

Unedited First Draft Transcription - Non-Duality from An Artist's Viewpoint - 2016 July 08 (PM)
Angel's Rest, Massachusetts
Questions #29 through #34

Good afternoon everybody.

#29 / 00:42

Jac: Are you going by Shivom now?

Q: I'd love to if you'd like, sure. I mean yes.

Jac: What does Shivom mean to you? Like what does it feel like to you, what is it about?

Q: 1:16 Well it means the absolute consciousness, but there's something about it that's almost a quality of endless white light, kind of a bathing, you know a milky kind of white light.

Jac: So when you hear it does it kind of ignite that sense?

Q: Often.

Jac: Beautiful! Shivom it is.

Q: You remember when I asked a question in North Carolina a few years ago? It was a word in the RhibuGita which kept popping out, and I didn't know what it meant. So I talked with Veda, Vedananda about it, Vedanandaji.

Audience: Swami Vedananda!

Q: 2:23 Swami Vedanandaji, oh! [indiscernible sentence-different language], and so he was you know, going through all his past lives as a swami and vedanta scholar and I wasn't sure, but then I asked you what it meant and you said, "well could you read a few examples?"Shivom, Shivom, "oh, it's the Absolute!" A year later I was in the Himalayas with Tuli Baba, a beautiful cloudless sky, bright light, you know a bright sky, sunshine, and he said, "oh, Tuli Baba has a new name for you." "What's the new name?" "Shivom." It was very.... I was a mess basically.

Jac: Yes I bet. And so be it Shivom, so be it. Keep that connection with Tuli Baba alive it's very pure. Let it die because of something he does not because of what you do – it will change sometime. At some point the relationship between teacher and student changes. It has to change because it's based on separation you know, so it has to change. So when it changes let it because he changes it. But work with it, if your pattern was to prostrate in front of him then do it in front of a picture of him. He's really working with you Elliot. I mean he's really working with you! So make yourself available you know, sit at his feet, sit with his picture in his energy or whatever you've got to do; milk it, milk it, you know? It's actually stronger around you since his passing than when he was alive, it has a different potency. Maybe you'll understand more of what he's really about now that he's past. I'm not sure, but it feels something like that, that somehow you've more access because the physical form is gone. How are you doing yourself?

Q: 8:09 Now or just generally? I'm doing okay, I'm doing okay. I'm in a bit of a dry period.

Jac: 8:41 They happen. And is there some old material that could be collated and put out there during this dry period?

Q: 8:55 Of a creative nature you mean?

Jac: Yes.

Q: Yes.

Jac: It might be the time to do that because it's a very different energy to, you know arrange the practicality of putting something out there, rather than the actual creating of something new. So when the creating of something new stops, it might be an opportunity to actually disseminate or publish or YouTube or self publish or just use it as a time to disseminate what's already done.

Q: What's already done?

Jac: Yes, what's already done. What do you think of that?

Q: 9:47 I almost want to stay a little bit as a hermit still doing writing and the creative, but I've had intuitions about getting out on Facebook, and you know you mentioned YouTube awhile ago, but I don't know, maybe I'm shy, I don't know. I kind of dread... I used to love the public but now I'm dreading it a little bit, you know?

Jac: Yes sure, sure. When you dread it it's ripe for learning isn't it? You know there's something there, huh?

Q: Yes.

Jac: Go there! Yeah, jump into that fire and see what it's about, blow it out.

Q: 10:40 I've been waiting to, you know spark.

Jac: Now. No attachment to the outcome, that's your anchor. Have no attachment to the outcome, put it up, drop it, put it up, drop. Don't be like... don't get those emails that tell you when a reply has come to your post, I mean just don't go there. Put up something in YouTube that stops the replies, the comments underneath, if you have to. Stop them.

Q: Can you do that?

Jac: Yes. If you have enough discipline not to read them, great, or just stop them. You disable the commenting thing, the dialog box, you know underneath. Yes you can do that, but if you're strong enough put it there and don't look at it. It's nothing it's just opinions you know.

Q: 11:48 Mark put up a "Mark's Grail," when I did the stand up piece – I think I sent you a link –, he put it up on his YouTube site and I gave a link to a few people. It was not polished really but it was okay, but that's about all I've done.

Jac: What are you so scared of?

Q: It's kind of like an all or nothing thing, it's either jump out there or.... you know?

Jac: Yes.

Q: That kind of thing. So the switch is still off, you know I haven't turned that switch on yet.

Jac: Yes, so you know how very often we experience both sides of something, it's part of separation breaking down, so you end up being the perpetrated and the perpetrator or you end up doing what was done to you. You know, its karma really balancing itself out. So there's been a time in your life where you wanted to be huge and you fed off the attention of the audience. So now you've gone into the other side of wanting to hide and not have your stuff out there at all. There is a middle ground but it means not being attached. You're just putting it out because that's the natural flow of you creating something and it goes out, blessings on whoever finds it and may it help them or you know shake something in them be it positive or negative. How do you know what the energy of it is doing, and it doesn't matter. You know the greatest teaching for somebody might be that you bug the hell out of them you know, and it might scratch something in them and that might be the greatest gift that you give to anybody, by being a pain in the ass. It's wide-open, we can't second-guess it, but mind imagines of course that it knows what's good and not good and all this garbage. So don't be concerned

how things land. Put it out there and that's the end of your role. That's the end, only the ego is interested in the next. Do it for spiritual purposes rather than to build a career, to build a name, rather than something; the next thing is better than what I have now, but it's not actually it's all the same. When you're in the next thing the next thing will be more attractive, it's just a loop that's going nowhere. Get it up there and don't think about it. If an emotion rises say, "I see you, I see you, but we're putting this up anyway."

Q: 14:41 A friend of mine put a website together for me which is actually off-line. I just didn't have the energy to keep it up, but maybe I should just reconsider that and get it back up and you know, get people coming to it or something.

Jac: People will find it. They'll find the site, but I wouldn't put yourself under pressure to like, "I've got to do a new post every three days or half an hour," or whatever it is. Just let it flow organically, when something's ready you put it out. It's like you're bursting with material, and we need to kind of open a plug hole somewhere so that it can pass through you.

Q: I have a lot of material.

Jac: Yes you have a lot of material, but stop this holding lark.

Q: 15:29 Okay. I don't know if it would be an excuse or one consideration is that I've been putting all this material together in a book, and the book is kind of like a variety show. The book is not like an expository it's like, here's a poem, here's a story, here's a personal incident that happened to me, here's two lines, here's a cartoon, here's another poem, here's another bit of narrative, you know? So it's kind of like a fun thing for the reader, and I've been kind of waiting to put it all into one piece. Maybe you're saying not to wait, I don't know.

Jac: From what I know of you I don't think that one piece will ever be finished.

Q: That's what I was originally coming up to talk about.

Jac: 16:18 We found it via sequelitis route.

Q: Yes it snuck in. This one thinks that it will be finished, it's really... its night is coming you know.

Jac: But you always say that Shivom, you always say that you know? "It's nearly done, another two months it will be done, it will be done," and it's like, (singing) "here we go again." Done according to what standard? How will you know when it's done?

Q: 16:57 I will know when it's done, it's organized, and it's much more... You can actually smell some of the food on the stove now. Some of the dishes are you know, one is in the oven, one is being stirred. The meal looks like it will come together. You don't believe me.

Jac: Not at all, no.

Q: Oh shucks.

Jac: So it sounds like it's memoirs, like a selection of different synopses, that kind of a reflection of you?

Q: No, it's actually going someplace. I mean it's a narrative about mind, about the humor of mind and that you're not your mind, and it says that in a hundred different ways.

Jac: Yes okay, all right. So will a hundred be enough?

Q: 18:08 It does proliferate a little bit; the rabbits keep multiplying, but there is an end in sight.

Jac: And how will you know when the end is? I'm really being serious, like, how will you know when the end is?

Q: 18:31 The outline is done and the pieces are done. How will I know, well to give this fellow a little credit, "we," I've been working with the creative process for a bit and we can tell when it's

kind of open ended, and now it's kind of coming together. And "we" feel that it's coming together and that it's not a pipe dream. I mean putting poems together which have been completed; I have many done now. The process starts with an idea here, here, here, here, there, and then clumps get together all of a sudden, and then they get ordered and sequenced and fine-tuning and editing and then it's done. So we know that process and that's what's happening with the book; pieces were here and there and now they're getting organized and sorted. There's going to be a lot of editing but then it will be done. His will be done.

Jac: 19:39 Can you give it to somebody else to edit?

Q: Yes.

Jac: That might be a good idea.

Q: Somewhere in India a beautiful woman, Tuli Baba regarded her so... She's American but she lives in Tiru. Tuli Baba loved her and always gave her special treatment, but she actually said she's an editor. She offered to edit the book, and I invited her to a gathering of readings. In March I gave readings for a bunch of friends from the book, and they gave feedback and suggestions, which were helpful. But then I kind of stopped and regrouped and now it's going forward again. So yes there's certainly one and probably many more who can edit the book.

Jac: 20:30 So why isn't there just one editor? And then what she says you rubberstamp, and out it goes.

Q: You're saying to have only one editor?

Jac: Yes.

Q: Wow. You know, she's not a comedian.

Jac: Then maybe choose a better editor. Do you see what's happening?

Q: You want it to be done, you want...

Jac: What I want is for you to break this fear of something being out there by whatever means. We've got to do it, but the block you have about being exposed in some way or being up for criticism, I want to go there and see, "what the heck is that?" Let's just dive into it and see what churns up when your stuff is really out there. But right now you're finding every excuse.

Q: 21:28 Well, you know there are some listeners that when I read them some poems... I put them out there, I put them out there when the poems are done.

Jac: A selected audience usually.

Q: Those are selected audiences. And I have several blogs which are kind of fun to write. One is a takeoff from something Adyashanti said, "I think, therefore I am deluded."

Jac: Yes.

Q: I thought that would get more laughs but it didn't. Yes, but you know, things like that. There's serious insights in it and there's also, you know comedy. Anyway, so you're saying, "have more risks than a selected audience," is that what you're saying?

Jac: Yes, you're just putting up barriers everywhere. It's all in avoidance of exposure.

Q: Like public with the big....

Jac: Yes, unedited, unfiltered public.

Q: Yes I get it, that scares me.

Jac: Yes! Now talk to me about that, what are you scared of? What's going on there? This is the block.

Q: 22:46 One of my.... let's just say I watch more television than I should, and that scares me. I mean that people can be that stupid and that blind, and I know already.... you know I can bet,

being a businessman, I can bet that certain things will be misunderstood and clearly taken the wrong way.

Jac: That's for sure.

Q: I make a lot of money betting on the public's stupidity, so that scares me. That scares me.

Jac: So the same way that you can see somebody on television saying.... What did you say? So the judgment that you are giving to others on TV is the judgment that you're afraid of perhaps?

Q: Yes the masses, the masses. I mean I would love a crowd you know... You guys might be a herd but you're my people.

Jac: It's safe.

Q: If everyone in the world were like us here.

Jac: Then the ego wouldn't get challenged my dear.

Audience: The tribe.

Jac: The tribe again; hour of the tribe.

Q: 24:10 Do you know what the very first section of the book is? "Warning," and then, "must read disclaimer." You know I'm waiting for the dissent to.... you know. So those are the first two sections "warning, and must read disclaimer."

Jac: All right, so you know it's going to be received with mixed reviews, let's say.

Q: Yes!

Jac: So what's wrong with that? Why don't you welcome that, how come you're running from that? That's just life! Why is that unsafe?

Q: Well it's going to evoke all kinds of powerful emotions.

Jac: So?

Q: All right, I hear you but I'll give you an example. I was watching a show on post traumatic stress disorder and people working with veterans. They were right out there with the top 10 mental traumas working with these vets, and the killing that they experienced and the brutality, you know? And to see the emotions coming out and the effect on a spouse of eight years, who was absolutely suffering because their husband has come back and seeing this trauma. Now I'm writing about your mind is a joke you know, and people are going to go, "you're writing about your mind is a joke and I just spent eight years working with this kind of thing!" So that scares me.

Jac: But that's just somebody's opinion, that's what they will do with the book. So why is that any of your business? Really, how come you make it relevant to you? Why is that about you?

Q: 26:06 Okay that must be the question. Maybe there's something really hard wired in there. Wow I'm almost speechless!

Jac: That's rare; I couldn't resist it. Okay, things that are not about you, you make them about you. They're not about you. You make the work you put it out, and your participation ends, it ends, but your bleeding in imagining that it's about you when it's somebody else's privilege to say, "it's a load of crap" or "it's wonderful." It's their privilege to respond in any which way they want. It's like somebody saying, "well here's a bunch of flowers, now you have to like them, you have to like them really because I'm going to keep fixing them until I make sure you like them." It's like, "no," surely you are free to say, "actually I don't like orange roses but the pink ones are okay." That must be there, your autonomy must be allowed. That's just respect, you know? Allow others to do what they want with the work. When you put it out it's not yours anymore. It's not yours anymore once you give it away. It's not yours, that's the beauty

of art it ceases to be yours once you put it out. How it's received has nothing to do with you, nothing. It has its own life it's doing something else, so step out of it and don't be contaminating it. Step out of it. Put up the work and say goodbye to it, gone. "Another one gone, great; gone, gone, out there, gone. It's gone to the editor and I'm not interested in it anymore. I'll have a cursory look but I trust them, so gone." Disconnect from the work you know, just make it and send it off, end of story it's not about you anymore. And if you can break this you'll find that that pattern has been running through your life in so many ways. That pattern is like a web that has woven into loads of things; you make things about you that are not about you. When this breaks a great freedom comes, a great freedom comes.

Q: 30:18 So there is like a people pleaser function going on.

Jac: Yes.

Q: A disease to please or get approval.

Jac: Yes, and it manipulates and it hides, and it does all these things in order to hear what you want to hear back. It is completely inauthentic, because it doesn't respect or allow the freedom of another expression to play with whatever it is you've put out there. And it's got to do with ownership. When you create a piece of work let it go it's no longer yours. Your name is on the bottom of it but it's not yours, it's not yours.

Q: 31:16 I'm wondering if this.... This obviously must have applications to everything.

Jac: You got it. Oh yes, it has tentacles in so many parts of your life.

Q: I'm stifling it self-expression?

Jac: Yes. I heard an interview recently of the woman who designed the memorial in DC to the people who died in Vietnam. If you haven't seen it it's a wide V shape of two huge black marble slabs that are level on the top, but you have to walk down and walk up, so hence the V shape, and as you walk down the names get longer and longer. There's thousands and thousands of names on this. They did a blind selection for this memorial, so they saw what came in but they didn't know the resume of the artist when they were selecting. There was one Vietnam vet on the selection team, and the rest of them generally had an artistic background; museum curators, this kind of stuff. So they selected this one, and it was a 20-year-old Japanese woman when they discovered, "okay this is the one we want, it's beautiful." You know it has etched names, it's kind of underground and you have to go look for the name, and there's something mystical because there is a depth to it. There's a kind of a silence because you're you know, you're kind of almost going off the street because you're stepping down. It's a beautiful piece of work! Has anybody seen it? Oh good lots of you, good.

Audience: I have friends on it.

Jac: Yes I'll bet you have. So the first reaction was, "my God she should be American, she should be older," and of course all these things, but eventually they got through. There were two years of arguing where she was holding tough to the original design, and where they wanted to put their stamp on it, but she held tough. And the part of the interview that I remember the most, the guy who was a vet wanted a statue which depicted what it was about; one soldier carrying another. That statue is quite near actually. There's a second memorial that's quite near because he just insisted on this, and they had to put it somewhere, but he wanted it at the deepest part of this wall, which is when you're walking down and you're looking at the wall and you're partially underground, he wanted the statue there, which would've completely broken up the whole energy of.... completely, like it would be confusing.

So one day when the building was going on and he was telling them, “no, no, no, this is the place where my statue goes,” and she was standing there and she was like, “absolutely not!” She’s this tiny little thing you know, and she said, “he pinned me up against the wall, and all I could think of was, ‘yes, this artwork is doing exactly what I want it to do!’” “It’s moving people’s emotions beyond what anything I could say would have done.” She said, “that’s what made it a success.” It made him angry, made him pissed off, and he gave out like mad about her, everything from a racist response to an aesthetic response, everything. He slated her and slated her, and she just read it as success.

Q: Wow!

Jac: That’s art.

Audience: 35:23 [indiscernible words] pointed out a brother and a friend, and I didn’t know whether to be burst into tears or be outrageously angry and mad over those going on at the same time.

Jac: Yes.

Audience: It’s extremely powerful!

Jac: Yes, it’s an extremely powerful piece of work, it really is.

Audience: The reverence that’s being approached, people are just going through there nonstop, and there’s this hush feeling.

Jac: That’s right there’s a silence in it.

Audience: It’s a fabulous piece of work.

Jac: It’s a fabulous piece of art!

Audience: It’s a fabulous memorial to them.

Jac: It is indeed. And another thing was – this is a little segue –, the committee wanted the names to be alphabetical, and so she said, “okay, I think it should be in the order that the deaths were reported,” and they said, “no, no, no, it should be alphabetical.” She said, “okay let’s pull a name, let’s pull Smith,” and she said there were like seven or eight Smiths. She said, “okay, so one of your children is Smith and you’re looking for them, does it look like it’s important?” “They are one of seven or eight now,” and they said, “okay I get it.” So the thing is you’ve got to go through these thousands of names, and you’ll find out how many down the list there were, you know? Anyway that’s a little segue but still.

Audience: 36:45 Here’s another segue, that statue is very powerful, especially for this!

Jac: Yes, yes! Because it came from the vet.

Audience: You can see the dead eye stare in the eyes in that statue. I mean that statue is very powerful so it belonged in its own space.

Jac: It did, but it’s specifically by the vets for the vets.

Audience: 37:04 Yes, and completely they’re different.

Jac: Yes, and for the rest of us the other piece speaks more loudly. Yes you’re so right, so right. So both got responded to, both were placed there, but not on top of each other. There’s space for all of it. So it’s about eliciting, that’s what art is it’s about eliciting a response, and any response means that it’s working, any response. That’s the middle ground for you from an aesthetic perspective. From a spiritual perspective have no interest in what happens after you put it out there, none. Don’t look at sales, don’t look at comments, don’t look at Amazon reviews, nothing. Don’t read them just make the next piece of work. Drop the ownership.

Audience: 38:35 Right from the Bhagavad-Gita, “you have a right to the action but not the result.”

Jac: Ahhh.

Q: My teacher, first teacher, had me read that in India.

Jac: Yes, it’s time to put it into practice mister.

Q: 39:09 Meeting with Vedananda I studied this right out of the [indiscernible word].

Jac: Then mister you’ve heard it often enough.

Q: Okay.

Jac: Yes good.

#30 / 40:22

Q: I’m just going to tell you what’s going on.

Jac: Perfect.

Q: Without a lot of story behind it – you already do know some of it.

Jac: Sure.

Q: 40:37 So a lot of things happened very fast. I had a little bit of an awakening, enlightenment, and it’s all been within a year. With meditation, bodywork, first satsang, some energy work, I got to this place and I didn’t know that that’s where I was going to get but I got to a place where I felt like my heart was like, like I didn’t know I had a heart before. So I felt like it really opened up and it was new to me that my heart was what it was; the center of me inside, my mind, my body, and then all the senses, perceptions. And then at some point things got a little messy, recently, and I lost what I really felt was this amazing sense of connection with everything, with me and my surroundings. I didn’t know that something like that was possible, and it wasn’t something that I wanted. So it came to me and kind of went away from me. So already over the weekend or just in the last couple of days here I finally had that feeling. 42:15 I mean basically what happened was [indiscernible words], what was happening was I could literally walk out the door and just have a moment of connection. Just getting in my car was just, “hey car,” and anywhere I was going it was happening all the time and I thought, “wow this is how life is now.” And I didn’t think about it, I didn’t think about it ever going away, and then one day things were kind of messy, and I kind of changed the way I was living just in a week or two. Then I realized that I wasn’t having these moments anymore, so I’m scrambling for meditation, I’m scrambling for, “what do I need to do to get back into this frame of mind?” I - don’t – know. I don’t know, so really I wanted to sit up here because I wanted to ask you for guidance I guess, because this whole way that I even got to this place was from a handful of people that are in my life just kind of edging me along. It’s been amazing, like I said, half the time I didn’t really know what was going on but I’m softer and in a pretty special place. And my mind looping patterns and thoughts would come back, and it’s just kind of... I don’t know what my minds doing, it’s just throwing garbage at me, and I’m entertaining it for a second but I know it’s crap and I try to let it go, but I’m not having the “aha” moments anymore. So really I wanted to ask you if you can give me some suggestions. I feel like now I’m all over the place, meditate, breathe, drop in, you know it’s like a constant battle and there’s no flow, and I was experiencing some amazing flow for a few months.

Jac: 44:06 All right, as soon as were attached to a flow, a particular way of being, you can be sure it’s now on its way out. You can be sure of it. What this work is about, as you know, it’s

about being in a place where it's okay no matter what happens because there is something solid and deeper that you have access to. When we discover that first it's got bells on it, and it's like, "oh my God there's a whole other way of living and it's wonderful." It's wonderful because of the contrast, we still remember of how it used to be and the contrast of the new is like discovering a new something, a new band, a new something, anything, food, anything, and then it kind of becomes normal and five years later you're like, "oh yes I was with them for years, but you know about this other band," you know, and we move on you know, it loses its shine. So whatever new thing gets exposed to you invariably as it integrates it becomes normal. So it might feel like you're letting go, but actually it's just that you're solidifying in that zone and it's becoming normal. You forget what it used to be like, except maybe you meet somebody you used to hang around with and you think, "did I talk that stuff, did I, did that really... is that how I sounded?" And you see things like this that will remind you. But you'll kind of forget how you were. Now that's all part of it becoming normal. It ends up being so darn ordinary that you wonder what the heck was any of the journey about. The really nice bits are along the way as you're shifting, but ultimately the shift is to be totally completely ordinary, and that no matter what life throws at you you're actually fine because it's just life doing its thing. So whether it throws a heartbreak or throws some delicious aha moment, it's actually the same. It's actually the same! Some kind of equanimity comes in that you don't mind. So that's the thing, you don't mind, you don't go high with the highs and you don't go low with the lows, okay? So that's where you're heading. So we would be bringing you backwards if we were to give you the buzz of being in the flow, of having the "aha's." It's like you're probably never again going to experience that level of buzz from it.

Q: Okay, I was buzzing.

Jac: 46:53 Yes of course. Of course, that's what pulls us deeper in, that's the great carrot you know, and then of course the distance then of who we were becomes more normal, it becomes our groove. It just becomes, "oh, this is just kind of how it is," and the high from it is gone because it becomes normal. I'm very glad to hear that when the garbage comes up that you just entertain for a bit, and as soon as you spot that you're entertaining it you stop. That's really important.

Q: Yes. And then I wonder like... I mean, because everything kind of happened relatively easy, I mean that was 50 years of my life and then all of a sudden I was changed, and then I'm like, "why do I have to put any work into it?" So I'm like maybe there's some... That's why I'm asking, like...

Jac: It can be easy.

Q: And I don't want to make it a job but you know....

Jac: 47:49 It can be easy. It's rare but it can be easy, it can. For some people it's pretty fast and that's it. Time will tell, but there's no way that it has to be difficult. For most of us it is but it doesn't have to be. Okay, so it's going to roll how it's going to roll. If you can drop the attachment to the flow and the aha's, is there access to something kind of inside, to the heart center where everything's okay no matter what happens, or is that just gone?

Q: No, I still feel that. I guess I'm not getting the buzz and the mind is messing with me you know, and that's... 48:31 And I [indiscernible 2-3 words] which is like the mind would throw some balls of meaning at me that I could like say, "why this, why now," but really it's like balls of crap, and I'm just like, "this doesn't even mean anything," and it's coming to me all - the -

time. 48:49 I really was pretty bad off but I knew I was coming here, so things are maybe making a little more sense and [indiscernible several words].

Jac: Yes it does something.

Q: 49:00 Maybe you're hanging around [indiscernible several words]. I feel better already.

Jac: Okay. So to put it another way, when mind is coming up and looking for meaning and stuff, that's juice. I call that juice you know, it's looking for a better.... like, "yes let's kind of rock on that for a bit!" That sense of getting juice from something, a buzz and a purpose, that's part of what life gives to make you high. It's a drug-free high of life, you know? And if there is a high then there's a rock bottom pain in the ass, bad, shitty period. I mean that's the cycle, that's the cycle. But what this work does, they can come but you don't respond in the same way, so it's like, "so what" because you're operating from a different place. You can see them and you know it's just a load of crap, you know it's just the roller coaster of life, but you're not on the roller coaster, you see? Mind will say it's boring, it's kind of flat-lining, it's kind of no man's land, I'm being cheated out of the highs and lows of life and I want to experience more. Mind will run all this garbage.

Q: 50:17 It's as if mind is just waiting for this moment maybe. I don't know if like [indiscernible word] show up because I've like kind of stopped working and I've let a lot of things go within the last few months, and it's been amazing. I haven't had a job in four months and the days go by and I don't feel... I don't know, I still [indiscernible word], I feel alive and good. I don't know, but I think maybe the mind just... I don't know, it's like waiting for me like a cat taking a nap. And then I was weak [indiscernible word] shooting in there, I don't know.

Jac: 50:51 Yes, but it didn't pull you right back in, so well done. That's because the first, the big opening, something got kind of more solid, and it does for most. Most people like, "it's gone it's just a memory now, it's gone," but for some reason something has stayed open. There are two hits I got about you last Saturday. I picked up the phone, and I did nothing with the phone I put it down again, so I thought, "okay, all right." Two hits; consider this, it would be really good to spend a month doing voluntary work in some place like Tahiti building houses. Tahiti and building houses is the lead. Wherever it takes you fine, but to spend a month somewhere where your time and your energy is contributing to people who have nothing. That would be a really good thing for you to do.

Q: 51:56 Okay, yes at one point I was told by other people that maybe my service here was... Because I'm feeling that but then I had somebody tell me that maybe I've already done enough service, but I was like, "okay, I guess that's cool." I mean, I'm hearing you, but...

Jac: Yes very good, it's the exposure. It has to be in a developing country. It can't be here it's got to be in a developing country, and it's got to be mucking in the lifestyle of people of that culture. Like completely kind of living as they do and watching and soaking up what that is. It's going to do something for you, okay? And it's a month in a developing country, and don't live like an ex-pat there get down and dirty, down and dirty. And the second thing is; open a second outlet but not a third. The third is going to go belly up. The third will be driven by some kind of greed or cockiness or some kind of...

Q: 52:55 I know what that is, yes.

Jac: Yes, the third will be driven by something nasty, so let it come up in another way. The second will be fine it will come from integrity. The second will be fine but the third no, you'll be running on pride or something. There will be an easier way other than destroying everything

you've built. There will be an easier way to get that kind of pride out. It's going to come, it's coming, all right?

Q: Okay.

Jac: So I'm kind of... Let's circumvent the third shop right, and the collapse that is going to come there and your face in the muck. We can circumvent it, and the first thing is about spending a month in a developing country, and the second thing is open a second shop but do not go near the third.

Q: Cool. Again, I get it, yes. Tahiti, you're going to hear about it in six months!

Jac: Start Googling and see where you end up.

#31 / 54:39 (Audio so distorted I couldn't get enough information from Q: She was just too close to mic. Continued with Jac's responses for usable content)

Q: [indiscernible sentence].

Jac: That's fine! Why don't you shout?

Q: [cross talking].

Jac: Yes, yes, go again Kate! Excellent!

Q: Thank you, that felt good. So the last time we saw you was about a year and a half ago, it was my birthday. We said goodbye to little Kathlene, she's gone. I'm pretty sure she is really gone. Kay is something else, but she is kind of fading, she's fading. Thank you for all that you gave her.

Jac: Sure.

Q: [indiscernible sentence].

Jac : So bring the top of it down (mic).

Q: [indiscernible sentence].

Jac: Okay, now we've got you.

Q: [Too much indiscernible (for me anyway) to complete Q&A].

Jac: 1:03:01 Well done. There is a huge potency in that Kate, well done.

Q: So should I discontinue where I work?

Jac: Is it work or is it a different perspective? Is it an insight?

Yes, seeing through the game of mind.

Yes, not to dismiss any of it, embrace all of it.

Yes, our perception is creating everything in front of us, everything including me. And because of the collapse of the timeline it's not just what you're seeing right now, it's like you are seeing everything right now. So who is the one who takes responsibility, is that an individual, where is that? What's the one that takes responsibility for all of it?

It's a very contracted game.

It is already taking care of everything. You just think you are doing it. We just imagine that we are so potent and we're managing everything. We are like a speck of dust like over in that corner. It is already doing everything! The idea that you are autonomous, that you are a

human being, you have someplace to go, you have something to serve, is a load of crap! It always was. It is just part of the illusion, it's the game. It is the game we play until we see it is a game. You are this close to seeing it's a game, this close. Don't be fooling yourself. There's no fear, really there's no need for fear it has no place now, none.

It's done. The whole thing is all over anyway. It is all over, yes.

It was all over a long time ago, this is just replay; stretching time and replay, that's all that's going on here. Hence the inevitability of every step we take because it is already done, so it is inevitable. There's another thing on how free will doesn't work. It is a placebo, you know?

Is it the Holy Spirit that's talking or is it Kay that's talking?

Even in that moment that she arises, do you know that you are not her? Or do you think you are her when she's around?

The personality might show up but what kicks in is a knowing that it's not you. It is like a glove on your hand, the skin, it's just an external façade to make something else happen, to participate, to talk, to make movie.

You 'think you know' you're not Kay. You 'think' you know you're not kay. Kay was never there. Now you're talking.

So what is right. There is no big deal, that's the point. It is as ordinary as water.

Yes it is free and it's freedom for nobody, you know? It's kind of just freedom itself, but you're not there to kind of feel it, "yay I'm out I'm free!" That's bullshit, bullshit, you know, but it is kind of freedom itself.

It's like air, yes, yes, air.

#32 / 1:18: 24

Q: Hi I'm Kathy. I was originally Kathleen but I changed it to Kathy. I just wanted to get up and talk because I find that being here I keep telling myself stories about myself. I don't do that normally, but because I'm here I'm like rehearsing a story to tell you so that you know, like, what am I going to say, you know? And so I just want to say something to show that I stopped.

Jac: Sure, just to break that loop.

Q: Yes.

Jac: It's a very good idea.

Q: It isn't something I usually do. I don't spend that much time really thinking about Kathy. One thing that I wanted to say, at the beginning when you talked about that there's nothing, I found it quite soothing to hear that. It made me think back to about 25 years ago when I went to my first therapist because I was so afraid of losing myself, of like falling into some kind of an abyss or void. I couldn't explain what it was but there was this incredible fear, and so I went to

a therapist and that kind of started the whole journey. So it was very nice to hear you say that there is nothing, and to find it soothing.

Jac: Wow full circle.

Q: 1:19:59 Yes, so it did go somewhere.

Jac: Yes you were smelling it a long time ago.

Q: Yes, I had been thinking that the journey is just to separate from the mind, and that's what I thought it was, and then you said, "nothing, there's nothing," and I was like, "oh, well that's nice." I mean it just felt soothing, it did.

Jac: That's great it didn't stir up fear or anything.

Q: No fear it was just very, very sweet.

Jac: Yes indeed.

Q: 1:20:32 Another thing I just wanted to say was that in January I retired. I had a plan, I was going to California to take care of my father – he has Alzheimer's. He had been in a nursing home for like three years, and I had been going out there using my vacations to be with him. So I just decided that I'm going to retire, take early retirement and go out there. He died three days after I got out there.

Jac: Wow, beautiful! That's beautiful!

Q: 1:21:15 But it left me with nothing to do.

Jac: How beautiful is that too?

Q: 1:21:21 Yes, it has been now, but.... Well it was good in many ways. I realized first why I loved going out there and being with him. It was because I could feel that unconditional love that I had for him as a child, because he couldn't talk, he couldn't do anything for himself anymore so I could just love him. I loved him and it was wonderful. And I was so looking forward to that, to spending you know months just loving him, and I didn't get to. Then within three weeks I was back in Massachusetts with nothing to do.

Jac: Yes, and what have you been doing?

Q: 1:22:11 Nothing.

Jac: Great! Wonderful!

Q: 1:22:14 I have this [indiscernible word], I think Stephen, when he first started talking, I don't know why but the first thing that came into my mind was the Janis Joplin song, which is Kris Kristofferson song really, "leaving is just another word for nothing left to do."

Jac: It's, "left to lose," isn't it?

Q: Oh it's lose!

Jac: 1:22:33 Okay we'll make it [indiscernible several words] Kris Kristofferson [indiscernible 2 words]?

Q: I changed it.

Jac: Nothing left to do, okay that's freedom too.

Q: It's been hard because people want me to do things. A lot of people want me to do things, and they keep inviting me places, but I don't want to do anything. It's like the first time in my life that I don't have to do anything.

Jac: Happy days good for you girl.

Q: But it's hard to continue to say no to people. I feel that there's part of me that still wants to please people and say, "oh yes I'll come back to work and go out to lunch," but I don't want to.

I mean really truly I do not want to; I want nothing to do with going back there. It's not them, it's just I don't want to be there, which is very hard for people to understand.

Jac: They will get the message if you repeatedly say no.

Q: Then they'll stop asking me?

Jac: Yes sure. Or you can tell them, "you know what, just give me a year, just give me a year," and by then they will have moved on.

Q: Okay, it's hard because even my daughter wants me to do something.

Jac: It's out of concern for you, you know?

Q: Yes, everybody thinks I'm depressed. I mean I sometimes worry that I might be slightly depressed because I feel flat. It's everything you've been saying, "there's no up, there's no down, there is no nothing."

Jac: Yes, but you would know the difference between if it was your mind or if it's just the nothingness where you're hanging out.

Q: I do. I do know that, I know what depression is I've been there before. I don't have the desires anymore. That's the part, I think the depression was caused by desires for something.

Jac: That's for sure.

Q: And now those desires aren't there, so it's just kind of boring, kind of flat.

Jac: Is it boring?

Q: 1:24:54 Well no, I mean I enjoy getting up in the morning much more than when I went to work. But no highs, I don't... Well driving here for example, I'm driving through Lancaster County or something, and it was beautiful and the music was beautiful on the radio and you know, I kind of did a Carolyn thing of like, "oh this is the self manifesting because they want to see the beauty of the countryside." 1:25:22 I don't know, I felt like that's... I have both moments of joy, but... yes that's it. Don't do that.

Jac: 1:25:34 I want to go back to when your dad left and it left you without somebody to love. You said something like that.

Q: Well, it's the pure love. That was the thing about it, you know.

Jac: Because he had kind of left because of the disease?

Q: Yes, because there was no mind. If my father had been talking or had been my father, I would have been back in a very horrible relationship. We had a very confrontational relationship, but there was a time when I was a young child when he was everything, and so this was that kind of love. I was able to give that again and it just felt wonderful.

Jac: Yes, and does loving happen since? Where are you at with loving?

Q: 1:26:26 I have a daughter who I love dearly, who's my life. She's 20 and she's back from college, second year back, but she has her own life. I'm it's hard to continue to love... It's not a love like when she was a child either, where you do everything for her, it is love but that's it.

Jac: Yes, she's your life?

Q: Well, I'm not good with relationships. I do what you've talked about, all the relationships I've had in my life have been repeats of my family dynamics, and after the last one I just said, "I'm just going to keep finding the same people so I don't want to do it anymore." It was like it dropped for the first time. It was really clear that it was society kind of telling me that I needed to have it, and then it was gone and there was no desire left for it. So there was none of that depression because I didn't have it. It just all kind of disappeared. I want you to tell me what to do.

Jac: Do you have a pet?

Q: 1:27:46 Oh god yes I have Stripes, who I keep hoping will disappear from my life.

Jac: You are hoping that Stripes will disappear?

Q: Yes, because he keeps me at home a lot more than I'd like to be. Like when I came back from California so quickly, I had someone living in my home because of Stripes and then I had to get rid of that person. So Stripes causes me lots of issues with people in my house, feeding him and things like that, so I'd rather not have a pet but I've got one.

Jac: 1:28:23 I'm glad you have a pet, and I would have recommended you having a pet if you didn't have one. There's something that I'm after and I'm not quite sure what it is yet, but it's something about love, something about love. I'd love to see a deeper understanding of love, a deeper capacity to love yourself. Something about love must sink in another little bit. You're very clear but something hasn't dropped into the heart, it's not coming from the heart yet. It's like certain things have taught you that your heart can get broken so you're going to pull back, so I'd love to see you lifted out of that so that your knowing comes from your heart center. Is this making sense?

Q: Yes it does because the last time you told me.... because I'm very good at meditation, I'm very good at dropping in, but it's my head. The energy is all focused around my head.

Jac: Yes.

Q: 1:29:35 And I noticed when we chanted, and Siddhi Yoga was my original kind of spiritual path, which was a lot of chanting, and I noticed last night that chanting the energy is throughout my body but there is that... but somehow the meditation... I mean I can move energy through my body if I want to but it concentrates itself around the top of me.

Jac: 1:30:05 Okay we've got to bring that in.

Q: I can tell myself to bring it down and I can, but it doesn't stay there. If I sit I go in... like right now I feel this energy all around my head but I don't feel it here.

Jac: So if chanting brings it in, what if you were going to like.... like if your meditation practice is a half hour; 15 minutes is chanting and 15 minutes is sitting, to do at least half of chanting, I think that would be a good idea.

Q: I think it would too. I don't know whether it's chanting with other people around, if that was it. I mean it's been so many years. I mean part of Siddhi Yoga was, you know like the indiscernible Guru Gita in the morning or something like that. I mean, I used to do that and I can do that, but I don't think I noticed whether I felt an energy at that time. It was just last night when I was sitting here, "oh there it is it's all over my body!" I could feel it everywhere.

Jac: Great.

Q: So I could try, yes.

Jac: So play with it you know, like get a CD of somebody singing alone, get one with singing in groups. If you have to go back to the Siddhi Yoga website to download some of their stuff, do that.

Q: I still have all their tapes.

Jac: Okay, so then that will be in your memory somewhere, so play around with what works for you. One thing might work for awhile and then try another thing. You know how it is we come in and out of what's appropriate for where we're at. But we need to pull everything down into your torso, down into your heart. I want you coming from your heart so that you can tell me

what love really is. Not your human experience of love, but I want you to tell me what love really is.

Q: Okay, I have no idea what love is, do I? I know what it feels like, and I know that love for other people. I know the love for others.

Jac: Yes okay, so then I want you to be able to tell me about how you know that love is the essence of everything, that love is movement, that you see where love is and what love is. This is your homework.

Q: Okay, I'm a very good student.

Jac: Yes you'll be good on it. And play with Stripes you know, in terms of like; all right so I'd like you to be different Stripes and not so dependent upon me." So if I was to come from a loving place or if I saw you as love, what would that feel like? So play with Stripes, you know?

Q: 1:32:42 I do love him even though I say I wish I didn't have him, but I only wish he wasn't there when I want to go somewhere, because then I have to find some way to take care of him. But I mean I do, I let him sleep with me every night, which is a pain in the butt because he wakes me up.

Jac: Yes, yes, yes. It's like a deeper understanding of love. I want you to drop in and really feel, what really is love, rather than how it expresses in our movie, in our story. In the story of life that's kind of one version of love, but I need you to get the spiritual meaning of it, and dropping down, if the chanting works, that's going to help you. That's going to help you. I need you to come from your heart center; it has got to all drop in. Something has to open, crack wide-open.

Q: I hope it doesn't hurt.

Jac: So what if it hurts, so what?

Q: Yes you're right. I don't know why said that it just sounded like a heartache. There has been a lot of heartache in my life and so that kind of... I think that the realization of "I didn't need it to live," was just very liberating for me.

Jac: Yes, and it needs to be kind of transcended. Somehow that story has to be made sense of. You know it's like, "I get that, and I see that it was actually nothing." I want you to have that much wisdom about love. But still the pain of living like that is kind of on a little bit of a... you know it's got its own shelf you know, because that's that story and I'm like, "we're not going to go there anymore." It's like, "come on, transcend it so that you see, 'that happened but so what, it was nothing'."

Q: Yes I see.

Jac: That's where we want you.

#33 / 1:35:11

Q: About a year ago at this retreat you gave me the mantra, or the thing to say other than myself, it was something to the effect of, "[indiscernible 2-3 words], feel me, use me," so that I would begin to allow life to use me rather than me using life. It was a very good suggestion! So I've been working with that. Not working on it but it's been very present in my life and it's been working on me really, which is the way it goes. So what's been coming up as people have been talking, well first of all last night in the chanting, I've never had an experience like that, and hearing mind wanting to take that and say, "ooow that was a good one," we had a very spiritual high, but I was aware also that there was a real heart opening. When you said 'cracking open' that's what happened. I can't tell you anything more about it other than I felt my heart

cracking open, and I just couldn't stop it, and I didn't want to stop it. And simultaneously I felt all my fears coming up and the heart cracking open held them off. They didn't have the same power they used to.

Jac: Yep. Love is by far the more potent.

Q: Yes. So that's what's here right now.

Jac: That's a beautiful seeing, well done.

Q: 1:37:21 Of course I am like... Everybody had mentioned I'm a doer, doer, doer, and it's time for me to stop that of course, and I've been doing this in small increments. I'm still working; I was supposed to retire five years ago but there is income coming in through this work, and it's kind of a... Since I've been there so long they allow me to do practically nothing and still pay me. So I think this is a good one to hang onto, and this is work I enjoy. 1:37:59 It's creative work; running workshops for the employees [indiscernible several words] help them do [indiscernible word] drawings and [indiscernible word] drawings, so it's something I enjoy. So that's why I'm sort of still with that. However, as I'm saying that I can hear myself getting short of breath almost, as though even that is too much. So I just was seeing that right now as a clue. 1:38:40 The other thing that has been very [indiscernible words] to let go, I had a partner for a long time and when he finally moved in with me so we could see if it would work, it was just like (sound effect 1:39:00) this is too much, way too much! 1:39:02 So that's gotten complicated because shortly after he got quite ill, and he has [indiscernible words] California. So I go back and forth to [indiscernible words]. But that feels okay because it's a distance, it's not 24/7, it feels like the [indiscernible word]. At first I was stuck in a place that my mind loves to put me in, which is between a rock and a hard place; between what I feel I must do for me otherwise I'll die or what I must do for them or they'll die, and they're always at odds with each other. I've done this since forever, and I have caught myself at it, you know I see myself doing it even in little things. The mind will say, "oh goody this is where we can get her, we'll give her two options and we'll make them 'either or', and somewhere at the pit of her stomach she'll be caught in the middle and she'll never go anywhere." So that feels like a big one to let go of. That's a pattern that I'm turn.... I think I'm actually thinking I can let go of it with my partner, because there was another way it wasn't 'either or'. Who knew?

Jac: 1:40:37 Yes, mind makes it an 'either or' but it's not an 'either or.' Mind always sees opposing things, but nothing is opposing so that's mind's perspective only.

Q: Yes, and it was so clearly 'either or' before that, there was no option. I just dropped right into that and suddenly I said, "wait, there is another way to do this." So that was a relief, a big relief.

Jac: Yes.

Q: 1:41:14 The other positive thing is that through the work I... I work with [indiscernible 1-2 words], a painter, and I love all that stuff you were saying about the autonomy of a piece of artwork it's so, so important to give it its own freedom. 1:41:35 But something that's been working for me now is to imagine myself in a [indiscernible word]. For instance, right now we're all in a painting, and I'm a mark in the painting, just a mark and a free mark and I can go wherever I want; there is nobody telling me where to go or telling the other marks where to go, but we're all part of the same painting. So I know that every other mark in this because I can feel my way through the canvas, at the top corner or down to the bottom. There's so much more where I put myself, where I step out or somebody steps out – it's all the mind I guess that

steps out –, and I get to be free in there, a free mark and I can see more. So I can do that sometimes with a situation where I feel stuck, and make it a painting, and I see myself in there and I swing back out, and it's amazing! I'm loving playing with that for now.

Jac: 1:42:53 Okay, that's a nice methodology if it works, and it does work for you. So it detaches you from the story.

Q: It does, totally.

Jac: So the feeling of freedom that that gives you, when you become a mark on a canvas, tell me about that feeling. Where is mind when that feeling is...?

Q: I guess it's mind that's not there because the mark has put me there.... It's suddenly... It's much more in the body. I drop into the body because the mark is... What I'm drawing, it's all very tactile, it's all physical, and the mark crosses over other marks and touches other marks, and it's all very much in the body when I'm a mark in the drawing, but my body is much bigger because I'm also the whole drawing.

Jac: Yes.

Q: 1:44:10 [indiscernible several words] infinite potential of that blank page before I even [indiscernible words] a mark, and so it feels like I can see more and smell more. It just feels much more alive in there.

Jac: Yes.

Q: And it happens around here, I've been able to step over to the side for a minute, and it's very ordinary by the way.

Jac: Yes.

Q: 1:44:40 It's just that I'm not used to being that alive the rest of the time, except when I'm drawing. But I can step over to the corner and look out and see people walking and suddenly it's a painting. I saw somebody earlier and I said, "they just walk through the painting." And that thing you talked about 'love,' everything in the painting is beautiful. I don't care if it's a smudge in the corner or a mistake that was made, the playing field is leveled in there, and everything is beautiful.

Jac: Yes. So this is the non-dual state described by an artist. That's unity consciousness; seeing that everything is actually the same, made of the same and everything is interwoven and interdependent, so it's one unit. There is only one unit you know, that's unity consciousness. Yes that's the non-dual state. So you've got a bridge that you've turned into a painting; you've got a bridge to get there. Spend more time there. It will switch on and off you know, non-dual, dual, non-dual, dual, they switch on and off, but see both of them as what they are which is just different ways to see the world, you know?

Q: 1:46:08 Yes, so I don't have to keep track of making one better, and then that whole playing field thing gets thrown out the window. I noticed that, yes.

Jac: Yes.

Q: 1:46:19 Like I was making that experience last night when I was chanting, "oh that's better because I got so...," but it was just another way of being here.

Jac: That's right it's just something else that happens because you know,... But by knocking specialness off its pedestal, what a relief, thank you! You saved me five minutes of a preamble. Exactly, what a frigging relief!

Q: 1:46:53 Yes, but you're also knocking off [indiscernible words] at the same time.

Jac: That's right it has its flipside.

Q: 1:47:02 Right, so [indiscernible words] that's a [indiscernible word] present struggle for me.

Jac: And it's nothing, it's just crap to put something on a pedestal but mind will do that. It's like, "oops, here's an opportunity to see difference," difference, in we go, separation. "Here we go we've got something on a pedestal, bells on!" And when you live in a world that's always about bigger and better and more, it's constantly hacking in separation, separation, let's have an extreme so that we have the opposite and the divide gets stronger. Pain gets stronger because it moves us further and further away from like seeing that it's a load of bullshit, you know?

Q: 1:47:49 Yes, then mind is always grabbing for something because you don't want to get knocked off your pedestal, or you want to stay down on the ground where you think you are because that's who you think you are, like [indiscernible words].

Jac: Yes, yes, yes. Yes get rid of it it's a trick. It's a sneaky trick to keep separation going, to keep mind going. Life is a painting, really it is.

Q: It is, and you get that when you spend years in the studio, because you see the whole creative process is just another metaphor for what you do outside the process, which is creating your own reality.

Jac: Exactly, that's right. It's just a different canvas but it's still just a canvas. So outside of all of the paintings and perspectives and moving parts that can appear as separate, but you know actually they're altogether and they're all the same; interwoven, outside of all of that is there access to outside of all of it?

Q: 1:49:13 Well, I would think yes [indiscernible word].

Jac: I love the words 'I think' I [indiscernible word] that comes up when we're talking about you know, [cross talking].

Q: The Absolute.

Jac: 1:49:22 Yes, tell me about outside your mind, "when I think," it's like.. It's extraordinary isn't it, it is like it's in there. [Indiscernible word] sentence, 'it's in there'.

Q: 1:49:31 Okay let's rephrase that [cross talking]. Let me see, let me [indiscernible words]. I don't know what to say apparently, but there is a place that I do a thing where I draw without materials, and I try to go back before there's even an intention to start the drawing. So that's when I do get some access to that, because it's huge and there's no, there's no.... 1:50:09 I can also jump off the end of the page sometimes when I'm drawing, and drop into this, what I call [indiscernible words] drawings or all the drawings that ever were drawn or ever will be drawn or aren't drawn. There is something out there, this energy, and you can jump off the page into and then be held in there. I mean I thought it was scary when I first jumped off but you jump off and it's very... Something somebody said, I think maybe Kathy, about how the nothing was not threatening at all. This is not threatening it's just what's there everywhere.

Jac: 1:51:08 And what's deeper than that?

Q: Well I was playing with this potentiality and then the void and the nothing. I think the nothing I actually, when I try to get into the nothing or try to get there... that's not how it works is it?

Jac: No, but...

Q: I know there's something deeper. But so far I don't think... I don't know how to... I'm scared of it I think. I'm scared of it probably and that's why I'm....

Jac: Do you think so?

Q: Well, there is the thing about dying that I'm not too comfortable with.

Jac: Like your body dying?

Q: 1:52:00 Yes, I think [indiscernible words] but I think I feel.... Is it true? I've been saying that for awhile, but maybe it's not true.

Jac: Good, check it out.

Q: Actually that's not exactly right, it's not exactly the body dying that I'm afraid of. I don't know what this is, what the stumbling block to this next, this deeper place.

Jac: 1:52:36 So [indiscernible name] is going to die, and is that okay?

Q: Yes. Wait, I mean I'd like to keep it going as long as I can.

Jac: Yes, but there is going to come a time when it's going to die. It could be tomorrow, it could be in 20 years time, is it okay that it's just going to die?

Q: Yeeeeees.

Jac: What's the hesitation, what's going on?

Q: I can hear the brain, "oh I kind of like being here."

Jac: But you might like being dead too?

Q: 1:53:14 I think I might. I think it [indiscernible 1-2 words] in some ways.

Jac: Yes.

Q: But the times that I sort of tried dying....

Jac: How on earth did you do that one?

Q: 1:53:32 Well [indiscernible words] somebody in here said, "what's so bad about dying?" So that voice is present. But I think there's still enough of the 'me' that is attached to this... I've been using my body for 72 years, or 'using' is probably not a good way to say it, I've been grateful in the last years to be renting this place that I'm in and it's been very helpful to me. I'm very grateful for all the stuff that it's provided.

Jac: Yes, gives a great opportunity to experience.

Q: 1:54:23 It does. To do the painting, it's all very tactile and the body is tactile, so I think maybe that's part of my attachment. As an artist that's been using my hands, and my heart, because it goes from heart, to hand, to paper, but I've been using this body for a long time and I'm not sure [indiscernible many words].

Jac: You'd probably be fine, it just wasn't there. Like, where was it 75 years ago? Did you miss it 75 years ago?

Q: No, that's true.

Jac: I don't think you missed it either.

Q: 1:55:10 No I didn't. [Indiscernible words].

Jac: So why do you run the idea now that it's going to be awful when it's absent?

Q: I wonder why it's helpful to run that, and what is it that keeps me running that?

Jac: I don't think it's helpful.

Q: 1:55:31 It's like the rock and a hard place, I can see why the mind would want to keep me there because it kept me busy in the mind, so I guess this must be the same thing. Yes it keeps me worrying or planning or avoiding.

Jac: Yes it's just a bit of attachment that's about nothing really.

Q: Okay that's good, I can let go of that then.

Jac: Absolutely let it go. The body's going to last as long as the body last and that's it. It's just to gamble you know, or destiny, whatever way you want to look at it, a lottery, whatever.

Q: 1:56:02 That's a big one to look at [indiscernible words].

Jac: Yes! Let it go.

Q: It can go.

Jac: Yes of course it can go, it's going to go.

Q: I feel that it can go now [indiscernible words]

Jac: Yes well done.'

Q: 1:56:47 [indiscernible sentence].

Jac: Sure, let's see how it moves.

#34 / 1:58:04

Q: This is only the second time I've done this. The first time was a bad one.

Jac: You did an awful lot of sorting you know.

Q: Yes, I had a life altering experience in India, just to give some background, and there is a lot less drama, a lot less getting caught up in story, and if I focus I have pretty frequent access to it. And I kind of waited for here until it really cranked up because there's been a lot of – as the young man was talking about –, there is a feeling in my body that lets me know that I'm there, and it finally cranked up full bore sometime after lunch. The thing is, and you've asked me this before, and I've kind of played with it but I don't seem to be making any progress with it, even when I was in that cave in India and even when I'm feeling this.... Derek is still there. Now there are times when Derek isn't as loud or as present, present is a confusing word but... And I've definitely had the experience of.... even while like the first thing I always do is something I still have that reference to the deeper place, but it's almost as if Derek is lurking around and having these experiences and putting on these new lenses of perception, and I haven't been able to... I hear you talk to people about, "do you believe you're here," and I don't know if it's a belief but I seem to still be here.

Jac: 2:00:14 It's funny that you hear, "do you believe that you're still here," because if belief is running then you are here. It is the belief itself which makes you hear. It's believing a thought, believing that you are your body, that you are Derek. It's a belief system that makes you here. So it's around seeing that what creates the Derek character is a belief system that hasn't been questioned, hasn't been seen to be what it is. And you'll find that outside of the belief system there is no Derek.

Q: Okay, the first thing that pops into my mind is that I need to understand this other belief that Derek is not there.

Jac: But it's not a belief. Yes I hear what you're saying, but it's actually not a belief. You know when something shows itself to you it's like, "oh my God," it's a seeing. So you know it's not a belief because something is exposed.

Q: 2:01:22 Yes, and I get that intellectually but it still hasn't happened. Everything I hear makes sense intellectually but the belief is still running.

Jac: Yes the belief is still running. Is there anything that you know that's not a belief?

Q: It's a great question; (whispering) I love you. (lots of laughter) Now I'm blushing. I don't have an answer to that.

Jac: I'm wondering if your system of knowing and your belief system are just locked tight. I want to kind of prize them apart so that the kind of... There is a deeper knowing and it's a sense of.... Your mind doesn't know, so first you've got to be comfortable with not knowing.

And you are comfortable with not knowing, you're fine with that. So the mind can not know but there is a knowing that comes from another place, and it often feels like, "I know I know but I don't know what I know." There's a knowing but, "do I know, but I can't put it into words," That's kind of the aroma of a zone of where a belief system has no access because we don't even have the vocabulary, not to mind turning it into a belief. When something comes into a belief we either believe it or we don't believe it, so it's already in a dualistic realm. The belief is in a arena where it can be right or wrong and you can be sure it's created by mind. If it's in that arena it's created by mind and is part of the illusion. Derek is part of the illusion.

Q: 2:03:39 As you're describing this the only thing I can think of that I've had an experience of something like that, is when I work and the mind goes and it's just do. I don't know if that's the same kind of knowing you're talking about, but for me it's kind of knowing what to do next.

Jac: Knowing what to do next?

Q: It's not like a calculation or that kind of thinking.

Jac: Yes, so knowing what to do next, there is knowing and then there's what to do next. So the 'what to do next part' is an interpretation of the knowing, because you're turning it into physical intervention. Tell me about the knowing before it becomes used by your profession.

Q: 2:04:27 Typically I have to get my mind out of the way, I have to be present and often times I feel something in my body that takes me to that place in their body.

Jac: Okay, so tell me about the knowing before... You're telling me about you and what you have to do in order for the knowing to access you, I want to know about the knowing.

Q: I don't know if I know that well enough to describe it.

Jac: 2:05:14 Because it comes to Derek when he's got his mind out of the way and he's open, but where it comes from is what you really are, and when there's a seeing that that's who you really are, you get to see that the Derek character is not who you are at all. And what you've heard from a group of people today is that, "oh my God, he actually never was that at all." We have different ways of actually how it breaks down, we get different insights into it because the Derek character never was. Okay, that's a high jump?

Q: 2:05:59 Yes, I hear that and I've heard of but it's not...

Jac: All right sure. So the knowing, we have to invite some new capacity, it's new to the Derek character but it's too wakeup inside you what it is that that knowing comes from, because it comes from you. It's actually more you than the Derek character.

Q: 2:06:29 I think there is need most when you said, 'we've got to pry apart the...'

Jac: Belief and the knowing, because I'm just further separating as if there's a foreground and a background, but that's what we're doing. The belief system has to do with believing you're Derek. So the option isn't not believing that you're not Derek, it's actually seeing through belief systems because knowing has nothing to do with belief systems.

Q: And I think any time I've seen through belief system before it's because there was a new one that made more sense to me or resonated with me.

Jac: Yes, yes.

Q: This is new, and again, it's making sense here and something's happening, but I don't know if I quite get it.

Jac: Yes, your mind is going to be the last thing to cop on to it. It has to be, but something deeper can resonate and kind of wake up a little bit and make itself known to your mind.

Q: So what would be a good phrase or question to ask myself about this knowing which is believing? How do I work on it?

Jac: 2:07:56 You see, anything mind tries to do is kind of exacerbating the mind's role in it, which is the opposite of where we're going. It would be more a prayer, something that leaves you open and available for it to show itself.

Q: So, 'show me the difference between knowing and believing.'

Jac: Yes, or, 'show me who I really am.'

Q: Yes I've tried that kind of stuff, but it seems like I need a more precise tool. This has been sitting for months, so like....

Jac: Yes okay, what's the difference between knowing and believing? And I'm not talking about knowing like knowing today is Thursday or Friday or whatever day it is. Sorry, not a good example I don't know which day it is or knowing this is Angel's rest you know, it's not that kind of knowing. Stew with that a little bit. Like, awaken that which knows and you got a capital K. Awaken that which knows, capital K knows. It's not a knowledge knowing, it's not that kind of thing.

The End

Unedited First Draft