

# ***THE CURIOUS AND THE TALKERS***

## ***CHARACTERS***

N: A narrator.

B: A consciousness researcher and painter. He's about 80 year old and lives in New York.

C: A 30 year old woman.

## ***PLACE***

New York, 2010

## ***PROLOGUE***

*A telephone is ringing.*

B: Hello

*There is static on the telephone line*

C: Hello? Can you hear me?

B: Are you Meris?

C: Yes

B: We will see each other next Wednesday.

C: Ok. At what time?

B: Whenever you want. Is the afternoon ok for you?

C: Yes, the afternoon is ok. But where should I meet you?

B: There's a two-floor house in red brick, on W4th Street, near a chinese restaurant called The Black Mountain. You'll see it.

C: Around two or three in the afternoon?

B: Yes, two o'clock is perfect!

C: Ok, so let's meet at two.

B: Yes, I'll wait for you at two o'clock. Next Wednesday. In exactly one week.

C: Good, I'll see you next Wednesday.

*Hang up the phone / Music*

N: Many thoughtful and forward-looking persons discern in mobile color –living light- a new medium of emotional expression of almost limitless potentiality and power, capable of being organized into a language both appropriate and adequate for the utterance of all formless, voiceless things that even now are waiting for an audience in the antechambers of consciousness.

*The telephone is ringing.*

C: Hello

B: Hello, it's me. I'm calling to tell you that tomorrow there will be a snowstorm and I am not sure you can reach my house. Maybe the subway won't even be running, so I think we have to postpone our appointment.

C: But how do you know that is going to snow?

B: A friend called me, it's in the news. What do you think about next Wednesday at two o'clock? Next Wednesday.

C: Ok, next Wednesday. Two o'clock.

B: Yes, in exactly one week.

*Hang up the phone / Music*

## **PART 1**

*The woman is walking down street, looking for the house. It's a bit windy. There's a lot of traffic (it's the Bowery at two o'clock). Some seagulls are flying around low. She stops and looks at a red brick house. An old man with a jumper is sitting on the stairs outside smoking a cigar.*

B: Hello

C: Is it you?

B: Yes, it's me. Please, take a seat. Do you mind if I finish my cigar before going inside?

C: Not at all *lighting a cigarette*

*Long pause. Traffic sounds. Seagulls and pigeons*

B: Look, there are two seagulls. I've never seen seagulls here before

*Pause. As if they're watching the scene*

C: Are you from New York?

B: No, I'm from Colorado, but I bought this house I think before you were even born. It seems I've been living here forever. Shall we go inside? It's getting cold here.

C: Ok. Is this your studio?

B: yes, it's where I used to paint. It's getting more and more difficult for me to paint since I had an operation on my leg.

*They go downstairs.*

B. This is the library. Have a look. I forgot to turn on my boiler.

*She sits at the table. A fan is on.*

N: What is done to the white light by the prism becomes a space-time, a "world-tube" or four-dimensional manifold – forms of consciousness. Four-dimensional figures can be projected into three-dimensional space and, if desired, these can in turn be projected into a space of two dimensions. But no eye has ever seen these figures of four dimensions.

B: I grew up in Colorado and I got degrees in both art and biology. Just as I was starting my life as a painter I was called to the war in Korea. When I came back I moved to New York. It was in the 60s.

C: Have you always painted?

B: Yes I've always painted. At the beginning I was too influenced by Dalì, I couldn't find my own way. But once I clearly saw an image; it was a 9 foot painting with four men: the father, the son, the precious child and the beast. Yes, don't forget the beast. I painted it. It's not finished yet.

C: It seems that it takes a long time for you to finish a painting. You started this one in 1975 and finished it in 1988. Does the vision change over time or is it timeless?

B: Every time the vision is well defined, sometimes it changes, sometimes not. I take time to see how it affects me. This woman I saw many times turned out to be an ancient Indonesian goddess

C: Where does it come from?

B: I don't know. It has always been like that. But I don't want to call it vision. The vocabulary is so poor for this kind of phenomena and words are traps. Images are more powerful, that's why I am using archetypes now

C: What?

B: Archetypes

C: Ah, yes

B: Images that existed even before a mind could see them. Can you see that painting? It's the universal egg, it's a common image. An archetype. Once I was in the desert with a friend and I saw it the sun.

C: What were you doing? I mean, physically where were you?

B: Just sitting in the car, my friend was driving. This was the first time I saw it, then I started to paint it and it took almost 10 years, to paint it in detail.

C: Was it a vision?

B: I prefer to call it hologram. We live in an holographic world.

C: Can you remember the first time this happened to you?

B: I was two years old and I had to go to the hospital to have my tonsils out. I got the ether and I remember the doctor told me "to blow the balloon" to get me to inhale it. While I was asleep under the effect of the ether I could see myself floating in the corner of the ceiling and I saw the doctor put my tonsils in a plastic container and close it in a drawer. When I woke up I was crying, asking for my tonsils back, and the doctor said that he had already thrown them away in the hospital garbage, but I knew it was not true and I asked him to open the drawer. The container with my tonsils was inside.

C: Have you ever been scared of this?

B: No... I was a child. Growing up I had different feelings, but I've never been scared of it

C: Can you explain this? I mean, how does this happen? What is your state of mind?

B: It's not about my state of mind it's about information.

C: While I was walking here, an art piece came to my mind. It's a sentence that says: everything in the unconscious perceived by the senses, but not noted by the conscious mind.

I think it has something to do with our relationship with the unknown.

B: I like this definition. It's something we're not aware of, but all the information is always available everywhere, even when we don't rationalize it. The deepest consciousness can travel in time and space, but this travel remains unknown to most of the people.

N: Various states of matter rise above, iceberg-like, sink and float away. This is followed by an intense white-light sequence with an ethereal mother-of-pearl quality, representing a state of total integration with the universe, of blinding super-consciousness. It culminates in an enormous roaring sphere of flaming gases. In the final sequence, against a descending drone, the void is shattered by a central light that throws out sweeping circular rainbows of liquid color moving majestically clockwise, collecting together, and lashing out again in the opposite direction.

*music – long pause*

## **PART II**

*The radio is on with the news. The two are standing in the room*

B: Today I want to tell you a story...please have a seat

*he goes to the other room, turns off the radio and she sits down*

B: A few years after I came back from Korea, the CIA asked me to be part of an experiment. They call us psychic spys (whispering and laughing). It was during the cold war. People were afraid that the Russians were using psychic powers to spy on the United States, so the government decided to do some research on that.

C: What kind of research?

B: I really can't talk much about it – I can say I was involved in the project for about 17 years.

C: How did they contact you?

B: During that time I was quite famous as a psychic and researcher – they knew my name. I had already done a controlled out-of-body experiment at the American Psychic Society, in which I attempt to describe and illustrate objects on a shelf several feet above my head.

C: It was when you created the Control Remote Viewing protocol?

B: Yes, a brand new approach and vocabulary was needed for this kind of phenomena. I wanted to study them from a more scientific point of view, to see how it was possible to develop remote viewing.

C: It seems that it is a discipline that everyone can learn. How does it work?

B: I am not teaching it anymore. Can you take that box? There's the folder of a very talented student. He wanted to write a book about debunking, but I suggested he shouldn't do that without taking himself a workshop with me. Yes, please, that one.

*They look at the papers in the box*

Can you see? This is the first step of the process: given certain geographical coordinates, that correspond to a target, the person reacts with a sketch. It's in between automatic writing and automatic drawing. You don't have to think about what you are looking for or what you are drawing. *passing the papers*

Then the drawing becomes more and more detailed

C: It looks like the Taj Mahal...

B: This is an analogical thought. You have to get rid of all of these kind of thoughts – the information will arrive spontaneously

C: How long does the whole process take?

B: 3 or 4 minutes – the less you think, the more information comes to you.

There's something else I want to show you. It's in the red wooden box over there.

*She takes the box and opens it*

This is a clay model of the image and this is a photograph of the target. *Taking it out from an envelope.*

He didn't know what he was looking for, but the model and the picture look the same.

C: Where is it?

B: It's a temple, in Thailand. Most of the people don't believe that they can do it without thinking, they're embarrassed when they're asked to do drawings or models – they don't trust the intuitive path

C: But the part of the brain in use is different if you are doing things, as opposed thinking about things. Is this what you are talking about – to activate a silent part of the brain?

B: Yes. It's all about the autonomic nervous system – information is not processed by the cortex, it doesn't dia

logue with the conscious mind. It is impossible to explain this through psychology – we have to get rid of the notion of individual identity. It's pure intuition.

C: So, it is mirroring a creative process.

B: Creativity is not enough taken into account in approaching remote viewing and psychic phenomena, but I think that this is the key to entering it. Making a clay model helps people let go of all of the rational thoughts and personal feelings and connect directly with the information. They're facing something unknown. It's the way to connect directly to the information, which is always available and always presents in time and space.

C: So, what do you mean by information?

B: If we look at reality through information theory, we can say that it is made on a code and our consciousness is part of the code. Through a good channel is possible to communicate with all the dimensions of reality. The remote viewing is one of these channels. The problem is learning how to dose the incoming information and get rid of all the noises. Get only the information you need, but sometimes you received too much for what you can assume.

B: And you had a lot of information in your life, as living many lives together...

*long pause*

B: Are you tired?

C: Yes, I'm getting too old.

N: An art of light is an abstract language of thought and emotion which should speak to consciousness through the eye, as music speaks through the ear, But light is a far more potent medium than sound. The sphere of sound is the earth-sphere, but the medium of light is the ether, which connect us to the most distant star. Light is the principle of an electric reproduction of brain vibrations and the possibility of making thoughts visible, through their direct action on matter.

***THE END***