

Unedited First Draft Transcription - Stop Figuring It Out - 2016 July 07 (AM)
Angel's Rest, Massachusetts
Questions #01 through #10

Good morning everybody. Whatever you perceive, right now, in this moment as your world, your reality; life, what's here, whatever your experience is right now you're creating it yourself. There is no reality that's outside of what you're making. There's nothing outside of what you're making, nothing, nothing. So as we're figuring out a few things about the brain – and we've only started exploring that –, we know that we're seeing snapshots, frames, just like for any movie. You know that's what they still do they take stills and they roll them together – 20 odd per second –, and that's what makes a regular movie, we still do it the same way. We were making movies before we understood that that's exactly how our mind operates. We take still shots, we join them together, and if we miss a still shot we make up what happens in between. The brain is quite an amazing thing, huh? It's extraordinary that it's doing that.

2:01 So in our species we've come to kind of accept common things, you know that time is progressing, and that there's a past, present and future. But you know there are civilizations still that we haven't civilized yet, which have no word for the past or no word for the future, because the linear time idea doesn't wash; they didn't grasp onto the linear time. So much of our culture is about time, about the future as something better or investing in your retirement, the rainy day, hanging onto the past, resolving before we can let go, so much is hanging onto that basic idea of time as linear: there's a past, there's a present and there's a future. And then of course there's a whole industry focusing on the present in order to kind of balance that a little bit, but the whole thing is just to construct of your mind. The whole thing. The past, present and future is all just created by the mind but we have agreed to it, we've kind of got a code that that's how we operate. Animals don't do that so much, just whatever is happening is what's happening and that's it.

3:39 I remember the first time I saw this, and what generally has happened with myself on my own spiritual path, is that something happens before I know what it is. The experience happens or something is seen before, and I'm like, "Okay, what the heck was that?" And some time later, and it could be some years later, I'll read it somewhere or I'll meet somebody who can explain what happened. But I remember distinctly – I was living in Ireland at the time – I was at a group kind of meditation healing event, and I was following my first teacher Master José at the time. I was lying down at the end of this evening and as I was coming to – and other people there, maybe a dozen, were also beginning to get up, and I found myself... I was kind of out of it you know, deeply relaxed and just in a really nice zone, and I found myself saying, "stop, and everything freeze." Some people were getting up off the floor, and it was frozen you know, like, "huh, go back," and literally it rewound. Literally! "Whoa!" everybody's walking backwards and everybody is just kind of lying down again, in a way that your body can't do it because we get up differently to how we lie down. So like, "stop, go forward," and then they would go back to forward again and it was like, "whoa!" And my first thought, my first Jac thought was, "oh, how am I going to fit back into linear time again, I'm obscuring the timeline." you know? I wasn't obviously I was just seeing the breakdown of it. So I played with it for a

few minutes and it was great fun. I was like, "I've got to do this again," You know it was like, "jeeppers." So it was great! It was great to just see you know that I was playing with the timeline, or consciousness was playing with the timeline because the Jac character is in the timeline, but some part of me, the deeper part, the part prior to the Jac character that the Jac character listens to sometimes – more in recent years –, but that part of me, the pure consciousness, the awareness, the deeper, the prior to Jac part, was not in the timeline and is not in the timeline. It's not.

6:08 So in saying last night, prior to where you were even an idea, a conception, prior to any idea of you, prior to, somehow it kind of, "oh, prior to what I understand to be my timeline," because the timeline is all about me, everything is all about me, huh? So prior to the timeline it kind of confuses your mind a little bit, because it goes to a part of the timeline of where there is no you. That's what it thinks, but the invitation is actually, (whispering) "there's no timeline either." There's no timeline. There isn't actually it's just a construct to help us to function. You know another construct to help us to function is, for me to imagine that this body is mine so that I don't walk into something, and you know it's logical, it's practical. So we've developed these things to help us to function but that's all, it's not real at all. So the invitation is to ignite or let your attention rest in the part that's not already buying into all these ideas, but the part of you that's outside of these ideas so that these constructs can show themselves to you. Or at least there's like a willingness to see that, "hmm, I wonder if what she says is right," just to leave an opening, just to leave an opening that maybe, "maybe I should start questioning this?" And if that's as far as you get that's great.

7:44 So this whole idea that you're sitting here and there is Jac in front of you is just a part of our coding to help us to function. It's conditioned, you know there's all kinds of rules and guidelines, behaviors and social norms that we've all learned along the way, but basically it's just conditioning, you know? And that's all it is it's just an agreed structure so that we can live together, because we like to live together. We like to do things with each other, we can't make babies without each other, you know? We're wired to live with each other, so we've got a system to help us to create an agreed reality, but it's not real it's just to enable functioning that's all.

8:37 So all I can say is, I guarantee you that your brain, your thinking process, your conditioning, your sensory perceptions, are creating everything that you are perceiving right now. You're making all of it, your agreement with yourself to accept the conditions, the conditioning, the stories, you're making all of it but it's actually not here at all. If you take away mind, brain, it's actually not here at all. That thinking process, it's not here. There is no here. This is no place, there is no place anywhere, there are no locations, and the thing is that some part of you knows this. You know it. Your mind doesn't know it but something inside knows it. Invariably what mind says is, "yes, but how do I use that information to help me?" That's what it will come up with you know, or some version around that, "ooh, you know if I could kind of really have that awareness all the time that would be great." It's amazing you know, "let's bring the absence of all of this into what I'm creating to improve what I'm creating for me," yes that's what it does. It's wild! It's wild it continually wants to make things better for me, "what can I

get, what can I get, what can I get?" It's a little greedy "get." Really it's greedy you know. There is nothing, and nothing doesn't mean that something is missing. It's not that something is absent, there really is nothing. Watch how mind wants to get juice out of this. You've got to see through that loop because mind will grab anything to make it better for "me." And when that happens the clarity of what you really know, what the deepest part of you knows, it's closing it.

13:02 Whatever is going on in your life you're creating it and making it better for "me." Ah you know that happens. There are industries based on that too. Manifests a better movie you know, it's still just a movie. You can do that but all the while the truth is sitting waiting. Well not really waiting but it's just outside of it all. And even if you think you can do something about it, whatever is happening right now actually you haven't a chance of rewriting that script, but your perceiving mechanism will imagine that it has free will and it can change things. It will wire itself to imagine that that's good or bad, because it only does good or bad, "I like, I don't like." So it plays like that, it's just one of the tricks it has to keep its old story going; I like this, I don't like that, let's make this better, I like that better, and, "oh, actually I don't like that more," and this is just the garbage that goes on this is how the machine works. This is how the perceiving mechanism works. It's a set up. It's a beautiful setup.

15:32 So this is where they say it's effortless, because any movement will be back in following the story of your mind. This is the effortless zone. Anything, any thought you've left that, the beyond, beyond story. You see it's really effortless. It really is effortless, and it's here that it's valid to see that there's nothing to do. Doing will happen but there's actually nothing to do. You know the perceiving mechanism will continue to do its thing but see through it. I beg of you to see through it, see through it! It's just a faculty of being human, it has got nothing to do with reality, nothing. It just keeps rearranging the furniture with comments of I like and I don't like, and I want and I don't want, and that's all it does, that's all it does.

17:46 I think it's kind of fun the way Jesus used to say, "it's good news," you know? It's like he was preparing the mind – this is one way to see it – he was preparing the mind to have a reaction to this you know, because mind is going to come up with a reaction, but when mind thinks, "oh it's good news." "It's good news, okay I can rest." You know it's like okay mind is going to say positive or negative, it only has those two options, so let's give it the positive one, "it's good news." It's kind of clever. And other traditions say, "be equanimous." It's same-same, don't be touched by the, "I likes, I don't like," see that everything is the same. So we have these little tricks I suppose to kind of give our mind an approach or an attitude, you know another story where it can kind of hang out so it's not quite full on in the story of I like or I dislike; when mind isn't ready to be seen through all the time, you know? So if you rest in the knowing that this is absolutely not anything other than a concoction of your perceptions and sensations, and versions of experience, you know modified in another experience, if you have that awareness all the time then fine, you will absolutely know that sure whatever is happening that's just the sense perception reality, but it has no validity really at all because there would be another story in 2 minutes and 30 seconds. You know it's just going to keep switch, switch, switch, switch, and it does so at quite a rapid pace. But if that isn't accessible to you then find

some tools for mind to drop its obsession of, “let’s make it better for me, what about me, what about me, me, me, me.” Let’s find something in between; try to see where it’s the same no matter which happens, that whatever experience you’re going to have is only an experience. Your mind can go to the deeper level of saying, “I like, I don’t like, I want this, I don’t want it,” but if we withdraw from that, from the personal desires, the personal preferences, then we’ve got an area where it’s okay because it’s just an experience and there will be another one in another minute. “My mind is going to have some attitude and some reaction, but I’m just not interested.” Things like this help a bit because you’re not digging all the way into being, I suppose, a victim or being completely at the mercy of your thoughts and your ideas, but that you can be indifferent in the equanimous way, not in a negative way but just seeing that it’s actually fine. “I’ll do my best to participate and run my life as well as I can, but actually how it turns out, there’s no need for me to go in and have a reaction to that, a response to that,” there really isn’t it’s a waste of energy, a waste of time. It’s like it’s too deep in your own story, it’s too deep in your own bundle of conditions, you know? Things are running the only way they can run. And we play you know, and we’ll be playing for the next few days with teasing out some conditioning, seeing some patterns that pull you back into me and my story, pull you back into specific limited behaviors that don’t work for you anymore – and we do that too –, seeing through where your mind has you locked into a pattern where you can’t see that it’s just nothing. It’s actually nothing, but somehow you’ve given it a value or I like that or I want to clear that, but it’s like, okay we can do that but another one will come along. There will always be another one, something else to fix and heal and resolve, there will always be another one.

22:55 So here’s the halfway house in dealing with that; it’s very possible to have your attention in the bigger picture, on the backdrop, the thing that sees the movie but has no connection to the movie. If your attention is there, and the pull is there to resolve something or to break conditioning, you don’t have to leave the story. You don’t have to go into the story and leave the broader view perspective, the wider picture. Something in our mechanism wants to improve the lot of the movie for all. It shifts from making it better for me to making it better for the greater good. That kind of is an innate shift because the individual me, myself, I, that kind of selfish ego thing that we’ve all had years of, that me, myself, I; really gut, that shifts to like, “oh, it’s not so much about me actually I’m all of it. Somehow I’m all of it.” So when the personal I is breaking down a little bit you tend to want to break things down, but from the perspective that it’s for everybody. Not that it’s better it’s just that your view broadens from me, myself, I, to me all of it, to me in everything, to this is all one mechanism. It’s just one big movie. Do you see? So you tend to see that the greater good has its own mechanism. When I’m not taking care of myself somehow a movement to kind of tighten up my own garbage happens, but it’s not motivated for me to feel better, that part goes. It’s not about me gaining a reward for me sorting out my crap, you see? But somehow there is a knowing that this is kind of happening on its own, and if you dig deeper it can be because it’s actually, oh it’s like a momentum that’s much bigger than this individual persona. It’s much bigger, much bigger, and that’s a good thing.

Audience: Would you call that grace Jac?

Jac: 26:05 You could call it grace, you could. Yes it has been called grace and it’s really just a natural evolution, it’s inevitable. And grace is an interesting word because you know, it’s very

useful for mind because it's like good news, you know? It's like that approach. Grace is something that's unbidden, you can't really work for it, it has its own flow, so it gives mind a place to hang out where it can turn to gratitude for grace, but it stops making it better for me. It stops, "I did this because," it doesn't rely on cause and effect or any of the usual things for "me," you see? Grace is a clever one. And a lot of spiritual traditions have that, but it's the halfway ground thinking process again, you know?

#01 / 27:15

Q: So if the character of Jason is doing his life from a place of self love and sincerity, is that condition.... does that involve everyone else too? Or does that character have to do all his work for everything else and not for himself?

Jac: This is a bigger one. So if the Jason character operates out of love and sincerity is he attached to those values?

Q: This Jason character is trying to find that.

Jac: The values or the way of living like that?

Q: Actually the value to be in that condition himself. He has lots of love and the expression of that is usually in the world and for other people, and has a little more trouble finding it for himself.

Jac: Okay, so can you see that that's learned in some way?

Q: Yes.

Jac: So what would sincerity for the Jason character look like?

Q: 29:13 it would be a cultivation of what we're talking about here, a cultivation of where my attention is.

Jac: Yes, yes. So if I can step you a little bit further, is there an idea that that would be better, that would sort out the Jason character in some way?

Q: Yes.

Jac: Yes, and if that was done do you think there would be another thing that would come along that the Jason character would want?

Q: Just because of my experience, yes I know there's always another thing. But there's a part of me that can't help thinking that there's something about the cultivation of this path that will lead to something; a condition where that's not true anymore.

Jac: And so can you see that it's not true now?

Q: 30:26 Right now it's not true, yes.

Jac: Yes, it's just the mind fooling you back into saying, "hmm, this is work too so we've got to fix this first," but really all it's doing is just continuing with its own story. The content isn't important really it's that mind will use anything, and it will always use what has a great value to us to pull you back in or a great attachment you know, pulling you back into fixing something for me.

Q: 31:18 As I've been working with this information for a number of years, I do have the idea.... I know that this is a story, but I also have the idea that the purpose of it would be to have a good life where I have some ease and love, and also that I'm in that in the world, in that condition.

Jac: Yes, and so if you did live from outside of all of it would you be as concerned about how you live in the world?

Q: 32:03 No, I think I've always been a little bit... I feel I can go there, and I've always been a little bit cautious of how much I let go of this that I've always known is not real. I think I've always been trying to actually find a home in the world where it's not really.... I don't feel comfortable here so I think I've always been cautious with going so far, and I thought if I could just use that, the skill sets that I've developed in order to be of service then that's a good life for this character Jason.

Jac: 32:52 Do you think if you lived outside of all of it all the time, how do you think it would roll out for the character?

Q: My idea is that it's not where my attention should be, but it would just be better to not have too much attention on that outcome either, but it would just be better.

Jac: Yes, so why don't we go there?

Q: I think that's fine.

Jac: Yes, yes.

Q: Yes, and to not have... So there's a lot of worry in my questioning, so I'm feeling that. So that's helpful to recognize.

Jac: Yes, maybe a little bit of a kind of fear of letting go totally or let's do this first, or just a caution you know. So there is a caution in it.

Q: 33:49 So I'm going to practice having my attention elsewhere, keeping that in the corner of my attention a little bit I think.

Jac: Yes, yes. And kind of be curious to see, "let's see how it rolls out for the Jason character," but he's actually not the one being fixed right now. How he modifies to this is just going to be watched by what I really am.

Q: Okay, I'm not feeling worry right now.

Jac: Yes! Good.

#02 / 34:48

Q: Can compassion help me get rid of my shame and guilt?

Jac: Can I invite you to the chair?

Q: Oh my God.

Jac: Let the body come up, just let the body come up. You know the mind will have its own yakety-yak but that's all right. Well done, you got here in spite of mind giving out about it. You are what I am. You are what I am there's no difference. You're playing at being Jac and I'm playing at being Steven. That's all, I'm playing at being Steven and you're playing at being Jac, and then the bodies run their habitual chemistry, and the mind runs its stories and stuff on top of that. It's like a cloud across the sky, it comes and goes. It switches off when we're asleep and cranks up again in the morning, but it's not real it's just the experiencing mechanism, and so a cloud that runs across the sky can be shame. If you really focus on the cloud there is just the cloud, there's just the cloud, but if you see it from a distance it's like, "ah yes, that's the experience of shame but I'm outside of that." Sure love it, but say, "hey that's another experience and that's as valid as joy, that's as valid as a good belly laugh, it's just another experience." And if you've got to love it and hold it that's fine sure. Having compassion for the character, you know what you really are, having compassion for the Steven character is a good trick so that whatever he is experiencing can be loved and embraced for what it is, but then it's not attached to fixing something else or you know that story then doesn't have legs.

Compassion kind of holds something and keeps it just within the experience rather than the experience and the stories, in the stories, in the stories, in the stories, and then we're lost.

Q: 38:54 But having compassion for somebody else takes me away from my drama, my mind?

Jac: Can you have compassion for yourself?

Q: But then I won't be in my story if I give it to somebody else, right?

Jac: But that's your story too, giving compassion to somebody else. Aren't you running the story now that to be compassionate towards somebody else is better for me? That's a "me" story.

Q: So I lose out?

Jac: Having compassion for yourself, how does that sit? Is that something you've ever done?

Q: 39:50 I don't know how. I'm confused.

Jac: That's alright that happens at these things. That's part of it too, to kind of put the mind into a bit of a logjam, you know? That's okay. So you're talking about having compassion for somebody else so you know what that is. So if you can picture somebody that you would have compassion for, and it can even be somebody that you don't know but somebody that you've seeing is broken; on TV or in the newspaper or anything, replace that person with Steven.

Q: That would be being selfish.

Jac: That's what mind says in order to keep its loop going. That's exactly the trick that's making it continue for all these years, and it's very similar to Jason's loop. Jason's loop is like, well you know if the Jason character can operate from love and sincerity, then it's like all right but if we fix that yes there will be something else. So we all have these loops, a belief that will keep the old suffering going. You see we all have them, some kind of a story that we believe and all it's doing is perpetuating the suffering. That's all it's doing. And it sounds like one of yours is, "being selfish is not good, and thinking of myself is not good, taking care of myself before others is not good." Is there something like that going on?

Q: 42:02 It's complicated.

Jac: Tell me.

Q: I take care of myself physically, and maybe a little bit the other way.

Jac: Okay, what about taking care of yourself emotionally?

Q: A little bit. Maybe a little more. I have people that help me.

Jac: Yes good, we all do.

Q: Wow, I'm always growing up.

Jac: There really isn't a right and wrong Steven, there really isn't.

Q: I believe that there is no right and wrong, but somehow it's in me. Is that mind?

Jac: Yes, it's just that it's become automatic. One way to do it is like, "Okay, I know there is no right and wrong now but some part of me is investing in it, going along as if there is a right and wrong here. I'm not supporting that, I'm not following that thought, I'm not doing it because that pattern needs to be broken."

Q: 44:02 If the pattern isn't broken in this life will it get broken in the next life?

Jac: You can break it right now. It will break some time but why not now.

Q: Yeah, hopefully. There's always the fear too.

Jac: Yes there's a lot of fear around.

Q: A lot of fear.

Jac: Yes. Fear is just an emotion. That's all it is, just an emotion running through.

Q: 44:53 I'm not as sharp as other people.

Jac: That's okay, that can be a blessing too.

Q: Animals help me.

Jac: Animals yes.

Q: Horses.

Jac: Good, good.

Q: I spent my life with them.

Jac: Good. Just see the fear, it's all right it's just something passing through. Breathe it out it's fine. It's got no power at all it's just an emotion. I'd love to see **loads** of love from Steven to Steven. I mean loads of love! Unconditional love.

Q: That's not conceit though?

Jac: Nope, just unconditional love; total acceptance, no judgment at all, just loads of love. It's very pure, clean and innocent and natural. It's waiting for you if you let it in.

Q: 47:16 I'm afraid to say I feel I don't deserve it.

Jac: Yes sure, sure, but whoever said that was talking BS.

Q: That's the mind. I'm not blaming anybody.

Jac: Fine but you can, I don't mind. You heard it somewhere. You heard it somewhere.

Q: I don't remember.

Jac: You picked it up somehow, you know? Somewhere you picked it up because it's a thing to be let go, and if we need to let go of something it's because we picked it up somewhere.

Q: 48:15 If I'm too happy it's not good and if I'm too sad it's not good.

Jac: But love is outside of those things, it's outside of those things. Love doesn't bow down to right and wrong; love is completely natural. It's kind of a birthright thing to be able to love yourself. It comes before the stories that the mind buys along the way. You know even if somebody has never experienced love in their life, they can still say that they've never experienced love but somewhere they know what it is. People say, "I've never felt love, I've never been loved," and it's like, how do you know what's missing if you've never had it?

Q: I feel loved by some people.

Jac: Sure, I'd like you to feel loved by Steven.

Q: I'm going around in circles.

Jac: Not really, it's just self-love and it will dissolve everything else. But it's not the kind of love that should be deserved, it's love for love's sake. It really is outside of the deserving or I should earn it or I need to do something for it or it will turn into conceit if I'm not careful. Love is outside of those arguments, it's a different thing.

Q: 50:10 Knowing how... limits, having limits.

Jac: Yes.

Q: Boundaries.

Jac: Yes, but these are creations of the mind, huh? I'm talking about unconditional love, infinite love.

Q: That's not what I was taught.

Jac: That's right. That's right, so sooner or later what you were taught has to get chucked out. And you said earlier, "maybe in the next lifetime," but you can do it today. Whoever taught you that was doing the best that they could do given what their experience of love was, but you

know, it's not working for you anymore. I don't know if it ever worked for you. You're not being disloyal to those people by knowing better, your evolving.

Q: A lot of those people have passed away.

Jac: Yes sure, let their story go with them, huh?

Q: They did the best they could.

Jac: Yes, but you can do better.

Q: That's why I'm here.

Jac: 51:46 Yes. Any moment that you think of it, like starting now, is feel love for the Steven character; unconditional, undeserved love, like it's got none of those conditions at all, infinite love. Just feel it, and if you've got to put your hand on your heart to feel it then feel it, but get that established so that you know what love is outside of the mind qualifying it, outside of the mind saying, "I should deserve it, it's not fair I should be giving this to others," outside of all those stories. So I'm talking about love, pure love.

Q: I don't understand qualify.

Jac: You know, the ideas that you might have around love, "I should deserve it or I've got to stop this feeling because it's not right," don't listen to these ideas. Go into the feeling of love and let there be love there for Steven without any ideas about whether it's right or wrong. No ideas about it at all. So what we're doing is going back to where Steven was before he was taught the things that weren't so helpful. Does it make sense?

Q: 53:15 I'm thinking. My mind is thinking about being an altar boy when I was little and everything was in Latin. I always felt scared.

Jac: Yes.

Q: 53:40 If I did this I'd be a good boy but if I did that I'd be a bad boy.

Jac: Yes, that's the way of thinking.

Q: That's not unconditional.

Jac: No that's right it's the opposite. So before your mind started working out things like that in order to survive, you know before your mind started to think like that, you knew what love was, and you still know what love is.

Q: I think so.

Jac: Yes I do too, so let's work on that, huh? Total love for the Steven character, total love; no right or wrong. It's not about those ideas it's deeper than that. Let's see what happens.

#03 / 55:58

Q: I was thinking that every time I come to see you I feel like I'm volunteering to be slaughtered.

Jac: Interesting that you still come back.

Q: And looking forward to it. I'm not sure where this is going but this is actually in respect to your opening remarks. I think I understand them, yet I find myself vacillating as my mind tries to grok the seeming contradiction in my mind, between knowing that this is all a created reality and at the same time we work with our bodies, and you mentioned that this is a process in our brain of perception and interpretation, and yet the brain itself is imaginary.

Jac: Yes it is.

Q: So I can't grok this. And there's a feeling, or desire I'm not sure which, that you do grok it, you do understand it and somehow I'm not getting it. And I can take that and say, "Okay

confusion is fine.” The mind is confused, I can watch the confused mind and have a little distance from it,” but then I come back and there’s something in me that would like to understand, and every time I go there I end up in the same state of confusion, if you will. So I’m questioning why I want to understand, and I know that there is a history there of needing to know to be safe and so forth, but that’s not feeling like it’s the driving force, it has something a little more than that. So I’m open to any....

Jac: 58:26 Okay, there might actually just be a piece of information that mind hasn’t taken in to date. So there’s the body/mind organism that does its creation of a subjective life, so how come some part of us can go back to 100 years before we were born? What’s doing that? There was no physical brain there.

Q: I’m not even sure I know what you mean by going back 100 years before we were born. I can go timelessness.

Jac: Okay, but your brain is temporal, your brain is subject to time. So you can go to timelessness, so what’s picking up the timelessness? How do you know you can go to timelessness?

Q: It doesn’t.... I don’t know, it is as if awareness is beyond the brain and I can go there. You know, stay there and hang out there and witness from there, but I’m not sure how the functioning of the brain itself is even involved in that.

Jac: Yes right, so here’s the conundrum, let’s call it awareness – awareness/ consciousness will be the same word to use in this context for sure –, it doesn’t need a human body/mind to be aware of itself. Have you direct experience of that?

Q: Yes.

Jac: 1:00:35 Okay, so when consciousness/awareness is being aware of itself the brain kind of bows down to it or it leaves an opening. It doesn’t totally get it but it’s willing to accept something, because the knowing of the other part of us is more certain than what the brain does, which is kind of right or wrong and picks up and analyzes, and gives us some kind of message that this is okay so we feel a calmness. So our nervous system calms down, that energy happens, you know when we touch there. So even if the Richard body died would awareness still be aware of itself?

Q: I would expect so.

Jac: Do you know so?

Q: Yes. Yes, it’s always been thus.

Jac: It’s always been thus, yes. But yet, is there a prior to awareness being aware of itself?

Q: There’s emptiness prior to awareness and beyond that I can’t define.

Jac: 1:02:03 All right, so there’s the Richard movie, there is a knowing that awareness is being aware of itself, there’s emptiness, and then we run out of any kind of words. Both the Richard story and awareness being aware of itself, and even pure awareness that doesn’t have the ability to kind of be aware of itself, that’s all movie material.

Q: I understand that intellectually.

Jac: That’s what has to be grokked, that’s the part. I’m wondering if the awareness being aware of itself without the body/mind... okay you’re saying that that has been seen, so is that... How come that’s not movie-land then? Is that on a pedestal in some way?

Q: 1:03:10 My sense is it’s not that that’s on a pedestal as much as it is returning to referencing the body/mind as a source. It may be a matter of language as much as anything, but in the very

language of describing we create this reality, first off it's referring to an individual we as in normal language, that's the individual creating, and yet from this other perspective there is no individual, and yet we language it as the individual and the individual brain. So we do individual practices and we work out individual histories, and it doesn't make any sense to make that reference when it's not real to begin with. At least that's what I'm struggling with.

Jac: But none of it is real, like, none of it at all. Anything we can point to must be unreal.

Q: Maybe that's not... you know I'm not getting that because the awareness still feels real.

Jac: Yes, even that is movie-land. Awareness is in the movie. It's in the movie, it's seamless.

Q: Okay I can visit there.

Jac: Yes, and even though teachings might seem to contradict this, it's really kind of bite-size things so that people can take what they can take, you know?

Q: Yes I've got that.

Jac: But awareness itself is movie, it's already movie. So the Richard character can run a personal story, and then we can kind of go into the group story and see that there is interconnectedness everywhere, we've got that, and then we've got like the awareness itself that doesn't have anything to do with the Richard character at all. All of it is just deeper layers of the same movie; another layer on top, another layer on top, another layer on top. So it's all based on movie substrata called awareness. There really is nothing.

Q: 1:05:49 In my imaging of this it's sort of like stopped at awareness, so I haven't considered that fundamental.

Jac: It is fundamental and it is, at a certain point, it is to get into the non-dual, but actually yes, it's a resting place and not a very healthy one really.

Q: I told you I come up here to be.....

Jac: Yeah, yeah, yeah, yeah.

Q: To have another something....

Jac: Flashed off.

Q: Yes I'm looking for your sword. Okay good.

Jac: Yes.

#04 / 1:06:50

Q: So this is kind of a follow-up to Richard's question. May I just summarize what I heard? So there is this Richard character which has its own story, and then there is awareness which is aware of this Richard character, and then there is this pure awareness which really is kind of on its own and has nothing to do with either of these. And you said all of this is part of the movie. But to be able to say that this is part of the movie there has to be an awareness to say that; something has to know that this is the movie.

Jac: Yes.

Q: 1:07:41 What is that?

Jac: From within the movie, any of those layers, it's either a movie or it's real, because we've still got the law of opposites everywhere, okay? The movie can recognize itself to be unreal.

Q: I don't see that.

Jac: You can't see that?

Q: I can not see the movie recognizing itself because I feel that the movie has no substratum to recognize itself. The movie is a movie so something has to be aware of the movie. So I don't see the movie knowing itself.

Jac: Okay, it knows itself as a movie. It thinks itself to be real until the crack starts to come and then it recognizes that it is a movie.

Q: 1:08:50 When a movie is playing on the screen, you are saying that that movie knows itself?

Jac: Like a DVD movie?

Q: Yes.

Jac: Well it fundamentally is consciousness. Everything is consciousness or awareness, that's the substratum of everything.

Q: Yes, but it derives.... the movie, you can only say the movie knows itself because it derives its light from this awareness. In and by itself is nothing.

Jac: Okay, so I wonder are we mixing up the part of our brain that has the capacity to be aware of our thoughts, and the capacity of consciousness to be aware; awareness to be aware of itself? It's a different taste.

Q: 1:09:54 Domain.

Jac: A different domain, thank you.

Q: That I see, but I'm still not quite clear – going back to my original question –, and something has to know that to be able to say that "I know this, this, and this." What is that?

Jac: Yes, so by asking it that question the mind has assumed that there must be something outside of it in order for it to be seen for what it is. That's valid for a while, and then there's a place of where there is only the absolute, and there is nothing except the absolute and it loses its capacity to be aware of itself. Now you as pure consciousness can recognize that, but your brain doesn't know what to do with it. That's where it changes, where there is only the absolute and its capacity to see itself is gone. That's the one that breaks the rule of mind.

Q: 1:11:28 There is an understanding that the mind cannot get there, or whatever we call it, it doesn't matter, I think that is there.

Jac: Yes.

Q: Is that understanding enough?

Jac: The direct experience is enough. Okay, so the mind can't get there, and I think it's useful for the mind to know that it has its capacity to be aware of itself, but when awareness is being aware of itself it's not using that self reflexive, or whatever that part of our brain is, to be aware of our own thoughts. It's not using that, it doesn't feel like that because it doesn't need the body/mind to be aware of itself. Mind can take that much can't it?

Q: Yes.

Jac: 1:12:34 Okay that's great, because if mind can get that much then it knows that there is a capacity somewhere, it's bowed down to the fact that there's a capacity for the absolute to be aware of itself, without it running through that kind of "something is looking at it." Now do you know, does something there, in this guy I'm talking to, does something there know that there's "the absolute sees only itself and there's nothing beyond absolute?"

Q: Yes, I think yes.

Jac: 1:13:06 All right, now where's the movie then?

Q: The movie comes into play when it is there, and when the movie is not there it's not there.

Jac: So what knows it's not there?

Q: The absolute.

Jac: So the absolute has that thought?

Q: I don't know that I can call it a thought, but there is the recognition that the movie is there, it's playing, it's not playing, and...

Jac: Does the absolute know that there is an absence of the movie when it's not playing?

Q: That's an interesting question. I say interesting because it's a tricky question. To say yes.... but that answer is from the mind. You know what I mean?

Jac: Well done. Yes it's only the mind that will say, "the absolute recognizes the absence of the movie." When there is no movie, there never was a movie, there could not be a movie, there is no absence at all there is just no movie. There never could be a movie, there's that kind of knowing.

Q: 1:14:59 Yes. I think these kinds of questions, which does come from time to time or when someone elicits that response in oneself, all it does is it just traps oneself back, going back into mind and trying to figure it out. It's kind of funny because at some level one knows that it can never understand, but I guess the mind is so keen to understand that it kind of takes you back there. Do you know what I'm saying?

Jac: 1:15:38 I do, but what I would love to see is the ability for you to recognize, "yes my mind can go there but me as pure consciousness knows this part." So then you completely feel the difference of what the knowing capacity within you is, because then mind will know, "okay, I stop here," but pure consciousness then is the substratum, is the reference point, is the knowing mechanism, because mind has no place there. When the awareness is coming from awareness itself there is no mind. It's like you're trying to pull mind back, but it's like, "hey, this other place fills up the zone completely." Mind doesn't try to go there because when you're active there is no mind, when that's active there is no mind.

Q: Sometimes I feel like I should just drop this whole shebang or just..., this kind of action. Just cut the crap.

Jac: Very good.

Q: It's not very helpful quite frankly.

Jac: Well done! Yes.

Q: I've been there a few times, but then...

Jac: Just a few.

Q: You drag me into it.

Audience: 1:17:10 Blame it on the retreat.

Q: Yes.

Jac: Sure, it's safer than blaming it on Jac. So if we were to drop all of this type of figuring it out, intellectual understanding.

Q: Yes, or for that matter trying to figure out anything, just this.

Jac: Yes you could be sure the pattern embraces more than spirituality.

Q: Yes. And to ask, "how does one do that," is actually another mind....

Jac: That's right, there is no how, there's no how. Let the questions stop. Don't follow the questions when they arise.

#05 / 1:19:21

Q: My aha moment was when the movie comes back, the movie turns on again, simply it's the mind that says the movie was absent and not the absolute that says the movie was absent?

Jac: Correct, that's right. There's nothing absent in the absolute ever, that's the whole point of it being absolute there is nothing going on, nothing seen, nothing ever was, no movie, nothing, nothing, nothing. It's beautiful, huh? And check all of this inside. See what's known to you, let this kind of wake up your own validation of this inside you, because you know it, you know? I'm not in the business of you know, brainwashing anybody. You've got to figure this out for yourself. All I can do is hope that what knows this inside you will wake up.

Audience: 1:20:18 It's one thing.

Jac: It's all one thing.

#06 / 1:20:29

Q: Okay, just to clarify what's happening here; so with the absolute there is no movie. The absolute is prior to the movie.

Jac: Yes.

Q: 1:20:46 It doesn't even know there is a movie.

Jac: Yes, there never was a movie.

Q: There never was anything.

Jac: There never was anything.

Q: It's like the picture you once drew, the prior to the concept machine makes everything, there doesn't have to be a movie, there is no thing to do anything.

Jac: Yes.

Q: So movie-land and all that doesn't depend on the absolute?

Jac: 1:21:18 They say it arises out of the absolute.

Q: Who says that?

Jac: Yes exactly.

Q: Yes, because they have to.... It sounds like it's a mind that has to give it a place to come out of.

Jac: Exactly, the mind has to give it an origin, that's right. Very good.

Q: Okay done.

#07 / 1:21:55

Q: I was always with this prior business, and you know the sense that we can't have any attributes because who would know that.

Jac: Yes.

Q: But I realized just now that this whole picture is mental.

Jac: Yes, and very useful for its time but yes it's mental.

Q: Yes it's just mental because there is no prior, because prior implies distance and so it can't be known.

Jac: It can't be known by what is here, yes. In any way it can't be known by what is here.

Q: Right, but what happened when I realized that was that... I don't know how to describe it, because I've been concerned with my life, and what's been going on with me and all this stuff

that I'm going through, but somehow all of a sudden it was like it's just this, it's just swirling. And there's nothing, there's nothing to be done, there's nothing.

Jac: Yes.

Q: And anything said about it is just the mind. No matter what, even what I'm saying is just....

Jac: Absolutely.

Q: 1:23:25 So is.... Use the words of the mind, letting go, just because there's no other way to talk about it, it's just knowing that it's just... There's no way to talk about it, but it's just doing its thing, it's just all going on, and I certainly don't know it. And nobody... It just can't be known.

Jac: Yes.

Q: The freedom is in that.

Jac: Yes!

Q: Somehow there is a letting go of the need to know.

Jac: Yes.

Q: That's it.

Jac: Beautiful. The freedom is in that.

#08 / 1:24:36

Q: I don't know if I'm making something mental out of this or not, but I thought I heard you say to someone, there is the mind and there's consciousness and then the absolute? I maybe just hearing something, I don't know.

Jac: Okay.

Q: But last year we were talking about layers, do you remember?

Jac: Yes.

Q: So I wasn't sure if that's what you were referring to.

Jac: 1:25:12 Yes, and people see the layers slightly different, you know layers or filters or points of perception. So like Stephen could have come up here and talked about what was going on in his life, but there was another point of perception, another layer you know, that was more refined where he saw, "well that's just swirling actually there's nothing to do about it, and there's freedom here." So I use different pointers for different people sometimes, and a different landing place you know, which would be a layer I guess or a lens of perception, because it's not linear with everybody, you know?

Q: Yes, all right I get that. Because things have been very different since Carlsbad.

Jac: Since the recent Carlsbad?

Q: Yes, I just feel very different.

Jac: 1:26:07 In what [indiscernible word]?

Q: Letting go, you know just letting go of anything that's happening around me, and not trying to understand it just letting it be. Mind still comes in and wants to say something occasionally but it's gone quickly, very quickly. There is not a lot of hanging on.

Jac: Yes beautiful.

Q: Okay, so there's something inside me telling me to let it all go, and don't even try to understand this, you know whether I'm talking about layers or absolute or anything.

Jac: Yes.

Q: Just let it go.

Jac: Yes. And that's okay?

Q: Yes I think so, yes.

Jac: 1:27:42 And if there is discussion about that, you know the understanding part here, is there a reaction in you or can that go on but it doesn't pull you in?

Q: I like what's been happening with me. I like it. So there's just something.... There was some resistance when we first sat down this morning. There were no words to it but I know there was. Yes it's okay, I don't need to.

Jac: Yes that's the thing, have no response because whatever presents... your state needs to be untouched by whatever presents. So it's perfect that what happens is going to bring up resistance because then there's something being touched, you see?

Q: I don't feel it right now.

Jac: Yes good, yes.

Q: And I recognized it right away; I know there's something resisting. If I focus on something being touched is that trying to understand it? I'm not sure I'm saying that right. It doesn't feel right to even understand the resistance.

Jac: Okay, yes.

Q: Just let it all go.

Jac: It's like just falling away, falling away, falling away.

Q: 1:30:05 That's where it has got, particularly since Carlsbad.

Jac: Okay great, and total equanimity around whatever is played. And it's not like creating the state of equanimity it's that it just arises, that's what's there in the absence of resistance. It's completely organic, completely organic, natural.

Q: It doesn't feel right to even have a question, it's just what is.

Jac: Yes, yes. And for others it might be that "what is" is a question, you know? And you are that too, you know?

Q: Right, yes. I think that's why I came up.

Jac: Okay beautiful, beautiful.

#09 / 1:32:14

Q: Just a real quickie. I just want to... When you have those moments where you just see the whole thing, and it's funny and there is actually joy, that's movie too?

Jac: Yes.

Q: All the.... everything, everything is the movie.

Jac: Yes everything.

Q: Everything, you never get on top of this one.

Jac: Correct.

Q: There's nothing to get on top off, that is yet a movie.

Jac: That's right.

Q: It's like a science fiction movie.

Jac: Yes.

Q: 1:32:51 The reason why it came up and it started to... is, I don't understand Hindu philosophy, but I've heard bits and pieces of it and it's always the purpose of human experience.... human is the only way that God can know itself. It has no other way so this is it, and then from here there's other levels but this is it.

Jac: Yes.

Q: So once the humanness has been torn through or followed through or discarded because it got it, it got the joke, that's still.... there is still much more going on so that isn't enough. So when they say you know, the unmanifest manifest to actually play, that's still movie.

Jac: Yes.

Q: Or is it just mind making a story, a movie? There's this little twisty...

Jac: 1:34:23 Are you looking for something to be not movie that's nameable?

Q: Yes I guess that's what it is. I'm looking to place this somewhere and it's not possible, and I'm not being able to... I want to assign meaning somewhere.

Jac: Yes.

Q: And it doesn't look like anybody's going to give meaning. So I just drop down to that basic human question like, "why? What the fuck! why?" I just go back there, I just go back there. You know from this perspective it's still not tolerable that this is all imagination. I mean it is and it isn't. I mean I'm fine with it being..., and I get the joke and I get the joy of it and it's wonderful, but now what? Okay!

Jac: 1:35:42 Okay, does this have to do with a value on suffering? Does it have to do with like, "I get it but does it have to be so painful for people, you know on a global level."

Q: That I think is there but it's not as thick as it has been, because I do get that suffering, joy, is the same thing actually, and if it's not real it goes fast. I mean nobody's in.... So not so much, not as much. There is an element of that but it's not as much. I've let a lot of that...

Jac: So why does it have to be for any reason?

Q: Well it isn't for any reason, and...

Jac: And there's no purpose.

Q: 1:36:42 Right, and I know so why is that still... Why is there unrest around that? Because in this human form you do things for a reason, there's purpose and when you take purpose you pull the rug out, and it's just like, what?

Jac: Yes.

Q: There's no purpose?

Jac: No, there is no purpose. There's purpose only for the character.

Q: Right, that's the human, the human needs purpose. But then why would the divine unmanifest, or whatever word you want to use, need to have a purpose to go through the human experience? We say that the unmanifest manifest for the joy and the play of it all, because this is the only way you can do it is through this entity.

Jac: 1:37:52 Yes, when we're looking for purpose that's the story we come up with.

Q: Yes it's a purpose story, so that's why I don't like it.

Jac: Yes, but the divine, the unmanifest, this doesn't exist at all for the divine unmanifest. So it's a story only within the thing that doesn't even exist.

Q: It's another mind fuck as they say.

Jac: It is yes.

Q: So I guess there's no question. It's just, okay I'm uneasy with this one.

Jac: Yes, so you're just trying to bring one value into another realm of where it has no currency at all, and there's a frustration around that or something?

Q: Right, but I'm even getting that there's no other realm, that too is made up.

Jac: Yes.

Q: That the mind needs to keep backing it.

Jac: Yes it does. There really is nothing, nothing at all.

Q: Okay, I know that's right but.... Yeah okay. As they say, "thanks for nothing."

#10 / 1:39:40

Q: I forget the exact words that you used when you were talking to Barbara, but being unmoved by whatever arises. This is an old thing for this character of playing with this, but anyway ultimately I totally see that, but that, know it, but there's still a thread of sensing that there are certain things that there's a function, a purpose to be moved by them. Maybe not controlled by them, not directed, but being affected; a greater good is not quite it's a little bit much but... In dealing with something recently that was shocking for me, there are times when it's very present emotionally, physically I can feel the...

Jac: Sure the visceral response.

Q: The block, you know the... or what it hit you know, that I didn't even know was there or maybe I knew but you know.... So I guess I need a clarification. My sense is, that is when it's there in my face that's not something to be unmoved by. Not directed by, not reacted to – well that still a reaction –, but it has to be something that has to be... I don't know the words, to be experienced dealt with.

Jac: Yes, to be experienced.

Q: Experienced, dealt with, to be through it because it's in the way.

Jac: Yes.

Q: 1:42:27 And it's not just from now you know, it struck an old block. I don't know how old, but it struck an old block.

Jac: Sure, so when something big happens in life and it shakes you, it's interesting to figure out, did it shake your core or is there a core that's unmoved or did you lose touch? Was it so huge that you lost touch with the part of you that's normally untouchable?

Q: Say that again.

Jac: 1:43:05 We use the phrase, "something shook me to my core," and I've always been interested in that, "hmmm, life can knock me around a bit but actually the core of my being," 1:43:18 oh my God it's so not in the movie, it's not touched [cross talking].

Q: No it's behind that, that's still behind, that's still behind.

Jac: Did you lose sight of that at all? Did shock get rid of it, did it become all-consuming?

Q: 1:43:28 No, no, I mean there are patterns of mental vrities and emotions yes, but that was always seen for what they were even though they may be stronger at times.

Jac: Okay, it never swallowed you totally?

Q: I don't think so.

Jac: Huh, well done.

Q: I don't know. I mean to be honest I don't know. Maybe in moments you know, but not... I mean the play is crystal clear, and even though there's still a shock piece I can't grok there is still a part of it; the connection with unfinished prior stuff that wasn't... But maybe, and see the thing is, because I have it here, is.... and I don't know if it's true to say not be moved or you know, to step back and let it be, but there's also a place where I think for this character there does need to be a speaking up.

Jac: Yes.

Q: There does need to be a....because that's linked into that whole block from this time and from prior, at least that I'm aware of in this lifetime. I don't know if it's more than that.

Jac: Yes that's great.

Q: Because my sense is that that's okay, you know to...

Jac: Yes.

Q: It's not like I'm going to conjure but I know it's unfinished because the block physically still arises and the habit for this character is to just, you know... which has its pros and cons I guess at times.

Jac: 1:45:28 Yes, so for you communication is going to become much clearer; speaking your voice and saying what's done, saying what needs to be said, but at the same time having a background of knowing that this is the character honoring herself, and she needs to play this out. Then she's clear, then she's not obeying patterns she's just being true to her innate nature, and you'll find that consciousness will line up with that. But for you speaking out more and saying things as they are, your whole communication is going to get so much clearer. You know there are sometimes when you kind of get stuck for words and you use your hands and stuff, all of that pattern is going to go. That's learned.

Q: that's a biggie Jac.

Jac: Yes, all of that is going to go.

Q: 1:46:14 But it's space cadet.

Jac: All of it is going to go. Words will come clearer to you, and this is part of the unblocking of that. Because it's about totally honoring and allowing that voice to express itself without attachment to how it lands or you know, it's just a clean expression of what needs to be said. I would absolutely advocate a load of that, a load of it to free it up, and then you'll find your balance with it. But that needs to free up and that's what's like trying to be heard.

Q: 1:46:48 I think that's happening on other levels in other ways, you know I see that and I'm like, "wow," you know in different scenarios, different completely mundane benign scenarios.

Jac: Great, yes.

Q: So just in very little ways, and it's like, "oh," you know?

Jac: You're speaking up more.

Q: Yes, but it's not... It's a noticing but it's clear that it's true you know, I mean it's clear that it's not contrived. It didn't come from mind it came from somewhere else.

Jac: Yes that's right.

Q: 1:47:32 It's like there's also this character that just wants to be done with it all, but I can't force the block to come fully I have to let it... because sometimes it's very strong and sometimes it's not, and it's that same wave. But I guess, I mean I'm answering my own question here, I just need to wait and let it.... I can't force it to fully come, because I want it to be gone you know, but I have to... It runs its own course.

Jac: 1:48:12 It does, but what you can do is remove any obstacle or idea or anything that might retard it in any way. So there might be a pattern of you know, kind of being a background person; whereas, I'd love you to be a foreground person. Your nature is much more foreground than background actually. Like I'd love to see you becoming more expressive, and actually kind of going through a period of letting it rip to see, "what do I sound like, what do I sound like when I completely let it rip?" I'd love to see you taking up a lot more space, and from there we find a balance. It's like I want to just blast it all out, blast it all out! and we find a balance, but

it's about lifting any barriers or old patterns around kind of containing or... And sometimes you know, a lot of us who have been doing spiritual practice for years have the conditioning of like, "Okay soak it up and sort it out, this is about you, this is about you," and sometimes we actually have to do the opposite and actually just let it rip, and see what that sounds like, and we'll find our balance from there. I see that phase starting for you, like in earnest.

Q: 1:49:38 Yes, I'm not sure if I fully get this but...

Jac: Let's go towards expressing the block and giving that loads of space. Have no rules about how it sounds or how it doesn't sound or how you're supposed to behave or not behave; like wherever those ideas come from because we all have them, and we get a lot of them from spirituality. Let - it - rip! Give it all the space to express, to do anything, whether it's rolling down the hill or whether it's... It doesn't matter what it is but let it have its voice, because that's going to....

Q: 1:50:15 [indiscernible sentence]

Jac: Yes, because what I hear you talking about is some kind of limitations that are curbing some....

Q: Well yes, well it's partly that of not being affected, but also seeing it for what it is and seeing that whole play out for what it is, but I know, and you confirmed, that my intuition is correct that some things have to be, so there's that.

Jac: It has to come out.

Q: Well it's easier on retreat, you know it's harder when you have to go out and.... And it was coming up some. Lately I've been meditating much longer than usual and it's like some of it comes out in sound but it's still very shallow, it's not the full roar. The full roar has not happened. It tries but it's like (sound effect 1:51:23) and that's as far as I get.

Jac: Yes that's right. Yes bring it on, bring it on, bring it on.

Q: I know but I don't know.... The trick that this one has done before to bring things on, whether intentionally or having mind and emotions run things, is to just keep focusing on it, but I don't know if that's.... You know because that seems false. You know what I'm saying?

Jac: 1:51:55 Yes I do. Here's something is going to help, go into the zone of, "I am deeply touched by this." Let mind have its full capacity, its full game, because I think something is hiding in the thing that you have established, but it's like mind isn't going to allow you to hang onto this right now. The thing that you have established is that you can operate and there's an awareness of what's untouched all the time. We're going to have to switch that off for a little bit in order for mind to have its full band with. It's like this experience, you know it's just a trigger for something that's very deep, and let this experience have all of you. Let this experience have all of you. Some experiences need that in order to come out, and it's like we're playing a trick on the mind, so let it have all of you. Let it take you completely.

Q: I don't know if I can completely let go. That's something Jac that's been there always in this, before I even knew what it was or anybody I knew, knew what it was.

Jac: Okay, but tell mind that you're letting it go.

Q: Do I just give it permission to.... I mean can I give mind permission to, but to let it go is like.. It's like....

Jac: Yes, but let it go.

Q: I don't know. This is like... I know it's not physical but it's not... It's like stopping breathing, you know even though I'm not always aware but it's not.... It's always there. How do I...?

Jac: Yes, because that's the block. Your mind has interpreted it and it's using it for its own benefit.

Q: I can get having mind giving mind an emotion. I get that, I can do that, this is a trick I've used before to get at something to get through it, but I still know the truth.

Jac: Yes.

Q: Are you telling me to let go of knowing the truth?

Jac: I am, I am because your mind needs 100% of its attention to unblock this. It needs all of its attention so let it have it. You can know that that's going to be there again, but your attention needs to go fully onto this, that's the trick. That's why mind isn't...

Q: Let it totally have me.

Jac: Yes, you know that it's all there you know, but your mind is kind of using it, "no, no, no, no, we'll just retain a little bit," right, and it's like, (sound effect 1:54:55) that's the very thing that's stopping the unburdening of the whole lot, the package.

Q: The beast.

Jac: Yes, and it's like, "all right you're going to take all of this attention, all of it," and there might be like, "(sound effect-scared 1:55:11) I've never let go of all that before," and it's like that's the fear and that's what we're after. I'm after that. I'm after that.

Q: 1:55:17 Well, some of it so frigging trivial. I mean you know, on one hand yes and on another you know....

Jac: Yes, yes, yes.

Q: This may take a bit of figuring out, we'll see.

Jac: 1:55:34 So the mind is using the idea for its own purpose, so we drop the idea of being outside of all of it. Drop the idea of it, if it's there it's there and if it's not it's not, but put all your attention on this that needs expression. Let it have you, let it have you. That's where it's hiding. It's like completely letting go, but it's a letting go in the other direction. We usually let go and fall back, but this is a letting go in the other direction, that's the way forward. What's going to happen to you?

Q: It's just hard to imagine. I mean I don't have a problem with it because I get that it has to be broken up, it has to be dissolved so that's no question, but it's to get to there. I don't know how to get to there.

Jac: Yes, let the experience have you totally.

Q: Let's see. I mean obviously...

Jac: Let it have you totally. Don't be watching it let it have you.

Q: Don't keep it in check.

Jac: Yes, don't keep it in check.

Q: 1:56:49 We'll just have to see if it arises more in the environment.

Jac: It will. If she looks like she's going loopers let her go loopers, just turn the other way.

Q: If I start screaming... where's Kay? I'm going to stay away from you Kay. You know I may leave but you'll know that that's okay. I may drive in the car somewhere and scream or whatever.

Jac: Yes, whatever's going to happen you have to honor this; let it have you totally.

Q: I shall. I just wanted to come, I just really wanted to come. I want to be done.

Audience: Veda says, "uh oh."

Jac: Will give him some earplugs maybe or something.

Audience: (whispering) You can take it. He can handle it.

Jac: Of course.

Audience: He can take it. He can light fire, like put fire on it you know, a candle but like ignite it, you know?

Q: 1:58:14 Huh, huh, she has something to say about that, but will leave it unsaid.

Jac: 1:58:24 I would prefer if she didn't leave it unsaid, there's the pattern exactly. Nothing unsaid, nothing unsaid, that's where we've got to go now.

Q: You better handle it! That's what I have to say. You fucking well better handle it! I'll leave the rest.

Jac: For now.

Q: Oh Jac, she's trying.

The End