

Unedited, First Draft Transcription - Natural Decision Making - 2013 March 23 (AM)
Carlsbad, CA
Questions #1 through #9

Opening Statement (00:26): Welcome the satsang everybody; good morning. I'm using the questioner's chair today for a couple of reasons, namely that it will focus one's questions. If we spend the whole day without a questioner's chair it becomes like a chit chat that you have in your living room at home, so we get much more to the point if we have this chair. So don't be bothered about it if your body gets up and you don't even have anything to say; so what, let your body come up it's fine. Don't let your head get in the way that's the whole point of this.

Dialog: So without moving your body settle on the inside. Isn't it amazing, the whole body goes (sound affect). So move away from the concept of it, and just see it as a dropping of the inside that doesn't need to go through your body. Just drop everything on the inside, just drop. See if you can hear your own breath. See if you can feel your heart beat, see if you can get any sense of it at all from the inside. It just settles you a little bit, you know? Whatever mind comes up with may it stop being of interest to you. It's the bottom line isn't it, "may it stop being of interest." It's amazing you know, how every new thought seems to have more juice and more juice and more juice, and they're important to that moment, and heaven knows why they're important to that moment because you know, the one that you had 30 seconds ago, 40 seconds ago or 50 seconds ago, were kind of, "I haven't a clue what they were." Funny isn't it, it's just a machine doing its own thing. The human form way is just like you know, a transmitter just allowing perception. That's all it's doing is allowing perception. A viewpoint plays, an opinion, a bit of information from the five senses. It just picks up these pieces of..... you can call it information but really it's just a perception. It's just offering a perception, and that's all the body is, you know? So if you imagine a big machine, a big huge fancy computer, a robot that has been designed in order to pick up these perceptions, which are influenced by genetics and environment and what you had for breakfast and how you slept, and you know all these influencing factors are programmed in there, and then depending on that cocktail in any moment that spins out what is perceived. So the robot can just play a perception, play a perception, play a perception and play a perception.

Now, for the robot to know that it's having a perception we need the individual I. In comes this other piece of cute software that says, "I am individual, autonomous, and my perception is the right one; my perception is the clearest and the best, and the only one with any significance really." You know this is the personal I. It's just a piece of software that slides in on a perceiving mechanism, a perceiving robot, a perceiving machine. That's how it is! That's all it is! But you see, the perceptions couldn't be registered unless there was something that's owning the perceptions. There would be no way of knowing that that happened, you see? The robot wouldn't know that it was perceiving something, because it would just be spitting out. Like the computers we have now don't know that it's spitting out an e-mail or that it's spitting out an Excel. It doesn't know what it's doing because it doesn't have the ability to perceive its own perceptions, to own its own perceptions, but there's this software called the ego which makes it a little bit more sophisticated, so there's the ability to own the perception.

It's a piece of software that becomes quite painful you know, and we spend years developing it and years getting rid of it, and that's the cycle of life; that's the journey. That's the one journey

you know, developing it and getting rid of it. So would it be all right then if that piece of software, which is the ego, if that piece of software were to just be gone? Would it be all right if perception was happening, but it wouldn't have the same juice as being me and my story, and I'm interested in what I am perceiving. I'm interested in what my machine is picking up and downloading and assessing. If you took away that layer of being interested in your own story, if that's gone, some capacity to feel alive, to let experiences happen to you, that's what you're being asked to surrender, that. 8:11 [indiscernible several words] when it's suffering, and then when something beautiful is there it's like, "I want to feel alive, I want to feel alive," you know? We can't pick and choose like this, you see? So it's not like the individual separate I is there and there is no suffering, it's like it's not there at all and it doesn't know there is no suffering. It's like suffering is just the mind working that way, and it doesn't have to work that way it can work this way, because that depth of, "I need to get rid of suffering or I'm hungry for this," that depth of feeling alive is what's being asked of you. Something must be still interested in that for it to be running. So it's not that there would be an I there that's half dead, it's the end of the whole show. It's the end of the whole thing! You can't pick and choose this at all.

Questions & Answers:

(01) / 10:15

Q: The programs you were describing, I'll look out the window right, and there will be like, "wow beauty!" and the part that wants to engage and enjoy the beautiful day, I'd love to hear more about how that works within you when that comes up. Such as when you see a dear friend and there's a part that jumps out.

Jac: 10:49 Okay you can describe it in a few ways, there used to be a mechanism in Jac that would be like, "ahh oh my God!" that would kind of jump out, you know? Once you see something beautiful you kind of energetically go out to meet it, you know to meet a friend or something and you're totally there. It's now more that there's a character Jac and she might go out or she might not, but I'm not interested, there's nobody home who supports that movement, do you know? It's like if there's a response to something it usually doesn't even get noticed, because it's just life.

Q: The identification there is completely not with the character anymore. The character will react, but it just does its thing.

Jac: That's right, there's no interest at all in what the character is doing or saying. There's no interest, there is no connection point between what I am and the character Jac. That's the way to say it. There's no connection point, she's just like the tulips there you know, she's just a part of some huge fantastic creation that's basically just energy maneuvering around, you know?

Q: 12:13 When the character Jac stands here and looks out at the room or kind of talks with Matthew about the mic is there any.... What about feelings, like maybe even nervousness or something like that that comes up in the character? Does it not grab, does it have the ability to grab anymore?

Jac: It doesn't, and whatever feelings come up there just passing like the smell of coffee when you pass the lobby or something, do you know? It's like a sideshow.

Q: There's not an interest.

Jac: No.

Q: The smell of coffee, "oh yum I love coffee!"

Jac: No, it's just the smell of coffee. There is no comment on any of it, you see?

There was a period of time when nothing was noticed at all. I mean nothing; there was no thought, nothing, a few years of just nothing happening, and then slowly nighttime dreams started again, and you know, “oh my God some kind of working mind is cranking up again!” So now things are seen, things are noticed you know, like the smell of coffee usually would be registered, but my own friends would say, “you missed that didn't you?” “Missed what?” Not a clue what they were talking about. So the working mind seems to be kind of coming back to make functioning possible, but that detail of, I suppose registering things, accumulating information or noticing in a way that gets you involved, that doesn't happen. That doesn't happen, no.

Q: 14:00 Then what about meaning for Jac's life? When you look at yourself at this point and you think, “wow I've got the next 40 or 50 years of this life,” meaning, full of choices, how does that play out? Like coming here for example and sharing with us for a weekend, you know being more meaningful and kind of sitting on the beach by yourself, how does that work?

Jac: 14:25 When this work happens it seems to suit this form. There's like a well-being that happens when I do this work, and that was only noticed about three or four months ago in January actually. That was noticed like, “oh my God there's a sense of well-being when I do satsang, wow okay! That's the only thing that pulls me to satsang it doesn't have any other meaning at all, because whatever this form is going to be doing.... it could be selling ice cream on the beach, and that's just as valuable as satsang. It's just a mechanism of a complete whole that is so perfectly, perfectly working itself out. No one cog is anymore significant than the other. So there is no value put on this work at all, but there is something that is pulled to do it.

Q: 15:36 When you interact with us this weekend, who are you interacting with?

Jac: Myself, what I am. Other images of what I am. I'm showing my self to myself. Playing with looking at myself.

Q: What is it like residing in this space of who you are while living in the world?

Jac: That's a funny one, because there isn't a sense of I living in the space. It's like there's a perception that there is a Jac character, do you see? There's a perception, very often it's like the perception that goes to the Jac brain and the perception that goes to the Sid brain, it changes, you know? It's just like what I'm perceiving is very loose. It's very loose, so there's no kind of stickiness to the Jac perception or to the Sid perception. It's like, “oh let's play the opposite, let's turn it around you know, so what's that like? You think that and your shoving a word in me, fine, but you know, I might do the opposite the next day. The fickleness of the perception, it's so loose you know, that's amusing of how it can flip perceptions, and these are just perceptions. The meat of the perception, the subject matter of the perception isn't really of interest. So that looseness prevails. There's just perception happening I suppose, you know? Me as consciousness sees that there is perception happening. There's the Jac character, me as Jac, that's really off the wall. Me as Jac doesn't resonate at all. There's the Jac character doing her thing, you know? Me as consciousness, okay, okay, yes, I can see where that has a role in the movie, but it's movie material. Me as the Jac character, that's real movie material! 18:32 I mean, that is Donald Duck like, do you know?

Q: Entertaining.

Jac: Totally entertaining, you know? I'll tell you this story and see if it has any significance at all, I had to drive someplace two days ago, and the last time I had driven was on the correct side of the road, and here we have to drive on the right side of the road, so there I was, and somebody gave me these detailed directions you know, and I thought, “okay, all right, okay, I'll come out here and I'll turn right, at the second thing I'll turn right again, okay and then I'll pull over and

look again.” Came out of here and turned right and the body went left. “Oh for goodness sakes Jac!” And that's typical, that's typical that 19:18 [indiscernible word] happened before, do you know? There would be much more organized, synchronized, and then it's like, “oh for goodness sake,” and it's just like the order of what happens completely overrides any logic, you know? That's a bit of a pain in the ass you know, because then you have to turn around and come back again and it's like, “well what was that about?” It's about nothing, the whole lot is about nothing, you know? It's like there's the natural flow and then there's the Jac character you know, imagining that she can every now and then move in a certain direction, but it's not sticky though. So there is no sense that I'm here in this life, do you know? If the Jac character movie stopped, well, happy days. I mean, that's absolutely dandy you know, 20:21 because it's just a.... [indiscernible word] is just like, you know a TV channel that's in a language I never learned, you know? There's no connection, do you know? Like watching a TV program in Japanese; I don't know a word of Japanese. Well maybe five because I like sushi.

Q: 20:49 This is really refreshing; I have not been in conversations like this in a while with someone speaking from this place. I really appreciate this. I think probably like many of the people out here, I've been in this for a really long time, and have had shifts, not to the extreme that you're describing as far as the distance with the person, but I've had things that have lasted for a couple weeks and then it just shifts back and, “oh he is the personality again,” and then he's like, “oh the Sun, oh the coffee.” What do you think did it for you? What was the final.... that allowed that shift, because really this is what you're describing. I mean, having tasted something it becomes the most.... it becomes what this lifetime seems to be about as far as when I think about meaning. As far as that shift to reality and shift from that plane, that attraction, aversions. Maybe that's my last question.

Jac: 22:16 When that was happening for the Jac character and there were spaces where everything was clear, and then you only know that the I was absent or the I comes back, you know? I started to really, really examine, where did she start to rise up? Where did this feeling of, “I'm here again,” start? What was the trigger, what was the juice? I'd say for the last, I don't know a couple of years, it was about, okay where did it start, where is that, okay it was when I was at that party or okay what happened there, when did it happen before, was the I growing someplace, did I get hurt, what got triggered? You know, it's usually like some kind of an emotional thing or its desire. Somebody would hurt you in some way and you go (sound affect) you know, and it brings you right into all about me. Something like that or its desire. The emotional hurt ended up saying, “but so what that's just the energy body getting a battering.” It will be healed and go away, and that thought would stop when the energy field has healed that puncture, and so that was fine and it didn't take any more attention. It's like, okay somebody says something awful or I take something personally, that's just the energy field puncturing; that's all right that will heal. No more interest in it; it didn't have the potency to create an I anymore. Desire is what I found is the last one. It was all this desire; I wanted something, something outside of me can make this better, something, the truth, anything, all holiday, anything at all that I want, anything. So start finding out what is it when Sid arises again and he's there it's like, okay what was it, what was it that sucked me in? What was it that was so juicy that it was worth the trade-off? Find out what it is, and really look deeply because it will be hidden. It will be very subtle because it's working, it's working so it doesn't want to be found. It won't want to be found. Do you have an idea of what cranks up the Sid character?

Q: 24:48 There's so many things, I mean he loves fun, and just being with people that's fun. Ideas of achieving, Sid achieving and ideas of romantic relationship. Those will all grab, so I'll keep an eye on those.

Jac: Yes, they're not going to do it for you. Fun is fine, but then it's all over and you would want more, and if you had fun all the time you'd be so bored with it you like, "give me a break and let me be alone for a while," you see? Sometimes it's just the contrast of having fun because it's a contrast from how it was the day before, the hour before or whatever. Sometimes it's just the contrast that has juice. I remember that actually, I remember that being a huge eureka, and seeing that, "oh my God all I want is something different from what I have now." "That's actually all I'm looking for something different from what I have now." What's wrong with right now? What's wrong with what I've got right now? What is wrong with it? And the mind would say, "this, this, this, this and this," 26:11 and it's like actually even if I [indiscernible 2-3 words] find something else, yep probably, you see? A romantic relationship is hard work. Anybody will tell you, "a lot of hard work" you know, you're really lucky if it's more reward than effort, you know? Fun works because contrast works, I'll bet you, and there's fun and there's lightness in everything actually, but if the mind is looking for contrast it will only see fun some of the time. There is really levity, lightness, in everything you know, every day can really be about fun, but I'll bet you're looking for the contrast you see, and to achieve something, what do you need to achieve in order for that desire to be started? What would be enough? You don't know? Well that will keep the goal post changing won't it. You don't even know how to turn it off. This is how mind plays. When would it get big enough?

Q: 27:34 To be able to be devoted entirely to this, to this.

Jac: Yes it's just a trick, huh? Yes it's tricky.

(02) / 28:16

Q: You were talking about desire and what desires get you going, to be really honest I see that, I mean I can see.... Well to give an example, I'm looking to move to Southern California, and I found a house online last night. So I can be sitting back there and thinking about the house, and I mean I'm in it. Here's what I want to talk about, I don't want to give up that I'm in it. It's like my life is working well, and as a part of me that's saying, "I ain't giving up," you know? I know it's an illusion, and the I thinks I'm not giving up because I have to be here to make it happen, but it has so much gravity to it.

Jac: 29:13 It's fantastic that it's seen. That's fantastic that you can see the trick, do you know, there isn't juice any longer.

Q: Yes, but my gut doesn't feel that it's fantastic. My gut says it's scared.

Jac: What's it scared of?

Q: well if it does get seen proof, and it's so convinced that it has to be in the driver's seat otherwise I can't trust God to give me that house or what I want. So it's a trap just like.... and I don't want to give it up.

Jac: Does any part of you want to give it up?

Q: Supposedly, I got in the chair.

Jac: Fair enough, yes.

Q: it's like strike me down, go ahead, I mean enough of this because it's crazy making and it can never win and it creates pain, perceived happiness when it thinks it's on its own trajectory to get what it wants, and then when it's not its fear and tension and all that stuff. So I'm just relaxing

into it. In India there is a saying that we can't enlighten ourselves. That we have to, the divine, and the best we can do is to do everything we can to get up to that point and then let go.

Jac: 31:10 Is it possible, when the idea of the house you saw last night, when you turn on that switch to go into that movie in your head, can you see that it's just a loop, a desire is running, or are you totally in there? Is there any objectivity at all while it's running?

Q: 31:32 There is some objectivity. I can tell, it's like putting a slide over my perception.

Jac: That's exactly what it is. That slide comes with a buzz, here's the game and the challenge, and what will it be like, and what will I do with it, and off goes the creative and dot, dot, dot, dot. You know when that dance stops you'll want another one, and is the dance good enough when it's happening?

Q: Good enough in relation to what? Not evident?

Jac: no, resting in what is.

Q: Well that's probably the dilemma. That's not strong enough to be preferable, resting in the what is. You know, it's like flashy shiny things are more familiar and I'm more convinced that that's more important. Resting in nothingness is like.... Actually what comes up is, anyone can do that why would I want to do that? That's a crazy thought, wonder where that came from?

Jac: So why would you want to do it?

Q: Go into the shiny flashy things?

Jac: No, it's like anybody can rest in the silence, so why would I want to do it, because you're sitting in satsang. What is that, why do you want to do it? Something brought you here you see. You didn't drive down to where that house was this morning did you?

Q: 33:23 Pain, suffering. that's a good idea though I could've drove there at lunch just to see it. What brought me here, I do know, I am familiar enough with the up and down which is not workable anymore. It's crazy.

Jac: Yes, so at the moment there is an up playing, but it's not crazy that you want it.

Q: Correct, while it's working.

Jac: So overall the highs and the lows, is it worth it?

Q: Overall no, that's what got me here. That's why I'm here.

Jac: So when the up, the lows; the new house, is working you've got to remember that it's not worth it, because that's the drug. It's like someone who shoots heroin right, and it's like just one fix, just one fix, and it's like actually one fix is going to bring you right back into the hell that happens after the buzz is gone. 34:31 The hell that starts you looking for something else, and the total suffering, but that's the thing about an addiction, it's that you can see that if you go through the hell actually it dissolves, but when you give yourself another fix off we go again, and the cycle continues. You've got to go through the hell again.

Q: That's a good point, yes.

Jac: You're forgetting that you want out of this when the buzz comes, and so of course it's all buzz then and you're in again. It's like it has you blinkered, your vision, here comes the filter, the slide as you said, which shifts your perception, and you forget that this is mind saying, "come here and I'll give you something shiny." "Look at what you can have, isn't this wonderful!" And you go, "yes, yes please," and then plop into the crap again. That's the deal it's wooing you in.

Q: 35:27 It's almost like the yin yang symbol. It's like I go into the light but the dark is automatically there. Well, I mean actually it feels like that that's the agreement I made, and that's like I incarnate with that agreement, and I don't see any reason to give it up. Wherever I'm talking from right now it's like really real, its primordial. It feels like it's my natural state to be

convinced that it is right to buy into the whole yin yang thing, and you fluctuate back and forth between pain and misery.

Jac: 36:37 So it feels like it's your natural state to do that, like the natural state of the ego, of the mind of this incarnation. Does it honor the incarnation?

Q: It's what is.

Jac: Okay, so where we're at is looking at the..... there's two guys chatting to me here, and one wants the suffering to go.

Q: I'm just going to say it, the one that chose to incarnate and that's on board with suffering being a necessary part of creating in this third dimension.

Jac: Yes, did he come here to learn something, to do something, or was it just for the heck of the experience of the yin yang?

Q: I think it's for the experience of the senses and the rush of the rides. It's like, why do you go on roller coasters? It doesn't seem like there's any other choice.

Jac: Okay, when will that character have enough of that experience then?

Q: Never or until the scale tips. The scale is tipped now more towards, "get the candy while you're in the candy store." Now's the time, and my life is working like that. There's a part of me that's really angry right now. It's like you know, I have paid my dues. I have gotten myself to this place in my life where I am materially successful, and I have to give it up? It's not fair, can I talk to God I want to renegotiate this.

Jac: But you're God playing with your own idea, you see? That's actually what's happening.

Q: Okay, that feels expansive.

Jac: We created the scenario just to taste.

Q: Well, it feels like everything is being sort of reevaluated. It's like if I have a committee or something like the committee is meeting to reevaluate the main design.

Jac: Yes the main design, because if the main design is not reassessed, do you just reincarnate forever? That's fine will have another Dalai Lama you know, I mean it just goes on forever.

That's fine you can do that. Will you ever get sick of it do you think?

Q: Hearing that information hurts right here in my head. It's like, "what you mean I don't have to reincarnate forever, are you sure about this?" It's kind of like that's this part talking. It's so new this idea physically hurts. This whole thing just flared up of craving for significance. It's like I'm going to incarnate and become significant and then I'll be happy, and I'll have the chocolate sundae with a cherry on top. That will be a perfect incarnation.

Jac: Okay, it exists this perfect incarnation?

Q: Well that's what I'm striving for so it must, why else would I strive for it? This is the logic.

Jac: Well has it ever happened before, perfect incarnation? Has anybody ever done it?

Q: Good point, I don't think so. I mean look at Jesus. No, but it doesn't mean I shouldn't try. That's the answer.

Jac: Okay, and do you want to try forever? Is it just about trying?

Q: No, forever is not an option anymore. No, no, no, and I'm back to, what are the choices, you know? I've hung around Indian enlightened masters, and I was going to say that I wouldn't choose that, but when I really look at it I would choose that. That's an interesting flip.

Jac: So does the part that's on the chair now, the part that wants the chocolate sundae with a cherry on top, does that see that enlightenment is the perfect incarnation or is it being of the world that does it.?

Q: I mean that's kind of like.... Yes, that's seemingly a more viable choice.

Jac: Okay, even if it means being strung up on the cross like that other guy?

Q: 43:10 I don't seem to have any objection to that, but better talk this through though. I'm kind of fascinated just with the idea of having an incarnation without the up and down and being enlightened. So the cross consequence and that choice, looking at the model of Jesus, doesn't really kind of compute or something. I don't have enough data. I don't know what it's like to be crucified.

Jac: It's different than buying a house in Southern California, huh? It wouldn't have the shiny part. The shiny part is of the world, is of the desire world.

Q: yes, but actually to me it does have a shiny part in that you get to resurrect, you get to be a world icon. I feel real crazy right now.

Jac: yes it's fine, it's great because the program is showing itself.

Q: Okay, and part of that roller coaster ride is the same as being on the cross. It's like incarnate and suffer to prove a point or to make this world work.

Jac: 44:53 It feels like there is a charge within you to do something, but at the moment all the mind has been able to do is like, "hey let's satisfy desire." Claim the world and enjoy what it's going to give you, you know?

Q: Well that would be a stepping stone, this big desire to do something. Like if I'm successful in the world and I make enough money, then I can do something big. In my experience right now there is this intelligence in the area of being an observer in the moment, and that's more favorable than getting on the roller coaster. So I guess that can be nurtured.

Jac: It can be nurtured, and at the same time let the shiny part of what you want, the high, let the shine be seen just as a veneer. It's just nail varnish over a broken nail, it's veneer.

Q: That's a good analogy. This is that part talking, "well it may be veneer but it's still pretty and it's still like what I have there." It's like you know, you get served a meal and the right thing to do is to eat the meal even if it's not....

Jac: Absolutely! So what about letting yourself have it all, but letting it be not good enough at the same time?

Q: Not good enough? Not good enough in relation to what?

Jac: If your identification is totally sucked into the world of doing that.... If the highs are good enough there is no objectivity out because you are totally in there, and then it's good enough. If you say, "hold on a minute, is this really good enough," if you can have that objectivity....

Q: I'm getting it yes. It's like an adult versus a little kid who's jumping up-and-down.

Jac: Absolutely, there's a bigger picture and your not completely sucked in. You will see that actually it's not good enough it just releases its feel-good factor. It's just a buzz for a while and it's going to spin out, so it won't be there in a few days time, and that's the reality of it. So with that kind of objectivity it loosens that identification.

Q: Yes, I mean I can see this house two weeks after I'm in it, I would be like, "oh now I have this high overhead, this house isn't that nice, dot, dot, dot, dot."

Jac: Should have not bought it so fast there's a better one, it needs to be rewired, yes whatever.

48:38 Something will come to make the high a low, that's the [indiscernible word]. That's why the high is so interesting you see.

Q: It's so interesting because from the low spot it seems more favorable?

Jac: Absolutely, yes it's such a rush from the low spot.

Q: It's a self-perpetuating machine.

Jac: Bingo that's what you're doing, incarnation after incarnation. That's the trick that's where we are heading. The loop you're running is self-perpetuating.

Q: I feel naked.

Jac: Great! There's the yin yang, it's great feel it.

Q: It's like a little kid who put all that on because it had to, to survive or it was being pressured to do something. "Do something don't sit there and do nothing." My parents told me once that they were really worried about me, because for the first five years of my life I would just sit in my bedroom and that bothered them. The family story is, I don't remember this presently, but the family story is that I had my tonsils out and everything changed after that. I think I got scared into this whole racket, this whole self perpetuating mechanism. "Okay, if I don't fit in they're going to kill me, so I give up I'll be the machine."

Jac: Yes, "one of the rules of the game here, and I'll play." It can be exhausting.

Q: It can be, and that realization is like going through my head, "this takes care of about 10 years of therapy." What I was realizing is to nurture this eternal presence versus getting on the roller coaster ride is somehow another wrong. Like I shouldn't be doing that you know, and it may be just as simple as what I was talking about, that I decided I have to fit in so I have to make that. So to do anything that's counter to the perpetuation, the construction of that, is wrong and I'll be punished.

Jac: 51:59 So let the nurturing, that call to nurturing, going within, feel it as being gentle on yourself. Let yourself be gentle with yourself. Make a bit of time to be really gentle with yourself and that will help a lot.

Q: So that could be a gift to myself.

Jac: 52:25 Ah totally overdue.

Q: My friends would agree. My friends tell me, "you're too busy you're always doing something."

Jac: Of course you're running, of course. See what's gentle; follow what's gentler, and get used to that and then you'll find a more natural pace.

Q: 53:02 And then the happiness that I thought I had to ride the roller coaster to get, would just be there.

Jac: Yes, it's there all the time. It's much more authentic than the veneer you know, of the highs and lows, the shiny bit of the highs. It's much more authentic. It's kind of more innate or natural. It's just organic it's part of the makeup, you know?

Q: And you don't have to do anything to qualify for it.

Jac: Bingo, you don't have to do anything.

(03) / 54:10

Q: Something you said earlier sparked a memory of a time in this story of Alex when he took some LSD, and there was a feeling, a noticing, I don't know what you call it, but the character Alex was an automaton. I was on automatic pilot and it did whatever it did, but that's not who I was. That was the one that sort of took Alex from.... it changed the story so to speak and made him a seeker, wanting to have that. My entire life has been about taking drugs, doing meditation, going to seminars, and now I'm beginning to see that that was all automatic as well.

Jac: 55:18 Yes!

Q: I wasn't choosing to do that, and then it comes to the point where the desire to not do drugs comes up, because it's evident that there's the high and the low and it's part of what the character Alex is involved with, but then who is it that could make that decision to stop? You know, it's like I'm at that point where it seems like I should but then it doesn't happen. So who's in control of that? Do you know what I mean?

Jac: 56:05 Yes, mind is very clever, isn't it? Because when it comes to making real change, real significant change where mind has to lose its grip it will give you a reason to invalidate that decision. Go ahead and be proactive and give it up, and in hindsight you will see that the idea of giving it up, that you had the choice to give it up was just mind's interpretation of the natural flow, because at the moment what's playing is resistance and that's how resistance talks. I was talking to somebody on the phone about this this morning, it's funny these patterns you know. When there is a sense of like, "whoa I think you should give it up," no, no, this is the mind saying I should give it up, but in your gut there's obviously something that's loose enough to go with the flow. It's not readily just following any should. There is also something very comfortable and familiar with how it's been for a long time, so there's fear of being different. That will be in there too, okay? That's a perfect pot of soup for resistance, perfect, and resistance is a really good one to recognize the smell of it, because resistance will stop you from making a decision. It will look like, "no, no it will happen by itself if it's going to be organic," that's resistance talking. That's one of its classic sentences, do you know? If you can taste the resistance great, but if you can't then get in there and see that there is resistance beneath it. Give it up and see what happens.

Q: 58:05 Well I've tried.

Jac: Okay, what happens?

Q: Well my longest give up was for a period of years, and it was based on a decision, it seems like. My wife also was involved with drugs but to a high degree of dysfunctionality, and so she went through a treatment program and came out, and I had made the decision that I didn't want to be an influence to get her to go back into that so I stopped. At the beginning of course there was you know, bad feelings, withdrawals and stuff, but then my life went on and it seemed like something was missing you know, and thoughts of it would come up and I would dismiss them. You know, a desire would come up and I would dismiss it, and it seems like there was a conscious decision you know, but when I say that I'm knowing that there wasn't any, but I just decided I wanted to smoke pot again, you know? Then efforts were made to locate it and I began again, and when I did it felt like, "oh yeah that's what was missing."

Jac: And now?

Q: And now even stopping for like a day is very uncomfortable. It's like when I'm feeling that way that's when the thoughts come up, "well if it's this uncomfortable then it's not happening organically." It's like trying to fight through the Alex character, trying to change itself to be better against the script that's been written, you know?

Jac: 1:00:10 Okay, funny isn't it what mind does? It's similar to this other gentlemen.

Q: Right, a lot of the things you said were very.... It's just a different object.

Jac: It's a different object but a similar pattern, yes. So tell me about the pull to give it up. How come we're talking about giving it up now if when you went back on it, it was like, "oh this is what was missing?"

Q: 1:10:36 There's certain physiological.... it irritates the throat and stuff. That's one thing that's a fact, and then there's the idea that I shouldn't be doing this for my whole life. You know, it's like that's not right, and there's sort of some judgment that it's not a good thing to be doing. At one point back in the 60s it seems like this is the thing to do, you know? Everybody's doing it, all my friends are doing it, there's no stigma attached to it, in my group.

Jac: all right, if it is the Alex's path to continue using whatever drugs, it is the Alex's path to continue getting stoned for his whole life, then the objectivity that you had on that trip that really

worked, where you saw that the Alex character is not what I am, when you're stoned can you get that objectivity?

Q: That seems to be one of the pluses that it puts that distance there to be able to see that. It's like I do something like yell at my wife you know, and then it's like, "oh yes that was just an automatic reaction," and I can tell her, "I'm not upset it's nothing."

Jac: Okay, and you don't have that objectivity when you're not stoned?

Q: It goes away; I'm more in the Alex character. I mean that was the main reason to be doing it.

Jac: Gosh it is amazing isn't it that you have more objectivity when you are, because that's where I was going, "well let's see if it is your destiny to stay smoking." Let's see if it is you know, and if it is then you will get more clarity about what the mind is doing with the use of this drug, you know? And you are getting more clarity.

Q: 1:03:04 It seems like I sit at night, you know quiet and smoke and then everything changes and I see the distance, I see the character more clearly. I can see how it operates and get more of a feeling of being separate from it, but it never completely goes away because there's still a sense that that's me, you know it's like it's not cut.

Jac: Yes, that's great because the thing is, the sense, the lack of cutting, the sense that somewhere the Alex is kind of, I sort of think I am him, you can only cut that when you are sober. You cannot get that cut when you are stoned it won't work. That's the bummer.

Q: It's that feeling like on the LSD trip that that wasn't me, that happened once, and it's never happened again like that.

Jac: It was a great carrot though wasn't it? It worked you know, here's a little snapshot.

Q: But my life seems to be going in a direction of less being attached to what needs to be done or what's demanding of me. It's just like what's going to happen is what's going to happen, and I can go with that. Sometimes it involves me taking action to make things happen it seems, and other times I'm doing nothing when logically maybe I should do this, you know? That seems to be the direction in that it comes in and puns this whole idea of the non-dual and not in separation is the basic thing. It's like everything is feeling more together. You know what I mean?

Jac: Yes, you can only break it if you are sober, that's the thing. You know, you keep getting carrots and little bits of objectivity when you're stoned, but if it's dependent, if seeing the truth is dependent on any situation then the dependency stays with the situation.

Q: That's the thing there is an attachment there. It's clear it's an attachment.

Jac: It is, yes. So it can only give you carrots, carrots, carrots. So are the carrots going to continue to be good enough? You know, the little bit of objectivity that you get or is it a case of, "hold on now if my brain can do this and I can get that objectivity, what are the conditions when I'm stoned that are not there when I'm sober?" So what is it, is my brain working faster? What is it? Is it just about speed, can I slow down my brain during the regular day? What is that? If you can find what it is that the drug does for you and do it for yourself and your brain, that's one way of doing it.

Q: 1:06:04 There is a big relaxation factor. I've tried like real conscious relaxation to achieve it, but it doesn't get to the same depth, you know? But it's like a real letting go of everything.

Jac: It is a letting go, but you're going to have to do while you're sober. Otherwise you're going to be in this pulling situation, the pull for the clarity but it's full of this attachment and dependency, you know? I know that's not what you want to hear, but it's just going to continue like this.

Q: That's what I needed to hear.

Jac: It's just going to continue like this until you're like okay I can. Something can shift here in my brain, something can allow, what am I afraid of, what am I afraid of relaxing, what will happen if I completely let go when I'm sober? What's so awful? If you explore that you'll find something, because you're giving yourself permission to relax when you're stoned. 1:07:09 It's like, because the dope is in there it's reminding you, you know? But when you're sober it's as we speak now I'm getting kind of a sense of you, do you know? When you're sober it's like there's something that kind of has to watch out and has to defend himself, do you know? You kind of don't trust the world, but you can trust the perception when you're stoned but you don't trust it otherwise, and so then you just have to be able....

Q: The perception is different it's like there is more of a perception that it doesn't matter. When I'm not stoned it matters more, whatever it is.

Jac: Yes that's right, and why is what I'm wondering. Why does it matter more? I'm guessing it's something around not feeling safe. It's something around, "I've got to watch myself here, I've got to protect myself here," there is something you've got to stay alert for. There is something staying alert and when the dope comes in its like, "okay will switch off that one because we don't have to be alert anymore." And all of a sudden of course you can see how much more of how things really are. Find out what you're afraid of. Let's see how it cooks, huh?

(04) / 1:08:43

Q: All of a sudden I just want to cry.

Jac: That's grand; cryings good.

Q: Wow I kind of went blank here.

Jac: Blank is fine it happens to me all the time. It's grand just stay with it. Let blank be it's fine. Let it rip; let it do whatever it needs to do.

Q: 1:15:20 Thank you I appreciate you. The tears, I'm really touched by you, and when I came up here the sadness is that I see so much beauty a lot of the times, but the sadness was it's like I'm just not believing in myself you know. I noticed when I came up here it was like you have something for me, but then I go, "wait a minute, how could she have something for me?" Then I go into that old, old thing of the self-doubt of you know, looking outside myself for it. When the tears.... It's right back with my family. There is 4 boys in the family, and I'm the only one they've got because 3 have died. It's kind of like, you know it's not working, and I feel powerless to do anything.

Jac: 1:16:53 What's not working?

Q: With them dying the family is fucked up. Nobody's happy, but I think really I'm not happy.

Jac: Most families are dysfunctional. Can you find beauty within?

Q: 1:17:32 Yes a lot of times. I think it's mainly like in front of people and stuff. I remember, I think it's good they talk about their past, I remember kindergarten, you know just being afraid about the other people, and that's carried with me my whole life even though I perform and sing and stuff. I have that place where I can really come from my heart and sing, but there's always that protection of.... You know it's kind of acceptance, outside acceptance, you know it's part of running this Timmy. I'm very clear with what you were talking about. I think I'm very clear anyway or fairly clear about the wounds, what may hurt you, the desires. I'm very in tune with that, and I appreciate the way you communicated that. That really struck home. The other thing is I really like how you.... You know am I ready for like you said, something about maybe what's more important or something you know like the outer world or this thing, and sometimes I wonder if.... I guess I was supposed to you know.... Or maybe it's that thing about looking a

certain way or something, you know like enlightenment or whatever, and getting acknowledgment or people outside, people seeing that.

Jac: 1:19:46 Tell you something for nothing though. There is more negative feedback than positive feedback, because what happens is that you shake the ego. Your work, your presence shakes the ego so more crap comes than positive stuff. So there's a very practical thing, that's how it works, do you know?

Q: Let me get clear what you're saying. You're saying, that as you're getting more aware more crap comes. I'm glad you said that, because hell is like really coming up. The more aware you get all the stuff I haven't looked at is coming up.

Jac: That's right it is, and then the part of you that is looking for external, you know if I saw the truth what about, at the end I would get attention, but you'll get more negative than positive because of the light or whatever. Whatever is going on, whatever that frequency is it attracts rejection, because that's just the play of opposites. You know that's life. So you can just tell mind actually that's the reality if it's not so you'll get attention alright, but it will be more negative than positive. It just attracts garbage, you know?

Q: That's kind of what happened to Jesus when they put him on the cross.

Jac: Yes, yes, that's part of the package but you don't care, but it's good for mind to know that so that it doesn't set up enlightenment as a, "ahh then I'll be recognized!" That's not the buzz you're going to get when you're on stage performing that's for sure. What about approving of yourself? What about giving yourself a bit of a break?

Q: Yes, that's hard for me to do.

Jac: Men aren't shown how to do this, you know? Some is easier for women because there some bit of space for nurturing or when you have children there is that kind of... it's nurtured some way you know, but it's not dried out of men. Particularly I've found with American men, particularly. Eastern European, there much better about being gentler with themselves. It's like it's okay for those men to be gentle with themselves. It's like the American man has to be ready for the military, ready to take on terrorism; we've not got emotions except those that make me like Tarzan, you know? I mean, how far is that from being human like, my goodness. As an outsider it just seems to be in the culture that so much is expected of American men. You know, I just think, "my God how do you do this and how do you cope with that, you know? At least you have your music, so you've had something that's kept you in touch with that creative thing, but just to know, I think it's important for you to know that this pressure is there. It's a cultural thing that there, you know? So give yourself a break and you have to kind of compensate for that influence that comes out, just to find a balance to be you know, soft, to be human. Give yourself a break, huh?

Q: You deserve a break today.

Jac: Every day, every day.

(05) /1:24:25

Q: I over heard you talking about getting married and moving. So for someone who is based in reality, in a sense different from the way I see it, how are these decisions driven? I mean, marriage is a pretty big decision from the worldly perspective and also moving from one place to another. So what drives these decisions? So how do you assess, how do you decide it's Florida versus California? Or this person versus that person to spend the rest of your life with.

Jac: 1:25:09 I never know how long anything is going to last. Like never, I've moved countries a good few times, so you know change happens an awful lot. So the rest of my life makes no

sense at all. If it's right for now that will do, and whether that's a week or 10 years, I can be right till it finishes if it finishes, and stay if it stays. So there is no sense of longevity around any decision. I have to say that there wasn't a decision made to get married except that a yes came out of my mouth when that question was asked, which was in a very traditional way, and a yes came out and it was like, "what did I just say?" It was like it was a double take, you know? It was like, "yes of course I will!" Then about an hour later it was like, "please don't tell anybody yet, because I have to think about this." And he said, "you have to think about it, or what do you have to think about?" I said, "I actually don't know but it just has to sit, it just has to sit for a minute," do you know? It was like something made the decision and the Jac character is playing catch-up. There was no sense of, "I want to get married, I want." It's like, this is what's happening now, and it totally feels right because what's happening always feels right anyway. It really always feels right, do you know? Or else it's like, "no something...." I'm kind of blocked from moving forward and that means a no. So the yes came but it took a while for the Jac character to be all right with the yes you know, from a human perspective, you know? The other question about moving to Florida, that was just practical. Ireland is freezing. It's just practical, Florida's warmer and heat suits this body you know, so there was no question of, can I be the one who moves to Florida, and it's like well whatever, you know?

Q: The reason I was asking is because anytime I have to make a decision in life I'm always torn. I'm never able to make you know, this is it, a decision. People talk about gut reaction, and I have never understood what gut reaction is. I've always had to you know, what is the right thing to do? So how do you reconcile that in life?

Jac: 1:27:49 Is there fear around making the wrong decision?

Q: Always, I mean you have to think it through and make the right decision.

Jac: Why, what's the punishment for making a poor decision?

Q: I guess the suffering, you know maybe there will be losses of all kinds. Depending on the decision it could be a financial loss or emotional trauma, whatever.

Jac: But that might be an experience that needs to happen.

Q: Well it can be avoided.

Jac: Can it? Can what needs to happen be avoided?

Q: 1:28:23 If I thought through and made the right decision, would that be a avoided or no?

Jac: But the decision you make can only be the right one. It can only be the right one. Now some conditioning in your mind is saying, 1:28:41 poor decisions are to blame when there's a **not got** effect of things not working out, but the poor decision was the right decision at the time, because given what you knew then it was the right decision, no? We don't deliberately make poor decisions, you see? So given what you know and in that moment, it's the right decision. Now you've got to trust that, but something goes back and wants to blame the decision, and now that pressure is there when you are making decisions.

Q: Blame me for making a bad choice.

Jac: When you actually can't, you can't make a bad choice. That's hindsight that's how we learn, you see? So hindsight is kind of just turning it a little bit, and it's like okay hindsight is, "okay if I did something like that maybe it would work differently," but it had to happen the way it happened. It had to, because things have to happen the way they happen, and it's like, "okay that's just more wisdom now about how things work that's all."

Q: Sometimes they never seem to work. Like you know, the wisdom doesn't seem to be enough.

Jac: 1:29:49 But isn't that life? It's about falling down so you can get up. It's about that isn't it?

Q: I suppose so.

Jac: You see, if there is like a filter in your perception that says, “bad decisions cause suffering and good decisions mean life goes well,” that's faulty. That perception is faulty because you will forever be over nervous about decisions you're not even making first of all, that you have no choice but to choose the option that gets chosen for you, but you think you're making it, you know? So it's a way of you kind of hurting yourself really, as if you're the one causing the suffering, and we don't really have that much power. We don't.

Q: 1:30:43 I see that sometimes, but sometimes I guess I fool myself into believing that I have more power than that.

Jac: Yes, yes. A way to start playing with this just to lighten it, because you might not be able to make the leap to, “whatever decision I make is the right decision,” you might not be able to make that jump, but it's like, “okay this is the decision I'm making and you know what, the responsibility for this is the universes.” “Off it goes making decisions and that's it, and I'm not carrying any blame for this if this goes wacky.” Just even to do that will break the link of cause and effect. When there is suffering your hindsight has gone into cause and effect and you're looking back.

Q: Would that be the beginning of surrender?

Jac: Yes.

Q: I've read so much about surrender over the years, and I've never really got how to surrender, the true sense. Every time I think I'm surrendering I really like, “I don't want to touch this it's yours.” I'm really passing the buck.

Jac: No, you give it with love.

Q: Yes, that's where the problem is. I don't want to touch this, I don't want it to be mine, you know? So I'm kind of dumping it on God in a way.

Jac: Yes, that's rejection that's not surrender.

Q: But to start that way I hope, and then it will mature into true surrender.

Jac: Yes indeed. Or even if you're making a decision, it's like okay let's take my own will out of this, my own will. Let's just remove it and whatever decision is made, okay great spirit” or whatever, you know God, come on now you're making this decision. So just surrendering your personal will, because it's like your will is holding strong, you know just any little way that you can. Stop now, I'm blaming myself, stop, stop, stop now. Just hand this over, hand this over. Whatever is happening here something has a greater wisdom above what's going on, and maybe I don't see the full picture. There is a softness in surrender you know, and it will stimulate a humility; the opposite of power.

Q: 1:33:14 And what you just said about the inevitability to see the full picture, yes that kind of resonates, so that's probably.... I'll start with that and see how things go.

(06) / 1:33:41

Q: What I'm going to describe doesn't happen all the time, but occasionally it does. I woke up this morning and I thought, “this doesn't feel right, how I'm handling this.” It's like I'll see somebody and sometimes there's just love, sometimes there's just presence and then there's other times where these feelings come up, like judgment, envy; I love their shoes, I want their shoes, and that's what's present in my mind. So I've gotten in the habit of saying you know, we are all consciousness or we're all one, and all of a sudden this morning that felt.... And sometimes it works, you know thoughts may come up later but this morning it just seemed like I'm doing something. It's like a mantra or something and it just didn't feel right to do that anymore.

Jac: Yes, because it feels like what you're doing is that you're bringing in, it's all consciousness, but you're bringing in an idea on top of another idea and now you've got two of them.

Q: It's just the mind.

Jac: Yes, rather than going to the root of, well what's the first one that brings me right into that story in the first place. What makes me go in there? It's all mind, we can only talk about mind because the whole thing is based on mind, but just blotting out one idea with another, you're right it's not wholesome. So if you go underneath it, let's see the arising of that first thought; you're back in the story of that first thought, "gosh I really like those shoes I want those shoes," and you're back and you're caught in a desire. All right, you peel it back and you say, "hold on a minute," so we're going backwards to why that arose and not blotting it out with something on top.

Q: So the first word that came into my mind just then was fear; I'm run by fear.

Jac: Okay, this is where we go then. Is it fear itself or is there fear of something?

Q: Lack, not being good enough. I think this is where it stems from. Yes, not being good enough is it. I mean, that takes me back to childhood. But I don't want to do a practice you know, the times that I look at someone and just feel love or total presence that's I think what I want all time.

Jac: That's another desire but okay.

Q: Yes that's right it is.

Jac: Yes it's just another desire and that won't work either.

Q: I guess the feelings of love that I feel or just being so fully present that there is nothing else, I don't know how to not make that a desire. You know, to not do the practice I don't know what else to do. I mean, at times I feel completely content, like you were talking about last night, that's there.

Jac: 1:37:55 Okay, so feeling love, practicing presence, is just the flip side of feeling fear and not good enough, so these are playing off each other. They come and go together that's the game, that's your rise and fall. That's the duality, and it will always probably do that; mind will always run some old story. That's the ins and outs, the day and the night, human volatility, but what about beyond all of that?

Q: Being outside the matrix.

Jac: Yes, being outside the matrix.

Q: 1:38:42 Finding the hole in the matrix. I know I've had that experience in my life. I guess there's no way to bring it back.

Jac: No you can't make outside of it happen. You can kind of set up mind you know to say, "just drop it" or whatever or just like, "not this, not this." Things like this create an opening and whether or not the opening is big enough or not, you know? But as long as you're happy with presence and feeling love you're going to stay with this suffering to come out to balance that. It will forever play, and you can go on and you can fix feeling the fear of lack, we can do that you know, but nothing will change really because another contraction will come in. There will always be expansion-contraction-expansion-contraction, expansion-contraction, that's duality.

1:39:53 So the expansion, do you know, of feeling you know you're [indiscernible 1-2 words] and your present and the heart is open that's expansion, and then the contraction comes in with the fear. They're both fine they're just open-close, open-close, open-close.

Q: So you just stop judging it.

Jac: Yes, just allow them to be.

Q: So when those feelings of desire or judgment or whatever, whatever that is, I guess maybe I'm just not sure what to do with that.

Jac: 1:40:31 Okay, the moment that it's seen you can do something about it. If you don't see it then you can't do anything with it anyway, it's just doing its manifestation.

Q: I do see it most of the time.

Jac: Okay, when you see it do you drop it or do you let it run?

Q: Well, that's when that little practice of saying, "we're all one, we're all consciousness, which I'm not sure that I'm not identifying with Barbara, or am I really attempting to get out of it. Do you know what I'm trying to say?"

Jac: Of course, because that is what you're doing. If you can just let it go without fixing it with something else, and without blotting out the other thought with that thought. Just like, "whoa there's the judgment, there's the judgment, okay I can run that other idea, but you know what, will just drop it." It's all just one idea and another idea so drop the whole lot. Something like this would be more effective because it trains you to not be as identified with your thoughts, and it stops the loop of trying to fix one set of thoughts with another set of thoughts.

Q: 1:41:41 Getting overly [indiscernible one word] duality.

Jac: Yes, pulling right back from the duality.

Q: Instead of wanting her shoes, "oh the tulips are pretty."

Jac: It's still duality that the tulips are pretty. Subject, object, nice not nice, you just replaced one story with another. Do you see it?

Q: Yes I do, I'm just perplexed a little bit about how to not run a story.

Jac: Find a phrase like, "drop it," just a phrase that would work, "whoa not going there, there she goes again, there's Barbara off again," you know? It's like, "whoops there's the shoe addict again," because otherwise we take it seriously and we've got something to fix. That's when you're in there, you're still in there, you see? Whereas, it's light, it's actually light. We're a joke really you know, really a little bit of a cosmic joke. You can only get the cosmic joke if you see that your own character is a star performer, comedienne extraordinaire, do you know? Do you see? You have to see the silliness of the Barbara story. Don't take her so seriously. It will get light even if she is running an idea of lack of there isn't enough or I need approval, I need to be seen I need to be noticed. Lighten up girl you're all right just keep it light, keep it light, keep it light, because it feels like if something is serious for you, you grab. You take something serious and I don't know if life was ever meant to be taken seriously like that, you know? So now we are after the seriousness okay, that's really your technique. Drop being serious about anything.

Drop being serious and it just gets looser, it has more of a distance.

Q: There are times when I've had that and it does feel good, and the other is so much of a habit.

Jac: Yes, and really it's all habits, isn't it?

(07) / 1:44:49

Q: Last night you talked about going to the root of the thought, stepping back, stepping back and stepping back, and I don't know what more you can say about that, but is there something more that could be said about that? Like a thought comes, and as you were saying to Barbara, you can dismiss it or just drop it. One of my mantras is drop it. The mind seems to say, "well you can't go to the root of thought or to the root of thinking if you keep saying drop it," because I have to go to the root of drop it. I'm seeing, well is this a technique for avoidance or for whatever is unpleasant? I can even do "drop it" for pleasant things.

Jac: 1:46:17 The root of the thought you are referring to, was it talking about like when the thought itself is arising rather than the subject matter of the thought?

Q: It's talking about when it's arising not the subject itself.

Jac: Okay, so at the moment you're in the subject and you're dropping the subject.

Q: When the dropping is happening yes I'm dropping the subject. I'm not dropping the process of thinking.

Jac: That's right you're not. Exactly well spotted. So you're dropping the subject. When you're right in there you've bought a story and then you see you've bought the story, so all you can do is drop the story. So we use another thought to drop story, the drop it thought. Now, outside of all of it, or go to where there is content inside and beyond that.

Q: There's nothing. The word I always use is spaciousness, but those are thoughts.

Jac: 1:47:45 And that's fine because you're using the mind to describe what really you know you can't describe. So before the idea is spaciousness, before that cranks up, can you feel how a thought is kind of a piece of energy cranking up into the word spaciousness? That's what I'm talking about. It's recognizing that movement, that movement where manifestation is actually creating subject-object. Moving from the emptiness towards duality and now we have a descriptive adjective, spaciousness. Before it becomes spaciousness.

Q: It's so subtle.

Jac: Let's try it again then. So content, go where there's contentment, deeper than that. Let there be nothing.

Q: There's a little whisper of fear. It's a whisper though it's not gut wrenching fear.

Jac: Okay, so we throw out the fear, beyond fear to nothing, and let nothing be gone.

Q: Mind just brought up a Rumi poem, There is a Field.

Jac: Was the Rumi poem the first thing that happened or was there a movement before it became Rumi's poem?

Q: There was a movement.

Jac: Yes, you know that subtle thing just before it became Rumi, that's what I'm after, because once the thought is up and the habit is there to buy it, well were back in. It turned right on again; the world is real, but there's a space, there is a stirring, a rising up of a thought before the thought becomes nameable. That's what I'm after.

Q: The sense of contentment of letting go, of, this is it you know, but stepping back from that it seems easy. That seems easy, to step back more there was that little sense of something niggily. If I step back from.....

Jac: 1:52:38 Prior to spaciousness?

Q: I don't know.

Jac: I don't know is great. I don't know is perfect because it's actually the territory you're in. The faculty of being able to know something is gone. It doesn't function there so you don't know. I don't know is fine it's great. Let's see what happens if anything.

Q: I don't even know if I'm going to get up from this chair. I'm sitting here thinking, "well you ought to be getting up," but then if I go back to I don't know, I could....

Jac: Yes, because there is a distance between what the mind says and the obedience of being the mind doesn't happen, you see? So there can only be getting up from the body gets up or an outside influence will come in and whatever, you know? A movement will happen. The mind stops being the master saying, "you should get up now you know," you see? It doesn't have the potency. Ideas don't have the potency.

Q: It's very odd.

Jac: Yes, you're going into thought now. It's sneaking right in.

(08) / 1:56:27

Q: This is kind of a follow-up from Barbara's question. If I understand correctly there's a contraction which is felt sometimes where there is identification which occurs with this character, and then as I understood correctly there are some expansion exercises. One, which Paula was mentioning, about being in spaciousness or in one which is a technique to digress from this identification. Are you saying that that should not be done? I wasn't quite clear on what you were saying about that, should it be done?

Jac: Everybody's a little bit different, so not the same sauce. Why do you do it and what happens when you do it?

Q: 1:57:31 Yes, both good questions. I do it because there is a recognition that this identification with the body/mind, this creating, this separateness, as a result of which there is suffering.

1:57:57 So you kind of [indiscernible 2-3 words] of going kind of in and out you know, zooming out, in and out.

Jac: Yes.

Q: Knowing that it is still a mind technique, knowing that, I still think that it is a useful exercise to that which is unknown, so to speak.

Jac: Will it bridge to that which is unknown? Very unlikely, because it's like eating when you're hungry. Hunger is felt and then you eat, and hunger is felt and you eat, so mind runs an identification story, it's noticed and then it's resolved. Put in other words, a contraction happens it's noticed and then an expansion is put in its place instead. It will do the same thing as eating will satisfy hunger. It will just balance it out and that's all it will be. That's fine, it's like a mental health exercise, that's all it is.

Q: Yes, I kind of recognize that, but I also see that there is some merit to this. Am I understanding correctly that it is not necessarily the right way to do it as opposed to staying with the protraction, as opposed to saying, "okay now I'm going to use this technique, this expansion technique, to disseminate this feeling of protraction?"

Jac: It's fine to do it because it's natural to want contrast to move away from suffering, that's natural. If it will potentially open a trap door beyond, it won't it's too far away. It's dealing with mind. It's taking mind to be real, taking expansion to be better than the contractions; it's tied up in that contract, that cause-and-effect. It's too far away, the distance from any thought or technique, you know? It's too far away from looking at what's outside of all of it, because it's playing the game around thoughts because it's resolved in one thought to another. It's right in there.

Q: 2:00:38 What is coming up now as we discuss this, I think that for this character sometimes it is better just to recognize that there is contraction, just to recognize and let it be than to use another technique to expand yourself. Do you kind of agree?

Jac: You could, it really doesn't matter. You can practice acceptance of the contraction and be all right with it, that's one thing, like you can accept physical hunger and only eat when it's convenient or you can actually go and solve the hunger there and then. There's nothing to be gained from either. Whichever one you do you're just moving the same thing.

Q: Rearranging the furniture.

Jac: Rearranging the furniture, whereas what might be interesting to do is when you do the expansion thing, from there there's slightly less identification, but from..... Okay you know there's a connection with awareness or expansion or whatever that is, now from there chuck it out; don't let expansion be good enough, because that's the hook. Chuck out expansion-contraction; chuck out that whole dualistic game. It's not that expansion is closer to the trap door because it's not.

Q: Although it's helpful.

Jac: It's helpful for the I, and it eases a bit of suffering but it's because it brings contrast really. There's another step away from that dualistic framework that's required. There is no harm in doing it, but you need another step.

Q: 2:02:30 I sometimes feel that it is not possible to go to that next step because the mind is not capable of doing this, because what I said earlier, the expansion thing is mind stuff also. It's just another technique, but when you say you peel another layer to go beyond, I don't think frankly the mind can do it. Yesterday you mentioned the word grace, but then you very quickly also said, quite rightly, don't wait for grace to come. Could you talk a little bit more about that when you say don't wait for grace to come? So what do you do in the intermediate period?

Jac: 2:03:18 When you're not waiting for grace?

Q: Yes.

Jac: You see, whatever we talk about mind is going to grasp because that's what it does. It will grasp anything, and there must be something I can do. So if you can see that that's what mind is doing now..... so let's drop that. Rather than giving it something to do, it's like then we're really playing the game again. Sometimes we have to play the game well because we can't do anything because the loop is so strong. It's just so strong that sometimes we have to go in there, we have to do the therapy thing, because it has you. But what we are talking about this like mind wants to do something now.

Q: 2:04:07 I hear you. You mentioned earlier, I'm slightly paraphrasing you here, that a decision can be organic or it could come out of resistance, you know? So how does one know which is which?

Jac: 2:04:34 Gosh, the answer that comes is trial and error, you know? Unlike is there any way that there is a pattern that would be for everybody on this one. Sometimes they have to learn the hard way, "I don't know if this is it but this is....." Okay, so does the Dean character have the experience of a yes and a no equally coming from that inner place? Or is there predominantly one or the other?

Q: 2:05:47 Frankly both; at times either decision A or B is going to be okay, and sometimes A seems to be better than B.

Jac: And A being yes and B being no?

Q: Yes.

Jac: Okay, when it comes from resistance there will be identification going on, but it will have already cranked up and when you're at the point of saying no from pushing away something, from an ego story, it's very hard to have objectivity on it because you're in there protecting yourself, protecting something. That's why it's very sticky. At that moment of decision making when resistance is up it's like, "man how do you get to spot that before it's in full force?"

Q: 2:07:05 Yes, I think my problem, if I may rephrase my question is, how can one know for certain that a decision is organic as opposed to non-organic?

Jac: Yes, yes, have no care for whether it's popular or unpopular. Find out if there are any shoulds talking someplace in your head. See if the option that's arising for the yes or the no, see

if that option has a distance away from the consequences of what's going to happen. There's like a distance, a little distance away from the story.

Q: And if there is a distance then most likely it's organic.

Jac: For sure, but there will be no shoulds talking and it very often can be unpopular; it may seem illogical and stupid. These things play. These are very often the characteristics of it, you know? It's more characteristics what I can talk about really, but the consistent one would be a distance between the yes and the no and the particulars of what you had to decide about. It's a subtle thing you know? You won't be that easily able to say, "yes because if I do this this will happen and if I do that that will happen," because it's not that connected to the story.

Q: That makes sense.

Jac: It's got more freedom you see, it's not dictated by the story because it's coming from another place, and there's something that's prepared for the consequences to take care of themselves or to land the way they land. So mind isn't in there looking at all the consequences, you see? So the consequences haven't influenced the decision, but they must have influenced the decisions if resistance is making it, they must have.

Q: But then you also said earlier that there are really no wrong decisions anyway.

Jac: Yes, because you can only operate from where you're operating. Eventually you'll fine-tune it and you'll see, "whoa resistance is making this, fear is making this," you see? But the only place you can get that objectivity is by first seeing that actually every decision must be accepted as being the best I can do in any moment, and from there it gets looser.

Q: 2:09:57 So why can't I say that every decision is organic? Can I say that?

Jac: On one level it is organic, but what you're talking about is another level. It is organic because it is the only one that can be made at that time. It's the only one, that's organic. Now if we go deeper into the compost you know, you'll find some deeper organic material, really.

Q: That's when the shit hits the fan.

Jac: You got it. There is another thing like, "hold on now, hold on now, is this the natural movement of consciousness where mind is interpreting this as a yes or a no," that's what were talking about.

Q: I completely understand what you're saying, but at a given moment sometimes it is difficult to sometimes tell them apart, unless one is very kind of.... you play with it, you sit with it, yet is that the way to.....

Jac: 2:11:03 Yes, because you're a bit of an intellectual, huh? So your mind has been the one that made these decisions, and so what we're talking about is, what about giving mind a backseat so that it's listening to the decision-making faculty, which is the universal decision maker, the natural movement. So yes, mind is going to have to take a bit of a backseat here, and of course that's unusual. A little bit of time would really help, because otherwise mind would step up to the job as it always does and make the decision, and you've gone on.

(09) / 2:11:58

Q: You never really finished the answer on the rearranging of the deck chairs, and it was the contraction-expansion is still duality. So what's the next step?

Jac: 2:12:12 Oh yes, where was I there, yes we went off in another direction. So when the contraction is on you can't jump to outside of all of it. You can't jump because the movie is playing full on and experience is happening, and whatever. So from there it's like, "whoa" there's a pullback, and something wants to like break that suffering, and so from a spiritual practice point of view it's like, "yes we have loads of techniques; watch what's happening or drop

it or focus on presence” or whatever is your gig. So you pullback and it's like, “my God that was a bit of a spin, it's only a story so forget about it,” or whatever is your technique, from there drop this also. Don't hang out here and enjoy this relief. Acknowledge and let it be not good enough, because what happens is the drug from the relief is just you know, down you go, up you go, down you go, so it's setting you up for the next one.

Q: 2:13:19 Yes it does. I had the experience at work where I had been working on a project, and I was purposely..... Anyway some decisions had been made and I had been purposely left out of the loop. And you talked about humiliation last night, and there was just this profound sense of like a little child being disregarded, dismissed totally. It was very physical, while some people were in the head, it's more body, it's very body, and I watched it burn off you know so I could try and go to sleep and then it would go away for a while and then come back, but now that you say that it was like, “ooh that relief that's cool.” It was such a relief to have it. It burns but it seems to burn automatically there's not.... I don't feel like I'm forcing it. It doesn't seem like I want this to hurt and be miserable. I mean, it's just such a wretched feeling, but it would eventually just allow it to burn off. I wonder if there is relief for that?

Jac: 2:14:21 Yes, it's going to fix itself. You know it's like a puncture or a kick in the stomach or something, it's going to heal itself. It's like, yes that happens and it starts to heal itself. Whereas, if it just stays in there you know, it's going to get fatter, no? Like I wish I had said this, and if I had, and why did they do that, oh my God the story just becomes a huge thing.

Q: Those little cards that you have in that little thing, there's something about, “you think you're a person and you're important, and blah, blah, blah,” and it says it's all a big lie. I can't remember the exact words, but it was beautiful, just beautiful, and you said Divine said let it go. It worked it was really nice to let it go.

Jac: Yes, great.

Q: What's going on I don't have any idea?

Jac: That's all right.

Q: It is kind of cool.

Jac: Yes let it all go. That's the greatest gem I can give you, “let it all go.” Life will play as it will. We pick up techniques, we pick up things along the way to manage it better you know, but that's not really where it's at.

The End