

J: Good morning everybody. Okay, Day One. You're so serious looking. Is it a funeral we're going to have or what? Jesus! [laughing] I don't think life was ever meant to be so hard, you know. Phenomenally, things can get serious, but that space, you know, that's deeper within, that we spoke about last night, that's kind of behind all of it and deeper inside, and then the movie, the story of yourself is in front. The story of yourself can get serious, but when there's attention resting behind it's actually kind of a bit of a joke. No matter how phenomenally catastrophic life is presenting in front, actually if attention is placed or is just at *home*, if it's where it's supposed to be and not rising up and heading out into the world, ah you know, even pain is kind of enjoyable, you know?

*A participant:* If you're a masochist.

[laughing]

J: It's like, I don't know, it's like... The knowing that the phenomenal life is just passing is very strong, so it's going to change. And the knowing that whatever is happening in the phenomenal world is actually created by the totality, and it's already in play, and what's the point in rejecting it or taking it too seriously or imagining that it's going to destroy everything. It's only moving the phenomenal world around. That's all it's doing, do you know? Or if there's no attention resting in what you really are, of course, anything that's like threatening to the personal 'I' or threatening to the phenomenal world is like totally serious. There's a place for that but it's in the movie you know, it's in the movie. So if attention rests at home, it's clear that no matter how awful the phenomenal world is playing, you know, according to the laws of the universe, that must be all right because it's there, because it's happening, and it's going to change anyway. So why get yourself in a twist about it, really? Do you know? But if all your attention is out and in there, of course, of course, you're *lost*. You're lost in it and it's life-and-death. And even if it is a terminal illness and it is death, it's like, okay that has to happen too. Even that's all right, even that's all right, you know? What you are isn't going to die. What you are isn't locked into the body. It's like it has a pair of spectacles which you can call your body. It's like...

I seem to be drawing a lot on last night, so the people that weren't here last night, just tell me if you're lost.

So where you're looking from, well that's pure perception, and that's the primary vision once the truth is seen, where you're looking from. And then you have these filter layers that are your beliefs and your ideas and the ego and ownership, and how things should be, and your desires, and dot-dot-dot, distorting things so that you see them in a way that's actually going to make you grow, give you material to work on. It's going to press your buttons; that's what your filters are there to do to make you see were it is your blocked, that you're fooling yourself. So from pure perception, it's as though the body, the physical body, is like a localized perception. You know it pulls it in, and you have a local viewpoint where you can see a part of something rather than the totality, rather than the macro. The body allows you the micro to kind of just, you know, be in a body and see a physical room, and go outside the room and see another room from within the totality. Otherwise we couldn't see, if we had no body we

couldn't see within the totality. You see you can only see the whole thing. You see? So the body allows you that inside view, but the body's going to die because that's just an inside view, you know. But you have like six or seven billion, or however many there are on the planet now, I don't know, six or seven billion perspectives running at the same time. And on this path, very often people can see that they are everybody; you get a glimpse of like, "Whoa, I'm actually everybody!" And if your wiring can handle that viewpoint, you can also get to see that, "Oh my God, it's not that I'm in everybody, I really *am* everybody! I really am that person and their quirks and their story, and I really am this person and their quirks and their story." So that's not imagined, you know? It's really not imagined. These are just the layers of perception as you separate from your own personal filters. So you tend to go into the filters of all people; from that you can go into the filters of all that is conscious. I mean nature itself, every insect, every animal, all of it. You can go into the cosmos. I'm pulling right back now each time. You can go into the cosmos and see that you are absolutely every planet that ever was. So identification gets wider and wider and wider.

So the 'me-my' is the narrowest view, and then you drop a lot of your filters and you know you're okay, and you can take up more space in the world. And there you are, you are your body, and then you're not your body, and it gets wider, wider, wider and wider; and that's all it can do is get wider and wider, and you're all of it. It's like, "So what?" It's all of it. All of it is you playing as different galaxies and different people and different anything. You're all of it. So, *so what* if the body dies. I mean, that's just like the tiniest extreme of a viewing point, one localized perception that's popped. *So what?* You as six billion people, what is it, 100 people die a minute, is it, or second? Oh God, I really should remember these things if I'm going to quote them, but I don't. Anyway here we go. Is it 100 a second? I don't know. Anyway it was something that went "Wow!" and I read it about a week ago and now it's gone. So, a lot of people die every minute, you know. That's you too! That's you too. And they're born every minute, and that's you too. You know? But somehow it's like this body out of a pure habit of imagining that it's you, and the familiarity of viewing it every day in the mirror, you know?

Did you ever get that feeling in the morning... Okay, some people in the morning get a little gap before the 'I-me' story begins. You know, there's just nothing going on until you realize, "Oh it's Monday, oh I have to be here, oh I have to do this," and it's like plop, plop, plop, plop, plop, in comes the filters, the all-about-me stories. So the break that you get before that, if you ever manage to stand in front of a mirror, the bathroom mirror or something, before the all-about-me story starts, you know what the feeling is? It's like, "Oh you again, oh!" It's amazing! You know there's like an, "Oh who's that?" If you can look at yourself before the 'me' story is there, it's like, "Oh!" and you see this person and then it's like, "Oh yeah, it's you again. Oh yeah-yeah there's familiarity now," then click, click, click, the 'me' story comes into place. The trick is not to believe any of it. It's like, "Yeah that's the story that goes with this body, so what?" But it's kind of interesting to see yourself in the mirror before the 'me' story has cranked up, has turned itself on. It's just like, "Wow there's a form, there's a body," and then memory says, "Yeah, yeah, that's you," and then the program says, you know, "That's you on this day, and you're this age, and this is what you have to do now, and these are your hopes and dreams and fears." And bingo, down it all comes, down the tube. [laughing] This is how it works. This is how it works. We're just story-making machines really, you know? And here we are making

more stories—the royal “we” as in the 'jac' character making more stories. It's very simple really, you know? It's very simple. Sometimes you have to unravel the stories and sometimes you don't. But if you can see that they're all stories the unraveling is greatly reduced, because they're all just stories. You see, what you are is there all the time. It's not waiting for you to unravel every story in order to give yourself the reward of resting in the Absolute, resting in what you really are. You know that's there all the time, how much attention do you want to give to your stories? Do you want to go right in there for the drama of it? You can. You can, you know, that will keep the show going. It's all it does, though, just keep the show going.



Q: Jac, I'm just looking at this little mini stage here in the mantelpiece, and it just seems to be just perfect that a little person, i.e. me, you know, would think that was my life if I was standing on that and, “Oh, I'm so important and it's all about...”

J: Yes... Yes. The mantelpiece is a stage like, or here?

Q: The little tiny... yeah, that little tiny...

J: ... with your balcony in front of you.

Q: ... with me thinking, “Look, I'm great and isn't this wonderful.”

J: Yes, that's right, and you're four inches tall. Yes. That's right, yeah. Yes, isn't it? Uh huh.

Q: Yeah... And going away with a puff of smoke and it makes me think...

J: And not be missed at all actually. Gone, and then that's the end of that.

Q: Yes. Another leaf.

J: That's right, another leaf off the tree, same thing—the coming and goings that nothing is really upset by it. There's a little ripple around where the leaf was, and you know the branch heals itself over where the leaf fell off or... You know, but really? We're so important! And human life is so sacred, and it's like yes and no. Can we leave room for both?

Q: What if the story didn't keep going?

J: Yeah, yeah. Ain't it grand?

Q: I don't know. Supposing everyone's story stopped?

J: Yes! It would be a quieter place. We would live as a community.

Q: We would still be here?

J: Sure, consciousness will always create form. This will always continue. It will always continue.

Q: So that was my question. So why does it always continue? I can see the unlikelihood of it stopping, but you're saying it will always continue.

J: Yes... It will always continue. I'm trying to find an answer that doesn't sound smart, because the first answer that arises here was because it never started. And it sounds like a smart answer, but actually it's true. So let's find another answer or the same answer that comes from a different way, that's more accessible. When you start looking for 'if this was gone,' what you find is that it is gone. It's not here at all, that it's only imagining itself from within itself. Do you see? You must be part of the whole galaxy in order to imagine the whole galaxy or whatever is wider than all the galaxies—is that the cosmos—whichever word is the biggest of all. When there is absolutely... Okay, so pure perception has the capacity to see the cosmos, and any part within it. So, when all of your attention, *all of your attention*, is in the Absolute, this isn't here. It's not here. So a lot of people would have had glimpses along the spiritual path of like everything was gone, I mean there was nothing. Somebody is nodding here to my left. So it's like, yeah everything is gone. That's because there was *no* part of attention still perceiving creation, micro-macro it doesn't matter, anything within the cosmos. So it's actually gone. It's not here at all unless it is imagining itself from within itself. Does that make sense?

Q: I need a bit of time to process that.

J: Sure...

Q: Is that the same as what the Course in Miracles says, “a tiny mad idea?”

J: It says the what?

Q: The Course in Miracles talks about a “tiny mad idea.”

J: A tiny mad idea. Aah. Yes. I don't know the Course in Miracles with that detail at all, but yes.

Q: And we forgot to laugh.

J: And we forgot to laugh. Yes, yes, it's imagining itself. Yes. Yeah. So from within itself, we can see it. So if there is identification with... Well even not even identification, because when identification goes, there is still an ability to participate. While the body is still there, there is still an ability to participate. If this body dies—I'm just thinking now—if this 'jac' body dies, unless there is some identification with some other nonphysical level... Okay, if there is an astral body that continues, okay, there might be a hanging out in an astral plane until that's completely broken. There might be some other layers of less dense, that are still operating in the 'jac' character. But I really won't be sure until it happens, you know? I really won't be sure; I can only surmise. Maturity is teaching me to not make any assumptions here. So you know, as it gets finer and finer, away from the physical 3-D that we have, as it gets finer and finer, it's

like something pulls out and it fizzles out. You know, it just burns out, that thread, that trajectory which was at its densest form the 'jac' character, and at its other forms, not such a physical manifestation, all of these have to burnout too. Do you know? And then it's gone. It's like that part of consciousness that was looking, poking into itself to see from within itself, that viewing point is gone; but yet I'm all of it. So there's loads of trajectories of what I am, viewing the world from within, you know?

Do you know what happens sometimes in the morning, is that there is a split second... Well I don't know if it's a split second. It feels afterwards like it's a split second, but it's hard to tell because time is a little bit loose, you know. Time hasn't localized yet. Okay, in this phase of like the layers of the day starting—and it doesn't start as thickly as it used to at all, it's much softer—but one layer is that like, “Oops, I am everybody, every single person, every single thing.” And it's like there's a contraction of an energy field. It's like something goes phwit-phwit, sucks in, and it's like there is a sensation of moving towards physical forms, and it feels like I slip into everybody. Oh God, I know this sounds ridiculous. But anyway, for the want of better language, I slip into everybody. And it's like the second I slip into the 'jac' body—that consciousness slips into the Jac body—it's like, “Oh wow, there's her story,” and I have no access to anybody else that I am. And that's the first thought always. It's like, “Oh there's the 'jac' story. Wow, she knows where she is, and the day of the week, and wow there's her movie!” It's like the DVD is in, and the TV is only playing that show, and it's lost its ability to hop the channels because we're now on DVD mode you know; and it's just a DVD of 'jac.' Like wow, but before that, I had access to all the channels, to everybody, you know. And I know at that moment, 'me' as consciousness has like clicked into a baby in Nigeria, and that's my story of like, “Who's going to take care of me, or what emotion is running now, crying or laughing?” I know I am, but I can't see the 'jac' character when I'm a baby in Nigeria, and the baby in Nigeria can't feel... But it's like there's a moment of where I'm slipping into everybody, and the minute that 'me' as consciousness takes on a localized perception, there's no possibility of... It's like, “Oh, my God, all the rest of me turned off.” The 'jac' story is too friggin' big, you know? Or my brain isn't able for it, you know, or something. It's like I've gone into this tiny primitive organism I call the 'jac' body, and it can only take on her own show, and it's like, “Wow, that's amazing!” I can't look around somebody's bedroom window in New York this morning, you know? I can't. It's gone.

[laughing]

*A participant:* Really, you're just a voyeur. [laughing]



Q: But doesn't that make you not want to come into your body? It sounds like, you know, because you have to contract.

J: You see, it isn't me until I'm in the body. You see, it's just consciousness playing as consciousness, so then when I'm in the body, I think if there was identification still alive I'd be pissed off, because I'd lose the fun of knowing I'm all of it. But I know I'm all of it just having a localized view for the day. I know I'm all of it, but all I can see on the screen is the 'jac'

character because that's how it works. Do you see? So there isn't a sense of something being lost.

Q: Even though it doesn't sound like as much fun... [participants laughing] You know, the way you're describing it, you have to become this contracted creature where...

J: Yes, but there is a knowing that I'm all of it because...

Q: Despite that.

J: Yes, despite that, because I know the 'jac' character is just like an outpost, you know, a little squiggle of what I am as consciousness. So of course, the little squiggle is enjoyed because...

Q: That's part of it.

J: ... because that's part of it, because that's that experience that's running.

Q: And you feel it at night as well?

J: No, it's only in the mornings. As this body is becoming conscious, it's like it's really slowed the mechanism of how this body becomes conscious, you know.

Q: It sort of sounds like astral traveling, a bit.

J: A bit.

Q: But it's not.

J: It's not, because I've played with that, of like okay if I do like... Okay three minutes after waking up, okay, let's see if I can rewind a bit and pop into another body; but of course, once I get out, there's no 'jac' there anymore. Do you know what I mean? Jac has gone back to sleep or something, or she's lying there in some trance or something. And then if I go into somebody else, there's no sense at all of being anything because any other body I've found doesn't seem to have the awareness that it's all of consciousness. I should try jumping into Ramana Maharshi or somebody, [participants laughing] do you know, or somebody who's alive, like Amma or somebody. But I am *her* you see? I am her. I am consciousness in Amma, for example.

Q: But are you saying if you tried to be, it doesn't work?

J: Okay, 'what am I trying to say' is right. Okay, so there is an awareness that I'm everybody else. That's there all the time. In the pulling out to see what another person can see, if I could like zap in and see what Amma's seeing right now or seeing what somebody in New York is seeing right now, my astral body goes. My astral body goes and does that, and yeah, that's no big deal anymore, do you know? It was 20 years ago but it isn't now, do you know? So to pull back out and actually have a personalized view of something, you know, to see what's my mother seeing

right now in County Cork, Ireland, you know, what's she seeing right now. My astral body can do that, but whether or not she can sense if there is another presence in the room, yes sure. Would I pop into her body? No, because it's invasive to pop your astral body into somebody else's physical body, but I can jump beside her for sure.

Q: But you're talking about a different thing.

J: Yeah, that's astral travel. We all do that at night whether or not we're aware of it...

Q: When you wake up, the kind of beingness you are with everyone is not invasive or you're not jumping into anyone?

J: No. No. There's nothing jumping in.

Q: So it's different.

J: It's different, it's different, yeah. It's like the localized perception, when consciousness goes into the localized perception, it's almost like it respects... I'm doing the very dualistic terms now, but it's like it respects the space of every other loose end that popped into another form right now, you know?

Q: Like a loose end, that's good.

J: Yeah, it's like a loose end, you know. [laughing]

Q: Using your analogy of the DVD it sounds as though you can pause and rewind. So you have control?

J: Yes, I never use it but yes, I can. I can, yeah. The first time that that kicked in was before India actually, yeah, it was in a meditation in Ireland. And for those of you that know about Mystic Therapy, it was during a Mystic Therapy session. What happened is that I was lying there, and in this group scenario, we're lying on the floor giving a specific type of therapy to each other. You come up and you give the therapy and you lie down or whatever. And I was lying down and I was like "Whoa!" I mean gone, gone, gone. And as I came to, it was like "Aah." There was a recognition of space, there was a recognition of time, and that often happens. It's like if there's space and then linear time like now has a context to expand, so linear time, phump, and it widens out. So that's normal enough, it was normal enough even in those days. And so I was lying down and it's like, "Ah space." And spaciousness is the first *feeling* of it, you know, it's like total spaciousness. You might have had that, you know, like expanse and it's like, okay that's pure space. And then I saw somebody getting up, and the lights were low you know, because it was a meditative thing, and somebody was getting up, and somebody else was getting up and stretching, and somebody was lying down and moving their arms up. And, not the 'jac' character, but Jac could hear some part of what I really am saying, "Stop." And everything froze, froze, but I was aware of linear time. The 'jac' character was aware of some kind of linear time, but everything froze. I mean people froze. Someone was stretching her arms up like this

while lying on the floor stretching her arms up and she froze. The woman who was walking across the room had one leg up, and she froze. It was like press 'pause' on a DVD, and I went, "Back." And I wasn't saying, "Oh look at this." There was no... Maybe I was completely in observer. I had no control over what I was saying, but I was totally watching it. It was like, "Back," and it totally rewound, totally rewound, and everybody went right back, and, "Go," and they went back and repeated the same movements forward again. "Back," and they went back a little bit. "Go," and they went forward, moved forward from where I was, and it was like, "Holy shit!"

Okay, something is in space, and it's able to play with linear time—forward and backward. Straight after that it was like okay, the penny dropped, and I can stop and start here. What happened was that every, I don't know, second, fraction of a second, it must be a fraction of a second, there were stills, stills—just like a movie is made—a still, the next still, the next still, the next still, like as in, just photographs that you would line up which makes a movie, like 26 frames per second or something is a movie, no? That's the difference between the PAL and the NTSC, because we can't... You know this film blip about watching U.S. movies here, and the swap over the DVDs. So it's like an average of let's say 24 between the two, frames per second, and it appeared in frames—a frame, a frame, a frame, a frame. I said, "Holy Moses, there's the breakdown of time!" And it's like all of time just *broke* actually. It's like something—me as consciousness—can go forward in time and backward in time, no problem at all. And also, it's just frames. It's just frames, and we join them together like how we watch a movie. It's constructed in the very same way. You know?

So, have I gone back in time? I think I did once. No, I did a few times, I can remember now. I did a few times, two, three, five or six, I'm not sure, but a small number of times, where there was a situation where somebody was going to die, right. Like somebody contacted me and she had just lost her baby, for example. And she just phoned me immediately. And something cranked up within me and I rewound time; and an intervention was made and the baby was saved. I've done that a few times, but it wasn't the 'jac' character saying, "I am going to do this," because it's like the 'jac' character will be used whatever way it will be used. I really don't give a hoot because nothing is lost and nothing is gained, but there has been an intervention that came through this form. It's like the 'jac' character was deep enough in this illusion in order to be able to take note of something and rewrite history, and rewind and phump, make a phone call, "How's your baby?" "Oh hold on until I check." I said, "Oh my God, rub the baby, rub the baby, rub the baby!" And its cot death was prevented, you know? It's like okay, but I never told these people that I've done that. I've never told them at all. Why would I tell them, you know? That would stink. That would be part of the ownership thing.

Q: Did they ring you because the baby was in distress?

J: Yeah. It was actually dead, yeah. And I went back about a half an hour. So just, "Just check your baby, just check your baby," and it's, "Oh my God, it's cold!" "Just shake him, just shake him, just put life back in there." And I've done it with a few accidents, car accidents. I've gone back like 12 hours or this kind of thing, you know, where something has cranked up, and an



alternative, a parallel universe... I don't know what to call it. I don't know, but another option was possible, was still possible, even post the event, another option was still possible.

Q: It's not the 'jac' character that's doing that, right?

J: No, it uses the 'jac' character.

Q: So it's just like being on the movie set and saying that we don't like this, you know, we...

J: Yeah, but it's not even saying that we don't like this.

Q: Yes, but on a movie set, that's what they would say, "I don't like that scene."

J: That's right, that's right. It's like, that doesn't work, not for the highest good, you know, not... Something needs to be rewritten, you know?

Q: And they don't remember?

J: Oh no, because it's never happened. It's like you delete it once you rewind. It never happened actually.

Q: It's erased.

J: It's erased. It's erased. Yeah. Maybe they would have a night time dream that it happens, but I'm not sure if there is some little bit somewhere, you know?

Q: It's extraordinary.

J: It's wild, isn't it. But it just shows you how this thing is... I don't know why I got into all this now, but anyway... Where that come from, I've never spoken about those things, but anyway that's it. It's out now.

Q: But time than is irrelevant. Time isn't real then.

J: Correct. Correct. That's the point.

Q: It really does a number on time, a number on you thinking that time goes along like it does, like we think it does, on the clock.

J: Yes, correct... That's right. Yes.

Q: So this is happening simultaneously?

J: Correct.

Q: So it sounds like all those images *exist*. Like all those images to the furthest possible future, back as far as it could possibly be, and as wide as they could possibly be, they all exist, and they're just threaded together to create what we...

J: Yeah... Correct... Correct ... our perception, to create what we imagine or as we imagine it it's being created. We're kind of imagining it into creation.

Q: Right, so it's still there. All of it is still there, but we are creating this particular...

J: Yes, this particular sequence.

Q: But are we each creating a different sequence?

J: Slightly. Yeah.

Q: I experience that a lot.

J: *Do you?*

Q: Yeah, everyone has a different idea to what's happened than I do, you know. It's a slightly different idea.

J: Yes... It's a slightly different idea.

Q: You see the same thing, seems to be watching, different interpretation.

J: Completely different interpretation. Yeah. There's the lenses, huh.

Q: That's not real then, is it?

J: None of it is real. Really. But say that your own story... It's Jane, isn't it? Yes. So the Jane story isn't real. That's all you have to crank out, and then everything else falls down.

Q: Right... Okay. Right.

J: Because people really fall into a hole when they say, "Well, that's not real." You know.

Q: Yeah. I know, you're not really meaning...

J: That's denial of yourself. Figure out if the Jane's story is real.

Q: That's the place to start.

J: That's the place to start. That's the only place. And then once *you* fall down, all the rest of it falls down. Otherwise, there is a denial. It's just playing with concepts, you know.

Q: Yeah. Yeah.

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Q: Do you have a sense of past lives being quite immediate, because I sometimes feel in my family that I can feel the presence of the past lives, sort of simultaneous?

J: Ah, very good.

Q: I have a sense, for instance, of my mother that I possibly murdered her in a past life.

J: Okay. Yeah.

Q: Not that I want to murder her in this life, not at all. But I feel like there's a sense of guilt, and there is a dark shadow there that I can feel. And with my brother, I feel like we were lovers in a previous life, and sometimes it's really weird like there's a parallel, like a substratum of awareness, like a different reality, but sometimes I'm not sure. Sometimes in a state of semi-wakefulness, I'm not sure whether he's my lover now.

J: Yes.

Q: It could almost be like a false memory thing of... like there's been some abuse, and there has been nothing like that. But it's like... I could not be aware of it, but I can sometimes drop into an awareness of almost like having that bond with him. It's a strange thing. And it's almost like I'm more and more aware of that past being intersected with the present, like it's happened or it's happening.

J: Yeah. And are you able to work it through, or is it just seen and you don't do anything with it?

Q: With my brother, you know, nothing has happened. We've got a good relationship as brother and sister. With my mother, I'm aware that it informs a sort of a guilt, and there is a deep grief there. I'm not sure if that's working it through or not, but I am more aware that it's felt, like an umbilical cord tied to her with grief. I'm aware, as she gets older, I'm aware of how it could become... There's a blueprint there for a bullying dynamic that could come into being with me being the bully and her being cowering. But it's not like that, but I feel it could happen and has happened.

J: Yes. It has happened before.

Q: And it pains me deeply because I love her. Yeah. So I guess that's the choice point, isn't it?

J: Yes, that's the choice point. Do you just repeat the old pattern or do you make amends? Because if there is guilt, then you need to make amends in some way, in your own head, you

know. Yeah. If you murdered her before, you probably had good reason. Do you know? Murder doesn't happen without something else taking over.

Q: There's a cowering, there's a cowering there that brings out that murderous side. So I don't know if that's when... So I don't know if I had good reason in that life, but there's obviously karmic dynamic.

J: There's a karmic dynamic. Okay, so pull it apart. Let the grief come up and be resolved. Give yourself space to go right into that life, right into that energy, when you're not near her at all, like this afternoon, when you're just not connected to her, because you need to do this on your own. What would be good to resolve what is carrying over from that life, just to resolve something. So the grief and guilt, that's for you to process. So the best way to resolve guilt is to forgive yourself, just forgive yourself. Do you know? If your life now has to involve some payback... It actually doesn't. It is about you resolving *your* own story from another time, you know? And if you do end up kind of overly loving her, if you have to make amends you have to make amends that way, but you might not have to. It would be great if you could just have a normalized relationship and clear up all the residue that's coming.

Q: Yeah, it feels like that. It feels like not to slip into or be aware of the bullying-cowering dynamic as she becomes frailer. And, yeah, just somehow hold that tension and resolve the guilt within myself.

J: Yes. Yes.

Q: I remember when I was younger, if I went out and my mother was left home alone, I would want to cry. I would feel so sad leaving her.

J: Yes. Yeah. Yeah. Yeah, go into all of that story. Yeah, yeah, yeah. It's so ripe, it's so ready you know, for the clumps of energy that come from that time that are unresolved, just to open them and let them flow, let them happen and they dissolve. Bring some resolution there. That will be great because it's so ripe. Go into it and do as much as you can, and if you are stuck, tell me. But this would be a good place to do it here because we can keep an eye on it, you know?



J: Do you want to come up? Yeah. We'll kick into the other format.

Q: Two things. There's a resonance there with the past life bit, because on occasions when I've watched films of Nazi atrocities, there's been a sort of recognition of something very weird that's happened with me in that. And as you were just talking there, it suddenly came to me that for the second time last year I went to Germany, drove through Germany, and it just felt as if I'd been there. And there was a feeling this is almost perfect somehow. I don't know, it was weird, it was a landing of feeling at home there, *but, but...* And there was a sort of kinship of... That I can't put into words. There's this sort of feeling of guilt, something's happened somewhere prior to whatever, me being born, I don't know. I thought initially it was just thoughts you know, just stuff coming up. But having heard *this*, this sort of resonates. There's

another thing that I want to ask you about as well which is not related to this. Well, two things. One is that there is also, when you were talking about being able to connect with other people, it doesn't seem to just happen when I'm waking up, there are times when I'm discussing things with people, and I suddenly take on all their stuff as if energy suddenly goes bwoof to me.

J: Okay, you're taking on their stuff?

Q: Well, if there's a problem an individual's got... It happened yesterday. It's almost as if the energy lands on me and there are times when it's so bad that I have to go and have a shower to get rid of it.

J: Okay. Okay. So in effect, you're kind of doing healing work. You're taking on their...

Q: Well it seems that way, I don't know. I mean it could well be. And sometimes it gets to a point where it's not me that's there, it's that other person's energy that's landed. I mean, it's not always that I have to have a shower, but I noticed that this also engrosses me into feelings and emotions that aren't... How can I put it? Behind that is the knowing that that's not me. And it happened, for example, we had to order a new swimming pool liner for our swimming pool in Italy. And we tried to get it from America, and it's getting difficult, or it was at one stage. And we got a rejection from one company I bought the swimming pool from saying, we no longer stock all this lot. And suddenly there was incredible anger that came up, which just took over, but laying behind that was still the knowing that this is not me. It even flowed to when I was working with Wendy in the kitchen, I was going arghhhhh. So all these elements seem to come in, and I don't know whether it's stuff from my own unresolved stuff or whether it's taking on board other people's stuff. I'm getting a bit disjointed here really. Since I last saw you, last January, there has been a series of surrendering of all sorts of stuff, and there's been a realization that all that stuff is not me, really *is not me*. And there's been a state of great peace, is the only way I can say it really, of joy rising. And yet there are occasions when either I take on board stuff of other people or this example of the e-mail suddenly something wells up, and it seems to be no longer in control. Before I could sort of dampen it, but now it just erupts. I mean there are times when I can resolve it, there's no problem. It seems that if I laugh at this it just goes kapow, gone, sometimes. It's almost like old stuff coming up, and as I said, sometimes when I'm with people stuff lands on me and I can feel all the angst and so on. So all of these sort of combined sometimes. Does that make sense? Occasionally this element of past life comes in.

J: Yes, yes, yes.

Q: This is all rubbish.

J: Of course, it's all rubbish, but what else are we going to talk about, you know? Everything we talk about is only imagined garbage anyway, so you know...

Q: Exactly... When there's emotions arising, sometimes it seems to be almost out-of-control, but it is in control, but it is not in the same vein as it used to be where I could damp it down. It seems to go to extremes.

J: So when that huge anger that you can't actually laugh at this huge thing that comes up, is it attached to this story or is it not? Is the story just a trigger and it's independent anger?

Q: The story is a trigger, and it's independent.

J: Then it's independent anger, okay.

Q: There doesn't seem to be a story around it. I mean the story around the fact that I couldn't get a hold of the swimming pool, but normally I would've said, "Oh well, I'll try somewhere else," or whatever, but suddenly blergh, I was furious!

J: Yeah. Yeah. Yeah. And you felt at the time it wasn't because of the swimming pool really.

Q: No, no. That's just the trigger.

J: Yeah, yeah, that's great.

Q: It seems sometimes there are extremes of emotion that suddenly arise without warning sometimes. I can be walking along and suddenly pkwoah, and then other times, nothing it's great.

J: Okay. So that one first. All right. When we make shifts, you know, and we're in a different phase and we're dealing with something else, along the path, when you have a fair bit of work done, you can hit off, really it's a frequency, because what's happening is our vibration is going up. Okay? So it's like at a frequency, there is pure love, pure anger, the essence of what it is that we experience as a personalized anger, so pure fear. It's like... The fear we call an existential fear because the fear is pretty crazy. But the essence of anger itself before it gets diluted into story, it's there. It's there. So it feels like your own emotional body is opening up, do you know, and clearing out; but you're hitting off this frequency of the pure emotions. And so of course, they're running through you because, well you're visible to it, and you are open to it. My feeling is that your own emotional body needs to evolve out of that.

Q: That's what it feels like. Yeah. There's a realization this powerlessness in all this as well, and that prior to all this, I used to really intellectualize it, clamp it down, whatever, and now it's pkwoah, but behind it is also seen that actually that isn't me at all. I am just this nothing that's behind that.

J: Yes, yes.

Q: That's really... Once there's a seeing of that, then there's laughter, and it all goes pkwoah.

J: Yes. Yes. Yes. So it's the emotional body which you are not, but it's part of this male character, huh. I mean, that's it. So the emotional body is doing its thing, it's having the experience of *pure anger* or pure joy or whatever it is, you know. Well anger is a pretty potent one. So it would probably go into pure fear as well, you know?

Q: Yeah. Well interesting, because pure joy has come up, absolutely, almost, "Wow!"

J: Yes, yes. That's right. That's okay. That's the emotional body evolving and will come out of it.

Q: Then there is sort of equanimity. Does that make sense?

J: Yes... Yes, of course.

Q: ... Which is not "Wow!" It's just—in fact, if anything, if one described it—is just normal. It's not even anything to go write home about; it's just being in that state of... Yeah. This is grand for this is just... That's it, it just is.

J: It is what it is. Okay, let that one expand because that's where it's heading, that every emotion is the same as another, and they just run through. Or I sometimes describe them as it's like a mask, you know, it's like a mask of anger, and whoof, it finds its expression and it's gone. It's clean. What's the big deal? It's just an emotion, it's like a laughter. It's like, what's the big deal you know, but we have these societal views of what emotions are okay and what are not, which is nutty. So, yeah...

Q: Even talking about it can get rid of it as well. Just saying, "Well this is, you know, what..." With Wendy, she obviously saw me in this state and said, "Oh, I hate when you get like this!" And yet once I'd expressed it, it's gone, but there wasn't an, "I'm going to kill you," or anything like that, you know. It just overwhelms and then it just goes. And then, as I say, laughing at it or whatever, having a good laugh and seeing how comical it really is.

J: In a way I suppose the laughing at it is fine, yeah, because it brings your attention behind to where you really are. Where I'd love you to see is totally fine about allowing it to pass through, you know, where it doesn't need to be dissipated at all, whereas it just passes through, so that...

Q: So no actions taken, and just observe it.

J: Yes, that's right, and the emotion is allowed, because then you're moving towards more of an equanimity. That well, these are just emotions. I mean they're all the same.

Q: In a lot of cases, that happens.

J: Yes.

Q: But this particular case, it didn't. I got really hooked into it.

J: Yeah. Yeah. Yeah.

Q: Do you see? Does that make sense?

J: It does, of course. With pure equanimity, if you were to laugh at joy in the same way as you laugh at anger, it wouldn't make much sense to laugh at joy, would it?

Q: That's true. That's true.

J: You see, so with equanimity then, we would be doing that. We would be advocating laugh at no matter what the emotion is. So it's like actually every emotion just passes through; they're all the same. So when your emotional body is fully open or fully resolved, and there's no more crap lined up, do you know, then every emotion is allowed. They all just go on, and they don't have any story attached very often. So it's just a response to the moment and that's it—it's gone.

Q: That was a strange thing, because although there was the initial email, there was no story behind it. That's what was put on it all.

J: Yes. Yes. You just hit off the frequency of anger itself, yeah. Until you are totally at ease and able to move through them all.

Q: It's interesting though because I felt there's been a lot of anger being building up for a long time, but it's never actually come to the fore, and then suddenly pwoah! This just happened. And it's needed a release, let's put it that way. Interesting.

J: Yes... Yes... Yes.

Q: The other thing is how do I deal with all these energies coming on me?

J: Yes. Yes. Again you will move out of that. You will move out of that frequency. Yeah, at the moment you are just wide open.

Q: It seems that way.

J: Your energy field is open, and it happens for various reasons. But it feels like for yourself when the ego starts to break down, because the ego is a shell structure protecting us because separation is very valid and we need to be protected; and we use the ego you know to make our positions strong, you know, to create a facade to be able to defend ourselves, protect ourselves, and we think we need it to manage in the world. It's like a skin, a film, on the outside of our energy field like a shell, an eggshell. So when it starts to break, before it's all completely broken, there are spots of where it's wide open, and in it comes. In it comes. Because we're trying to patch it up, what we do is we grab any energy at all that's dense, to pick it up. So we will gladly take somebody else's garbage and try and patch up our ego. But all it does is come



right into your energy field and it's like bleah, what's this, you know? And then is like okay now it's yours to get rid of.

Q: Exactly. It feels totally alien.

J: It does, but yet it's a thickness and it's not pleasant.

Q: It's like a fog in a way.

J: Indeed, yeah, showering is great. That's my own trick as well, showering or chanting or something.

Q: It's interesting, it even happens at the end of a telephone, I could be watching a film. Last night I was watching a rerun of a film on iPlayer, "Kangaroo Dundee," or whatever. It was beautiful but what was gaining was the beautiful energy that guy had; it just flowed in, so it's both ways. I can see there is sort of an addiction to that in that, "Oh, this is nice!" But actually, the reality is not; the reality is the equanimity.

J: Yes, it's the equanimity. That's right. That's right. It's the same-same. It will actually always happen, because I did a bit of inquiring myself and it was like, okay is this something I've got to grow out of or... It's much, much less now, much less, but when it comes, I'm completely floored, and I'm usually just in bed, you know. And actually Mukti has come 'round to my house, when I was living in Ireland, a few times saying, "Who's gotcha, who's gotcha?" And I'd met nobody, but I'd be flat in bed, completely, I'm zapped. "Who's gotcha?" "Oh Jesus, yeah, of course, come on."

Q: This is what Wendy's says to me, exactly.

J: Sure. Yeah, yeah. There is no who, there's no person, of course, but it is an external energy and then she's, "Oh, of course, I've got my energy, okay clear out your energy field, Jac, come on." And sure enough, I'm fine again, but I'm actually in bed, and it's like nothing. I'm zapped completely. That still happens. And so I did a bit of inquiring like, what is this? Is there something I'm not seeing, what is this? It's rarely when I meet somebody. There's nothing... Other people's stuff doesn't... It just kind of tends to get burned up at the edge of my energy field. It doesn't come in anymore; I don't feel it. There's just a sense of like something got dissolved or else it went back to them in a stronger force. Oh dear. You know? [participants laughing] Yeah, that happens a bit.

So, I did a bit of inquiring, and it happens to like avatars, those who are like *way* in another stratosphere to where the 'jac' character would ever be, you know. They're really, really pure vibrations; yeah, it comes up, you know. And what happens, having figured out, you know, zoned in on one and said, "Okay, how do you deal with this?" And it said, "Well actually, I kind of might vomit it or might get diarrhea." And I said, "What about your body?" and it's like, "You know what, it's just... Something is just here for processing and I process it, you know. And it would be great if it's not such a toll on the body, but it is a toll on the body, then so be it."

Q: Yeah. I find that as well. It's a toll on the body because it affects my arthritis and so on.

J: Yeah, this is the thing. So the person I'm referring to was in India, and it's like, that's okay there isn't much of a... They don't mind the body as much as we do. They just don't, because it's like sure it's only the body, you know, and that influence is there. But here, well the body is under attack with more things, you know. You know, we don't have so much holistic medicines like Ayurveda and stuff to bring you back into balance. We don't. It costs a lot of money, and you've got to go through various avenues to find out what's wrong with your system. We're just more sophisticated, and as a result, we have more things impinging on us, with more electronics, more... We just have more things to deal with. So we have to figure this out for ourselves, you know. And yeah, we've got to mind the body. Sure we got to mind the body, you know? We don't have structures or our family who's going to support us, because they live in when we're older to take care of us, and they will take care of us, and they will never abandon us, no. Actually, you got to take care of yourself until you pop off. And you're darn lucky if there's a member of your family who is going to look after you. So that's our culture. So we do have to mind our bodies a bit more. You know.

So, what I have found that keeps it out of my system—it doesn't go into my body anymore—and what I found is that chanting, or toning, or using chimes, singing, a bowl, Tibetan bowls, or something like this. These things, the frequency keeps it out of my body. I don't know if it's universal or if it is actually something about a frequency or if it's a 'jac' trick. I don't know, but that's what I do and it keeps it out of my body.

Q: Well, it is certainly getting better, because... Dare I say this. My mother-in-law has got enormous amount of anger and energy and I notice it goes kawooh...

J: Yeah, you're running it through yourself.

Q: Yeah. And now, it seems to be far far less. So it is obviously improving, but there are occasions when something different happens and it flares up again. As I say, I do find that showering does... I forget though.

J: Yeah. Having a shower is fantastic.

Q: The problem is I forget. And I get embroiled in all this lot and suddenly I realize, "Hey, just a minute, this is not right, this is not me." Yeah.

J: Okay... Yeah... That's it. The showering trick is fantastic. Sometimes you're in a place where you can't have a shower, you know, you're on your way to satsang or something, and you've got to go in there clear, you've gotta. So what do you do then? You've getting off the train and you're going to satsang; so get into the loo and chant! And it works! It works! So it's good just to have another trick in your toolkit if you can't have a shower; and the more you respond to it, to keep it out, it won't have the time to get into your body. That's what I'm kind of concluding, is that I'm catching it much faster, so it's fine.

Q: You're catching it out there...

J: I'm catching it out there rather than by the time it's gone in. Yeah. Yeah.

Q: That's the difficulty I find, is recognizing that point where it's come in, where suddenly it's hit me and, "Oh God!"

J: It's only the moment that you've hit it, it's like, "Okay I've got to deal with this." And it's like, you know, you're out in the garden and your hands are dirty. Okay when you see my hands are dirty and I'm about to do another task, then you wash your hands. You know, if you didn't wash your hands and you brought it into the kitchen and you made yourself of cup of tea, the whole place is going to be covered in the stuff. It's the same thing. It's just energy, you know, it's just unseen but it's felt.

Q: The difficult bit is dealing with my children, because if they're warring between themselves then suddenly kapooh and it can be very... There's an emotional attachment to all of this as well, and that's when it gets difficult.

J: Emotional attachment to what?

Q: To the fact that I'm seeing that they are warring and there's still part of me with an expectation they shouldn't, probably. There's still that thought that occasionally runs.

J: Okay, but they're kids, and they've got to be allowed to express their anger as well or they'll end up being reared like you were.

Q: Exactly... Exactly.

J: We'll put a lid on that now. Isn't it great that they can fight, why not, as long as they can play as well and balance it out.

Q: Quite... What I feel is... Sometimes it feels very painful to experience this wide openness. It can feel very painful, and occasionally it gets to a point where I can't... I've got to physically remove myself from it, and as you say, get rid of it and then come back.

J: Yes. Yes.

Q: Not often these days. I might even lie down and just meditate and just let it go. Yeah. Anyway... And the last thing is about this Nazi bit, I don't know what on earth it is.

J: The Germany thing.

Q: It just occasionally rears its head as almost a feeling of guilt and yet somehow—it sounds terrible this, but maybe it isn't terrible, it's just a story—a cognizance with what's happened.

And yet there's a knowing that in this character now it would never be that way. I don't know. Does that make sense?

J: It does. It does.

Q: And yet running underneath this occasionally erupts this guilt feeling of, "What on earth... What have I done?"

J: What have you done?

Q: It doesn't impinge greatly. Just listening to this ignited it again.

J: Yeah. Yeah. Ignited it. Yeah. Memory is strong now. Okay. Well clean it up. Clean it up.

Q: So in cleaning it up, that's the question, how is it possible to do that?

J: If there's guilt, it's about what's it going to take to balance the books? Can I just forgive myself? Do I have to do something? Do I have to do something, because that is called karma, when there is actually a pay back. Leave space for all of these things so that you'll do it with integrity, rather than bringing in a concept of, "Oh this doesn't exist." You know, somewhere it does, somewhere it does, so that's where we're at.

Q: It wouldn't be here if it didn't.

J: Yes, it wouldn't be here if it didn't. Exactly. So we have to deal with what's still manifesting as real. If it's manifesting as real, it needs to be dealt with, you know, where if it's not potent, it's like, "Ah, that's just memory." It's wispy. This doesn't feel wispy. It's a bit more rooted in some reality. So to tune into that place of reality, you know, and going into it, what you're doing is like you're sitting with that experience, you know? It's like even in your head you know, to just go into a room of where that Germany story, being a German or whatever you were, aligned with some political activity in Germany at that time. So even just go into a room and say, "Okay, I'm calling in that part of myself, I'm calling that in here, and let's talk about it, and see what needs to be done here," because you're the one with the power *now*. Whether it was you or whether it's a frequency that kind of has wired into you, either way you've got a role to play. Going into a room to actually have a discussion about it, you know, with those parts and get to know what the energy is—what's your story, and what's your story, what do you need, and get some information.

Q: What's come up is an anti-Semitic thread to this as well, which is really...

J: Ah, yeah... That's all right. It's got to be understood and seen for what it is, you know? And if there was something else behind that, it's like, where did that come from, if it was your character, how come that part of your character tuned into anti-Semitism? So what was it that made anti-Semitism... How did it make sense that that was the right thing to do? What was it, what was it in that segregation of human beings that actually made sense? What was the fear

behind it? Go right underneath it; otherwise, what's at the bottom line will morph into something else and we'll have another story next year. You see?

Q: Right. Right. Yes.

J: So once you've got something, you've got a few parts to it, even the resonance of the place, the physical place when you go to Germany, there's a familiarity it's like, um okay, this is... You know, even if your body and your whole system is aligning with it, it's like okay this is really... You're in a very potent place to resolve this. So put all the parts in front of you and go to the baseline of where the offense came from to see how come some part of you went to that extreme. How come? What's the root of this? And get it by the root; otherwise it will come up again. It might manifest again because you didn't catch it last time. You see?

Q: Well, that happens with everything that's ever dealt with. Exactly. Yeah. One further question that I'd like to clarify. There is now an ability, particularly when waking up, to drift into a, not drift, I mean an amorphous state comes flying up. It's just seems to be almost what you're saying, but not connected with other individuals; it's just a nothingness. In experiencing—that's the wrong word—but being in that state—well state is not the right word either, but there's no other way of expressing it—there is also the ego still a little bit saying is this really real or just sort of almost like a trance-like state or whatever. But it doesn't seem that way because I can access it. It's part of that knowing that I'm not *this* bit. Does that make sense?

J: Yes... Yes... Yes.

Q: What's puzzled me is, is that really tangible? Is that really what it is, or is it not? I don't know.

J: ... Really what it is?

Q: What isness is? The nothingness, do you see what I mean?

J: Oh! Okay. Give me a few of its qualities.

Q: Well, it's nothing.

J: Okay.

Q: It's vastness and it's *nothing*. Does that make sense?

J: Of course.

Q: It's a state of total equanimity. It's a state of... I don't want to say state. I can only explain it in these words, it's dualistic.

J: All right... It's perfect.

Q: It's being here and not here. There's timelessness to it.

J: Yes. Is it present all the time?

Q: Yes it is, if I disconnect myself from the 'Phil' character, it's there. Does that make sense? Because I can sit and talk to you and just sort of fall into it. It's almost like—that's how I can express it—it's like free fall into just *being*, I suppose.

J: Yes... This is exactly what we were talking about last night, and here he is talking from the experiential side. It's lovely, isn't it?

Q: Does that...

J: Oh yeah. Okay. So becoming the 'Phil' character, when do you lose sight of it? What's the story?

Q: There is never a losing sight of it. It's almost... There are times when it's foggy, but it's never lost. Does that make sense?

J: Aha... Of course.

Q: There's times when there's a leaping into the 'Phil' character, the story, and it's still there. It's behind, it's not behind, I can't explain it, it's just there. Does that make sense?

J: Yes, completely. Everything you're saying makes total sense.

Q: And it's a seeing that there's the story of Phil...

J: The 'Phil' story, um.

Q: ... and seeing the 'Phil' thoughts come, and all the thoughts arise and everything else. I mean I can see it now. And there's also a big element of, "I know I'm not going to take 'Phil' seriously." It's just 'Phil' doing his whatever, because that isn't me. That is why I keep saying this isn't me, because there's a realization that actually me is that, whatever it is...

J: Yeah, behind all of it. Indeed. Yep.

Q: Does that make sense?

J: Yes. Very much so. Okay, the only thing to add to that—see if you can play with attention. See how much of your attention you can leave in that which is outside of all of it.

Q: There's a lot more since surrendering a load of crap—pardon my French. There's a lot more attention in that, and to the point sometimes where I just seem to be zoned out.

J: Yes, that's fine too.

Q: Yesterday, for example, I sat listening to a whole discussion which I was... Suddenly it landed on me, but prior to that it was just, I was just listening to it all, and there was just listening, that's all it was. There was no attachment to it. And then in another state, there is listening, there is seeing, there's all the senses, just *ing*... There is no attachment to concepts or whatever. And it's becoming stronger and stronger that. But there are times when it isn't that but it's not lost. Do you see what I mean? There's the 'I' still comes up and still comes up with some crap, and it's not as serious as it used to be. Does that make sense? It's not taken on board in the same way. There is an element now of being able to sit back and laugh about it or see the amusing side of it as it is just amusement more than anything. It is not so often taken seriously.

J: Yes... Yes... Good... Yes... Okay, there's two things to do from here. Let the 'Phil' character get softer. Just let him get more fluid, malleable.

Q: The difficulty is being a parent and...

*A participant:* And be a bit more silent, please, the 'Phil' character. He talks and talks and talks, and I'm very sorry, but I can't stand it anymore. And I'm going to leave now or take the gong and strike the gong... Thank you. I'm *so sorry*, but I...

J: [*to the participant*] It's all right.

[laughing]

*A participant:* ... I'm not evolved whatsoever, and just can't hear it anymore... [striking the gong] one, two, three.

*Another participant:* Are there any other people with Nazi tendencies?

[laughing]

[dialogue among participants, repeating above comment for those who didn't hear it]

*A participant:* I'm very sorry but...

J: [*to the participant*] Don't apologize. That's where it's at and that's fine. We'll deal with that too.

J: But I'm going back to the 'Phil' story. Okay, so try two things, right, to make him softer, just softer, just more fluid, okay? And the second thing is to keep as much attention as you can in the Absolute, in the outside of all of it. Play with like, okay let's see if we can imagine what 80 per cent is like or 90 per cent is like. What is the minimal attention that is needed for the functioning of the 'Phil' character. And where you really get to practice this is around the kids.

Q: Yes, absolutely, absolutely.

J: That's the gem, because that's where...

Q: That would be the more difficult.

J: That will be the most difficult.

Q: Yes it is. I've noticed it often, every day.

J: Yes, yes, yes. Okay, so like, "All right, I'm on duty with the kids now, and I got to make them breakfast or something. So all right let's have 10 per cent of the 'Phil' character engaged here, and my energy as the Absolute will be what's present to them." And see what happens.

Q: The kids would see it because they know that I'm not being serious and they'll laugh at me. And I try to be serious, and it's impossible.

J: Yes, yes, yes. So, yeah, it's...

Q: I understand exactly what you are saying.

J: Yeah. I'm not sure if it's going to be serious or light actually. It's like just having less of the availability to identify with the 'Phil' character. Just have less availability so that the most of the identity, the potential to identify, is in what you really are. You have a few things to do there, but that's fine though, because it will rocket it along.

Q: Thank you... Thanks very much.

J: Sure... Okay.

[short pause, followed by short dialogue with participants about tea break]  
[laughing]



Q: This is really difficult for me now.

J: That's okay. That's okay.

Q: [*to the last questioner*] First of all, I'm very sorry if I offended you, Phil.

*Phil responds:* Not at all.

J: If he took it personally, he would have great learning to do. So, it's totally fine. Yeah. Okay,

Q: That's not usually my way, but I don't know what was driving me, but something was driving me.



J: It's great. Something is up. Let's have a look.

Q: Something is up, really. One thing I think was my being impatient. I don't know, perhaps I have to do so much with my own stories that I can't handle other people's stories if they go on and on and on. And I guess my expectation was that I hear from you a lot, and as well that I can ask you questions, et cetera. And then it seemed as if somebody is taking up the whole morning, and my turn doesn't come at all. Poor Krista! Well, she's not going to be heard. Something like that. That just pops into my head right now.

J: Yeah... Yes. Yes.

Q: My original question was—would you see any difference in what we play in our roles outside getting resolved, involved with all the other people, or the role which I'm playing in my mind. Somewhere I know it's all the same. It's all in my mind. But now being asked to be, or having chosen to be in silence, I realize more than ever that the stories in my mind they become more and more. There are even more stories in my mind than outside there, and that I'm constantly talking in my mind.

J: Yes... Great. This is what's worth seeing.

Q: Yes. And it doesn't seem to stop. I did many different exercises, and then I suddenly catch myself that I'm talking in my mind already, and talking with you I had it all in my mind before already. I was working it through. First of all, I wonder if there is a benefit in not talking outside but just being in silence, which isn't really a silence if the mind is busy, busy, busy talking or could I learn some other exercises to be able to still it more.

J: Have you ever done a spiritual practice regularly that helped quieten the dialogue?

Q: Yes, and somehow it sneaks in from behind again. And I catch it, "Oh my God there it is again." I talk to God, I talk to Jesus, but I'm talking inside.

J: Yes... Yes.

Q: What I realized last night when I came home... I didn't go into my living room, I went into my studio and started to work on my painting. And it seems as if that's a way, but I'm quite stuck with it as well right now. And I'm getting impatient, as you see, again. I want to break through — I think that might probably be when I did the gong—breaking through. But I don't know how to do it, but perhaps it's not doing, uh. [sighing] Anyway...

J: What else?

Q: Yeah, then I was sitting here getting so impatient and I thought, "Oh my God! Am I in the right place?" It doesn't... That doesn't work for me, and I so much want to have arrived. Theoretically, I know we have arrived and it's all happening at the same time anyway, and

yeah, the past lives and not past lives and what's happening here. Yeah, it's all there, but what do I do with it?

J: Yes. What brings calmness to you?

Q: I don't know. I think that it brings calmness when I'm sitting quietly, but in the end it doesn't. I think when I walk along the beach and see the seal kind of swimming next to me—ah yes [whispering]—but that's gone as well then. And then I leave the body behind, that doesn't help either, because there are these different levels it seems. What's coming in right now is now I'm just waffling along like anyone else. Someone needs to ring the gong perhaps. [laughing] It's so ridiculous.

[laughing]

J: It is, isn't it?

Q: It's absolutely ridiculous.

J: It is, but this is how it's manifesting, so this is what we deal with, huh.

Q: I think my impatience... I'm getting impatient with people and even myself. And I'm really admiring you that you can do that all the time, listening to the blah, blah, blah, blah.

J: It's actually the same questions in every satsang all over the world. It's the same questions all the time, and it's just amazing.

Q: Absolutely boring.

J: Here we go again, but it's fine sure. I have to be doing something so I might as well be doing this. Really, it's fine, it's totally fine.

Q: How do I get to that?

J: Well, your own place has to be set by you. How it manifests in you will come from you. But this impatience—and I'm going to kind of say, anxiety—these can be resolved and I think this would help a lot, for some pleasantness in your regular life. Do you know? A bit of that needs to come to you, you know, so that you can just be okay with yourself—be at rest inside.

Q: The funny thing is I thought, "Oh, I'm pretty content with my life," you know? I'm pretty content, and I hardly ever have any worries and I live well, and it's all fine. But that seems to have been shattered when I was sitting here and getting so impatient. [laughing] So something doesn't seem to be all right then. When I think about it, yes, I'm fine.

J: Yeah. Yeah... Yes, but it's the internal, it's the internal life, is where the agitation is. The external is fine, and if we need the external to make us calm, there's something wrong. So the

external is certain, but there is no calmness. So this is a good place to be at, because you know the outside world actually doesn't impact on how you feel inside. You know. But somewhere you must've learned that being anxious or being impatient is normal. You know, it's what's natural.

Q: Yes, because I need to achieve things, you know?

J: Do you? Have you still have things to achieve?

Q: No, I don't! But I mean that's the program, that's the computer in there that's programmed like that. And even my work as an artist needs to be something which is good, not just my own expression. I mean this kind of programming, and I thought I had overcome that, but obviously I didn't. Well now, I guess I know why I needed to come to this retreat, to be put there again...

J: To be put there again.

Q: ... And not thinking like, "Oh, I'm so content." Yes, there's something still burning in here.

J: When you talk from that place, don't edit at all. Just talk from that burning place in your chest. Just vomit it, and let's see what comes out. Don't edit it now.

Q: Well, what comes out right now, this morning after my contemplation, I was sitting on my meditation stool, and I heard you say, "Oh yeah, you can feel it from behind when you step back and go into what is real." And I really felt that I was almost falling over, behind, because something was pulling me. And the thought comes in and says, "Oh come on, Krista, you're imagining that again because she said it yesterday." So, there is a judger. The judger is coming in even when I'm by myself, and I don't need to prove anything. I don't need to prove to myself anything, and the judger comes in. Bloody hell! Sorry, but I don't want this judger anymore. That's what's spilling out now. I want to get rid of the judger. Yes.

J: With this self-criticism, why are you entertaining it? How is the self-critic helping you? Because if it's still there at this stage of your life, you must kind of want it or think you want it.

Q: Yeah, otherwise it wouldn't be there.

J: Yeah. What's the *deal* that you have with the self-critic?

Q: I don't know. There's achievement busyness—is that still there? I even need to achieve to become enlightened or whatever you call that.

J: So the self-critic is helping you to achieve?

Q: No. Perhaps I don't even want to be enlightened, I don't know.

J: Yes.

Q: Yet talking about these things it seems so... I don't know. It's often like the words are not appropriate, but we're using the words, and then I get impatient again because it doesn't say where I want to go.

J: Yes. So go into the feeling and let the words come from there.

Q: The feeling says, "No words." Perhaps I don't want to even talk anymore, but then the thought comes in, and the talking continues inside.

J: So what does it sound like? Give me sound.

Q: Arrrghh. I'm fed up with it, I guess. And that again seems like blah-blah.

J: It's all blah-blah. That's okay. It's blah-blah anyway, but when it is actually this alive, it doesn't help to dismiss it as blah-blah because something here needs resolution.

Q: Yeah. Don't get attached to the stories but...

J: Yeah, just work them through.

Q: ... But sometimes that's only what's there. The other, which seems to be so good, is not totally felt.

J: Okay. So what do you want, you as a woman, what do you want?

Q: Be at peace, but even in saying that, if I'm not at peace, then I probably don't want it.

J: You can still want it, for this exercise. What else do you want?

Q: Beauty.

J: To see beauty? To experience beauty?

Q: To experience beauty. In saying that, I don't even know how that goes really. I don't really know what I want, I guess.

J: That's what I'm thinking too.

Q: Well, could that been a clean slate?

J: That's where we have to start. What do you want?

Q: I don't think I know what I want. I don't know, there are no words really.

J: There might be.

Q: Go home. I want to go home. I *really* want to go home! And I somewhere know how it feels to be really home. *I know*. Yes. [sobbing] There are some words: I don't know that I know that I know. It doesn't seem to make sense, but I read them somewhere and it sank in so deep. I don't know that I know that I know. That's all there is.

J: Yes... Let's see how it cooks.

Q: Yes.

J: Be gentle with yourself.

Q: Thank you.



Q: I just want to say how refreshing I found that, the way it just unfolded with Phil and Krista, because for me, you know, there is a sort of a rising panic that comes, and I think, "Oh, what's going to happen now?" And I realize that it's my background and my culture, you know, this need to put a lid on something really quickly before it gets out of control or someone really says something. So I just want to say that was a really, really good exercise for me to witness, and that it's okay actually. That it will all be okay if people express. You know, Phil was talking about anger, and I feel that I'm expressing or it's coming through me. The anger is so strong at the moment, and it's so random that it's kind of like, "Where did that come from," you know? But then I can see through it and it's, "That's so crazy and so random," you know? I have a laugh or I certainly don't take it seriously, because also the energy of anger is this volcanic up and leaving. Yeah. Yeah. What I'm finding much harder to deal with is the fear thing, which feels more insidious and more like *hmmrrgh*, and it's very hard to... And it's unknown, and I don't know where it comes from or going to. But it's sort of like a vise grip; and unlike you, when I wake up in the morning, that's the first thing that greets me. It's really lodging here now, there in my midriff. And it scares me a lot more than any other feeling really. I know it doesn't stay around all day and I'm not feeling it all the time, but it's just incredibly potent. And then I can feel it in my voice behind the fear or the tears.

J: Yes. Yes. Do those tears get vented?

Q: Yeah. Mm-hmm.

J: Okay, crying happens.

Q: Yeah, yeah. No, it does. Usually I go to tears, you know.

J: Are the tears independent of the fear or are there tears as a result... Like what's the connection between the sadness and the fear?

Q: Well, actually to be more accurate, the rage is the first thing and then the tears. You know, sort of rage, sometimes at my partner because it feels easier or it's just more automatic, you know, to put it on. So, but then I collapse in tears after it. So I see a more natural correlation actually between fear, between anger and tears or rage. The fear feels more paralyzing, less easy to breakdown or less easy to give expression to. And it's taking this physical form here so much so that I went to see an herbalist. And they said that it was my pancreas and liver, which is to do with anger, and maybe my gallbladder. So I'm on these remedies, and I'm taking them here. I'm going to do this castor oil pack thing. I'm going to do everything while I'm here. It's a bit like being in prison. And, you know...

J: Great... Indeed.

Q: I know I'll be more disciplined here. I'm really open to it. I'm just wondering about the emotional or the other stuff like to do with... It feels like the fear is lodged here, and it could be dietary as well I know. You know. But I'm going to experiment with that.

J: Very good. Do you ever play with the fear and let it get bigger and bigger, really to see how big can it get? Do you ever try that in the morning or is...?

Q: Yeah, what happens is I get into more loops and loops, and I don't really...

J: So does it run stories or is it just a feeling?

Q: No, yeah. It's stories. One story into another story, yeah.

J: Okay, so the stories are believed?

Q: Absolutely, even though I know they're not true, but I merge with them and then they're very true. When I sit back a bit, I can see they're all made up, and one follows the other.

J: Yes. Yes. Huh. Yeah. It depends on how you process really, but would it be worth finding out what's the story that gives rise to the fear stories? Because if they're believed, then they're igniting the fear, and that's like, okay this is what's charging the fear energy. And if there is a sequence of stories, it's usually that there is one or two core traumas or beliefs or something underneath that that can only find your attention through this mechanism. You see? The core trauma or traumas, have you gone into those?

Q: Yeah... Yeah... I'm seeing someone who deals with trauma actually.

J: Great.

Q: So I am kind of gently and slowly.

J: Good. Good. It feels like that, that there's something there that has to be healed, and it's the root of all of this.

Q: I do experience rest and I do sit quite a lot, and I go on retreats and things. But I'd say that there is an underlying unrest and anxiety, like you spoke about there, but it wouldn't be the anxiety to achieve, it would be more like... It's got a lot to do with trust, I think. Allowing trust so that I can really feel safe, because I don't feel safe. I feel better now anyway.

J: Yeah... It feels like the... I'm wondering if you've got yourself in a bit of a bind. You know, because to hand over the trauma means you have to trust, and as long as you have the trauma, you can't trust and hand it over or release it, and it's like it's doing a loop. You know you're handing over the trauma but yet you can't trust to hand it over. You know?

Q: Yeah... I don't even know what I'm handing over to be honest.

J: Yeah. It's like an energy ball really of trauma you know, that's one image. It's just a ball of energy that's become your reference point for trying to manage in the world, as if it helps you to stay safe, but it doesn't of course it just tells you that the world is not safe.

Q: That's right... That's totally right, actually. Very well put.

J: So the thing is, if you can see how this trauma ball is perpetuating itself, and have the courage to say, "You know what, I'm going to take a chance and trust one more time, and trust that when I send it out I'll actually be all right. That if I detach, I'm going to have to take a chance that I'll be all right without it." You have to engage some kind of courage there. You know. Because the trauma ball will tell you, you will be without protection, you know you'll be on unfamiliar territory. You'll be totally naked and exposed and everyone can have you, you know? So it's like, "Okay let's see, let's see what I'll learn from that." To go into it with the courage, that leap.

Q: Yeah... I'm willing to try, yeah. I think I'll need to do a little mantra or something, because I don't know if I know how to do that releasing because it's so embedded. And I might even fool myself and say, "Okay now you're going to do it, Jane" and you know, and not really doing it, because I'm too frightened or...

J: But you'll know that.

Q: It's kind of hard when you don't know what it is, but then I don't need to know.

J: No, it's just the imprint, that energetic imprint, you know. You can leave it here, you know. You can give it to me energetically. You can literally, whether it's in the middle of the night or the first thing in the morning, you can say, "Here Jac, take it." You can you know.

Q: Thank you.

J: If you're ready or not, it's your choice, but you can.

Q: Okay. That's great.

J: And let's see how it moves from there.

Q: Okay. Okay. So I don't need to know what it is. I just need to hand it over and trust.

J: Yeah, that's the short-circuit way.

Q: That I'll survive.

J: Yeah.

Q: That's the bottom line... Aptly put.

J: It is. Absolutely. That's what it is. It's pure basic survival. Yeah.

Q: I just want to say this actually, how it manifests is through the suffering of animals, or my perception of how animals are mistreated. So I have a running sort of story going around different animals that I know that have been mistreated. You know, there might be hunger, neglect, or starvation, or that sort of thing.

J: It triggers it for you.

Q: Yeah. Yeah. Or I'm away right now, and we feed the birds at home, and I'm afraid they won't get fed or something like that. It isn't even true, but there's a part of it that they won't get fed the way *I* feed them. There's this sort of inverse arrogance, you know?

J: Sure, but it's probably that the nurturing...

Q: The opposite of...

J: You're the birds aren't you, do you know?

Q: Yeah, I am yeah. So how do I become not the birds or become the birds but know they're okay?

J: And know they're okay? Yeah. Yeah.

Q: How do I do that?

J: The destiny of animals and their own life path is independent to you. It's independent. Do you know? So, you feeling for them doesn't change their destiny. You see it's not really about them, but when they're neglected it reminds *you* of being neglected. It must be; it's mirroring,



because it's your sadness that's coming up. It's about *you* not being held, and *you* not being minded, and *you* not knowing if you're going to be taken care of.

Q: Yeah. Okay.

J: So the thing is that happened but yet you survived.

Q: Yeah. I'm a good survivor, actually.

J: I bet you are. You are a very good survivor.

Q: I feel like I've survived a lot of things, you know. I want a resolution enough that I'm here now with you and willing to... It feels like being naked here.

J: Sure, this isn't easy at all.

Q: Yeah. But it is necessary. I'll do whatever is necessary.

J: Good for you. Yes.

Q: I am caught in this loop. I hear what you're saying about animal's destiny, right, but I feel like in this case I've make them dependent. It's a fine line.

J: But if they have a dependency developed, they'll either find somebody else that... It's like people, you know, who just don't grow up, and end up being like parasitic on somebody, and then that relationship breaks down, and then they are parasitic on somebody else. They will always find somebody to take care of them. You know, kind of the way people are like that, animals are the same. If there is a bird that is not willing to scratch and look for worms, after their feeder goes, they will find somebody else that will feed them. They move right along. Some people have that stereotype, and they just live their life being taken care of, you know. And some of us are born to be independent, and some of us are born to be the caretakers that keep the dependency going, you know. But the individual birds and animals, they'll either enjoy it while they're being fed, and go back to their natural innate way of minding themselves. Or they'll find somebody else that will take care of them or else they will die, you know. That's all right; there's a few options there. You're not altering their path, you're not, you're just playing into it. You're just a player on their path, you know. You see, we don't have that much power.

Q: Okay... No, you see, that's the weird thing, you know, that's the sort of inverted thing I think I have, but it's sort of inflated or something.

J: It is because you weren't minded, that's why, the stories are mixed up. You know what I mean? It's projected onto the animal kingdom, but really it's about you not being nurtured and cared for when you had to be taken care of, you know—just not being minded.

Q: Really, you think it's that simple?

J: I do yeah. I think you weren't held at all as a baby. You were held to be fed and you were put down again, and that holding is hugely important, hugely important. And like in the first six weeks, your nervous system finds a way of regulating itself when you're within six inches of a primary carer. So holding a new baby is *so* important because it regulates their nervous system and dissolves potential anxiety and the fight for survival. It all emulates from there, because the electromagnetic field—well this is a scientific thing—the nervous system of the carer, who is supposed to be cooing and enjoying a newborn, regulates the nervous system of the baby. It has to happen after birth, you know, when they're out in the world the fight or flight... And if we don't get held there will be a constant nervous response to the world, to managing in the world.

Q: I certainly feel I have that.

J: Yeah, I'd agree with you. But you can give it to yourself. You might have to talk to your nervous system. You might have to work at reprogramming it, but it's very possible, you know. And if you have to be angry at the big people who were around you when you were a kid, then let that spit out. You know, go out to the woods and give them a good lash, whatever you need to do. But the pattern, the whole pattern of operating from that place of pain, you can hand that over. Now great if this works in one package. It might or it mightn't. It's all right if it needs more time. It's all right; you're on track. That's what's important; you are on track here.

Q: Yeah... Yeah... Yeah. Yeah. Thanks, I need to hear that.

J: Yeah, you are. You are doing fine. The pace... We have to honour the pace. It will be right for you.

Q: Right. I'm someone who didn't express emotions, you know, for a lot of my life because it wasn't allowed. That's why I found this so refreshing this morning. It can come out and it's okay. Nobody's dead, you know. And you would say even if they are, it doesn't... You know, it's not awful, and it's not the end of the world sort of thing.

J: Not at all, it's part of being human.

Q: Yes.

J: Yes. Okay. Let's see how it cooks, huh? Stay in touch with me though.

Q: Yeah, I will.

J: Keep coming up.

Q: Thanks, Jac.



J: Why am I looking at you?

Q: There's a lot of similar stuff running for me.

J: Yes, I can kind of feel it, something...

Q: There's just this constant anxiety and fear. I've been just hitting this really chronic deep stuff, you know, just moving through a lot of shame, but it seems to have shifted. And I had a session with Adrian there recently, and one of the things that came up was at five and a half, just the terror of being attacked and humiliated, that that came in at five and a half. Then, I can't even remember it, it's like my mind just blah... Oh yeah, not deserving was the big thing that came in for me—not deserving attention, not deserving anything. So it's like all these triple locks that kind of... So I play at a really... It's a painful game to be caught in, you know? It seems a bit like what you were saying, that maybe my vibration is going up and now it's just hitting into these levels that were there. But it's not pleasant. It's not pleasant at all. It's like ohh...

J: When that's running, is there access to that which is behind?

Q: It's very hard to see distance to get distance. It's just like pwaah.

J: Are you full on in the feeling of it?

Q: Yes, I'm fully in there. You know, I find it very hard and it just feels like everything conspires almost in a way to just pull me in, suck me in. It has a lot to do with just the way I've set up my life, and I realize that the way I've set up my life, that's not working. It's like getting secondhand intimacy and all this kind of nonsense, you know, and investing energies in places that I get a little bit from, but I don't get what I need. It's all about safety and guardedness and protection.

J: Yes... Yeah.

Q: [laughing]

J: That's the story.

Q: The story, yeah. [laughing] I'm tired of it. Always a painful story. [laughing] It's funny, like I was in the States, and I was in San Francisco and I was being very gay. And like for the first time, I could just feel positive attention really coming towards me. It was like something had relaxed or something had shifted, and I allowed this in. There were four different guys that were interested in me and I thought, "Wow!" [laughing] [participants laughing and clapping] Yeah, yeah. I come back to Ireland and it's like, of course, it's just phfft. There is nothing there to support it, and I've been recovering from a chronic illness. And what the chronic illness did was lots of people that I had been friendly with, they kind of disappeared, you know. Because

it wasn't the nature of the connection, and I'm not angry about it, I just see it and I'm okay, but it's about change, but change is not always pleasant. [laughing] There's just this underlying anxiety in me.

J: Can you practice feeling safe here for the rest of today, just for today? Or even just till half past three, until the next sitting. Just practice feeling safe. Let that be your anchor, your mantra. It's like, "Oh God, I'm just going to feel safe." It is not like, "I am safe," It's not a statement, it is not an affirmation, it's to *feel it*. Bring it into your emotional body. Will you give it a go?

Q: I'll give it a go. I just noticed that I went completely blank when you just said it.

J: Yes, unknown.

Q: It's unknown, it's like I'm always on the edge. I'm highly anxious at the moment, just highly anxious.

J: Okay, so when you're sitting at lunch, it's like, "Okay I'm sitting down now. Where can I access a feeling of feeling safe, because logically and practically I'm very safe. There's just me and my dinner plate here, and that's it. Okay what's this feeling of safety?" And just see if you can rest into it. It's a sinking into it. Just practice it. Just remind your system of where it's going. Okay?

Q: Okay. I can do that.

J: Great. And let's keep an eye on it.

Q: Thank you.