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SPECIAL MEDITATION

JUNE 19, 2005

Forest Row, East Sussex, UK.

(The session was being filmed by N.)

N: For the sake of the viewers, many of whom may find the concept of channeling weird, could you please explain why you are holding Vara's hand for this session?

Carla: Yes. I talked to you earlier about the contact I had with those of Ra in which we got the *Law of One*. This contact was unusual in that, unlike the rest of my channeling, which began in 1974 and is continuing on through to this very day, it was trance channeling. I never knew how I did the trance channeling but it was a very powerful experience and the material created was remarkably more concise and clearer than my other channeling and so that is the channeling that has been published and it is known the most. After my beloved companion, Don Elkins, died in 1984 I stopped doing the trance channeling because I had been told by those of Ra that it would be very deleterious to my health, not to say my life, to continue doing the trance channeling without both Don and Jim there as my batteries. So I did stop it but I found myself involuntarily going out of body and I experienced a couple of very difficult physical traumas because of people touching me because they didn't know I was out of my body, not just bruising my ribs or bruising my lungs but almost taking me out of this incarnation, having a heart attack and so forth. So I developed the technique of always holding onto someone else's flesh, someone else's body, to make a really good,

solid contact so that I could not go out of body because the body won't leave itself defenseless. So as long as there is infringement with another body, the body will stay in the body and be guarded. So I do it simply for protection.

My best battery in the whole world, because we have been working together so long, is my husband, Jim, but Vara is second-best because I have been working with her for several years. Our bodies are very familiar with each other and our energies are used to blending. In fact, Vara's bedroom, when she is at the Magic Kingdom, at home¹, is next to mine and our heads are fairly close together through the wall, so our auras are touching all the time. It's very comfortable for me to swim in Vara's energy and she is not too much bothered by mine either. So, if it weren't her, it would be you, or somebody else in the group, whom I would be touching. It has nothing to do with my affection for Vara, which is great. It has to do with protocol.

I will squeeze Vara's hand when I'm ready and just talk to N.

N: So, may I thank you for agreeing to come through today and may I start by asking you what I may call you?

(Carla, channeling)

¹ The Rueckert-McCarty home near Louisville, Kentucky, is often called the Magic Kingdom by Carla.

We are those called Q'uo. We greet you in the love and in the light of the one infinite Creator, at Whose service we come to you this day. May we thank you for the great privilege of being asked to share our thoughts with you at this time and for the beauty of your circle of seeking, for to us, each of you is as beautiful as a gem. The colors of your energy are quite lovely. The way they interweave as you create this sacred circle of seeking humble us.

We would ask one thing of each of you, and of all who hear this voice, before we begin. And that is that each who hears takes responsibility for discriminating between those things which we may say that constitute helpful resources for you at this time and those things that somehow miss the mark and are not ringing true to you. If what we say does not resonate to you, we would ask that you lay it aside without a second thought, for we would not be a stumbling block before you or infringe upon your free will in any way. Thank you for this consideration

N: We are making a film called, "*Time of the Sixth Sun*,"² in the hope of helping to awaken more souls to the planet. I'd like to ask what would the message be from your dimension, from your density, direct to the viewers who will be watching this film? What would you want communicated to them?

We are those of Q'uo, and are aware of your query, my sister. We would say to the people of your planet that we and you are creatures of a certain kind. That kind is love.

We would say to you that all of us and all of creation are one thing, and that one thing is love. What does this word mean to you? How do you feel to express the truth of that word? Can you come into some sense of identity with the quality of unconditional love?

We would say to you that we have heard you. We have come to speak with those who wish to accelerate the rate of the evolution of their mind, their body, and their spirit. We hope to give you

thoughts concerning aspects of this journey of seeking the truth of life that may be helpful to you.

We come to tell you that you are not alone, that guidance is all about you, not only in the voice of instruments such as this one but in the voice of everyone who you meet, in the creation of the Father, in yourself, and in the moment.

May we answer you further, my sister?

N: We have previously received some channeled information about the nature of light for this film and I found this really, really helpful. I'd like to ask if you have anything to say to me about that quality and about the nature of how we use light, color and sound in this film?

We are those of Q'uo, and are aware of your query, my sister. We would say to you that your tendency to look for the dappled light that is streaming through the natural branches of the trees, shrubbery and so forth of our natural environment is very wise, my sister, for you are joining the dance of creation. You are asking.

You have spoken of elders in your conversation previous to this channeling session. You are calling forth the elders of the natural or second density. These entities have a great deal to offer to light itself. For light can be, as you have said, an illusion. It can also be quite false. But that light which is filtered through a natural environment like branches and leaves is that light which has been softened and yet not silenced. It has been colored and yet not created as false. You have invited the cooperation of a very powerful source of love and wisdom. We would encourage you to continue in your seeking for, may we say, the right light, feeling your way not only with your eyes or with your instruments but also with your heart.

May we answer you further, my sister?

N: I want to ask you about sound and about the key role that sound plays in the transformational process of humankind in the past, present and future.

We are those of Q'uo, and are aware of your query, my sister. What an interesting question you ask us! You delight us! The quality of sound is, in and of itself, sacred. Sound is produced in a certain medium and that medium is the wind or spirit. So all sound, developed or undeveloped, retains and expresses various aspects of divinity or sacredness. Indeed,

² This film is a groundbreaking story enclosing a documentary involving dozens of people who are aware of information indicating that our planet is moving through an enormous period of transitions and are attempting to help the planet make that transition safely as well as trying to help people who are interested in transforming themselves along with the planet to do so.

there are sounds and combinations of sound that are like keys that unlock dimensions of what this instrument would call the inner and outer planes and open doors that are otherwise shut.

The world of sound, then, is a temple, a temple unrestrained by the ideas of humankind. When moving into pure tone or sound, one is moving into a world where there is great healing, power and a potential for transformation. Sensitivity to and response to the quality of sound is therefore a tremendous asset for one who wishes to create a magical instrument that will move people's hearts. Perhaps you may have noticed that when people stop talking and begin singing, their ability to open their heart and to lift away from the limitations of the intellectual is greatly enhanced. Indeed, each entity is an instrument and each breath is an indication of the kind of instrument that you are as a human being. You are a wind instrument and you are played by spirit. May the sounds that you make to each other be those of kindness, compassion, honesty and truth.

May we answer you further my sister?

N: We have made a courageous leap in the past few weeks in taking this film from a documentary style to that of a full-length feature film where the main protagonist is a highly evolved being who strikes up a relationship with an unusual young boy. They guide us through the film, meeting and talking to elders along the way. Can you clarify for me whether we are on the right track introducing a story line?

We are those of Q'uo, and are aware of your query, my sister. We smile through this instrument because we hear through this instrument's ears the barking of the dog³ [representing] the craziness of the world around that has keyed into this conversation and is commenting in its own way.

As you can see from all the conversation, when you bring in a story, you bring in a magical and mischievous spirit. The question for you is whether you wish to have that mischievous spirit! For we guarantee to you that the story shall tell itself with its own mischief and its own magic and you shall not be in entire control of this process.

³ Somewhere in the neighborhood of the Brinch-Haghighi home where this channeling session was filmed, a dog suddenly began barking hysterically, creating a very noisy background noise.

We cannot say to you whether this storytelling is a good idea. It is entirely a product of your own discernment and judgment. We can say to you that in choosing to tell a story you join a very long line of wise, magical people who have decided to access the realm of the archetypal by parable rather than by discussion. We encourage you to be fearless as you proceed to use your discrimination and your heart in the unfolding of this purpose that you have chosen. We encourage you to trust yourself and to have faith, absolute and unwavering faith, in yourself.

May we answer you further, my sister?

N: Could you talk to me about how you see the importance of this genre of filmmaking when the media in our society seem so intent on sending us into a permanent sleep with their choices of programming, rather than awakening the masses?

We are those of Q'uo, and are aware of your query, my sister. We find in this instrument's mind a great deal of agreement with your judgment concerning this matter. We would say that this created situation is part of a concerted effort of the "dying dragon" this instrument spoke of earlier, of governmental and international sources of control, to "dumb down," as this instrument would put it, or to keep asleep the entities of this planet. We would say to you that you are choosing to attempt to create a teaching instrument for those who wish to listen and those who wish to learn. We would ask you what better thing you could do to increase the harvest at this time than create an instrument of inspiration and information? We ourselves are extremely well aware of the near impossibility of creating truth without distortion through the medium of language and yet, in our desire to be of service to the one infinite Creator, our expression of being at this time is wrapped up in this communication.

May we answer you further my sister?

N: Earlier I spoke about a transcribed channeling from Hatonn in 1974 where they said that most on our planet were like children in the evolutionary sense of the vast universe and that children will never understand [those things] of which we speak, however we phrase it, prepare it, or wrap it up to look pretty. So therefore we must focus on searching out the adults, again in the evolutionary sense, those that are seeking. I ask this question in regard to our film again. Should we target the adults as our optimum audience, those that will understand and

use this information as a learning tool, rather than an awakening tool to those asleep who resist awakening?

We are those of Q'uo, and are aware of your query, my sister. We find that although we would love to serve you, we are not able to address this question for you. When you plant a seed, it is as it is. Its habit, its form, its bloom and its harvest are all present to see. We perhaps could ask you if you feel that the seed of your film concerns itself with the environment in which it shall grow?

May we answer you further, my sister?

N: I'd like to ask you, if the truth of love becomes more obvious in the higher vibration now coming through on our planet, is the experience of love amplified with the higher frequencies? And how might we see that visually in a way that is not cloaked by illusion?

We are those of Q'uo, and are aware of your query, my sister. In many ways entities are seeing the miraculous occur every day and are simply becoming used to seeing the miracles. There have been many new forms of healing which have become mainstream among your peoples, at least within this instrument's environment. There are those who have been able to develop methods of healing that have to do with the touch of one entity to another. There are methods of healing which employ sound. There are methods of healing that employ subtle forms of energy such as the Reiki energy, as this instrument would know it, where miracles have occurred and this is taken as simply another form of healing, such as the healing of an illness that occurs from taking a medicine. Perhaps more than any other form of visible sign, we would suggest that which occurs among peoples when they change their minds. People have been increasingly more able to take hold of their minds and change them; to choose with power to speak their truth. And for them the world has changed.

The difficulty with many of these entities is that then they wish to create, around this new-found beauty of truth, a structure by which they may teach others the same thing and then be teacher of this. They have hardened their truth, which is entirely subjective, into a new form of dogma, which in the end is as dead as the husk that is broken when the seed sprouts.

May we answer you further, my sister?

N: I have a question around the heart and love. My concern for the film is obviously whether it is visual. What does love look like? Does the opacity change? Are the colors different? As for myself, I imagine colors that don't exist on our three-dimensional plane and it is for me to get that over to the audience. So what else can you tell me about what love looks like?

We are those of Q'uo, and are aware of your query, my sister. How accurate you are, indeed, to make the comment concerning the difference between third-density and fourth-density color. Many of those who have gone through awakening moments of realization, many of those who have gone through initiation in the sacred mysteries, as this instrument would call white ritual magic, have had these moments of seeing what this instrument would call the golden orb.⁴

The experience of color in fourth density is different enough that it is as though you were, in the third density of consensus reality, in a black-and-white movie and suddenly walked out into the colored natural light. Color, like everything else, is alive in the creation of love. It is not held into limits by the physical limitation of the physical vehicle of your species.⁵ Therefore, it flows like a river. It has dimensionality rather than being a flat perception.

To achieve that quality you have most well chosen this dappling effect of the sunlight filtered through the elders of beech, oak and maple. It creates that quality of moving, so that colors can be seen to be streaming, beaming and living. This is the quality that you wish to capture. This is the difference. Certainly if you could photograph fourth-density color it would be a powerful, poignant experience in which colors seem to get incredibly intensified as well as being living and moving.

⁴ The Q'uo source is probably referring to the Golden Dawn initiation, which is a specific event within the so-called Order of the Golden Dawn which has had a checkered career. In its positive aspects it has offered a powerful structure within which many have studied and learned. In its negative aspects it has sowed many seeds of confusion, in the opinion of Carla, who has studied the history of this material and its various and varied adherents.

⁵ Carla: I believe they mean that the optical limitations of the human eye cannot see beyond their limitations.

We believe that there are many unseen and, shall we say, mysterious ways in which each aspect that is mechanical or technical can be enhanced by the devas or spirits of all of those entities whom you interview and all of those places that you choose to hold those interviews, so that you are in fact receiving a great deal of assistance in creating magical and enhanced qualities in your filming. By the purity of your focus, you create the capacity of your machines. You use their lenses to see what you feel. May we thank you for the love for which you have brought to the creation of this instrument of teaching, sharing and learning! It is a blessing for us to share with you at this time.

Is there a final query at this time?

N: Yes, my last question is this. When sound reaches a certain harmonic or frequency, as indeed was practiced many hundreds of years ago, does it reach a point along the vibrational scale where sound becomes light becomes color until it finally reaches the place where healing takes place?

We are those know to you as Q'uo, and, my sister, we would be happy to attempt through this instrument to speak of things of which she has does not know.

You are working at a certain place in the inner planes which we can only describe to you as the point of the capstone of the pyramid where energy changes from one kind to another. You are attempting to catch the spiraling upsweep of the light/love vibration as it moves from what we can only offer through this instrument as the final point of the indigo-ray center, where it spirals into fire and becomes the time/space continuum of the dimension or density of love.

Further, you have attempted to combine the work that you have done that enables you to be a catalyst for healing at this particular and precise time with an energy that is within the heart.

Now, in terms of this instrument's vocabulary, we can then say that you are working with the combination of the energy of the open and sacred heart, as it creates a crystalline-like effect of spreading out the light or the sound or the vibration or the mystery, so that an entity to be healed can live, dwell or experience for that momentary time in that environment, with your ability to hold in a steady state the point between space/time for the

physical world and time/space for the metaphysical world. This creates a flavor or a kind to your ability to act as a catalyst for healing in which the person is not simply healed by his own choice, choosing a less distorted balance in mind or body or spirit or any combination of those, but also in which that entity can choose to spiral with that energy into that point at which he may gaze upon that world of the fourth density and, in complete freedom, if he wishes, to choose to take a part in being in that environment, thus bringing heaven to earth, within the momentary point of sound, vibration or mystery, which is the environment which you have created.

May we answer you further, my sister?

N: I have one more question on which perhaps you can give me guidance. It concerns more my world than your world. How am I most likely to find the full funding for this project or some advice that might help me in that area?

We are those of Q'uo, and are aware of your query, my sister. May we say that this instrument has also asked us this question and we are as hopeless answering her as we are in answering you. However, we ask that you have faith and that you know beyond a shadow of a doubt that what needs to occur for the manifestation of this idea shall be as you need it to be when you need it to be.

In a word, our answer is, "No." We can say nothing helpful except that all is well. Go forth in faith. Visualize what you need very precisely and then, my sister, realize that you have created a thing, for thoughts are things. Let it take wing! Let it work within itself, as this instrument has been studying.⁶ Do not hold it to yourself and repeat over those things that you need. But, each day, form one complete visualization. Ask with all your heart. Then release it.

Did the one known as Jesus the Christ not say to pray, "This day, give us our daily bread"? It is important to keep the focus local, to keep the moment [as] that moment which is present and yet

⁶ Carla and Vara had been reading from a little book entitled *Handbook for the New Paradigm; A Personal Message for You*, no author given, published by Bridger House Publishers of Carson City, NV, and that book puts forth the concept that a "thought released to act upon itself will return in manifestation glorified and in a form more magnificent than the limited, focused mind can imagine." (Quoted from page 5 of that book.)

at the same time to know that, as a person of power, what you visualize you will create. We always say to this instrument ... be careful what you ask for you shall receive it.

We find that this instrument's energy does begin to wane. She is not aware of it. She shall not be aware of it until she leaves our company and your company and returns to a more everyday existence in which she is distracted from her truth, her focus ...

(The film runs out in the camera, and the channeling session ends.) ❀