

Good afternoon everybody. So at the risk of being a total bore, and a parrot on top of it, whatever you see is being set up by your own perceiving mechanism. Whatever you're experiencing is being fed to you by your own sensory perception mechanism. Neither of them exist if your perception isn't giving them validation; nothing has an independent existence. Or you could say that whatever independently exists, the very fact that it does exist already is something perceived, outside of all of it because existence itself is also an object of perception, another idea that we've bought. And there's no purpose really, there is no "why" to it at all. It's real and it's not real, and that's actually not a contradiction, that's the beauty of it. When that lens of perception is on, you know making it personal or part of the story of the individual, it appears to be real but at the same time you have the capacity to know that it's not real, and there can be both at the same time. If your mind is trying to tell you that that's an either or, and that, "oh no the two can't exist at the same time," it's like saying, "it can rain and the sun can be out at the same time." We have those kind of paradoxes all the time, this is just another one of those paradoxes. It's actually very possible but mind wants to say, "no, it's neither or," and it's actually, no, it can be appearing as real. That's the language that we use, "it appears to be real," but depending on what way you look at it, it will be real, but in another way it's not real. And that happens all the time, we imagine something is real until it's not, you know? I mean we can spend half a dozen years believing in Santa Claus and then it's not real at all. And it's really real! It's really real when it's real, it really is you know, you can hear him outside your window, you really can. You can see a glimpse of him going around the...., you really can! He's not there at all.

So there really isn't a confusion because you have the capacity to have both at the same time; it's real and it's not real. Let there be an ease in that. Mind will always find excuses to do more, but let there be space for the part of you that knows that absolutely nothing needs to be done – have the two of those also.

Is there anybody that I'm not making any sense to at all?

#11 / 6:19

Q: I hear what you're saying and it makes sense on an intellectual level, but I don't feel it you know, and then I feel like I'm going to miss out or... I know that's just a mind thing.

Jac: Yes, okay good.

Q: And then when I was walking I saw my mind getting really active. My mind was really getting crazy, and then I had to say, "Bren, you know just relax," and then I say, "what's the purpose?" And then I say, "oh I'll just ask Jac." So is there a way you can help us feel it?

Jac: 7:09 What do you feel? Tell me about your feeling experience generally, from any angle at all.

Q: You know, I don't feel... Mostly I'm just feeling in the human realm, like I can't find this way to get to this super quiet innate knowing, the known. I just can't get there it's like there's a block or cement or something and I just can't get through there.

Jac: Okay, what does it feel like to be Brenda usually?

Q: For the most part, busy. Currently, in the last few years, looking for a purpose. Underneath that I'm generally a loving person, curious.

Jac: Okay, when you're really relaxed what does it feel like?

Q: 8:22 That feels quiet.

Jac: That's where to go. Do you see anything else about that quality of quietness?

Q: I can feel like it's a very subtle, sort of slippery but subtle, energy, shimmery.

Jac: Yes, that's what we're talking about.

Q: So it's not like this big thing it's a....

Jac: It's exactly the opposite. It's so ordinary and innate, as you say. It's simple yet there all the time, and never demanding attention or anything, and we ignore it because it doesn't have any juice. It's just so ordinary, of nature in some way, but yes subtle, yes shimmery, yes. These qualities are... You're in the right direction.

Q: So just spend time there and things will unfold within that?

Jac: Yes. Mind can't go there, so it's when mind stops that's what's there. It's not something new, it's that in the absence of mind that's what's there, but mind says, "oh no let me find it, I've got to feel it," and it's actually when you stop it's just there, and it always was. And so we use words like this – similar to what you say –, everybody has some version of them, of how we interpret it in terms of a feeling or some people do it in terms of color and some energy. You know everybody's got their own way of kind of recognizing that within. In the absence of mind non-dual work says that that's you, and that's a useful step but it's only a step.

I'm just going to explore that step for a moment; if you're not your thoughts then that which is there, unchanging beneath your thoughts, let that be what you really are. So that works for a long time, and from that people say, "yes we call that awareness or consciousness or being or just kind of is." You don't know what is but it kind of is, and some say it's a sense of existing, that's a very good stepping stone, but from there what we do is take away the idea that it's you. So I'm kind of giving you both, to say if you can do a high jump that be great, but if you need to anchor into it and say, "okay, I need to recognize that as me," so that when the Brenda woman is doing her thing something deeper is kind of watching her but not getting caught up in our story. And you can say, "Ah bless her, there she is going loopers again trying to fix the world, and save the world," and imagining all kinds of things have to be done, and you know what? They really don't, but she thinks they do, and this helps, you know? This helps to kind of pull back your investment in her story, you see?

Q: 12:05 I can say that to myself, and sometimes I believe that and I can really say, "oh wow, she's really getting all tore up here," and that's practicing? And then more of that practicing leads you to the next place of realizing it....

Jac: It sure does, because if you're not seeing her then all your attention is caught up in her and she's real and her world is important, and what she's doing is really important, and blah, blah, blah, blah. But when you see that she gets all caught up in her stuff and "tore up" as you say, it's like, "okay there's watching coming from someplace else now, so now I've got a bit of a distance." So then what's watching? And the non-dual says, "that's you."

Q: So find that subtle slip to the place of connecting to what's watching, and just believe and practice going past that.

Jac: Yes. Believing it? That kind of gets a bit thin because belief systems run really strong when you're caught up in her. When there's no objectivity you can't see her at all, but you're like, her world is realing so she's all caught up in her story. That's really when belief in anything is strong, and then when you start watching it's like, "hmmm maybe there's something deeper to what I am rather than her and her passions." Then the identification with the thing that's there unchanging, watching her, that awareness, even identification with that goes. It kind of gets looser and looser and looser or more refined. So belief system is kind of in the deep part, because that's kind of got a rigidity about it; we believe this but we don't believe that, and as we kind of pull back and get more distance it refines a bit. It's more nebulous, you know? It's looser, it's more flexible, and as I say, if you need that to be you for a while that's fine, that's fine. Or you can call it awareness or consciousness. Sometimes it's being aware of the Brenda character doing her thing, and sometimes it's just awareness, just awareness. So if you can step back and see her doing her thing..., but even if the observing goes and you stay back, now we've got awareness. Now we've dropped another stepping stone, when you stay in that subtle energy your attention stays there, and you'll find you'll have enough capacity to be able to let Brenda do her thing, you know? We've enough bandwidth to be able to kind of stay in that energy but at the same time she can function and communicate.

Q: 15:19 In the beginning do you find that when you're really starting to practice seeing that it's a little like doing two things at one time?

Jac: Yes.

Q: So that's a little challenging, but then in time of course you get practiced at it.

Jac: Yes you do, you do. You're kind of unplugging from who you thought you were, you know?

Q: Okay I'll check it out.

Jac: Yes check it out, and hang out at that shimmery place. You know there's, I don't know, neuroscience and other disciplines that seem to be catching up. Somebody said to me really that science is like a young Angel, and one of the things we know is that birds for example have the capacity to look at.... So a bird of prey, they have the capacity to see a field mouse down there, but at the same time they have the capacity to see the wider view. We tend to not do that, we're like, "whoa, look what I want," and your blinkers are on you know, and you've lost the wider view. What we know now is that a bird actually uses the left hemisphere looking out from their right eye to see the detail, and their right hemisphere looks out the left eye to scan, "is it safe here, is there anything coming after me while I zone in for this field mouse," and we also know that the self referencing mechanism, when we see something we make it about us, you know somebody.... Jac says, "okay, who's coming up?" and you go, "oh my God maybe it's me, maybe she's going to call me," so you make it about you, no? This is self referencing, this is something in your own mechanism that makes it about you, and that happens in your left brain. So what I'm encouraging you to do is, the left brain functioning can happen but don't lose the wider vision, because when you drop back into that spaciousness you're using your right hemisphere. The all about me story happens in your left hemisphere, but we've become so achievement oriented and desire driven, that we're a bit out of balance and we just use the left side, the self referencing, you see? So there is a practice in that literally to relearn how to have

the wider view, and to you know, have a little bit of a “me” story going on in terms of, “okay I need to eat or this needs to be done or I need to make this phone call,” you see, you can have both. So there is a retraining, it is a practice there to kind of kick it in, and some people have it. Like Mukti was saying, “there was always the background, always, it’s always been there,” so she does have that capacity to have both hemispheres running at the same time. And we all do it’s part of our evolution, except we’ve just got a little bit awry. The animals didn’t lose it you know, the birds didn’t lose it. We’re not sure how many animals work this way but we know birds of prey work this way, and we do until conditioning comes in really heavily. When we kind of shut down the right brain, the broader hemisphere one, the one that’s looking from a distance, when we shut that down it’s usually at the time of serious trauma of when it’s not safe, and you have to be looking out for yourself for your own survival, and so your left brain gets super active, and you think that’s the only one and you lose your capacity for periphery vision. You know if you’re doing that for 30 or 40 years, (sound effect 19:32) we’ve got something to retrain.

19:36 So there’s a physiological aspect, which is kind of useful to know, it’s like, “gosh it’s kind of my brain really.” So some of you might have come across Jill Bolte Taylor; she had a stroke on the left hemisphere, which log-jammed the left and she was functioning only out of the right. And I mean for all intents and purposes everything she was describing was just being completely awake. She saw the oneness of everything and there was just no personal “I” at all! But she knew that she had to learn how to function again, so she cranked up the left brain again and now she talks about this experience in her right brain, but she cranked up the left brain because something in the, me, myself, I, wasn’t done, you know? We imagine it’s real, huh?

#12 / 21:24

Jac: I don’t know your name.

Q: Lorraine. I think I’ve seen you just once maybe at [indiscernible place] satsang once or twice in Cambridge. Didn’t you used to go to Cambridge?

Jac: Yes, yes, yes, okay.

Q: Oh boy I come up here and I get all... I’m not sure what I want to ask.

Jac: It’s okay just hang out for a minute and relax, it’s fine.

Q: 22:08 For the last year or maybe a little bit more, I have kind of been feeling kind of in this limbo place, and so everything that you’re talking about, like I can see that time isn’t real, there’s nowhere to go in the future, and there’s really no past that exists, and so it’s been like, nowhere to go, nothing to do really, I mean even though I’m doing a lot of stuff, and no one to be really, you know? But like what’s operating you know? I’m listening to you and I’m saying, what’s operating when somebody comes to a place where things drop away, like time drops away? Or things being good or things being bad you know, a future, living for something over there. It’s been difficult. It’s been kind of difficult, so like, who is it, what’s living this life? Is life living itself you know, I mean...

Jac: Is it?

Q: 23:57 Well it seems to be until I get [indiscernible word] I guess; until I put something there maybe.

Jac: So if there is no you and there's still a life being lived, how come there's a life still being lived? What's making that seem real?

Q: 24:26 I don't know, connection with others, connection with other people? I can't really... At least that's the only place where I can see, connecting with others, that's really the only place that I can see maybe what's... 24:49 when I [cross talking] or something.

Jac: Does it crank it up again, when you're connected with others? Crank up the multicolored show, life?

Q: I don't know what you mean by that.

Jac: Okay when you're with others, tell me more about when you're with others.

Q: Well, I feel pretty much at ease you know, even though there is a discomfort of.. I can't explain what I'm....

Jac: You're doing great.

Q: 25:38 I guess maybe I'm looking for someplace to stand or someplace to be, and at the same time there's some kind of freedom that's there. Do you know?

Jac: Yes. There is no solid ground. There's some biblical thing about that isn't there, that the Son of God has no place to lay his head. That's what he was talking about, there really is no solid ground, and that's beautiful because it's like everywhere is what you are and there is no you; you can be all of it, you're none of it, but you've no particular foundation anywhere, and there's a huge freedom in that. You don't need an anchor. The mind wants an anchor, it wants a reference point to try and make something solid, but you're nothing, nothing is solid, nothing is solid.

Q: I think that's what's been difficult, it's the constant wanting to grab something that used to be there.

Jac: Yes, finding a reference point, some kind of direction, some kind of... Yes, looking for some kind of limitation really so that you can recognize yourself, you know?

Q: 27:24 Yes, yes.

Jac: But we function very well without one funnily enough. And what's driving it, you can see that the individual isn't driving it because you've explained that so you know she's not driving it. You've seen through her, and it's like, how come this thing is still going on? But what you are as the whole is doing all of it, is moving all of it.

Q: But not in any way that I think.

Jac: Absolutely, not in any way that we can think, absolutely. We imagine that it has this whole purpose and its meaning and it's going somewhere, but it's not actually. It's not, it's just energy swapping and changing and moving around just because it can. It's like one of those kaleidoscopes you know – you know those things we used to look at when we were kids –, and it's like it's always different but it's the same number of colored beads within a limited space, but it's always different, you know? And so consciousness has the same amount of energy that it's always had and always will, and it's just inventing and reinventing and moving around, and we discover new realms and new galaxies, and it's like they were always there but our perception is broadening. So whatever is moving all of it has always moved all of it and will, but yet the outside of it you know that too, but there's nothing at all there. There is none of this there at all.

Q: Yes, including me.

Jac: Including you, yes.

Q: 29:14 Okay. I mean, I don't really know what to do with that but that's what's been occurring to me lately, like once there and then nothingness, you know looking for something that's there and then the nothingness.

Jac: Yes, so mind is kind of trying to put something in there, give it something to chew on, you know? So you can tell mind, "hey, no reference point is good, it's good."

Q: Just relax.

Jac: Yes, just relax you've nothing to do here, there's nothing to fix here, there is no anchor in this and it's good. It's a good thing. So the mind kind of needs to know that.

Q: So at the same time if there's a practice or just to notice that I can relax with this, even though at the same time there is a discomfort? There is the knowing that... There's the wanting to settle somewhere and there is the knowing that there is nowhere to settle.

Jac: Okay, but the discomfort is coming from the wanting to settle, that's the source of the discomfort. The fact that there is no place to settle isn't uncomfortable, you see? It's the wanting a place to settle that makes it uncomfortable. There is a little bit of a desire in there, just feeling that there should be an anchor, that there should be something stable here. So the desire for that is the source of the discomfort. So when you feel unsettled it's like, "my mind is running some desire, my mind wants something, what does it want?" and, "no, hey that's just a thought so drop it, drop it," and you'll find it's all fine. For you Lorraine you'll always be able to find the source of a discomfort from a desire, always. Your mind will come up with, "something is better than this," and that's just one of the loops it runs. Don't believe it, see through it, watch it.

Q: Yes, it's definitely a source of suffering.

Jac: Yes, that's its purpose.

Q: This feeling in this, "no place to be."

Jac: 31:40 No place is perfectly fine until desire comes in and says, "it's not it should be better!" It's like, "really?" But it's totally fine actually. Watch for the desire. When there's an uncomfortable feeling, "okay, what's my mind saying would be better if..., what's it saying, what does it want?" See through it. Work with that, become very aware of any desire that you're running at all, really watch it, and let's talk again. But really watch it and see, "whoa!" because I think you might discover a whole little pocket of desires there, just a pocket that you didn't spot yet, you know? Mind is usually like that, it's a load of little loops that you didn't recognize were just the mind wanting something to reject, what's perfectly fine actually. Have a look.

#13 / 33:16

Q: All this has to do with what you spoke to Mukti about, and Lorraine. You talked about something really knocking you out, and that's what happened to me; I just totally... like a hand grenade.

Jac: Yes.

Q: And now I realize I'm just staggering trying to hold onto something, and there's nothing to hold onto but I keep reaching for things and there's nothing there.

Jac: There's nothing there.

Q: But it's very difficult.

Jac: Can you let the void, the emptiness, let it have you, can you just drop into it?

Q: I don't know. It's so painful.

Jac: Yes, keeping one foot in and one foot out is hugely painful. And if it keeps pulling you and you're trying to deal with it, the best thing to do is to jump right into it and let it get huge. Let it just swallow you up so that you can feel the core of it, the depth of it. Let it have you.

Q: It has me whether I want it or not.

Jac: 34:25 Okay it has you whether you want it to or not, exactly, but the more we fight it is really when it gets awful. There's a beauty in pain. There's a beauty in pain but it means sinking into the pain, really, really feeling like you've never felt before.

Q: 34:46 Well it comes up and takes me so I don't have to go into it, like a wave.

Jac: Okay, and when that happens....

Q: Like, I don't think I'll ever breathe again.

Jac: Yes, okay.

Q: Just totally breathless, and then it goes away.

Jac: Yes, and what's wrong with that process?

Q: Well nothing, at that point nothing is wrong; there's no choice, there's nothing, but then you don't want the next wave to come.

Jac: Why not?

Q: It hurts, it really hurts. It's like I still can't believe what happened. You know I spent my whole life with her so...

Jac: Yes. Do you know that the grief will pass?

Q: I've been told, but it seems to be getting worse really. I guess at first it's the shock, and then it's the trying to hold onto things, and then now I'm running out of things to hold onto, and then becoming more aware of being lonely. So it's got some kind of a curve to it.

Jac: Yes, and being lonely is holding on to the absence of her. Do you think?

Q: 36:52 I don't quite get what that means. Do you mean focusing on that, paying attention to that?

Jac: Well, it's like when we feel lonely our mind has gone to a place of where it's actually focusing on something being missing. There's actually nothing missing.

Q: I know, and that's a total paradox because there is no one there, there's no one that's missing, but how can that be when I spent my whole life with her? I mean how does a person just disappear? I mean the mind thinks it knows but I don't know.

Jac: 37:43 Everything appears and disappears, everything, everything, even you. You'll disappear too. So it seems like the way you're perceiving the world is with a reference to your wife.

Q: Well not always.

Jac: Okay good.

Q: What will happen is, you know I'll be watching a movie and two people will kiss and then (sound effect 38:15).

Jac: Up it comes.

Q: Yes.

Jac: 38:17 That's okay that's natural, that's grief, the letting go. That's going to happen but what I'm interested in is.... We can come at it from another side, because how you're seeing the world is in reference to her memory or to your memory with her. So okay she's not going

to be there in your future because she's gone, and you're seeing your present in connection with the past and then there something missing.

Q: There is no past, I know there's no future and I know that, but this just blew everything that I thought I knew away. You know, what is all this stuff that I see? It's like it becomes useless.

Jac: Ahhh okay. So it's not so much an either or it's that there is space for the human experience. There's space for that, even though there is a knowing that in another place it's not valid at all it's just a concoction of mind, of perception. They don't cancel each other out actually, but can you have space for both?

Q: Well I do, but it doesn't matter I want her back. It just doesn't matter.

Jac: Ahhh! Well there's a desire, and that will create a logjam with the whole process.

Q: Well how do you not desire in a case like that? How do you not create a logjam?

Jac: Yes, so your mind creates the desire, your mind cranks up, "I want her back it's awful without her," or, "I miss her," or, "she should be here," or, "it doesn't make sense," or whatever, but, "I want her back." So mind creates a whole series of stories and that pull to want her back has strong potency still, and that's what's giving glue to the pain. So it's about not doing something, because when you're fine and there is no wave of grief going on it's probably actually all right. It's like, "okay, I have to go into my memory to revisit or taste what we had, but right now, right now..."

Q: 41:16 Well there's two things going on, one is what you just said, and the other is that I'm staggering around and I don't know what I am, who I am or what my life is like. So that's why I said it's getting worse because as one starts to become more familiar the other one then just... So it's like going between the waves of grief and then just like, "what's going on, who am I," you know? I don't have a job or anything so, you know I'm just trying to find things to anchor myself, and still reeling.

Jac: Yes, is it okay to reel for a bit?

Q: Well it is, it is but it got clearer to me when you spoke to Mukti, that's what happened. You know, I didn't realize I had just gotten blown away.

Jac: Yes, you did get blown away.

Q: Because the mind thinks it's understanding what's going on but it doesn't.

Jac: No it's on another level, it's just trying to put the pieces together, and desperately trying to find some stability in all of this, but it's actually okay to have no stability.

Q: Well that's what I got from what you said to Lorraine, "nothing to stand on." It's an opportunity.

Jac: 42:42 Completely. Let it have you, and I know, okay, if you let it have you when it's so big and it swallows you up, let it have you when you're out of it too. When you're fumbling around the house and don't know what to do with yourself, you know say, "okay, completely directionless today oh well, so be it."

Q: I can do that.

Jac: Yes, and without being destructive for yourself, you know? There's no need to go there that's something else, but in the directionless part of it there's a gift, you know?

Q: Yes, it's clear seeing.

Jac: Yes, yes, and anything other than the clear seeing will bring you back into story about her, you know? "she's not here and I feel like this as a result of it." Maybe this directionless has nothing to do with her actually, maybe? and that your mind has just made it about your wife.

Q: 43:56 I think the directionless has just been happening. I don't think I've been creating that. Maybe in naming it, you know you put a name on something and it becomes solid.

Jac: Yes.

Q: But the fact that I didn't have a name for it, it's what you said, and I said, "oh that's what's going on." So it's sort of what the whole picture becomes visible; whereas, I guess before I was just scattered a little bit.

Jac: Yes. Everything in life, the big huge experiences, they're not really about the experience, you know? They're about shifting our perceptions really, so it's kind of a set up.

Q: Yes, we think there's solid ground, and then that takes it away.

Jac: Yes. You know, it was solid because we believed it was solid, because we found comfort in it or we decided, "oh there is rest there," because we like some stability, but actually there's no freedom in that kind of stability.

Q: 45:42 There's also, you know when you mesh with someone there's stuff that you gave and there's stuff that you give up just in that, and then when she's gone those pieces are all loose ends.

Jac: That's right, that's right.

Q: 46:03 You know all the places where you're codependent and all the places [indiscernible 2-3 words] as I was, but... so...

Jac: Yes, and what a great opportunity to find out, "okay, where is the edge of me now?"

Q: Yes, that's just staggering.

Jac: Yes, "where's the edge of me, what is it that I actually like to do? Do I like that because she like to do it? What do I actually...?" There's a whole exploration of the Steven character.

Q: Who doesn't exist. It's a big joke.

Jac: Exactly. Yes it's a big joke it is, but this is the experience that he seems to be having.

Q: So I have to re-create a nonexistent self.

Jac: 46:45 Well it's more... Let's not create a...

Q: It's just a joke.

Jac: Yes exactly, that's fine then.

Audience: Sorry, what did he say?

Jac: He said, "I've got to re-create a nonexistent self," and I went after it, and he said, "it was a joke, it was a joke." It's like it's an exploration isn't it?

Q: Something like that. It's like if somebody throws you into a cave and you've got to get out, it's not like you're choosing to explore here.

Jac: Absolutely.

Q: But on the other hand there is a wanting to explore you know, there's a big freedom in there.

Jac: Absolutely there is, yes there's a huge freedom.

Q: And that's scary!

Jac: Ahh, is it now? Why is that scary?

Q: 47:42 I want something solid to stand on.

Jac: All right it goes back to that.

Q: Yes, that's the opposite of freedom not seeing the instability of everything, but when it's right in your face it's not conceptual anymore.

Jac: Yes, it's a catch 22 isn't it? And you've no option, it's here it's not going anywhere so you're going to have to grapple through this cave. And it's fine, it's scary but it's fun.

Q: For you? Well sometimes it's fun. I mean I've been writing poetry and stuff that I never did before, and playing music more, so those are really positive things.

Jac: Yes. Exploring how the character plays, what does he look like now, what does he want to do? That's fun because he doesn't need to be anything, he doesn't need to be a certain way to fit in with a loved one, it's wide-open now, and so whatever is propelling him forward doesn't get conditioned anymore.

Q: Not that way.

Jac: Not that way. So that's gone, there's great freedom in that.

Q: But if that wasn't scary people wouldn't hook up so much with each other. 49:32 I don't mean when people [indiscernible word] together but you know, just that need that we're sold in magazines.

Jac: That's right, that's right.

Q: It's because the freedom is too scary.

Jac: 49:50 Yes, and the contract, you know when we look at countries with arranged marriages and stuff and it's like the contract is very simple you know – I'm thinking of India –, we make babies so that our children can look after us when we get older, that's the deal. And the contract is like, "okay so I stay at home, and I'll, whatever, mind the family and make babies and stuff, and you just work like crazy and feed us all," and that's the deal. That's all, that's the deal! There is no other contract, and if you look... And it kind of works but we just think that it's completely missing something, and we have the opposite contract; man, the other person is supposed to fulfill every need we have! This puts relationships under "huge pressure," you know? Wow, we've got to compensate for each other and become one, and it's like jeepers we've lost our autonomy altogether, you know? We put huge pressures on relationships and we lose ourselves in there somewhere. So happy days that has blown up for you! It's great, actually it's great. There is a gift, there's a huge gift in this still, huge! You've just got the waves of grief to feel.

Q: 51:27 I know, I've been feeling the waves as gifts.

Jac: In between the waves is the gift, and there's a beauty in pain to, but you know....

Q: I'm not going there, not now.

Jac: Sure. Celebrate no reference point. Don't fill the gap, don't replace anything about her. Don't replace anything; let what comes through Stephen come through unlimited, uninhibited, not morphing into fitting anywhere with anyone. Complete freedom of expression that has no reference point, but it's beautiful.

#14 / 52:47

Q: I just wanted to try coming up here.

Jac: How is it so far?

Q: We'll see. Okay, it is an audience and it's not.

Jac: Yes.

Q: So I want to kind of reference back to something you said earlier this morning, which is, I've been enjoying visiting the nothingness. It's a place I like to play in.

Jac: Ahhh.

Q: 53:39 And I so appreciate it [indiscernible word] of conversations, and the ideas and just repeatedly trying.... Not even trying, being, which is something I work at. And I say that in a way where I noticed how much I over effort.

Jac: Okay, so you have to put effort into not efforting?

Q: Yes. I hate that, but... And when I can move beyond effort and I get to that place it's luscious.

Jac: Yes.

Q: 54:27 It's all possibilities, it's multi-universal, interdimensional, and fun.

Jac: Yes.

Q: I guess what's up for me most right now is, what if I take myself back to even yesterday morning prior to the retreat, now on retreat and being here and in your conversations and in the energy field of what's being elicited here, 55:11 it's easy to dip in a toe, a foot, a leg, a whole [indiscernible word], and I think yesterday morning there's this place where I'm at right now where I'm, I guess... is it [indiscernible word]? I'm not sure. It's fear. You can kind of hear it.

Jac: Yes.

Q: 55:40 So I'm dipping into the nothing.

Jac: Why don't you let the nothing have you?

Q: I do sometimes, but I think the fear starts to take over or the story takes over or the belief of something. I really have no idea, but I'm believing something that I have no idea of.

Jac: Yes.

Q: I'm making it up.

Jac: Your making it up, good.

Q: 56:28 And so I dip back, and then when I'm there I start to feel that place, you know total... that void where possibility is. 56:43 So in that play I guess one of the questions I have, is void full of energy or is void, void?

Jac: Okay. There is a zone – for the want of a.... I'm giving it space but you know that's because I don't have any of the language – there is a zone of pure potentiality. You know this. Okay, then there is a zone of where it's empty of everything; the void, and then the void itself disappears.

Q: 57:35 [indiscernible words] get there.

Jac: That's where I want to point you. So dip into that void, you know the potentiality, and then all of that is gone so go deeper again and all of that is gone, before any rising potential and you've just got pure void, now the quality of voidness goes.

Q: Right, so nothing there.

Jac: Yes, nothing at all, absolutely nothing.

Q: I like it there. And then I desire, as we've been talking about, I can often feel the character of (her name-Debshaw? 58:20) who gets totally caught up in biology and lineage, and I can just feel the anxiety I carry, like, who's is this? Some of it's mine I guess and some of it is not mine, but it takes over.

Jac: 58:45 I'm trying to link these two together. So when the nothing is there, as deep as you can go because you know, sometimes it might be the potentiality and sometimes it might be void, and sometimes it might be just absolutely nothing; "I like it there" is it that there is a good feeling that arises from there or are you getting juice out of it?

Q: 59:12 I think it's the potentials place. It's the all exist in infinite possibilities place.

Jac: And you get juice there?

Q: I do.

Jac: Aha! Okay, can you be there without bringing the mind, bringing that part of the character there? If you get juice then the desire part is with you. Can you hit that zone without bringing the part of mind that does, "mmm, this is great! Wow I could, let's make this better for my life." Can you taste it without it's like, "there's the cookies but you can't eat them," and feel the freedom of that, because mind at the beginning would be like, "nooo, you're taking away my juice," you see? But can you feel the freedom of not having the promise of juice, not having the, "wow, what can we do," because you're off in story land then, you're running some kind of fantasy then.

Q: Absolutely.

Jac: All right, so can you be there without that fantasy? Because already you're bringing in.... You know, you're heading for suffering.

Q: 1:00:22 Yes! Yes I like that idea or I can feel that idea.

Jac: Good, yes.

Q: It doesn't have a value to it.

Jac: That's right, it doesn't have a value to it. It's like potentiality and you can't do anything with it it's just potentiality. So the value system that you have, "I should be able to use this, this can make things better, if I get this I have to be able to do something with it or pass it on or something." All that value system, chop, chop, chop, chop, chop, chop.

Q: Keep chopping please.

Jac: Yes, pure potentiality has no value it's just in and of itself; just because it can, and because it can is no reason for it to do anything. It can just because it can, let that be complete and whole for what it is.

Q: 1:01:36 And then with that diving a little deeper into just the void.

Jac: Yes.

Q: And then diving a little deeper... Say again, potential, void...

Jac: Now the void disappears.

Q: Nothing, not even the void.

Jac: Not even the void.

Q: Not the black-hole?

Jac: Nothing, absolutely. Absolutely nothing. But you've got to be able to you know, perceive from the place of pure potentiality without trying to bleed it into the (her name 1:02:24) life. She's got nothing to gain out of this.

Q: 1:02:34 Just asked her if she heard that.

Jac: Yes. The flip side of, "I can get something out of this," is that there's a life that needs to be improved upon and then that cranks up the fear, you see? It's coming in through sugarcoated candy that's actually poison, it's just fear actually. When fear comes in pay no attention to it it's nothing it's empty. The body/mind will always have that physiological response of running a bit of adrenaline, but give it no value at all. It would be interesting to see if it falls away, and it really doesn't matter if it falls away, you know?

Q: Yes, just recognizing its presence.

Jac: Yes, it's nothing give it no potency. It has no potency unless we direct our attention to it, you know? Fear needs your attention to fuel it. Fear is nothing it's empty.

Q: 1:04:25 As you say that I can feel the [her name-Debshaw thing]. It actually feels easier.

Jac: The character feels easier?

Q: Yes, easier to be the personality.

Jac: Yes, she'll play, she'll do her thing but it's not where it's at really.

Q: No, and she knows it. It's that doing, you know really learning the being or just being the being, instead of always feeling the need to do the doing.

Jac: It's a very strong doing ethic. The work ethic is very strong, but it's just a habit. It's just a habit. There is being going on beneath all the doing all the time anyway. You know that good. You might have to remind yourself for a while just to break that habit. It might be worth doing. Let some things slow down, let something come from another... be directed by another pace, another energy.

Q: Well that's enjoyable actually, to drop and go on that frequency and pick up on the whole new energy. It's staying with it when that grabs her perhaps.

Jac: Yes, so then it's worth figuring out what is it that grabs her? What's so darn interesting that she leaves that more natural frequency and buys this other conditioned way of being? What turns that switch?

Q: It's a body/mind switch actually, because I spent a lot of time in the body and so I can sometimes... It's actually sometimes tricking myself, scaring myself about the body.

Jac: Ahh! Your body's going to die, you know?

Q: I do know.

Jac: It's on the way out anyway, it's dying already. From the beginning it's dying.

Q: From our first breath.

Jac: Indeed, indeed. So why grasp the body?

Q: Yeah there's no reason to.

Jac: No, no.

Q: It's a clearing, I can feel a clearing as I just kind of let go into the, "what difference does it make any way," and just continue to be there, "what difference does it make anyway?"

Jac: Yes.

Q: 1:08:03 And then the play in potentials or void or deeper is [indiscernible word].

Jac: Yes, consciousness exploring itself.

Q: So again, in the void you were saying to Richard it is not consciousness; no consciousness, no awareness in the void.

Jac: Okay for you it's going to appear slightly different, it's not as black and white with everybody; we have our own lenses of perception, our own filters. Right now I'd love to see you kind of get a handle on the void, now take the void away. Forget about consciousness, awareness, forget about all of that because you're more feeling, you're more kinesthetic. So for you find that zone energetically and let it be that rather than an understanding of the map in terms of labels. You're better off kinesthetically.

Q: Okay, so just go into that sensorial as the intellectual realm.

Jac: Yes exactly, exactly.

Q: Yes that makes sense to me.

Jac: 1:09:46 You know, the anxiety or the fear or the thing that kinds of turns on the (her name) character again, everybody has their patterns which is their way of recognizing themselves, which is your way of kind of like, “oh yes that’s kind of familiar.” I spoke about this last night, it’s like a place you used to live so it’s like it’s really familiar, and we imagine that, “gosh if that was to go, my familiar reference points, my kind of seeing within my own head like, if my seeing, my go to points,” whether it’s anxiety or fear or shame or anger, being lonely or whatever it is, whatever your reference points are, let there be no reference points because mind will always find reference points and join them together with linear time to like, “oh yes,” the ease of familiarity. Every time you jump into them you feel an ease because it’s familiar, you know? That’s what mind likes to do, it’s like when there’s familiarity, (1:10:55 sound effect-comfort). Another example of the same kind of thing is like, you know somebody can be reared horrendously and then they end up marrying somebody who is like the parent. So they’re walking into the same scenario because it’s familiar. We do that, we walk into the same scenario again and again, and it’s like, “what’s that?” There is something because man do we gravitate towards the familiar! We really do. So if you can pull apart the juice that you get out of the familiarity of going into the anxiety, that would be very useful. The familiarity, and it’s like you’ve got the story of like lineage, is it mind is it not, there are certain things that you do to kind of manage it and get a handle on it, and all of that somehow is a reference point for you. Would it be all right to have no reference point without having that familiar place? Because that familiarity is like a subtle anchor. Like Stephen was looking for you know, it’s like an anchor. His wife was his anchor and it’s like that anchor was gone and something wants to kind of find a groove again. What’s the juice you get from the familiar?

Q: 1:12:18 Yes, because often what I do is leap out and go to the potentials. I go into the void. So spend a little more time in that uncomfortable, vulnerable space.

Jac: Yes. Oh absolutely, uncomfortable, vulnerable is great, yes. No hiding. There’s a huge strength and vulnerability, huge. It’s beautiful.

#15 / 1:13:03

Q: Is nothingness recognized at the time when it’s occurring or is it something that’s like knowledge when you return to linear time?

Jac: 1:13:20 Yes that’s kind of a trick question. Because some people would bring their mind there to recognize it and some recognize it as pure consciousness. So if you know when your mind is recognizing something and when you as pure consciousness is recognizing something, then pure consciousness will recognize it, and the body/mind will pick up an echo of what is recognized by pure consciousness.

Q: 1:13:49 I’m not sure that I’m [cross talking-1 word]. I think what I’m referring to is a common experience that I’ll have in meditation, where I just disappear for extended periods of time but I’m not aware of anything.

Jac: Yes.

Q: Then at some point I move out of that stage and I realize that linear time has passed. So there’s like the absence of any reference point. So I’m wondering when you talk about nothingness it seems like it’s absent, and there’s no one there, and it’s not known at the time, it’s not recognized or known at the time of the occurrence. There is no one to see it.

Jac: Yes, there’s no one to see it.

Q: There's just....

Jac: But does pure consciousness... So pure consciousness is there, you know "is."

Q: I don't know.

Jac: 1:15:12 Yes. It took me a minute to find this; so for myself, yes sure there was a phase of that when it was like, "oh my God it's an hour and a half, what the heck," you know, gone, gone, gone, and then as things matured it became very clear what I know as pure consciousness and what the Jac woman knows, what the mind knows, what the brain thinks it knows, and the recognition of me as pure consciousness and it knowing without the Jac character knowing, big breakthrough. It's like, "oh my God I haven't a clue but I know. I really know, like I really know, but I have..." And sometimes I even say, "I have no vocabulary for this yet."

Q: 1:16:12 Consciousness knowing itself as opposed to Jac making it up.

Jac: Yes. So when everything stabilizes pure consciousness is there as the substratum, you see? And that's there as long as the body/mind is alive, you know the backdrop behind all of it. And so when the movie and the "I" disappears completely and it's gone, something is.

Q: 1:16:49 Okay it makes sense, you can't return to linear time at that point. So I'm describing something that's a return to linear time and comparing it.

Jac: Yes exactly. So I would love to see the pure consciousness, that substratum, that subtle... it's like the fan, that subtle buzz in the background you know, that subtle layer, being perceived but not by Richard's mind. And the Richard mind will go like, "oh yes I do I'm picking it up," and it's like, drop it, drop it, drop it, it's not that kind of thing to know, so drop it.

Q: Got it thank you.

#16 / 1:17:57

Q: I love what you just said, it sounded like when I'm telling my dog to drop something, "drop it, drop it, drop it!" I was very struck by something you said to (indiscernible name-Debshaw).... now I can't remember it. It was about the familiarity of anxiety. And someone said to me recently that it's okay to rest in the good feelings; news to me because my familiarity is so.... you know whatever, my history of the neural pathways of where I got here. I'm familiar with sadness and anger and fear, and whatever, and those emotions are well grooved.

Jac: Right.

Q: 1:19:01 And I don't want to be living so much of my time like that. So this person said, "you know it's okay to rest in the good feelings as well." and then I read in Michael Singer's "Untethered Soul" happiness as a path to awakening, and I was very struck by that. He spoke about a commitment to happiness, and so I'm trying that on. And I just wanted to bring that to you Jac and hear whatever you have to say about it, because part of me is saying, "well that's just another story Dora, 'happiness' blah, blah, blah," but it... I don't know what I feel. I just feel like that would feel way better than how I spend lots of chunks of my time, but not all of them. I do experience happiness and sometimes even joy, but it's always that I trick myself into thinking I don't ever have it. That's just old.

Jac: Huh, yes your just running an old loop. Do you have a value on suffering or do you feel more alive when you're suffering?

Q: 1:20:22 I think it's just protective. I think it's how I was raised, you know don't be...

The happy stuff coming up would just get targeted for it, but I think it's just an old thing but I just keep running it. I'm not even aware that I'm doing it.

Jac: Yes, huh.

Q: So then I project, "well when I'm 'awake' then I'll be happy," but that I know is problematic.

Jac: Yes, because that's not true you know, that's just mind throwing you up a story.

Somebody probably said that to Nisargadatta too you know, "oh you'll be all nice and calm and peaceful when you wake up," 1:21:02 and he wasn't you know, he was cranky and [indiscernible2-3 words], you know? There's no guarantees; the thing is is that you're not bothered by it. So you can swap out the sad, the painful feelings, for happiness. You can, you can try it out there's no harm, but you are just moving the furniture around.

Q: That was my worry.

Jac: 1:21:28 Yes, you are just moving the furniture around but there's no harm in doing it. It's like, do you want blonde hair or blue hair, I mean there's no harm you're just swapping something out. It's just different and it will be entertaining for a while, and that's fine. It's worth doing, but what we're talking about is going to the place that's actually not bothered about what the personality is feeling. Fear can run through, grief can run through, it can all run through but your attention isn't on that your attention is in something deeper.

Q: That's not connected to emotion.

Jac: Correct.

Q: But I want to say, "feels better."

Jac: 1:22:16 You see, there's no feeling there like that. It doesn't have that kind of feeling, it's a different language altogether. But you know it, you know?

Q: I do.

Jac: Yes, so if you want your phenomenal life to get better, sure, swap out the sadness for happiness. Sure, that will help your phenomenal life, but seeing that it's the same whether the Dora character is happy or sad, seeing that these are just experiences and actually the content of it... I can swap out the content but the way I experience, that's the issue. Any experience can pass through because what you are is none of it, you see? So do both. Swap out negative feelings for positive feelings and that will help your phenomenal life. And why not? Why not? It's like dying your hair, why not? It's just changing something, it brings a freshness, it gives you something new to work towards. Planting something new in the garden is like that too you know. But the deeper stuff, it's like, "okay here's an experience of sadness. I can go in there and I can wallow in it, or I can see that that's just an experience and it could be the experience of happiness too." It's just experience and rest prior to that. But if you go in and get juice out of sadness, and any painful emotion, you're going to have to break that. You'll have to break that if you have some belief system that that's the way to live or of more value or of whatever.

Q: I feel like I've recognized... I don't feel like I hold on as long any longer, but if something comes in and then I'm in it, and then I'm recognizing like, "oh this too shall pass Dora, it will all pass because it's temporary," and it does, and then two hours later I can be feeling great. You know I'm not holding it like it's truth with a capital T any longer.

Jac: Fantastic.

Q: 1:24:41 But it doesn't always pass quickly, but it doesn't matter.

Jac: No it doesn't matter, it doesn't matter. So you can do that and replace it for happiness but it's like changing the color of the paint in your kitchen. That's what you're doing. There's much

more to be gained, not personally gained but in terms of this kind of growth, from like, “whoa there’s an experience, there’s an experience, okay.”

Q: So recognizing it as such when you are in it.

Jac: Absolutely, it’s like, “just pull back, pull back, that’s just an experience. I’m so not interested in it,” and stay in what’s deeper and doesn’t run any emotion at all. But somehow a kind of lightness and a joy is there, some kind of freedom or looseness is there.

Q: Right, that doesn’t live in the world of emotion.

Jac: Doesn’t live in the world at all really. Everything has its place; I wouldn’t throw anything out, you know? Nothing really changes with enlightenment but your response to everything is different.

Q: 1:26:13 That I’ve never heard. That makes sense.

Jac: It’s just your response, you know?

#17 / 1:26:46

Q: I wanted to check on something you said to Richard, and this often happens when you talk to Richard, I get...

Jac: Yes, yes.

Q: I don’t know, curious or whatever. I want to make sure I heard what I think I heard. So Richard was talking about going out with meditation, and what I think I heard you say was, “when the meditation matures at a certain point there will be some kind of pure consciousness, pure awareness, when otherwise we wouldn’t... the mind is out, the mind is gone.” Is that what you were saying?

Jac: 1:27:25 Yes, it’s like the part of you that perceives... No, the substratum, the pure consciousness, that has a capacity to be aware of itself, and an echo of that can be picked up by the body/mind. Some kind of recognition of that happens, because we know that. So how do we know that? And some part of us is like, yes pure consciousness is there, and somehow like the natural state happens in the body at the same time. We’ve got certain ways of recognizing in the body/mind that that is going on.

Q: And that might happen again when we say we go out in meditation. Is that what...?

Jac: I’d like to see that there – certainly with Richard – I’d like to see him to kind of have the opening where his body/mind recognizes pure consciousness, the presence of pure consciousness and nothing else; no Richard, no nothing but pure consciousness.

Q: 1:28:36 Right, so he’s describing going out in meditation, and you’re saying, “well Richard there’s a possibility when you go out in meditation, because the body/mind is no longer there, there can be some awareness.”

Jac: Yes, see if pure consciousness shows itself, yes.

Q: Shows itself, right. So you’re giving him that opening that that’s possible.

Jac: Yes it’s an opening.

Q: And then you started to give a little bit of your example, but I didn’t quite put that together, okay. So, I’m spending a lot more time in meditation this last year. Probably I used to go out more than I go out now. It seems the only time I go out now... Maybe I’m resisting going out because it seems the only time I go out, almost the only time, 1:29:34 is after what we call the sultry thought. I mean, the mind may... when we start to think, and you know the mind tells a story, and then maybe after that there is a going out but it seems to me that’s not like a clear

going out. So I don't want to, "do that don't do that," I'll come back to where I was before, which is there's some mind/body awareness.

Jac: Okay, just the mind is quiet.

Q: 1:30:09 It's just energy and I'm kind of in a cocoon of energy and I could sit there forever year after year.

Jac: Yes.

Q: Okay that's where I usually am. So I don't usually go.... I'm just kind of questioning, I don't usually go out anymore, seldom, rare. And I told you the reason, the only time I think I'm going out is after thought takes over, and then it's kind of like going into... We used to call it... 1:30:41 Bobby used to call it, "a jug samadhi;" jug being, having the consciousness of a stone. It's not really high [indiscernible word] so I don't kind of want to do that. And the other thing is this connecting, I would rather have the same feeling that I have in meditation, I would rather have it standing up with my eyes open.

Jac: Yes.

Q: I mean that seems to me like either before meditation or after meditation or just in the middle of a day it happens.

Jac: Yes.

Q: Because I still have a, what we call a rajasic mind. I could be meditating and there's a lot of energy and everything going on, it's just short of bliss but my mind can still be at the same time.

Jac: Yes.

Q: 1:31:39 So if I'm having that same energy with eyes open and doing whatever I'm doing; looking at you, but I mean it's still perceiving but there's less thought.

Jac: Yes.

Q: Does that make sense?

Jac: Yes, and the energy that buzzes around can be put into functioning.

Q: Yes, I mean I can still function.

Jac: Yes this makes sense.

Q: I'm slower, but I'm less anxious about what I'm doing so there's less stress and all that. And the last time you and I talked in Toronto, in April, I talked about hearing something all the time. When I walk into a silent clean room it gets louder, when I'm in something like this it gets louder, but it's not tinnitus because I can go to sleep with it and it doesn't bother me. And we talked about, I think what you said was it may be the sound of consciousness. I mean I know it has something to do with stillness and silence.

Jac: Yes.

Q: And somebody else has also told me it may be a bija mantra that I'm hearing.

Jac: What's a bija mantra?

Q: 1:33:02 They're like after the OM it breaks up into three different sounds; om, aim, kleem, and one is supposedly more tamasic and one is more rajasic and one is more satvic. So I've been told this is probably the kleem that I'm hearing, which is a satvic sound. But yet it's not... If it's still there it's not... I mean it's still within the movie.

Jac: That's fine it's always in the movie, it's all right, yes.

Q: So I mean that has to go maybe.

Jac: It's okay.

Q: I know it's okay, but I mean I like it, it centers me it's always there. So my real question is the going out, I don't go out very often.

Jac: Yes, it's better that you don't, huh? You know that it's better that you don't.

Q: I think it is. I believe it is.

Jac: Yes it is. And so the bubble that surround you when you meditate?

Q: It's like a cocoon.

Jac: Yes, so normally how long does that last in the day, is it like gone 10 minutes off the cushion, or....?

Q: 1:34:34 No.

Jac: Okay well done. Does it last all day?

Q: I may lose it when I'm very active, or I'm not aware of it when I'm very active but then I'm aware. It's never really gone. I mean, I may not be aware of it all the time but it's there. It's like what you said, it's waving but really waving.

Jac: Yes, and so when that bubble is there... If the bubble is there is it that you cannot get caught in the (his name 1:35:13)?

Q: Well as I said to you, even when the bubble is there there are times when the mind is still going.

Jac: 1:35:27 Yes, but if your attention is in what the bubble presents the mind can still be going. You can know story is running but you're not caught in the story, but there is some objectivity and you know that you're spewing some kind of bullshit, but you're not in there supporting it lock stock and barrel, you know?

Q: No, once in awhile, again... see that's the whole thing, once in awhile those thoughts will begin to tell a story, and some of the stories have nothing to do even with this character.

Jac: Right.

Q: It really starts to tell story, and at that point I'm like close to going out when that story unravels, but I realize that's not it, and I don't want to go out that way.

Jac: No.

Q: That's not a good going out.

Jac: No that's not a good going out, no. I'd love to see you have that meditative energy around you all the time.

Q: Well I would too.

Jac: Yes, working towards that, because there is an objectivity you have, there is a stillness that you're resting in and life goes on, but you're more in touch with the stillness than with the drama. That's where you're heading, huh?

Q: I believe so.

Jac: Yes.

Q: I mean I just want to sit.

Jac: Yes, that's what's cultivating it.

Q: 1:36:58 But yet I like.... Whatever's happening when I'm sitting I like it better when I'm not sitting you know, because the eyes open.

Jac: Yes with the eyes open, sure because everything is easier.

Q: It's integrated.

Jac: Yes it's integrated.

Q: 1:37:20 Otherwise it is just [indiscernible words].

Jac: Yes, otherwise it would switch on and off.

Q: Yes, so I just wanted to check on that, and again it doesn't go to bliss.

Jac: Yes that's fine. Bliss is an experience, it's overrated.

Q: Yes, but this is just like... Well yeah, it's kind of tamasic so you can't do anything with bliss. I don't want to use the word pleasant but it's...

Jac: Sure there is an ease and it's natural, yes.

Q: 1:37:56 It's rather than, it's rather than.

Jac: 1:38:01 Sure. So it's funny how the awareness of consciousness comes through a sound for (his name 1:38:12), you know instead of kind of like... I suppose leave space for whatever your way of picking up what's outside of your story, leaves space for that to show itself to you. Yes it feels like bliss, it feels like a sound, it feels like a void, it's like, "uh, uh, uh, uh," however it's going to show to you is dependent upon how your body/mind is going to resonate with it, and how your brain is going to pick up that because you're not using your normal perception at that point, you're not. Something outside of you is breathing through you, you know is making itself known. So your way of picking it up is going to be particular to you, like the essence that you said to me earlier. It's like when that essence, you see the essence of a leaf, you know, and you know it's safe and there is no you. It's like, okay your way of tasting that will be particular to you, you know?

#18 / 1:39:36

Q: To follow that conversation, I just wanted to check in because I think it seems like this character has a little bit of a different way of going about things. So usually what happens, and I was first drawn to you by pure sensory experience of hearing about you and feeling this. But whenever I come to sit with you the same thing kind of happens, which is, my brain starts to catch on fire after awhile, which is great you know, and it kind of sort short circuits. This is usually after the 3rd or 4th day, and last year in particular I really felt a real shattering happen in my brain. My brain just (sound effect 1:40:37 – explosion), and for awhile after... It's funny, I notice it when I'm not driving the car. 1:40:50 In other words, when the car is [indiscernible 1-2 words] behind the wheel, but the car feels like it's driving itself, and at these times I can't listen to the radio because it's so amazing just to be like going through space and hanging onto the wheel. So there's a feeling that not me is moving the car down the road and not me is going into the supermarket, and this lasted last time... Oh, and the other thing that happens is that I lose my buffers. So like anything sad I would like cry at the drop of a hat you know, and so last time what happened was, I was in this space and bodywork was happening through me, and it was very easy and natural and this amazing feeling, and then I went to see a friend who is in need. She was in a really bad way and she said, "well remember when I talked to you about helping me to commit suicide," you know, and I could feel like the expandedness and I could feel this voice saying, "okay, can you expand to include this? Can you expand to include this?" And so I was going, "okay, okay, I'll try." You know I tried to expand, and that was kind of wild, and then like four days later my, almost my best friend, dear, dear, dear, told me she had stage IV cancer and my head just went (1:42:35 sound effect-explosion) and just like my heart... I just couldn't accept it you know, couldn't accept it, and so I lost.... I mean you know it comes and goes. Sometimes with meditation things will be happening through me, but... So I don't even

know what I'm up here for, but I just wanted to.... And I'm not sure who's driving the car, and I don't believe (her name) is driving the car, do you know?

Jac: Yes.

Q: 1:43:15 Because my mind goes into like all these labels and then my mind just goes, "there labels," and I generally move from here through my life, which seem simpler.

Jac: Yes indeed it is.

Q: So I guess I'll just keep having my mind, my brain, turned a fire when I come see you? Sometimes if I watch some YouTube's and things that will happen too, but there feels to be like a velocity to it, and it has to do with service. It kind of has to do with service because there's a feeling that I'm just serving myself you know, and it's.... wow it's really...

Jac: Yes. So a few questions. When that lady was talking about ending her own life, could your energy field stay as it was and include that experience within it?

Q: It did the first time, yes. Yes it did, and the other thing is I'm able to really listen without having my mind thinking about what it's going to say next.

Jac: Well done.

Q: But then with my other friend with the stage IV cancer, I just couldn't.

Jac: So when you said it went (sound effect-explosion 1:44:37) do you mean your energy field collapsed? What happened?

Q: It felt like there was a contraction, and then the next day I lost... or I whatever, lost some of that, and that seems the way it goes, seems to go.

Jac: When you lose it do you feel punctured?

Q: A bit.

Jac: Okay, so is there a recognition that it's the energy field that has been altered in some way?

Q: Yes.

Jac: And are you still okay? Or are you very dependent on the one being of the energy field?

Q: No, I have the feeling I'm okay and it's the energy field. Okay is a relative term, and of course my heart was breaking you know for my friend, but.... and yet it is what it is as they say.

Jac: Yes. Okay, is there an idea that the energy field should be stable and untouchable all the time?

Q: No, that would be.... I mean, should it?

Jac: No.

Q: It doesn't feel like that's a possibility because everything is always changing.

Jac: Yes it is, we're dynamic you know, it's all dynamic the whole thing. Okay.

Q: 1:46:14 So I have to understand all this.

Jac: No you don't, you don't, because you're being led by the heart. You operate from the heart you see, and service makes sense to you and that's what's driving you forward. So you probably learn more than anything through service.

Q: Yes I get out of the way when I serve.

Jac: You do you're out of the way.

Q: In a way that I don't any other time.

Jac: Yes, so what if you were to bring your service home? If you were to be out of the way all the time.

Q: Hallelujah, hallelujah yes.

Jac: 1:46:53 So in how the character is out of the way when you serve, does she need to come in again or can.... What's going to happen if she's out of the way? Is there a denial going on, because that wouldn't work?

Q: It doesn't feel that way. And if I'm doing a whole day you know, it carries on. I'm also noticing that I've been getting more objective to my thoughts.

Jac: Excellent.

Q: Especially when I'm having conversations with my husband and he wants to get into it; I kind of laugh and sometimes that doesn't go well, but...

Jac: Sure, that's all right, it's just you're not dancing in the same way. That's totally fine, that's great. If when you can see thought as thought rather than the content of the thought, you know you're a step back and it's just thought. It could be about anything and you could have the opposite opinion the next day, you know?

Q: Thank you so much for setting my brain on fire.

Jac: Yes, because the change is happening. It's being taken care of you know, the neurological shift that happens is being taken care of.

Q: 1:48:03 I don't understand how it's happening but [cross talking].

Jac: Yes, but something is going on yes. See if there is a way, if you bring service home as you started to do, bring service home but not.... just to make sure that (her name) character's needs are taken care of also. Can that be integrated, you know kind of like you kind of have to organize things like, "okay if I'm in service all the time, finding my work I'm in service because my own needs have to be secondary because I'm working." "So if I bring this home I can't deny, I can't keep her in a closet."

Q: 1:48:40 Oh she's not in a closet, no, no. I love to play, you know and music and all of that.

Jac: So that her needs get minded within the service, within that way of being.

Q: Yes, my life, life is very easy. I mean apart from the traumas and the dramas of losing people and that. I shouldn't say that, "life is easy."

Jac: It is easy, it is easy.

Q: It feels effortless.

Jac: Yes it gets like this. It's kind of a game, it's just doing its own thing, you know? But if we're going in there manipulating it and identifying with every thought and feeling, it's rough! Uh yuck! You know so that's the pull to do this work, that's the pull.

Q: 1:49:42 When I was young I used to think I had to understand it, so I would read volumes of spiritual books you know, and I consider myself a recovering intellectual.

Jac: Yes very good, and that probably served you well too because somewhere that knowledge is there.

Q: 1:50:00 Well I built a whole conceptual framework, and you're helping me destroy it.

Jac: And then it's like, all right it's just down to the heart here, yes. Good.

#19 / 1:50:52

Q: First I want to thank everybody for helping me to feel safe.

Jac: But your own perception created that experience.

Q: Oh God, what? Could you say that again?

Jac: Your own perception created the experience.

Q: 1:51:15 [indiscernible question]?

Jac: I'm not sure how.... No, how to be safe. No, that you feel safe. The fact that you experienced feeling safe in this group, that's got to do with your own perception, you know? Your mind is kind of giving you permission to feel safe. It's more about you and not about the people here.

Q: But I'm participating.

Jac: Ah huh, but you could just as easily be saying, "it's not safe here because so-and-so reminds you of a parent, so-and-so reminds you of a schoolteacher." That story could be running too. It's all about your perception. We can part that though.

Q: Okay, but that's not why I'm up here.

Jac: I know it isn't.

Q: 1:52:15 I want to say this because I want to include everybody else, because I don't want to feel alone. What the question is, I don't know whether this is the mind or the essence, but sometimes.... I don't think it's the mind because it comes unexpectedly. I might be like half closing my eyes and all of a sudden I feel like I'm a bird, and a vista opens up, and it's in Technicolor too. It's in color! It's trees and meadows and I'm flying over a path and there's some houses, and the trees in the meadows get greener and more lush, and then it just fades. I don't know whether that's the mind or the essence. And I don't know if anybody else that had things like that.

Jac: 1:53:27 Yes. Is it that the image is a symbol of something else or are you really the bird? Like are you really the bird in that moment?

Q: It could be a plane, I could be in a plane, but I don't feel like I'm in a plane. I feel like I'm just flying over and looking down. 1:53:50 It's beautiful beauty [indiscernible words], and then there's this other thing that's really heart for me too; the horse that I'm training now, when I go to him, the same experience I had with the leaf, and when I look in his eyes everything else disappears. So this is the gift that he's giving me.

Jac: Yes, it's more that it's a gift that you're allowing yourself to have.

Q: What?

Jac: 1:54:44 Okay, so these three examples the leaf, the horse, in-flight, you flying, use these as a link to be in your essence. There vehicles, instruments, in order for you to be calm and at peace, because it's good immediately after words I gather.

Q: What?

Jac: Is it good immediately afterwards? Is there calm?

Q: Yes.

Jac: Yes, so use them as a way to drop in, drop back, step out of mind. They're vehicles, they're instruments to get you to the place that everybody's trying to get to.

Q: But they're not trying to get anywhere.

Jac: Not at all, there just little gifts. So don't get caught in the gift, use the gift and then where it leads you to that's where I want you to stay, do you see?

Q: Oh, isn't that the journey?

Jac: Yes after the flight and it's all beautiful, okay now, now, after the flight. Stay there for as long as you can, you see? There's no mind there, there's no story there, there's no suffering there.

Q: No matter what.

Jac: No matter what.

Audience: It's all a play.

Jac: And a beautiful play it is.

The End