

## Past Life Regression with Chris - Mandela Effect

Chris: I'm in a grassy field. I looked like myself, and then the pixels started to flip from my feet up to my head and flip around, and I changed form, like in a computer game. I look like a computer character, an anime character, spiky hair and a sword. I'm wearing a ninja costume. I feel like plastic, like a cartoon, spongy.

*Anat: What happens next?*

C: Nothing. You have to tell me where you want me to go.

*A: Because you're a computer character?*

C: Yes, I'm a computer person in a computer game.

*A: Start moving forward. Keep walking until something happens.*

C: I'm walking and it feels clunky. All around me there're these dashboards of scores... like I'm playing a video game. It's weird. There's the tools dashboard in the top right corner of the screen, the ammo that I have left, the life force I have left... It's bizarre.

*A: You have a sword. Are you carrying anything else?*

C: Yeah, I have a bag of jewels (laughing). It doesn't make any sense.

*A: Continue walking. Is there a path to walk on?*

C: No, you can steer me any way you want me to go.

*A: Keep walking until you see someone or something happens.*

C: There is a giant stone with a person next to it. He looks like an ogre, green and tall. He is guarding the stone and I encounter it. He says it's a gate. The stone is a gate. I could walk through it, but he won't let me.

*A: Ask him what needs to happen in order for you to be able to walk through the gate.*

C: I'm not at the level.

*A: So ask him what you need to do to get to the level.*

C: He says: "this is your game, not mine." He can't tell me. I have to go figure it out. I feel like I can just run into the rock, but he won't let me.

*A: Do you want to try?*

C: It's like he can hear your voice and he knows that's what I want to do. (laughing)

*A: What will happen if you try?*

C: He pulls a gun out. He is going to shoot me.

*A: So you're not supposed to go through that gate at this point?*

C: No.

*A: Turn away from there and go in a different direction.*

C: I run into a band of thieves. They're like Robin Hood and a band of thieves. They're drinking around the fire and partying. I can't interact with them unless you make me interact with them.

*A: So I'm the controller here?*

C: Yeah, I just can't do anything until you tell me what to do. We're just looking at each other. They're like, what the hell are you doing here? And I'm just looking at them. It's bizarre. They're sitting by the campfire telling stories, eating and drinking.

*A: Ask them if you can sit with them.*

C: Yes, they don't care.

*A: Sit with them and tell me what they're talking about.*

C: They're talking about robbing some rich person. They want to know if I want to join them and have a quarter of the cut, of the take. I feel like I'm playing Grand Theft Auto. It's a video game where you hijack cars, you kill other people, you go anywhere you want, you go do anything you want, and there are no consequences.

*A: Ask them what you need to do to get to the next level.*

C: They don't know, and it doesn't look like they care either.

*A: Leave that place and look for a way to get to the next level, whatever you need to do to advance to the next level.*

C: Shit.

*A: What?*

C: I'm kind of upset because of the answer that came up. It zoomed me to a Buddhist monastery. It's still in the video game, but I'm at the door of a Buddhist monastery in the Himalayas. It's bizarre. This monk cartoon comes over to the door and lets me in. He tells me to have a seat in the temple and to pay respects and to start meditating.

*A: So go ahead and do that.*

C: \*sigh\*

*A: You don't want to do that?*

C: It's boring. Really? That's the answer to get to the next level? How boring!

*A: Are you sitting now?*

C: I am.

*A: Start meditating and tell me what happens while you meditate.*

C: Interesting... the game starts spinning around me. It's almost like I was working hard to get through the game, but now I am the center of the game and it's spinning around me, like I am the vortex. It feels like I'm sitting still and everything else is spinning around me, from my vantage point. It's odd. It doesn't make any sense. Have you ever seen pictures of stars at nighttime and there is like a spinning on an axes all the way around? That's what it looks like.

*A: Then what happens?*

C: I'm just sitting here watching the world spin.

*A: Move forward in time until something else happens.*

C: I reach the edge of the game. It didn't up level, but I can't go any further.

*A: What does it look like at the edge of the game?*

C: It's just blank. There is all of this construct around me, and then I get to the edge and there is nothing else. I can't walk, it's like a wall, but I can't see it, and I can't walk into that space. So I'd have to go back into the game if I wanted to keep playing.

*A: Go some place where there is something in the game that can benefit you, or that you can enjoy.*

C: I went to a village. There are prostitution houses in the village. Did you really mean enjoy? (laughing) That's the question that comes up, really, is that what you meant?

*A: Oh, not that type of enjoyment. So just go somewhere where there is information that can help you somehow.*

C: I'm back at the Buddhist monastery. The monk is here.

*A: Ask him if you can ask him some questions.*

C: Yes.

*A: Ask him what's the point of the game.*

C: I don't like his answer, but he says, it's to experience whatever you want to experience.

*A: Ask him what's the benefit of experiencing things.*

C: It's just the gift of the game.

*A: Ask him: is there a way to get outside of the game?*

C: He understands the question. He says: it's like asking if there is a way for your skeleton to live outside of your body. It doesn't make sense. The game is what there is. Without the game, we wouldn't exist.

*A: Is it possible to exist in a different form outside of the game?*

C: Many different forms outside of this construct.

*A: Ask him if he has memories of being in different constructs, different games.*

C: Yes.

*A: Do you have any memories like that?*

C: No.

*A: Why did he choose to be in this game?*

C: He says it's the game he wanted to play.

*A: What does he like about this game?*

C: He can do whatever he wants. No responsibility other than the one he chooses. Not all games are like that, he says. Some games, you have to be what they want you to be and nothing else. This game, you can choose freely to move around and experience different parts of the game. You're not as bound in this game. There are higher-level games, he is saying. In meditation he's caught glimpses. There are games where you are the engineer, the producer of that reality, and your creations impact real people. So you can create constructs instead of just experience them.

*A: Has he ever done that?*

C: Not yet. Not high enough yet.

*A: Ask him what's required in order to be able to do that.*

C: He says there are three things, but the two that he will share are: internal balance and self-awareness. He is working on the third.

*A: Does he know what it is?*

C: He has an idea but he won't share it. I don't know why.

*A: Ask him why he won't share it.*

C: Because he is not sure.

*A: Can he just say it anyway, so that you can think about it?*

C: Yeah, he is trying to explain it. He is saying that he believes that in all constructs, the physics of the constructs are spiritual, not physical like we believe they are. The logic of spirit dictates the universe. Spirit is more logical than construct reality. There is no inconsistency in the physics of spirit. Most people can't grasp the purity of the physics of spirit. And to create worlds, one should know the basis of it, so it takes many, many different games to get to that level.

*A: Is it true that first you have to play those games, and then you can create them?*

C: Yes, you can't teach a baby to drive.

*A: What's required in order to have internal balance?*

C: Discerning the nature of the game from the interpretation of the game.

*A: What can help do that?*

C: (laughing) He points to the second point: self-awareness. The self-awareness of being clear whether it's truly the construct or it is an interpretation of the construct.

*A: Is it confusing for most people?*

C: No. Most people don't think about it. He is showing the prostitution bar, where they are getting drunk and having sex. These people don't care about the construct itself; they're just enjoying the experience.

*A: Is there something that can help speed up self-awareness?*

C: Choice, the choice to do it, the choice to focus on it.

*A: To focus on being more self-aware?*

C: Yes.

*A: So being more self-aware will create internal balance?*

C: It can, if you reflect on it and then choose to create balance with what you've observed. Or you can choose to ignore it. It's what he's saying.

*A: How is the logic of spirit different from the logic of the physical?*

C: It's perfect. It's perfection. It's the ultimate. It's creation. It's the beginning and the end of all things in the cycle. It is encoded with the organizational principles of the universe. He is saying, it's so pure... and this is his belief, he is prefacing that. He said, this is my belief and why I didn't share this earlier. It's my belief. It's pure and it's always consistent. There is no deviation from it. And within that you can deviate the game, but the principles that actually construct the nature of the games and the realities are perfect as they are and absolute. Which is something that most players can't fathom. He is saying, as somebody that sits in and contemplates this all the time, I can't fathom the perfection of it either because I don't know that perfection, unless I just... he is going very philosophical... he is saying, unless I look at the patterns in the flowers and the geometric patterns in the sky. If I observe the way nature works, those are hints of the divine physics, the spiritual physics that actually construct our realities.

*A: So he is still working on getting there?*

C: Yes, that's why he contemplates at the monastery.

*A: What is his goal?*

C: To grow, to move out of that construct and into the next one.

*A: So in order to move out of the construct you need to gain those three things?*

C: He sounds sarcastic but I'm going to say it. He said: you're asking the right question now. He said, the access out of the construct lies somewhere in the middle of the triangle of three points. And when he can discern the edges, he can go into the center and see it for what it really is. And I don't know what that means...

*A: Are the three points, the three things he mentioned before?*

C: Yes. That's his interpretation of how it works, but he is not sure. That's what his life's work has been about in the game.

*A: Why does he need to be in the game in order to do that?*

C: He is giving me an analogy: when you're a kid and you go see your first movie, it's mesmerizing and it entrances you and it makes you believe the reality on the screen. And there is no other way to become a producer of a movie studio than to experience what it's like to be the kid watching the movie. Because if you started as a movie producer, you wouldn't know if the movie was compelling enough to suspend reality and believe in the story line. You have to actually go through the process of having an experience of reality, many experiences of reality, before you can construct them. Before you can understand the variables that go into creating reality, you have to go through a growth process.

*A: So it is necessary to be a player in the game and experience it first.*

C: Yes, there is no other way. You can't become a shark unless you were first a tadpole. All evidence in life points to the growth from a seedling to a forest, from a tadpole to a shark, from a seed to a plant, and so forth. That is a reflection of the divine nature of spiritual physics at work. They always work in that direction. And then people do what they do...

*A: Ask him if he is familiar with the gate and the ogre.*

C: Yes.

*A: Has he ever been through that gate?*

C: Not yet.

*A: Does he plan on going through that gate?*

C: No.

*A: Why?*

C: It's a trap. He is giving me an analogy: it's like a prostitute. On the outside it looks enticing and it looks like a fun thing to do, but if you were to go through with it, there is a price to be paid. So it's a trap. They put it there to seduce you into thinking that you can take the easy way and just

go through the gate. But the truth is there is no easy way to go through that gate. There is no way through that gate.

*A: So that gate is just a distraction?*

C: Yes.

*A: So you're supposed to, instead, do what he does?*

C: It's one possible way out. He will spend his life discerning the three variables and how to change the dynamic of the game so he understands it at the next level. But it's not about knowing mentally what the game is. It's about experiencing the game, and then being able to change the game that you're playing within the construct so it changes everything. I don't know how else to say that...

*A: So you have the power to change the rules of the game?*

C: Not the rules, but the responses. He is showing me a flashlight. Without the flashlight, all of the constructs in reality look the way they do, or you can shine a flashlight on them and you can see what they really are. We think that rocks are solid, but if you could shine a spiritual physics awareness onto a rock, you would see the fundamental properties of it that are not visible to the naked eye, and you would be able to use those properties to change that rock or to access the information in that rock in a way that we don't think that we could do now. If we look at a rock, it's just a rock on the ground, but for somebody who understands the complex nature of the way reality works, they can access information from that rock that goes back eons, since the time of its creation. And what he is saying is that physical constructs of the game are like that. There are ways to interpret the game that are more effective than others. And it's not strategies that you use to play the game; it's how you choose to interpret the game that actually develops your perspective spiritually and as a creator. Discernment grows your evolution to be able to access higher plains.

He is telling me... his discernment of reality is going to be different than the way you perceive it, from the way I perceive it. There is no one set way to see it, is what he is saying. You can only do your best in describing the nature of reality through your own self-awareness and leveraging that, and everybody has a different construct or a way to approach that when they're ready. So the distinctions around this reality for the monk and how he is self-aware are different than the way I would interpret it, or you would interpret it for yourself.

*A: So it's not something that can be taught from one to another?*

C: He is saying, cultivating through mentorship is possible, but interpretations are our own.

*A: Is it possible for every being to reach that state eventually?*

C: It is possible, he's saying, but they have to want to do it. In the construct that I'm in with the monk, there're many distractions from winning the game. It's just part of playing a game.

*A: So all the other characters and events... are they all distractions?*

C: Not the characters. He is showing me a maze with mice and cheese, and he is saying: imagine that there are scientists that created the maze, and they put fifteen or thirty mice in there, and there is only one solution. The mice are going to go all over the maze, and there could be distractions at different parts of the maze that will leave the mice over there until they will eventually starve to death. Only very few will make it to the cheese at the end of the maze. That's sort of what the construct of this game is like. And there is not only one way to get to the cheese. There are multiple paths, but they are difficult. You're going to pick the path that is right for you, just like I'm going to pick the path that is right for me if I choose to get to the cheese in that maze. But most of the mice will not go to the cheese. They will find the easier tributaries in the maze or the distractions in the maze, because it's easier. If getting to the cheese were easy, everybody would do it. But that's not the way the construct is set up. Just like in a sports competition there is only one winner. And similarly in the construct that I'm in with the monk, he's saying, there is a way to grow through that construct to get to the next level and it's difficult. Everybody has to try and find their own way. There is not one set path. Just like in the maze, there're fifteen ways to get to the cheese, but each path has difficulties riddled with it. But the mice choose to stay at the beginning of the maze where there's easy access to the low hanging fruit. That's the analogy. He keeps showing me climbing a rope, and at each rung of the rope you get higher up, and it gets scarier. And you keep climbing it, and it gets higher up, and there are less and less people climbing that rope at the top of the rope, and the endurance it takes to continue to climb is harder than it is three feet off the ground. When you're twenty feet off the ground it's harder. You have to be stronger, you have to hold more steadfast, you have to be more committed, and you have to figure out your own way up that rope to get to the next rung. And most people never climb past the first or second rung because it's too hard for them. They rather indulge in the construct of the game than to actually get to the end and win.

*A: Is there any benefit in doing just that?*

C: It's just another way to approach the game. He is saying, there is no real winner of the game because it never ends. The games never end. They're infinite. He's saying... I'm having a hard time explaining this because it's like... he is showing me a multidimensional maze. It's not just the flat

mice maze. That was where he started. He is showing me all the multidimensional mazes. If you go up the trunk and down this tree branch, there're like thirty five different sub branches you could pick, and then depending on that branch, there're even more branches you could pick, and then it goes even more narrow until like one single branch with maybe thirty five or fifty leaves, and then you can pick a leaf and within the leaf there are all the vanes and the tributaries of the leaf. And then if you pick one of those, you could go down even further into the phytochemicals of the leaf and experience that. Or you could zoom all the way out and you can see the Earth plane that the tree is on, and there're all different parts in between. This is sort of a biblical reference, but when they say: "my mansion has many rooms" that's what he is describing in that phrase, that construct reality is infinite. Which means that you can really never get to the end of the game. And it's the joke of the game because creation is such that it never ends. So no matter how many constructs that you choose to participate in, it never ends. There is always another one behind that and another one behind that. It's infinite variations in constructs. This is why we are eternal. It's because we can never get to the end of the constructs. Otherwise we would be the creator. And we are not *the* creator; we are part of the creation.

*A: Once he achieves that state of eternal balance and self-awareness, the three things he needs to move forward, is the game going to change for him?*

C: Yes. It will be more distinct. Let's say that you choose to play the games of water world, and I choose to play the desert games. Our worlds will never pass, will never collide, will never meet, because I am choosing a whole different set of worlds than you are choosing. Water world will start with an ocean and then it will actually progress, hypothetically, to a fjord and then to a lake and then to a stream and then to a pool and then to a puddle... My challenges will be different. It will be a barren planet, and then it will be the Himalayas and Death Valley, and then it will be a cultivated desert landscape, and then it will be a bio park with a desert landscape. So my point is that your choices to play the game, and my choices to play the game will never meet, unless we both choose the water path.

*A: When he moves up to the next level, which is actually creating games, is that transition permanent? Is that what he is going to do from then on, just create? Or is he going to go back to playing games?*

C: Well, that assumes that time is linear and that's not the case. It's his choice. Once he masters a construct reality, he can go back and start it over again, like resetting a video game even after you've mastered it, to see where all the other surprises are in that reality. Or he can continue to

move up, or he can move sideways into a different construct. He can start over at a different type of game. The choices are infinite and there's no set path.

*A: So it's not a linear progression like evolution?*

C: Not at all. It's a multidimensional progression. If you master games, several options become available to you and you can choose from those other options. They may or may not be in the same game. It's like playing Earth 1.0, Earth 2.0, Earth 3.0, where the construct reality gets more complex and more vast. Or you can go Earth 1.0, Mars 1.0, Orion 1.0. It doesn't really matter how you progress through the game. It depends on what you want to learn from it.

*A: Do you set your goal before you start the game?*

C: Some do. Most have counsel. You meet with spirit guides and you choose. I keep seeing the colorful planet with Ben (Described in the book: *Live, Die, and Take Notes*). I see the colorful planet with the rising up to the surface and communicating and then they just sink in and they choose to go on a different adventure. It's like a 'choose your own adventure' construct. It's not a linear 'have to go from a baby to elderly and then it's over'. It's massive. There is no end to the games. And the idea of galaxies, upon galaxies, upon universes, upon universes, that are infinite would be the most accurate description that I can give you about the nature of construct realities out there. It's huge! I'm having trouble seeing it all and fathoming it all because I have no context in relationship to the totality of it all. I might as well not even exist because there is so much of it. Why I'm having a hard time is because there are not only physical planes that are expansive in all directions infinitely, there are also dimensional planes that are expansive. For each of those individual Earth planes, or planetary planes, there is an infinite number of dimensional planes for each of those as well. How do you describe that?

*A: So there are other dimensions as well? It's not all in the physical dimension that we are familiar with?*

C: Yeah. Imagine trillions and trillions and trillions of physical planes, and then imagine that each of those physical planes has trillions and trillions and trillions of dimensions that are possible. And then imagine that each of those trillions and trillions of dimensions has different time lines that it can move along. Forward, backwards, sideways, up, down. It's infinite and it's so perfectly structured, which is why the monk was saying that there is a spiritual physics to everything. The physical is the best that we can get to in terms of a construct reality to experience a game, but the spiritual physics are perfect and infinite.

*A: Is there anything else he wants to say to you?*

C: He is saying: “remember, it’s just a game.” That sounds very Buddhist, I guess. He’s got a smile on his face, of wisdom. He is saying that, but until you experience it, you don’t get it, I think.

*A: Thank him for the information.*

C: He gave me a jewel to put in the jewel bag. I feel like I’m still playing this game.

*A: How does it feel to be playing this game?*

C: Annoying. It’s so primitive. It’s like playing Pac-Man.

*A: Would you like to leave this game for now?*

C: Please...

*A: Let go of the game and allow yourself to go to the spirit world now. Go to a place where you can meet your Oversoul. Let me know when you sense his presence.*

C: Yes.

*A: Ask if it’s okay to ask questions.*

Oversoul: Yes.

*A: Why was Chris shown this game today?*

O: It’s the closest way to describe the nature of what’s going on in your reality. It’s a simplistic view of a very complex organization of reality that allows you enough insight to understand how the pieces are put together.

*A: So it was a demonstration?*

O: Right, a demonstration is a good word.

*A: Was there a purpose to me having to play the character, as opposed to Chris?*

O: Yes. It was for you to practice asking good questions. Because the questions, like you learned about in previous sessions and working with Chris, are what propel motion or create a pitfall. If you ask the wrong question, you stay stuck. If you ask the right question, you move forward. It’s no different in a video game, and it’s also no different in reality.

*A: Chris actually wanted to ask you about asking better questions. Can you give us some guidance about that?*

O: The questions that are important are the questions of consciousness, wellness, holism, perspective, focus. Those areas are critical for the development of capacities to understand the complex nature of reality.

*A: Will that help with self-awareness?*

O: It will help understand oneself and the fluid nature of reality. The fluid nature of reality is important to understand, so it can be understood and manipulated to one's desires, and understand the consequences of actions in construct reality.

*A: You said: fluid reality. Can you tell us anything about the Mandela Effect?*

O: What would you like to know?

*A: What does it mean? What causes it?*

O: The Mandela Effect is a phenomenon that is really not just about Mandela. What causes it is the awakening of people to the nature of reality and the understanding that constructs do change within reality. Some people are awakened to notice those changes and other people have yet to do so. But the construct of reality has always changed. That's part of the nature of the game of reality, or the construct of reality. The framework is solid but there are upgrades. Like the textures of a video game, when it first comes out, are very rudimentary, but then over time they can be refined, and it looks different and it feels different, although the construct frameworks are the same.

*A: Have those changes always occurred and we just didn't notice? Or are they occurring more now?*

O: They are more rapid now.

*A: Is it because people are awakening, or is it in order to awake people?*

O: Neither. It's not caused by either of those. It's caused because of the changes of people's consciousness and efforts in this reality. The consciousness continues to split. There is an evolution of consciousness in some of the beings on Earth, and there is a devolving of consciousness in the others. It's causing a rift in the nature of construct reality, and that rift is getting bigger. So the nature of reality is altering. All variables affect each other. Actions create results in the physical plane. Consciousness changes the construct in the cerebral plane, which affects the spiritual reordering of conscious reality on all levels, physical, mental, spiritual. So it's sort of a domino effect. The session with Ben brought that to the surface for you. There is that variable where the violence against people and animals is creating a rift. So the nature of reality reconstitutes itself in a different way to express that rift in real time, and people are becoming aware of it.

*A: So is it true what Ben said, that it's because of a lack of balance?*

O: It is true because of a lack of balance, and it's also true because the choices of consciousness on the Earth plane change the nature of what's experienced. Some planes of existence that choose higher consciousness actions and thought patterns actually have a different makeup of their

construct reality that's more evolved and responds in reciprocity to the nature of how they interact with that construct reality. All construct reality is reciprocal, so it is in fact true that what you put out into reality comes back to you. It's a mirror in some respect.

*A: Are there meanings to the specific changes?*

O: They're clues to the areas of consciousness and physical actions that have accumulated and are affecting the nature of reality.

*A: Can you give us an example?*

O: Yes. The nature of violent video games that are being infiltrated into the market place by the military, so that they can actually create the next generation of soldiers on the planet, is having a profound impact and effect on the male consciousness of the planet. It's also holding back the evolution of that consciousness, so it stays stuck in a fight or flight response pattern. Consequently, all males that are brought on to the planet are imprinted with that in their subconscious, and they must respond in kind to it. The people who are putting out the video games may or may not know that's what they are doing, but if video games of a violent nature did not exist on the planet, chances are that the evolutionary expression of male consciousness would not be of 'us against them' mentality. It could be inclusive, nurturing and connective. Think about that as the underpinning of consciousness. And as a result, the desire on the planet is to move from stories of human goodness to war, to terror, to move politics into those realms by the men who have that consciousness, and then ultimately shift the focus on the planet in terms of what is valued. The nature of that mentality and that subconscious imprinting change the dynamics of what people remember in the past. Some people remember, for example, the way the nineteen seventies felt. The way the nineteen seventies felt to some people on the planet, were a time of maturity. And yet there are other people on the planet who remember the violence of plane crashes, or bombs that went off. Both people had the same experience of that construct reality of the nineteen seventies, but only some of them are filtering it through the filter of the masculine changed consciousness, while the others are remembering a different version of that reality because they are not impacted by the change of the male consciousness, for example female. At a very simple level, that's one example.

*A: How is that related to the Mandela Effect?*

O: The Mandela Effect is basically a label for something that the construct reality has changed. So people have called it the Mandela Effect, but in fact the nature of reality changes based on the nature of one's consciousness or what is going on in the collective consciousness on this planet.

*A: Does that mean that as consciousness changes, the past changes too? The memories change?*

O: Yes.

*A: If different people change differently, does that mean they might have different memories?*

O: Different experiences of memory, yes. Which should tell you that reality is fluid. There are events that have happened in your timeline, and yet, the memories of those and the conscious interpretations of those memories, will be different for different people. They could have all experienced the same event, and yet they will remember different information about that event or none at all, based off of the current changes in the zeitgeist on the planet.

*A: Does that mean that the past is not set in stone?*

O: The interpretation of the past will change.

*A: Is it only interpretation, or could the events also change?*

O: The events could change. The interpretations are fluid and the memories are least reliable.

*A: But for example, changes on Earth, continents shifting... are those real changes or just memories that don't agree with them?*

O: They are real changes. But it's not that they changed on their own. The collective consciousness has changed that...

C: He is talking so fast... I'm sorry... he is trying to throw three ideas at once here. So I'm trying to interpret them. The idea is this, if I can get it right...

The collective decisions that we make in moving reality forward ultimately alter the way reality is experienced, including: shifting of continents, the birthing of animals in the oceans and on the land, the destruction or the growth of forests on the Earth plane. All of our collective choices impact everything in this reality, whether it's subtle or it's blatant.

*A: So our collective consciousness actually affects the construct of reality?*

O: Yes, it has to. It has to respond to the spiritual dynamics of this reality. It's true on all reality planes. The collective consciousness always dictates how the plane is interpreted and how the construct resets itself.

C: I'm having a hard time with this because there is no analogy I can give you that I can think of, that we know of, that I know of, that can say this eloquently. The impression I'm getting from the Oversoul is: If you were to go to Texas... this is so stupid... if you were to go to Texas and you were to order a diet Coke at a restaurant... I don't know where this is coming from... and you drink that diet Coke, you will in effect have changed the cellular consciousness of your body on some amount or scale. It's going to be minor, but it will have changed your body in some way. Now imagine

fifteen billion people drinking a diet Coke at once, and what that does to the collective consciousness and physical bodies of everybody on the planet. It has more weight. Potentially they could gain more weight, and if they all gained enough weight at the same moment in time, it could sink a continent, and another one could rise somewhere else. So there is this cause and effect relationship. Just a simple action of ingesting a soda adds weight to one's body. Compounded, it has the ability to shift continents. What the Oversoul is saying is that on all levels, and how fluid human beings are at all times on our planet, all of those micro movements actually result in physical changes on the Earth plane.

*A: Do the physical changes have symbolic meanings? For example, South America moved east. Does that mean anything?*

O: It's all in the interpretation of what you make it mean. There's what happened, and then there's your interpretation of what happened. There is no inherent symbolic meaning in any of this, unless you choose to have some inherent symbolic meaning in any of it. Part of the game's construct is that in order for a game to work on multiple levels it has to be inherently meaningless. In order for people to buy into the games, to play the games, they have to be able to create their own meanings within the games. So the game is just responding to the consciousness of all people and creatures on the planet, or the Earth plane. And what you make it mean is inherently part of the design. It's your interpretation of it, and you can change that interpretation of it. But there is no inherent meaning that you should take from something that happens.

*A: Is there any meaning to the idea that it's a simulation, or is that just another word to define the construct of the game?*

O: It's just a game.

*A: So saying that it's a simulation is redundant?*

O: Yes.

*A: Is there anything else you want to tell us about the Mandela Effect?*

O: It will keep happening. Soon people will start to realize, as they wake up, that all action has a reaction in the nature of reality. Years ago, when there were less people on the planet, it took generations for some impact to show up. But now that you have a mass volume of people on the planet, if fifteen million of those people sneeze at one time, it will change the direction of the wind patterns on the planet. There is more aggregate consciousness that can change the process of physical reality on the planet now than at any other time in this Earth history.

*A: So the more people we have on Earth, the more power they have to change physical reality?*

O: Correct. It's like a battery. When you have one battery, it can light a flashlight. If you have fifty thousand batteries, it can power a city.

*A: So the acceleration of changes is more a result of the quantity of people than the quality of our consciousness?*

O: It's both, but the global leaders on the planet have cunningly crafted and cultivated programs to focus consciousness on a mass scale for the results that they are interested in achieving. Therefore, manipulate masses and masses of people to direct the consciousness in those ways.

*A: So they're actually controlling those changes to some extent?*

O: They think they are, yes. And if people choose to follow it, yes they are. But nobody is without choice.

The focus of changing the planet is a trap. It does nothing to propel your individual consciousness to grow and develop. It does nothing to change the experiences of you moving up through the next levels of the game. It does nothing to continue to cultivate self-awareness and growth and development of the spiritual nature that is your birthright. Instead, it just focuses on the external, to fix the planet, to change the system, to destroy the elite, to end all wars. Those things are consequences of a destroyed consciousness on this Earth plane, and the only way to fix them is to reconstitute a healthy consciousness. That would be the only suggestion or recommendation you might consider, but ultimately if you change one person's consciousness, it affects the whole. So for everybody who continues to grow and develop, it may not seem like a lot, but it's like a ripple in a pond. Eventually it hits all edges.

*A: So you're saying that everyone needs to work on themselves, on their own growth?*

O: Yes, always. It's the only thing you can control, the work that you do on yourself.

*A: Can you say more specifically what that work is?*

O: It's reinterpreting the nature of reality, making choices that create higher consciousness, that purify consciousness in its most spiritual essence, to serve the construct of spiritual physics, because it's the ultimate truth.

*A: So it goes back to what the monk was talking about, internal balance and self-awareness?*

O: Yes, very smart.

*A: The monk?*

O: Yes.

*A: Is there anything else you want to add to that?*

O: It's important to not dwell in the physical all the time, but to contemplate the visionary dreams and aspirations that you have, that you wanted to come into this Earth to create. To focus on those because it is through that that most of your growth and development will occur. It's not through dealing with the mundane and the ordinary, although that is important to survive on the Earth plane, but to focus on what you came to the planet to facilitate. That is where your most important consciousness growth will occur.

*A: Does that include working on our fears?*

O: Yes.

*A: Is it possible to overcome them?*

O: It's possible to overcome the current fears, but there are always more fears behind the current ones. You'll never rid yourself of all fears. If you do, you're no longer human. It's part of the nature of the ego, to generate fears for human beings to respond to. It's part of the game design.

*A: But is there a benefit to overcoming them?*

O: Yes, expanded consciousness, creative consciousness, consciousness in the face of all opposition. It's important. It's part of the game design.

*A: So as we work through our fears, we become more balanced and self-aware?*

O: If you work through your fears, you have no choice but to become more balanced and self-aware.