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The Life After Death Project: Interview With Paul Davids

July 10, 2013 By [davidjones](#)



PAUL DAVIDS is the author of widely-released books and acclaimed writer and director of highly original films including the controversial 2008 documentary film *Jesus In India*, discussed by Len Kasten in *New Dawn* Special Issue Vol 6 No 3.

He is a leading expert on the history of science fiction cinema and the Hollywood connection to extraterrestrial-related phenomena. Davids was executive producer and co-writer of the Showtime film *Roswell*, starring Martin Sheen and Kyle MacLachlan.

Paul earned a B.A. from Princeton University, where he won the university's three top creative writing awards all in one year (including the F. Scott Fitzgerald Prize). Afterwards, he studied under full scholarship at the American Film Institute Center for Advanced Film Studies in Los Angeles.

He is the noted author of six Star Wars books for Lucasfilm, was a producer of the popular *Transformers* animated TV series. Paul is also an accomplished artist and is generally well known and respected in Hollywood.

We spoke to Paul about his latest film, *The Life After Death Project*, which recently aired on the SyFy Channel and is being made available on DVD.

[NOTE TO READERS: You can view all the photos printed with this article by obtaining a copy of the magazine in which this article appears, New Dawn 139 \(July-August 2013\).](#)

NEW DAWN (ND): In your films, you've taken on a lot of controversial issues – aliens in *Roswell*, LSD in *Timothy Leary's Dead*, the high price of Van Gogh paintings in *Starry Night* – you even investigate Jesus' missing years that aren't mentioned at all in the New Testament, in your film *Jesus In India*. Now you take on one of the biggest controversial questions of all time – is there life after death? How did you end up there?

PAUL DAVIDS (PD): I refer to *The Life After Death Project* as a personal confession. On March 7, 2009, the day of the large Hollywood tribute for science-fiction luminary Forrest J Ackerman at the Egyptian Theater, very strange things happened to two Canadian filmmakers who visited his crypt. The filmmakers had made a documentary about his life. Forry Ackerman, born in 1916, was the original editor of *Famous Monsters of Filmland Magazine* beginning in 1958, and his influence on the world of science-fiction (and horror and fantasy) and his impact on all the major filmmakers of that genre was huge – incalculable. I was one of the speakers at the tribute and the Canadians (Mike MacDonald and Ian Johnston) told me very sincerely why they were convinced they literally “heard from him” within an hour of Mike MacDonald knocking on his crypt to say “Hello Uncle Forry.” (All of his fans called him “Uncle Forry.”) I had known Forry and looked up to him since I was a teenager and became a winner in an amateur movie contest run by his magazine. He was a major influence in my decision to pursue a career in film and TV. In 1996 I made a film that was in part a tribute to him (*The Sci-Fi Boys*, which Universal released on DVD and which won the Saturn Award for Best DVD of that year.)

I didn't know what to make of the strange story of the Canadian filmmakers, and I wasn't immersed in “the paranormal.” But about one week later, I was alone in my vacation house in Santa Fe, New Mexico when something simply impossible happened to me. It was a very precise inkblot that appeared on a document I was studying – it appeared while I was out of the room for just a few minutes. There had been nothing unusual at all about the document when I left the room. I want to say it again: What happened was IMPOSSIBLE in the world as we think we all know it. But it happened, and evidence in the form of ink was left behind. It took me awhile to catch on that it actually could have been a message to me from the late Forrest J Ackerman, done in his usual humorous style with a specific “word within a word” pun, his trademark. I realised it could have been a reference to the man who was his closest friend and caretaker for the last 10 years or more of his life... actually a sort of very personal “thank you” for the tribute to him. The detective work to figure that out was a long trail, and it took me first to the Chairman of the Chemistry Department of the University of Indiana, a world class expert in inks, paints and solvents. I brought my video camera along to document what he did in his lab. That was the beginning. I never knew then this would

become a major documentary film that I would make. But it became a colossal adventure involving major authors and three universities, with repeating evidence that simply has to be seen to be believed. And it took me four very long years to make the film.

ND: Recently there's been quite a focus on life after death even in the mainstream media – particularly noteworthy is neurosurgeon Dr. Eben Alexander's Near-Death Experience as documented in his book *Proof Of Heaven*. What makes your film unique?

PD: It's tough to take on subject matter that in a way has been "beaten to death." Exploitation TV shows with dizzying fast cuts and irritating music and sound effects – a lot of those shows leave people thinking that all they need is an EMF meter and a creepy old house and they'll be the next person to document a ghost. My film is not exploitation – it is a quiet and deliberate unfolding of a colossal mystery that unfolded from "one seed" – the inkblot.

What really separates my film from the pack is that I am telling about a deceased man I had a personal relationship with that spanned decades. I knew his style, his humour – I had been "aboard" for many parts of the journey of his life. So there is a relationship to the departed who appears to have "dropped me a line." It's not about seeking out ghosts or spirits of people you never knew in creepy places. It is about evidence of a continuing relationship after death that was not just a single incident but was a long string of many incidents, continuing now for about four years. I never knew when these strange things would occur, but they kept happening – AND they started happening to people I involved in the case, including the scientists at the three universities. Things happened to them THEY couldn't explain, many of which seemed to have Forry Ackerman's "authorship." He seems to be enjoying himself. I love him and welcome all this. I seem to have had extensive and continuing help from a "personality unseen" to enable me to build the very best case that there really is survival of consciousness and personality after a person dies. In this case it was an exceptional person who accomplished a lot in his lifetime and never seemed to be finished. I never would have taken this on even five years ago. Something had to happen to me first. What I have personally concluded, because no other explanation fits the data, is that I heard from Forry loud and clear, multiple times, after he had departed this world.

ND: Life after death covers a lot of ground, from orthodox religious views of heaven and hell, to ghosts, spiritualism, reincarnation, poltergeists, mediums, angels, apparitions, materialisations and of course the Near Death Experience. How did you choose what to emphasise?

PD: As I've said, I emphasised the Forry Ackerman case, which is a case of apparent After Death Communication, or ADC. Sometimes ADC is accomplished with ITC (Instrumental Transcommunication, which includes EVP, Electronic Voice Phenomena). So I get into all those topics, and I also deal with Sir Arthur Conan Doyle's devotion to spiritualism, because there is a real history to this field. There have been impostors and phonies, but I think that science "threw out the baby with the bathwater." I think there are real phenomena, there are mediums with genuine uncanny gifts. Many scientists apparently knew that over 100 years ago, but they have been drowned out by the modern skeptics and materialists who have dismissed this topic and think it's dead and buried. I also deal with the phenomenon of aports or aportation (the appearance of objects in a way that cannot be explained) – and also there is one astonishing case involving photography which Dr. Lynne D. Kitei, M.D. brings to the film.

I had so much material after years of interviews and research, it could not all go in one film. I did not want to leave lots of wonderful material "on the cutting room floor" as we say, so I created a sequel I call *The Life After Death Project 2* – and that comes as a second DVD disc in the 2-DVD Set of *The Life After Death Project* available both at our website and at www.amazon.com The national release date for the US, where it will be available everywhere, was July 16, 2013. Our website (www.lifeafterdeathproject.com) will ship the

all-region DVD all around the world.

ND: Tell us more about the inexplicable inkblot incident which you personally experienced, and do you think you'll be believed once people watch the film? (A photo of the inkblot can be seen in the magazine).

PD: I think the incident of the inkblot is VERY important. Sometimes the answers to very big cosmic mysteries come in very small packages. Scientists deal at the level of individual atoms and sub-atomic particles. Others study photons or very faint astronomical phenomena from far off in space that has been traveling toward earth for billions of years. My first question was, does the blacking out of 4 words in my document, at 2 separate levels of opacity, contain clues as to its origin that can tell us how it was done or why it was done? Is there something "paranormal" about it that can be demonstrated? The 4 words on my document were clearly targeted and the ink obliteration was deliberate and done by "someone" or "something" other than me while I was out of the room, at a time when NO ONE else was physically present in the house. I knew this for a fact, but could I convince anyone else? It actually surprises me the overwhelming extent to which the two key chemists who worked on it (one of them, Dr. John Allison, continued the work for years) state categorically that it is still a huge mystery they cannot explain and cannot duplicate in any way they can conceive – and they have tried hundreds of ways to duplicate it. Both Dr. Allison and Dr. Jay Siegel are world class authorities on the chemistry of inks, paints and solvents. Dr. Siegel has testified in a massive number of court cases where someone was needed to testify about the chemistry of evidence.

The other part of your question: Do I think I will be believed? I have learned that there are many hugely intolerant and bombastic closed-minded debunkers who, without leaving their armchair or educating themselves as to the real issues, will make horrifyingly stupid comments and declarations. As soon as the movie was announced, some declared that it had to be exploitation. It lends itself to a kind of tabloid slant, and interestingly the story was refused by *Huffington Post*'s Science Editors, but *Huffington Post* did have Lee Spiegel, one of their best writers of stories for "Weird News," do an article – and I must say his article was superb. He spent a lot of time digging out the scientific information and even linking to one of Professor Dr. Gary Schwartz' peer-reviewed papers on scientific evidence of after death communication. But there is a taint in the fact that something with so much scientific basis usually is not treated as science because of the subject matter. Also I will say this, as to whether I will be believed, I will stand up to ANY debunker. I know this case is valid and true.

ND: All of Forrest Ackerman' bios online and in books emphasise the fact that he was a skeptic and an atheist who didn't believe in an afterlife. Could you elaborate on that and – if it's not giving away too much – do you know what type of afterlife he exists in?

PD: He was an atheist and a skeptic about all things paranormal. At least that was his most public stance. But there were incidents in his life that showed his thinking was more complex than that. His grandfather, George Wyman, designed the famous Bradbury Building in Los Angeles (where they filmed some of *Blade Runner*). His grandfather was very hesitant to take the assignment until an incident with the Ouija Board where the message was: "Take the Bradbury Building and You Will Succeed." Forry always kept that scrawled pencil Ouija message framed and on display in his home. He also once wrote a story called 'Letter To An Angel', about a hunchback boy who is thrilled when he gets to meet his hero, Lon Chaney (who played *The Hunchback Of Notre Dame*) in heaven – and the boy is equally thrilled to be alive in the afterlife without his debilitating body and its handicap. So Forry did imagine, at least as fiction, the possibility of us living in a non-physical form where we do not have the physical limitations we have in life. He occasionally said to close friends that he didn't believe in an afterlife, but if he turned out to be wrong, if it were possible he'd try to "drop a line." In my case, that's exactly what I got. A line crossed out in a document which I could demonstrate had specific meaning related to the tribute for him.

I surely do not have any knowledge of “what type of afterlife he exists in.” But it has been surprising to me that incidents that seem to “bear his signature” (I mean that metaphorically) have continued from March 7, 2009 to as recently as the last few weeks. Two of the oddest recent incidents are covered in the sequel *The Life After Death Project 2 – Personal Encounters*.

At the end of that film I give an update on the Forry Ackerman case. First I have to tell you that I own a plastic mask that I obtained at his estate auction – it is his smiling face with his “trademark” moustache and thick glasses, and for decades it was in his 18-room Ackermansion along with 250,000 or more items of sci-fi and horror memorabilia. In that Ackermansion, which was both his home and his personal museum that he shared with the public, the mask was on top of a futuristic costume he wore at the First World Science-Fiction Convention in 1939. That mask has been in my home office for 4 years and had never moved for those years. It actually sits right on top of the case for the prop alien that we used in the Showtime film ROSWELL that I executive produced in 1993. The very day I learned that there would be a broadcast of THE LIFE AFTER DEATH PROJECT on Syfy, I went out to lunch for an hour and a half, and my home was locked with no one in it. When I returned, the Forry mask had moved – about 10 feet across the room, to the floor on top of a pile of wires for my many computer hard drives. I have no open windows, the door to my office was closed, the cat was outside the house, there was no breeze or known physical force that could cause the mask to move. (One friend speculates Forry was telling me that he’s going to be “getting his nose into my computer equipment,” which does seem to have been happening in many ways.) Another of several recent incidents was this: When I attempted to make the final computer Quicktime HD file from which the broadcast master of the film would be made, it inexplicably lost the soundtrack during the movie and became silent. This happened even though all the soundtrack info was there in the files, and it worked perfectly on another attempt without having to fix anything. The key was WHERE the film sell silent. EXACTLY at the moment that one of the people in the film discusses a painting of Forry where Forry is making a “Shush” gesture like the silence of death. Bingo. From that exact fraction of a second... all the way to the end of the film, total SILENCE.

ND: A recent article in *New Dawn* Special Issue Vol 7 No 2 by Len Kasten was titled “Speaking to the Dead: The Pioneers Who Opened a Channel to the Other Side”. Len documented the incredible history of what is known as electronic voice communication (EVP) from the ‘other side’ or the afterlife. You and other people involved in making the film had some pretty amazing incidents of similar communication. Could you elaborate a little on what happened?

PD: The incident of EVP in making my film is documented in the sequel, but the back-story is in the main movie. There was an actual tribal mask from Zimbabwe in a display case in the living room of my Santa Fe vacation house. I regarded it as an art object and it was on loan to me from a close friend who is a world traveller. The mask was right at the other side of the door from the bedroom where the inkblot appeared. The day after the inkblot incident, extensive EMF readings (electro-magnetic field readings) were made in various places in the house. Nothing unusual was found in the bedroom. But the mask, made entirely out of non-metal parts by natives in Zimbabwe, gave off EMF readings that were “off the charts.” The buzzing and beeping and lights on the meter were all at maximum. The camera was rolling when the testing was done to document it. The owner of the mask (Todd Mills) later promised he was going to locate the actual slides he took in 1983 when he bought the mask from natives – slides of it being danced in an African ceremony. To our astonishment, those slides have completely disappeared from the safe place he always kept them – they have not shown up even in four years since then. And he guarded those slides as precious keepsakes – no one had access to them. The Zimbabwe mask was the one object in my Santa Fe home that especially would have captured Forry’s attention. He was an avid collector of strange masks, and the Zimbabwe mask looked like something out of his favourite movie, KING KONG.

Many months after the filming of the EMF reading of the mask I was doing post-production editing and I heard an EVP right at that point as the meter was being moved, between the beeping. There was no one there who ever actually said the word heard clearly on the videotape, but the voice was very clear: LENORE. One word said one time but very audible. (This is in the sequel.) What does Lenore make you think of? To me, it's Edgar Allan Poe's poem LENORE and also, Lenore is the lost love being mourned in his poem, THE RAVEN.

Here is a synchronicity tying these very odd events together. Months later while going through memorabilia, I found the special delivery letter that Forrest J Ackerman sent to me notifying me that I was a winner in his *Famous Monsters Magazine* Amateur Movie Contest, when I was a teen. I was almost in shock when I saw the stamps on the envelope which had been sent to my childhood home in Maryland from Los Angeles over 40 years previously. There was a special delivery stamp, plus a stamp of EDGAR ALLAN POE plus 4 stamps of the Palace of the Governor of SANTA FE, New Mexico. The house with the inkblot incident and the Zimbabwe mask was in Santa Fe, and the EVP of "Lenore" was of one of the most famous names in Poe's works. Forry was an incurable fan of Edgar Allan Poe. So here you see something specific from over 40 years ago (the selected stamps on the envelope from Forry) in a sense seemingly "predicting" that something significant would eventually happen to me involving both Santa Fe and Poe.

The capper to this is that, soon after this incident happened, I began writing profuse amounts of rhyming poetry, which I had never done before – I created so much that these poems fill three published books (available at lulu.com) and some of the poems, especially in RIGHT BRAINED POEMS FOR LEFT BRAINED PEOPLE, are about Edgar Allan Poe. The other two books are humour: POEMS TO READ WHILE DRIVING ON FREEWAYS (AND OTHER WAYS TO DIE LAUGHING) and POEMS TO READ WHEN YOU RUN OUT OF WEED.

ND: Your press release says there are four *New York Times* best-selling authors in your film. Who are they, and what do they contribute?

PD: Richard Matheson (*Somewhere In Time, What Dreams May Come, I Am Legend*) was a friend of Forrest J Ackerman. He offers his theories of communication with the deceased through dreams as sometimes being real cases of contact from the dead. He also says definitively that he has concluded that Forrest J Ackerman really did contact me after Forry died. Whitley Strieber (*Communion, Transformation, Majestic* and many other books) has an intense interest in life after death and mediums, as does his wife, Anne Strieber. My wife and I had lunch one day with the Striebers months after the inkblot incident happened to ask their opinions. They had much to say!

The key thing was that they knew many experts in the field of life after death research, and Anne Strieber connected me to so many people who are in the film that she earned a credit as Executive Producer, along with my wife, Hollace Davids. Anne and Whitley appear in the film, and Whitley tells about the most astonishing "psychic hit" he ever experienced from a medium, Glennys MacKay of Australia.

The third *New York Times* best-selling author is Dannion Brinkley (*Saved By The Light, At Peace In The Light*) who recounts his famous near death experience (NDE) of being struck by lightning and having been "clinically dead." He insists there is life after death and his book tells of his experience during the time his heart had stopped, his breathing had stopped and he had no EKG. The fourth *New York Times* best-selling author in my film is Michael Shermer, President of the Skeptic Society and author of books such as *Why People Believe Weird Things* and *The Believing Brain*. He is also publisher of the magazine called *Skeptic*.

ND: Everyone knows that Michael Shermer is an arch skeptic about all paranormal claims. He doesn't usually show up in independent films – he's sort of known as the hatchet man a network brings in when they

need someone to contradict someone who has a claim. Did you choose him of your own free will to be in this film, and what does he add to the picture?

PD: I did choose Michael Shermer “of my own free will” to be in my film, and he readily agreed and gave a very good interview. I chose him because I wanted someone “the Establishment” considers completely credible as a skeptic. He cannot and does not attempt to explain the events that are in my film. He does categorise most of it as “one-off” events that can’t be repeated in a lab and therefore of limited interest to him. Of course, in regard to the inkblot incident, lab scientists have spent hundreds of hours on it and are perplexed. And Dr. Gary E. Schwartz, who is in my film, performs university-sponsored experiments under laboratory conditions, but Michael Shermer never delves into that. He admits that weird things do happen to people that have not been explained, but he dismisses any possibility of a “paranormal” answer out of hand, conceding only that perhaps some of these phenomena will someday fall under theories covered by quantum physics.

ND: *The Life After Death Project* builds to a pretty astonishing climax involving the research of Dr. Gary Schwartz, a psychology professor at the University of Arizona in Tucson. What is his research trying to show, and how does it apply to your apparent after death communication from Forrest Ackerman?

PD: As far as I can see, Dr. Gary Schwartz is doing the most forward-thinking (and perhaps the most courageous) studies and experiments involving life after death today. There may be others whose work is of great importance with whom I’m not familiar, but I was fortunate to have Gary’s participation, and he gradually became more and more involved. Author and researcher Mark Macy in my film makes the statement that spirit life is not somewhere off in the distance, that it exists right here, right now, all around us, on different frequencies that we cannot see. He compares it to radio or TV transmission – you would need to be able to tune in the right frequency to be aware of it or attempt interaction with it. Gary Schwartz seems to accept that premise – that spirits are accessible, and that just as we can call someone on the phone, we can actually talk to spirits (of deceased people) and have them be aware we are thinking about them and talking to them. With that theory in mind, he asks, what would be necessary for them to communicate back in a way that could be measurable with our technology? To that end, he has developed computer software programs (and is developing more) to facilitate communication and actually measure “yes” and “no” responses to spirits when he asks questions. His experiments have been successful thus far, and he has published a peer-reviewed paper in a scientific journal on this. The climax of my film becomes so fascinating because Gary attempts actual communication with Forrest J Ackerman using his computer program – and we see it all unfold in real time – and there are very real and precise responses. He says that both my documentary, which he calls “historic,” and his research point to the fact that “Forrest is here.”

ND: Synchronicities played an important role in the lead-up and production of *The Life After Death Project*. How do these ‘meaningful coincidences’ tie in with ‘Messages from the Other Side’?

PD: Swiss psychiatrist Carl Jung first articulated the concept of synchronicity, describing it as a very improbable or unlikely coincidence that brings events together in a way that has meaning in the eye of the beholder. Statistics tells us that some synchronicities will and must occur by chance, because “almost all things are possible.” There is an old adage that says if a million monkeys typed on a million typewriters for a million years, by chance one of them would produce a perfect copy of Shakespeare’s “Hamlet.” No one has ever tested that theory! But we get the concept. One of the synchronicities I discuss here is the juxtaposition of stamps on an envelope from over 40 years ago, bringing Poe together with Santa Fe in a letter to me when I was a young teenager living in Maryland. (I had never been west of Virginia then!) Another synchronicity in *The Life After Death Project* is the wine bottle that just happened to be the same type as the wine served at Sean Fernald’s wedding, that Forry had attended, and the vintage of the wine was the same year as the wedding.

I have experienced so many unusual synchronicities that the list would be long. Notably in *The Celestine Prophecy* and its sequels, synchronicities are extolled as having high spiritual significance as forms of guidance from spirit. Synchronicities make us think of an alternative reality that is sort of like the film, *The Adjustment Bureau*, but non-fiction!

ND: Several of your films deal with life after death. In *The Artist And The Shaman* you speculate about whether a certain 3-year old boy might be the reincarnation of your father. In *Starry Night* you bring Vincent van Gogh back from the dead for 100 days, a century after he died. In *Jesus In India*, there's speculation about the accuracy of the reports of the disciples that Jesus died and rose from the dead. And now you have *The Life After Death Project*. Has this topic been a long time obsession for you?

PD: The topic has not been an obsession, but it indirectly entered into those three other stories you mentioned. I do wonder about the theory of reincarnation. The studies of Ian Stevenson and others lend a lot of support for it, and great yogis, such as Paramahansa Yogananda, insist that it is true. But it would take at least a film to explore the evidence, and I have not produced such a film. There have been hundreds of books (or thousands) written about reincarnation, and I hope that someday I'll read the best of them. As for *Jesus In India*, the claim of Jesus returning to life from the dead is central to Christianity. There is some exploration of that in my movie, which was covered in a previous issue of New Dawn in a Len Kasten article about Jesus' purported travels in India. You can learn more about that at www.jesusinindiathemovie.com. *Starry Night* is strictly a fantasy. (www.starrynightmovie.com) When Vincent van Gogh's 'Sunflowers' sold for 33 million dollars in the 1980's, it made history. I thought to myself: If only Vincent could be here to know this happened and that he turned out to be one of the most successful artists in history. And so I created a fiction screenplay based on that premise and was fortunate to be able to make the movie (about 10 years after I wrote it!) Universal released it to DVD in around 2000, and it is still available.

ND: Your films are known for creating controversy in a good way, and we at *New Dawn* wholeheartedly support your intentions. Some Christians thought you'd overstepped the line in *Jesus In India*, while the US Air Force took you over the coals for your film *Roswell: The UFO Coverup* about the so-called alien UFO crash at Roswell. You also angered some atheists who think you were much too kind to Catholicism in *Before We Say Goodbye*, your movie about a Hispanic-American family. And you made *Timothy Leary's Dead* about the 'Prophet of LSD' who President Richard Nixon described as "the most dangerous man in America." How do you handle criticism?

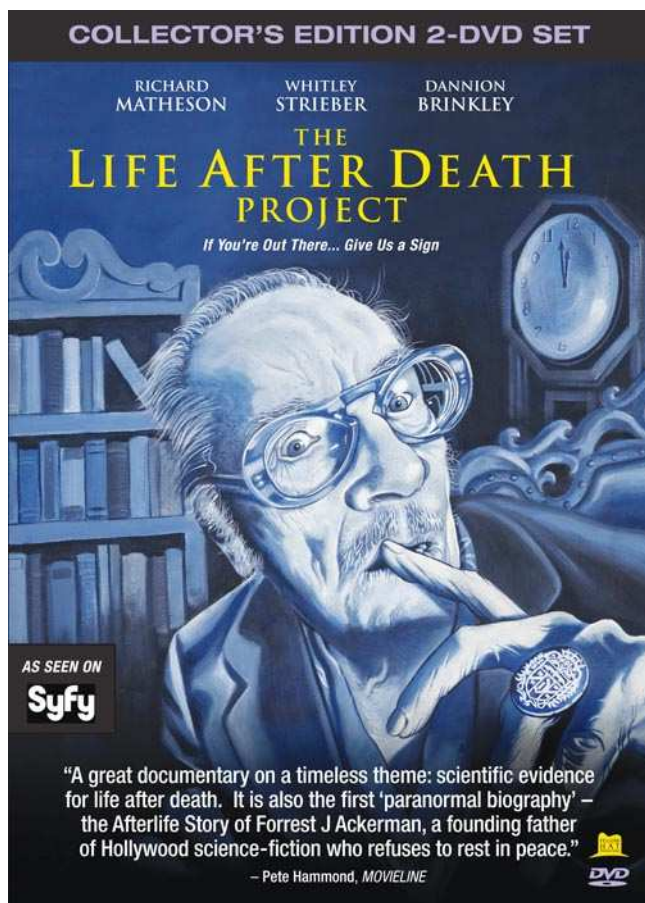
PD: I have had to develop what they call a "thick skin" in response to criticism, as does every artist in every creative field. There are as many opinions about things as there are people on this planet. A big change in our world, from when I was a child, is that now everyone can make his or her opinion count. People can go on message boards, they blog, they post comments about books and movies online. The professional critic is no longer the only force the artist has to deal with. And you get comments at every level. Some are intelligent, others are personal attacks, and sometimes anonymous people post profanity and obscenities. That's what they want to do, and currently there's no way to stop them.

One of the traits that some people have that probably bothers me the most is a tendency to be absolutely fixed in rigid beliefs: hard-headed, not open to discussion or alternative approaches, and sometimes to the point of being bitter, furious, argumentative or insulted that anyone could contradict them or have another opinion. These traits have taken over politics to a large extent in the US. We see this trait creeping into religion at the point where it becomes "Fundamentalist" – some religions are so convinced that they have the Truth as handed down from "On High" that all others are wrong or damned or are infidels to be disposed of even with violence. People now actually kill one another every day in the name of God – and not just a few people, they blow up 100 or more at a time. As if God is looking to them to help him out by destroying the

lives of His children that He lovingly and painstakingly nurtured from their days in the womb.

I have often chosen topics, quite deliberately, because they challenge some cherished beliefs. I think it's most worthwhile and productive when I choose a topic that, by exploring it, can help the human race grow in its thinking capacity, stretch the mind a little. But when it comes to the topic of life after death, I always tell people, I never chose that topic.... It chose me!

ND: Could you give a brief overview of the sequel film *The Life After Death Project 2 – Personal Encounters*?



PD: In the sequel, I let witnesses to many other life after death cases tell their stories. These are people from all walks of life. We hear from them, with very little editing (except for length) – we learn what happened and why they felt that it relates to unseen spirits or survival of consciousness and personality after death. A few might be considered “ghost stories,” but most have physical phenomena attached and were seen by more than one person. I am interested in what palliative care doctors have to say – end of life physicians who witness a lot of people die. And nurses who work with people during their final weeks and moments. It is surprising to hear how committed some of these people are to the concept that there is evidence of a “spirit” that departs the physical body at death. And these are for the most part not religious people – they do not hold these convictions because they were taught them as part of a religion in which they believe. Three exceptional people in the film are Dr. John Lerma, M.D., Dr. Lynne D. Kitei, M.D., and John B. Alexander, a former military man and author about non-lethal weaponry. Dr. Alexander extensively studied the issue of life after death and was the president of a non-profit organisation dealing with this topic. Also of interest is Dr. Stanislav O’Jack. His extraordinary abilities to take unusual, unexplained photos, sometimes while the lens cap is still on the camera, have been studied at length by a Stanford physics professor (now emeritus), Dr. William Tiller, who was in *What The Bleep Do We Know*. Dr. Tiller’s assessment gives credibility to Dr. O’Jack’s claims. One of those claims is that Dr. O’Jack’s wife appeared to him and one other colleague in body, in full physical form, after she was dead... and she then disappeared. John Alexander also tells of an incident that happened that was just like the O’Jack story – it

happened to one of John Alexander's mentors, Dr. Elizabeth Kubler-Ross. One of her deceased students appeared to her in physical form, spoke to her, wrote her name down, and then vanished down a hallway. So although the sequel is somewhat different than *The Life After Death Project* in style, and is less devoted to scientific evidence, I think viewers will find it compelling. In any event, a complete list of the people in the sequel and description of it can be found at www.lifeafterdeathproject.com For those who order the Collector's Edition 2-DVD Set of *The Life After Death Project*, the sequel is included on the 2nd DVD as part of the package. I also want your readers to know of my two websites: www.pauldavids-artist.com and www.pauldavids.com.

ND: Thank you very much Paul Davids for taking the time to answer these questions. We are confident your new film will take us one step closer to understanding the mystery of consciousness and life after death.

[NOTE TO READERS: You can view all the photos printed with this article by obtaining a copy of the magazine in which this article appears, New Dawn 139 \(July-August 2013\).](#)

Readers can obtain the Collectors Edition 2-DVD Set at www.lifeafterdeathproject.com. You can learn more and follow what Paul Davids is up to through his website www.pauldavids.com.

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