that you think of.

Question: As it is used in entertainment today, holography has mainly to do with photons and visual imagery. This raises the question of our ability to use this model to describe what happens when we have impressions or cutaneous input or olfactory input. These seem to be explained very much better in terms of chemical changes occurring, rather than by physical agencies, such as photons.

Bill: Well, let me just touch on that for the moment, because the area, of course, that has the greatest coherence of energy--which is the primary prerequisite for producing a hologram--is sound. And so sound holography has been known for a long time and, of course, it's another analogue to the senses. The basis of holography is waves, and if you can develop coherent wave sources and wave patterns, then you're going to end up with holograms. The techniques for doing this with olfactory waves or other kinds of waves look to be very difficult; but in terms of generating principles, I think you can talk about holography with any kind of wave set you might like.

We're going to have difficulty when we talk about the principle of holograms in terms of qualities that, I think, really relate to higher dimensions than the three dimensions, for to find factual proof of these qualities at the three-dimensional level is impossible. All we can do is to find something that is an analogue and say, "Well, it's similar to this, but we can't explain it completely yet." I don't think we can do any better than that. That's the problem that's going to be with us for a very long time, for the people that demand great proof at this three-dimensional level of consciousness will have trouble.

Question: I'm not asking for proof, but I'm asking for an additional model that would fill the bill a little better in regard to explaining holograms in the other sensory modalities.

Bill: If you want to talk about the olfactory sense, what is required then is a generator that projects pheromones--I think that's the word that has been coined for the particles of smell. If you have a generator that can generate these and send them out in waves that ride on top of each other--that is, waves that are in phase with each other--then you have a coherent energy source, and you can diffract the waves off something and generate a hologram; but you've got to have a generator that will let you have control over the phaseness of the pheromones. We don't have that yet, at least in this area, so it's just not meaningful for us to talk about a hologram at that level until we have at least the generator of a coherent source of waves. That's the way it's going to be, with respect to any way you want to talk about it.

The reason that we can do it with sound, of course, is that it is naturally coherent, and it's only recently that we've been able to do it with light. I suppose if people really want to do it with pheromones they'll find a way to generate them coherently. I remember reading about the feelies in Aldous Huxley's Brave New World. You can imagine that if someone really had plans for the future of getting into the business of producing this type of projection as a kind of entertainment, he would be doing work now to find a coherent source of pheromones

or of waves that would stimulate the touch sensation. He'd then be able to generate holographic projections and take people into movie houses and give them those projections--optically, aurally, pheromonally and tactually--and that would be the feelies. It's in the future, I guess.

Question: Why do we send out healing as white light, rather than as one of the other colors, and how do you think we'll be able to apply this type of healing in the future?

Bill: As I suggested when we first talked about it, white, of course, is important because it's the balanced system. It has contained within it all frequencies, and generally we don't know who needs what. So if you send people who need healing a spectrum of all frequencies, rather than sending just one specific monochromatic radiation, their organisms can select what is needed, and in that way it will be beneficial to each individual.

Now, in regard to the business of how we can use this energy, I think that what basically happens in healing is that the individual gets pumped up a little, he's more in balance and he's radiating better within himself. And as people like this begin to radiate, others around them catch their radiation and they also get pumped up a little bit. If we all get pumped up a little bit, we reach a point where, as a group, we're getting very close to a threshold condition. Perhaps you'll be able to get a better idea of what is meant by a threshold condition if we look at the laser as an example. If you take a laser and pump it at a low level of energy, it just sort of flickers and spurts and it doesn't really generate a coherent beam; but when your pumping exceeds a certain threshold, the passage of the light through the system self-organizes the molecules so that the thing becomes coherent, and it suddenly goes "Zap!" It just takes off like a bird in terms of its energy intensity and "booms out" great energy.

Well, I kind of think that kind of situation applies to us in the human sphere. That is, as we build our level of consciousness, we elevate ourselves and we radiate the white light to others. That raises their vibrations, and they radiate to others until eventually the whole human sphere gets to the point where it just takes a little bit more energy for us to become a self-polarizing system in which we come into coherence with one another, and then passage of tremendous energies can occur through this system. And I think that's the possibility for our future. I know it sounds like some sort of wild science fiction, but it's the kind of thing that's possible, and if it does happen to us at some stage, my feeling is that we will end up after that event finding ourselves in a very different place than this one. That is, it's the kind of thing that will take us through a portal of the universe that we cannot get through in any other way. And it requires that kind of cooperation, that kind of coherence that is a synergistic thing among all of us.

Question: What role can meditation have in bringing us to this threshold?

Bill: What meditation does is to bring to the individual a sense of the organization of these multiple energy fields that I talked about earlier--the many different energies that operate in several different bands functioning in three-dimensional, four-dimensional, five-dimensional and six-dimensional space.

The process of meditation helps bring about correlation and coherence of those energy fields. The more coherence and correlation there is, the higher is the consciousness of the individual and the more energy he can pump into his surrounding system. That is, he's getting closer to something like a lasing threshold himself. The more people do that, the more there is within them that is coherent, and thus the more they radiate a coherent field to others. So those whom they contact get a little bit aligned and they start oscillating. Then the oscillation spreads and spreads and spreads until eventually we are all in that synergistic self-coherent mode of union.

Question: Would you comment on the value of harnessing the ability of artists who deal with light and form and color?

Bill: I feel there's a very simple answer to this question, which is that anything that aids in the communication of concepts and ideas to people is good. And certainly those who are gifted in expression with respect to color and form are much to be desired. It seems to me that the most difficult thing we have to do is to communicate, and we can communicate in so many ways. Oftentimes, my presentations with the slides and technical jargon and so on cause many people to have difficulty, but if they just sort of open their pores, they end up understanding it somehow--this isn't really logical, but they do get it. You know, it's interesting. The concepts percolate into their consciousness; so this, obviously, is a kind of communication different from the one we normally think of. But I think any kind of communication that builds a bridge of communion so that the idea which is sort of captured in flight is somehow passed on to someone else is desirable. And when the idea is passed on, if the same excitement and feeling and the sense of communion occurs between those two individuals, then you've developed a resonance. As it is passed on to more and more people, that expands the resonance, and this is the process, I think, that is going on and must go on in the next 20 or 30 years. We're surely going to have enough severe problems for us to need the common sense of unity and union in order to get to where our future lies. Any thing that maintains and stimulates and enhances that resonance is good; and art, of course, is very, very positive on that score.

Jim: If that answers your question, I won't comment.

Question: Jim, have you done any experiments with feedback aimed at changing the auric field while these individuals are observing an aura?

Jim: No, not really.

Bill: I'd like to interact with that and say that I would feel very bad if Jim wanted to do that kind of an experiment right now, because the beauty of working with children is that they're passive detectors with no axe to grind, and if we teach them that they can play with this thing, we'll never get any more unperturbed data out of it. I think that in the future, indeed, it probably can be done, because it turns out theoretically that the kind of pattern they get, in terms of size and such, depends upon the ratio of the spacing at the negative space/time level to the spacing at the mind level; that's what gives the kind of magnification and the shape. In part, it is the strains on the space that give the patterns that are seen. Now, you see, if you do something so that their mind factor shifts from day to day, their energy intensity and such is also shifting, because it's producing a curvature at the mind level--it's shifting the basic

spacing of the unit, and thus the magnification ratio and the distortion of it is shifted. Now, if the kids get the idea that they really can do that at will, they will play with the process so much that we won't get simple experimental results any more because of the added uncontrolled variables. So don't do it, Jim, until after we fully understand the present level of functioning.

Jim: We might have a lot of Gellers on our hands, you know.

Question: I'm curious about the direction of energy transfer and its effects. We can see the energy cascading down the line from higher to lower, from the Divine to the mind, to the negative space/time level, to the positive space/time level. Is it possible to affect things back up the line from this level? Can we influence things at the other levels, and, particularly, do we influence the Divine?

Bill: My answer is yes! Now, please let me expand a little bit on that. There is a coupling relationship in the energy fields at all of these levels, between all of the levels, and each influences the other. There's a statement in Eastern literature that comes from a long time ago which says that if you take one thing out of harmony, out of place anywhere, the whole system is out of harmony. Though the effect is felt everywhere within the system, I guess it's more a question of impact. That is, at this level we function on a low energy level, so that photons of energy from the negative space/time level or the mind level can have a fantastic impact upon the structural organization that we have here. Whereas, if you go the other way, you can have an impact on the other levels, all right, but the magnitude of the photon that you'd generate would be much smaller. But I think there's also a factor of sensitivity, and the sensitivity of the other levels is probably much greater; and so the effect could be felt, but I think it would be less destructive.

Let me try to say it another way. At the physical level we have certain forces operating at certain magnitudes, and we don't generally see these other higher-dimensional forces directly. So people are inclined to say they are very small forces that leak into the physical; and this is true to a degree, except that you have to look at the range of the force field. At the physical level the range of the forces of the atoms really is no larger than something like, let's say, a micron in radius at the very, very most. That's the size of the cluster in which all the atoms could, under the very best circumstances, become cooperatively organized to interact with each other. If we look at the negative space/time level, the density of atoms is much, much greater at that level, but I think their range of force is also much, much greater. So that, even though the individual effect that couples through to the physical might be down something like 20 orders of magnitude--that's why we normally don't see it working--if a cooperative fluctuation can be brought about by mind that's over a large enough extent and involves enough atoms, the net effect that can come through to the physical might be 20 orders of magnitude higher; that is, we could have a total difference of 10^{40} . So it is possible to get a big effect from the sum of a lot of very tiny effects, if you develop this idea of cooperative phenomena--if you really work with the cooperation--and that's what seems to keep coming through here. So the magnitude of the influence depends upon how much coherence you can generate, how much cooperative union you can generate, in this kind of substance.

Question: Can you explain the colors purple, indigo and blue?

Bill: Gee! That's a beautiful one for you, Jim.

Jim: It's a simple question and it's got a simple answer--I simply don't know.

Bill: It depends on what you mean when you use those color names. Are they the colors at the physical level? Are they electromagnetic colors? Are they the labels that people have chosen for certain frequencies in the gravitational spectrum? Are they the names that people have chosen for frequencies in the etheric spectrum, or the negative space/time spectrum? You see, we don't really know the answer to that. When people see something, they see it as a color and they say, "That's red; that's blue," and so on; but the actual external stimuli that generate the information pulse trains which move from the body receptors to the brain can be of vastly different frequencies and entirely different energy bands than the electromagnetic spectrum that we use as our frame of reference. They're all vibration in essence.

Question: What's the relationship between colors at our level and those at the other levels of the universe?

Bill: Well, if we're talking about the difference between positive space/time--the physical--and the etheric, then the short wavelength in the physical, which is ultraviolet, will really be the long wavelength in the etheric. The ultraviolet will be long, whereas the red, which has a longer wavelength in the physical, will be short in the etheric. So there is a mirror relationship between the two.

Now, if you are talking about things that clairvoyants see, they can see things in other bands. Some of the clairvoyants Dr. Karagulla used in her studies saw things very different from what the children that Jim and I are studying see. So when one talks about auras and these colors, one has to be very specific about which energy band is being referred to. The problem is that it's very difficult to be specific, which is why people say that it isn't the answers that are very important--it's the questions. If you properly phrase the question, you're 99% on the way to the solution, and believe me, I'm sure we've all had that experience. Sometimes, it's just very difficult to phrase the right question.

Jim: There's an awful lot of problems here in communication. If you're familiar with people who can see auras and if you've read about them, you know that they put an awful lot of emphasis upon the ultraviolet. I'm in the process now of doing some studies in which we're using monochromatic light, and, you know, the strange thing that's showing up is that the ultraviolet portion of the spectrum does not really seem to be involved. At least the ultraviolet portion of the physical spectrum does not seem to be highly instrumental in activating or helping to bring about this auric or holographic symbology and things of this nature. Now, the reason these people report things that are not borne out by the experimental data might be that they are perpetuating what someone else down the line has been saying. This is something I'm beginning to find in a lot of my investigations.

For example, I threw something out this morning that I know disturbs people, particularly those adults who have had this ability for some time. The common view that has been perpetuated by these people--or at least those who are doing the writing--is that your aura is totally of your possession. But the data doesn't support that. It says that the aura comes from a combination of the seer

and the one seen. The person doing the seeing cannot distinguish between what he sees and what's there, because he can't separate the part that is his own input from the part that is the input of the person he's viewing. That is the aura uncertainty principle that I mentioned. And this seems to disturb people to some extent because, you see, the traditional thinking has been that your aura is strictly yours. But you don't really have an aura apart from my ability or someone else's ability to perceive it. It simply doesn't exist apart from that ability.

Bill: Well, I can give you another example to illustrate, perhaps, this point. You can have an individual that's being healed and the healer sort of projects energy into the individual, and the person being healed says, "Oh, I feel that--it's hot. I feel that heat." But it's not necessarily heat; if you had a thermometer in there you'd see that the temperature hadn't increased at all. The brain, you see, has to search its picture book for the closest analogue to the sensation it's feeling, and the closest thing is heat; so it says, "That's hot!" Likewise, when you're seeing something at another level and it's being referenced through the brain at the conscious level and expressed in the conscious level, the brain has to scan the memory banks of the conscious frame for whatever is closest to that sensation, and it says, "Okay, that's blue," or, "That's purple." Well, it needn't be that color at all, but that's the closest analogue we have at the physical level of consciousness. We can always define things in this way, and when we all get to manifest these auric abilities and we're all conscious of these things from the other levels we can say, "Yeah, let's decide to call that blue, and we'll call that red, and so on." It's just our way of arriving at a consensus definition.

But at the moment what I'm trying to say is that when these people see these things, they use terms appropriate to the physical reference system, and that's why these words, per se, don't have any unique meaning in terms of physics. To have real meaning in physics, their descriptions would have to include things like the frequency of the vibration, the energy of the wave packet, and so on; then perhaps we could say something about how these vibrations would act in the universe. But when you use the name of a color as a label, all you're doing is picking up the sensation and translating it in your coding system as being similar to a certain color; there might actually be many energy bands involved. You might, for example, decide that a certain vibration is similar to blue, but there could be a difference of 10^{30} , 10^{40} , or 10^{50} vibrational units between it and another sensation that strikes you as being "blue." You can say, "Well, this is a different octave of the other blue," and maybe it is. But you know, at the moment we know so little that I find it wonderful when we can make a prediction at all and Jim can go into the laboratory with the children and perform an experiment, because most of the things that we say are still in generalities.

Question: Jim, have you worked with any children who initially could not see human auras, but learned how to see them after someone had worked with them for a while?

Jim: The answer is yes. As I said earlier this morning, I have worked with kids and most of them really could not see the human aura at first. But after we had worked with them some, experimenting with these physical energy fields and perhaps bringing about an awareness, they could see this type of thing. And asking about this business of seeing auras around animate objects also helped. They began reporting seeing these things--maybe around their cat, or whatever. I really don't make a big deal out of this, but it is something that does show up.

Question: Would the types of symbology that you're finding in your work be of any value to you as a researcher?"

Jim: Well, maybe. I would suppose that any additional information like that would be helpful. The problem is, these things that are being created there are purely spontaneous. The individuals producing them have no awareness that they are going to create some of the patterns like those we have seen. They don't have any idea. They're just as surprised at what comes up as I am. Now, I don't know that you really can distinguish between that kind of creation and that of an artist using a paintbrush. They seem to be coming from the same place, as I see it. I really don't know if this symbology would be of any great value.

Bill: Let me just interject one comment. The difficulty with this field is in being able to do an experiment in which there is only one variable; if we could concentrate on just one variable that can be controlled and altered, we could see how this change affects the final results. But since in our area this type of experiment is difficult to conduct, it's hard to go back and generate a kind of reproducibility in our work. It seems to me that any kind of experiment that offers this reproducibility would be of value. But the one you're talking about is a difficult one, because at the moment we have no way of measuring what the state of consciousness of the individual is. We're working towards that, but it still eludes us.

Question: How much of your children's ability to see auras where they could not see them previously is due to the power of suggestion?

Jim: I really don't know. It's very hard to say. That's really a difficult question to answer.

Bill: Maybe the meaningful question that relates to this, though, is: Even if they first start seeing auras as the result of suggestion, are the things that they see their own? Or are they seeing that which is suggested by others? That seems to be the important question. That is, is what these people report reliable data, or is it just the result of the experimenter somehow influencing the system to get what he wants or what he expects? That, I think, is the more relevant thing.

Question: Do the results of your experiments depend to some extent on what you want them to prove?

Bill: I don't think so--that's already been checked out, you see. There is the subjective aspect, but the question is: Is this aspect an important one in my consideration with Jim in terms of what we need to do relative to the theory? On any one day, though, it looks as if a child can just go up the scale of voltage and see things and draw them, and after he comes down he can still draw them; in the afternoon, two or three hours later, he can do the same thing and get the same results. After another three hours, he still gets the same picture. So there is a reproducibility in that, even though from day to day there is not.

Another experiment--one that I am sure Jim has done--is to take a prism and have the children look at it in a certain orientation; and as you change the frequency of the monochromatic light--and the children don't know what the frequency is--at a certain point they see nothing, and then suddenly at another frequency they again begin to see something, and at still another frequency they

see nothing again, etc. So that's not a kind of thing that really seems to be related to the investigator, because he has no expectations of what frequency band the child should see it in and what frequency band he will not see it in. And I must confess that after a piece of data comes out, I often end up racking my brains and asking myself theoretically, "How could that be allowed in the system? What does that mean?" It certainly wasn't there as an expectation. So I'm inclined to think our experiments are kosher in that sense. But your question is one that people will continually ask, and we must ultimately find another way to do the experiments. Maybe once Jim has had the kids doing it, it will help to have someone else come in and run the experiments, just to see what is done under certain circumstances and to make sure that the findings are the same when Jim's not around.

Question: Would you discuss reincarnation in terms of your model?

Bill: Reincarnation is a very, very interesting subject, and I'm going to give you a long answer, and you'll forgive me, please. I want to start with molecules in a box. If I have a bunch of molecules in a box and I have the box at a certain temperature, the molecules don't all come to the same energy level; they come to some spectral distribution of energies--the Maxwell-Boltzmann distribution. But any particular molecule is moving ceaselessly up and down the different energy states with time, so that any one molecule eventually experiences all the energy states of those gas atoms in the box. That seems to be one of the characteristics of gas molecules. If you take electrons in a material you find the same thing--basically, the physics is set up so that each of the electrons experiences all the states possible within the ensemble. I suspect that this is a basic trait of any generic ensemble within the universe--that the individual members are there to experience the total span of states available.

Now, when we get to our level, which is somewhere in the middle of this consciousness scale, I think that again the modus operandi is for us to experience all the possible states. Some of them have to be actually lived, but some of them can be experienced vicariously. If you look at any particular lifetime, generally you'll find that the individual stays localized around a certain state of consciousness. Most of us don't move very far from that state, because we develop very early a rather fixed view of reality, and we don't break out of that shell very much. So we need a reembodiment principle to operate in order to start at a new place of consciousness and experience a new domain. This is why it's often so good to move from one place to another or to take a new job, because you have a fresh start. It's like a rebirthing to a degree; you have a new chance of experiencing. So I think a mechanism is necessary in the total ensemble of human experiences that will allow all available states of consciousness to be experienced. This can be done via a reembodiment mechanism; you can keep putting yourself into a simulator to experience these different states.

Now you can adopt the idea which we've had in the past, that we are caught in the arrow of time and we have reincarnation experiences, or we insert ourselves into a series of simulators to get new experiences, in a sequential way. We go through one, then we have a time in which we're out of the physical assessing our experiences, and then we go into another one, and we design the program for our experience. Basically, we would do this from the mental level; we would design a vehicle--we would pick parents who are the generators of the model of the car (the body) that we want to put ourselves in. We would leave a pattern at

the mental level that would be the mechanism for getting the car going down the path in a certain way; we would want certain characteristics and we would build a life pattern that would sensitize us at the physical level to those characteristics. So we'd get all locked in, and we'd think this was our only life and this was our only body-car and we were driving it because we were supposed to be in it. I mean, that's what it is to be in a simulator and experience all things around us. We want to get ourselves trapped, in a sense.

Now in addition to that possibility, there's another one that has been coming up more recently. You know, time to me is not nearly as real as space--it's something associated with our perception mechanism rather than a reality in the universe; and it's possible that everything may just be in the now, as it's said. There are these multidimensional spaces, so that a sixth-dimensional space breeds so many fives, each of which breeds so many fours, which breed a lot of threes; and in many of these threes we can have a vehicle, a body-car, and we can multiplex ourselves between several particular cars simultaneously. Perhaps one car has just come out of that bursting energy source where things are still in the form of an energy stream. Another one can be at the phase where primal energy is starting to condense into matter. Another can be farther down the track, which is like our Middle Ages; another one might be still farther down the track, which is around the present; another one farther down the time track still, in what could be a condition like the Atlantean Age; another one farther down the track yet, in a period that is like our memory of the Lemurian Age; and another one at a stage where the energy-matter is about to re-enter the other aspect of the original source. It seems to me that this is an equally viable possibility, at least to my mind at the moment. I can't really choose which is the true picture of reincarnation because of this thing called time. I just don't understand it well enough.

I do think reincarnation is a fascinating subject, and let me add one other thing, because it's very important. Which view of reincarnation is correct is not a trivial question, because what the newer concept says is that there's a connectivity energywise. I've related this to some people. I'm doing some work with a young man who is a quadriplegic. He had an accident in which he had almost completely severed his spinal column. I worked with him for a few months and I said, "I think you should go see a particular healer around our way who does some interesting things." This particular healer then worked with him and indicated to him that this condition is related to something that happened in the 7th century. During that period he was a big, powerful figure, and there were some people around him whom he wasn't giving much of a chance to be and to grow, so they revolted and chopped his head off, and his present condition relates to that. And you may think, "That's not karma--I mean, what did he do? They chopped his head off, why should he have troubles?" Well, then you might think for a minute and say, "Oh! If someone were going to chop off my head and I knew it, I'd get mad as hell, and I'd probably bleat out into the universe at the mental level some fantastic thought forms about those people." Now this young man was supposedly tied to that type of thought form, so the advice given was to really pray and release those people and forgive them. He was told to state the feeling of forgiveness and that he understood, and so on. Well, he went through that process and, basically, his energy level started rising very, very much. He's now crawling several hundred feet a day, and he has progressed considerably.

Now if I consider this story and think of these two extreme models of

reincarnation and karma, I would say that it feels better to me if I think of the lives as being simultaneous, because if they are I certainly can see an energy connectivity between them in the now. Thus, if this mental pattern is there, it's scattering energy; so if you remove it, then there's less energy scattered. There's more of it that can be put into useful living, and that would seem to fit the data better. However, the two models need not be mutually exclusive; i.e., the correct model may be both simultaneous and sequential! It's very interesting.

Jim: I'm sure you found that answer interesting too, didn't you? You looked like you did.

Question: Have the people in your experiments seen anything that could be described as a new color?

Jim: No, they haven't. Surprisingly, though, we get a lot of what we would call in the physical color mixing--a lot of hues and things of this type. Another thing that might be surprising is that the color black shows up; that's very unusual, you know. But there have been no new colors.

Bill: Let me just add something to that; you see, there just couldn't be any new colors. That's the dilemma. In a sense, the colors that we have are the patterns that artists have already given, and they're what's stored in our conscious minds. So they're all the young children were able to use to describe the things that they saw; they're the only possibilities they had to choose from. There must be some way to break through that as we add some other quality to it, but I'd be surprised if the young children are at that stage. I'm not sure when we'll get that--someone adding another quality to these colors; but I'm sure that along the way we'll find some people who start doing that.

Question: Do you see any connection between the Eastern concept of prana and the deltrons you've mentioned in your model?

Bill: Prana, to me, is a mixture of energies, much as blood is a mixture of energies at the chemical level. The deltron, I think, is one of the energies in prana. That is sort of the way in which I see it. I think there are many energies involved. I mean, it's very, very hard to take something like blood and answer the question, "All right, what chemical is blood?" It's made of so many components, and they each have an important function in the system. I think prana is like a system packet of energy, and I'm eager for us to start unraveling the packet and getting with it. I think it's important to realize that prana in itself is multiplexed, while the things that we are dealing with--that we are talking about in a nice, simple, discreet way--are just monosyllabic types of energies.

Question: Is it some sort of hologram that is causing the interference pattern in the patterns that the children see?

Bill: I would just quickly say that, though Jim uses the word hologram for that, at this point I'd prefer to use the word pattern, because it requires another level of modeling to show that diffraction will come into play in this. I am looking at a model which relates to a grid of the interaction between two levels of space and how that interaction would give rise to patterns; but I still don't know that it's going to be a hologram.

Question: Does pyramid power fit into your model?

Bill: It sure does. Pyramid power fits in, but you have to understand that a lot of stuff is being done with pyramid power, and a lot of garbage is being projected relative to it. My own experiments indicated that there were some positive signals and some negative signals, and I ended up with a kind of null result. I decided that we didn't know enough to control the procedure for doing a pyramid experiment properly, and until I knew more than I did at the time, which was two years ago, I would just reserve doing experiments with the pyramid until we had better tools. We're now getting better tools, and the modeling is sharpening up. When you look at the model in terms of form, out of the model is coming a thermodynamics of form, which says that it's possible to develop synergistic shapes in the positive and negative space/time frames, and these shapes could be resonance structures of each other. So it seems possible that energy amplification would occur in energy conversion.