

The Egyptian Book of the Dead

The following is a compilation of transcriptions of recordings from Achieve Radio, "PAYDAY...I'm in Charge!" -- "The papyrus of Ani, (The Egyptian Book of the Dead) translated by E.A. Wallis Budge." The book was read by Carolyn and Bob over 24 sessions from October 12, 2019, through September 5, 2020. Questions regarding the meaning of the text were posed by Carolyn and Bob to iON (Non-Physical). iON provided their own explanations and corrections along with additional information, clarification, and colorful commentary on both the text and current events. Questions from the listening audience addressed to iON and Bob follow the sessions which lead to many insights and additional information.

The 24 sessions are broken into 67 separate segments which vary in length from just a few minutes to over one hour. The PDF format makes it a searchable document for easier reference.

The Egyptian Book of the Dead can be found on the Internet site:
<https://holybooks.com/egyptian-book-dead/>

Transcribed by Nan with additional editing by Roy and input from LindaR and Jean.
Document preparation by Roy. A heartfelt thank you for your assistance.

Table of Contents:

The PAPYRUS OF ANI EGYPTIAN BOOK OF THE DEAD recording sessions on Achieve Radio, "PAYDAY...I'm in Charge!" along with audience questions and answers. The Page number references pages in the E.A. Wallis Budge text.

Year– Month– Day– Hour– Session #- Page – Chapter and Subchapter Headings

<u>A2019-10-12—1700-1</u>	
<u>A2019-10-12—1800-2-page 1</u>	-- Hymn to Osiris
<u>A2019-10-12—1900-3-page 1</u>	
<u>A2019-10-12—2000-4-pages 1, 2</u>	-- References
<u>A2019-10-12—2100-5</u>	
<u>A2019-10-19—1800-1-pages 2, 3</u>	-- Hymn of Praise to Ra When He Riseth in the Eastern Park of Heaven
<u>A2019-10-19--1900-2-pages 3, 4</u>	-- Nekht, the Captain of Soldiers, the Royal Scribe, Singeth a Hymn of Praise to Ra
<u>A2019-10-19—2000-3</u>	
<u>A2019-10-26—1900-1-page 5</u>	-- Hymn to Osiris Un-Nefer
<u>A2019-10-26—2000-2-pages 5-7</u>	-- The Chapters of Coming Forth By Day
	-- Rubric
<u>A2019-10-26—2100-3</u>	
<u>A2019-11-02—1800-1-page 7</u>	-- Making the Sahu to Enter the Tuat on the Day of the Funeral....
<u>A2019-11-02—1900-2-pages 7, 8</u>	-- Giving a Mouth to the Osiris Ani....Teller of the Offerings which Are Made to All the Gods....
	-- Giving a Mouth to the Osiris, the Scribe Ani
	-- Rubric
<u>A2019-11-02—2000-3-page 8</u>	-- Coming Forth By Day and of Opening Up a Way Through the Amehet
<u>A2019-11-02—2100-4</u>	
<u>A2019-11-09—1800-1-page 9</u>	-- Texts Relating - Weighing of the Heart of Ani.
	-- The Names of the Gods of the Great Company
	-- The Prayer of Ani
	-- The Speech of Thoth
	-- Speech of the Dweller in the Embalmment Chamber (Anubis)
	-- The Speech of the Gods
<u>A2019-11-09—1900-2-pages 9-12</u>	-- The Speech of Horus to Osiris in Introducing Ani to Him
	-- The Speech of Ani
	-- Description of the Beast Am-Mit
	--...Praises and Glorifyings Coming Out From and of Going Into...Khert-Neter...in the Beautiful Amentet...All Forms of Existence...Playing at Draughts...She Hall...Appearing as a Living Soul.
<u>A2019-11-09—2000-3</u>	
<u>A2019-11-09—2100-4</u>	
<u>A2019-11-16—1800-1-pages 12, 13</u>	

[A2019-11-16—1900-2-pages 13, 14](#)

[A2019-11-23—1800-1-page 15](#)

[A2019-11-23—1900-2-pages 15-18](#)

[A2019-11-23—2000-3](#)

[A2019-11-30—hour-1-pages 18-23](#)

[A2019-11-30—hour-2-pages 23, 24](#)

[A2019-11-30—hour-3](#)

[A2019-12-07—1800-1-page 24](#)

[A2019-12-07—1900-2-page 24](#)

[A2019-12-07—2000-3](#)

[A2019-12-07—2100-4](#)

[A2019-12-07—2200-5](#)

[A2019-12-07—2300-6](#)

[A2019-12-28—1900-1-pages 24, 25](#)

[A2019-12-28—2000-2-pages 25, 26](#)

[A2019-12-28--2100-3](#)

[A2019-12-28—2200-4](#)

[A2020-01-04—1800-1-page 26](#)

[A2020-01-04—1900-2-pages 26-28](#)

[A2020-01-04—2000-3](#)

[A2020-01-04—2100-4](#)

[A2020-01-04—2200-5](#)

[A2020-01-04---2300-6](#)

[A2020-01-05—0000-7](#)

[A2020-01-11—1900-1-pages 28-30](#)

-- The Seven Arits

-- The Pylons of the House of Osiris

-- The Osiris Aufankh, Whose Word is Truth

-- The Priests Anmutef and Sameref

-- The Speech of the Priest Anmutef

-- The Speech of the Priest Sameref

-- The Judges in Anu

-- Rubric

-- Opening the Mouth of the Osiris Ani

-- Opening the Mouth of the Osiris Ani - cont'd

-- Bringing Words of Power to the Osiris Ani

-- Which Maketh a Man to Remember His Name in Khert-Neter

-- Giving a Heart to the Osiris Ani in Khert-Neter

-- Not Letting the Heart...Be Driven Back from Him in Khert-Neter

-- Rubric I and Rubric II

-- Not Letting the Heart-Soul...be Snatched Away from him in Khert-Neter

-- Drinking Water in Khert-Neter

-- Drinking Water and of Not Being Burnt Up By Fire [in Khert-Neter]

-- Chapter of Not Being Boiled in Fire

-- Giving Air in Khert-Neter: Osiris Ani saith:

-- Chapter of Giving Air to Nu in Khert-Neter

-- Giving Air in Khert-Neter. Nu saith:

-- Snuffing the Air with Water in Khert-Neter

-- Not Letting the Heart of a Man be Snatched Away from Him in Khert-Neter

- Not Allowing the Heart...to be Carried way Dead in Khert-Neter

-- Not Letting the Heart-Case of a Man be Taken Away from Him in Khert-Neter

-- Not Letting the Heart of Nu...be Carried Away From Him in Khert-Neter

[A2020-01-11—2000-2-pages 30-32](#)

- Not Letting the Heart of Nu...be Driven Away from Him in Khert-Neter
- Breathing the Air and of Having Power Over Water in Khert-Neter
- Rubric
- Snuffing the Air and of Having Power Over the Water in Khert-Neter
- Not Dying a Second Time in Khert-Neter
- Not Rotting in Khert-Neter
- Rubric
- Not Letting the Body Perish
- Not Perishing and of Being Alive in Khert-Neter
- Not Being Transported to the East in Khert-Neter
- Not Letting the Head of a Man be Cut Off From His Body in Khert-Neter
- Making the Soul to be Joined to Its Body in Khert-Neter

[A2020-02-29—U000-1-pages 32-34](#)

- Rubric
- Making the Soul to be Joined to Its Body in Khert-Neter {last para and Rubric reviewed}
- Not Letting the Soul of a Man be Held Captive in Khert-Neter
- Rubric
- Opening the Tomb to the Ba-Soul and the Shadow...Having Mastery Over the Two Legs
- Rubric
- Appendix
- Lifting Up the Feet, Coming Forth on the Earth
- Forcing a Way into Amentet By Day
- Forcing a way into the Tuat
- Another Chapter of the Tuat and Coming Forth
- Coming Forth by Day and of Living After Death
- Appendix

[A2020-03-07—U000-1-pages 34, 35](#)

- Coming Forth by Day After Forcing an Entrance Through the Aamhet
- Making a Man to Return to Look Upon His House on Earth
- Another Chapter Coming Forth of a Man by Day Against His Enemies in Khert-Neter
- Coming Forth Against Enemies in Khert-Neter
- Hymn of Praise to Ra When He Riseth Upon the Horizon, And When He Setteth in the Land of Life
- The Solar Litany

[A2020-03-28—1900-1-pages 35-37](#)

- Appendix
- Hymn of Praise to Ra When He Riseth in the Eastern Part of Heaven

[A2020-03-28—2000-2-pages 37, 38](#)

- Hymn of Praise to Ra When He Riseth in the Eastern Part of Heaven – continued
- Moreover, Osiris Ani...In Peace, the Truth-Speaker, Saith

[A2020-03-28—2100-3-page 38](#)

[A2020-04-04--U000-1-pages 38-40](#)

[A2020-04-11—2100-1-pages 40-44](#)

[A2020-04-11—2200-2](#)

[A2020-04-11—2300-3](#)

[A2020-06-27—U000-1-pages 44-46](#)

[A2020-07-11—U000-1-pages 46-50](#)

[A2020-08-01—1700-1-pages 50-52](#)

[A2020-08-01—1800-2-pages 52-54](#)

[A2020-08-15—U000-1-pages 54-58](#)

-- Moreover, Osiris Ani...In Peace, the Truth-Speaker, Saith - continued

-- Chapter of the New Moon

-- To Be Recited on the Day of the Month (New Moon Day)

-- Rubric

-- Hymn to Ra on the Day of the Month (Day of New Moon) When the Boat of Ra Saileth

-- Rubric and Appendix

-- To be Recited When the Moon Reneweth Itself on the Day of the Month Whereon it Doeth This

-- Rubric

-- Advancing to the Tchatchau Chiefs of Osiris

-- Making the Transformation into a Swallow

-- Rubrics

-- Making the Transformation into a Hawk of Gold

-- Making the Transformation into a Divine Hawk

-- Appendix

-- Being Transformed into the Prince of the Tchatchau Chiefs

-- Making the Transformation into the Serpent Sata

-- Making the Transformation into Crocodile-God

-- Making the Transformation into Ptah

-- Making the Transformation into the Soul of Tem

-- Appendix

-- Making the Transformation into the Benu Bird

-- Rubric

-- Making the Transformation into a Heron

-- Rubric

-- Making the Transformation into the Lotus

-- Appendix

-- Making the Transformation into the God who Lighteneth the Darkness

-- Chapter of Not Dying a Second Time

-- Rubric

-- Entering into the Hall of Maati to Praise Osiris Khenti-Amenti

-- Said by Steward of the Keeper of the Seal, Nu...Forth to the Hall of Maati...Separated From Every Sin...Behold the Faces of the Gods

-- The Negative Confession

-- Appendix

-- Address to the Gods of the Tuat

-- Words into the Hall of Maati When Cometh to the Gods in the Tuat...After He Cometh Forth From the Hall of Maati

-- Rubric: Representation What Shall Happen in this Hall of Maati

-- Chapter of the Deification of the Members

[A2020-08-22—hour-1-pages 58, 59](#)

[A2020-08-22—hour-2-page 59](#)

[A2020-08-29—hour-1-pages 60, 61](#)

[A2020-08-29—hour-2-pages 61-63](#)

[A2020-09-05—1700-1-pages 63-66](#)

[A2020-09-05—1800-2-pages 66-69](#)

[A2020-09-05—1900-3](#)

- Appendix
- Chapter of Repulsing Slaughter in Hensu
- Driving Back the Slaughters Which Are Performed in Hensu
- Rubric
- Chapter of a Tet of Gold
- Appendix
- Rubric – Papyrus of Nu
- Rubric – Turin Papyrus
- Chapter of a Heart of Sehert Stone
- Chapter of the Head-Rest
- Chapter of the Head-Rest [or Pillow]
- The Texts in the Funeral Chamber
- Speech of Isis
- Speech of Nephthys
- Speech of the Tet
- Speech of Kesta
- Speech of Hapi
- Speech of Tuamutef
- Speech of Qebhsenuf
- Speech of the Flame
- Speech of the Flame {2}
- A Soul Saith
- A Soul Saith {2}
- Speech of Ani
- Speech of the Ushabti Figure [Chapter of Not Doing work in Khert-Neter]
- Appendix
- Sekhet-Hetepet, Entering/Coming Forth From Khert-Neter, Arriving in Sekhet-Aanru...Living in the Lady of Winds
- Sekhet-Hetepet, Arrival in Sekhet-Aaru, Living in Sekhet-Hetepet, Becoming a Spirit-Soul, Doing There Everything As a Man Doeth Upon Earth
- Providing the Deceased with Meat, Milk, Etc.
- Addresses to the Four Rudders of Heaven
- Addresses to the Four Companies of the Gods
- Rubric
- The Book of Making Perfect the Khu
- The Addresses of the Four Rudders
- Hymn to Osiris Khenti-Amenti Un-Nefer
- Sutimes, the Libationer... Praiseth Osiris,... Homage to the Lord of Eternity
- Praise of Hathor, Lady of Amentet
- Appendix, Chapter of the Four Torches
- Four Lighted Lamps Made for the Spirit-Soul
- Rubrics (5)

2019-10-12--1700(1)

Bob 0:01

I want to play something for an intro. It was scheduled to play this last week. I forgot; other things happened. So, then I played it during tailgate; so, only a few people heard it. But there's stuff about the pharaohs in Egypt in here and other ideas that probably will be relevant. So, this is 23 minutes. I'm titling this "Even More On The Tech Body." {recording begins} Yeah. Now this ascension, people on our products you're talking about are ascending faster.

iON 0:33

Yes.

Bob 0:33

Yeah. The - even the dead people on Carolyn's Monday show, just starting with a little drop, they will ascend faster.

iON 0:41

They're - they have hope, see, but their problem isn't the medicine. Their problem is on the inside. And that's why we said all along that it should change. It shouldn't be Carolyn's picture; it should be the product. But that's what's happening. The little people are embracing Carolyn which is what they've always done. That's what they did in Canada, and that's what they did in City Island. It's what they do. They attach to her, you see, and that - they hold on to that so they can feel better. And we say, great! But there's not enough of her to do that! See, that's our argument. We're selfish, we want her all to ourselves. Fuck 'em.

Bob 1:27

Right.

iON 1:18

That's what we say, fuck 'em all! We deserve her, she's ours! You're not going to have her anymore! She's ours! You know, it becomes a race to the bottom. But, heh heh heh, the point though becomes you have to have a way to allow them to ascend. 'Cause if they gotta have her to ascend, she may disappoint them. And she never wants to do that.

Bob 1:39

Okay, so iON, it's ascending faster. Is that because we've been exhaling RNA drops into the environment for nine years or something?

iON 1:48

It has helped. And the carbon is increasing, and the world is changing, and media ecology is dead, and the Tech Body is driving everything. So, all the minds are becoming numb. The labyrinths of the mind are being dumbed down. You've all got a good dose of fentanyl, so you're going to sleep. And ascension is nigh. It's pretty hot.

Bob 2:14

Because your mind's not gettin' in the way.

iON 2:16

Correct. You're softening it, just like (overtalk).

Bob 2:18

What is your definition of media ecology? What did you just say?

iON 2:23

The way, the way information -

Bob 2:25

No, the exact words. Just the exact words you said.

iON 2:28

Media ecology -

Bob 2:29

No.

iON 2:29

Media -

Bob 2:30

Forget it. Media ecology. What is your definition when you say it's obsolete? What is obsolete?

iON 2:35

Okay.

Bob 2:36

That's CIA management of the media? Is that CIA or the word makes the market?

iON 2:41

Well, well. Maybe. Maybe, but no. Maybe, but no. All right. When a, when a bit of information like the recent and untimely passing of Arthur Kroker(!) that doesn't get picked up by the Tech Body. So, therefore, it doesn't occur. It doesn't happen. Well, Google says he's not dead! So, he's not dead, okay. See?

Bob 3:04

We're gonna find out and call his office.

iON 3:08

Then all of a sudden, then all of a sudden, then all of a sudden, then I was like, well you know what they're gonna say they're goin', "No, he's fine, he's been sitting in his desk for the last six months; he hasn't moved!" Huh. Ha ha ha ha. Then they'll go in there and find him and say, "Oh my god! Bob Dobbs gone and killed Arthur Kroker! " One more time Bob says, "Let me get my coat 'n tie and drive him to the funeral! I'm gonna drive him to the funeral! We're goin' to the funeral parlor.

I'll go get him. Me and Mae Brussell. I took him. I bury them all. I lay him down, I built him up and I'm gonna lay him down!" There ya go. Yeah, probably so. It wouldn't surprise us a bit in the world. So, the point is media ecology is the, the process, levels or degrees of information that are readily and easily absorbed by the general zeitgeist. The general zeitgeist. Something is promoted that IS. Russia collusion! People didn't know what Russia collusion was and they still don't. But media ecologically, its balance is known ever - oh, that's where Russia put Donald J. Trump into President and fucked Hillary Clinton in the hoo hoo. Yeah, it done that. It did that. Yep. Yep. Yep, it did that. They proved that. Honor Proof (?) was right. It was all made up, it wasn't true. But yeah, yeah, yeah, media ecologically, that's accepted as an embraceable meme in a tactile visceral reality.

Bob 4:35

Yeah, so you're saying media ecology is what is known collectively under electric conditions.

iON 4:40

Or accepted as. Maybe accepted is a better word.

Bob 4:44

That's enough. Bear on, Carolyn.

iON 4:46

Embraced. Mm hmm.

Bob 4:47

Why are the administrators and universities such assholes and ruin universities, and they throw out their best professors for economic reasons, I guess? Why are - is the - what took over the Tech - something took over universities 30 years ago and just made them money machines. Is there another aspect about them?

iON 5:05

But they're not, but they're not money machines. They're money pits; they're not machines. It's just all it was -

Bob 5:12

Why keep it going?

iON 5:13

Because they had to have something to keep typing to. Okay. The oligarchs back in England, if you were a Duke or a Lord or a Lady or an Earl or something, you didn't have education of higher learning, you didn't have to. You're Your Lordship, Your Ladyship, Your somethin' somethin' somethin'. The sinister ministers or whatever. You didn't have to be a Winston Churchill; you didn't have to be worried without those things. Well, now it's turned around to all you had to do if everybody had to go to school, nobody's learning anything. Bob, they don't even use sentences! They write papers with how they - emojis! They don't even write anything anymore. They don't study anything. They don't do

anything. You don't have to type; you don't have to look - well, we've seen it first-hand! You used to raise -

Bob 5:56
Okay, so, so -

iON 5:56
- wave your hand over the paper and that lets you know how you feel about it. Because they have to have the money flowing to be able to fulfil Sallie Mae to make the bond market work because that's the only credit that's flying today, is education.

Bob 6:11
Okay, got that.

iON 6:12
That's why Bernie Sanders if he lives through it, he probably won't, his stents are pretty prolific. The socialist couldn't socialize, he's not very social these days. He couldn't do it because he's now saying, "Okay, we're going to take and wipe that away. We're going to erase that." Well, they can't erase that, Bob, that's society. And they're taking away money.

Bob 6:33
Okay, iON, got that. Yeah. So, so, Trump, reading regular journalists, cynical journalist, Trump doesn't finish his sentences. His syntax is all wrong.

iON 6:44
No.

Bob 6:44
Is he is he? Hold it. Is he communicating properly to the people? Because they don't finish their sentences and can't read or write? Correct?

iON 6:50
Correct. That's correct. "Yeah, well, I, well, okay. No. Yes, that's it. He's a very good. I don't know if I like him or not. Yeah. You don't understand. It's perfect. It was a perfect call. It was a perfect call. A perfect call. Perfect, it was perfect. They said it wasn't perfect, but it was a perfect call." What fuckin' call?

Bob 7:14
Okay, I got that iON. I got that.

iON 7:14
What are you talkin' about? What are you talkin' about? What's the perfect call?

Bob 7:18

I got that, iON. What we're witnessing is literate journalists can't handle this post literate situation! They see what's going on!

iON 7:27

But they're being tricked. So, see, Bob, because here's the thing. What really happened? What really happened. Do you remember Madeleine Albright?

Bob 7:36

Yes.

iON 7:37

Okay. She was literal, and she could read, and she could write, and she could speak. She understood. Okay? Anne Richards. Remember Anne Richards?

Bob 7:47

Yes.

iON 7:48

She was a drunk, but - she was a drunk, a hard drunk, but she got it. She knew how to make it. She knew how to move the market. They couldn't give gas and oil away then in the great state of Texas, but she figured it out. Okay. What they're doing is, is the Tech Body is fucking with them. The news media is nothing! Twitter is faster than their pen! They can't elocute, their elocution doesn't get out there before the Tech Body's already slaying it! Donald Trump puts the damn telephone call out there before they even had time to write a paragraph about how inappropriate it was in every way!

Bob 8:24

So, you're saying that Trump -

iON 8:25

That's why he's ahead of it.

Bob 8:26

- iON, you're saying Trump keeps up with the Tech Body?

iON 8:29

He's ahead of it. He is ahead of it.

Bob 8:31

Okay.

iON 8:32

He listens. Listen. He can hear the clarion call. Oh? Is there trouble? Oh, trouble's good.

Bob 8:37

iON, they say he spends a lot of time watching CNN and TV and all that. That's part of his job, keeping ahead. Okay, what's your next question, Carolyn?

iON 8:45

Suuure! And eatin' McDonald, eatin' McDonald, eatin' McDonald hamburgers, supportin' Big Pharma.

Bob 8:51

He's met hamburgers what's the verb? He met hamburgers?

iON 8:54

Eating McDonald's, eating McDonald's hamburgers and supporting the Tech Body for Carolyn.

Bob 9:03

All right. Got ahead, Carolyn, your next point.

Carolyn 9:08

(in background) Yes, hi, iON. I'm back. Oh!

iON 9:11

She's on, she's on mute, Bob.

Carolyn 9:15

I'm back.

Bob 9:16

We're cool. Everything's back.

Carolyn 9:17

I thought I was back. Okay -

Bob 9:20

iON. You said the other day Michael said, "How many people have you talked with in all these years?" And you said we've talked to two people. Not talks with, you talk a lot of "with-ing," but you've talked to two people. Michael pointed this out, the difference. Those two people are me and Carolyn?

iON 9:44

Yes. And Carolyn and you.

Bob 9:47

Yes, Carolyn and me. Me and Carolyn. Okay, got that.

iON 9:49

That's because of hendiadys. But now there's a point, there's a point to that. You're actually the only ones that have talked back. Everyone else rips, you engage. You part, counterpart. You, because of Thompson,

Bob 9:50

What does rip mean? Those that rip. What does that mean?

iON 9:56

Everyone else - Bert just takes it. Bert just takes it.

Bob 10:11

So, is that what you mean by ripping? People ripping?

iON 10:14

Yeah, Thompson, The Thompson quadrant.

Bob 10:16

People take it.

iON 10:17

The Thompson quadrant. You don't take it, you'll engage it. "NOOO, we're gonna figure this out now."

Bob 10:22

Right, right, right. When say rip - I got that. When you say rip, they go along too much. They don't know anything -

iON 10:29

Yeah.

Bob 10:29

- and they just go along with whatever iON's saying. They don't engage. Okay. That's what you mean-

iON 10:33

And that's smart.

Bob 10:34

Yeah.

iON 10:35

And that's smart for their point. Okay.

Bob 10:37

Yeah.

iON 10:37

That's smart because we've chopped their damn heads off. And you know, full well -

Bob 10:41

Okay, we got that. Yeah, yes. Okay.

iON 10:43

That's not the point. So, we've spoken, we've spoken to two people. That's right.

Bob 10:49

I know. Okay, next question. Carl Franzoni who has a good opportunity of ascending, did he and Vito Paulekas, the freak dancers in LA in the

mid 60's, did they have a big influence on Frank Zappa's personality or his concept of -

iON 11:06

No, but. No, but they opened up his eyes to the bigger picture. See, Zappa didn't accept anything as normal. He didn't accept anything. He lived through LSD. He lived through that time when everything was questioned. Everything was challenged, everything was up, it was down. This is bad. This is good. This is up, this is down. Meanwhile, they were trying to do free love, which ended up killing them all. See? 'Cause they didn't have any boundaries.

Bob 11:31

So, what did Zappa do in relation to all that?

iON 11:34

He absorbed that and says, "Okay, this is craziness. And the craziness must be the standard. So, let's support the crazies." Which is the counterpart -

Bob 11:46

Okay, I got that.

iON 11:46

- of Marshall McLuhan. Which is the counterpart of Marshall McLuhan, that the medium is the message. Frank tried to prove that the message was the medium.

Bob 11:55

Yes, when - I'm going to look up - he describes in a couple of scenarios these weird UFO vehicles and apparatus and that. That's him attempting to describe the Tech Body.

iON 12:06

Mm hmm. The Tech Body coming. Because remember when he was trying to use new musical things? Like, he put the whistle and a xylophone and stupid things -

Bob 12:17

Yeah.

iON 12:17

- you know -

Bob 12:17

Yeah.

iON 12:17

- like a lawn mower? He'd run a two-cycle engine, -

Bob 12:21

Yes.

iON 12:21

- make that be a song with a lawn mower or leaf blowers or somethin'.

Bob 12:25

Yes, yes.

iON 12:25

He would do that because he was trying to include all those media positions that weren't. So, he was trying to say this is also music! This is also music! This - is this music? I don't know, maybe. Is this music? Maybe.

Bob 12:41

Okay, I got it. I got it. Okay, next question.

iON 12:43

Looking for the - never finding the perfect note!

Bob 12:47

Yeah, was there - yeah. Was there a social hierarchy on the yarmulke continent when majority of people were ascended? As it is now, it's -

iON 13:01

We don't, we don't understand. We don't understand your question.

Bob 13:04

Were there elites within the ascended on the yarmulke continent?

iON 13:10

No.

Bob 13:10

No. And that's why there was chaos. And, and I decided this is too much, "Enough," I said, and then I started putting a hierarchy or order into it and I said, "Let's all descend."

iON 13:20

All you did, all you did, all you did is you scared them. When they were at the closest they were to goin' back across the River Jordan, you're the one messenger that said, "Be careful." You were a scout, to say, "There are giants in the promised land. In the land of Canaan, there're giants. And you can't go there."

Bob 13:40

And they were mixing it up too much with angels? They were mixing it up too much with angels?

iON 13:44

Computer says yes.

Bob 13:47

What's his name? Mark, Mark Sweat of San Diego. He found two references after we got off the phone Tuesday night. And I said to you, "I remember you saying the angels created the Tech Body." And iON agreed according to Mark. Did the angels create the Tech Body?

iON 14:09

Uh huh. It sure did. Well, and when the - now wait, we understand your conundrum. The Tech Body was created from the humans who were pumping their information into the Chip Body.

Bob 14:22

Yes.

iON 14:11

We cautioned against that when - but it was okay as long as there was a mystery landscape. But when you obfuscated the mystery landscape, all that power became true, right, real, and, and raunchy. Okay, now, when they quit using the Tech Body for porn, which is all they used it for, when they quit using it for porn, then all of a sudden it became something. And the angels went, "Ah, RHYEE! We've got Akasha. We got all of Akasha and here's the key. We have to morph the information out of the dead Chip Body and put it in this new Tech Body." We were onto -

Bob 14:23

That's what the angels said. That's what the angels said.

iON 15:03

Yeah, we got a hold of it and we, we're okay. Well, you, you're well represented, boss. You're not exposed. You're not exposed. You're okay.

Bob 15:12

You mean when they did that?

iON 15:15

Yeah. Well, we had to get there, but we got enough share position to cover you.

Bob 15:21

Yeah, but isn't the Tech Body gonna turn on the angels?

iON 15:26

Ah, shhhhh, don't tell them that, but yeah.

Bob 15:30

Okay. All right. Got that.

iON 15:32

Well, you think - well now hold on just a second. You got, you got that, but you don't have that. That's ridiculous. You're gonna let that go? Hell no, you're not gonna let that go. Are you nuts? Do you sit here, sit here saying that, "Oh, okay. If everybody's aware that if you're pumping all your information into the Tech Body, making it stronger, and

it's gonna beat out the angels and it's going to supersede or superimpose or become a superseding indictment for the whole conversation, that people were idiots would stop pumping their shit into it. But instead! instead! they run up Mark Zuckerberg, say, ooh give me a little more, ooh give me a little more, ooh give me a little more, ooh give me a little more! Let me have a little bit more! Mark Zuckerberg doesn't even know what the hell he's created and they're giving it more and more and more and more and more! And he's gonna say, "Please don't give us any more information. We're not handling the information you already gave us, and we've been proven this time and time again, we keep licking your shit!!" And they still do it. So. Okay. So, you see the rub? You can't really blame the angels when the, when the, when the, the devil is the one, the little man, that keeps pumping this stuff full. It can't get any relief or get any traction to say, "Uh, oh."

Bob 16:39

Yeah. In that sense you said the little man is the devil.

iON 16:44

Right.

Bob 16:44

The little man is the devil. Okay, next point. And, ah, have I not been getting the full effect of the RNA drops because I don't hold them in my mouth long enough?

iON 16:56

You don't have to hold them in your mouth, but you can put them in your coffee enema. Doesn't make any difference to us. You'll get it. Don't make any difference.

Bob 17:03

Yeah, so holding - people like to hold them in their mouth.

iON 17:05

You don't have to. You can, but you don't have to do all that. Hell, just piss in it or throw it on ya or put it on your penis. It don't matter.

Bob 17:07

All right, I gotcha.

iON 17:13

You're doing fine, you know, -

Bob 17:15

Because the i-Cell just goes in there. The i-Cell just goes in there.

iON 17:17

Just get you a spoonful and just slam it your mouth and slam it. Yeah.

Bob 17:23

Okay, got it.

iON 17:24

Wash it down with tequila. That'll, that'll show 'em.

Bob 17:27

Yes. Are, I have, "Are you pharaoh multiple entities living?" What the hell? Ah -

iON 17:39

Feral? Ha ha ha.

Bob 17:40

No, take a pharaoh.

iON 17:43

A pharaoh.

Bob 17:43

Were there multiple entities - yeah, pharaoh. Were there multiple entities living in Egypt?

iON 17:44

Yeah.

Bob 17:45

When pharaohs were dominant?

iON 17:50

Oh, hell, yeah. Oh, hell, yeah. That's where some of your secret power was hidden, Bob. We've got this. We've done this a couple of times, but we can't get the full effect and you're not gonna do it now. But very soon we're going to connect all the dots so you can, you can 'splain all these problems. You can explain -

Bob 18:07

Right. All right, very good. Here's a problem.

iON 18:09

- like the ones that move the stones, and where are the capstones, and what were in them, and the ancient aliens transpose positions, and how the Kohathites got their stuff back into place, and where they actually hid the rest of the Ark of the Covenant that you're going to bring back and say, "See what you ridiculous, idiots people did?" It will bring back the bones of Joseph to show them what an ascended one looks like. Don't you worry, we got it all, boss.

Bob 18:34

Okay, good. Yeah, here's the next issue. Someone writes, "I'm a bit to me. I'm a bit confused about what the Tech Body is. On the one hand, the things you don't share on the internet (the users) are supposedly saved from the - safe from the Tech Body, even if you're, if they're on your

local computer. But on the other hand, it can make purely physical objects disappear or trees grow differently. This seems inconsistent." Now, how could you clear up that?

iON 19:05

If you have, if you have no Tech Body in your world and you're fucking in your bedroom, they can know you're fucking in your bedroom, who you're fucking, what kind of fuck, what kind of time you're having. You see, the red lights know. The, the conditions know, the road knows, the car knows. You put your telephone in the car and it says, "I'm not gonna give you any more updates while you're driving." Why in the fuck does the telephone know I'm driving?

Bob 19:30

Heh heh. Okay, so, but this person is remembering that your email is safe in your computer. You know, it can't be affected by the Tech Body.

iON 19:41

It used to be. It is now. Used to be.

Bob 19:44

It is affected now.

iON 19:44

Everything's in your computer. The Chip Body's dead. Now everything's Wi-Fi, Bob. Everything's Wi-Fi.

Bob 19:51

Nothing is safe. Whatever we -

iON 19:53

Nothing is safe.

Bob 19:53

- under the impression -

iON 19:54

Nothing.

Bob 19:55

Yeah, they can get into my email. They can hack me, do anything.

iON 19:58

They can, but why would they - but they don't want to 'cause all they'd do is find two caches of emails to yourself, reminding yourself of stuff that you can't find 'cause you don't know where you put the email. So, it doesn't matter.

Bob 20:11

All right. Okay, -

iON 20:12

Carolyn's is different. Carolyn's is different because everything - her words are solemn, which means she could, she would use her words to prove her point. You wouldn't use your words to prove it. Yours are the example of it. Hers proves her point. So, we're trying to keep them out of her shit till she gets it all together. Once it gets together, then -

Bob 20:33

Okay, so -

[Top](#)

2019-10-12-1800-2-page 1

iON 0:00

...to go with it, but there's nothing we can do.

Bob 0:01

What shit are you try to keep out of her?

iON 0:04

We're trying to keep the people out of her boxes, her special boxes.

Bob 0:10

Oh, you mean the hackers?

iON 0:13

Well, the Tech Body.

Bob 0:16

The Tech Body. Okay. Okay, so the -

iON 0:18

The hackers would leave her alone. They, they'd run from her. She'd hack them. They'd run from her.

Bob 0:23

All right, okay. The, ah, let's run through the constituents of the Tech Body. There is Non-Physical; then there's iON which is not Non-Physical, but the new iON, the extended of iON; there are angels; and then there's little man; and then the technology of the Tech Body that came out of the residue of the Chip Body. So, what other constituents am I leaving out?

iON 0:23

Ahhhh. LaRouche. LaRouche. You're leaving off LaRouche. LaRouche, the baddies that run everything. The ones that are trying to get you. The conspiracy ones -

Bob 0:53

You mean the Project Paperclip people?

iON 0:58

The Queen, the Queen gettin' things ready to put up your bum. You forgot those.

Bob 1:02

Heh heh. Okay, so the paranoia that I have in the LaRouche quadrant. That's in the Tech Body. It creates paranoia.

iON 1:10

It creates a driver. It does because that's what the panic that comes and the Tech Body's very good at it. There's a problem, there's a catastrophe, there's a this, there's a blalalalala. This is comin' through - the storm is coming! It's going to kill you! The storm is coming! Whaat? No. Yes, it is. No, yes, it is. You're gonna be dead, you see? Yep, yep, yep.

Bob 1:30

Okay, I got that.

iON 1:30

You're gonna do something stupid. Then you gonna do something stupid because of what it said, and you wake up dead. There you go.

Bob 1:36

Okay, so. So, on my Tiny Note Chart I had it right when I listed paranoia, schizophrenia, hysteria, panic, and ecstasy. Those are ingredients of the Tech Body.

iON 1:49

Completely.

Bob 1:50

They're generated by the Tech Body. Okay. All right then.

iON 1:54

And don't forget doldrums. You got one more part: doldrums. It's gonna cause the malaise in people. Almost like a, almost like a panacea of gloom. Some call it depression, like clinical depression.

Bob 2:10

Yeah. Kroker calls it bored. The bored culture. People are gonna be bored, sort of.

iON 2:14

Yeaahh, but this is, but this is gonna be passive.

Bob 2:16

It's worse.

iON 2:16

Really bored, listless, can't - uber-bored, uber-bored.

Bob 2:20

Yeah, I got that.

iON 2:22

We could go with that.

Bob 2:23

Very good.

iON 2:23

Try to use the same words. So they'll just confuse everybody.

Bob 2:26

Now the Playfair cipher. Yeah. So, iON, but Trump is still laughing no matter what hysteria is projected.

iON 2:33

Giggling his ass off! Because he's got, he's so far ahead of it. And there's - now! he's got it figured out that Shifty Shift is the one who put Crazy Mazey up to be the witness person, person, person.

Bob 2:50

Heh heh. Okay, thank you very much.

Carolyn 2:53

What witness? What, what, what, what?

Bob 2:55

You know, the whistle-blower.

iON 2:57

The whistle-blower.

Bob 3:00

The guy who knows everything and revealed everything that went after Trump. And nobody knows who he is, Carolyn. Or she. They don't know what it is, but it's the Tech Body.

iON 3:09

Happy days, happy days, happy calls.

Bob 3:12

Thank you, iON. (end of iON call). Okay, we have a song requested here by James. Zappa did something called "Regyptian Strut" back in the late 70's. Not Egyptian, Regyptian. R-e-g-y-p-t-i-a-n. "Regyptian Strut." I will - my YouTube, something is broken for putting it in my system, so, I'm just going to play it through my headphones and get a taste of it. Let's see if it has any resonance with today. What's today? October twelfth. Hmm. Gerd Stern's birthday and Don Theall's birthday within 24 hours. 1928. Uh oh, echo. I'll mute this. (pause and then echo) Not coming through? (distorted music, Carolyn laughing in background) Okay, you get the point? That was Frank Zappa's "Regyptian Strut" with modern Bill, Achieve Radio resonant echo overlaid. Get, select the angelic music

Kanye West is looking for. And then I plugged in my headphones and you don't hear nothin'. Yeah, so that's about it, what we're gonna get right now. Okay, so could someone please send me the transcript of this book, Egyptian Book of the Dead! As matter of fact, I told Tarik about this. I sent him a notice of the Egyptian Book of the Dead, and he squeezed back, back at me, "It's a book of coming forth by day and night!" So he got the wrong title. Okay, so now we bring in the cast. Let's see where iON is. Where's iON? Is it gonna be this guy? Is that you, iON?

Sara 7:18
Chapters of going forth by day.

Bob 7:20
You? The Egyptian - well, I won't say it. Okay, so where would this guy be? Gonna have to look. How about this one. Is that you, iON? iON! No. Okay, this one. Is this you, iON?

iON 7:45
Keep tryin', just keep tryin'. Just keep pushing buttons and you'll get -

Bob 7:49
Is that the right one?

iON 7:50
- another one.

Bob 7:51
Is that iON? What do you think, Carolyn? Is that an imposter?

iON 7:56
Could be. Could be.

Bob 7:57
Did you like that music? Do you want to hear more? Do you want to hear more of the echo?

iON 8:00
It was as good as you usually present, boss.

Bob 8:03
(laughing)

iON 8:03
As far as it goes, it was pretty good one. (echo: good one, good one)

Bob 8:11
Maybe I can get the echo diminished. (echo continues). No. Why don't I just hang up? That would work.

iON 8:23
(echo continues) That is what happens when he calls Uber.

Bob 8:50

Now iON, you know when I say, "candy and wish(?) angelic toads," what I'm referring to there. I kinda approximated it, right? You know, only you would know.

iON 9:01

True.

Bob 9:02

You know what I'm trying to get across there.

iON 9:05

Ever so gentile, but yes.

Bob 9:08

Okay. Let's see. Who can we unmute that would be relatively polite!? Let's try Mike or Nik. You're going to be polite? Monitor your mute?

Nikolas 9:30

I'm always, I'm always polite Bob.

Bob 9:33

Okay, good. So, you'll be, you'll be monitoring your mute if it gets to make some environmental noise. This is Sara. Sara, you'll be monitoring your mute?

Sara 9:43

Absolutely.

Bob 9:44

Okay, Ginney, you would monitor your mute? Monitoring your mute? (pause) Not even there. Okay, Linda, the great comedian. Linda, scriptwriter of the year. Are you ready to be polite, Linda?

Linda R 10:06

Yes, I am.

Bob 10:07

Right. Because we were going to be reading this stuff and we want people to be able to interject questions at different points, I guess. And then, then we've got Michael. Michael is going to be peut. Peut?

Michael 10:22

I will monitor my mute, peutly.

Bob 10:25

Okay. And Jaun, as long as she doesn't speak with her English accent, we're okay. Drop that English accent there Jaun. We know it's a fake.

Jaun 10:35

Yeah, I'm here.

Bob 10:37
You're South African. Okay, then this one -

iON 10:40
Tell him, tell him you're going to Cardiff. He'll understand.

Bob 10:46
Cardiff? Yeah, Long John Silver. And Scott's back. Are you ready to perform properly Scott? No, um, what you call that wind thing? No air conditioner. What do you say Scott? (pause) No? Okay, he's muted. Is this Schmidt? Schmidt?

iON 11:19
Shaundra.

Bob 11:21
Yeah, Schmidt. Wait a minute. He just spoke. Did you just come through Schmidt's phone?

iON 11:29
Maybe. We could do that. Can do that.

Bob 11:35
Okay. You there Sondra? Okay. So, and then Leon, of course. Leon will be our sport, our street reporter. You trying to speak Sondra?

Sandra 11:49
No.

Bob 11:51
No?

Sandra 11:53
Yes, this is Sandra, I'm sorry.

iON 11:55
(laughing)

Sandra 11:55
Yes. Yes, It's Sandra. Sandra, not Sondra.

Bob 12:04
Okay. Okay, you're a new person, right?

Sandra 12:08
I'm new. Yes.

Bob 12:10
Okay, you came to the right day. Did you come here because the Egyptian thing we're gonna do?

Sandra 12:14
Yes, yes. Yeah.

Bob 12:15
Where did you, where'd you see that?

Sandra 12:19
I was perusing the, the website. Just looking at the website. I started taking the RNA drops. So, -

Bob 12:29
Right.

Sandra 12:29
- my interest is piqued about what you guys are about.

Bob 12:33
Heh, heh, heh. What website were you scanning that this announcement would be on? Did it - with the radio show or the Egyptian thing? What particular, what website would that be? Wouldn't be on Carolyn's website.

Sandra 12:48
No, it was Bob, Bob and iON.

Bob 12:51
Okay. So, you found that. All right.

Sandra 12:54
Yes, yes.

Bob 12:55
Had you listened to Carolyn's - have you listened to Carolyn's Monday show?

iON 12:59
He's trying to say he pays people thousands of dollars to do his Google Analytics. But Bob does it the old-fashioned way. If he ever gets a hold of you, darlin', he's just gonna pick it out of you. And just - and he'll give you the thousands of dollars that he saves so that he (indistinct) beams back under the basement that are punching out. Just keep typin', just keep typin'. That, that whole crew that's trying to figure you out, he's gonna get it all worked out, darlin', and you'll be welcome around here. We promise. It'll be so much fun. It's great.

Sandra 13:27
I'm saving the company.

iON 13:28
You're saving the company, darlin', it's great. It's terrible what they put you through. You ain't believe it. That Tech Body will tear you to death. So, you're in the right place, honey. We'll look after you. We're

gonna help. We'll make sure he gives you that money checks, too, that's for sure. Don't let him forget. He'll forget if you don't let him.

Sandra 13:48

Well, I'm waitin' for my money checks.

Bob 13:51

Ha ha. Did, did you, have you listened to Carolyn's Monday medical show? Non-medical?

Sandra 13:56

Yes, I have. I have.

Bob 13:57

All right, you are one of the rare people who dared to come over on Saturday from Carolyn's -

iON 14:03

Sometimes Bob uses bad language. We got to tell you that. Now, we don't. We don't. We don't, but Bob, he's uncouth and he'll say some stuff. He know the difference between necrophilia and pedophilia. He don't know the difference! So, you can't really get mad at him 'cause he's innocent! He does not know.

Sandra 14:24

I don't have virgin's ears. I can take it.

iON 14:27

Well, honey, the things that comes out of his mouth will make you want to ascend! That's what this is about. It's the standard bearer for which all men will certainly will be judged. 'Cause if you figure Bob out, you've got Bob beat 'cause he ain't figured it out yet. So, it's a good day. It's a very wonderful day. How very delightful. See, this couldn't get - Bob could it get any better than this? It turned Saturday night into something a little more palatable, didn't it?

Sandra 14:55

Well, I thank you for the welcome!

iON 14:57

Yeah, darlin', jump in here. The water's fine.

Sandra 15:01

Thank you. Thank you.

Bob 15:03

Now, Sandra, the next person is Alissa, and she's in Vietnam. Aren't you, Alissa, if you unmute. Some of these people, they're so far away it takes them a while for their voice to carry through the airwaves.

iON 15:18

They hold their, they hold their computers closer to the Wi Fi so it will work better.

Bob 15:25
There's Alissa in Vietnam. Okay, here's -

iON 15:30
She eats dogs in the odd months.

Bob 15:33
Right. Now, unknown. Who's unknown? Who's unknown. We don't know, they don't speak. We have the -

iON 15:41
We're unknown. Hey! We're unknown.

Sara 15:44
We're unknown, too.

Bob 15:45
(laughs) We have suspicious characters here Sondra, so they don't identify themselves.

iON 15:50
Sometimes we're a Malamute.

Sandra 15:53
I heard, I heard unknown say something. Sue, is that you?

iON 15:57
Oh Lord, no, not -

Bob 15:59
Sue? You have a friend here, Sondra?

Sandra 16:01
No way. Yes, I do.

Bob 16:04
Okay. Is that you, Sue?

iON 16:06
You call back up, Bob. You should always wait for backup.

Bob 16:16
Okay, maybe this is. This is from Memphis. I don't know this name. Gregor. New name.

iON 16:21
Memphis in Egypt? Memphis in Egypt, Bob?

Bob 16:24

Yeah, good point, iON. Memphis, Tennessee. Gregor, you wanna say anything?

iON 16:29
Memphis, Egypt.

Bob 16:32
Okay, another unknown. Oh, what did you say? Go ahead.

Sue 16:38
Are you talkin' to me?

Bob 16:39
Yes.

Sue 16:41
Oh, my gosh. Well, yeah, I don't know what name you're seeing, but my name is Sue. Yes, I was with Sandra.

Bob 16:55
(Bob, iON, Michael laughing) They went to high school together.

Sue 16:59
I've been, I've been using, I've been using the RNA drops for - I'm on my, I'm on the end of my second month now. And it's Sandra's fault and I am very excited.

Bob 17:12
Very good. Well the lady who, the lady who sells them's right here. Dr. Dean, why don't you say hello to the people buying your products? Where is Dr. Dean?

Carolyn 17:26
(giggle) None of your business.

iON 17:27
Dr. Bombay.

Carolyn 17:29
This is not my show, leave me out of it!

iON 17:34
(Bob, iON laughing) Carolyn, you can at least sweep up the dead bodies! At least do that for him.

Sue 17:44
Hi everyone.

Carolyn 17:44
Everyone starts laughing. What kind of introduction is that to your show?

Bob 17:49

All right, sorry. Okay. See, we have to - we keep her around for perspective, you know.

iON 17:55

And autopsies! And she does the best autopsies of anybody goin'! She's an autopsy fool when she has to, let me tell you. I wouldn't let anybody do an autopsy on me les' it was Dr. Carolyn Dean, that's for sure. Top of the charts. Top of the charts, that's it.

Bob 18:15

Okay, then we have Jean, out in Minnesota. And we have -

iON 18:19

Oh -

Bob 18:19

- Madeline in San Francisco. Then we have-

iON 18:23

Bert. Where's Bert?

Bob 18:24

- Bert in Switz - Bert's right here in Switzerland, and Margarita in Texas, and Beverly in Illinois. Okay that's basically everybody.

Sue 18:34

Can I ask a question?

Bob 18:35

Yeah, go ahead. Go ahead.

Sue 18:38

Well, I wanted to know if iON, what do you know about Alex Gagan? {spelling? - Ed.}

iON 18:43

What would you like to know, darlin?

Sue 18:46

I would like to know if he is, is of the dark. He is leading a group of currency - um, Zen currency holders. And I kind of feel like he's leading them down a really dangerous path. And he, he, he just beats everybody in the group up. He's really, really dark.

Bob 19:10

(laughs) He's our kinda guy! He just needs a little RNA drops. Give him some ReMag. We'll fix him up.

iON 19:19

Well, is it, sometimes it's ah - has he not fallen? Have you not dismembered him? How is he still about?

Sue 19:28

Oh yeah, honey, in my dreams I dismember him regularly.

iON 19:33

Nice, nice. That's like an avatar. It's like an avatar that comes in?

Sue 19:40

Well, that's what they would say about my avatar anyway.

iON 19:44

Okay, well, you can undo it. You can undo it. Give it to us. You want it undone? Is that what you're askin' for honey? We do things.

Sue 19:57

Well, if you're gonna, if you're gonna do something, I'd love it if you could fix this weirdness that's going on in my neck. It's curiously going - it's been going on for a year and I've had an MRI, I've had ultrasounds, I've had everything, and they can't tell me what it is. But if -

iON 20:13

Fibromyalgia. You have fibromyalgia.

Sue 20:18

It's a big lump and it's kind of, it, it takes on a mind of its own and pulls all the muscles in my shoulder, tops all my -

Sandra 20:26

Sue, we told you what you had. Sue, we told you, you have fibromyalgia.

iON 20:31

Fibromyalgia (inaudible) it to mass up. To make it mass up like that. It will ease. It's just - the battle, darling, is deciding who's the symbiont and who's the host.

Sue 20:46

Okay.

Sandra 20:48

Can you elaborate more?

iON 20:49

Ah, well, this fits right into the topic, Bob. So, believe it or not, it kind of applies. See the humans are in physical and the Tech Body's taken over. And your body responds in kind, almost autonomically. And without your place of power, the autonomic resemblance can be driven by other outside ratio cultures and perspective. So, it doesn't matter how many pillows you buy, it's not gonna help. 'Cause you thought it was something like the way you were layin' or what you were doing, and that kind of stuff. Or too hot or too cold or too up or too down. Or exercise more or exercise less. Don't eat dates! Don't eat beets. Okay, eat beets. Eat dates. Don't eat parched peanuts. Don't eat - you see, it goes on and on, all these different things for you to figure out to try to do,

to do, to do. It doesn't have anything to do with it. It's the inside out. It's called brandishing. And in the symbiont host relationship, this thing is took hold of you because you've let other things soak in. So, it's just showing up that way. Now that's what, that's what the Book of Light, Sun Ra, is tryin' to tell you, and how to control your inside outside Kingdom responses. So, it gives a good layout of the different vastitudes that you would use to change the ocular effects of your new predetermined condition. Because you've already decided that it hurts you. It's painful. And so now it's wrapped up on you. Well, now it has nowhere to go. It can't take you over because you're powerful. It can't win against you 'cause you're now here, but you won't let it go! So, it's gotcha. And it's got you and you got it. And "I Got You Babe." Remember Sonny and Cher? They got rid of Sonny and, and Chastity turned into Chaz or Chatty or Chitty or they cut Chad's titties off. Wait, chi, chit. We forget. It, it gets real tangled up. Sonny, they killed him on the ski slope. That's another thing.

Sue 22:58

Wrapped him around a tree. Yeah.

iON 23:01

That's it. That's it, see. And did the tree get him, or did he get the tree? We don't know. But this is an example of the same thing, you see, as it kind of bubbles along. So, that's what we're trying to say. Right here in front of everybody. We have to be gentile. Well, we don't have to be. We choose presently to be gentile, which means to help, to encourage, to bring you to a place where you can get a handle on this stuff so you can get better. You got everybody on this line, if we opened it up and said start telling what's going on, it'd shake your world with the things that have happened, the pluses and the minuses. Some are still figuring it out. Some are consumed like a fire. Sometimes you get it smooth. Sometimes, you know, some people, some people change 'cause they've seen the revelations and some people just afraid of the fire. And we don't know, but California is burning over it. You can worry about that. They turned - run the power company out of business, sued 'um, for havin' power lines in California. The default, default power company they still given them same people electricity, and then turned it off because they said you're not gonna sue us no more. You wretched California sons of bitches. Oh yeah, we're not gonna have you sue us no more. So, they turned off the power, and somebody was burning garbage and set California - (laughing) It set, it set all of California on fire. It's 19% contained, it's 795,000 acres, so far, and they're thinking' about cuttin' down the trees in Oregon to take to California so they can roast marsh (laughing) - so they can roast marshmallows in Northern California. This is just too much, it's too much. You can't make this stuff up now. And for us to say it, nobody in the world would listen to us. But then we started saying it, and it's just doom, despair, agony, dogs and cats lay together. This is unbel- it's biblical if there ever is one. And so much so to the point, we are the most avant-garde out there, can't get even close to it all. "Well, you don't mess with that iON, they'll just say anything." We startin' to sound, we startin' to sound normal.

Carolyn 25:24
So, iON! iON!

iON 25:25
Hey, darlin'.

Carolyn 25:26
iON, is this the answer to fibromyalgia?

iON 25:30
It is. Laugh it away.

Carolyn 25:34
Is this a better answer then sending Susan to my website, DrCarolynDeanlive.com to read the book called "Total Body Meltdown"? You are describing the meltdown -

iON 25:47
Yeah.

Carolyn 25:47
- but I give solutions.

iON 25:50
True. True. That's right, and if that doesn't work, we suggest suicide; and Dr. Dean can do the autopsy! Hey! You know postmortem we can cut that thing off of you! Postmortem we can cut that off of you. Then you'll be perfect. And it'd be good. But now decide, though, if you want to open casket or not if that's the way you're gonna go. Just sayin', you got to work all that out. But we say why not. There's another choice including all that, is you can ascend. That's the whole point. And sometimes when you get to this place, it's where you want to. Do you see? You don't get homesick till you get away from home. You don't, you don't notice it till you get away from your power and you feel powerless, and there's nothing you can do. Nothing, nothing you could do. Well, all of a sudden, now, somethin' starts getting to where you can have something to give you help. And we're here. We're right here. And we'll help you. We don't mind. You can borrow our power. We got lots of power now. These humans have just pumped us up so that they can't even have a - they're about to put a restraining order on us just any day now 'cause we start telling things. We will tell you everything you want to know now. Just sayin'. Just sayin'.

Sandra 27:01
You must be Republican.

iON 27:04
You noticed that did you? No, we're not really Repub-, we're not Republicans. They're scandalous swamp-dwelling dogs like the rest of em. What we are, we are part of the last trump of God. That's what we are. Yeah.

Sandra 27:21
I've lung fat iON.

iON 27:21
Lungs don't have -

Sue 27:22
I have to say I was stunned. I have to -

iON 27:25
Were you? No.

Sue 27:30
- say I was stunned, iON. Yeah. Because it's like, you walked into my world there. I am obsessive about pillows on my bed, trying to find a comfortable way to lay. Yeah.

iON 27:36
Yeah, we know, we know. And we'll help, darlin'. We can reduce it. You just gotta find a way to let it go, if you can. And we know you worked hard for this. It's yours. You own it, and we want you to enjoy -

Sue 27:47
I don't want it!

iON 27:50
Okay, okay, that's fine. So now we have to start a separate - we have to reduce the separation anxiety. You see? Because -

Sue 28:00
I don't have any anxiety. I'm looking forward to doing cartwheels. Just tell me what I got to be.

iON 28:06
Okay. You got to be free. You got to be free. And you got to start bringing your power back 'cause right now it has more power than you. You plan to do something, you're going to go somewhere, do something, and all of a sudden it sets on this fitful hurting whatever, whatever, wherever. And you go to bed 'cause there is nothin' else you can do. So, it's driving you, darling, and that's fine. Now you can get you some fentanyl! Boy, they're passin' that out like rock candy. You can get all that you want, but it's just, it's not real. See, it's not real. It, it just feeds the beast. So now the beast, the thing on you, makes you have to do ancillary things to be able to function. You see.

Sue 28:44
Yeah.

iON 28:45
That's kinda like, eh, eh, eh. Then there, there you go. It comes back on. So, we're trying to soften that a little bit. We're goin' to embrace

it, and then we're going to separate from it. Then you got to start with, with, start, start to reduce it. Start to reduce it. And Carolyn said that you can go to her website and read her books. They're free. You can read all of them. They're free. And they'll help you make -

Sue 29:09

I will go and look.

iON 29:11

Yeah, it's great. She's really wonderful and it's a shame she uses all her energy helping you all one at a time. It's just unbelievable what she goes through, but anyhow, it's all right but, but -

Bob 29:22

It's a shame. She LCL{?} one and one.

iON 29:25

You know we're tryin' to get her, we're tryin' to get her to start mass communicatin' a little bit. Just a little. They're sellin' apps, they're sellin' apps, the Dr. Dean app. You have a little, you push Carolyn Dean's face when you want some'm. Just push her little face so you can - the Doctor Dean app. Zoop, push that when you want to, zoop. And it don't say nothin', it don't do nothin', it just makes it feel better, whatever it is. You just push the little button. It's her picture. You know the real pretty glamour shot when - the last one, our favorite one, when she's duded up pretty good. It's pretty. She's beautiful anyway, but she lays it on sometimes and, ooooh whee, make a freight train take a dirt road. We try to tell you. Let me tell you what. Bob better watch his step. If we were talking shit, she'd be stepping out on him, and he won't even know what happened. That's what would go on. Better be careful now and tell you what, just sayin'. So, we'll build the Carolyn, Dr. Carolyn Dean app. We just put it in the WhatsApp and you push that little button and make you feel better. I think that might be what - we could probably talk to the Tech Body, Carolyn, what you think? Put it on the board! Let's see what the board's got to say about it, Carolyn, it might work out.

Carolyn 30:28

I do have one. I have a Dr. Dean app.

iON 30:32

It's just your picture and when you push it, it just makes you feel better. That's all it does. You don't have to say nothin', it don't have to take you nowhere, it don't have to open, it don't have to load or download or reload or unload or it don't have to do any of those. It doesn't have to buffer, cluffer, nuffer, snuffer, duffer. Don't have to do nothin'. But you push the little button -

Sandra 30:51

But iON, will the products help her? Will the products help her? The products that she's taking.

iON 30:56

It couldn't hurt. It couldn't hurt.

Bob 30:58

It couldn't hurt. It couldn't hurt, Sondra. Ha ha ha.

iON 31:03

It wouldn't be up to us to suggest such a high-minded thing. We'd never suggest such a high-minded thing like that. But it's a start. Because see, what - here's how we're going to do. Your body's a little out of whack for whatever reason. Once you get it - first, you've noticed, "it's a little out of whack." Okay? Then once you get that straightened out, then you can start looking at it objectively to see how it is. Okay? But we don't push against people. They are where they are. God knows, we've let them all on this crazy show. I mean, Lord some ain't worth Bob Dobbs spit, and he's still lets them on and berate him and love him and take him and beat him up and sue him and kill him and bury him and dig him up and bring him back and he's still on the, still on CKLN every week. The Secret Council of Ten tryin' to figure out how to make the thing all work once again, but they're gonna find out who Sylvia is, Bob. It's already out, so you're on with that. Sorry about that.

Bob 32:01

Uh oh. Okay, so there's other people raising hands. Now, we're not taking calls. This was just a medical emergency.

iON 32:09

(laughing) This is, this is a recording. This is a recording show, it's recorded in front of a live audience!

Bob 32:17

I predict that we just applied the coming forth by day and night. I think we just did it. What this whole book is gonna be about: just demonstrated by that voice. And I gotta tell, I think - Rozzy, make sure - you're up there in Canada, make sure you're on mute. Don't make any noises, but I'll leave it, leave it open if you don't make noises. Now, some people have put their hand up. They have questions. Well, we can't do that. We got to get into the book. So, would someone please send me the book. What is this book?

iON 32:48

What page? What page?

Bob 32:50

Yes. Well, let me, let me start like this. Let's see. No, that's the Russian version. We don't want to use that.

iON 33:02

I like the Russian version. That's good.

Bob 33:05

See? Look, he fell for it.

iON 33:07

Yeah. Get you some - get the Krauts in there. We'll get a nice German version, too. Sehr shoen. That'll work.

Bob 33:14

Okay, the first thing we got to do, I gotta play a little music to prepare people for somethin'. Madeline says everyone has the book.

iON 33:23

Wait a second, wait a second. Wait a second. Let's to do a sound check. Let's do a sound check since you got it all screwed up here. This is all - the Tech Body has molested JW, unbelievably. And we're giggling. Oh, it is the funniest thing. It's hysterical. Here with the, with the keys to the kingdom and he's sittin' here lost to the Tech Body. How about the volume level, boss? Is it appropriate?

Bob 33:48

Yes, that's good. Yes.

iON 33:50

Is it? Is it hearable, audible, and laudable? It is?

Bob 33:54

Yeah.

iON 33:55

So, we're gonna do all that we can to hold it together just one more minute at this level. Now should it change, displease, disples, distress, dislast, dismiss, disgust. If it should leave this honorable sound of diction, you'll have to be sure, please, and let us know.

Bob 34:13

Right. Okay, so I'm just looking up an introductory thing that Carolyn sent. (pause) Forget that. We'll play some music while I hook in some people.

iON 34:33

(laughing)

Sara 34:34

You're having so much fun and you have to read the book.

iON 34:41

It's only a few pages. It's only a few pages and most of it's repetitious. It's all right, it ain't no big deal.

Bob 34:47

Okay, here we go.

Music 35:13

(After music stops at 35:29, Bob in background)

iON 35:18

(laughing at 35:50) He don't know that everybody can hear him. It's the funniest thing ever. That's pretty rich.

Jean 36:02

Bob!

iON 36:02

He won't buy it. He doesn't want to order it. It's okay. Can we send it?

Jean 36:07

Bob.

iON 36:10

The Papyrus of Ani, The Egyptian Book of the Dead, brought to you by your kind sponsor's supports, The Papyrus of Ani, the Egyptian Book of the Dead. HYMN TO OSIRIS. Who is Osiris? "Homage to thee, Osiris, Lord of eternity, King of the Gods, whose names are manifold, whose forms are holy, thou being of hidden form in the temples, whose Ka is holy." He's gonna get mad whenever he picks it back up and hears what's going on, you know that.

Bob 36:47

What? What? The music stopped?

Jean 36:49

There you are.

iON 36:51

We're on page 37, boss, come on! Hurry up!

Michael 36:54

Bob, we're halfway through the book.

Jean 36:59

We couldn't hear it, Bob.

Bob 37:02

(music plays) You can hear that?

Jean 37:08

Yes, we can now.

iON 37:09

We can hear you talking about how you couldn't find the book and you didn't want to buy it.

Music 38:22

Music from 37:17

Bob 41:13

That was Captain Beefheart in his magic band, about 1966, "Autumn's Child." We're in the autumn that set the mood of over-ripeness, which I think the Egyptian Book of the Dead may have addressed. So, iON, I would like to begin by reading a - the back cover of one of the issues of the Egyptian Book of the Dead. It says: "The Egyptian Book of the Dead is unquestionably one of the most influential books in all history. Embodying a ritual to be performed for the dead, with detailed instructions for the behaviors of the disembodied spirit in the Land of the Gods. Doing that, it served as the most important repository of religious, of religious authority for some 3000 years. Chapters were carved on the pyramids of the ancient 5th dynasty, texts were written in papyrus, and selections were painted on mummy cases well into the Christian era. In a certain sense it stood behind all Egyptian civilization. In the year 1888, Dr. E Wallace Budge, then purchasing agent for the British Museum, followed rumors he heard of a spectacular archaeological find in Upper Egypt, and found in an 18th Dynasty tomb near Luxor, "the largest role of a papyrus I'd ever seen, tied with a thick band of papyrus, and in a perfect state of preservation." It was a copy of the Egyptian Book of the Dead, written around 1500 BC for Ani, Royal Scribe of Thebes, Overseer of the Granaries of the Lords of Abydos, and Scribe of the Offerings of the Lord of Thebes. This Papyrus of Ani, a full version of the Theban recension, -

iON 43:03
Ani.

Bob 43:04
What?

iON 43:06
Ani.

Bob 43:07
Yeah, T-h-e-b-a-n, the Theban recension, this papyrus is presented here by Dr. Budge, who later became perhaps world's most renowned Egyptologist. Reproduced in full are a clear copy of the Egyptian hieroglyphs, an interlinear transliteration of their sounds (as reconstructed), a word-for-word translation, and separately a complete smooth translation. All this is preceded by an introduction of more than 150 pages. As a result of this multiple apparatus the reader has a unique opportunity to savor all aspects of the Book of the Dead, or as it is otherwise known, The Book of the Great Awakening." Now what's this about Tarik saying it's the coming of night before death or Sidney Crosby coming up.

iON 43:55
Coming forth, coming forth into day.

Bob 43:59
Coming forth by night.

iON 44:02

By day.

Bob 44:02

You don't know. You're not, you're not all you're cracked up to be.

iON 44:06

Coming forth by day.

Bob 44:06

Let's just check Tarik on that. Tarik says. It said come - The Book of Coming Forth by Day and Night. You got another title?

iON 44:16

We don't know. We don't know the night part. They don't recognize night in Egyptology.

Bob 44:22

Interesting. Okay, so just a second.

Sara 44:27

It's a collection of papyruses sort of like the Nag Hammadi scriptures are not just one whole thing or is the Old Testament - so it's a collection of inscriptions, if you will.

iON 44:43

Well, of directions. They're different prayers or askings to do the (overtalk) -

Sara 44:49

For sure, yeah.

iON 44:49

- certain things. How do you keep this one from fucking that one? How do you keep this one from overdoing this one? How do you keep this one from dying? How do you stop blood? How do you, you know, the normal things everybody knows.

Sara 45:02

Well, that's where the name breaks down though. They become descriptions, descriptive titles and people have sections in the groups, but technically the Book of Coming Forth by Day, or how you said it iON.

Bob 45:22

Okay, okay.

iON 45:23

Yeah. Yeah. Budge has some trouble. There's lots of controversy around him. E.A. Wallis Budge. So, don't get too carried away with Bob's antiphonal proscription.

Bob 45:33

Right. Okay, so iON, you did say to me yesterday that you'd like to do a little bit of introduction and background. So, I assume that what I just read -

iON 45:46

We did it already.

Bob 45:47

Wait, no, you didn't. No you didn't. Listen. The, what I just read I considered completely wrong. Okay? Probably wrong. So, what - when was the Egyptian Book of the Dead? No, we won't say when, we can't use numbers, can't use time. So, was the Egyptian Book of the Dead a replay of the Emerald Tablets?

iON 46:15

No, they're references, but see, that, that you get bumped into this. It's the same thing that's on the back of Sandra's neck. It's, it's on it. It's a part. It's always been there. No, we couldn't see it. It was here, it was there. It's that symbiont host relationship with this flowing informational dictology. Dictology like dictation, but it becomes an ology. So, it's dictology. And we're not talking about what a secretary does. That's different. You know, that's a different conversation. But dictology of this is that it's prescribed and written and rewritten and overwritten and so written and then noted and unnoted and remarked and unremarkable. Made the point. It's just a collection of the things that God would know, but it's lost in translation time and time again. And then they'll do another version, and then the 20th version, and then the prescription version, and then, and then you got to get Steven Quartz' version, and then you got Going Out in Daylight, so they shift it up again. So, everybody's right and everybody's wrong. So, it's just little tips. It's tips to say, "Oh, okay, this is how this works." It's tips to say, "You mean these words hold power?" And we're goin', wait a second, we've already undone that. Words don't create anymore. See the difference? That's why -

Bob 47:36

But that's now. What about back then?

iON 47:39

Oh, that's how they did it. That's how they did it.

Bob 47:42

They did what?

Carolyn 47:43

No, I got it. I get it. I know what's going on here. So, this was a 3000-year-old Manifesto.

Bob 47:55

No, there's no time Carolyn!

Carolyn 47:57

It's okay. That's what Bunge, Bunge -

iON 48:01
It's Budge.

Carolyn 48:02
- Buggie bird. Yeah. Okay, so this is how you die. And I think what happened is the, the, the gods among the readers said, "I'm not going to die," and that's borne out the - what is it? Revelator stuff and then the book of Revelation -

Bob 48:22
That makes no sense.

Carolyn 48:23
- and iON. So, that we're all gods and we don't die!

Bob 48:27
(laughing) It's The Book of the Dead! It's for people who are dying, Carolyn!

Carolyn 48:31
Oh no, it means people want not to die. Right, iON?

iON 48:35
(laughing) What's funny is, what's funny is everybody, everybody in the Egyptian Book of the Dead died! That was their little revelation they left, is like the last one, the last one out of the, the pyramid, cut off the lights! That's why they had to hide it there. And here's what so hysterical about the whole thing. They found this, this "papyrus-y" thingy thing 3000 years ago, but it took some probably three to 4000 years to write it. That's where it gets fun because the references are, come from different point part points. And they make everything reference from the historic reference or the historical reference. So, you don't get before Horus. Certain things you can't get before. But there was a great - there's no time. So, the before, after, in, out, over, under, everything a rabbit can do to the stump. But just now all of a sudden, they just now within last 20 years started writin' about it. It's kind of hysterical. Why didn't they write anything? Nothing in the 1600's about it, nothing in the 1500's about it, nothing in the 17th century, 18th century, not a word other than it is. Now all of a sudden, they're telling you how they felt when they was writin' it, where they was layin' when they died from it, and how they got over what was over about it. Those details. So, see, it gets a bit ambidextrous on both. Three, two-handed at the card in a book of Three-card Monte is two-handed. We'll see that its developed and we'll pick it apart just a little bit.

Bob 50:16
But yeah, it's hard to get iON focused. He's got all of history, all of time, non-time happening, slowing around iON.

iON 50:22

You won't get bored! You'll sit here for 35 hours waitin' for your turn to say a word. You wait here for 35 hours, waitin' on your turn to say a word. And then it'll be, the music will come on and says, "Well, you've been waiting a few minutes. Do you have anything to say?" And then iON says, "You're all doing really well." And that will be it. Then you'll be waitin' on next week. Then the next Tuesday, you need to sit for two hours and not get called on and -

Sara 50:51

Is it good to say it's not the Tibetan Book of the Dead, though?

iON 50:55

It is very good to say this's not that because it's not.

Carolyn 51:02

See, Sara, all these people writing books about the dead and they wanted an afterlife. They were trying to grab life back.

iON 51:11

Right. To make something. That's right. They tried to make a place so it can work. It's an answer. Sweet release. There's always relief when - in suicide. But they have to make a way for it because you're eternal. That's the trick. That's why we get, we have such fun with this. We play and play and play and play. To the point where we don't care. We don't care. It don't make one slippin' difference with us. We just want you to come into your place of power. And anything and everything will get you there, that's it. As Bob says, "We just want everybody to nut before they go to bed." That's all good and we just, after that we don't, it makes no difference after that, you see, because now you're sated. All right. So this now comes into a, a bit of interplay. And the only reason this is being done right this hot second quickly now - 'cause we don't want this to drag on like the Revelation series, y'all still trying to figure that one out. But we'll do it from the standpoint to apply it into what this is. We don't know what this is. It hasn't been prescribed yet. But when it is, we want to be able to see if there's any tidbit in there like the Keys and the Aethyrs. Now the Keys and the Aethyrs, as y'all know, have function, do you see? And it won't be long, now - oh, we have a word, we have a word. There's certain sounds that have been identified. Not always been known but have now been identified that will actually shift angelic beingness.

Bob 52:53

What did he say, Carolyn? Collect beingness?

Carolyn 52:56

(in background) Shift angelic beingness.

iON 52:57

Shift. Shift angelic beingness.

Michael 53:01

Certain sounds that will shift angelic beingness.

Bob 53:04

Yeah. What are those words? Carolyn wants to know, iON.

iON 53:07

They're comin', they're comin'. But it's been identified.

Bob 53:11

All right.

iON 53:12

Wait, wait, wait. That's important because that applies to this. This becomes part of that becomes the, the hump on the back that's causin' distain, that helps have relief, that helps move the corporeal indemnifiers. Yeah, we like that. The corporeal indemnifiers. Okay, so that's good. Now, whatever you all wanna do, we're gonna take a little nap. And just let us know how it comes off. It's all good. Don't mispronounced any words. If you mispronounced any words, it will be over.

Sara 53:45

You'll make some popcorn? Kick around?

iON 53:46

Oh yeah, Casper, Casper the Friendly Ghost likes the caramel corn, and the popcorn, and the kettle corn. He likes all the different kinds, but they're really loud. It's like Bob eatin' pate. He's very loud with it.

Bob 54:04

Heh heh heh. Okay, iON, since there's no beginning, there always was an Egyptian Book of the Dead?

iON 54:13

No, there was always - no, there was not always an Egyptian Book of the Dead. All this is, is as they were dying, this was their, this was their epilogues and their little keys and their little thing, "Okay, I'm gonna be gone now, but this is how you fix Bob's liver." So they write on the sarcophagus, "This is how Bob likes his liver." So, you fix that and then that way when they're gone, then 3000 years later, and then after it's written, and then 3000 years after they dig it up, it'll tell them how Bob likes his liver. So now when Bob, now, wants his liver, either he'll know or he can have it done to his own satisfac -, perfection.

Bob 54:54

So, who wanted the Bob's liver known? Is this the instructions of the pharaoh? And only the pharaoh?

iON 55:01

No, no, no see, this is pre-pharaoh, Bob. See, this is that godship stuff. All this is pre-pharaoh.

Bob 55:07

Oh, this was on the ascended continent?

iON 55:11

Yes, yes. This is what they borrowed that all from. They're trying to see who's - "Homage to thee, Osiris, Lord of eternity, King of the Gods," That's what we're talking about, isn't it? "whose names" there's an S on it, "are manifold," that means many. Not like Legion, not like, like devil shit. Y'all got all the damn devil shit going on right there. What y'all do in the middle of the night, think we don't know? Don't sit here and talk no shit to us. We know. We'll pin the tail on that jackass any time you want to. You don't scare a one of us, and we have! And boy - they laughin', they start off laughin', but most of the time they're cryin' before they go to bed. That ain't about this. That ain't what this is about. We just sayin', don't think we don't know. That's all we mean. So, "whose names are manifold." Manifold, not like on a car, this is manifold like many. Like, like lots, like many applications of words that are known. "whose forms are holy." Now, somebody better look up "holy." Why are we reading this? We aren't to be reading this. Someone else should be reading this. "forms are holy thou being of hidden form in the temples, whose Ka is holy." Now hold on. One sentence that says this sets the whole thing right here now. And this is the Hymn To Osiris. This has nothin' to do with Egypt, this has nothin' to do with Egyptology, this has nothin' to do with pharaohs, Hebrews, slaves, ass patters, Cleopatra, anything.

Bob 56:55
Democrats?

iON 56:55

Anything. Dem, no democrat. Any, any autocrats. Got a few Deist in there, but they didn't know what they was. So, but that's not the point. But, but it's all of those. It's the laying it out so you can find your way back. And if you don't know your way back, you better have a bit of the hierarchy of how it applies. That's all this is.

Bob 57:20

Okay, iON, my question would be, is this instructing somebody who has forgotten that they're eternal in the physical and they think they got to go someplace else, suicide out and go to the Guf or something. Is it an instruction for going to the Guf or instruction for staying in the physical?

Carolyn 57:38
Or coming back?

iON 57:39

Neither. It's more, it's more - no, no. Carolyn says it's - Carolyn's is closest. It's when you get lost, how do you get back? Okay.

Bob 57:48

What did you - where are you trying to get back to?

iON 57:51

You'll find out, we can't spoil it. You can't fuck up the story of Ra. You gotta leave, gotta be easy. Don't undo it.

Bob 57:58

Okay, so something has made one lost and there's many levels of mind lostness that this could be or address, right?

iON 58:06

Yeah. Yeah, yeah, yeah, yeah, yeah. See, they don't know. And see, once they have all this knowing, they separate the knowing and it becomes protracted. Then you have to spend an eternity makin' up words and the glib blabber and the goober snatcher and - but they do have a new goober cam; it's really good: Strap Buck Naked Achieve Radio. That's a good one. Y'all should subscribe to that one. It's a sight to behold we can assure you. But, regardless, the point now becomes a way of sifting the all the knowing back to applying the god knowledge. You see, 'cause you don't think you're worthy. That's what the whole conversation's been all the way through this.

Bob 58:51

Okay, so "Homage to thee," is this - who's saying this and who are they addressing?

iON 58:58

It's the Hymn To Osiris. Doesn't say.

Bob 59:02

Right. So, it's a sing. It's a song. So, who is the audience for it?

iON 59:08

It doesn't say.

Bob 59:10

Originally, say, what was the original audience?

iON 59:13

That was originally said - it does - there was no audience! This wasn't anybody - it was almost like an email. To whom was this email addressed? It was addressed to Bob. Who was this sender that it sent to? Ah, that would be Bob. And where was this email sent? This was sent to Bob's inbox, the inbox of Bob. So, the inbox of Bob is where this contains the deity's version of the Egyptian Book of the Dead at 240 BC, the Papyrus of Ani, The Egyptian Book of the Dead.

Bob 59:46

You just said 240 BC. Are you linking someone to a particular time there?

iON 59:52

Wallis Budge.

Bob 59:55

Oh, yes, that's what it says, 240 BC. That, that's one of the papyrus -

[Top](#)**2019-10-12--1900-3-page 1**

Bob 0:00

- was written or found?

iON 0:02

Supposedly something's made up. It's all right with us, we don't get torn up on that.

Bob 0:07

Okay. Is this like the Book of Revelation where they're addressing Osiris, King of the Gods? Isn't that anybody who's reading it is a God?

iON 0:18

I think it, well, it most certainly is not written in the first person. But I think it makes inferred references to first person. So, that, that would be you. It's like if you want, you know, when you tell those stories and you talk about you in the third person, like you're not speaking about yourself, Bob? It's like that.

Bob 0:35

Yeah. I see. So, it's Homage to thee, Dobbs, Lord of Eternity, Chairman Secret Council of Ten, long time -

iON 0:45

King of Dobbstown.

Bob 0:46

King of Dobbstown. Okay, so this is to oneself.

iON 0:50

Well, yeah, but if everybody else read it, no, no, not necessarily. If Breitbart read it, nope, it wouldn't be to Breitbart. It's different, see. He would read that differently. He would not read it that way. He would read it from a different - he would be circumspectly different in the realm of understanding. He wouldn't necessarily embrace it to himself. You do. But then again you take the TV Guide and make it be about you. So, that's not normal.

Bob 1:21

Yeah. So, was Ophenel a friend of Osiris?

iON 1:27

Bitter enemy.

Bob 1:29

And Osiris was a person, human form.

iON 1:33

God form.

Bob 1:35
Hmm. And he had -

iON 1:38
Osiris was never human.

Bob 1:41
All right, never human, but did it inhabit the - for new listeners, the seven continents were originally one continent. And imagine a Jewish yarmulke on the side of your head or the back of your head, and the rest of the planet is water. So, you got the yarmulke continent. We call it -

iON 2:00
No, actually acid. It was acid. And when they ripped the acid out, it made it salty. But, yeah.

Bob 2:04
OH! it was acid. The ocean was - a new factor, Carolyn, the ocean was acid.

iON 2:09
That's why, that's why you had to make it salty: to kill the acid.

Bob 2:14
Right. So, Osiris was the - he -

iON 2:17
That's why Dr. Dean 's got you drinking salt now! Ha ha ha.

Bob 2:20
Ha, ha. That's right, who'd ever believe we'd be drinking salt water?

iON 2:24
(laughing) You crazy people drinking salt. You crazy people drinking salt is the craziest thing ever. (indistinct) everybody in the world with hypertension, and Carolyn's got you drinking damn salt water. It's like, that poison is a poison - drink a little every day, it'll be all right, just drink some. It's great fun. It's a great preservative, so it'll preserve you. Drink your salt, it's good. It's pretty good. We like it.

Bob 2:46
Okay, so, was Osiris an inhabitant of the yarmulke continent?

iON 2:55
Yes, he was.

Bob 2:57
And there were many different forms there of beast, of human derivatives?

iON 3:04

Yeah. Creations, yes.

Bob 3:07

Right. So, this is written long after Osiris - Osiris and people have lived in the continent. This, does this come up after they've fallen a bit?

iON 3:23

Not the, well, no, not the words. But see, you got to look at it from a different perspective. The perspective is different. The perspective is more likened to - okay, 1000 years ago when there were Gods, they, somebody, when they were doing the embalming, words spoken by he who is the embalming or in the embalming chamber. You pay attention to the decision of truthfulness into the plumb of the balance according to its stance. That's one reference made into it that's saying these stories are done later. Okay? They're done later, and then doing them later, it's like a - what do they call a wives' tale? A, a -

Bob 4:11

Folklore?

iON 4:13

Folk lower. Okay. Something like that.

Bob 4:18

Heh heh. Okay, so this is a ritual -

iON 4:20

A version of that. Okay,

Bob 4:22

But this -

iON 4:23

(indistinct)

Bob 4:24

Yeah, and it's not sure what you've said. So, is this, this is a bunch of instructions to some dummy who, in the land of the ascended, decided to exit, go to the Guf?

iON 4:38

Ahhhh, yeah, but they didn't have a Guf then.

Bob 4:41

Okay. So what, what is the situation that somebody is being addressed in? What is the situation that these ritu- these words -

iON 4:52

Oh, that's in the rubric, the rubric, rubric of chapter 72, Bob.

Bob 4:59

Okay. How many chapters in this book?

iON 5:02

Several.

Bob 5:03

Heh, heh. So, in chapter 72. So, but you haven't explained who, what's being applied here.

iON 5:14

Nothing's been applied here.

Bob 5:17

Well, who would sing these hymns?

iON 5:21

The ones who were honoring Osiris because they were quote, quote, remembering. It's like Bloody Mary. Same thing. Bloody Mary. Who, who sings to Bloody Mary?

Bob 5:33

Well, why are they remembering Osiris since he was around the continent?

iON 5:40

Yeah, that's easy. Because, because Ka is the - above all of that. And it gives a representation of Sekhem.

Bob 5:53

Of Sekhem. That's the next line, but Ka is above Osiris?

iON 6:00

He is. Mm hmm.

Bob 6:02

Well, what is a Ka? A form?

iON 6:06

You would say - Ralph Dooby would say it's a - an autocrat.

Bob 6:13

Hmm. So, why is Osiris who is a God, subject to an autocrat?

iON 6:18

Because you got the King of the Gods. So, now there's a pecking order. So, in order for there to be a pecking order, Ka's got to be aboveth.

Bob 6:26

Okay, so, that's what I just did. I just played that section the other day. Last week you were telling me - I said, is there any social hierarchy on the yarmulke continent, the continent of the ascended? And you said, no. Now you're saying there was a hierarchy? There is.

iON 6:44

This is not. But this is the story about how they came back to not being a god. This is the story about how they came back to NOT being a god.

Bob 6:54

Oh, this is the fall. This the story of the fall!

iON 6:57

Otherwise, you wouldn't even have this discussion. You wouldn't have to leave it; they'd be speaking it themselves. It'd be like President Trump on the threshold, speaking one more time, standing in front of the dais saying: "Just give me 16 more years and I'll straighten this all out for you all."

Bob 7:13

(laughing) So, this is actually a Book of the Dead!

iON 7:19

Right!

Bob 7:20

Those that didn't make it. Didn't maintain it.

iON 7:24

And how you're supposed to handle it. Yeah.

Bob 7:28

Oh, who? The dead are supposed to handle it or we in relation to the dead?

iON 7:32

Whoever's reading it.

Bob 7:34

How you're supposed to handle the dead that fell.

iON 7:40

Yeah.

Bob 7:41

And they didn't go to the Guf. There was no Guf. So, what happened to them?

iON 7:45

They had to make a Guf later.

Bob 7:47

All right, so, they're just slaves to a god hierarchy and autocrats' hierarchy. These are, these are employees, nine-to-five job people. Gotta go to work every day. Is that what we mean?

iON 8:01

Basically grunts.

Bob 8:02

The grunts! So, the Book of the Grunts! Hmm. Now, we played Beefheart, and he was part of a musical that Zappa, Frank Zappa made called, Captain Beefheart Meets the Grunt People, Carolyn! Ho, Ho, Ho! Totally fits. Look at that. Captain Beefheart's -

iON 8:18

Which is Wavy Gravy's version of Marshall McLuhan's Hard Day's Night.

Bob 8:23

(laughing) Okay, so this is the book of the slaves. So, when I encounter the slaves, the serfs, the grunts, this book will help me to handle them.

iON 8:39

But now be careful, there's Two Lands, Bob. There's Two Lands.

Bob 8:43

Is that what Sekhem is? Sekhem is the second land?

iON 8:46

Oh, no, no, no, no, no, no, no, no, it's comin'.

Bob 8:51

All right, but it'll be indicated in this book.

iON 8:54

Yeah. Oh, yeah. It's all in here.

Bob 8:57

So, we are entering this strange land, and even the ascended -

iON 9:03

(overtalk, indistinct) day, yeah.

Bob 9:05

What did you say? By day?

iON 9:06

Yeah, by day. Go ahead.

Bob 9:08

Yeah. And even the ascended gotta be careful.

iON 9:12

Ooooo! That's what we've been saying all along! Yes! Good for you.

Bob 9:17

Well, that's like the Emerald Tablets. There's lots of warnings to the ascended, the capital-lettered person who encounters the dark brothers, I think it was. Right? Remember that?

iON 9:30
Ehhhh.

Bob 9:34
The dark somebodies. That was a, it was a warning about that. So, do, do the dead, the working stiffs, do they respect Osiris, so you have to acknowledge them?

iON 9:51
No, they don't.

Bob 9:54
Hmm. So, I'm asking Osiris to protect me as I mingle among the latest malls.

iON 10:02
That's right.

Bob 10:04
The mall of Atlanta, Georgia. Someplace that Sondra and the other woman - I didn't get the second woman's name. What is it, Sondra? What's your friend - oh, Susan, right, right. The mall, but it's a mall made up of people from many dimensions, many forms, iON?

iON 10:25
You know, like the one you go shopping in all the time.

Bob 10:28
Right. Get the ice cream in. The, okay, but is there something unique about Egypt? No, it's the ascended continent where all these forms that we don't allow ourselves to see today, are there. So, this will be fun to go through the book and find out all the different forms and phenomena we will encounter. I assume that's what the content is here.

iON 10:57
Yes.

Bob 10:58
Okay. Does anybody have a question?

iON 11:01
No, no, no, no, no, no, no, hell no, not startin' no damn questions.

Bob 11:05
No, I don't mean that. I'm just saying from what we've explained or tried to say, does anybody have a question about what's been said?

iON 11:13

Or, or, does anyone have any input they'd like to engage of something what they thought it was. Some of those, what they're drawing from that makes this thing be interesting.

Bob 11:24

You mean, why they came here?

Michael 11:26

It's been flipped already, Bob, because the summary that I've looked at says that this was used only by the 1%, this Tibetan Book of the Dead, but iON's saying to us, not. That's not the case at all.

Bob 11:41

Okay, talk loud, Nik. I mean, Mike.

Michael 11:45

It's Michael. Yeah, I'm -

iON 11:47

Albert. Albert. Don't be smart. Ha, ha, ha, ha, ha.

Bob 11:51

Yeah, Michael, you're saying it's the 1 percenters or something.

Michael 11:57

Yeah, the, the summary I've heard of is that this was, the Tibetan Book of the Dead, was used only by the 1% as a tool to sort of maintain and retain their life capacities after death. But what iON's saying or what-

Bob 12:16

That's the Tibetan Book of the Dead you just said.

iON 12:19

I mean the Egyptian Book of the Dead. Apologies.

Bob 12:21

Yeah, you're saying it to maintain the capacities you lost because you became dead.

Michael 12:27

Yeah. To keep the, all the last circumstances going, so that after death you can still eat, you can still walk, you can still do all the living things.

Bob 12:37

Hmm. Why would they do that if they're into another dimension?

Michael 12:41

Well, this is what iON is clearing, was revealing, to us is that there's something else going on here. That's, that's the obvious -

Bob 12:51

Menu.

Michael 12:51

- assumption. Yeah, the obvious assumption about this, but it's not that obvious. It seems like this is used to protect yourself or to make your way through the dead.

Bob 13:04

Oh yeah, you, who have died.

Michael 13:07

Yeah, or the ascended amongst the dead.

Bob 13:11

Okay, so that, there's two ways to do it.

iON 13:13

Now do you hear? Now listen to what he said. Listen to what he said. How ridiculous are those words, Bob? See how ridiculous that is? Say those words -

Bob 13:20

No.

iON 13:21

- one more time. Say those words one more - the last words he said, just say them again.

Michael 13:27

Amongst the dead.

Bob 13:27

He said that you could be a dead person floating in the bardos amongst the dead spirit zone in what would later call the Guf, or you can be an ascended person walking around in the physical continent with a lot of slaves, serfs and working stiffes you're interacting with.

iON 13:44

So, that would be an example of the walking dead then?

Bob 13:50

Walking among the dead, the zombies. The stiffes would be - the union members would be the dead, the walking dead?

iON 14:00

Maybe, okay.

Nikolas 14:02

So, iON, could it be a toolkit for the living who walk amongst the dead?

iON 14:10

Maybe. Well, depends. Depends on which Gods you speak to. 'Cause if you go through this, you see, it tells you all kinds of things. There's different inference and references to everything in here.

Nikolas 14:22

It talks about different gates.

iON 14:25

Different positions and winds blowing and the north, south, east, west, and where it comes from, and how the worlds change, and inferred positions that you're engaged from. So, yeah.

Michael 14:39

So, would it assist the living to deal with those that are the walking dead? The ascended living Gods.

iON 14:51

He wouldn't engage. The ascended Gods wouldn't give a shit about this. They wouldn't - it wouldn't be necessary, you see?

Bob 15:00

Right.

iON 15:00

The stories are for those that are left. The ones that are left behind to see - ha ha - The "Left Behind."

Bob 15:06

The "Left Behind."

iON 15:07

Ha ha. The left behind. The "Left Behind" series, the ones that weren't fortuitous enough to ascend. This is the last of the scribblin's that somebody wrote on a, on a, on a beer bottle and threw in the ocean, that the salt didn't wash off. And it's washing back up and, OH! we found the Michelob black bottle that had the secret of life! We got it now. We got it, we got it. We got it.

Bob 15:31

If we're not goin' to have Guinness, we'll go with Michelob. But the -

iON 15:36

Right, Michelob. Yeah, Michelob.

Bob 15:37

So, this was written for those, the left behind, who didn't ascend, didn't rapture and walking around, but they're not dead.

iON 15:49

Yet. Some of them.

Bob 15:51

Yes. Why would some -

iON 15:54

We can't make, we can't make all these prescriptions because it hasn't been developed yet. Just like we couldn't sit there and start off when we did the Revelation series, "Now, okay, now do you understand the most important part of this is the lampstands. Not the four and 20 elders, or the vile judgments, or the harlots, or the Tiny Note, or the Little Book, or the white stone that Carolyn's gonna name, or how it affects with Ezekiel, and which way the winds blow, and why the names and faces change on the four corners of the Four Horsemen of the Apocalypse, and how it all affects the marriage supper of the lamb, and why the four and 20 elders don't give a fuck whether you make it or not, and how you're tryin' to have perfect blood from the lamb that was slain to get you up to be what Jesus, who ascended, comes back to the earth to get his bride, which is not a child, and it's why Bob is no longer a pedophile." Isn't that great? If you'd known about that, you probably wouldn't have engaged in Revelation.

Bob 16:51

Yeah, you said that's not the way you would have introduced the Book of Revelation.

iON 16:56

That's probably not how we'd had done it; but see, the same thing here is we're not gonna give you all the guts, grits and glory right out of a goodie. You gotta earn it. You gotta work to it a little bit because otherwise it won't be a, you know, it'd be like votin' for boota, Buttigieg or Boota Blube or Bluebeblub or Bagabluber, whatever his name is. We don't know what his name is. Buttigieg, Buda, Beetlegist-Beetlejuice! Beetlejuice! His name is Beetle - Beetlejuice! Beetlejuice! Beetlejuice! I'd be like votin' for Beetlejuice. What's the point? Just keep your damn money. Your gonna need it to get drunk afterwards 'cause you're not gonna feel good if he becomes the sittin' president of the United States of America, I'll tell you that. We don't refer to the Canadians. We're sorry about them, so we're sorry y'all had to put with that.

Bob 17:42

Okay, so we got to walk our way through it then. So, I'm just trying to do enough of the intro, the background, that you said I had to set. So, have we -

iON 17:56

Which you are. Which you are.

Bob 17:58

We are doing -

iON 17:59

And that's why, and that's why, and that's why Bob, that's why Bob killed Shep.

Bob 18:05
Shep, the guy on CNN?

iON 18:07
He's not on CNN, he's on Fox News.

Bob 18:10
Oh yeah, he's on Fox, but I'm namin' the right guy, Shep Schmidt or somebody.

iON 18:14
(laughing) Shep Schmidt! He might be a Schmidt! He might be a Schmidt, Shepard Schmidt. See, what are they gonna find out if they figure out that you were connected with Silvia though, Bob? That's what we're gonna -

Bob 18:28
Who the heck is Sylvia?

iON 18:31
You know, the lady -

Bob 18:33
You mean the one in "Finnegans Wake"? There's a Sylvia -

iON 18:37
No, the one that showed up on the plane without an ID or a ticket. She was assigned to Atlanta and Orlando. Ripper. Sylvia Ripper. She was trying to get - she just popped on a plane just out of the blue. Just bloop.

Bob 18:49
Was I on the plane?

iON 18:51
No, but you had to get her out of fucking jail. She didn't get in - they didn't - they decided not to press no charges.

Bob 18:57
(laughing) I see.

iON 18:58
He had to send the big - he had to send the big guns though.

Bob 19:04
(laughing) All right, we'll find out who Sylvia is in natural order.

iON 19:09
Yeah, she was in Orlando trying to go to Atlanta.

Bob 19:12

Yeah, I never heard of this guy, Shep, 'cause I never watched whatever network he's on. But he, you said 35 years, and he got a big headline, and everybody shocked that he's gone. He fucked with Trump. Right? Everybody gets nailed. What did he do to Trump or how did Trump get that happening? They'd kick him out.

iON 19:32

When he called you. You sent -

Bob 19:34

Ha ha. Ha. He asked if- does Shep, he asked me if Shep should go?

iON 19:40

Yeah.

Bob 19:41

And I said yes. I tossed the coin and said, yes, he's got to go. But that's not good enough for us. People don't believe that I actually do those things.

iON 19:54

Well, good, 'cause they'd put your ass in jail if they knew how volatile you really were! That's good. Carolyn, Carolyn, Carolyn had to come visit you at the hoosegow. She'd had to get a saw, but - she would - you wouldn't want a saw, though. You'd want your ReMag and your drops and your livin' water and you'd - she'd had to sneak it into jail to you, Bob. She'd had to come visit you and take it to you in jail.

Bob 20:16

Yeah. What's, what's new about this situation, Michael, is when we did the Book of Revelation, we didn't have people on chat lines, you know, taking shots and making commentary. We got all kinds of commentary going on. Manuel says, "Bob's gonna squeeze the juice out of the scarab beetle."

iON 20:32

(laughing) Beetlejuice! Beetlejuice! Beetlejuice!

Bob 20:41

Michael is posting the definitions of holy. Okay, so -

iON 20:45

Yeah, he did that. That was - we made a big reference about the what you call holy and what the opposing thing. See the art and artistry of the good lexicographer are going by the way of all good things, Bob.

Bob 20:58

Yes, yes. So, Michael, I'm going to read what people are singing. Is this a singsong song or is that a word? A hymn can be something you read as spoken language.

iON 21:13

Look it up. Because it was done - the Gregorian chants were done. And then different things in the mass where they would sing the scriptures, that's been done the same way. So, it could be the hymn applies to a melodic, melodic, melodic transition.

Unknown 21:32

Hello.

iON 21:32

Hey, how you doing?

Bob 21:37

(laughing) You're doing well. Who spoke? (pause) Don't you want to say something?

iON 21:44

Yeah, we want to hear them because they're probably more important than we.

Bob 21:48

Ha ha ha. Okay, they're not speaking. Okay, so Michael, since you're participating here verbally, have I given the context for this enough to start to read?

Michael 22:02

Bob, I think you're onto something here now when you're saying "is this sung" because iON, iON, you started off right at the beginning by saying certain sounds shift angelic beings.

iON 22:15

Imagine that. Imagine that. Us right.

Bob 22:16

Who said that, Michael? Did iON say -

iON 22:18

We're right till we're left. We're right till we're left, you can believe that.

Bob 22:22

But Michael, did he say something or what - are you quoting me? What are you referring to?

Michael 22:28

I'm quoting iON. iON said certain sounds shift angelic beingness and now you're saying, Bob, "were these sung?" So, we're on the right track here, Bob. Keep going.

iON 22:41

We are, we are tryin' to get the frequency up. If we can get it up, Bob, we can get it off. Just don't worry. If we can get it up, Bob, it's early, it's early, it's early! Y'all better hold tight. Y'all better get

them clothes off! You ain't gonna need them in a little bit, I'll guarantee you that, for sure. A good time will be had by all. Uhh!

Bob 22:57

Did you say we're not going to need the clothes?

iON 23:00

Yeah, you won't be needin' no - it'll be clothing optional party, I'm sure. We tear it up the weekends now.

Bob 23:09

Okay, so this is an effort to increase like fa so la? To do an increased frequency?

iON 23:15

It's gonna be different than that. We're gonna, we're gonna, we're gonna, we're gonna, we're gonna, we're gonna, we're gonna sort of bootleg this one a little bit, Bob. We're gonna show it to you because what's gonna happen since you have the Tech Body in place now, really in play, and you got all the damn, all the goddamn money in the world - I don't know what you're gonna do with any more, but I guess you'll do something with it. Whatever flips your little tipper, we don't really care, but past that - well, I'm sure you got projects to do you, you and your little library buyin' arenas you're gonna - takin' - by the time you kill the Guggenheims, the rest of that shit, you probably have some statues to put out in the yard and stuff, it'll be all right. But past all that, we might just take over the whole island and run the rest of them off and like the - what do they do to snakes? And they cast them into the ocean or was it the rats in Tripoli? It was somethin'. The Pied Piper, and they did some'm. You could run everybody off into the ocean with crazy Mazie Herrera into the ocean and be nobody there but you and Carolyn! Then you wouldn't have to look at all 'em ugly people. It'd be only pretty people there. What do you think? Does that sound good?

Bob 24:29

No, no, no, no there's enough other pretty people. I'd like a few to drop in.

iON 24:30

Oh, well now the Grand Wailea's not - that don't count. We got that. The Grand Wailea don't count, but you can have -

Bob 24:32

Oh, okay.

iON 24:32

You can have Polo Beach up to that side of Polo Beach.

Bob 24:35

Okay.

iON 24:35

The Four, The Four Seasons. They're not seasons of the four shimmies, the four shimmies. You can, you can work with that.

Bob 24:43

No seasons here. That's right.

iON 24:44

I know, it's gone. Gone. Used to be.

Bob 24:47

Okay, so there - the fa so la is aimed at one person. Then people take turns being in the center. Imaging the fa so la, is that appropriate to hear, like, how is this? What level of broadcast is this hymn going? Or it's just a personal thing you do?

iON 25:08

The tonal, the total mark. They didn't have music back in fa so la, so you had to pitch it. LAAAAA. You had to pitch it. Then once they do, then then once you do, then they can start singing. Or they'd have a pitch pipe that would help get you there. That was important to line it up. But then after that, see, then they started making musical rote which is different things they'd blow on a - they'd blow a shofar. Boy would them chauffeurs like that when they blow the chauffeur. They'd blow that shofar, it'd be something else to see, yeah, back in the days in the Yiddisha-land they'd blow the shofar. But when they're not blow'n the shofar, they'd have tonal pitches that matched. And then that would set the scale for fa so la which then became the Sacred Harp. That the heart that made the matter, you see, that you were surrounded by. That's what's referenced in the, the Papyrus of Ani. That's what's listed in the original apocrypha. That's what's listed in the Ezekiel's version of how the four winds blow that then Matthew, Mark (radio interference). Excuse us. John (distortion) Ho ho! And then all the way up into Revelation and then most, most of the Acts of the Apostles.

Bob 26:35

Okay, iON, what's listed? You say that's listed here; it's listed there. What's listed?

iON 26:40

Those tonal marks of how you achieve vibrational frequency. It's going to move everything. You'll see.

Bob 26:49

Is that, is that fa so la knowledge or before fa so la or later knowledge?

iON 26:54

We, we can't tell the difference. Is it live or is it Memorex, Bob? We can't tell.

Bob 26:59

Well, does fa so la use these frequencies?

iON 27:02

They do.

Bob 27:03

So, you're going to tell us the ground of the frequencies of fa so la.

iON 27:09

We going to tell you the difference between hertz and megahertz.

Bob 27:13

Oh yeah, right. You mentioned it before. So now, since this - so, how come the Egyptian Book of the Dead hasn't always been here? Oh, because the sub realm of time.

iON 27:27

It was. Right. And then when they find under the Sphinx, under the foot, and find Dobbsstown, your 40-foot LandSea container with all the good stuff, boy, they're gonna play hell. You think they hate you - hey, Bob, you think they hate you now? Just wait till they find out. Then you get, you get credit for everything that's been done since, since everything just before the Garden of Eden. You get credit for every bit of that. Then you can say, "Oh, well, don't put that on me. I mean, the, the Hard Rock, the Hard Rock Cafe Hotel, that was being built in New Orleans, it really wasn't stable, so we just knocked it down. It's in the bad side of Canal Street and we don't think it should be there and so we're going to slow this project down just a little bit because it's going to be broaching the view from Bourbon Street. So, it was taken down." It was on Drudge, we don't know.

Bob 28:23

So, what was he saying, Mike? Just before - oh yeah, (iON laughing) before the Garden of Eden. I remembered! Okay, you can laugh, it's not relevant. I remembered! You laughed too soon. So, listen to this. You said everything up to just before the Garden of Eden. What happened just before the Garden of Eden?

iON 28:45

The fall.

Bob 28:47

Oh, okay. So, I, I did all the stuff before the fall. I laid that out. That's what they're gonna find. They're going to retrieve it.

iON 28:55

Yeah, but don't tell 'em, Bob. That's all it is. You're gonna give them the upper hand again.

Bob 29:00

Yeah. Ha ha. Don't tell them, Mike. Right.

iON 29:04

That damn Will and Grace will be sending more hate mail like they done last time. It'll be terrible.

Bob 29:10

Okay, I'm gonna start reading and iON, could you -

iON 29:13

Oh! Oh, now we can begin! We'll go on mute.

Bob 29:17

No, you don't mute. You, as like when I come to the word Ka, I'll pause to let you say something about the words that we obviously don't know. All right? So you fill in.

iON 29:27

Go little bit. Then we'll do what we can a little bit just to keep it interesting, of course, 'cause your reading is so over-the-top there, Bob. Let's just say that for sure. So, we'll go easy with that one and then we, also by the way, if you all are doing the Budge version, we hate that version, but if it's kind of like King James Version, we're gonna get you there, but it don't matter yet. We're gonna, we're gonna be easy till we get one y'all can like, but you'll be able to compare the difference to see what we're doing once you get there. Go ahead, boss. We're not worthy.

Bob 29:59

(laughing) So, we're gonna do the Budge one that Michael found the PDF, I think it was, -

iON 30:07

E.A. Wallis Budge.

Bob 30:07

- that everybody has. Yeah, E dot A dot Wallis Budge. So there's some details about how he faked this or set it up. We'll get to those later, right? We don't need to know that now.

iON 30:21

You don't need - and when you get, when you get there later, you won't really care 'cause it won't make a difference. It's, you know, it's how big his penis was doesn't have anything to do with this.

Bob 30:29

Okay. Is Mr. Buggs listening today, right now?

iON 30:32

No, no.

Bob 30:33

Okay. Is he in the Guf?

iON 30:35

He's not even a real person.

Bob 30:38

Ha ha. Okay. This is your first, first breakthrough. All right, so it says, "Homage to thee, Osiris, Lord of eternity, -

iON 30:46

Homage, homage, homage.

Bob 30:48

Oh, sorry. Homage - what did I say, homage? Homage to -

iON 30:53

(laughing) You said, you said, you said, "Fuck you hommie! What's up my niggas?" That's what he said. That's what he said. That's what the translation said.

Bob 31:05

Yeah, let's consider me doing a translation. Hommie, Osiris, where you been? "Homage to thee, Osiris, Lord of eternity, King of the Gods, whose names are manifold, whose forms are holy, thou being of hidden form in the temples, whose Ka is holy." Now iON -

iON 31:31

Wait, that manifold, that manifold is not the one, not Steve, not the one in prison for tax evasion. Not that manifold. They were made, their names are not, that's not that manifold. It could be but it's not that one just to be clear, see. See how I'm giving you good, giving you good apothecary here, Bob? Good apothecary.

Bob 31:51

Right, but the Ka was the, the autocrat. Why we -

iON 31:56

Yes. Perfect word, perfect word, perfect word.

Bob 32:00

Yes, but its whose Ka is holy. People have different autocrats.

iON 32:04

Right. And see, it's kind of like the Deists who - it doesn't matter where the Deist is, it's who's speaking. And so, the point in this marker becomes "to whom" the world is addressing. You get it?

Bob 32:19

Right.

iON 32:19

So, it's got to be the object of the preposition that's presenting. So, this "Ka is holy" in the reference to why you would give "Homage to thee, Osiris," it's reversed.

Bob 32:34

Right. His Ka's cool. He's got a cool autocrat.

iON 32:37

Oh, okay. And that's going to change! But right now we're just doing some introduction, so -

Bob 32:43

Right. "Thou art the governor of Tattu (Busiris)..." Are those places? Constellations?

iON 32:50

Busiris, Busiris.

Bob 32:52

Busiris. Where are those?

iON 32:56

Tattu? It's a space.

Bob 33:00

It's in the ascendant continent?

iON 33:04

Ahhh. Just East of Eden.

Bob 33:07

Okay, is Eden, is Eden in the ascended continent?

iON 33:11

Yes, of course. Do you remember the rivers that were buried? We told you all this.

Bob 33:16

Yeah, yeah. Okay.

iON 33:16

Don't play that shit like you don't know what's going on. Come on now.

Bob 33:19

Okay.

iON 33:20

Sara's Zion will whoop your ass. That's what she'll do.

Bob 33:23

Yeah, "Thou art the governor of Tattu (Busiris), and also the mighty one in Sekhem." You mentioned Sekhem half an hour ago. What is that?

iON 33:34

Ah, Letopolis.

Bob 33:36
That's a place.

iON 33:38
Mm-hmm. A space.

Bob 33:39
Are they near Cairo, these places?

iON 33:42
No. No, they're not.

Bob 33:44
This is on the ascended continent.

iON 33:47
Yeah, it was very different -

Bob 33:48
Right.

iON 33:48
- configured then. Before it broke it apart it would be very close to Providence, Rhode Island.

Bob 33:55
Right. So, you see that, Michael? It's, ah, nobody else is describing the ascended continent. That's new information right there.

Michael 34:04
Yep.

iON 34:05
Yeah, but don't tell 'em. It will spoil it. Come on, man.

Bob 34:08
All right, "Thou art the Lord to whom praises are ascribed in the nome of Ati,"

iON 34:14
Ati.

Bob 34:16
Ati. You can say something about that or not. I will create a pause.

iON 34:21
In the nome of Ati. Which nom do they mean? As in a nom de plume?

Bob 34:27
No, it's not spelt like that.

iON 34:31

Right.

Bob 34:33

In the nome of Ati. Don't ask me questions! I don't know! You just spell it.

iON 34:38

(laughing) See what happens when you get these non-entities writin' a bunch of damn words? They don't even know what they're writin'. That's the problem with readin' these days is how do you know the one that wrote the readin' wrote the readin' right?

Bob 34:51

Yes.

iON 34:52

Now you know, that's how you know. Okay, that's a non sequitur. Keep on goin'.

Bob 34:58

"thou art the Prince of divine food in Anu."

iON 35:02

Anu, Anu. Yep.

Bob 35:03

Anu.

iON 35:04

It's like the cooking channel. And we're gonna have countless hours talking about recipes; and what perfect food is; and how they got bread of life; and how they had livin' water; and how they can flip up, flip up a mouse, most perfect mouse ever, ever, ever.

Bob 35:21

Sounds delicious.

iON 35:23

And we're goin show him, we have to show him how to make bangers and mash. And, oh, and we're gonna do some, we're gonna do some, some nice Yorkshire pudding. Some proper Yorkshire pudding with real gravy! The animals are gonna die to make this gravy, they are. It's gonna be wonderful. Bob just lovvvvves when we talk about food so much -

Bob 35:44

Yes.

iON 35:44

- though there'll be a great section for the culinary desires of you all were interested.

Bob 35:50

So, a lot of description of Osiris here. "Thou art the Lord who is commemorated in Maati"

iON 35:55

Maati. Can be Maati, but it's Maati.

Bob 36:00

Is that the Hidden Soul or is that referring to -

iON 36:04

Yeah. Yes, but, see, all those are markers, Bob. It'd be like saying, Bob the exorbitant, Bob the wonderful, Bob the palatial, Bob the -

Bob 36:13

Are these steps on a journey?

iON 36:15

Yes. Ahhh, yes, yes or, or hymns. Verses of a hymn that set that -

Sara 36:24

Are these funeral hymns?

Bob 36:27

Funeral? Funeral hymns? I don't know what she's saying. "Thou art the Lord who was commemorated in Maati, the Hidden Soul, the Lord of Qerrt (Elephantine),"

iON 36:40

Qerrt. Elephantine.

Bob 36:46

Right. You're going to tell us what they mean?

iON 36:49

No.

Bob 36:51

"the Ruler supreme in White Wall (Memphis)."

iON 36:55

Right. There's the wall where they stored the original white stones: in Memphis.

Bob 37:01

Wow.

iON 37:01

Not in Tennessee, not in Tennessee. We told you had a caller from Memphis, and we said not in Tennessee. In the original Memphis.

Bob 37:09

Okay, so why are they describing a place that's not part of the original continent, or it is part of the original continent?

iON 37:16

It was before it - it was before it broke up. See, this is the references. It's making references from the ascended. And then 3000 years go by and somebody some, some, some jackoff somewhere finds these scrolls somewhere and starts readin' them. "Look what I found. I don't know how to read but I found this and I'm sure it's important and can I get a Michelob? Can I get a Michelob and write the secret of life on the bottle and throw it in the ocean, and then we can solve this and we'll have a big time in the old town, old town tonight." So, you know, it's that simple from that side. So, the In and Out Burger version only applies if you know what to order. If you don't know what to order, In and Out doesn't help you.

Bob 37:59

Right, so, um -

Sara 38:01

Okay, so I've been looking at the pictures of a scroll -

iON 38:07

The hieroglyphs?

Sara 38:08

- for years and years - right, but I've never really touched base with the translation. It's so small in comparison to what I have to look at.

iON 38:19

You're right, darling. You're right.

Bob 38:21

What's so small?

Sara 38:22

Okay, so this gonna be -

iON 38:24

The hieroglyphs apply.

Bob 38:25

Hurry up. I'm not putting up with this long, Sara. What are you getting to? I don't even know - already you cause confusion. You said something's small. Smaller than what? Fuck that. I'll mute you, Sara, so get on it!

iON 38:38

(laughing and then whispers) Don't tell Bob.

Sara 38:39

(whispers) Yeah, okay.

Bob 38:41
What's small?

Sara 38:44
(whispers) Don't tell Bob everything, yes.

iON 38:45
The words.

Sara 38:47
The translation, the words, in contrast to the pictures of the hieroglyphs.

iON 38:52
She says the hieroglyphs are more explanatory, self-explanatory, than these fleabag translated words that are not appropriate. Completely.

Sara 39:03
I know that's right.

iON 39:05
From a hieroglyph -

Bob 39:05
That's not true. I'm not going by a picture; I'm going by what iON says. I don't care what the picture shows.

iON 39:12
No, no, no, she's just making reference that, to her, that the pictures are more transcendental than the words. And we agree because these words ain't right.

Bob 39:22
Ha ha. But why are they wrong?

Sara 39:25
This is gonna be fun.

Bob 39:27
Is this badly translated or something?

iON 39:30
It's not even translated. Ask her a question about the pictures and what she would know. She'd have completely different words because they show and present it that the Osiris and all the different people that's shown in the hieroglyphs. Don't you have the hieroglyphs? You saw J.W.'s Egyptian Book of the Dead when you were there.

Bob 39:48
Yeah.

Sara 39:48

They don't make sense.

iON 39:49

You saw the hieroglyph on each set that lays it out, exactly. And you can almost make out - this is what this jackball, butt-fucking dude, who ain't even a dude, got lookin' at those pictures and wrote this shit and said this is what that is. And now everybody's blood, monsoon, and stars is writing their words of what those words by changing one word of Sun Ra De and Soon Rong Ka to say this is what that was. No, this is what that was. No, I'm a Paul. No, I'm a Peter. No, I come from Laos. I don't have to have this trouble. Oh, I don't speak that language. I don't know who you think you - oh snap - I don't know who the hell you think you are. You don't run nothing. You don't run nothin'. You don't run - and this is what you come up to. And they start splitting off, and there's is no goddamn wonder everything got busted up and moved around. You can't stand each other as it is! Couldn't they just build one big house and everybody lived together? Oh, hell, no. You can't even live on the same side of the street to be all right. So, once again, it's the protraction and that's all she was softly trying to convey is these words, however liberating, are not -

Bob 40:58

They're not liberating! They're the damn place names. That's all they are.

iON 41:03

Placeholders. Okay.

Sara 41:04

What? They have placed those - the hieroglyphs are like, place marks? Is that what you're saying just till now?

Bob 41:11

Have you got whatever you're looking at? Will you post it, or did you already post it?

Sara 41:16

No, no, I, no. I'm not gonna post pictures up. I need to ask that. Can I interject?

Bob 41:22

You can't do nothin'. No, I don't know what you're talking -

Sara 41:25

Well, how do I -

iON 41:25

We did. We said they're placeholder. We agreed with you. They are.

Sara 41:29

Oh, okay.

iON 41:30

Don't go do it, get away with it, and then ask can ya do it. Bob will stomp you to death. You can't do that.

Bob 41:35

Yeah.

iON 41:36

You just got to do it and then talk about how it's all about, "You know, I was thinkin' these placeholders aren't they, Bob?" And then he'll shut the fuck up and you can talk for an hour. It works every time. You can't say, well, I (overtalk) from me. "You don't get in here. What are you talking about? Get out of here. I'll mute you, I'll mute you, I'll mute you, that's what I'll do." He has to - he's got to run the board some way though, y'all, we got to give him credit for that. Praise Bob.

Bob 42:04

Okay, so -

Sara 42:05

Praise Bob. Sure, iON, very good.

Bob 42:06

And how come when you come on your phone farts? What's that long drawn-out fart that your phone emits?

iON 42:12

It's called flatulence, Bob.

Bob 42:14

Heh heh heh. What is that, Sara? Electronic farting.

Sara 42:20

It's my rocking chair creaking.

iON 42:25

(laughing) (indistinct)

Sara 42:25

It is, isn't it? It's my rocking chair creaking. I'm sorry.

Bob 42:30

You're sorry. What. You don't have to be sorry. Nobody's sorry here. Okay, so finding -

Sara 42:36

It was me farting, you're welcome.

Bob 42:39

- your pictures. Do you have a book or is it online somewhere?

Sara 42:42

I have a book, but I also posted a link to -

Bob 42:46

You didn't answer my question.

Sara 42:47

- a couple of different persons.

Bob 42:48

Do you - how do we see these pictures?

Sara 42:52

Well, um -

Bob 42:56

Um - post a link?

Sara 42:57

I have posted it three or four times. I'll post it right now.

Bob 43:02

So, so, we can click on that, and we'll see your pictures. Okay, but it'll just clutter it up. It's not even important. This ridiculous name dropping or journey of nothing for nobodies, and Budge mistranslated - um, this is as bad as the Book of Revelation. Okay, anyway -

iON 43:22

(laughing) We were afraid you were gonna notice that. We were afraid you were gonna notice.

Bob 43:26

Yeah, I was hoping that I wouldn't come to this realization.

iON 43:30

(laughing) Thirty minutes y'all. "I hate this book. (Bob laughing) Throw this shit away. I don't know why you - Carolyn, why do you have this goin' on? This was your idea. Why do you gotta (indistinct). Every time I listen to you it ends in tears! Why do I listen to you?" "Okay, Bob, throw it away." "No, I'm not going to throw it away; I started it now. People are countin' on it. We gotta do this thing now." Then he's like, okay, and then he loves it -

Bob 43:55

(overtalking with iON) Okay. Shit. "Thou art the Lord..." I'm gonna read this fast till you interrupt me. Let's get through this fast as hell. "Thou art the Lord who is commemorated in Maati, the Hidden Soul, the Lord of Qerret (Elephantine), the Ruler supreme in White Wall (Memphis). Thou art the Soul of Ra, his own body, and hast thy place of rest in Henesu (Herakleopolis). Thou art the beneficent one,"

iON 44:17

Herakleopolis.

Bob 44:17

Yeah. Ha ha. Herakleopolis. "Thou art the beneficent one, and art praised in Nart. Thou makest thy soul to be raised up. Thou art the Lord of the Great House" Now, who makes thy soul to be raised up? Am I talking to myself? Shouldn't you talk to Osiris?

iON 44:32

No, this is what their singing, this is what they're singing about Osiris to remind Osiris how to ascend.

Sara 44:39

(indistinct)

Bob 44:40

Aren't they putting their power - no, you're not allowed now, Sara. I'll mute you. You can't talk anymore for awhile.

iON 44:47

(laughing) I'll mute you; I'll mute you.

Sara 44:48

Okay, I'll just -

Bob 44:50

45th. Impeach the 45th. What is it? Impeach 45!

iON 44:54

Impeach 45! Impeach 45. Hey, he's got to get some sound bites of Sheila Jackson Lee. That's our favorite. She's way better. She's way better than - then -

Bob 45:05

Is this - than crazy Mazie. Is this a document of someone putting their power into something else?

iON 45:15

References. Yes.

Bob 45:18

References to how you do it?

iON 45:21

Yes.

Bob 45:23

Well, that's not cool.

iON 45:25

Well, that's just the point. That's just why - how you get back to it.

Bob 45:30

We're gonna get back. We're supposed to get back to what, Carolyn?

iON 45:35
Ascension.

Bob 45:35
Carolyn's watching TV. She's not even -

iON 45:40
Pre-Osiris. Pre-Osiris.

Bob 45:40
Ha ha. - she's eating. Eating candy. Ha ha.

iON 45:44
That's good.

Bob 45:46
Yeah. "Thou art the beneficent one, and art praised in Nart. Thou makest thy soul to be raised up. Thou art the Lord of the Great House in Khemenu (Hermopolis). Thou art the Mighty One of victories in Shas-hetep, the Lord of eternity, the Governor of Abydos." Now, I've never even read this before. It shows you how good a reader I am. "The path of his throne is in Ta-tcheser (a part of Abydos). Thy name is established in the mouths of men. Thou art the substance of Two Lands (Egypt)." Oh, there's your two lands -

iON 46:10
Whoa, whoa, whoa, ho, ho, ho.

Bob 46:10
Yeah, screeched to a halt there.

iON 46:14
Yeah, yeah, yeah. See, this is when - before Egypt was divided. You had the upper Canaan and the lower Canaan. Remember?

Bob 46:22
Well, they were part of the original continent. If that's what you mean.

iON 46:26
Of course, but that's not the point. The reason that it's divided is from the upper and the lower side.

Bob 46:33
That's after the splitting up of the original continent?

iON 46:36
No, it was before. It was divided before.

Bob 46:40

That's the way it was. What part of the yarmulke continent is what we call Egypt today? What is it, near the middle, Haleakala, near Maui?

iON 46:48

It'd fit, it'd fit right about Providence, Rhode Island. Would fit right in there.

Bob 46:54

Yeah, but it would - that's where it would be, and that shows you how big the continent was. Because that would be all across the Atlantic Ocean.

iON 47:03

Well, the Atlantic Ocean was, if you put it together, it's just one yarmulke in the world, Bob, there wasn't different - it wasn't seven different oceans. There was only one.

Bob 47:11

Right. So, what's the point of saying it's in Rhode Island? That's way over there. You know, that's not where -

iON 47:21

It's not connected. You asked where it was in geography to where everything else is and if you took it all apart, put it together, it fits in right there at -

Bob 47:27

Rhode Island.

iON 47:27

- right there from the Aegean Sea, fits into Rhode Island. Take it apart.

Bob 47:32

And what does Rhode Island fit into?

iON 47:34

Ah, the rest of that part of the eastern seacoast.

Bob 47:40

And then that's what part of the continent? Southwest, southeast, northwest, northeast?

iON 47:46

Okay, if you're standing in Maui, and you're looking south and the wind's blowing and hits you in your face, which direction is the wind blowing?

Bob 47:53

South.

iON 47:54

Nope, it's gotta be blowing north if it hits you in the face.

Bob 47:58

Oh, you changed the rules. Okay, go ahead, no problem.

iON 48:00

No, no, no, that's, that's not the rules. It's which way is the wind blowing if it hits you in the face if you're staring south.

Bob 48:07

Well, it's logically blowing north, and you've taught me how it's not what the logic is. It's just the opposite, so I'd say south.

iON 48:14

(laughing) Okay, so us telling you now exactly what latitude, longitude, Rhode Island fits into upper and lower Thebes doesn't really make any difference. If you took and put all the pieces together, it fits into one patch of land. When they said -

Bob 48:32

Yeah, but there's Two Lands. There's Two Lands. Like, what are they separated by?

iON 48:36

They're not divided. They're not - by a line. By, by a fictitious Jordan River. The Jordan River -

Bob 48:43

Oh, so this is a territorial marker.

iON 48:46

Yeah, yeah, yeah. That's the reason we said - and that's the Two Lands. It's important. Because now here's what's the point of the Jordan River. Remember Canaan land? The promised land? Everything else was bondage. Well, these are the Two Lands, Egypt, that's prescribed from that level. What that means, that level means that now, just now, you have a place where God can be and little man can be in the Two Lands. The only thing that divides it is a fictitious Jordan River.

Bob 49:20

They, ah, what makes them seem divided?

iON 49:24

The fictitious Jordan River. Gods live over there, and little men live over here.

Bob 49:31

There were little men on the continent?

iON 49:33

Yes, that's who's writing all this papyrus business. Gods wouldn't waste the time. Why would a God need to write this shit?

Bob 49:41

Heh heh. Okay, so little men. They exist. So, when the Guf empties according to your scenario and people are forced back here, to wherever here is that survives the Guf emptying, they're eternal by default. Will they become serfs, like we're describing in the eternal continent here?

iON 50:06

Well, okay, okay, okay. We can answer that question. Well, we would answer that question say, well Lord God, Bob, there's no way in hell anybody would gain their power back and then give it away again! And then we go, wait a second. That's exactly how you created the Tech Body now! You got your power back when they rent the veil in two and you've gone right back in and I mean pumping through the Renaissance, creating the world by storm. And then you pump, pump all your power, ever' food, ever' dish, taking pictures of food and puttin' it on the "." You separate yourself in every way from - you got your house on the Nest, it controls everything, controls what's in the 'frigerator, what comes on the TV, what ads you get, how it knows where your car is going. Now you Progressive you plug the thing into the car, and it tells you every time you have sex in the car. It knows everything. How fast you go - oop, you're a little fast. Oop, we're gonna charge you more, you're dangerous. Fuck this car before I have to blow your shit up! Fuck this car! That's what, what - Pull over, just go ahead and pull over, and we'll be by and give you a ticket later because you're not accurate. You put all of your power back in the Tech Body and now that's come to us. Now we run it.

Bob 51:24

So that's the (inaudible) in Two Lands?

iON 51:26

That's right. Say something. We - all is recorded. Hey, Roxy wasn't joking when she said all is recorded. It now really is.

Bob 51:36

Yes, but the -

iON 51:38

Yeah.

Bob 51:38

- so, on the ascended continent you described there's no oxygen there. It's a lot different.

iON 51:43

No.

Bob 51:44

And we're coming back there, we're recalling it, retrieving it, or mutating -

iON 51:49

That's the AL2SO4 coming. Come on Fukushima. Pump (inaudible) some more.

Bob 51:52

Right. It's gonna be, so this is what happens if you, if you're, if you are swept back from the dead zone into this - Bob's area. You will be a serf because you came back by default. You will be a slave.

iON 52:08

Basically. Basically.

Bob 52:10

Hear that, Michael? That's new. That's new information, Bert.

iON 52:14

Yeah, they, they charge extra when it's new, y'all. Better quit. You're gonna run up a big ole bill. We lettin' you know we got your Apple card, so we'll hit that bitch. Don't think we won't. Just know, so you know, we will.

Bob 52:26

So, this - yeah, this is Trump's vision. You were saying last week that those - he's gonna become king and he's gonna help other kings and so it's the beginning of the reassembled continent. Trump is bringing in the ascended and the little man will call it fascism.

iON 52:42

And, "Thy name is established in the mouths of men." Hmm.

Bob 52:50

Yes, you just read - you jumped back. You went back a couple of lines.

iON 52:54

One line. One line.

Bob 52:55

"Thy name is established." Yeah, that's right. "Thy name is established in the mouths of men. Thou art the substance of Two Lands."

iON 53:02

Created. Which is created. The mouths of men created the division of the Two Lands.

Bob 53:09

Ahhh.

iON 53:09

That's what they are doing right fucking now and why we must tell you we could not be more pleased. It's all going very well.

Bob 53:19

"Thy name is established in the mouths of men. Thou art the substance of Two Lands." So, your littleness created that. "Thou art..." -

iON 53:28

Here comes Dobbs. Here comes Dobbstown. Go ahead. That's the next part. We had to preface to get ready for lockdown Bob rule. CKLN.

Bob 53:35
Thou art Dobbs, -

iON 53:36
CKLN.

Bob 53:36
- the feeder of CKLN (Doubles), the Governor of all the companies of Maui. This is how they miswrote it, "Thou art Tem, the feeder of Kau -

iON 53:50
That's in the land of the rule, that's in the land of the rule of Connie. You gotta get it right, Bob, come on.

Bob 53:57
Ha ha. "Thou art Tem, the feeder of Kau (Doubles), the Governor of the Companies of the gods." Oh, that's Carolyn's company.

iON 54:04
There's two, there's two, there's two houses -

Bob 54:06
(indistinct) zone, Interscope or whatever it's called.

iON 54:08
So, in Ka, there's two houses. So, if you're not careful, you'll have to go live in the lower house. And you can't stay in the upper house if you're not careful.

Bob 54:15
Ah ha! This should get you guys motivated. Now you know why it was said!

iON 54:20
Now you know why you need two houses! (laughing)

Jean 54:28
Okay, iON, I have some questions.

iON 54:30
Two duplexes, all you want.

Bob 54:32
Oh, here comes the queen Jean.

iON 54:34
Queen Jean.

Jean 54:36

So, I was gonna ask you why you were calling the Jordan River fictitious, but you just answered - when it was created, created by the mouths of men.

iON 54:46

When this wrote, when this writin', when this scribbins was scribbled on the scrabbler, when the scrabblin' scribblers scribbled on the scribs scrabblers, the Jordan River didn't flow. The Jordan River came later.

Jean 55:01

Oh, so -

iON 55:02

The way that the Tigris and the Euphrates and the rivers that flowed out of, out of the Garden of Eden. They were buried in the sands. They are still flowing, but they're below the sands. It's just the opposite. Those rivers were and they're still flowing, but they're below the sands of time.

Jean 55:20

So, the writers made up the Jordan River, or did they anticipate?

iON 55:26

They didn't say Jordan River! We said the divider was the Jordan River, and it came later.

Jean 55:30

Oh, okay.

iON 55:32

That's what we're saying. That that was the line, and then that became the River Jordan.

Jean 55:38

Okay. And the mouths of men were the men who did the writing?

Bob 55:46

Yeah, little people.

iON 55:47

They didn't do the writing. This is telling the Hymn of Osiris, that the mouths of men are what divided the land into two parts: upper and lower.

Jean 55:56

Got it. Got it.

iON 55:57

Then they had to create the Sea of Galilee so they could dip Jesus in it, see? But then that was John. Not the Revelator, the good one.

Bob 56:07

Ha ha. Who's the good one?

iON 56:09

He was the good one that the Byzantine Empire, the Ottoman Empire, chopped off his head and chopped off his finger and you can see it in the temple, now.

Michael 56:16

The Baptist.

iON 56:19

John the Baptist! Oooh. With verklempt with verklempt over here, he knows him some Bible, Bob. Move him up to the front of the class.

Bob 56:27

Michael. Now there's South Africa. And so, I tell everybody - Jean, why is this? Why do I keep reaching for my Living Water for refreshment?! I don't go to anything else! I just - see, I have my water! What's happening to me, iON? You know, who's gonna eat my food in the fridge? I'm not eatin' it.

iON 56:49

Oh, no.

Bob 56:50

I'm just drinking water. What's going on here?

Jean 56:52

Wow.

iON 56:52

You gotta eat your livers and - have you, have you foundered on the bread of life? Are you not even bragging about that anymore, are you?

Bob 56:59

No, no, I'm doin' that. I'm doing that. But the water is easier. I have it all day long.

iON 57:05

He never drank a glass of water in his life.

Bob 57:08

Yeah, I never drank water at all. And sort of like I'm not hungry but I like to have the sensation of it, so I take a sip.

Jean 57:15

What is it? Is it addictive, iON?

iON 57:18

Elizabeth Warren says the same thing, Bob. She says she's never drank a glass of water in her life.

Bob 57:23

Ha ha. She's just imitating Connie or me.

iON 57:27

Oh, that's right. That's right.

Bob 57:28

Yeah, yeah.

iON 57:29

Yeah, but Connie's healthy. Connie's healthy. She's about to fall apart.

Bob 57:34

I know. But what did you say that we played at the beginning of the show? Trump? He just has to - oh, no, that's comin' up. That's new information comin' up. Okay. Yeah, it's coming up later. The - so the clue is, you know, named - just say you do what Bob or Connie does, like Warren is doing. That's all you have to do. Trump does it. You'll hear about that. So, you wanted to say something, Jean?

Jean 58:02

Well, in regard to the Living Water, is it, is it like, is there an addictive quality to it that you find so attractive to it?

Bob 58:09

I guess you would call it that way.

iON 58:10

Straight, straight meth. Straight meth, honey.

Bob 58:14

Straight meth. Ha ha ha.

Jean 58:17

Where's the heroin? It's more addictive than cigarettes? Even -

iON 58:22

Oh, Lord! Yeah, no, no, no. Carolyn's more like heroin. You know, once you get started then you just gotta have it, then you get dope sick.

Jean 58:28

Ah huh. Yeah.

iON 58:29

If you haven't got Carolyn, then you get, then you get dope sick. See, that's when you get these crack whores runnin' around here. They'll do anything, they'll just do anything. So, the point then comes back around and comes a balance, you see. Because all those dopes and all those pills and things you shoot and smoke and huff and puff and snuff and luff and vape and grape and nape and lape and bake. All those things are just the counterparts of what you use to move you to a different place than where you are. You get that?

Jean 59:00

Sure, sure.

iON 59:01

Bob's drinking water and he's never liked water. He can't stand water. He doesn't drink water and many times if he had anything wrong with his meatsack body, it had to do with dehydration! But that's another conversation. Now what's happened is, he's not drinking for the hydration, he's drinking for the fullness or the completeness. Because for the first time ever, he's now really, really, really been satisfied and he's not thirsty. So now he's just enjoying the buzz.

Bob 59:29

Yeah, I'm not thirsty like it's addicted Jean, but I know that it's really good for me, so it doesn't have a negative taint of addiction.

iON 59:37

Right. He doesn't like, -

Jean 59:38

With that reference, it would be -

iON 59:39

- he doesn't like, he doesn't use the cocaine to get high. He just likes the way it smells.

Jean 59:44

Yeah, likes the place he's in. He's like - he likes the place that he's in when he drinks it?

iON 59:50

But he doesn't know!

Bob 59:51

I like the drink!

iON 59:52

He doesn't know what place he's in! That's the point. He doesn't have a clue. Bob will -

[Top](#)

2019-10-12-19--2000-4-pages 1, 2

Bob 0:00

If you say I'm addicted, but I know it's good for me. So, it's not -

iON 0:03

How do you know that? How do you know that?

Jean 0:06

You just like to drink it. You just like to sip it and drink it.

Bob 0:11

Yeah, it seems to be - I think iON said years ago that the Living Water would quench your thirst.

iON 0:19

Yeah.

Bob 0:21

And the fact that it quenches your thirst even though you keep drinking it, it quenches you as you drink it.

iON 0:27

Yeah, you want your -

Bob 0:28

Quite interesting phenomenon.

iON 0:29

- (overtalk) really hydrated.

Bob 0:30

I don't know if Carolyn's evolved enough to experience this. I don't see her drinking. You ever sip water, Carolyn? Did you ever have any?

iON 0:36

She knows how much it costs - she knows how much it cost to ship to you. She knows how much it costs to ship to you and she's trying to save the farm, Bob! Ha ha ha. She's just trying to be conscious so you can live one more day in this lap of luxury on fucking Maui right now! Yeah, that's easy. No problem, Bob. She's just trying to keep it together 'cause if it goes to hell, you're gonna say: "Carolyn, Carolyn, it went to hell! No, Bob, it's just that - don't you have any regard for all this is done on your behalf? No, no, no I just kind of expect it to be there and just lay the food out on the counter and I won't eat anymore, but make sure the counter is full just in case, especially on popcorn night."

Bob 1:24

Heh, heh, heh. Hey, guess what?

iON 1:26

We had pizza. We had pizza last week, so it's popcorn night. You know that?

Bob 1:30

Hey, you. You drove the new people from Atlanta - they left! They couldn't take it. They're not here.

iON 1:39

It happens.

Jean 1:41
It happens?

Bob 1:42
It usually happens. I'll just refresh.

Jean 1:46
I just have a couple of questions back to the Book of the Dead, iON.
I've seen -

iON 1:50
Okay, honey, we're gonna answer them, we don't care.

Jean 1:52
Cool. I'm seeing the terms Lord and God and I'm seeing God capitalized
and not capitalized.

iON 2:01
Yep. Yep. Yep.

Jean 2:01
So, is it this same thing as Revelation where -

iON 2:04
Yeah.

Jean 2:05
Okay. So, Lord signifies -

iON 2:07
But now, say it because there are, there's two new people. So, say it
for the two new people 'cause you know we lost (overtalk) -

Bob 2:13
The two new people aren't here! They left!

iON 2:15
Well, we lost them. We lost them to CNN last time.

Bob 2:17
CNN, yeah. But, but Jean, where do you see the capitalizing? I haven't
seen that yet.

Jean 2:26
Well, the first line, "Lord of eternity, King of the Gods," and King is
capped, and Gods is capped.

Bob 2:33
Oh, I see the word God. Yeah. So -

Jean 2:36
And then you just read, "the Governor of the Companies of the gods."

Bob 2:40
Oh, yeah, it's small.

Jean 2:41
And that's a small "g."

Bob 2:43
So that would be little men? Gods of the little men? What are little "g's" ?

Jean 2:50
Is that little men, iON? Small "g"?

Bob 2:54
Well, no no, no, it's not little men, but there's, there's degrees. Remember? They just now made the line between the two. They don't really know the difference yet. Hendiadys.

Jean 3:04
That they divided it. Okay, they divided the lands.

Bob 3:07
So, god with a small "g" is pointing out a little man who doesn't know they're a god. That's why it makes it a small "g."

iON 3:12
Right.

Bob 3:13
Okay. That makes sense. Right. So, "Thou art Tem, the feeder of Kau (Doubles), the Governor of the Companies of the gods. Thou art the beneficent Spirit among the spirits. The god of the Celestial Ocean (Bob: small "g") (Nu) (Bob: that's the god of the Celestial Ocean) draweth from thee his waters." So, a god is taking from Osiris the water. Oh! His waters, Living Water. "Thou sendest" -

iON 3:39
Right.

Bob 3:41
There it is.

iON 3:41
That is exactly right. Shhhh. Don't tell 'em. Now see? We could say why couldn't y'all damn figure this shit out all this time? You had all the words in the world trying to figure something out and everything was known. All was known, given freely to you and nobody got it. And you had to have something ridiculous like us explain it. It's crazy.

Bob 3:59

Heh heh. But they didn't get it 'cause they never experienced Living Water! They didn't know what that was.

iON 4:05

Oh, oh, okay. Well -

Bob 4:07

I know because I'm having it.

iON 4:08

That's why he's the boss.

Bob 4:10

Yep, that's why I get the big bucks. "Thou sendest forth the north wind at eventide," Now what would the north wind - would that be blowing in my face if I was looking south when I'm looking north?

iON 4:22

Yes! Yes! Yes, it would. Yes, it would. Congratulations.

Bob 4:26

I'd be looking north. Right, Mike? I can only trust Michael. Michael, I'd be looking north, and the wind would be coming at my face. That would be a north wind, right?

Michael 4:33

No, you'd be looking south.

Nikolas 4:35

No, south.

Bob 4:36

Ah, see they flip it! See? It gets flipped every fucking time. I just learned that the south wind - I said the south wind was coming from the south. Ah no, that wasn't - I don't know what I - (iON laughs) okay, start over again. Let's start over again. What do you think, Carolyn? Where does the north wind come from?

Carolyn 4:57

If you're facing the wind, -

Bob 5:00

Yeah.

Carolyn 5:00

- it's going behind you. So, it's going opposite the way you're facing.

Bob 5:05

Yeah, that's what I always knew till iON started asking me.

Carolyn 5:10

Asking you. Don't ask you, you'll never

Bob 5:13

So, if this was happening right now, Carolyn, that would be -

Carolyn 5:18

You're sitting west -

Bob 5:19

That'd be a west wind.

Carolyn 5:20

No.

Bob 5:21

Oh, it's going east. It's where it goes!

Carolyn 5:23

Yeah!

Bob 5:24

Okay, remember that, Bob, it's where it goes. All right. That's how you determine -

iON 5:28

Boy, we didn't know how that - we really didn't know how that was gonna go.

Bob 5:32

Yeah, touchy, touchy.

iON 5:33

A good lawyer, a good lawyer knows the answer to the question before he starts posing the question. So, we didn't know how that was gonna come out for real, for real, ourselves. So, we'll give you, we'll give you that one, too.

Bob 5:44

Yeah, thou sendest forth the north wind which would be coming from the south going north. Right, Carolyn?

Carolyn 5:50

(in background) Yeah.

Bob 5:52

Yeah.

iON 5:52

Oh my god, he figured it out y'all. He figured it out. It's just so exciting.

Bob 5:55

Now, that's an interesting point. You call it a north wind, but it comes from the south. There's a screw up right there. Right?

iON 6:00

Yeah, because it's blowing north.

Bob 6:01

Badly named. Yeah, it's headin' north. It's what it wants to be.

iON 6:05

A nor'easter. Where does a nor'easter come from?

Bob 6:09

Sou'wester.

iON 6:11

Okay! There you go. So, you got it.

Bob 6:14

Yeah, "Thou sendest forth the north wind at eventide, and breath from thy nostrils to the satisfaction of thy heart." What would that be?

iON 6:22

Ahhh. Whoop, whoop, whoop, whoop, whoa, whoa. That has to do with pulmonary edema, doesn't it?

Bob 6:32

No, I don't think so.

iON 6:35

Then carry on.

Bob 6:36

No, no, no. See? He let me live with that mistake, Jean.

iON 6:41

Heh heh heh heh. Yeah.

Bob 6:45

Scott said iON's a god damn asshole. iON's an asshole! Ha ha ha.

iON 6:49

Hold on, hold on. Now look what's happening. This is one of the places where they're hooking things together from the meatsack. See, these fallen, these fallen gods - you notice we didn't say angels, these fallen gods, they've got themselves into a little soup, as you say.

Bob 7:10

Yeah. Yeah.

iON 7:11

So what that means is, is now they're like, ahhhh, okay, which way do we go now? Which way? Which way do we go, George? Which way do we go? They don't know which way to go. See, you've got to start hooking it back together. Now, what that means is, you're having to figure out how to put this all together. Now read the words -

Bob 7:29

Does this involve oxygen iON? Is this the fallen nose?

iON 7:32

If you'll read it, if you'll read the thing, we'll see.

Bob 7:36

Okay, but you, you, you were going to say, "breath from thy nostrils to the satisfaction of thy heart." You want me to read more now?

iON 7:43

No, I want you to go - those words. Read those again.

Bob 7:47

"and breath from thy nostrils." I think we exhale, Jean? Gods only exhale?

iON 7:54

That's right.

Jean 7:55

Correct.

iON 7:55

That's right. Inhale - inhalation happens - it's an autonomic response.

Jean 7:59

It's a vacuum.

iON 8:00

That's why - yeah, when they slap the little baby, it's so it will exhale, not inhale.

Bob 8:06

Yes. So, exhaling is what the gods do.

iON 8:11

Well, and, the little men are gods, too, they just don't know it.

Bob 8:15

Right, but I don't know with what you just said. Back to, ah, there's another south wind, north wind. If -

iON 8:22

The air, the air -

Bob 8:22

- we exhale, Jean, is that what we don't do? One of them we don't do.

iON 8:27

It doesn't matter. It doesn't matter. That's not the conversation. The conversation is -

Jean 8:32

Well, iON -

iON 8:33

- that the breath of the nostrils is connected to the heart.

Bob 8:39

Yeah.

iON 8:40

Because now the heart has fallen. And so it has to have oxygen. God doesn't need oxygen. That's why you had to divide the upper and lower parts of Egypt. Because the upper and lower couldn't sustain themselves together. And so you stayed off of this side of the River Jordan 'cause there was giants in the land. You can't breathe the air that the, that the giants breathe.

Bob 9:08

So, this is the beginning of the heart floating, untouching the pericardium?

iON 9:14

Yes. That's correct.

Bob 9:16

That's a split there.

iON 9:19

Mm-hmm. Do.

Bob 9:21

See how out of the blue there I get a hat trick, Michael? It's my style. Right?

Michael 9:25

Yeah, I like that. That was good Bob.

iON 9:28

What about dat doh? What about dat doh?

Jean 9:32

iON, on one side of the river then, there was a different atmosphere, there was no oxygen, or little oxygen? And on the other side, there was.

iON 9:41

Hold on, hold on now. This is when the sea was acid. And then when it broke up, when you broke the different portions up in the different oceans, that's when the salt had to be applied to turn the acid into seawater.

Bob 9:59

How did we apply the salt? Did we get the serfs to -

iON 10:02

You didn't. You didn't.

Bob 10:06

Yeah, we got the serfs to pour salt in?

iON 10:12

There isn't that much salt in the world.

Bob 10:14

So, we exhaled something?

Michael 10:17

If we are made of light and salt, is there a connection between we're made of light and salt and the salt getting into the sea, iON?

iON 10:26

God controls salt. Just like he turned Lot's wife into a pillar of it.

Bob 10:34

Hmm. Okay, so the Gods can, can make the salt.

iON 10:39

They do, or God does. In that case, you could just say one God, okay? We ain't mad about that. You can just say God, and it'd be a big God. That's all right with us.

Jean 10:50

So, are you saying when the continents, when the continents broke up, a God applied salt to the waters to make it salty?

iON 11:00

So that the little man could live.

Jean 11:05

And who was that one God?

iON 11:08

Based in this book right here, it says it's Ka. The King of the Gods.

Bob 11:15

The autocrat.

Michael 11:15

The autocrat.

iON 11:17

And that, okay, we like that. He's the diva -

Bob 11:19

So, breath from the nostrils -

iON 11:21

He's the diva. He's the diva Deist.

Bob 11:24

Right. Is he - he's like iON said once that the Japanese culture, very conformist, tribal, was caused by one guy, one Japanese guy. So, that's, that's a God that influenced the whole culture. It wasn't the phonetic alphabet, wasn't the mouth. It was a form.

iON 11:48

Which is where the essence of the mystery landscape comes from.

Bob 11:53

The God, the form.

iON 11:56

The form of the function, the form of the function. Yeah.

Bob 12:00

Which comes out of the cellular.

iON 12:02

Okay. See, now you're, now you're negotiating when you get that far. So, we don't, we don't even give it all that, but you can.

Bob 12:11

Yeah. So, is breath from the nostrils got something to do with the salt?

iON 12:17

Eh, no. Breath from the nostrils has to do with how you're surviving as a little man.

Bob 12:23

Right. And the little man needs to inhale.

iON 12:28

No, they only exhale, too, but they have to be prompted to it.

Jean 12:33

But little man needs oxygen for the heart?

iON 12:36

Yes, good.

Jean 12:38
And ascended does not.

iON 12:40
Correct. And that's what we're going back to. And that's why all the little men is fittin' to die.

Bob 12:46
Right. So, "Thy heart reneweth its youth -

iON 12:48
You can't get mad at us for saying that 'cause that's what they say, too, you see?

Bob 12:53
Yeah, "Thy heart reneweth its youth" is a fallen condition. You need the split heart to activate your oxygen.

iON 13:02
That's right. That's why we said to Carolyn most recently that she was preaching to a dead choir.

Bob 13:10
Because of the salt point or what?

iON 13:12
'Cause they're gonna die.

Jean 13:12
Lack of oxygen.

Bob 13:14
Oh yeah, right. Right. Okay, "Thy heart reneweth its youth, thou producest the..." Then there's dot, dot, dot. What's being left out there?

iON 13:26
Say it again, Bob, your words are kind of screwy. Fix your mic! Fix your mic!

Bob 13:32
Yeah. "Thy heart reneweth its youth, thou producest the...." {Bob: dot, dot, dot.}

iON 13:40
The, the new pericardium that allows you to be ascended.

Bob 13:45
So, why did they delete that? Because little men don't know it?

iON 13:50

Some goofball, jackball, bullshit person that doesn't know how to read writin' well didn't write the readin' right. So, yep. There you go, once again.

Bob 14:00

Or, they didn't understand what it was so they left it out.

iON 14:02

So, what the hell - what's the difference? Oh yeah, that's who I want writin' my epiphany, somebody that don't know what the hell's going on. That's good.

Bob 14:12

Ha ha ha. "Thy heart reneweth its youth, thou producest the..." and you brought in the new heart which is touching the pericardium?

iON 14:19

Yeah - well no, it wouldn't touch it, but it makes the - connects the unconnection more valid.

Bob 14:26

Right.

iON 14:26

It perfectly unconnects.

Bob 14:27

"The stars in the celestial heights are obedient unto thee,"

iON 14:33

We had to put, we had to put the boss's bread in the stove, y'all. Argh.

Bob 14:39

Yes, right now. He's making bread, guys. He's making my bread.

Michael 14:42

Mmmmm.

Jean 14:43

Oh, boy.

Bob 14:44

When you guys ascend, you'll get some.

Jean 14:45

iON, you said the new, you said the new pericardium.

iON 14:49

Yeah.

Bob 14:49

Yeah.

Jean 14:50

Is that a different one then we have now?

Bob 14:55

Yes.

iON 14:55

The one - yours is changing. The walls are getting thicker. Remember?

Jean 15:01

Okay.

iON 15:02

And the fluid in your pericardium is like, becoming like Jesus'.

Jean 15:09

Hmm, okay. That's allowing me to be ascended.

iON 15:14

When the Spear of Destiny pierced the side of Jesus and the water flowed first and then the blood, -

Jean 15:21

Yes.

iON 15:22

- that was Living Water that flowed on that wonderful soldier that had to walk the earth forever. Come on, it's your neighbor, Bob. You know who it is.

Bob 15:34

Yeah.

Jean 15:34

Did you just - are you saying that Living Water is the fluid in the pericardium?

iON 15:39

It will be.

Jean 15:41

It will be.

iON 15:42

It is for Bob. It is for Bob.

Michael 15:43

Yay, Bob.

Jean 15:43

Bob! You're saturated with Living Water! No wonder you're happy.

Bob 15:52

No wonder I'm what? Happy did you say? Happy? Ha ha ha.

iON 15:55

Yeah, but see, if you start pourin' it down the Colorado, if you start pourin' it down the Colorado River in places where it hasn't achieved yet, and somebody will drink it and they'll fall over fucking dead. And then who's gonna sing a song of six pence? How does that work? You like that? Yeah, okay, you wanna try it? Ha ha ha. You gotta fifty-fifty chance, y'all. You want to try it? Go ahead. Come on. You can do it. So, you gotta be aware of the environ that you're engaging. You understand that?

Jean 16:25

Which side of the fictitious river you're on?

iON 16:28

River Jordan you are, for you jump in the river and you shall get wet. Isn't that cool?

Jean 16:37

Mm-hmm.

iON 16:42

Good for you. Good. That was pretty good, honey. You did pretty good there.

Jean 16:46

Thank you.

Bob 16:49

What did we learn, Jean?

iON 16:51

Palmer. What did we learn, Palmer?

Bob 16:53

Yeah, what did we learn there, Jean?

Jean 16:54

You're drinking the Living Water and it's saturating your pericardium, and -

Bob 17:00

Right.

Jean 17:00

- the pericardium is made of Living Water. No wonder you want to drink it all the time.

Bob 17:05

Yeah, maybe that's it. Yeah. So, iON -

iON 17:09

He's just really horny. He's just naturally horny. That's just his nature.

Bob 17:13

So, so, iON -

Jean 17:15

He's changed though, iON.

iON 17:17

Oh, oh, ho ho ho ho.

Jean 17:19

Yes, his voice is softer or something. He's more -

iON 17:23

Well, yeah, he's not as vicious. He's not as vicious as he used to be.

Jean 17:26

Yeah. Yeah, that's true.

Bob 17:28

Ha ha. Okay, so -

iON 17:31

Except to Carolyn. He's pretty vicious to Carolyn sometimes since he decided that he's the boss. He's runnin' shit, so he gets a little crazy. He's rough on us, too, though, so don't worry. It's the same thing for us, so we have to stay on point or he'll get us throwd off the range - throwd off the range ourselves. So, it's good.

Jean 17:52

He's gotten used to that designation, huh? He's boss now.

iON 17:56

Apparently, apparently.

Bob 17:58

Who? Me, Jean?

Jean 17:58

Yeah, boss.

iON 17:59

Don't matter now, It don't make any difference if he don't like it. He's, he's stuck now.

Bob 18:03

I put it in a title of the latest recording on "iON and Bob." It says, "From Wyndham Lewis to the Bossman."

Jean 18:10

All right, Bob. Good. Embrace it.

iON 18:14

Praise Bob Carr.

Bob 18:17

Okay, so iON, the - so, I'm enjoying the drinking because I'm feeding the construction of the heart. Yeah, there's not really desire involved in it. It's just why not just drink this than getting anything else? It sort of wins the vote of choice.

Jean 18:54

Yeah. Is it your knowing?

Bob 18:57

No, we don't know what knowing is.

Jean 18:59

That illusive, that ever illusive knowing.

iON 19:00

He don't know. He doesn't even know what known. He doesn't know what known is. He wouldn't know known if he know'd it.

Bob 19:08

Ha ha. So, yeah. "The stars in the celestial heights are obedient unto thee, and the great doors of the sky open themselves before thee." Okay, so now I'm portalling.

iON 19:22

Ehhhh, now don't get too carried away because you're too clever by half. You don't know what you're talkin' about, and they don't either. So, you can't just make that -

Bob 19:29

Ha ha ha.

iON 19:29

How you going to defend that? You say them words, but how are you going to defend them? You're not 'cause you don't know what you're talkin' about. So, you can't just make these -

Bob 19:37

Remember this, Carolyn? We're reading a script, and the writers didn't know what they were talking about. And we're trying to find out what they're referring to. Well, you can't do it without iON. See? That's why we have iON.

iON 19:48

But it clicks. But it clicks. Where are you? Say it again.

Bob 19:52

Well, I had, "Thy heart reneweth its youth, thou produces the.... The stars in the celestial heights are obedient unto thee, and the great doors of the sky open themselves before thee." Is that a wish?

iON 20:06

No, that refers to how portals apply.

Bob 20:11

Right. So, they're describing the lifestyle of the god.

iON 20:16

No, they're talking about the superhighways available to everybody, but especially the god.

Bob 20:22

Okay, "Thou art he to whom praises are ascribed in the southern heaven, and thanks are given for thee in the northern heaven." So, we're reading - so, they're telling it: Thou art the substance of Two Lands, thou art - we're finding it's a divided, it's sort of incomplete zone, but you are something. They're trying to tell you you are something powerful.

iON 20:45

Right, if you would, if you would.

Bob 20:48

Right. "Thou are he to whom praises are ascribed in the southern heaven, and thanks are given for thee in the northern heaven. The imperishable stars are under thy supervision, and the stars which never set are thy thrones." The throne scene. Yeah, the throne scene is a star? Sittin' on a star?

iON 21:08

No, they were the Orion's belt, Bob. Orion's Belt.

Bob 21:12

Yeah.

iON 21:13

And the call on the resting soul of Galileo, King of night vision. Remember?

Bob 21:20

Yeah.

iON 21:22

That's the reference. That's where they - that's where they made the references from the star side making imprint of what the - how to see where they were in the celestial realm.

Bob 21:34

Yeah, they're the size of marbles you were saying the other day.

iON 21:37

Correct, but this is the reference of saying this is how Galileo worked it out. The same thing Nostradamus would run in there to the damn de Medici bitch and say, "Hey, everything is changed! Everything is changed." And he could prove it by looking to where the stars' not. See?

Bob 21:53

Right.

iON 21:54

But go ahead.

Bob 21:55

So, "The imperishable stars are under thy supervision," You know how to read the stars. "and the stars which never set are thy thrones."

iON 22:03

Right.

Bob 22:05

"Offerings appear before thee at the decree of Keb." Is that a person?

iON 22:13

Ahhh, it's more esoteric. It can be a lot of people.

Bob 22:17

Okay, "The Companies of the Gods." There's that phrase again. "The Companies of the Gods praise thee." Now that's our companies. We're making Companies of the Gods.

iON 22:28

Right. And then, and the little "g" gods of the Tuat.

Bob 22:34

Yes, that was a company -

iON 22:35

Other World. Other World.

Bob 22:36

This is capitalized.

iON 22:39

Yeah. Other World.

Bob 22:41

This is now capitalized, Jean. The Companies of the Gods, okay. That's other worlds?

iON 22:46

"The Companies of the Gods praise thee, and the gods to the Tuat (Other World) smell the earth in paying homage to thee."

Bob 22:59

Yeah, they are considerably limited.

iON 23:03

Correct.

Bob 23:03

Small "g" god.

iON 23:05

Like little men.

Bob 23:05

Yeah, so it's divided. Yeah, The Companies of the Gods, our companies, praise thee. We make you tap into your godness, and the gods all - and the little gods - all they can do in the Other Worlds is - now remember iON, Jean, said that the Companies of the Gods refer to Other Worlds, so there's the Other World reference, "and the gods of the Tuat (Other World) smell the earth in paying homage to thee." That's as far as they get. Smelling the earth.

iON 23:34

Mm-hmm.

Bob 23:37

You were gonna say something?

iON 23:39

Homage.

Bob 23:41

Oh, homage. Okay. "The uttermost parts of the earth bow before thee, and the limits of the skies entreat thee with supplications when they see thee." So, they're addressing the, the God, Osiris, the God in you, of you. And then they're occasionally referring to the little people around you.

iON 24:02

Basically. And then how they respond to it 'cause it's kinda like, Bob will talk to everybody. We can prove that. Bob will talk to anybody again and again and again. We can prove that. But then after a little while they start to sort, sort it out. They sort themselves out. And you notice they start treating Bob differently, maybe a little better. They give him an air or range or level of respect. He's not really due it, but they pay homage to him because they don't get it. Locked down Bob rule doesn't allow them to make it otherwise. So, they - whether they like it or not, they do. Ya see?

Bob 24:39

That's in this sentence? "The uttermost parts of the earth bow before thee, and the limits of the skies entreat thee with supplications when they see thee." That's me talking to anybody.

iON 24:50

"The holy ones are overcome before thee." Yeah.

Bob 24:55

Yeah, the local holy ones. The local elders. "and all Egypt offereth thanksgiving unto thee when it meeteth Thy Majesty." Which is capitalized.

iON 25:04

Yeah. No, that, yeah, but that's Wells Fargo.

Bob 25:08

How's that?

iON 25:10

The, they give you, the holy ones are overcome before you and all of Wells Fargo offers thanksgiving unto thee when they meeteth Thy Majesty.

Bob 25:21

So, the word Egypt refers to Wells Fargo?

iON 25:24

Yeah, the money checks. Mm hmm.

Bob 25:25

Okay. So, is Egypt gonna be a reference to banking all the way through?

iON 25:33

No, just here.

Bob 25:35

Okay.

iON 25:35

'Cause you haven't done Mind, Body and Spirit yet, but you're fixing to.

Bob 25:39

Yeah. "and all Egypt offereth thanksgiving unto thee when it meeteth Thy Majesty." Now that's when the little man that this is addressing meets a God?

iON 25:51

No, that's when you walk into Wells Fargo. They treat you different than they do regular people.

Bob 25:57

I see, when it meeteth - okay. "Thou art a shining Spirit-Body, the governor of Spirit-Bodies;"

iON 26:03

What!? What? Oh, snap. Wait a minute. What are you talking about now? "Thou art a shining" - that's what they talk about: Bob's aura. "Spirit-Body, the governor of Spirit-Bodies; permanent is thy rank, established is thy rule." Uh oh. So now he's gonna talk about Coldplay. Go ahead, Bob.

Bob 26:30

Well, the Spirit-Body. That's not the creative body, that's not the Tech Body, that's your essence. Essence Body.

iON 26:40

Maybe.

Bob 26:41

All right. Okay. So, oh, look at this! "Thou art the well-doing Sekhem (Power)"! That's the Chip Body, I mean, the Coldplay. "of the Company of the Gods." Now where was Sekhem at the top? Letopolis. What do you know. Okay. so they're - "gracious is thy face and beloved by him that seeth it. Thy fear is set in all the lands by reason of thy perfect love." Remember, iON says what I played at the beginning of the show, that Ophenel created fear. That's how he established order in the ancient pharaoh land on the continent.

iON 27:28

Ha, ha, heh. And apparently it's how you do it now, too, 'cause everybody's doing everything they're doing now not 'cause they're supposed to, not 'cause they want to, not 'cause they ought to, 'cause they're scared shitless if they don't.

Bob 27:40

Right. "Thy fear is set in" - What?

iON 27:44

That's why they're behaving.

Bob 27:48

"Thy fear is set in all the lands by reason of thy perfect love, and they cry out to thy name making it the first."

iON 27:54

If you don't make your house payment, they're gonna take away your house. If you don't pay your nut, they're gonna take your nut away from you. You know.

Bob 28:01

Yeah.

iON 28:02

Fear, fear, fear. (singing) Fear, fear, fear, why don't you have a beer?
Go ahead.

Bob 28:08

"and they cry out to thy name making it the first of names, and all people make offerings to thee." So, yes, there's a - see this, Jean? There's a laying out - no more addressing places. They're saying what it's like to be Bob to walk around and have the little people acknowledge you.

iON 28:25

And scream at Carolyn.

Jean 28:26

Yeah, but I got confused. I got confused because I could see you as a representation of perfect love. "Thy fear is set in all the lands by reason of thy perfect love."

Bob 28:39

Bob!? Bob don't even know what love is. What are you talkin' about?

Jean 28:41

I know, but he doesn't have to.

iON 28:43

That's crazy! That's crazy talk.

Jean 28:46

No, seriously.

Bob 28:47

Well, I met benevolent Bob and he was gonna - well, bring benevolent Bob forth. We want to see benevolent Bob. That's great. Show us benevolent Bob.

Jean 28:55

Well, see then? Yeah, it didn't apply to the example you gave then. Like you said, if Wells Fargo - if you don't pay your mortgage, they will take your house. What does that have to do with by reason of perfect love?

Bob 29:07

Well, I, look. I said we had to come, we had to become aware of our ascended power by descending! I did it from love, by forcefield, forced everybody through fear to descend, to jump aboard, operate within fear, and then I said we'd get them out of it 'cause I love them!

Jean 29:28

Yeah, that's what I thought, but the example iON gave doesn't apply to that.

Bob 29:33

Yeah, no, no. You create fear out of love. The plan, the agenda.

Jean 29:39

Okay, so even the mortgage payment is a part of your creation of this descending -

Bob 29:46

Love.

Jean 29:46

- this fallen state, and it's perfect love. Okay.

Bob 29:51

"Thy fear is set in all the lands by reason of thy perfect love, and they cry out to thy name making it the first" -

iON 29:58

The problem is -

Bob 29:59

It's gonna happen. All this stuff -

Jean 30:02

Bob! I'm crying out, Bob!

Bob 30:04

Yeah. Praise Bob.

iON 30:05

If you got a mortgage, that means you're living in somebody else's house.

Jean 30:10

True.

Bob 30:11

What means that? What means that?

iON 30:13

If you have a mortgage, that means you're living in somebody else's house.

Bob 30:15

Yeah. Right.

Jean 30:17

And that creates fear right there.

Bob 30:21

But look at this. "Thy fear is set in all the lands by reason of thy perfect love," It's like they move into a novel. It's now becoming a story. "and they cry out to thy name making it the first of names, and all people make offerings to thee. Thou art the lord who art commemorated

in heaven and upon earth." iON's been telling you this for years. "Many are the cries which are made to thee at the Uak festival," you know, Burning Man, "and with one heart and voice Egypt" (Wells Fargo) "raiseth cries of joy to thee." Praising me.

Jean 30:52
All hail. All hail.

iON 30:52
Coachella. Coachella, Bob. Coachella.

Jean 30:55
Coachella.

Bob 30:56
Coachella. Yes, the other festival. And then there's a quote. Who would be saying this? I'll try to get to the end of the quote.

iON 31:09
Oh! Edward is in a runoff election in Louisianer. He didn't win. Ha ha ha ha ha.

Jean 31:17
I think it's just a continuing quote, Bob. I don't see any close quote until the end of the chapter.

Bob 31:22
Okay. Wait, who just won, iON?

iON 31:27
No. Edwards did not win, he's in a runoff.

Bob 31:32
Wow.

iON 31:33
He's a set-in-stone democrat for Louisianer.

Bob 31:35
Right. And Trump told everybody go out and vote. And they all gathered at his place before they went, in the stadium. And they went out and voted.

iON 31:44
And 99% in the polls are in. And 99% of the people think that he should be killed, drawn, and quartered, and his bodies buried in the four quadrants in the Seven, Seven Wonders. And they're all gonna watch Mat Lauer run around and go and rape people.

Bob 32:04
They're saying the governor should be, or Trump should be torn apart?

iON 32:08

Trump should be torn apart.

Bob 32:10

Ha ha. The democrats are saying that? For influencing the election.

iON 32:14

They're saying, they're saying that the democrats are saying that.

Bob 32:18

Yes, that's what I mean.

iON 32:19

The republicans - 99% of everybody. They're, everybody's against him. Even Trump's against Trump, he said so today.

Bob 32:26

Ha ha. And they're trying to claim that it was a rigged election. How could the governor lose it?

iON 32:33

Right, right. Yeah.

Bob 32:36

Okay. "Thou art the Great Chief, the first among thy brethren, the Prince of the Company of the Gods," I'm on the board, "the stablisher of Right and Truth throughout the World, the Son who was set on the great throne of his father Keb." We heard him earlier. "Thou art the beloved of thy mother Nut, the mighty one of valour, who overthrew the Sebau-fiend. Thou didst stand up and smite thine enemy and set thy fear in thine adversary. Thou dost bring the boundaries of the mountains. Thy heart is fixed, thy legs are set firm."

iON 33:07

Uh oh. What does the mountain mean, Bob?

Bob 33:10

Oh! That's what the mountain wants.

iON 33:15

Yeah, that's right. Good for you.

Bob 33:17

Wow. I bring the boundaries. I - they don't have to hide anymore. They spread. The mountain spreads.

iON 33:26

It will take a minute. It'll take a minute. We'll have to wait and see what Ronan Farrow has to say about it.

Bob 33:31

Heh, heh. Mia Farrow' son. "Thou -

Carolyn 33:35

Hey, guys. Hey, iON. I looked up, checking your words. Louisiana, the democrat, Edwards, won the vote.

iON 33:44

Yeah, but he's in a runoff. He's in a runoff.

Bob 33:47

He didn't win by much, Carolyn. The goal was -

iON 33:50

No, he's in a runoff. If he was, if he was gonna win, the democrat had Louisianer, no question. But now he's been forced into a runoff for November 16th. So, that's what they wanted.

Bob 34:02

A runoff. Yeah, but how does that happen - they force him into a runoff? Did he run against the other two guys?

iON 34:10

Yeah, he did not get 50% of the vote so he has to get a runoff. And that's what they were trying to do because they knew they couldn't beat him. So, they forced him into a runoff. Now they got more time. Now it's on.

Bob 34:22

So how, what was the - you have two - they took two republicans against him today to make a runoff. Why are they mixing the democrats -

iON 34:33

No. This because they were trying to give, offer something different. They were trying to mix it up to beat the democrat.

Bob 34:42

Yeah. Did they do that? See, I don't understand the basic premise. There was an election and the governor -

Carolyn 34:47

No, it wasn't. It was a primary. It wasn't the final election. So, yeah, "Edwards, a democrat, fought Saturday to hang on to a rare democratic govern -

Bob 35:00

But he ran against who? Two guys.

Carolyn 35:02

Two republicans.

Bob 35:03

Well, how come they can run?

Carolyn 35:04

Here we go. "These two republicans were trying to hold Edwards under the 50% benchmark." The reason - demanded that he had to - like iON says, he had to be at 50% to keep his governorship. Now he has to go to an election. How can they force that?

Bob 35:28

Right, but - well, primaries are usually in the same party. Why are republicans in the democratic primary?

iON 35:33

Louisiana is a screwed-up state. They did it on Saturday. Why are they havin' elections on Saturday?

Bob 35:39

Yeah, right. Yeah. How come the republicans were running against the democrat in a democratic primary?

Carolyn 35:47

To push him out of the 50%.

iON 35:47

Because had he -

Bob 35:50

But how come they were allowed - you don't do primaries outside of your party.

Carolyn 35:54

iON is saying Louisiana screwed up, and it's a governorship, it's not a congress.

Bob 36:00

Heh heh. It doesn't matter. So, anybody can run against and challenge the governor, is what the rule is, right? In Louisiana.

iON 36:07

Even, even dead people. A lot of dead people vote in Louisiana.

Bob 36:11

Yeah. Yeah. So, so, these two republicans slowed 'em down. Now they're gonna have - if he had gotten 50, over 50%, he wouldn't have to run?

iON 36:22

Right. He'd still be the governor. Because he didn't get 50%, now there's a runoff.

Bob 36:30

And that's what he was - Trump was yelling at the conference, Carolyn, at the gathering.

iON 36:34

Yep. He went down there and he said, "Mr. Edwards, we're gonna run you off!" And they did.

Bob 36:41

And they did, Carolyn. That's what our products do. Okay, so -

iON 36:49

Trump's hair is looking better though, isn't it?

Bob 36:52

Yeah, that's right. "Thou dost bring the boundaries of the mountains." There's the mountain. "Thy heart is fixed, thy legs are set firm." I've been marveling at my huge leg muscles this past week, Carolyn.

iON 37:03

Ooh, Lord. Ooh Lord have mercy. Hmm. We're gonna have to do some forensics on your body, Bob. It'll be great.

Bob 37:13

Yep. "Thou art the heir of Keb and of the sovereignty of the Two Lands (Egypt)." They're still divided.

iON 37:21

Both of them. Both of them.

Bob 37:24

"He (Keb)" What?

iON 37:25

Both of them. You see, at some point - now wait now. Slow down. At some point, God runs both of them.

Bob 37:37

All right. "He (Keb) hath seen his splendours, he hath decreed for him the guidance of the world by thy hand as long as times endure. Thou hast made this earth with thy hand," See Jean, I made this hologram. "Thou hast made this earth with thy hand, and the waters, and the winds, and the vegetation, and all the cattle, and all the feathered fowl, and all the fish, and all the creeping things, and all the wild animals thereof. The desert is the lawful possession of the son of Nut." Who's the son of Nut, iON, in relation to me? Am I the son of Nut?

iON 38:07

The little, the little men.

Bob 38:11

The son of Nut is a little man so they own the desert. "The Two Lands (Egypt) are content to crown thee upon the throne of thy father, like Ra." Like Ra was crowned? Or the father is like Ra?

iON 38:28

Yep.

Bob 38:31

Okay. "Thou rollest up into the horizon, thou hast set light over the darkness, thou sendest forth air from thy plumes, and thou floodest the Two Lands like the Disk at daybreak." The disk. Is that an ET foreign body vehicle, or the sun?

iON 38:49

Not necessarily.

Bob 38:52

Not necessarily the sun, or the foreign body vehicle?

iON 38:58

Right.

Bob 38:59

All right. "Thy crown penetrateth the height of heaven, thou art the companion of the stars, and the guide of every god." That's small god. "Thou art beneficent, in decree and speech, the favoured one of the Great Company of the Gods," another Great Company, Carolyn, "and the beloved of the Little Company of the Gods." Now we got two companies, Carolyn. The Great and the Little.

Jean 39:20

And they're both big "G's." They're both capital "G."

Bob 39:22

Right. So, somethin' happened to our Companies there, iON?

iON 39:29

Merging, they must be.

Bob 39:31

Merging. Okay. "His sister (Isis) hath protected him," Is that Connie? Who is this sister?

iON 39:41

Don't read into it.

Bob 39:43

All right. Yeah, I don't know. "His sister (Isis) hath protected him, and hath repulsed the fiends, and turned aside calamities (of evil)." Carolyn is always claiming she doin' that for me. Imitating Isis. "His sister (Isis) hath protected" -

iON 39:58

She puts, she puts the "r" back in fiends.

Bob 40:06

Heh heh heh. That's right. "His sister [Isis] hath protected him, and hath repulsed the fiends, and turned aside calamities (of evil). She

uttered the spell with the magical power of her mouth. Her tongue was perfect, and it never halted at a word. Beneficent in command and word was Isis, the woman of magical spells, the advocate of her brother. She sought him untiringly, she wandered round and round about this earth in sorrow, and she alighted not without finding him." She made fight. There's the landing that iON's saying. It's the landing that's important! Remember that, iON?

iON 40:40
Do.

Bob 40:41
Yeah, she alighted. She landed not without finding him. What's that mean? She alighted not without find - with - she found him?

Alissa 40:50
She wouldn't land without finding him.

Bob 40:53
What did you say?

Alissa 40:55
She wouldn't land without finding him.

Bob 40:58
Oh, she alighted not without finding him.

iON 41:01
Right.

Bob 41:02
She wouldn't land. Okay. She made light with her feathers. Does that mean make comedic or she made light, sunlight beam, from her feathers?

iON 41:11
Beam. Light.

Bob 41:14
Yeah, "She made light with her feathers, she created air with her wings, and she uttered the death wail for her brother. She raised up the inactive members of whose heart was still, she drew from him his essence, she made an heir, she reared the child in loneliness, and the place where he was not known, and he grew in strength and stature, and his hand was mighty in the House of Keb. The Company of the Gods rejoiced, rejoiced, at the coming of Horus, the son of Osiris, whose heart was firm, the triumphant, the son of Isis, the heir of Osiris." So, Osiris in the last few paragraphs has been obsolesced, killed. What's that about?

iON 41:52
They're through. They can be their own power. We don't need you no more. Get out.

Bob 41:58

All right. So, I did all that. I helped you people, and then I'm ditched.

iON 42:02

Mm-hmm.

Bob 42:05

Didn't see that comin', Jean. You didn't see that coming that Bob will be ditched.

Jean 42:10

Well, I'm still - I have a question about the mountains, iON, they're plural.

Bob 42:15

Oh, you're talking about the Trump, Clinton rematch? Yeah.

Jean 42:21

The boundaries of the mountains.

Bob 42:22

Clinton's rematch. Is that a new thing?

iON 42:24

Oh, let's go again. Let's go again. If ol' smokey Joe don't make it, and, and Pocahontas and, and, and, and Bernie has one more death in the family, and one more myocardial infarction, he may have to come on over to the Guf side and talk about the election; see if he can get to become the, the preacher man on the backside. And then all you got left is Beetlejuice, and I don't think he's gonna make it.

Jean 42:53

Are you saying Hillary's going to reenter the race?

iON 42:57

We think it'd be -

Bob 42:58

Who's gonna reenter? Oh yeah, Hillary. Yeah. Oh, what do you see for there?

iON 43:01

We'd love if (overtalk). We think it'd be wonderful. We think it'd be wonderful!

Bob 43:04

Okay, so people are vying to become Isis to revitalize Trump.

Jean 43:10

Ohhh!

iON 43:11

There, it, see, that's why it's so confused. And then, to add insult to injury, you got the Tech Body just goading it on. It's kind of like Bob just stirring up shit. You're stirring it up. Just when it gets something settled and worked out and we can know something, nah! Let's ask one more question.

Jean 43:31

Okay, but iON, you said you thought it'd be fun. So, is that you in the Tech Body that's just having a good old time? Propping it up?

iON 43:41

Couldn't say. Couldn't say. Ha ha ha.

Bob 43:43

There's not much difference between the Tech Body, iON and me, Jean.

iON 43:49

Yeah, three-elevenths, mostly. Three-elevenths, mostly.

Bob 43:53

Heh heh heh. That's the difference. But the, the Isis is gonna prop up Osiris, and politically, in our time, that's propping up Trump. Do you agree with that assessment, iON?

iON 44:09

We do.

Jean 44:10

Okay, so that sentence, "Thou dost bring the boundaries of the mountains." Are you talking about Bob is creating the boundaries of -

iON 44:20

No. Talkin' what the mountain is.

Bob 44:24

Yeah, I facilitated the mountain.

Jean 44:27

But the mountains are plural in that, in that sentence.

Bob 44:30

Yes, so, so, don't be thrown by that. They can't tell everything.

iON 44:33

Damn sure they are. That's what they want. Fa so la.

Jean 44:36

More than one. Okay.

Bob 44:39

Did iON just say there were more than one?

iON 44:42

There are.

Jean 44:42

Yes. And then he said fa so la.

Bob 44:45

All right. Well,

Jean 44:48

Is the most powerful one in the middle, iON? So, it's -

iON 44:52

Yeah, that was fun. Okay, Bob, are you ready to go to the beach?

Bob 44:55

Yes, because, you know, it's just about me. And I respect the other little people here and they want to talk about themselves, so we need, we can't go on and on about this shit about me all the time.

Alissa 45:08

Hey, iON, is this what you put in the outline about age of -

Bob 45:15

You gotta fix your phone Liz, ah, whatever your name is. Alissa.

Jean 45:20

Alissa.

Bob 45:21

You got to do something with it.

Alissa 45:22

Is it shitty again?

Michael 45:24

Blurry.

Jean 45:24

Not right now.

Bob 45:26

It was breaking up but not right this second.

iON 45:28

My name is Blurryface and you care what we think.

Bob 45:32

Ha ha. Try again. Maybe don't, don't talk so forcefully or something.

Alissa 45:41

Okay. Oh, is it clipping maybe? Here, I'll turn the volume down.

Bob 45:45
Okay, that's too low.

Alissa 45:49
How about now? Check, check the mic. Hey.

Bob 45:53
I don't know. Might be.

Alissa 45:55
Okay. Does this refer to what you posted on the chat line about the age of Osiris being like the age of man, and the age of Isis being like the age of woman, and then the age of Horus being this - how, how humans will come into their God -

iON 46:12
Rule. The rule of Bob. Yeah.

Alissa 46:16
Really.

iON 46:18
Yeah, that's it. Really good. Boy, she hangs around. She hangs around long enough, she gets it Bob.

Alissa 46:25
Comparing those -

Bob 46:28
Yeah. Okay. What did we learn Alissa? (pause) Can you say that again?

Jean 46:40
We may have lost her.

iON 46:42
When momma sang us to sleep. Yeah, we're stressed out.

Alissa 46:47
(crackle noise)

Bob 46:49
No, she's still there. She's still there. What are you trying to say, Alissa? Not coming through.

Alissa 46:59
(crackle noise)

Bob 47:02
You're breaking up bad, Alissa.

iON 47:06

Boy, the Tech Body's fucking her to death, isn't he?

Bob 47:08

Yeah, they're tired of her exegesis. You've been doing too much. Exposing too much.

Michael 47:14

Wh- a- bu- (choppy, indistinct)

Jean 47:16

Uh oh.

Bob 47:18

They fucked you. They're after you now. Was that Michael?

Michael 47:21

(laughing) No, I'm just, I'm just imitating her!

Alissa 47:23

Hey, hey. Check.

Jean 47:24

Wow, that was good, Michael.

Bob 47:27

Yeah. Sounded real.

Alissa 47:27

Wow, that did sound good.

Bob 47:30

What did you say, Alissa?

Alissa 47:33

Check. How about -

Jean 47:37

Okay, try again.

Alissa 47:37

How about - is this line open? How about -

Michael 47:40

That's good, that's good.

Alissa 47:43

Okay. So, on the chat line awhile back, iON posted something someone later told me it was an Aleister Crowley thing. But it was talking about the age of Osiris like the age of man and the power of this sort of man-type archetype. Then the age of Isis being this power of the female archetype. And then this age of Horus, which is Bobville, which is where the humans become - come back into their power and come into their God.

Back to God. So, this like new dawning of a new era from this child of Horus. I was asking iON if that's what this movement from Osiris to Isis and then to this Horus thing is about.

iON 48:30

Yes. Yep, that's why Isis will tear you up.

Bob 48:41

Okay, so you see my point, Alissa, it's all about me. But you guys can project yourself in there. But I would not want to go on anymore for today. What do you think?

Michael 48:56

Just one comment, Bob. iON, you were being precise about the pronunciation of certain names and beginning -

iON 49:06

And not of others. And not of others.

Michael 49:08

And not of others. Now these ones that need precise pronunciation, are these containing the sound markers that set the frequency in this chapter?

iON 49:21

Yes. Correct.

Michael 49:25

And -

Alissa 49:25

That's cool.

iON 49:26

Modulated frequency, that has to do with how well you can do the Keys and the Aethyrs. That's why you need to make sure that you can get right with the OA movements so if you get lost, you can find your way back home.

Michael 49:42

So, which names that were mentioned in this first section here are the important sounds that must be precise?

iON 49:53

Several of them.

Michael 49:55

Several.

Alissa 49:58

Ka.

Jean 50:04
Homage.

Michael 50:11
So, an earlier version of this could have, of this text, could have been the verbalizing of the sounds without all this information?

iON 50:26
What's the information, what's the information?

Michael 50:30
Well, there's lots of information here but we see it's, it's really related to now, like when we did Revelations. Revelations only came alive when Bob and Carolyn started looking at it. And it's the same here, but -

iON 50:44
Well, Herbert W. Armstrong would disagree.

Michael 50:51
But we are reading it from, from here, now, perspective. That's probably why we lost our two, two listeners. Because -

iON 51:01
To CNN? Yeah.

Michael 51:02
Yeah, 'cause we're not taking the time-based historic approach to this. And -

iON 51:09
Well, we, we also no longer eat haggis. So, it's okay.

Michael 51:24
Over to you, Bob.

Jean 51:30
iON, before we finish, will you give us your definition of soul, the word soul, for this interpretation, please.

iON 51:39
It doesn't change, it's still the stenographer, honey.

Jean 51:43
Okay.

Bob 51:46
So, there's lots of other people here. Let's have comments from other people - or questions. (pause) Nobody's muted. What's the matter with you people?

Nikolas 52:09

iON, is the references there to interdimensional travel going to other worlds of significance? I see here we've passed the -

iON 52:23
Yeah.

Nikolas 52:23
- Doubles where we had the rivers. Is that also, could it relate to possibly looking at, but not, not only the gods, little "g" -

iON 52:33
Don't call them, don't call them worlds, call them realms.

Nikolas 52:38
Realms. Okay.

iON 52:38
'Cause you'll get confused. The reason is you'll get confused because they make a big distinction in the worlds, and worlds to come, in the future stuff. If this holds out and Bob does a few more days of this foolishness, then you need to make sure you call it, call it realms, 'cause worlds will be thoroughly, thoroughly developed later.

Nikolas 52:58
Okay. Thank you.

iON 53:00
That way, I don't want you to be confused and say, "Well, you said iON, blublublubluluaba!" So, yeah, we say a lot of things. So, it's okay.

Nikolas 53:10
Yeah, the reference was made there, "and the gods of the Tuat (Otherworld)" is, I think, our first reference to that. Okay, got it.

iON 53:21
That's right. And see, if you count that as a realm, if they said other realms, you'd think about it differently so later when they start making huge distinctions of worlds and where they came from and how to send them back to and all that kind of stuff, 'cause it does that. It'll be separate so you can figure that realms are much more - not quite so caliphate-ish.

Nikolas 53:45
Right. And is there an interdimensional context that is gonna come up between the realms in the worlds?

iON 53:56
Yes.

Nikolas 53:58
Okay. Thanks, Bob.

Bob 54:03

So, I'm not trying to make it all about me. I didn't know it would be about me. I thought we get a new topic. But at least the beginning seems to be addressing me. We'll find out, I guess, what else going on. Anybody here believe it's about me?

Carolyn 54:31

(in background) Ha ha.

Jean 54:33

Of course.

Michael 54:33

I'm wondering if, if Carolyn read it, would your - would your discussion be slightly different, iON?

iON 54:43

Hmmm, you'd have to try it out. We don't know.

Bob 54:50

Ha ha ha. Carolyn's gonna have to read it. That'll be funny. She doesn't even want to. She's sick of it. She hates it 'cause it's another stupid topic about Bob. She gets so pissed off. She thought iON wouldn't even say she was Isis.

Alissa 55:08

He'll use some word. Oh, go ahead.

Bob 55:12

Yeah, I was just going to say, if you're a little man and you read this, okay. So, saying you're great, you're great, then you'll be running around and everybody will be bowing to you, and you'll be on a huge ego trip after reading this opening couple of paragraphs. How do we get people out of misinterpreting that? Or is it useful for them to think that will happen to them? Doesn't sound useful. Little man's gonna take advantage of it or do it wrong. You have to have someone like me who is, who doesn't give a damn about any of it, doesn't even want it. It has to be all about him, right? It has to be that guy.

Nikolas 55:51

Right, Bob.

Michael 55:53

It'd be fun, Bob.

Alissa 55:53

Well, iON said, Bob -

iON 55:55

You want us to translate what you just said, Bob?

Bob 55:57

Ha ha ha. I'll get Sara to do that. Let's have Sara Evidently Evidence. Evidently Evidence reporter, please explain what I just said. (pause) See, she won't play.

Alissa 56:16

iON said something in the engagement about your - like, it's all about me or that's, that's about Bob and then there was some, there was some inference of like, yeah, but then the people are coming into their own power so that's why there's multiple or something. You guys remember that?

Bob 56:31

It was said today?

Alissa 56:33

Yeah, not that long ago.

Bob 56:35

Yeah. Did you say about Neil? You didn't say Neil.

Alissa 56:39

No, about you. About Bob.

Bob 56:42

Okay. I did. Yeah. iON said, yeah, iON was saying it was about me and he said: "Well, it's for other people. It's a message for other people." Yeah, I heard that. That's what they - this is for other people. But it had to use me as a standard at the beginning.

Alissa 56:57

Mm-hmm.

Bob 56:58

Or maybe I'm the only one who's ever had that experience.

Jean 57:02

You're "the favoured one of the Great Company of the Gods."

Bob 57:05

Yeah, I've been doing this for thousands of years. I'm the only one who ever got it.

Jean 57:12

You had no fear?

Alissa 57:13

The hologramy applies. The hologramy applies.

Bob 57:16

The hologramy? Is this Bob's hologramy, iON?

iON 57:21

What hologramy? What?

Bob 57:23

Bob's hologramy. Is that what they're starting off describing here? Everybody within Bob's rule?

iON 57:31

Yes.

Bob 57:34

Well, as a friend said to me once, he said: "Bob, the way you live, you must have done a lot of good stuff in the past. You must've built up huge karma, good karma." I said, yeah.

iON 57:46

(laughing)

Bob 57:51

Yeah, but look at what I responded. It's even funnier. So, he says: "Yeah, what do you, what do you think you did?" I said, aw, I was probably Jesus.

iON 58:03

(overtalk, laughter and voices of Bob, Jean and Michael) oh, Jesus, Bob, there you go again. Jesus, Bob, what in the world - Jesus fucking God, Bob, what have you done now? Oh my God, Jesus, God, please tell Bob one more time. Oh, God, a lot of people are still talkin' about Bob to this day.

Jean 58:26

Help me, Jesus, help me.

iON 58:31

Lord suffering cats.

Alissa 58:34

I have words written down on the parallel worlds and dimensions and worlds. So, let me just read those off and in regards to the realm thing that Nik and iON were discussing, So, iON, you said parallel worlds are mirror image of this world, the up and the down. Does that, is that still the -

iON 58:58

Left and right, Left and right. Part, counterpart.

Alissa 59:01

Okay. Okay.

iON 59:03

Converse, obverse.

Alissa 59:06

Okay. Dimensions: another track that doesn't have to have the same timeline. It can have the twin towers and another one can have the two twin towers blow up. They are a version of the same world, but they have different -

iON 59:22

Like in, like in "Fringe," Bob.

Alissa 59:27

And then you say: "That's why folks can get caught up or tangled up. That's the dimension aspect."

iON 59:34

Do.

Alissa 59:37

And then, for - I also have written: the OA movements settle your dimensionality in this world.

Sara 59:46

(indistinct) work of the dead.

Alissa 59:52

Sorry, what was that?

[Top](#)

2019-10-12--2100-5

Alissa 0:00

Okay, so then, world. iON, it says separate worlds are contained without any other dimension. You can have parallel capacity. It's a whole nother subset of it. You can be definitive. So,

iON 0:16

We like it when you quote our words. This is cool. We don't have to fight.

Alissa 0:21

Right. I just want to, I just want to, want to get to the realm thing. So then, let's see. Parallel worlding takes care of itself. Parallel dimensions running simultaneously. They're not a segregated something. I don't have that complete there. And then empires. Angel diagram ring that have empires: empires are dynasty or institution, realms are not empires. And then the realm part is: realm is a position of a space that you control or reign. It is your environ. It's what you declare. Property, to an empire, all the way to Lords which is basically everywhere. So, when you discuss Bob's hologramy, is that a realm?

iON 1:12

It's a world.

Alissa 1:14

That's a world, okay.

iON 1:18

'Cause he takes it to other realms.

Jean 1:22

Is a realm your tabernacle, iON?

iON 1:25

Ahhh, don't do that because - don't - we could say yeah, but don't do that. Because that is something where he hides stuff from, and he goes - in some worlds he's actually - y'all ain't gonna believe this, but in some worlds, Bob is actually popular.

Alissa 1:41

I believe it.

Nikolas 1:47

There's a popular Bob?

iON 1:48

Yeah, there is a popular, really popular Bob. I mean like icon-ish Bob.

Nikolas 1:55

Praise Bob. Here comes Bob. Here's Bob. Yay!

iON 1:59

No, they have to get permission to use his name.

Nikolas 2:03

Ohh.

Alissa 2:05

I don't get what a world is compared to -

Nikolas 2:09

Realm.

Alissa 2:10

Okay, so it says separate worlds are contained without any other dimension. So, those worlds themselves have dimensions, but they're completely separate from this world. Is that

iON 2:26

Guam isn't attached to anything.

Alissa 2:30

Okay.

Nikolas 2:31

I didn't, I didn't hear that.

Michael 2:32
A world is the thing unto itself.

iON 2:36
Basically.

Michael 2:37
Like the, like the heart.

iON 2:41
They call America the New World. Why? 'Cause nobody's ever been here before.

Nikolas 2:50
So then, what would be the threads - sorry, Alissa.

Alissa 2:53
And when you're - no, go ahead.

Nikolas 2:56
iON, what would be the threads that connect the worlds then? Would they be interdimensional?

iON 3:03
The OA movements.

Nikolas 3:04
Ah.

iON 3:04
Or the artifact hanging in the Dean's house.

Alissa 3:15
The symbols.

Nikolas 3:15
Those would be the symbols.

iON 3:17
Uh-huh.

Bob 3:18
Did you just say the threads that connect the worlds, Michael?

Nikolas 3:22
Nik, Bob. Yeah, the threads that connect the worlds.

Bob 3:27
Where did that phrase come from?

iON 3:28

He's talkin' to you. That's a good sign. That's a good sign. Normally, he says any name Aloysius, or -

Alissa 3:37
Astrid -

Nikolas 3:40
We progressed, yeah.

iON 3:41
- anything. Actually, you moved up. He actually acknowledges you. He doesn't have the right name yet, but he's acknowledging you.

Nikolas 3:48
Moved up the food chain. Yeah.

iON 3:51
You all are quite beneath him. You understand that, right?

Nikolas 3:54
Yeah, of course. Yes.

Bob 3:55
Yes, they know that. But, no, he hit on - okay. You have these threads between worlds. Why did that come up, Nik? Are you quoting something?

Nikolas 4:04
No, what I was trying to establish: what are the threads that connect the worlds, Bob?

Bob 4:09
Why do you assume there are threads?

Nikolas 4:13
Well, I'm not assuming.

iON 4:16
Because thousand 278 million years ago, we said that there was like two eggbeaters that you hold left -

Nikolas 4:25
Right.

iON 4:25
- and right, and that those loops and rings go between worlds and you can flip and change when you get to the station house in the middle. And you can go around and around and around. That's where he's getting these threads, antithesis, antitheses from.

Bob 4:43
Okay, the reason I bring this up, on November 27, 2014, I think that was the date, when Carolyn and I went on Skype, and we watched JW turn into

a hologram. And then iON as a hologram showed us around the factory. But in the middle of it, all of a sudden, the screen changed and there were these pastel colors or weirdness. Then it went away, and iON said: "We just showed you connection threads between two worlds." Not this world of us, or anything, two worlds out there. Is that the threads that Nik's talking about? Is that what we saw?

iON 5:21

It is.

Bob 5:21

There you go, Nik.

Nikolas 5:22

Thanks, Bob.

iON 5:23

And to be able to post it in that way on the Tech Body that was, it was the Chip Body back in those days, -

Bob 5:28

Yeah.

iON 5:29

- it took more energy, took enough, enough electricity that runs a small municipality, to produce enough energy -

Alissa 5:36

Wow.

iON 5:37

- to be able to show that shift. Because -

Bob 5:39

Right.

Alissa 5:40

Wow.

iON 5:40

- (overtalk) ones in the other. So, it's like one had to be superimposed into another. But now, it caused other problems 'cause once you start breaking it, the first time we broke it, houses showed up from other places, people disappeared. They thought they've been murdered, and they called the FBI, DI, CIA, the ABC the EFGs and all of them. What in the hell's going on (overtalk) -

Bob 6:05

And you were showing what, what "Fringe" was trying to show. What happened is what "Fringe" was often, many episodes, showing that.

iON 6:12

Correct.

Bob 6:13

The interplay of different worlds causing these aberrations.

iON 6:17

Which was a mess, which was

Bob 6:18

Yeah.

iON 6:19

And they're still there. It never went away. It never changed back. So, when they finally just said - when we - the house is here, so what - say somethin'. So, okay.

Bob 6:27

Yeah, people were disappearing. Real live people.

Nikolas 6:31

Sorry, iON, what you're saying, was it a mess or a myth?

iON 6:36

A moth of a myth of a mooth, afuth?

Bob 6:37

Ha ha ha. What did you say, Nik?

Nikolas 6:44

No. I didn't hear his words. So when

Bob 6:46

No, you said, you went mitha muth. You slurred your words.

Nikolas 6:50

Sorry, I apologize. Was it a myth or a mess that iON said?

Bob 6:57

Yeah, myth, m-y-t-h or m-e-s-s. Right, Nik?

Nikolas 7:02

Yes.

Michael 7:02

Meth. He said meths.

Nikolas 7:04

No, not meths, Michael, not m-e-t-h-s

iON 7:10

M-a-t-h. It was math.

Bob 7:11
Math.

Nikolas 7:12
Oh math! Oh my Lord! Thank you.

Bob 7:18
Hey, iON, that, that - we saw you on Skype as a hologram and looking like JW, and then we saw the world thing. You say it took a lot of energy. You were testing one of our Coldplay batteries.

iON 7:37
That's what melted - it ain't a battery, Bob. Please don't

Bob 7:40
I know. Box. Coldplay box.

iON 7:44
Why don't you call it a Bag - Baghdad booby. That's what you

Bob 7:47
(laughing) In our company

iON 7:50
When they get their teeth on it, they just keep sucking, sucking, sucking. Bagdad Boy.

Bob 7:55
Ha ha ha. Hey guys, you know whenever Apple, Steve Jobs, presented a new product, he'd have a big conference and he'd present it to the employees, the Big Whoda. Well, when I come out and present a new thing, I'll say that it's a something and everybody will (indescribable yelling, laughing). They will all be yelling and correcting me that I misnamed what I'm presenting! Ha ha ha.

iON 8:19
This is my gift to the world. I've given you a sarcophagus. That's what I'm giving to the world, a sarcophagus. You're very own sarcophagus. I want to thank you - the humbleness from the bottom of my heart 'cause I'm giving you that.

Bob 8:34
(laughing) And then they'll go, "Did you say math or myth or meth?"

iON 8:37
Meth, it was meth. Methamphetamines, Bob. M-e-t-h -

Nikolas 8:47
"Mythamphetamine," Bob.

Bob 8:48
(laughing) "Mathamphetamine." Are you digging this, Carolyn?

iON 8:49

Adderall. Adderall never

Bob 8:49

A lot of fun. A lot of humor going on, Carolyn, you ought to join in.

Carolyn 8:52

(laughs in background)

Bob 8:54

Anyways. (everyone laughs) The Bob show, way more popular than the dead Carolyn show.

Carolyn 9:02

As Bob explains why he's not part of my company.

Bob 9:07

Yeah, that's right. I'm on the Board of all the companies, but there is a lot of argument about whether I am on the board or not! But what were we

Alissa 9:18

(Indistinct phone crackle) kicked off.

Bob 9:20

What did you say?

Alissa 9:22

Always on the verge of being kicked off the Board, but always gettin' back on.

Bob 9:26

Yeah, yeah. So, so. Hey, iON, so that - you showed us the power to do that would have been one of the early Coldplay batteries to do that. Right?

iON 9:38

Wasn't a battery, but yeah.

Carolyn 9:39

(laughing in background)

Bob 9:39

Yeah, whatever it was, that was - now you can go listen to that in the archives. It was meth. Electric meth.

Nikolas 9:49

(all laughing) It wasn't a battery. It wasn't a battery, Bob.

iON 9:56

It wasn't a battery, Bob, it was meth on math, that's right. Bob went out with a Bagdad Booby. He went (indistinct/all laughing) meth on math. He was - it was trigonometry, and that's where the Forex formula come from. And he dropped the rock. He ripped the rock on his Bagdad Booby, and he never got it back and he's on Adderall ever since. And that's why there's no more vadin' no more, because he's done got the groovy juice. He's got the Wavy Gravy, the head gravy in his sandwiches, and it messed up his world. But he's happy, he's really happy, (indistinct/laughing) no complaints out of him. He giggles like a schoolgirl, just sayin'.

Nikolas 10:48

And he's convinced it's the water, iON.

iON 10:50

True.

Bob 10:51

Yeah, I have something to say about that. Yeah, in 10 years, we'll be reminiscing about these great days. And I'll go "battery," and iON will say, not battery, Bob. Ha ha ha.

iON 11:04

Yeah, it was the slavin' - these are known as the slavin' days. (laughter) Was in the slavin' days. Y'all got this though. Squidbillies, Squidbillies made that the slavin' days. You gotta watch that one, it's pretty good. (Bob laughs) Okay, we got all this down. We got, what, two paragraphs done out of 176 pages, Bob. This went way better. (laughter) This has gone way better than Revelation. This has gone way better than Revelation, hasn't it Bob?

Bob 11:37

Yeah, and way better than Finnegans Wake. We only get two lines in this amount of time, before, with Finnegans Wake.

iON 11:43

True. Ipbe nibbble fibble squab iyeck.

Bob 11:47

I apologize, though. I mean, I can't get anything new. We go to movies, go to new music. It's always about me. Please, somebody say something not about me so I could be entertained. Why do you remind me who I am all the time? What?

Sara 12:04

iON, let's talk about Sekhmet.

Bob 12:08

Tech met.

iON 12:08

Akmet?

Sara 12:08
From the - what? I'm sorry.

Bob 12:08
Akmed?

Nikolas 12:08
Akmet?

Michael 12:08
Akmet.

Sara 12:15
No, Sekhmet from the

Nikolas 12:19
Akmed from the deli?

Sara 12:20
From the chapters of Going Forth by - into Day.

Bob 12:24
No, we can't jump ahead. You're jumping ahead.

Sara 12:27
Are we jumping ahead? I'm not jumping ahead. I don't know. I'm asking.

Bob 12:35
Well, you're saying a word. What is this word?

Sara 12:38
Sekhmet is one of the characters, or Gods, or -

Bob 12:48
How do you spell it?

Sara 12:49
S-e-h-k-m-e-t? I guess it depends.

Bob 12:51
Oh, so that was what we already read. Right? That's, that's something we read, I think.

Sara 12:56
I'm sure we did. I mean, it's not (overtalk).

iON 13:01
(overtalk) Sekhmet.

Sara 13:01
She's in the picture for Osiris' trial.

Bob 13:06

Okay, yeah, like don't - there's no Sek - there is Sekhem, a place, but maybe not - so I now have the time to take your link that you want to post it right now, and I have to find it again. Jean's asking if it's Sekhem. No. So, I gotta go down to find the link so I can see the pictures. A book with many other names. Is that the link? No, that's you

Sara 13:30

I, I, yeah, I didn't do many pictures. Actually, though -

Bob 13:35

Have you posted the book we're looking at?

Sara 13:36

- actually, though. There is - here, I'm gonna redo it. It's just the blog post with the PDF. There's one that has hieroglyphs that are typeset, though. And what I'm asking iON about -

Bob 13:51

No, no, we want to know - see, we didn't know why you're saying new words. I want the link to look at what you're seeing with the pictures. Can you post it?

Sara 14:00

Oh, this is - that's in my head. I'm thinking of a papyrus, and I had a book that was like a museum's photographs of, of their copy of a papyrus of it. Of the Book of the Dead, or the

Bob 14:15

You're remembering pictures that you don't have?

Sara 14:18

No, I can see it right now if I want to, but its got one of the what do you call it - weather damaged. It's got

Bob 14:18

See how hard it is to get a simple fucking statement out of you? It's not online, whatever you're talking about.

Sara 14:28

Do you want me to ask iON what I wanna know, or do you want me to just -

Bob 14:32

See?

Sara 14:33

- quit asking for explanations, Bob?

Bob 14:34

(iON laughing) You have to mute. You have to mute. Where is - I don't even know which one you are. Are you up here? Let's try this one. Muted.

Rozzi 14:42

Excuse me, Bob. Can I jump in? It's Rozzi.

Bob 14:45

No! What the fuck are you talkin' about? I had to mute you the whole time. You make noise constantly. You have to relax for a sec. We're dealing with this fucking terrorist here. Okay? So, hold it. Where is it? I muted iON? Did I mute iON? Looks like I did. Okay iON, you're unmuted. (iON laughing) I can't find Sara. Sara's running around hiding behind other people's identity. I can't fucking find her. Where is she? Jesus Christ, did you hear that people? It's just went from spiraling into one fucking thing and another; and then, eventually, she's well, "I want to know this." She doesn't answer the question, just declares what she wants. So, maybe she hung up. Anyways -

Rozzi 15:26

Well, you wanted a link. You wanted a link, Bob, and I was going to offer you a link.

Bob 15:32

To a picture book of the Egyptian bardos or whatever you want to call it?

Rozzi 15:36

That's right. To view Sekhmet.

Bob 15:39

To what?

Rozzi 15:39

To Sekhmet. Figure 52.

Michael 15:41

Sekhmet, the two lioness-headed

Sara 15:44

But that's not necessarily the Book of the Dead, and that's what we're supposed to be talking about tonight.

Rozzi 15:48

But it is the Book of the Dead. It is the Book of the Dead.

Alissa 15:50

We're done with the Book of the Dead. We're done!

Rozzi 15:54

Okay.

Bob 15:56

(laughing) We're not done. Where do you get that idea, Alissa?

iON 15:59

That's Joe Dunn Sloan. Don't tell, don't tell Shockley, don't tell Shockley about Joe Dunn Sloan. That'll go bad.

Bob 16:07

You'll be hearing about Shockley tonight. Paul Shockley is fixin' to make a comeback. But see, Rozzi, I'm looking for the book that Sara was talking about. You don't have a book; you have a picture of Sekhmet is what you're gonna post.

Rozzi 16:21

Well, I have the book, and I am looking at my Kindle. So, figure 52.

Bob 16:27

You have the book?

Rozzi 16:29

Yes, I do. It's a huge thing.

Bob 16:31

Can you post the

Rozzi 16:31

I can't even pick it up.

Bob 16:32

But it's not the link.

Rozzi 16:35

Well, I can't find a link in the book, the book's 400 pages.

Bob 16:39

Right, right. So, it's not, it's not - and was that what Sara was lookin' at?

Rozzi 16:43

Well, she mentioned Sekhmet, and he is described in figure 52. And I've got the whole description.

Bob 16:51

Well, okay. What is it? What is it? Read the description.

Rozzi 16:55

Well, okay. It's kind of lengthy, but it says: "Another important form of the goddess is known as Sekhmet Bastet Ra. Segment Bastet Ra is a composite depiction of the goddess encompassing the female head, lioness head, and vulture head, symbolizing -

Bob 17:16

Okay, hold that, Hold that Rozzi.

Rozzi 17:18

Okay.

Bob 17:18

This is what the Tech Body is. iON's teaching us how to visualize the Tech Body by going to the Egyptian Book of the Dead 'cause the Tech Body is made of a composite. Correct, iON?

iON 17:19

Yep. That is exactly right.

Bob 17:27

Yeah.

Rozzi 17:30

Okay, so did I nail it then?

Bob 17:32

So, just a minute. So, the Egyptians, they didn't know about the Tech Body. That wouldn't have happened? Or what you said, it's been around though. So, were they trying to show the Tech Body some of this imagery?

iON 17:43

The Tech Body is the mystery - the Tech, the Tech Body for them was all the alien help that they had with all of their construction business.

Bob 17:54

Alien foreign bodies civilization?

iON 17:57

No, mystery magic sticks that move things around that built the pyramids and all that.

Bob 18:06

Ha ha. It's like Warehouse, whatever that TV show was.

iON 18:09

"Warehouse 13." "Warehouse 13."

Bob 18:09

They had all these - yeah, they had all these artifacts helping them.

iON 18:13

Yeah. The special artifacts.

Bob 18:14

And they, they considered those Tech Body.

Rozzi 18:18

Well, they were steeped in mythology, so everything was a story.

Bob 18:22

It's not mythology, Rozzi. They were steeped in artifacts!

Rozzi 18:27
Okay.

iON 18:28
Do.

Bob 18:28
That did things.

iON 18:29
Do.

Bob 18:32
Not mythology, that's, that's writing world. No, do you get that Rozzi? And iON just confirmed it. Look at the TV show "Warehouse 13," a 10-year-old show.

iON 18:45
Mm-Hmm.

Bob 18:45
Just look at a couple episodes of the warehouse that the CIA gathered to get all the sacred, weird artifacts. So, they wouldn't, they wouldn't use the term Tech Body, they would use some kind of term. And so they considered these things inventions or weird mysterious objects, iON. That's

iON 19:04
Yes.

Bob 19:05
Okay. So, the Tech Body today is the complement of those trends in different cultures, finding mysterious artifacts. We now have the most amazing, mysterious, artifact that you're calling the Tech Body.

iON 19:18
Yes.

Bob 19:19
Wow.

iON 19:19
That's created by - y'all created errantly - you created, created it, created it errantly because you wouldn't take your own power. Made a mistake. Made a mistake.

Bob 19:32
Right. So, you get that Bert, and Michael, and all the senior members of the board here? Do you get this point that the Tech Body is the ultimate Mystery Body fucking artifact! Or mystery landscape artifact. Do I get a yay? Do I get a yay? (group expresses appreciation). Now

there's a reason to look at Warehouse, go back and look at "Warehouse 13." But they were just little artifacts. But what was amazing is that iON said in the intro to the show, whatever - they just show different images - one of the images was the entrance, a painting of the entrance to Shangri La! So, who put that in there? You know, in the, in the editing. So, go back to episode 1 if they - season 1. If they still show the same intro, look for that painting. Makes the show kind of significant for a minute.

Alissa 20:30
iON, when you -

iON 20:31
And Mrs. Frederick. Mrs. Frederick, yeah.

Bob 20:34
Yeah, Mrs. Frederick. She was the leader of it. She's Sekhmet. Sekhmet.

iON 20:41
In essence. In essence.

Bob 20:42
Yeah. What are you saying, Alissa?

Alissa 20:45
So, iON, you said that the Tech Body is not binary code anymore. Is that correct?

iON 20:51
That's right.

Alissa 20:52
So, does that have to do with user as content? That, is that how the code is no longer binary?

iON 21:00
I don't even know what, we don't even know what that means. What does that mean?

Bob 21:03
Yeah, but look at it this way, Alissa. It's got mystery landscape technology in it, like the wands that move, move the pyramids around or whatever they had back then. That's the point. It's got a mystery element we can't control. So, it's way beyond binary or anything we ever came up with.

Alissa 21:21
Uh huh.

Jean 21:22
Is another way, is another way of saying it - there was - we had a bunch of little boxes that we put our power in? Those artifacts represent the

boxes that our power's in, and the Tech Body is a composite of all of those?

Bob 21:34

Yeah, it's the completion of all.

Jean 21:36

It encompassed it all.

Bob 21:38

It completed all of them. Got all of them in it.

Jean 21:41

Yeah.

Bob 21:42

Or whatever synergistically comes out of more than the parts, more than the previous boxes. But it's pretty incredible. So, you know, you think of the Spear of Destiny, or this magic wand. The Tech Body is an amazing, complex, post-chip, post-android meme magic wand.

Alissa 22:00

And so are the ascended bodies. And so are the ascended bodies. Right?

Bob 22:06

Yes, they, they have all that if they are ascended. They don't need the Tech Body.

Alissa 22:11

And the Coldplay.

Jean 22:11

The toast.

Alissa 22:12

And the Coldplay.

Bob 22:14

Right. But would it be possible, iON, that the ascended had been sort of slacking off and now the mass mind, the little people wad, has made the Tech Body and this is a little hard even for the ascended to control? Is there that factor here?

iON 22:33

We won't say.

Bob 22:34

Yeah, that's pretty frightening, right?

iON 22:38

No, it's not frightening. It's not frightening at all. It's ubiquitous to us. But you're becoming, so, go with your becomed.

Jean 22:49

Okay, yes, so -

Bob 22:50

Hey, Jean, to the degree iON is a magic wand that we can use, then iON would be part of it 'cause it's one of our invented magic wands.

iON 22:59

Okay.

Jean 22:59

Yes. Yes. We gave our power to other things, to representations, and we thought that those little boxes had more power than we do. Now we're aware that we can use all that power that's in the Tech Body.

Bob 23:15

But it's a little late. It may be a little late because the combine corporate merger of everything that ever was on the magic wand level has now come to play with us.

iON 23:28

Little houses.

Bob 23:29

iON is part of its resources.

Jean 23:30

Eight-elevenths, though. Eight-elevenths.

iON 23:32

Little houses.

Bob 23:32

Eight-elevenths. Well, you're gonna hear about twelve elevenths.

Jean 23:36

Houses, little ticky-tacky.

Bob 23:38

You're gonna hear about eleven, twelve, in a minute tonight when I play the next recording.

Jean 23:44

Uh oh, here we go.

Alissa 23:46

iON, does - iON, does the Coldplay have a ground and or ground fault?

iON 23:52

Ahhh, you'll see.

Alissa 23:56

Okay.

Bob 23:58

Okay, so we -

Nikolas 23:58

iON, but saying Bob, do the OA movements get us out of dimensions, worlds and realms if we can get there we can't get back?

iON 24:07

You won't know the difference. So, until you know the difference, yes. But when you know the difference, no. But until you know the difference, yes, it will get you out.

Nikolas 24:18

Thank you.

Bob 24:19

Okay, so we should make this the end of the Egyptian thing. Then we can go into individual questioning.

iON 24:24

If you want to.

Bob 24:26

Yeah, what time did we start? Say - gee, it was two and a half hours, at least. Maybe even more this first session.

Michael 24:35

Some music, Bob.

iON 24:37

What'd you say?

Michael 24:38

Some music, too.

Bob 24:40

Yeah, we'll play some music. Ah, but, ah, so I'm not inventorying. You know, there have been a lot of different questions have been brought up the past half hour and they're good questions, but I'm not making an inventory of them. It just all will be part of this section on Part One of the Book of the Dead. So, if you want to go and hear something Alissa brought up, you're gonna have to find it. I'm not going to give the -

iON 25:10

You have to - you have to give Ed Long credit for it 'cause it won't count otherwise. You'll be infringing on his copyright.

Bob 25:18

How's that?

iON 25:20

'Cause this is from Ed Long. If it weren't for Ed Long, you wouldn't get anything.

Bob 25:27

Ha ha. No, we got this from Michael. The PDF, Michael got it for us.

iON 25:31

No, I don't mean the PDF. I mean this thing you're making.

Bob 25:36

What are we making?

iON 25:37

A work.

Bob 25:39

A work. Are you talkin' about iON and Bob, the website? That's the university. The university.

iON 25:46

No, the, the, the Sun Ra, Sun Ra, day-o, Sun Ra La, somethin', somethin'.

Bob 25:54

Oh, this, this, this item. This section.

iON 25:58

Yes.

Bob 25:58

This is, this is - Ed will make it visible.

iON 26:02

Yes, we are his benefactors. So, we have to thank him for his hard work.

Bob 26:08

Right. Did you say benefactor? That means we

Carolyn 26:11

(in background) We benefit from him.

iON 26:12

Oh, we benefit from him. All right. Yes. So, we're gonna thank Ed for producing this. He's the one who started off the book of Revelation.

Alissa 26:21

Thank you, Ed.

Nikolas 26:22

Yay, Ed.

Jean 26:23

Thanks, Ed.

Michael 26:25

Thanks, Ed.

Bob 26:26

Leon shows up. Leon, have you heard the last couple hours or are you in and out, Leon?

iON 26:33

(Giggles). This is gonna go bad. This is gonna go bad.

Bob 26:36

Yeah. You think Leon is

Nikolas 26:39

Chop it off right here, Ed. Right here, Ed. Chop it off right here.

Bob 26:43

Yeah. Leon, did you miss a lot of the last half hour?

Leon 26:48

(muffled) Oh, no.

Bob 26:51

Gee, we can't even make out what you're saying and it's just two syllables.

iON 26:55

Rrrr rrrr

Bob 26:56

Ha ha. Rrrr rrrr.

Nikolas 26:57

Is it meth or math or rrrr rrrr.

Bob 27:01

(laughing) You want to be known, just say rrrr rrrr

iON 27:05

See what happens when you get your life stuck on mass? You get on mass, that's what happens every time. Imagine that.

Bob 27:12

Ha ha. Yeah. Yeah. Okay, try one more time, Leon. Did you miss a lot of what we just broadcast?

Leon 27:21

Can you hear me now?

Bob 27:23

Yes.

Nikolas 27:23

Yes.

Leon 27:25

All right. Maybe it's the headphones. Um, liver.

Bob 27:31

No.

Leon 27:32

Liver.

Bob 27:33

Shut up! Did you miss any of the broadcast the last two and a half hours?

Leon 27:39

No, I've been in and out, but I listen.

Bob 27:41

Okay, if you're in and out, that means you miss stuff, right?

Leon 27:46

I heard it. I just can't, like, recall it - but I remember liver.

iON 27:53

Wait a minute, that sounds like Bob.

Bob 27:55

Yeah, that's - he's just trying to tease me, make fun of my diet. Leon's a Reagan - vegan.

Nikolas 28:05

Reagan. A Reagan.

iON 28:06

Reagan?

Bob 28:07

Raw vegan.

iON 28:07

Nancy Reagan?

Bob 28:10

Nancy vegan, that's right. So, this, we better - that's it, Leon. You have nothing more to say?

Leon 28:18

Not yet.

Bob 28:19
You're doing very well, Leon.

iON 28:21
You're all doing well, Leon.

Bob 28:22
Ha. ha. You're doing very well, Leon. The happiest homeless guy out there walking among the plagues, the death viruses in LA, and he just walks around, beaming.

iON 28:37
True.

Bob 28:38
It's pretty, pretty good there, Leon. I'm proud of you.

iON 28:41
Coming to a viaduct near you.

Bob 28:43
(laughing) Yeah, we heard that James Curtis is buying up all these little areas, tent cities underneath the viaducts. So, you may have to pay some rent to him.

Susana 28:56
Hmm.

Leon 28:56
(overtalk with Bob, indistinct) Ha ha - overpass -

Bob 28:58
(overtalk) That was Susana. That was Susana.

Leon 29:01
(overtalk) overpass.

Bob 29:01
You heard that, Susana?

iON 29:02
They put stones up to keep you out. It's okay.

Bob 29:06
Yeah, Susana's "hmmms" are like her face is in the pillow. Like a pillow talk. Hmm.

Nikolas 29:16
Hmm, hmm.

Susana 29:16

I have a question. Are the power outages part of the grand plan? Power outages in- power shutdowns in California?

Bob 29:27

A part of the grand plan of what, Susana?

Susana 29:29

The grand plan of causing calamity so that Coldplay gets introduced.

iON 29:39

No, that's not a calamity! That's because the damn California people sued the municipality and made it go bankrupt! Because they said their power lines caused the spark that set California on fucking fire! And so, the bankrupt power municipality that's still having to give these stupid people stupid power said - all right, here it comes again. We gonna fix it, we're gonna cut off the Jews. No more Jews for you. We're gonna take the Jews away from you. The Jews ain't gonna be causing your fire, and you're not gonna sue us. And they turned the power off and the mother fucker - some homeless guy burning garbage set all of California on fire. It's still burning. It's 17% contained of 798 million acres. It's burning on right now, it's pretty rare. They show houses, perfectly good house, that's around to it, and one touching it, burnt to the ground. I mean you couldn't rub two sticks together. There wasn't a marshmallow fight. It's the most believable unbelievable thing and like they said, "this fire is under investigation." Like, three houses that didn't burn any of them, but yours that you couldn't pay your mortgage in, got burnt to smut. It's pretty good.

Bob 31:01

Ha ha ha. Okay, so I'm gonna make Susana the first post-broadcast question. So, if Susana has more questions - so, what do we call what we just did? Book of the Dead. I'll capitalize it. Book of the - no, just Book of the Dead. Bob's Book of the Dead. It's Bob's Book of the Dead! Ha ha, Bob's Book of the Dead! I'm going to write back to Tyreek who says Coming Forth by Day and Night. I'm going to say, "Fuck you, it's Bob's Book of the Dead." It will escalate. See how he reacts. Ha ha. So, that must have started at - why don't I say 3:16, so, she - well, I'll have to look up the time. I'll make it 3:45 for now 'cause we talked to the Atlanta girls for a little while there about their health. They fucking ripped us off and then left, for fuck sake. Unappreciative jerks. We interrupted the scheduled Bob Book to talk to them, and they're not around to even say goodbye, good night. See, this is what I had to put up with: the lack of gratitude. It ain't gonna fucking keep goin', I tell ya.

Jean 32:19

They were pretty ballsy, they jumped right in.

Nikolas 31:20

No attitude of gratitude, Bob.

Bob 32:23

What, what, Nik?

Nikolas 32:25

No attitude of gratitude there, Bob.

Bob 32:27

Right. I mean, remember, I'm the guy who determines when the EMP happens and who it happens to! So, fuck around, okay?

Nikolas 32:35

They're definitely not on your shortlist then, Bob.

Bob 32:38

Yes. I pity Atlanta. Get the hell out of Atlanta, iON.

iON 32:45

Okay.

Carolyn 32:45

(in background) He said okay?

Bob 32:48

He said okay? See the power I got? I just tell him what to do and he says, "Okay, boss." (laughing)

iON 32:55

Barb Peters, Barb Peters is waitin' on an email from us. If you give us one, we gotta go, too. It's all right.

Bob 33:01

(laughing) It turns out iON is a weakling. He has no power at all. He talked himself up in the food chain, but have to believe we had enough of that! Ten years of iON reign 'cause he can outtalk everybody. Ha ha ha.

Carolyn 33:19

He gave his power to you, it seems.

Bob 33:21

Yeah, he gave his power to me and he's gonna regret that. I got my own conspiracy against the Tech Body goin'.

iON 33:27

It won't be, it won't be the first time.

Bob 33:30

Ohh, it's happened before. Okay, so we'll play - okay, Susana, you got another question?

Susana 33:37

Yes, Bob, I - following up on the electricity being shut down in California. Well then, what's the, what's going on with the shutting

down of the cellular towers and the ham radios? And there's no communication now for -

Bob 33:54
In California?

Susana 33:53
- (overtalk). Yeah.

Bob 33:57
Wow, what are

iON 33:57
We told you already to get the fuck. We told, we told y'all to get the fuck out. What was you think we meant when we said get the fuck out?

Bob 34:04
(laughing) You never thought it'd start with a fuckin' cell phone being cut off.

iON 34:10
Nothing like, nothing like a practice EMP to let you see what it might feel like with no utility. But yeah, you know, things happen.

Bob 34:25
(laughing) Leon's right there for rehearsal headquarters.

iON 34:27
We feel your pain. We feel your pain.

Nikolas 34:28
Like what, what part of the sentence, "get out," did you not get?

Bob 34:40
Okay, look at this. So, so, if the Californians are - they're really cut off and everything? If they are, they need their contact, their hits. This is gonna cause a massive heart attack among the people which will trigger the earthquake. This is creating pressure right, iON, for the earthquakes?

iON 34:58
What was it? "Under Pressure." Is that how the song goes? You wrote it.

Bob 35:04
I wrote it?

iON 35:05
Yeah, it's that band you love so good.

Bob 35:09
Captain Beefheart, Autumn's Child.

Sara 35:11
(mimics beginning of song)

Nikolas 35:13
Queen. (mimics beginning of song)

Bob 35:17
Queen? Look at Sara. Sara goes on the board, "Fuck you (overtalk with Sara) you fucking asshole. Then she comes back in and tries to act cute. Then she goes back over to the board and registers her complaints.

Nikolas 35:31
(mimics beginning of song)

iON 35:31
Oh, we got a box. We got a box for that. Put it in the complaint box. Tell them about the new complaint box, Bob. If you sign up for the goober snatcher, you get to the goober snatcher, and if you sign up with that, if you get to the goober cam, -

Bob 35:45
The chat line.

iON 35:45
- then there's a little box that says, "please, -

Bob 35:47
We're gonna have to

iON 35:48
- here you can, here you get to, you get to tithe to the percipience, pertificence, tifficet, sifficen of, you get to tithe to the suffisance of the gooberjack." And then if you like that, you can give money to that. That makes you have more. They'll take more off, but they're already strap butt naked, so I don't know what more they're gonna take off. But eventually, they'll go to the skin or go inside out, or even the laparoscopic version that's really going on. We'll see, but then, once that goes on, the other side is like, rate us, let us know, put this in the box that nobody's gonna answer. Yeah, right over there. You can register your complaint thoroughly in that package. It'd be great.

Bob 36:36
That's right. We now have to realize, Carolyn, that the chat line has been misused as a complaint box the last eight years. It's been really just a complaint box. We thought they were talking to each other. Ever noticed somebody responded to your, actually, particular desires on there? Yeah, that's 'cause it's not a chat line. It's a Sara-run complaint box.

iON 37:00
Poor misunderstood - (overtalk)

Bob 37:02
Oh, look. (overtalk)

Sara 37:02
(indistinct, overtalk)

Bob 37:04
Is that Sara talking?

Sara 37:05
I came into it honestly. It is Sara.

Bob 37:09
Okay, so look, I'm gonna play some music. Thank you, Susana. Maybe if you want more questions, we'll go back, but we got to take a break here. Okay, Susana?

Susana 37:16
Okay, let's do.

Bob 37:18
Ready? All right. What do you want, what do you want to hear?

iON 37:22
Queen, "Under Pressure."

Susana 37:24
Yeah.

Nikolas 37:25
(mimics beginning of song)

Bob 37:56
No problem. All right. Perfect.

Music 38:11
(Zappa song)

Nikolas 38:11
Uh oh.

Bob 38:46
(laughing)

Sara 39:26
(indistinct over music)

Bob 39:28
Perfect, okay. That expressed what we were meaning, right? Okay. So, now I will mute everybody. We'll have perfect silence for the great music show. We had many, many callers today. Very nice.

Announcer 39:44

All participants are now muted.

Bob 39:47

So, there's it. How's this? I think this is sentimental enough.

Music 39:51

(music to the end)

[Top](#)

2019-10-19--1800-1-pages 2, 3

Bob 0:02

Okay, so I want to - okay, we're gonna start the Egyptian thing now, Carolyn. And I want to ask this point before Carolyn start reading, iON. It looks like that the Egyptian Book of the Dead actually does, and this is why we're doing it now, describes the Tech Body. Is that intuition on the right track?

iON 0:25

Yes, it does.

Bob 0:26

It does.

iON 0:27

Yes, it does.

Bob 0:29

Right. 'Cause Carolyn, you know the Christian "Nicene Creed" guys censored the description of the Tech Body in the Christian Bible 'cause they thought it would deflate people's optimism. But it was, it's apparently available in the Maccabees and there are hints of it in the vile judgments. But the Egyptian Book of the Dead was more of an elitist book not for mass consumption so it would not be censored. Correct, iON? So, they picked up -

iON 1:03

Well, it wasn't, it wasn't printed.

Bob 1:06

Right. Now that's another point. Yes, they weren't - they weren't going to -

iON 1:10

(laughing)

Bob 1:12

Yeah, it has to be made visible.

iON 1:13

Heh heh.

Bob 1:16
Well, what was it? Was it

Carolyn 1:17
That's why the spelling is all messed up and

iON 1:22
All you get is version, all you get is version. All you get is versions of versions of versions. This the ninth regions from the 14th author of the damn thing that was done a gazillion years ago and they don't even know the difference between Upper and Lower Egypt, but there's a big to-do about it. So, it's okay.

Bob 1:41
Well, is this 'cause it was passed on, or in the oral tradition?

iON 1:45
No, it was taken - people looked at hieroglyphs, and they wrote scribblings about the hieroglyphs and made a story from the story of the story.

Bob 1:58
Yeah, so the clay tablets were too heavy to distribute to anybody. (laughing) They couldn't move the tablets! They had to go to the tablets.

iON 2:06
Your last emails Bob. You remember when you used to do your emails in granite with the chisel and hammer when you did 'em those that day?

Bob 2:12
Yeah, yeah, yeah. That's Ophenel's great high school years.

iON 2:16
That was before Apple. Before Apple.

Bob 2:17
That was Ophenel's high school years. Ha ha. Okay, so -

iON 2:21
He still can't get the "u's" to be like a "v" though.

Bob 2:25
I can't get the what? They used to be?

iON 2:29
The "u's" - the "v's" look like - the "u's" look like "v's."

Bob 2:33
Oh, that where they get the "u" like in vacuum; get too many "u's."

iON 2:38

Too many "u's" and "v's."

Carolyn 2:40

So, Bob, I don't know where you, you, we left off last time.

Bob 2:43

I'll let you know. I'll help you with it.

iON 2:48

(laughing)

Carolyn 2:48

When the time comes.

Bob 2:49

Yes, when I finish my perambulation here. So, we're gonna look for Tech Body intimation. So, let's see if anybody can guess it before iON is forced to spit it out.

Carolyn 3:01

Does everybody know?

iON 3:02

Oh, that would be nice. That would be nice.

Bob 3:04

Know what?

Carolyn 3:05

What version you're using.

Bob 3:08

Yes, let's see.

Carolyn 3:10

Did you put it on - let me put it on the chat.

Bob 3:12

Yeah, it's on the chat but I'll say it. You go to holly (sic) books. You can put in Egyptian Book of the Dead. Then put holy book, hyphen

iON 3:20

Holy, Holy book.

Bob 3:20

Lichtenberg Press. L-i-c-h-t-e-n-b-e-r-g Press. Lichtenberg Press, holy

iON 3:27

Waaaay God damn fast. That was terrible fast. You want us to spell it for you? We could do it, but it's really precise.

Bob 3:35

No, no, no.

Carolyn 3:36

I put it on, Bob. It's up.

Bob 3:38

Yeah. But not everybody is there.

Carolyn 3:42

Right.

Bob 3:44

Okay, so I think we, ah, I'm looking at what we did, Carolyn.

Carolyn 3:48

Yep.

Bob 3:49

I think we came down to - we didn't do the list of geographical locations. Okay? So we know we got as far as that. The last line was, "The Company of the Gods rejoiced, rejoiced, at the coming of Horus, the son of Osiris, whose heart was firm, the triumphant, the son of Isis, the heir of Osiris." Horus, the son of Osiris, the son of Isis, and the heir of Osiris. Okay. Did we get there, iON? Did we get to that part?

iON 4:24

Yes. We got down, and we were doing the REFERENCES and now you're ready to do the, A HYMN OF PRAISE TO RA WHEN HE RISETH IN THE EASTERN PART OF HEAVEN:

Bob 4:35

Right. So, just to run through the list, I don't think we did it. "Following is a list of frequently-mentioned geographical locations, and they're commonly-known names." So, Abtu, A-b-t-u, is Abydos.

iON 4:46

Abtu is Abydos.

Bob 4:49

Abtu is Abydos or Abydos.

iON 4:51

Abtu.

Bob 4:51

Abu is Elephantine, or Elephantine. Anu is Heliopolis. Bast is

iON 4:59

Heliopolis.

Bob 4:59

Bubastis. Heliopolis. Bast is Bubastic. Hensu is Herakleopolis, like Hercules.

iON 5:13
Herakleopolis.

Bob 5:13
Herakleopolis. Het-ka-Ptah

iON 5:15
Like Heraklion, the Greek Island. Heraklion.

Bob 5:18
Oh, yeah. Het-ka-Ptah is Memphis. Khemenu is Hermopolis.

iON 5:25
Het-ka-Ptah. Het-ka-Ptah. Memphis.

Carolyn 5:29
Let iON say them, Bob.

Bob 5:30
Okay, yeah, but let me try.

iON 5:31
No, Bob is doin' good. He's doing good he -

Bob 5:34
Yeah, I'm doing good, Carolyn.

iON 5:34
- can read Finnegans Wake. He's doing good.

Bob 5:36
Yeah. Per-Menu is Panopolis. Qerrt is Elephantine, also. Sau is Sais, S-a-i-s. Sekhem is Letopolis.

iON 5:46
Sekhem.

Bob 5:48
Suat is Asyut.

iON 5:50
Suat.

Tetu is Buiris.

Bob 5:52
What? Suat?

iON 5:54

Suat.

Bob 5:55

Suat. Suat is Asyut.

iON 5:57

S-u-a-t. Suat. Mm hmm.

Bob 5:59

Tetu is Busiris. Two Lands is Upper and Lower Egypt. Well, that's how you knew what that was at the beginning of last week. You - it was done in the index. And Unu is Hermopolis.

iON 6:09

(laughing)

Carolyn 6:09

Who knew.

Bob 6:13

Who knew. What are you laughing at? Which point? Which amazing joke I made are you laughing at?

iON 6:20

That that's, that that's how we knew is because

Bob 6:23

Yeah, that's how you knew. You saw the list ahead of all of us.

iON 6:27

(laughing) Hell, no! We went to the damn Wiki - we went to the damn Wikipedia! We didn't have to do that. We went to the Wiki; that's all we trust. If we don't - if our news don't come from Glenn Beck, we're not interested.

Bob 6:40

Heh heh. Okay, so I'm looking, scanning down, Carolyn. I'm just seeing how many big print things there are. You know, big, like this title that iON just read. There's a lot of big print sections.

iON 6:58

They're little sections, they're little prayers, little directions. You get a lot of rubrics of how it all applies. You get to pull down some of the different things. Its - it will be okay, fun.

Bob 7:10

Right.

iON 7:10

You'll like it till you don't.

Bob 7:12

So, these hymns, are these hymns covers for code? The words refer, but it's not obvious?

iON 7:24

Hmm, ah, your words don't make any sense. So, no.

Bob 7:28

All right, so what are we looking for in the words?

iON 7:33

Oh. You're looking at the different - it gives, it gives sections what this is about. Okay, this is what I write about this. When this one is fucked up and you need to help that one, this is what you do. And when this one's doing this, you'll see it becomes almost like a little pictorial view of how to do the Book of the Dead stuff.

Bob 7:56

How to help people and the idea -

iON 7:59

Well, maybe.

Bob 7:59

- that it's help for people going through the bardos is not that literal. It's for helping in the physical life, too.

iON 8:09

Oh, yeah, that's like Bartles and Jaymes. Is that like Bartles and Jaymes, Bob?

Bob 8:14

Bartles and Jaymes?

iON 8:15

The wine cooler company.

Bob 8:17

No, not like that at all.

iON 8:19

Very good, very good.

Bob 8:20

Yeah. Okay Carolyn, it's yours to screw up. It's yours, you're gonna screw up, Carolyn.

Carolyn 8:28

(iON and Bob laughing) Very exciting.

Bob 8:33

And when iON says Sun Ra, for Ra, he's not referring to Sun Ra our boy, unless he is.

iON 8:41
No. He's not.

Carolyn 8:42
Okay, so, "A HYMN OF PRAISE TO RA WHEN HE RISETH IN THE EASTERN PART OF HEAVEN:" So, right away, iON, is Ra leaving the Guf? And -

iON 8:58
No. No. No, no, no, no, no, this is no, hold on. This is the same thing that the Bible does all the way through: when Jesus splits the eastern sky. Remember? On the resurrection morning he'll come to - from the East. The same thing, that eastern part of that horsemen's gate. And this is another representation of when those levels or tiers are pierced and, ah, - well, we don't want to get it all confused and messed up but, Bob, it's like when Olivia went between the two worlds back and forth through the little chamber thingy on Fringe. She'd go back and forth; it's kind of like that. The eastern sky splits that back open. So, it opens up your capacity. It's actually how the aliens are going to come greet you, but that's another conversation. Put that in the subchapter notes.

Carolyn 9:57
(to Bob) You're muted.

Bob 9:58
So, you're saying the portals are a given in these opening lines.

iON 10:02
No, no. THAT particular portal is gonna open.

Bob 10:07
Oh, and that's - the aliens going to use that one?

Carolyn 10:09
The eastern sky.

iON 10:10
As well. The Eastern Gate. Mm hmm.

Bob 10:13
That's good to know.

iON 10:15
Carolyn likes that song, "The Eastern Gate."

Carolyn 10:18
I do, I do. Vestal. Go, Vestal.

iON 10:21
She does. She likes that. She likes that. She don't like all of them, but she likes that one.

Carolyn 10:27

Coming through the Eastern Gate, is that coming into godhood, goddom?

iON 10:33

No, no, no. Well, see, - don't, no, 'cause see, all this representation is, is the, is the celebration when it is opened. Okay? Now, you would say if you're gonna - here's your first Tech Body reference. You would say: "Why would these idiots have to tell us that? Why wouldn't they just do it?" Okay. 'Cause the Tech Body's got it sealed. Heaven is sealed. It's closed. That's the point. They want you to stay a little man.

Bob 11:02

Is that like heaven as the Guf? The end of the Guf?

iON 11:07

Okay. Okay. Okay.

Bob 11:09

Hmm, yeah.

iON 11:10

You use words, you use words funny. You use words funny. We say yeah, but that's not what that means 'cause heaven's here on earth. So, and it's not the Guf, but -

Carolyn 11:19

Because I already asked that, Bob. Is Ra leaving the Guf?

Bob 11:23

Oh, did you? But we got

iON 11:24

Right. So, but it's okay. It's okay you're using words inappropriately, but that's okay because they have interchangeable meanings as well. But heaven is here on this earth, not somewhere esoteric, somewhere else.

Bob 11:40

But the Tech Body's sealed off. So, this is about now!

iON 11:43

Yeah! Yes! Yes!

Bob 11:45

This is since 2016!

iON 11:47

That is the battle - this is what's - and if you had've left them in the Thompson upside down, they had've been screwed to death for sure! But thank God you got out of that mess. You almost screwed the pooch! You almost screwed the pooch right there, just sayin.

Bob 12:02

Okay, so where is the Tech Body actually referred to in the first five lines? Is there a -

iON 12:08

No, the first - the, the, in the eastern part of heaven. That's where it is. "RISETH IN THE EASTERN PART OF HEAVEN." That's the first reference. Now, go ahead.

Bob 12:17

Because it was sealed. That's why he's in the eastern part.

iON 12:20

Yeah.

Bob 12:21

Ah!

iON 12:22

That's where he's comin' through. Mm hmm.

Bob 12:24

Jeez. And that's where Jesus came through, too, you said?

iON 12:27

As he supposed - supposed to - supposed to come through when he returns.

Bob 12:32

Ohhhh!

iON 12:32

Remember, he has to

Bob 12:33

He has to because the Tech Body's here.

iON 12:35

Correct. And remember, because he's got to get his church, Ginney Belle's church. You've got to get to church. So, he's gotta

Bob 12:43

That sounds like me, Carolyn. That sounds like Bob doing that. I mean, it's a now! It's now! There's no Jesus now! Jesus is - he's off in Afghanistan or someplace. So, yeah -

iON 12:55

Oh, oh, oh, oh, oh! Afghanistan didn't make it y'all. Sorry about that.

Bob 13:00

(laughing) Okay, go ahead, Carolyn. Where are you, Carolyn? How far did you go? You just got to the title!

iON 13:08
Just sayin'.

Carolyn 13:08
(laughing) Okay, "Behold

iON 13:10
We got the title. We're doing good.

Carolyn 13:12
Yeah. "Behold, the Osiris Ani," A-n-i, which I think of as - it means anus, but I don't -

iON 13:21
It's like Ani. It's, it's Ani. Mm hmm. Ani. {pronounced with short "a" and long "i" - Ed}

Carolyn 13:27
"Osiris Ani, the scribe of the holy offerings of all the gods." Okay. So, scribe, does that mean the fake media? He's fake media?

iON 13:37
No. No, no. It's the recorder. It's just the recorder of what's been offered.

Carolyn 13:43
Mm hmm. Okay. So,

iON 13:45
Notice how the gods they're little - notice how the gods is little "g." Ah huh.

Carolyn 13:50
Yeah, yeah.

iON 13:50
They make offerings, Carolyn.

Carolyn 13:53
Mm hmm. So, even back then, scribes and recorders were - were they honored?

iON 14:05
Well, no. They weren't.

Carolyn 14:08
Okay. Okay. "Homage to thee" Let me get back on track. "Homage to thee, O thou who hast come as Khepera, Khepera" Is that a mistake putting the two Kheperas together?

iON 14:28

No. One is Khepera then there's a comma, then Khepera is the creator of the gods and tellin' you what Khepera is.

Carolyn 14:35

Ah, got it. Yeah. So, being the creator of the gods, isn't that taking away from gods creating themselves?

iON 14:45

Look at the creator of the little "g."

Carolyn 14:48

Yeah, creating of - well, is it creating lesser gods or does a small "g" just mean a little man?

iON 14:57

Well, you'll see. You'll see the whole point because little man, the little gods, had to be created and they had to have a god. And so now everybody praises god or Bob, and they worship Bob. Oh, wait, god. So, that's the whole thing till they come back into their place as god.

Carolyn 15:14

Got it.

Bob 15:15

It's Tech Body time. They've given up their power.

iON 15:20

That would be the Tech Body reference(!) now, not what it is. That's what it causes. Good.

Carolyn 15:27

Mm hmm. Okay, um, "Thou art seated on thy throne," So, these are words like we saw in - where Bob? We gotta bring Bob into this. "Thou art seated on thy..." -

iON 15:41

It's gotta be about Bob.

Carolyn 15:43

Revelation. Right Bob? Right? Right?

iON 15:45

Yeah. And the Emerald Tablets.

Bob 15:47

The throne stuff.

iON 15:49

And the Emerald Tablets.

Carolyn 15:52

"thou risest up in the sky" So, we had a lot of sky references in those. They can't do anything, but it's gonna be the same! It's going to be the same layers of

iON 16:04

That's what we said in ev'r and ev'r religion, ev'rthing will, ev'r, all the scribblings, all the stuff, everything you pick up, every book and (inaudible) is about Bob. Everyone one of them. Can't help it.

Carolyn 16:17

Yeah. Layers of dark godness. Dark soulness. Okay, "illuminating thy mother [Nut]". Okay, they now, I haven't seen many mothers in the Revelation or Emerald Tablets.

iON 16:34

Right.

Carolyn 16:35

Correct? I mean - the what? They just talked about the whore of Babylon!

iON 16:38

Right, right, right.

Carolyn 16:39

So, what's the new motherness?

iON 16:42

Well, it has to balance. It has to balance. Has to be balanced. It's now illuminating that. It's now, just now, illuminating that.

Carolyn 16:54

Uh huh. So, are you saying that Revelation and Emerald were not balanced 'cause they didn't emphasize motherness?

iON 17:01

No. They weren't. And that's what's wrong. And that's what's wrong with the exegesis. When you start running those scriptures, you get lost.

Carolyn 17:09

Yeah.

iON 17:10

That's the point. That's why the Catholics says: "Oh, hell no. Hell no. Hell, no. We're gonna keep this in Latin. And we're gonna do the mass, and we go amemus Deo d. d. That's all we're gonna do and you're not gonna know shit! And that's all right because you don't need to know shit anyway. Yeah. So, give us the monies. Leave the money on the nightstand."

Carolyn 17:29

(laughing) And the collection plate. Okay, -

iON 17:35

Yeah.

Carolyn 17:35

- so that's new. Bob, do you get that? Isis! Connie! Maggie! Tarr! I couldn't do it.

iON 17:48

True.

Carolyn 17:49

The first balance! Good timing to be reading this stuff.

iON 17:54

Mm hmm.

Carolyn 17:55

Okay, "thou art seated on thy throne as the king of the gods. [Thy] mother Nut stretcheth out her hands, and performeth an act of homage to thee." Who's the thee? That's us. That's the -

iON 18:14

Khepera.

Carolyn 18:15

- god forming. Pardon?

iON 18:17

Yeah, Khepera.

Carolyn 18:20

Yeah. But is Khepera the gods "us" forming - creating our own selves with gods?

iON 18:28

Well, that's the creator, the gods, but that's what it's referring to. It's becoming. See, this is, this is, this is where you're making the, you're making the first shift to your potential godship.

Carolyn 18:44

Yeah, yeah, yeah.

Bob 18:45

And Carolyn, let's pronounce Nut properly. The mother, Connie, is nut.

Carolyn 18:50

(laughing) It's Nut.

iON 18:52

Nut. Someone you'd nut?

Carolyn 18:54

No way.

Bob 18:56

So, what is - what line are you at? I don't see Khepera.

iON 19:01

One, two, three -

Bob 19:02

That's line two, Khepera but you've

Carolyn 19:05

Right. I'm down now at, "The domain of Manu receiveth thee with satisfaction."

Bob 19:12

Oh, yeah.

Carolyn 19:13

Okay, so let's say is the domain of Manu Tech Body media, iON?

iON 19:21

Ah, no. Do a little more.

Carolyn 19:26

Okay. "The Goddess Maat embraceth thee at the two seasons of the day. May Ra give glory, and power, and truth-speaking, and the appearance as a living soul" Okay we gotta stop there.

iON 19:51

Yeahhhh. Yeah, yeah, yeah. See what's happening now? Now do you see what's happening? You're, you're, you're, you're, they're noticing there's a problem. Houston. Picture it: Sicily, 1912. There's a problem. Now we got to deal with this. Now things are noted that there's something not right, not - there's something afoot or amiss that now has to be spoken to that they had to call all these things up. They had to bring them forth. They make a problem and now they're trying to make a solving. They had the salvation, now they're telling you what happened and how that applies. So, go ahead.

Carolyn 20:36

Yeah, 'cause they want to be speaking truth and the soul is recording it. So, you can't mess up.

iON 20:43

Uh huh. Good.

Carolyn 20:44

Okay, and as a living - "and the appearance as a living soul so that he may gaze upon Heru-Khuti,

iON 20:58

Khuti. Heru-khuti.

Carolyn 21:05

"Heru-Khuti, to the KA of the Osiris the Scribe Ani, who speaketh truth before Osiris, and who saith: Hail, O all ye gods (Carolyn: small "g") of the House (Carolyn: big "H") of the Soul (Carolyn: big "S")" Ah! Now why is that? Mmm.

iON 21:28

Right! Because this is the reference that you're now noting that there's a, that's the, that's the deposition. That's the position that the Soul now, it's gonna drive this conversation which issss a point.

Carolyn 21:43

Ah. Yeah, yeah, yeah. Which is, "who weigh heaven and earth in a balance," Now that, saying that right there is that because we, we acknowledge Nut?

iON 21:58

Yes.

Carolyn 22:00

Okay. Acknowledge Nut. Making some notes, can't help it!

iON 22:09

No, no. It's good. Typers type. Remember, darlin'? Typers type.

Carolyn 22:13

Typers type. Can't help it. "and who give celestial food [to the dead]." Now, celestial food. Okay, we talkin' about RNA drops, Living Water?

iON 22:28

Angel. Angel food. No. We're talking about angel food.

Carolyn 22:31

Yeah, okay. Angel food. And so, that's not Bread of Life you're saying?

iON 22:38

Nope, nope, nope, nope it's not.

Carolyn 22:41

What is angel food?

iON 22:42

You see, it's what they, the dead, feed on. See, they're not, they have no form. They have no form. And Bob has been talking about this forever and his stupid chart, crap, business, messed up Kroker crap.

Carolyn 23:01

Okay, okay. Enough, enough.

iON 23:01

Um, that applies, that applies to the thing that you - everything you can't explain comes into this apparition aspect that, so, that, so that's the giving the celestial food to the dead. Believing in spirits, believing in demons, believing in all those things can move them into your house.

Carolyn 23:26

Okay, so, angel food is giving nourishment to all the mysteries and the

iON 23:36

Uncomliness. The things that should be left in the graveyard.

Carolyn 23:40

Yeah, and crap. Okay. Food. Food for thought to bad thought.

iON 23:47

There you go. Good.

Carolyn 23:49

Okay and then, "Hail Tatun, (Carolyn: and in brackets) [who art] One, (Carolyn: who art One)"

iON 24:04

Mm hmm. Capital One.

Carolyn 24:05

"thou creator of (Carolyn: Capital One. Yeah) thou creator of mortals" Hmm. Not of Gods. So, is that "mortals" little man?

iON 24:19

Yeah, well, little man, little man. And now you're gonna have the watchers. You're gonna have some of the immortals that will be divisive in that same process. And you'll have some of those what we call hangabouts. Remember, back in the day?

Carolyn 24:35

I do not.

iON 24:37

Yeah, don't you remember Ginney Belle's mama was an immortal.

Carolyn 24:41

Got it. Yeah. Understood. Um, and

iON 24:47

But they're not little men! They're not little men. They're immortal.

Carolyn 24:51

Yeah.

iON 24:51

See? That's the difference. There is a bit of a difference.

Carolyn 24:55

Got it. Mm hmm. "[and] of the Companies (Carolyn: capital "C") of the Gods (Carolyn: capital "G") of the South (Carolyn: capital "S") and the North (Carolyn: capital "N"), and of the West (Carolyn: capital "W") and of the East," So we're in heaven now. I mean, we're, we're ascended, we're flyin' right, iON?

iON 25:20

That's what your, that's what your, that's what your angel diagram says.

Carolyn 25:26

Hmmm. Okay. Now when you say, "that's what your angel diagram says," - yeah, the angel diagram takes us to the place where we are ascended, and we are all capital letters. Is that what you mean?

iON 25:45

It is. And guess what's gonna be fun. When Bert comes on tonight, Carolyn, you will - don't want to go to bed for this one! We're gonna tell ya how to, we're gonna tell ya, we're gonna tell you how to do it. We haven't told you how to do it yet. We're gonna tell you how to do it.

Carolyn 26:00

Okay, Bob, Bert's got to get on before I go to bed.

Bob 26:04

Yeah. Did you say angel diagram?

iON 26:07

(laughing) Yes, we did.

Carolyn 26:09

Yeah, yeah. When I said all those capital letters that I said: "iON, so that means we're in heaven now. We're flying, we're ascended." And iON said: "that's what your angel diagram says."

Bob 26:25

So, from, from Companies these capitals are Companies of the gods: South, North, West and East?

Carolyn 26:30

All the capitals always indicate the god

iON 26:34

The winds. The winds. Remember your four winds, the winds that blow? Remember your four horsemen? Remember all those capacities?

Carolyn 26:42

Mm hmm. Okay, Bob, can we move on?

Bob 26:47

Okay.

Carolyn 26:48

"ascribe ye praise to Ra, the lord of heaven, the KING,". Now, King is all in - four, all four are capitalized. So, why is Ra being put above us gods? Is -

iON 27:06

Because who, well, in Egypt who was Ra? Ra was the head of all. He set the heavens. He set the heavens.

Bob 27:16

Why is he the lord of heaven with small letters?

Carolyn 27:18

In Egypt he set the heavens.

Bob 27:21

He's the lord of heaven, I know,

iON 27:22

Sun Ra. Sun Ra.

Bob 27:26

I know, but the lord of heaven has small letters. Why?

iON 27:30

Yeah. Because he's not.

Carolyn 27:32

To emphasize the KING. Capital K, capital I, capital N, capital G.

iON 27:38

Yeah. Correct.

Bob 27:39

Okay, so, before, back with the word, "Soul, who weigh heaven and earth in a balance." Why are they small letters?

iON 27:47

Because they, that was the - that's the reference that you - that it was not opened. It's just now being opened and it's why it had to be opened to bring it up. So, you, you have to make the difference like the house is cold. Okay, now you've turned on the heat. But you got to note the cold before you would notice to turn on the heat. And now once you get the house warm, you're gonna notice how the house is warm now because why? The heat is on. That would be a capital H, heat.

Bob 28:16

So, this is about getting past the Tech Body? Getting into all of heaven?

iON 28:23

Ah, ah. Don't, don't, don't mess that up. Let that - don't ask that question yet. You're gonna ask that question a little later and we'll explain it, but you'll get ahead of it. And then it'll confuse you, which is -

Bob 28:37

We don't know it's opening the rest of heaven at this point.

iON 28:42

Correct. And that's why - you don't know - until these words, you didn't know heaven needed opening! See?

Bob 28:51

Yeah.

iON 28:53

See what I'm saying? 'Cause look how confusing this can be. Now hold on now. Look how confusing this could be. You're Jean. Okay? And you're doing your stuff. And you're living your life. And things are getting better. And your meatsack body's responding. And you hang on most of the time for, for showtime and that stuff which is great. Okay, but if you didn't know these words that this was to open "to be," you might think, "Well, heaven's already here and I just got to ascend and we're good" and call it a day. See, there's another aspect added to this sojournment of the changing of the atmosphere, here. It's gonna merge with the atmosphere, there! But, Bob, you remember that waaay back yonder when they did "The 4400"? Remember that back in the Hoover days, Bob, right after they invented TV?

Bob 29:47

Heh, heh. What is "The 4400"?

iON 29:52

Remember when the aliens come from another land, and they had to come back, and they wasn't here, they were somewhere else? They didn't know where they was - and this was before "Lost." It was before the smoke monster. John Locke. That was a representation of THIS experience. But didn't nobody got it back then 'cause they wasn't there to get it. They just, they were just, there was just nothingness. So, we giggled.

Bob 30:19

Right.

iON 30:19

And the Dark Soul just laughed.

Bob 30:23

Right. And what was the name of the family on the boat in "Lost"?

Carolyn 30:27

Nevermind.

Bob 30:29

They were

iON 30:29

(laughing)

Bob 30:31

Nobody knew who that family was.

Carolyn 30:33

Okay, Bob.

iON 30:33

Nobody did. That's true.

Carolyn 30:35

You pulled me off the bench to get this back on track!

Bob 30:41

Okay. Well, I didn't bring anything up. iON just did.

Carolyn 30:45

Well, the last

Bob 30:46

That was the Hoover Dam, for God's sake. In 1930

Carolyn 30:48

The last sentence was "ascribe ye praise to Ra, the lord of heaven, the KING, Life, (Carolyn: capital "L"), Strength, (Carolyn: capital "S") and Health," Look! They're mentioning health, iON! It's a direct nod to me!

iON 31:11

Yeah. The maker of the gods.

Carolyn 31:14

Is that right, iON, health?

iON 31:16

Do. Do.

Carolyn 31:16

Never saw that before?

iON 31:19

Yeah.

Carolyn 31:19

Uh huh. The maker of Health. "the maker of the gods." Good grief. Wow.

iON 31:27

Charlie Brown.

Carolyn 31:28

Yeah. Heh, heh, heh. "Give ye thanks unto him" (Carolyn: small "h")

Bob 31:34

See that, Carolyn, the maker of the gods. That is that - I was just listening to iON talk last week. We need to be on the products to protect yourself from the Tech Body. So, this is Tech Body stuff! 'cause only health in that context would be required.

iON 31:52

True. True.

Carolyn 31:53

Was a previous time when, when our Non-Physical was in jeopardy when Chernobyl blew, when there was that heavy metal possible damage to the body, iON?

iON 32:12

Well, no more, no more than, no more than the Black Death. Each step was a gauge. Each step was a gauge. Every - see, Bob is scared lifeless of a bacteria. Okay, he just can stand it. Viruses, not so much, but bacteria just makes him crazy because he says he can combat bacteria. If it's clean, it would be free of that. Viruses are everywhere. You can't, you know what I'm saying, you just got to deal with that. But he is on the bacteria side. That's the thing that sends him up the tree. Okay, so that's fine. But now here's the rub. That'd be, of course, appropriate from the Dark Soul, Carolyn, because that's where all the good things are distributed, are brought forth by, is the bacteria side. And this'll come clear a little bit later, but that's why he's so adamantly against anything bacterial.

Carolyn 33:10

Mm hmm. And you said now here's the rub. What's the rub besides Vicks VapoRub?

iON 33:14

Well, the rub is that that's counter intuitive to what everybody would know or say. The Black Death was a bacteria that, that made, that people's immunity that killed the sling load of them, but it made the ones that survived great at it. See? And like the influenza, the turn of the century wiped them out except for those that it didn't. Now they got the vaccines to keep you pumped full of it. We don't have a thing against all that. Take it, take a snot load of it. Get a boatload, get a tankerload that them vaccines. Don't bother us. It's all right. Shoot it up. It's good. Get you some meth to go along with it. It'll keep and make you feel better.

Carolyn 33:58

Okay, okay.

Bob 33:59

Here's a good pattern, and I don't know if this has ever been mentioned. We started taking the RNA drops in the end of November, 2010.

Carolyn 34:07
Yeah.

Bob 34:09
Then we started exhaling. You, me and some of the people -

iON 34:12
Yeah.

Bob 34:12
- who were making it. And within a couple of months, you needed an explosion to get the radiation up there to feed the new RNA drops. And that was Fukushima, March 11, 2011. Four months later. Look at the timing there. And that was the starting -

iON 34:29
Purple. It lined up.

Bob 34:31
Yeah, lined up, Carolyn.

Carolyn 34:33
It did.

iON 34:34
And see, and they did this 40,000 years ago just to get ready for today. So, that was good of them, wasn't it?

Bob 34:41
They did what 40,000 years old? This. Yeah, this reading

iON 34:44
Wrote these scribblings. Wrote these scribblings. Took these pictures.

Carolyn 34:48
Ah ha.

Bob 34:50
Right now you're

Carolyn 34:51
For today.

Bob 34:52
We say the Emerald, Emerald Tablets were done around 32,000 BC. Is this after the Emerald Tablets they used?

iON 35:01
Before.

Bob 35:02

This is before the Emerald tablets! But see,

iON 35:05

The pictures, the pictures. They weren't writing. They had pictures only. They had no alphabet.

Bob 35:13

That's why it's so insular and hidden. So, this is the first "book" or some kind of teaching manuscript.

iON 35:20

Wellllll, see, you're gonna get bumpin' into Kohathites when you keep goin' a little bit. You'll see. They just borrowed some words to make it engaging. You already know this.

Bob 35:32

Right. So, the Emerald Tablets were the first effort to start writing. When we talk about the phonetic alphabet, brilliantly it was the Emerald Tablets that got the writing meme going. The writing split the schizophrenia.

iON 35:45

(yawns) Un huh.

Bob 35:46

Yeah. And, and they borrowed - the Emerald Tablets borrowed from this, or they didn't know about this, they just had the same knowledge. They didn't - the Emerald Tablet writers didn't know -

iON 35:57

The same inference.

Bob 35:58

- about the Book of the Dead?

iON 35:58

The same inference. The same inference.

Bob 36:01

Yeah, but they didn't know about the Egyptian Book of the Dead, right?

iON 36:05

Corrrrrr - some of them did but most did not.

Bob 36:09

Okay, well that's - now we got more information on the origin, Carolyn, than we did last week.

Carolyn 36:14

Because of me, Bob?

iON 36:15
It's like leakers -

Bob 36:16
No. Not because of you.

iON 36:17
It's like leakers.

Bob 36:17
I was the one -

iON 36:17
It's like leakers.

Bob 36:18
- talking the last five minutes.

iON 36:19
It's like leakers. It's like leakers in the Democratic Party. They tell you what they want you to know.

Bob 36:25
Right, right.

Carolyn 36:26
Heh, heh, heh. Alrighty. Continuing, "Give ye thanks unto him in his beneficent form which is enthroned in the Atett Boat;"

iON 36:41
Atett. Atett. Atett.

Carolyn 36:42
Hmmm. Atett Boat. Hmm. What's an Atett Boat iON?

iON 36:48
Oh, it's the one that there is a representation of that same boat sitting outside of Giza, the middle pyramid. It's the boat that, that comes in, they bring, it's the thing you have to pay the toll to. You know the guy, the guy, the goober with the scythe. You know, Bob's buddy.

Carolyn 37:11
Yeah, yeah.

iON 37:12
Yeah. That holds the scythe, the death angel. Death angel! Yeah, that's him!

Carolyn 37:18
Death angel bringing people across the river. Blah blah blah.

iON 37:23

To the, to the Guf.

Carolyn 37:26

Yeah. Okay, got it. Um, continuing.

Bob 37:33

Hey, Carolyn, that's the archetype of the role of the angel. The angel takes people to the Guf, so this is the chief KING, chief angel, or just the function of "angel-ing"? This is

iON 37:42

It's what enthroned the form. It's what held the form.

Carolyn 37:53

The form of

iON 37:53

Give ye thanks unto him in his benefits, beneficent, ben - ha, ha, we can't even say it, you don't even do it - form which is enthroned in the Atett Boat. It's what holds that imagery for you to come somewhere or go somewhere.

Carolyn 38:10

Yeah. Makes it real. Okay, so the previous sentence, "Give ye thanks unto him in his beneficent form which is enthroned in the Atett Boat; beings celestial praise thee, beings terrestrial praise thee." There you go. Physical and Non-Physical together, but they are implying

iON 38:37

Mm hmm. It's lining up.

Carolyn 38:39

But they're implying it's in death.

iON 38:43

Well, no, they're implying that it's merging.

Carolyn 38:46

Yes. Better. Okay.

iON 38:49

Mm hmm. See, they may be dead. Some of these in this side of heaven gonna be dead, too. Well, you're dead but you're eternal. Well, you're eternal but you're dead. Well now, wait a second. How does - what's the difference? Am I gonna be dead alive or live dead? No, dead-dead, live-live, dead. Wait, ah, no, you better just ascend. But but go ahead with that. You see the rub startin' here.

Carolyn 39:12

Yeah. "Thoth and the goddess Maat mark out thy course for thee day by day and every day. Thine enemy the Serpent" Okay that's a capital "S."

We have to stop here. Come to a stop. Serpent. That sounds like it's going back to Adam and Eve and the apple and the garden.

iON 39:36

That's the, that's the, that's the Tech Body.

Carolyn 39:39

Ha ha ha ha ha. Got that Bob? Bob's doing the laundry.

Bob 39:46

What words referred to the Tech Body, Carolyn?

Carolyn 39:49

Serpent! Serpent.

iON 39:51

Serpent. Capital "S."

Bob 39:52

Oh, the Serpent is the Tech Body? Wow. When we said form, that was just the form of forms of making forms?

iON 40:00

Well, it what make - it's the form of the shadow. It's - the form is what caused the shadow.

Bob 40:08

Right. So, that's what that was referring to; going across the river.

iON 40:13

Mm hmm.

Carolyn 40:15

Okay. And going back, Thoth - "Thine enemy, the Serpent

iON 40:22

"Thine enemy, the Serpent hath been given over to the fire."

Carolyn 40:26

Mm hmm. Now, fire. Can that be equated with mercury and all those messenger messages?

iON 40:38

Not yet. Not yet. We'll get to that.

Carolyn 40:42

Okay. So, fire is not a capital.

iON 40:47

Correct. That fire is a condition. Fire is a condition. You'll get in a minute. You'll get a minute. Go ahead.

Carolyn 40:54

Got it. "hath been given over to the fire." Next sentence, "The Serpent-fiend Sebau hath fallen headlong, his forelegs are bound in chains," Oh, we've already got him. "and his hind legs hath Ra carried away from him." So, we got the Tech Body under control.

iON 41:23

That's, well, hold on. No, that's eight elevenths of it. Yeah. That's eight elevenths of it. You got a friend in eight elevenths of it. So it's controlled and bound and becoming, do you think? So, you got that but now, now, wait, wait, wait, wait. Now don't flip the script! Will this eight elevenths chop your head off? You better believe it will. Just don't play the fool 'cause it will. Just so everybody knows. But that's not its drive. You see? It's not its drive. It's just like all these people going against the sitting President of the United States of America, Donald J. Trump. And we said, Oh, please don't do - oh, yeah, no, don't, oh, yeah, we wouldn't do. Don't do that. Don't do that. 'Cause if you do, if you choose to do that, he's comin', he's comin'. Just so you know, he's a comin', and you won't like it, we promise. Because all Trump does and this is the example for the parallel for what's going on right here and why Trump's mentioned in this whole thing all together anyway in the triumphant march, is that how Trump beats you is he brings whatever you accuse him of, he then proves it's exactly what you are doing.

Bob 42:43

All right, so Barbra Streisand was the figure today of attack of Trump.

iON 42:50

Yeah.

Bob 42:50

What did he accused Trump of doing that she does?

iON 42:55

Well, what did she accuse him of doing?

Bob 42:58

Being a moron and lying and insulting, -

iON 43:01

That's her.

Bob 43:02

- not knowing about these two women or something.

iON 43:04

That's her. That's her. That, that, there you go. That's her.

Bob 43:09

Yeah, I remember Zappa -

iON 43:10
Exactly right.

Bob 43:10
- used to take a few snipes at Barbra, Carolyn.

Carolyn 43:13
Uh huh.

iON 43:13
Uh huh.

Bob 43:14
Snipe at her a bit.

Carolyn 43:16
Okay, continuing.

iON 43:17
Yeah. And what she did with James Brolin is again' the law. Mm hmm.

Carolyn 43:22
(Bob and Carolyn laughing) "The Sons of Anarchy." Oh, no, no, "The Sons of Revolt"

iON 43:30
No! That's a show, that's a show! That's a show. It's got Peg Bundy in it. It's great. She does great. She tears it up. She'll sleep with - she's a whore. She sleeps with everybody. It's amazing, yeah. "The Sons of Anarchy." That's a good - that was a nice memory, Carolyn. You did good.

Bob 43:46
Yes. And Brian Johnson always went on about that show. He loved that show.

Carolyn 43:50
Yeah.

iON 43:51
Yeah, yeah, yeah. Peg Bundy can get it.

Carolyn 43:54
Here they are.

Bob 43:55
Now, Carolyn. About the fire. McLuhan, in the People's Almanac, they asked him what are the most dangerous media inventions in history, and he named fire as the most dangerous. And then you have the electric environment is the extension of fire, or fire's a symbol for the electric age. So, but iON's saying fire is desire did you say iON?

Carolyn 44:22

No, it wasn't much. It was a small

iON 44:26

We're gonna develop it later. We're gonna develop it later because we didn't want to distract you by saying what that applies to from the

[Top](#)

2019-10-19--1900-2-pages 3, 4

iON 0:00

...with the landscape, okay? Or the terra firma. We didn't say either, but it could be happening -

Bob 0:07

Could it be some aspects where

Carolyn 0:07

Bob, we're gonna do it later. We don't want the distraction.

Bob 0:12

No, no, I'm just telling you - yeah, but so what? The - it's all no time Carolyn. When's later? Okay, we've arrived at later! Okay, here we are at later. Fire: can that reference the Tech Body? Is it the technological thing that

iON 0:27

No. It's what's happening, it's what's happening to California. It would be carbon.

Bob 0:32

Oh, okay.

Carolyn 0:33

And it's relevant to us -

iON 0:35

Gonna be.

Carolyn 0:35

- 'cause it creates carbon.

Bob 0:38

Right.

iON 0:38

Correct, and see, that's not a bad thing; but yet, they're using it here as the most terrible thing that could ever be, ever be, ever be. You see? They're laying it out as this is the end all, be all. And we're saying, well, that end all, be all, is the end all, be all, that's gonna save the day for the ascended. See, there's the caveat we'll have to

add; you have to add for the goodins. Heh, heh, heh, you know, there's the rub.

Bob 1:02
Yep.

Carolyn 1:03
Okay. Continuing, "The Sons of Revolt shall never more rise up." Okay, so now they are capitalized: Sons and Revolt.

iON 1:15
Yeah.

Carolyn 1:15
So, they had some unction, but now they've been -

iON 1:19
Sure.

Carolyn 1:20
- they've been stopped or banished?

iON 1:25
Ahhhhhh, they're rising. You'll see.

Carolyn 1:29
Shall never more rise.

iON 1:31
Right, but, so that means they're rising here. Let's say it's all this - if we could put that in one box, it would be all this foolishness that they're doing. You did this, you did this, you're wrong, bad, you're bad, we want socialism, we want this, we want that, we're gonna run the world, we're gonna destroy the world, blablablablabla. That's rising, but they're not gonna rise anymore because of the next sentence.

Carolyn 1:57
And, "The House of the Aged One (Carolyn: capitals) keepeth festival, and the voices of those who make merry are in the Great Place" (Carolyn: capitals)

iON 2:13
Yeah, -

Carolyn 2:14
Okay, so the people who

iON 2:15
- that's what Bob is doing. That's what, that's Bob's contagious laughter in the stage, this very stage, which serves so many people.

Bob 2:24

Yeah, I was just gonna say the Aged One is Ophenel, Carolyn.

iON 2:28

Yeah.

Carolyn 2:28

Hmm. Wow. Okay. As you go, Bob. And then, "The gods (Carolyn: but small "g") rejoice when they see Ra crowned upon his throne, (Carolyn: no caps) and when his beams flood the world with light." No caps. So, that's Ra over little man, still.

iON 2:58

Mm-hmm.

Carolyn 3:01

Okay.

iON 3:02

Yeah.

Carolyn 3:05

"The majesty of his holy god (Carolyn: no caps) setteth out on his journey, and he goeth onwards until he reacheth the land of (Carolyn: Maui! Oh no) Manu; the earth becometh light

iON 3:21

It's close.

Carolyn 3:22

Yeah. "the earth becometh light at his birth each day; he proceedeth until he reacheth the place where he was yesterday." So, they're still dealing with time; there's no capitals. Correct, iON?

iON 3:36

Well, it's not time, it's a loop.

Carolyn 3:40

Ahh, okay.

iON 3:42

Bob goes everywhere he goes until he reaches where he was yesterday.

Carolyn 3:46

Mmm. So, we don't want to be in the loop. So, let's see how we get out of this.

iON 3:50

Well, it's Groundhog's Day, but Bob likes Groundhog's Day 'cause then he can at a second notice, at a second notice when something changed, you see.

Carolyn 4:02

But he's getting tired.

iON 4:03

Carolyn! Carolyn! Well, we can't tell. Carolyn! The water's not as hot as it was. Carolyn! Why aren't there towels in the floor? Carolyn, there's water running down the steps and I'm not touching it. Carolyn, there's (iON laughing).

Bob 4:21

Hey, Carolyn, about 1976 at the corner of Robie and Spring Garden Road, remember that little restaurant people go into, the little diner? Anyways, I was in there one day with Marlene Koffi.

iON 4:36

It was a cafe. It was a cafe; it wasn't a diner.

Bob 4:39

Yeah. Rophie and them would hang out there. I was in there one day with Marlene Koffi. You know, Marsha's younger sister. And Marlene has a twin sister, Joanne. And she and her boyfriend, we were - they asked about McLuhan.

iON 4:51

They called her Joanie.

Bob 4:53

Right. And we, we were talking - they asked me about McLuhan 'cause I think I had just been up in Toronto. And they said, "Why do you like him?" And I said, "Why? Because he repeats himself." Ha ha ha. Of course, nobody understood why I said that, but there, I was just proven it. That's why I said it. I always remembered that.

Carolyn 5:14

Yeah. Good story.

iON 5:16

True. It bought you right up there to Heebie Jeebies.

Carolyn 5:19

Bob was wandering around the streets of Halifax when I was in surgery cutting people up.

iON 5:27

Nice.

Bob 5:28

I was the guy in the Leonard Cohen song. Watching Jesus, watching from my lonely, wooden tower.

iON 5:34

That, too.

Carolyn 5:34

"O be thou at peace with me. Let me gaze upon thy beauties. Let me journey above the earth. Let me smite the Ass. (Carolyn: capital "A." Sounds familiar) Let me slit asunder the Serpent (Carolyn: capitalized) the Serpent-fiend Sebau." Okay, so is this like the reveries we noticed in Revelations where we go through all kinds of crap and then we'd float around and

iON 6:07

The vial. The vial, the vial judgments. Mm hmm.

Carolyn 6:11

Yeah, okay. I see. The vial judgments. Let me just put that down. Ah, "Let me destroy Aepep at the moment

iON 6:32

Aepep. Aepep. Aepep.

Carolyn 6:32

"at the moment of his greatest power." Okay, so we float around for a bit. Now we come back to destroy someone. I mean, it's - why would you want -

iON 6:41

Well, you destroyed the machine, hold on. You destroyed the machine that's building up power that is some big thing. That it's not a big thing. See? The democrats - we'll use the democrats as a machine of what they're doing. What they're trying to do, but they're so clearly inept at it, that it's not working because everybody's looking like: "Oh, you mean like; oh, you mean like; oh, you mean the last 77,214 things you told me that weren't true?! Like those things?!" That people are kind of realizing that, yeah, this is ridiculous. Everybody's preaching that all this stuff is wrong are the ones that are doing the wrong. And now, this is where they're gonna get their ass smote. Mm-hmm.

Carolyn 7:28

Got it. "Let me behold

iON 7:32

But now it's pulling - it's pulling full circle at the moment when it's the most powerful.

Carolyn 7:40

Yeah. "Let me destroy Aepep at the moment of his greatest power." Yeah, let them go to, like, the McLuhan, the four whatever, Bob? The four blah, blah, blah, law. Let them go to their peak and then they'll crash.

iON 8:00

Like Andrew Crystal, you know.

Carolyn 8:04

Okay. "Let me behold the Abtu Fish at his season," Can you tell me what a - there's an Abtu Fish, Ant Fish, the Ant Boat

iON 8:17

It's the ichthus. It's the ichthus that represents the deity.

Carolyn 8:23

Mm hmm. Yeah, ichthus is a fish, but what about - yeah. "and the Ant Fish with the Ant Boat as it piloteth it in its lake."

iON 8:36

Mm-hmm. The water from the Nile. Well, they're making the reference from the Nile of from when the Nile was in Giza and how it applied. That it brought life. The flooding of the Nile is what brought

Carolyn 8:52

Okay, got it. Okay. And continuing, "Let me behold Horus when he is in charge of the rudder [of the boat of Ra], with Thoth and the goddess Maat on each side of him." So, they're all getting together. "Let me lay hold of the tow-rope of the Sektet Boat, and the rope at the stern of the Matett Boat." Now, is that the death boat again on the river?

iON 9:28

No, no, that is the one that - the barge that brings in the obelisk. The Matett is the huge barge -

Carolyn 9:36

Oh, yeah. Yeah, yeah, yeah.

iON 9:39

- that later Cleopatra was famous for riding on. It's like a, like a, one of the first. The first Norwegian Cruise Line was from Cleopatra. Ha ha ha ha.

Carolyn 9:51

Got it. "Let Ra grant me a view of the Disk (Carolyn: brackets) (the Sun), and a sight of Ah (Carolyn: brackets) (the Moon) unfailingly each day." So, they're definitely in the physical, honors watching the sun and the moon.

iON 10:11

Cycle.

Carolyn 10:13

Yeah, cycle. "Let my Ba-soul (Carolyn: "B," a, dash, soul, small "s") come forth to walk about hither and thither and whithersoever it pleaseth. Let my name be called out, let it be found inscribed on the tablet which recordeth the names of those who are to receive offerings. Let meals from the sepulchral offerings be given to me (Carolyn: 'cause I'm not dead) in the presence [of Osiris], as to those who are in the following of Horus." I guess we need to know what part Horus is playing as opposed to Osiris.

iON 10:56

Well, who was Horus? I guess we have to drag Bob in. Put 'em on the other side, Bob.

Carolyn 11:05

You talking about the laundry?

Bob 11:07

Yeah, he's telling me where to hang my shirt. Ha ha ha.

Carolyn 11:11

Horus is an ancient Egyptian

Bob 11:13

No, Carolyn, you don't know Horus. This is why you're doing the low paying job of reading.

iON 11:24

(laughing with Bob)

Carolyn 11:24

Waaa. Oh yeah?

Bob 11:25

Yeah. Horus is the son.

Carolyn 11:26

We know how much money you're making, Bob.

Bob 11:29

Ha ha ha. Money is vulgar, Carolyn. I don't get involved with money. Money is vulgar.

Carolyn 11:38

(laughing) He doesn't know how much (indistinct over laughter).

Bob 11:41

See, she's a little person.

iON 11:42

(laughing) He has no idea.

Bob 11:43

A little girl who thinks money is significant. Thinks you have to know about it. But Carolyn, Horus is the son of Isis and Osiris.

Carolyn 11:50

Ah.

iON 11:51

Right.

Carolyn 11:52
Okay.

Bob 11:53
So, does that mean an extension of them? Is that the first

iON 11:56
It would. If you're following it, yes.

Bob 12:00
Right. And, while we're talking about extension, Carolyn, what did you - why did McLuhan come up five, ten minutes ago? You - the law? Why

Carolyn 12:08
You brought it up. Heh heh.

Bob 12:10
No, I brought up rise in the fire. And then little later, you were saying something in law or something and you said McLuhan, and iON agreed. But I wasn't looking at the script so I didn't know what you were

Carolyn 12:21
But I would never say McLuhan.

Bob 12:23
She did. Okay, iON, you remember. What was the reference to McLuhan? I mean, I'll just ask - somebody type on the chat line what I'm referring to.

Carolyn 12:32
You're not even near your computer.

iON 12:35
(laughing)

Bob 12:35
I'll get there, once I, once I adjust the hanging of the clothes here. I did it all wrong.

iON 12:42
That are very wrongly hung, but they're clean. They're very clean.

Carolyn 12:45
On the chat you've got people laughing. Nikolas put a big, " WHAAHA. Bob's so funny."

Bob 12:52
Well, this is, this is coming back to - it's like the great Revelation series. Bob and Carolyn attack the Bible. This is a very - sequel.

iON 12:59

Yeah, yeah, yeah.

Carolyn 13:00

And the subplot is Bob attacking Carolyn.

iON 13:03

George and Gracie.

Bob 13:04

And Carolyn's fighting back on behalf of the so-called females.

iON 13:07

George and Gracie. George, George Burns and Gracie Allen.

Bob 13:10

Yes, yes. Yeah, yeah. But no, really, Carolyn, what is the - oh, you don't remember. I'll have to go back and hear it.

Carolyn 13:10

No, no. Right.

Bob 13:14

The McLuhan reference. Go back and look at the word law or form.

Carolyn 13:22

Continuing on. "Let there be prepared for me a seat in the Boat of the Sun (Carolyn: capital "B") of the Sun (Carolyn: capital "S") on the day wheron the god saileth." Small "g." So, we're still dealing with the little guys. That's fine, that's fine.

iON 13:39

Right. Yep.

Carolyn 13:40

"Let me be received in the presence of Osiris in the Land of Truth-speaking- the Ka of Osiris Ani." So, that's like the - that's it. Then we go to Appendix and that's the end of this section. So, they - that was a wrap-up sentence. Okay, Bob? You want to go on to the next section?

Bob 14:04

Certainly. Yeah.

Carolyn 14:05

Okay. iON, anything on the wrap-up?

iON 14:10

Well, no, no, that's appropriate. And it's laying, it's laying the track of how this is going. It's like, "How am I doing today?" You'd read that, and that would say how you're doing today.

Carolyn 14:21

Yeah. How am I doing? That's what Bob asks all the time. How am I doing, iON?

iON 14:28

How am I doing today?

Bob 14:29

And as you read Grace Eckley's book on "Finnegans Wake," "The Encounter in the Park," is this archetypal phatic thing where the prostitute asks the guy coming to the park: "How you doing? How you doing today?"

iON 14:40

Ohhh, Bob was talking about the - Marshall McLuhan talkin' about what happened to Andrew Crystal. Yes, that's what it was.

Bob 14:47

Yeah. You said Andrew Crystal. What was that about? What did he -

iON 14:51

About how he got his comeuppance of how he missed the boat. He missed the boat.

Bob 14:58

So, it was the section on the boat then?

Carolyn 15:00

Yeah.

Bob 15:01

The Sektet Boat. Yeah, the Sektet Boat.

iON 15:04

Correct. Excellent.

Carolyn 15:05

Okay, this next section: "NEKHT, THE CAPTAIN OF SOLDIERS, THE ROYAL SCRIBE, SINGETH A HYMN OF PRAISE TO RA," So, that's the title.

iON 15:22

Yay. Yeah, you see, and Jack. Jack, this is for homie. For homie, for homie. This is for homie. Homage.

Carolyn 15:34

Yeah, "and saith:- Homage to thee, O thou glorious Being, (Carolyn: capital "B") thou who art dowered [with all sovereignty]. O Tem-Heru-Khuti (Tem- Harmakhis)," So, is that, that whole big word there, is that a god or a person?

iON 16:00

Yeah. Yeah, it's the reference that set things into motion in the flow and to flux. Yeah.

Carolyn 16:10

Set things in motion. To whom, or to why, to where, to what?

iON 16:14

This, this process. The whole process of the Day of Ra.

Carolyn 16:20

Yeah. So, it's kind of addressing this - is it an entity? Tem-Heru, is that an entity?

iON 16:28

Well, yeah, it's, it's the - when people phatically praise the Lord, and this, and that, and this, and that. And they carry on this - it's like that. This is the setup of it. Praise God to whom all blessings flow. Like the doxology.

Carolyn 16:43

Got it. So it, thou art (mumbles, finding place) "when thou risest in the horizon of heaven a cry of joy goeth forth to thee from all people. O thou beautiful Being, thou dost renew thyself in thy season in the form of the Disk (Carolyn: capital "D"), within thy mother, Hathor."

iON 17:17

Hathor.

Carolyn 17:18

Hathor. Another mother reference. That's nice.

iON 17:24

Mm-hmm.

Carolyn 17:24

"Therefore in every place every heart swelleth with joy at thy rising for ever. (Carolyn: So, there's a reference to eternal) The regions of the South -

iON 17:39

Eternal. Eternal groundhog, eternal Groundhog Day. It's like, Praise God from whom all blessings flow, Father and Son and Holy Ghost, da da de da da. It's like that. See, see how it kinda has a little flow to the music hymn, by the by.

Carolyn 17:55

More of a loop of praise.

iON 18:00

Yes, yes. Correct.

Carolyn 18:04

Okay. "The regions of the South and North come to thee with homage, and send forth acclamations at thy rising on the horizon of heaven," Now

it's, I just want to compare this heaven versus rising in the East. What's the difference?

iON 18:22

Well, the distance between - it's where they are and where they're going.

Carolyn 18:28

Yeah. Okay.

iON 18:30

See, "The regions of the South and the North come to thee with homage," So, they're all saying: yeah, come on. Yeah, come on. Yeah, come on. "and send forth acclamations at thy rising on the horizon of heaven," which would be the East, "and thou illuminest the Two Lands with rays of turquoise-[coloured light]." But now it's startin' to set a bit of emotion.

Carolyn 18:57

Right. Yeah. Setting the stage. "O Ra who art Heru-Khuti, the divine man-child, (Carolyn: small letters) the heir of eternity, (Carolyn: small) self-begotten and self-born, king of the earth, prince of the Tuat (the Other World), governor of Aukert, thou didst come from the

iON 19:25

Aukert. Aukert. Like ankh. Like ankh.

Carolyn 19:29

Ankh.

iON 19:29

Aukert.

Carolyn 19:29

"thou didst come from the Water-god, (Carolyn: "W" is capitalized) thou didst spring from the Sky-God (Carolyn: capital "S") Nu, who doth cherish thee and order thy members." So, it's giving praise to this little man -

iON 19:51

The landscape. The landscape. It's setting the landscape.

Carolyn 19:57

Yeah. Yeah, because you gotta be praised and confident if you're gonna go to your god, god-self.

iON 20:07

If you're gonna run it, yeah. It's one thing to go is you gotta run it. There's the rub.

Carolyn 20:14

Right. "O thou god of life, (Carolyn: small "g") thou lord of love, (Carolyn: small "l") all men live when thou shinest; (Carolyn: so it's

like a tide makes all boats rise. Ha ha) (iON: yes, yes, yes) thou art crowned king of the gods. (Carolyn: no caps.) The goddess Nut embraceth thee, and the goddess Mut enfoldeth thee at all seasons. Those who are in thy following sing unto thee with joy, and they bow down their foreheads to the earth when they meet thee, the lord of heaven, the lord of earth, (Carolyn: okay, lord, small letters and then) the King of Truth, (Carolyn: here we go, capital "K", capital "T." So then they drop back to small letters) the lord of eternity, the prince of everlastingness, thou sovereign of all the gods, thou god of life, thou creator of eternity, thou maker of heaven wherein thou art firmly stablished." So, what we got with the King of Truth

iON 21:19

Now, see, here's the rub, here's the rub, here's the rub, here's the rub. You kind of come along with this, and you're in a new, conditioned response. The conditioned response is that all those different things are different things. You see, they're different. They're not - you'd think them all as be the same, but they're not. The Egyptians laid everything out as its own god, its own portion, its own state in its own position. So, each has to be acknowledged; otherwise, all are potentially offended.

Carolyn 21:52

Right. My point is wondering about the King of Truth. Being capitals, is, is it just that Truth is the most important thing here before we move on?

iON 22:04

Well, the - what represents truth.

Carolyn 22:07

"T" capitalized?

iON 22:07

Well, it does and it sets it up 'cause it should have been said that you shouldn't know the difference between truth and facts.

Carolyn 22:07

Yeah.

iON 22:07

Ha ha ha. So, the truth is what you're looking for, not the facts, man.

Carolyn 22:22

Yeah. Yeah.

iON 22:24

Bob's supposed to say, "And coffee don't fax worth a damn."

Carolyn 22:28

He would never say that. He wouldn't, he didn't know what it means. (iON laughs) It's totally beyond him. Beyond his kin. Bob, do you want to take over?

Bob 22:39
No, no.

Carolyn 22:39
Now that you're back from laundry?

Bob 22:41
No. No, you're doing great.

Carolyn 22:43
"The Company of the Gods (Carolyn: so, that's capitalized, "C" and "G") rejoice at thy rising, the earth is glad when it beholdeth thy rays;" So, it's like the Company of Gods is up there. Up there, in there, out there, waiting for more Gods to be created. Right, iON?

iON 23:05
You're trying to set the anthropomorphic anti.

Bob 23:11
That's not you, iON, the Company of the Gods?

iON 23:15
No.

Bob 23:19
And what did you just say?

iON 23:22
That's the anthropomorphic anti.

Bob 23:26
What would that be?

Carolyn 23:27
Setting the stage.

Bob 23:28
That's anti - the anthropomorphic form?

iON 23:31
The earth is glad when it beholdeth thy rays.

Bob 23:38
The anthropomorphic. But the anti means opposite. Opposing it.

iON 23:42
It is. It is, it does.

Bob 23:44

So something. So, this is, the anthropomorphic is little man's idea of human form; what we call the chemical body.

iON 23:51

Read the next, read the next sentence and you'll see which ones we mean.

Carolyn 23:55

"the people who have been long dead come forth with cries of joy to behold thy beauties every day. Thou goest forth each day over heaven and earth, and thou art made strong each day be thy mother Nut. Thou passest over the heights of heaven, thy heart swelleth with joy; and the Lake of Testes (the Great Oasis) is content thereat."

Bob 24:25

That's nuts. The male nut.

iON 24:31

Ha ha ha. For those testicular challenged.

Bob 24:34

Yeah.

Carolyn 24:35

Yeah. Continuing, "The Serpent-fiend

Bob 24:41

Now, that's the Tech Body.

Carolyn 24:42

Yeah. Look at this. "The Serpent-fiend hath fallen, his arms are hewn off, the Knife hath severed his joints." So, the Tech Body is slayed.

iON 24:53

Do.

Bob 24:54

Well, that must be when I come forth with our inventions, Coldplay, and that -

iON 25:02

Mm-hmm.

Bob 25:02

- which is not far away. So, the Tech Body has a short reign? Is that the three and a half years of the tribulation? In the Revelation?

iON 25:11

Half of it.

Bob 25:12

Half of it. So, it becomes seven years?

iON 25:15
It always has been.

Bob 25:18
Always seven. So, what led to this? Is this why the, the people have come forth with cries of joy? Because the Serpent-fiend has fallen?

iON 25:31
Yes, the anthropomorphic position is those little ones get a chance at it, too. They get to enjoy the beauty of the earth.

Carolyn 25:42
Hmm.

iON 25:42
For a second.

Carolyn 25:43
So, this is the, this is the day after the election in 2020.

iON 25:48
About it, yeah. About it.

Bob 25:50
Ha ha. This is - talking about the election next year, Carolyn.

Carolyn 25:54
Yeah.

Bob 25:55
Ha ha. Talking about getting specific. Timed precise. Timely.

Carolyn 26:02
Yeah, yeah. Trump's trying to save the physical body, that's for sure.

Bob 26:07
Now, we're not pro-Trump, right? We're just stating what is.

Carolyn 26:11
Yeah. Continuing, "Ra liveth by Maat

iON 26:16
We are. We're pro-Trump.

Bob 26:17
Ha ha. You don't know how to be pro anything. You're not consistent.

iON 26:24
Okay. Okay. Well, we're consistently not consistent. That's consistent.

Carolyn 26:30

"Ra liveth by Maat (Carolyn: in brackets) (Law), the beautiful! (Carolyn: next sentence) The Sektet Boat advanceth and cometh into port. The South and the North, and the West and East, turn to praise thee. O thou First, Great God (PAUTA), (Carolyn: boom! There it is, all caps. And it's called PAUTA. P_A-U-T-A, all in caps)

iON 26:59
PAUTA.

Carolyn 27:00
So, is that us now being God-Gods?

iON 27:03
That, that is, that's the representation of God-Gods when the lotus flower starts to open. And when you get your Bert section, when you get your Bert section, you'll know how to figure that out.

Carolyn 27:16
Okay.

Bob 27:16
And what line is that, Carolyn?

Carolyn 27:18
The line that says: The South the North the West and East turn to praise thee. O thou First, Great God.

Bob 27:26
Yeah, I wanted to say this word Maat shows up: M-a-a-t. The Aleister Crowley people made a lot out of the word Maat. I assume they've got it from this because

iON 27:39
They did.

Bob 27:40
Yeah, he had a religious

iON 27:42
Some, now, some say they got it from us, but that'd be a long way from the mountaintop. So, you know how that goes.

Bob 27:49
Right. The - some Thelemites, that's a - some faction of the Crowley world, some Thelemites believe that the Aeon of Maat will eventually replace the present one. According to one of Crowley's early students, the Aeon of Maat has already arrived or overlaps the present Aeon of Horus. Chaos magic is seen by some as having evolved from portions of the Crowley religion, the Thelemic religion, and then names a bunch of people that used it. So, you know Lovejob; his first name is Matt. He likes to think it refers to him. He likes to think that he predicted iON.

Carolyn 28:31
Okay, let's go. Continuing.

iON 28:35
Ah ha. Good for him. Call Odin.

Bob 28:39
What?

iON 28:41
Call Odin, see what they - Odin. See what they think about it.

Bob 28:45
Odin, yeah. Ha ha ha.

Carolyn 28:47
"who didst come into being of thine own accord, Isis and Nepththys"
Nepththys?

Bob 28:58
Nepththys.

iON 28:58
Nepththys.

Carolyn 28:58
"salute thee, they sing unto thee songs of joy at thy rising in the boat, they stretch out their hands unto thee. The Souls of the East follow thee, and the Souls of the West praise thee. Thou art the Ruler of all the gods."

iON 29:20
Little "g."

Carolyn 29:22
Mmm. Thank you. "Thou in thy shrine hast joy, for the Serpent-fiend Nak"
Another - there's a different Serpent. So that's two Serpents -

Bob 29:34
No, no, the text is always changing. Yeah, but it's -

iON 29:37
It's morphing. It's morphing.

Bob 29:38
Yeah, it morphs.

Carolyn 29:39
Hmm. Okay.

Bob 29:43

Hath been judged by the fire. Hmmm. The fire judges the Tech Body.

Carolyn 29:50
Yeah, let me

iON 29:51
Well, that's what they're sayin' now. That's what they're sayin' now by burning California and all of this kind of stuff. That this is called that; the fire is ruin' us; no, the fire made us; no, you caused it; no, you didn't; no, you don't care; no, you don't; Medicare don't care, and yeah. And there it goes.

Bob 30:08
Yeah.

Carolyn 30:09
Hmm. Okay.

Bob 30:10
So, I wanted to throw in the point about the rising of the boat, Carolyn.

Carolyn 30:14
Yeah.

Bob 30:14
That's me with the foreign bodies when they come, and then I do something with them and

Carolyn 30:20
You mean the aliens?

Bob 30:21
Yeah, the aliens. And I do something in their boat, and it gets everybody all excited.

iON 30:26
Not the ones from Mexico. He likes those 'cause they, they push the wheelbarrow. He likes those.

Carolyn 30:31
Right. So let's

Bob 30:32
Who's he? Me?

iON 30:34
Yeah, yeah.

Bob 30:36
I like the ones from Mexico?

iON 30:38

Not like the aliens from Mexico.

Bob 30:39

The aliens from Mexico.

iON 30:40

Not the aliens from Mexico, 'cause they push the wheelbarrow. You like them.

Bob 30:45

The people like - no, he's talkin' about the aliens pushing the wheelbarrow, and then he says he isn't. So, you mean the people push the wheelbarrow?

iON 30:52

Yeah, people from Mexico. They call them aliens, too. They're not - they're legal or illegal aliens.

Bob 30:57

Oh yeah, that's right. We let them in. Yeah, well, they're welcome if they will push the wheelbarrow, Carolyn. You know, do the gardening.

Carolyn 31:03

Finishing. But this section is actually it's coming to an end, so let's not decompensate too much.

iON 31:10

True.

Carolyn 31:10

"Thou in thy shrine hast joy, for the Serpent-fiend Nak hath been judged by the fire, (Carolyn: perfect) and thy heart shall rejoice for ever. Thy mother Nut is esteemed by thy father Nu." So, there's the balance, and we've done that section, and I'm done.

Bob 31:31

Well, why don't we have people come in and ask questions of iON?

iON 31:34

You'll be ready to start. Yeah, you'll be ready, you'll be ready to start next on the Hymn to Osiris Un-Nefer. It'll be good.

Bob 31:43

The United Nations.

Carolyn 31:45

U-N.

iON 31:45

Basically.

Carolyn 31:46

Wow.

Bob 31:47
Nefer.

iON 31:49
Un-Nefer.

Bob 31:50
Okay, that was very good.

Carolyn 31:52
Thank you, iON, that was awesome.

iON 31:54
Thank you very much, always. We didn't do much. You did all the hard work, Carolyn.

Carolyn 32:00
Mmm. You had my forehead, iON, I could feel it.

iON 32:03
True. It's true, it's true.

Bob 32:05
And the Skygoddess says: "Banook Canoe Club on the Lake of Testes." Ooo. Pretty Good. Was there a boat reference in there?

iON 32:16
Oh, yeah, we're so glad, we're so glad, we're so glad Sue is there 'cause we were gonna talk about Garrett Dean tonight. So, that's good.

Bob 32:24
Ahhh, very good. Good timing there, Sue.

iON 32:28
Yeah, that's good, Sue.

Bob 32:28
What - is she just talking about all the males paddling on the Banook - the Canoe Club? Testes?

Carolyn 32:35
Yeah, perhaps -

iON 32:35
Yeah.

Bob 32:37
The Dennis Rings.

iON 32:38

The rowing. You know, the rowing. The rowing.

Bob 32:40

Ha ha. Yeah. Where's the Lake of Testes? Was that a phrase, the Lake of Testes?

iON 32:49

Remember? That was the one in the thing that, that was the Lake of Testes. It was.

Bob 32:53

Oh, oh yeah, there it is. I just saw the word Testes. Right. The Great Oasis. And you know, they say Banook Lake is an excellent riverbed for paddling in, and rowing. You know, it has international reputations like an oasis.

iON 33:08

Uh, uh, uh.

Bob 33:11

And iON knows -

Carolyn 33:12

You hear that? What iON is doing, is doing the stroke.

iON 33:15

Stroke, stroke, stroke.

Bob 33:16

Oh, is that right? I stood in the Banook Canoe Club in August. What was it? Natal Day, August 5? And -

iON 33:27

Natal Day. So fun.

Bob 33:27

- Steve and I looked up the lake, the Lake of Testes.

Carolyn 33:30

I know, and you said I could swim that -

iON 33:31

How many days, how many days until Bloomsday?

Bob 33:34

I could swim those thousand meters.

Carolyn 33:35

- with one breath.

Bob 33:36

Yeah, Banook Canoe Club. I said I could - it brought out the testicle in me. The Dennis Ring in me. And I said I could swim that. I could swim that whole thing. And he was quite impressed that I could do that.

iON 33:48
Yeah.

Carolyn 33:48
No, that you could say that when he obviously didn't believe you.

iON 33:52
No, that you were ballsy, that you were ballsy enough to have that construct that's something you'd engage. So, yeah. That you were not testicularly challenged.

Bob 34:01
And, if I do go back to Dartmouth in the summer, I'm gonna do it next time. We'll have a press conference. By then I'll be King Ra.

iON 34:07
Make sure, make sure the water's warm, because it'd be fucking freezing, like always. You'd die of the damn cold. There's bacteria in that water.

Bob 34:15
Ha ha ha. Remember Mao Tse-tung? He did his swim in 1976, a few months, to prove he was still functioning, just before he died. So, -

iON 34:23
True.

Bob 34:23
- we'll maybe make a nod to Mao. A two- or three-lettered name like that, you didn't hear.

iON 34:30
There were people underneath him, dragging him. There were people underneath him, dragging him, though. It was okay.

Bob 34:35
(laughing) There were people underneath, dragging him, Carolyn. In the water. So, we can open up the gates here -

iON 34:42
He liked it because of the buoyancy.

Bob 34:43
- and have questions. Madeline's still paranoid. She's worried about: "We're not in the tribulation yet?" Yeah, it's gonna be a lot worse. (laughing)

Carolyn 34:52
(laughing in background)

iON 34:52

(laughing) We're - yeah, we are. We're dying of it. They're writin' prescriptions for the, for the, for the tribulation, now. We're going to have Untrib - the new drug will be Untribulation. It'll be good. That's a nice drug.

Bob 35:10

Heh heh heh. Okay, so I think rather than just everybody coming in, I'll do it individually. So, Jean, do you have some questions about this or statements?

Jean 35:23

I don't have any questions, Bob and iON. I see that this is a - sing-songy. These are all the hymns. This is like the preface or the introduction of - we're going to get more into the meat of things in the next chapters, iON?

Bob 35:37

No, I think they're all hymns aren't they, iON?

iON 35:40

No. Some are prescriptions.

Bob 35:43

Right.

iON 35:43

Like, what to do when you got, when you got, when you, when you got the dropsy. And how do you get rid of your extra gods? And how do you straighten up your house when your help quits? You know, the basic, important stuff.

Bob 35:57

Yeah, so the, you're saying, Jean, that they're singing the praises that the Tech Body has fallen. You see that as a singsong.

Jean 36:07

It kind of feels like, yeah, the praises we sing to you and Carolyn, you know. We're just

Bob 36:12

Yeah. And to you occasionally, Jean, when you -

iON 36:14

You don't have to praise, you don't have to praise Carolyn. You don't have to praise Carolyn, but you do have to praise Bob.

Carolyn 36:20

(laughing in background)

Jean 36:20

We don't praise Carolyn enough. We don't.

Bob 36:23

What do you mean? Just listen to Monday. It's a Monday dead Bob show. It's ridiculous,

Jean 36:27

Yeah.

Bob 36:28

the praise of Carolyn.

iON 36:29

But they don't, they don't, but they don't have to. They do, but they don't have to, you see.

Jean 36:35

And they don't even know.

Bob 36:35

They have to, here.

Jean 36:37

They don't even know what they're praising. They really don't.

Bob 36:41

Here, they do. They know what they're praising.

Jean 36:43

Exactly. That's why. Yes.

Bob 36:47

But I don't demand people to praise me. You people do it, but I never demanded it. Matter of fact, it's irritating.

Jean 36:52

I know, I know, I know. You never demand, Bob, but, but we do praise you. It's well deserved.

Bob 36:59

Right, but

Carolyn 36:59

But you wiggle. You wiggle so delightedly when they do praise you that people want to praise you to watch that wiggle.

Bob 37:08

It's a lie.

iON 37:10

AHHHHH, got the little wiggle, got the little wiggle. He's got a little wiggle.

Bob 37:13

Ha ha. Carolyn's doing the wiggle.

Carolyn 37:14

Apparently, apparently kind of the same question you asked iON, Bob. How am I doing? How am I doing? Is that about me?

Bob 37:22

Ha ha ha. But Jean, there's more than hymning going on. You can't say we're going to meat. There's been meat already.

Jean 37:33

Yeah, but, okay. The next chapter is another hymn, then after

iON 37:37

It sets the stage. It set the stage. It sets the stage for giving you the background, the players, so you can see what the meat is. Because you got to see this is all playing. This is all playing. They're all simultaneous. So, you'll have to come back and put it together. Kinda like with the Revelations; you know, it's all in layers and you go lateral.

Jean 37:58

Oh, with the churches.

Bob 38:00

How much did James Joyce get out of the Egyptian Book of the Dead?

iON 38:04

Three.

Bob 38:04

He used it. What?

iON 38:07

Three. Three.

Bob 38:08

Three things?

iON 38:10

Uh huh.

Bob 38:11

Okay. Okay, so thank you, Jean, if you don't have any more to say.

Jean 38:14

Three-elevenths?

iON 38:14

How many days? How many days? How many days to Bloomsday, Bob?

Bob 38:20

Okay, June 16th. Like nine - July, August, September, October, four months - eight months - eight, 30 - 240!

iON 38:30

Two.

Bob 38:30

And then knock off for the weekend for now.

iON 38:33

240. 240.

Bob 38:33

Because middle of the month. 240

iON 38:35

Yeah. Okay.

Bob 38:36

Hear that, Jean? Check it out.

Jean 38:39

Yep.

Bob 38:39

June 16th

Jean 38:39

Yeah.

Bob 38:41

Okay, so we'll bring in Linda. You have statements about what you're listening to?

Linda R 38:48

Actually, I don't have any questions at this point.

Bob 38:52

Okay, you can have your own scene.

Carolyn 38:55

(in background) Bert, Bert, Bert.

Bob 38:56

Bert has to call in. Okay, let's see.

iON 38:58

Ha ha ha ha ha.

Bob 39:01

Thank you, Linda. We'll get back to you. All right.

iON 39:04

You're welcome, Linda, here. You're welcome here.

Bob 39:13

Trina, any comment?

iON 39:13

(whispers and then speaks) You have to have noise.

Trina 39:14

No comment tonight, Bob.

Bob 39:17

Why not?

iON 39:18

You're welcome. 'Cause, see, they're enjoying the flow of things.

Trina 39:22

Thank you.

iON 39:22

Yes, you're welcome here, always. They're in the flow, and you're putting them in the thing and they're not in the thing. They're, they're learning, they're gathering, they're collecting. They don't have enough to know to ask the question. And if they say one wrong word, you'll chide them and mute them and be ugly and be strident. That's what you'll be, so they don't want to do that.

Bob 39:44

(overtalk with Trina and iON) So, Trina does it bring back memories of listening to the Revelation - Book of Revelation.

Trina 39:48

(overtalk with Bob and iON) We don't mind that - oh, it does.

iON 39:49

You lost those three people. You lost those three people to CNN, and it was terrible. Poor Don Lemon is about to have a little gizgasm. He don't know how to hold himself together these days. Pretty sad.

Bob 40:00

Okay, thank you.

iON 40:01

I think Matt Lauer. I think Matt Lauer, -

Trina 40:03

I'll be here. I'll talk later.

iON 40:05

- Matt Lauer had - Matt Lauer had his way with him, too, by the way. It's pretty ugly.

Bob 40:10

Ohh. Okay, we did that. All right. So, Brent will have something to ask. He's young enough to have foolish questions. Go ahead, Brent.

iON 40:18

(laughing)

Brent 40:18

Sorry, Bob. I just tuned in, so I don't have any questions.

Bob 40:24

(indistinct) A typical late millennial.

iON 40:25

No, you're supposed to say - you're supposed to say, "Who was Sun Ra and where is that in McLuhan?"

Brent 40:34

Who was Sun Ra and where is that in McLuhan?

iON 40:36

Who was Sun Ra and what does that have to do with McLuhan? Yeah, perfect! Now, go ahead, Bob. You got it.

Bob 40:42

Sun Ra is the black musician who did prefigured Zappa for the African American jazz world.

iON 40:51

Before, before, before

Bob 40:53

Before Wavy Gravy and before -

iON 40:57

Yes.

Bob 40:58

- Zappa. Zappa -

iON 41:00

Captain Beefheart.

Bob 41:00

- Zappa completes

iON 41:01

Captain Beef - remember, Captain Beefheart. And before Captain Beefheart.

Bob 41:04

Well, there's a, there's a close tie there. Beefheart was sneaking up on the zeitgeist with his four-octave voice, yeah.

iON 41:11

Ahhh, but don't tell anybody.

Bob 41:12

But, and then, McLuhan was, you know, the greatest blues comedian of our time. So, you can't bypass McLuhan, no matter how, when, you happened. From Sun Ra to Zappa.

Brent 41:24

McLuhan was the greatest blues comedian of our time?

Bob 41:27

Yeah. Yeah. You like that?

Brent 41:29

McLuhan was a comedian? I've never heard that before.

Bob 41:32

Oh, no. People who known him, and what he - he was a Menippean satirist.

iON 41:36

And Rufus. Don't forget Rufus featuring Chaka Khan. Rufus was important, too.

Bob 41:42

Yeah. Yeah. And Dan Aykroyd says his parents were very close friends of Marshall McLuhan. So, maybe Dan Aykroyd got his humor from McLuhan. Or his parents talked about McLuhan.

iON 41:53

And Nine Inch - and Nine Inch Nails. They were friends, too, with Leary.

Bob 41:57

Ha ha ha. And with Tim Leary. And they

iON 42:01

And with, and with Tim Leary as a matter of fact, yes! Ho ho ho ho. He's on his "A" game tonight, y'all. This is pretty good.

Bob 42:12

He's on what?

iON 42:14

"A" game. "A" game.

Bob 42:15

"A" game. Okay, -

iON 42:18
Yeah, Bob.

Bob 42:19
- well, thanks for nothing, Brent. I mean, well, you brought up something besides

iON 42:21
No, that was better than you - hey, that's better than you have done, so we're good. Just sayin', you're hangin' on. We had to (indistinct overtalk with Bob)

Brent 42:21
Ha ha ha.

Bob 42:21
So, Brent, you haven't got a clue what we're talking about.

iON 42:31
He just walked in the door.

Brent 42:32
I know you got the Egyptian Book of the Dead.

Bob 42:35
What do you make of that?

Brent 42:38
I don't make anything of it. I read a few of the hymns, or whatever, a few months back and I didn't understand any of it. So, I don't make anything out of it.

iON 42:47
Oh, that's like, that's like Uncle Meat, isn't it?

Bob 42:51
Yes. Or, The Fugs. They did a great album in the late-60's. Same time in 69 as Uncle Meat, The Fugs of the East Village did a whole thing around the Egyptian Book of the Dead. Maybe I'll find a song or two and play it.

iON 43:04
Ah huh. See now, there you go. There's the hostess with the mostess.

Bob 43:10
Yeah.

iON 43:10
That's why he's in charge. Praise him. Praise him. Praise him.

Brent 43:14

Praise Bob.

Bob 43:14

A little wrinkle of Bob culture. Well, I think we're gonna have some statements. Thank you, Brent. I think we got - Susana is here, or Sisanna. Sisanna, you ready to probe this?

iON 43:28

And her phone's a little blurry, and her phone's a little blurry. Get off her, she's doing the best she can.

Susana 43:35

Ha ha ha. Well, now I took my other contact off and I have my glasses on, so I can see. I can see!

iON 43:41

Yay.

Susana 43:43

Yay. Well, I have a question that has to do with what was read last week, if you don't mind.

iON 43:51

We don't mind.

Susana 43:52

Okay. The - there is a sentence that talks about the imperishable stars are under thy supervision, and the stars which never set on thy throne. Is there a relationship here with what Galileo discovered?

iON 44:12

It's what he was trying to convey. See, Galileo was trying to keep his head from gettin' chopped off 'cause that damn D'Medici money was about to chop him up, you see.

Susana 44:24

Uh huh.

iON 44:25

So, yes, he was trying to reach for it. So, he was borrowing the terminology for this. So, yes, it was. Galileo was trying to meet it, it wasn't trying to - he wasn't trying to meet Galileo. The words did it. Galileo was borrowing it. He wasn't a reference to what Galileo was doing. Galileo was borrowing these words to make his stuff be true. 'Cause you got to realize Galileo sounded like a nut when he said all that stuff.

Susana 44:54

Right, right. So, so, then what is being said here is not the same as what Galileo was trying to convey?

iON 45:04

Correct. But he used those words because they would be validated because of the profoundness of these particular words. You see?

Susana 45:15

Mmm, okay. Uh huh. And then, is there a relationship with these words and what's in Genesis when there is discussion about the day and there being no night?

iON 45:30

Yes. Mm hmm.

Susana 45:35

And so, this is a direct - is it a direct reference to no time?

iON 45:41

It's an inference, not a reference.

Susana 45:44

Okay. Okay. And so, would I be correct in saying that this is - what I am interpreting is that, that, that if God is the center of the universe and so that's why they - the stars never set. Because

iON 46:04

Correct. Good. And in that realm. We don't say universe, we say realm because everybody's gonna have their realm. So yeah, that's right.

Susana 46:15

Okay. Okay. Awesome. Okay, but then what's interesting is about Galileo - then you talk about Galileo, you speak of Galileo as having profound discoveries, but it's not this.

iON 46:37

Un huh.

Susana 46:38

So what is it? Can you speak more about what Galileo is so profound about?

iON 46:45

No.

Susana 46:51

You won't? And -

iON 46:54

Correct.

Susana 46:55

- how come?

iON 46:56

It's another conversation. It's another conversation.

Susana 47:03

Hmm. It doesn't relate to what we're going through now?

iON 47:11

No. No. See, we've been talking about Galileo forever. And now, just now, you're starting to ask them - all the right questions. You see?

Bob 47:23

Yeah, iON said that he was quite ascended and was going to parallel worlds and all that.

iON 47:30

Uh huh. And so, you're asking a specific question now of something that we're not gonna detail presently because it has to do with what's becoming. Some of the, some of the teguments that he engaged were more valid than most people are aware. So, therefore, we're not gonna address that presently. We will, but not at this moment.

Bob 47:56

Yeah, like this. The third Jesus made the mistake of going public. Galileo was the modern Jesus, and he went public with his stuff by writing about it. And he wasn't crucified, but they gave him a longer punishment by confining him to his home. So, being a literate person being confined, that's painful because they like to move around 'cause visual supports kinetic space. Tribal people, acoustic tactile people, they just sit there forever. They don't have pressures to keep moving. They don't have the neurotic effect of visual space balanced off by movement in kinetic space. So, he suffered the crucifixion of his time, of literate times, by being confined to his home, if he was confined. But if he's doing parallel worlding, then they didn't really confine him. But they use the image of house arrest, home arrest, to put the fear of Bob in people as the modern form of punishment. You get that, Susana?

Susana 49:05

Mm hmm.

Bob 49:05

That's anthropological. Media anthropology I'm applying there. An ascended person has to have a handy skill in using media anthropology when dealing with social events and mortar.

Susana 49:20

Okay.

Bob 49:20

Which you haven't developed at all. None of you have. Nobody has.

iON 49:26

Damn.

Susana 49:27

Okay.

Bob 49:28

Did you watch the - Susana, did you watch the lectures by Nancy Spannaus in The History of the LaRouche Movement? Did you do that?

Susana 49:35

Not yet, not yet. Not yet.

Bob 49:38

There's - you're gonna - you can learn a lot from it just in terms of historical events that you lived through and don't remember. And they were in the middle of all of them.

Susana 49:46

Uh huh.

Bob 49:48

It was a modern form of art.

Susana 49:50

And does it give - it gives a broader perspective than probably what we were - what we experienced or were taught at the time in school.

Bob 50:00

Oh yeah, you wouldn't know. Nobody knew that LaRouche was taking on Kissinger all the time unless you were some New York person. But he, as an artist, took a dialectical approach, the raised fist, against the Queen and butthole surfers.

iON 50:18

Oh, nice.

Bob 50:19

So yeah, you like that? It was slippery, wasn't it? So, the, from 1966-82 you have a detailed reference. All these news events all of them we're pretty important for their time, and everybody forgets them. So, this is an Akashic record of, of an artist, LaRouche, confronting artists, scientists confronting the early stages of the Android meme. And she does a very eloquent review of it, and they show all the magazines and articles they wrote at the time. And I have them all. It's like a guide to Bob's library, LaRouche quadrant.

Susana 51:02

Wow.

Bob 50:59

Really. I have all this stuff. Okay, so are you finished? Should we bring -

Susana 51:03

So, does this compare - is this comparatively - is this a similar thing to those, to those interviews, those essays, those (indistinct) for now?

Bob 51:13

What? No, I don't know what you're comparing. What?

Susana 51:16

I mean, it seems - this book, this book at what guys are doing with going through the Book of the Dead and then -

Bob 51:22

Yeah.

Susana 51:22

- freeing up a lot of current events.

Bob 51:25

Could be. Yes. LaRouche fought the bardos of the Android meme. He fought figures in the Android meme. That's what he did. 1960 to 1990. They all did: Zappa, McLuhan. They took on the phantoms of the global theatre which became the Android meme. That's why they are all Furry Lints. They are all Furry Lint.

Susana 51:49

Yeah. And I am hearing iON making references to events now with regard to the - what's written here in the Book of the Dead. And was that done progressively throughout the ages as people read this, they would apply it to their current time and did it apply?

Bob 52:12

No. Nobody knew about it.

iON 52:14

They didn't read - they didn't read it then.

Bob 52:17

Yeah, they didn't know about it. This is a very obscure document. I mean, how did they? I don't even know where it came forward unless maybe the British Empire interacted with Egypt, you know, 200 or 300 years ago? Is that where they first became aware of this thing, this collection of ideograms? What do you say, iON, when, which civilization became - saw the Egyptian Book of the Dead? Rome? Charlemagne? The Ottomans? Did any of them go to Cairo, wherever it was, and it see the, the runes? R-u-n-e-s. Ideograms. Or did the Egyptian priests keep it hidden, iON?

iON 53:02

Hidden. Hidden. It was hidden.

Bob 53:06

What caused it to be exposed? When the - did Napoleon cause that?

iON 53:11

You.

Bob 53:12

I did, of course. I was there, but who did I work with? Napoleon? Who was my cover?

iON 53:18

Leopold.

Bob 53:18

Ohh, Mr. Congo. Yes he was. He is a pretty - what do you call - awesome force or contender.

iON 53:19

In the day.

Bob 53:30

Yes. And he's still around, you know.

iON 53:32

He tore up the dowager. He tore up the Dowager Queen, that's for sure.

Bob 53:37

Yeah. And you know who we're talking about Susana?

Susana 53:42

Right. Leopold, Prussia, whose wife was the one

Bob 53:46

Not Prussia. No, Belgium.

Susana 53:47

No, Belgium. And his wife was the one who actually gave Tesla a lot of information for his

Bob 53:53

Yeah, she was a great scientist, a great inventor. The Carolyn of her day.

iON 53:56

And it was, and it was Belgium. But guess what? They did come from Prussia 'cause that was part of Prussia in the day. So, she's correct.

Bob 54:03

Yes. And Prussia had a lot of power in that period.

iON 54:07

It did.

Bob 54:09

Well, Leopold came from quote, "the past," and infiltrated -

iON 54:13

That's where Bob, that's where Bob got all of his, that's where Bob got all of his Stoke-on-Trent. He, he's a avid collector now, you know.

Bob 54:20

Of what?

iON 54:23

Stoke-on-Trent porcelain.

Bob 54:25

You mean Trent, the place?

Susana 54:29

Fine china.

iON 54:30

Yeah, that's where it's made.

Bob 54:31

Yeah.

iON 54:31

Very fine. He's quite the collector.

Bob 54:37

That's all there is to do when you're waiting, Susana. Just collecting.

iON 54:41

That and your Goldscheiders. He, like, he's got quite a fancy to Goldscheiders, too.

Bob 54:47

Gold ciders?

iON 54:48

He likes the - scheider, Goldscheider porcelain.

Bob 54:54

Oh, porcelain. Yes. Your phone's a little blurry. Sorry. So, are you finished?

iON 54:59

I'm Blurryface and care what you think.

Bob 55:01

Yes, Blurryface. Are you finished, Susana?

Susana 55:05

Yes, yes, because I wasn't able to pay a whole lot of attention to what you, what you went through today. So, I couldn't - please -

Bob 55:13

Why not?

iON 55:13

See, this is good because, no, this is good because, see, she listened to last week and got good things out of last week.

Bob 55:20

Yeah.

iON 55:20

She didn't even know what's going on and even know how it applies, and even got the details. So, kudos for her.

Bob 55:28

Yeah, Susanna will always be a week behind. So, that'll create a simultaneity by reminding me of what went before. So, I brought up LaRouche 'cause you, you weren't doing McLuhan. So, you, that's how you can use one of the other quadrants as your alibi: "I was not doing McLuhan this week, Bob, I was in the LaRouche quadrant." See, so I try to give you an out.

iON 55:50

Well, it was actually a little closer to Thompson, but Thompson quadrant's worse. But you know how it goes.

Bob 55:56

Yeah. There was a couple of points that brought up Thompson. He talks about the matriarchal societies in Asia Minor, 6000 BC. And as the patriarchal written, writing societies, Neolithic societies, took over, the battle between the great mother and whatever warrior showed up is repeated in the Akkadian epics, the Babylonian, the Gilgamesh. And I was wondering if there was an aspect of that when Carolyn was talking about Nut, or nut, the female thing, up against Osiris. That'd be a later stage of what Thompson's good at: going through the literature and oral epics of the different civilizations back then. Do you see (overtalk)

iON 56:52

Now, you listen to that, you listen to that, you listen to that for a little while and you wonder why there's an upside down.

Bob 56:52

Ha ha ha. Well,

Susana 57:02

Ha ha. Did Thompson use any of this in his study? The Book of the Dead?

Bob 57:06

Oh yeah, he talked, he talked about each phase. You know, he goes back to the matriarchal societies with the Great Mother; you know, a little fat thing, a little statue, little fat, overweight blob.

iON 57:18

(laughing) The fat bitch, the fat bitch.

Bob 57:19

Like, like Divine or something. Yeah, the fat bitch. This is the - where the fat lady sings. That, that's all the women had going for them. That was their God! They were so bad at it; they had a fat bitch as their deity for thousands of years. But then I brought in some writing and a bit of visual space that hoicked up the left hemisphere, and, and the guys started to take over and kick the shit out of the bitch. And so you have each kind of father deity. Father deity, you know from the

iON 57:52

Bob, Carolyn hasn't, Carolyn hasn't gone to bed yet. What are you doing?

Bob 57:52

(laughing) Carolyn is over there eating, watching movies. She doesn't know what's going on.

iON 58:02

(laughing) She's answering emails and typing. That's right. Good. Okay, good for her.

Bob 58:08

Yeah. So yeah, look at a - take any Thompson lecture and any Thompson book. He'll run through this history of - it makes sense. So, by the time you have the Romans, it's male gods and women aren't even - they're just slaves. You know what I mean? So, the flip -

Susana 58:28

Right.

Bob 58:26

- the, the, maybe Egypt was balanced.

Susana 58:29

It went upside down like Thompson.

Bob 58:31

Beg your pardon?

Susana 58:32

It went upside down like the Thompson quadrant.

Bob 58:36

Well, from the female point of view, but it's kind of balanced in Egypt. That's before you get to the patriarchal, I don't know, Sumerian, Mesopotamian civilizations.

iON 58:47

Ancient Sumerian - don't forget the ancient Sumeritan Hebrewloids.

Bob 58:48

Yeah, then the Jews. You know, the Jews get real patriarchal, don't they? So, the Jewish guys, that's the end of Nut. Women are now considered nuts. They're not Nut anymore. They're nuts and need to be well controlled.

iON 58:51

Are you nuts?

Bob 58:54

Ha ha ha. Are you nuts? So, anyways, that's the Thompson expertise. Now, Thompson, himself, was for balance and so he advocated the voluntourism school of feminism. I forget the name.

iON 59:25

Solipsism. Solipsism, mostly.

Bob 59:29

Ha ha ha. So, the - there are a couple of feminists in the 70's, 80's, who wrote about how men and women could work together in a voluntary kind of cooperation using the best of both. That was the ideal of feminists in the 80's. Not like we're going back to feminism or matriarchy, maintaining the best of the patriarchy, the best of the matriarchy, intermingling. And Thompson used to talk about that author.

iON 59:31

Oh, is that like miscegenation?

[Top](#)

2019-10-19--2000-3

Bob 0:00

I don't know. No, it's way off, iON. You've left your field of expertise. It's not your department.

iON 0:06

It was, it was a white-knuckle flight for us, too. So, it's, it's right.

Bob 0:11

See, Susana? From iON's wacked out view, they think Thompson is upside down. They're not very well versed in Thompson like I am. Yeah, I don't see Thompson as upside down.

Susana 0:24

Well, I had wanted to ask -

Bob 0:25

That's why there's, that's why there's suicide. It's 'cause of Thompson.

Ha ha ha ha. Okay, go ahead.

Susana 0:32

Okay, I was gonna say, I did a class one time about the Bible. And the teacher that was conducting the class said that the Bible is actually comprised, especially the Old Testament, of lots of old myths, mythology, old stories, oral traditions. It got in - it was incorporated into the Old Testament. So, I wanted to ask iON, is, is that - was that the case? And if that's the case, did this also get incorporated in some way into the Bible?

Bob 1:05

Okay, I'm not saying which - what's your question? You're asking if - something about women are in the Bible?

Susana 1:12

No, I mean, it's the whole thing that the Bible incorporated in the Old Testament. Lots of old, old -

Bob 1:22

Well, the oral tradition is the content.

Susana 1:24

- religion. Yes, theology, mysticism. And I'm wondering if that was true. And if it is, did it - did they also incorporate elements of, of this book?

iON 1:39

Theocracy.

Bob 1:41

Yeah, theocracy. So, iON, were these fragmented cults tribal structures in the Bible?

iON 1:52

Okay, yeah. It's not gonna last long, but yeah.

Bob 1:57

Yeah, I don't think it is. The, the Bible, Susana, is very precise. You know, it's for the masses. The Emerald Tablets for the masses. But the meaning was not, was not expressed by the patriarchs who ran the cult of Christianity. You know, they didn't let anybody know about this stuff. You heard iON say that half an hour ago.

iON 2:20

Otherwise, you'd be like, otherwise you'd be like Thoreau livin' in the woods by yourself. Nobody to talk to.

Bob 2:25

Yeah, yeah. Yeah, I pointed out the - that's a good point there, iON. Because that was the theme this week on Facebook. I was explaining how I've had no social obligations for 50 years. So, the way someone avoided social obligation -

iON 2:39

You still don't.

Bob 2:39

- was becoming a hermit. Yeah, I still don't. Becoming a hermit. But I was able to function without being a hermit!

I'm not going to any restaurant! And I'm not going to any party! And I'm not going to do anything. I'm gonna come and visit but I'm not going to any meals, and I'm not gonna lay out in the bars. And you can do whatever you want to do, but I'm not gonna do that!

That's true. I was thinking about that earlier today, Susana. Greg duffel bag, Greg duffel bag, he pointed out one day, he said: "You know, whenever I saw Bob in Toronto, he never ate anything." Ha ha. We'd go to dinner or somewhere or his place, but I'd never eat anything That's exactly what iON just said there. I'll hang out with you, but I ain't gonna mingle with the social niceties.

Susana 3:20

Well, I don't get why if that was true, if that is the case with the Bible, then you'd be a hermit and live like Thoreau in the woods.

Bob 3:29

You're, you're saying why didn't I live like that?

Susana 3:32

No, I don't, I don't get the comment. I don't get how that's applies.

Bob 3:36

Okay, because of - with the electric worlds, I could be discarnate. I could engage socially without any personal, chemical body fallout from it.

Susana 3:47

No, no, no. I know with you. But iON commented that if that was the case, with what I had asked, then you'd be out in the woods being a hermit.

Bob 3:56

Then you'd be a hermit. Everybody would have been ascended. The ascended person is not subject to social mortar. History of cultures is nothin' but social mortar and societies. And if everybody got the facts from the Emerald Tablet, they wouldn't be involved with anybody, they'd be hermits. That's exactly the effect. They'd be like caveman.

iON 4:18

It's what the Hermitage was.

Bob 4:21

Yeah, there's the Hermitage. You know, McLuhan said that the private individual was a form from waaay back there before tribal man. That would be like the ascended continent. Just human forms or people; beings that

adopted human forms as an art form, walking around the ascended continent in their own world of no sun, no oxygen. Very different from our situation. So, our closest image would be a wandering, isolated person. That's what they were on the ascended continent. And if they had social life, they'd do it like me. I was the king of it! I'd organize parties and they'd be the weirdest, fucking parties 'cause there'd be no obvious content for it. Like this show.

Susana 5:09

Is that, is that the (overtalk) of Carolyn and Bob?

Bob 5:11

That's a fine example of social life. I might even be ascended. What?

Susana 5:16

Is that - so, being ascended is being isolated.

Bob 5:19

No, you're not isolated. You're in touch with everything. So, there's no need to really go into it unless you want to do it as a playful art form or something.

Susana 5:29

Hmm.

Bob 5:31

Which is what I've done all the time in my radio career. I pretended to be involved.

iON 5:38

Career? Career?

Bob 5:39

Yeah, career. And, you know, what I did, Susana? I always was a guest on the show. I'd never had responsibility of running a show and all the headaches of that, come in with content and guests every week. I just would be a guest, and then I would take over the show on a cyclical basis. Every two weeks it would be my show.

iON 5:57

Was it north, was it north, was it north or south, Bob?

Bob 6:00

Ahh, it was downtown Toronto.

iON 6:05

No, no, no. North or South Korea?

Bob 6:09

You mean what did I have to do with it?

iON 6:12

You're talking about Korea. You're tellin' about your Korea, and I said: "Was it North or South Korea?"

Bob 6:17

Ohh, Korea! No, I said career. C-a-r-e-e-r.

iON 6:20

Oh. Well, you don't talk right. I don't know how anybody on the radio can't talk right.

Bob 6:24

Ha ha ha. You don't listen right.

iON 6:27

And he gets on, and he gets on the radio and can't say nothin'. And then says somethin' and then say he didn't say nothin'. And he says: "I didn't say that. I've never said that. If I would have said that, I would have heard myself say it. And I don't remember, anyway, so if I didn't remember not sayin' it, I might have said it if I didn't know I didn't say it. Right. Pretty much like that.

Bob 6:50

Ha ha. That's some

iON 6:52

Just sayin'. Just sayin'.

Bob 6:54

Yes, partly right. But - yes.

Susana 6:59

If you're listening to the recording now, you're listening to the archives now, aren't you?

Bob 7:05

Who is?

Susana 7:06

You are. You used to not listen to any of them.

iON 7:14

This is, this was, this was live in front of a taped audience.

Bob 7:15

Okay, I used to listen to the show two weeks. Two weeks later I would listen to the show to find out what I said.

iON 7:18

About what he said to see what he said he talked about that he wasn't gonna say.

Bob 7:23

Heh. And it's like iON said, I actually destroyed a lot of people's minds because of this kind of a not taking account for what they thought I said. (laughing)

iON 7:32

To be fair, to be fair, Bob, they wasn't workin' with much in the first place. Wasn't workin' with much. Just sayin'.

Bob 7:39

That's pretty esoteric, I said.

iON 7:41

You didn't tear up, you didn't tear up too much; that was in play. You're - not much of that wasn't play.

Bob 7:46

I was an employee of The Secret Council of Ten. I was not the chairman yet, so I had to be careful. Like you said, Carolyn is very cautious. Oh, that's it. So, iON, I was gonna ask you this, um, I was prompted to watch the latest season of "Peaky Blinders." And it's all about this guy -

iON 8:02

Hell, yeah. Ah huh.

Bob 8:04

Okay. And I sort of felt it was exactly what we're going through: you, me, JW and Carolyn, right now. He's rising up, he's a member of parliament, but he's got a lot of forces against him. And they're attacking him. And he has to live with slack in the middle of that; and that's what I do, and I'm doing now. We got a lot of people gunning for us right now, Susana, so the "Peaky Blinders" is sort of describing us right now for a few months. Correct, iON?

iON 8:30

Eh, sorta. But there's not much to it 'cause every time they raise their little hand or shoot at you, they shootin' blanks. See, they're not, they're not testicularly, untesticularly challenged like you are, boss. You got it goin' on, see. So when they shoot at you, it don't matter. They shootin' blanks.

Bob 8:48

Right. For them, it matters you're saying. For them it matters.

iON 8:51

Yes. That's correct.

Susana 8:53

So, have you seen the whole thing? Have you seen the whole thing, the whole series, the whole season?

Bob 8:57

No, I just seen the first two episodes. There's four more for this last - for the latest season. I'll see it soon. I like it though. It's an interesting show.

Susana 9:07

I won't say anything then. I won't say anything.

Bob 9:09

Did you like it? You liked it. Did you like the show?

Susana 9:14

I was a little disappointed. I was a little disappointed with it.

Bob 9:18

Oh, okay. But -

iON 9:18

Oh, now, hush that bullshit 'cause he won't watch it. And he's got to see -

Bob 9:23

Yeah, I won't watch it now.

Susana 9:25

Ha ha. I won't say anything. I shouldn't have said anything.

Bob 9:28

You shouldn't have said anything.

iON 9:30

But you did, you already did. Now, I'm not going to say anything -

Bob 9:34

You have no discipline, Susana. We caught you. I'm showing you why you're a little man and why you gotta get the hell out of your home. You got to move out as soon as possible.

iON 9:43

(overtalk) and it ended like - and it ended. I was surprised, I was surprised that it ended like--and then you fill in the blank.

Bob 9:48

But, But, Susana, you didn't know how it was gonna end, if that's the problem. Didn't you enjoy the first few episodes?

Susana 9:55

I won't say anymore 'cause you won't watch it.

iON 9:58

Good. That's it.

Bob 9:58

Okay. Well, I'm enjoying it.

iON 10:00

Ah, shit. There you go. You won't like it. AHHH!

Bob 10:05

Here's what I was thinking of. Here's what I was thinking of, Susana. In episode one, Michael returned from the States. And he's mad that they don't trust him. But I was thinking about how he was ignoring that he lost the family money 'cause he didn't listen to Tommy's orders.

Susana 10:23

Right.

Bob 10:24

And he comes in all arrogant. Just think of that. It's -

Susana 10:26

Yep.

Bob 10:27

- I don't know if he's ever gonna be pointed out, but he's totally forgotten why they might not welcome him. You know what I mean?

Susana 10:34

No, he's a (indistinct) is it?

Bob 10:35

He thinks that it's over his bride.

Susana 10:37

But his bride is the one who's leading him astray. If (indistinct)

Bob 10:41

Maybe. Maybe.

Susana 10:43

Yes.

iON 10:44

That whore.

Bob 10:44

Did you like the scene -

Susana 10:45

(indistinct muffled overtalk)

Bob 10:47

(indistinct) whore. Did you like the scene of the opening scene of the mother getting eaten out by the young pilot? Did you like that scene?

Susana 10:54

(laughing) She looked good, didn't she?

Bob 11:00

Yeah, she looked like she's enjoying it.

Susana 11:04

Yeah.

iON 11:06

Ha ha ha. See, see how you - look how Bob will drag you into this vile, vile talkin' -

Susana 11:12

iON, it always evolves to this.

iON 11:14

- speaking. Plays Vestal Goodman, plays the, plays the Gators, plays the Gator Brothers and then talks about gettin' eat out. Goin' eatin' tonight. Goin' to eatin' out. He won't, Bob won't eat out, but he'll eat you out, but he won't go out to eat. Is that how it goes, Bob? Is that how it goes?

Bob 11:33

Ha ha ha. That's right. Yeah, yeah. Excellent. Okay, Susana.

Susana 11:36

Remember, remember Carolyn's still awake.

Bob 11:40

No, she isn't. She's over there like - I don't know what she's doing. Oh, oh, she is throwing things. She's getting ready to throw soft towels at me.

iON 11:48

She starts to throw things. That's it, that's it. We told you. We told you.

Bob 11:51

That's all she's got over there is little rags.

iON 11:54

Those orange fingertips towels that you're not supposed to use.

Bob 11:57

I know, the yellow ones. They're all soaked and dirty. I don't like those.

iON 12:00

Oh, no. Oh, yeah. No, that's terrible.

Bob 12:03

Okay, that's it, Susana. We're goin' back over to Bert.

iON 12:07

That was good.

Bob 12:07

Gotta get Bert up before Carolyn goes to bed.

iON 12:09

Bert! Oh, is this Bert? Is Bert on? So, this isn't an episode of "Peaky Blinders."

Bob 12:13

Yes, but this is not about Bert's private session. This is Bert's response to the Egypts.

iON 12:19

Oh yeah, that's right. Oh, okay, that's what we thought. We thought, oh lord, sufferin' cats. Yeah.

Bert 12:24

iON. iON, I, I have a question. I was, I was listening again to Revelations this week, the vial judgments, and you and Bob discussed the Tibetan Book of the Dead. Can you describe the difference between the Tibetan Book of the Dead and the Egyptian Book of the Dead?

iON 12:40

One's from Tibet and one's from Egypt.

Bert 12:43

Okay, but are they the same? Are they the same?

iON 12:46

No.

Bert 12:46

Because you

iON 12:47

No, they're not.

Bert 12:51

Because in the Revelation series, you all discussed that the Tibetan Book of the Dead talks about dealing with the angels.

iON 12:59

Right.

Bert 13:02

And the Egyptian, from what was just disclosed tonight, is more talking about the Tech Body. Correct?

iON 13:11

More so. More so. It's gonna develop more because you're gonna get some of the prescriptions of how do you overcome it. It will keep - they teach you in the Sun Ra's version of the Book of the Dead how to overcome the Tech Body. Not the angels, but the Tech Body.

Bert 13:25

Mm hmm.

iON 13:26

But that's from an angelic position, obviously, you see.

Bert 13:30

Will the Egyptian Book of the Dead make the connection of the angels creating or collaborating with the Tech Body? Will there be any discussion of that?

iON 13:43

Maybe. Maybe.

Bert 13:45

Okay, cool. That's all I have, Bob.

Bob 13:51

Okay.

iON 13:52

That was good. Get ready. Get ready.

Bob 13:55

Right. Here's an unknown person. And you have something to say, anonymous?

Alissa 14:03

Um, it's me, Alissa.

Bob 14:07

Oh, Alissa. You must have something. Did you listen to last week's content? Because I don't think you were here for it.

Alissa 14:15

The Egyptian section? Yeah. I commented on the end towards the end of the - I was on the call.

Bob 14:23

Well, you were here for it? You were here for it?

Alissa 14:26

Yeah.

Bob 14:27

Okay, so what do you think of today?

Alissa 14:30

Um, yeah, today I was listening passively. There's a lot of interesting points in there. I don't have any

Bob 14:40

It's too much for everybody. Too much. It's - people are overwhelmed by it.

Alissa 14:45

Well, I liked what Carolyn was breaking down, but I was, I was kind of doing stuff around my house and listening more passively. I wasn't taking, taking notes. So yeah, what was interesting about

Bob 14:59

You think this is not serious? This is really important. It's the Tech Body document. You know, that's what's pretty amazing about this.

iON 15:05

They were, they were extremely underwhelmed, Bob.

Bob 15:10

They can't see the present.

Alissa 15:13

No, no, I know it's important, I'm just telling you that I was, I was not actively able to listen this morning. So,

iON 15:19

That's okay, that's okay because see - like, like, people get it from last week for next week. That's appropriate. It sometimes is easier.

Alissa 15:27

Yeah.

iON 15:27

Because sometimes when you're in the throes of it, it's like Carolyn was doing it and still trying to take notes in the doing of it. And it's challenging to do that when you have to drive. When you have to pitch and catch in your own party, it's kind of tough. Sometimes.

Alissa 15:42

So, today was a lot -

Bob 15:44

You have nothing to say.

Alissa 15:47

Today it was a lot about the, the woman, the Nut?

Bob 15:52

Yeah. About other things, but the Nut was a theme. Thompson theme.

iON 16:00
Mm hmm. Damn Thompson.

Bob 16:03
Have you read enough Thompson to know when I'm referring to how he goes through the phases of early civilizations -

Alissa 16:08
Yeah.

Bob 16:08
- and, and the ratios between the male and the female leadership?

Alissa 16:13
Yeah, we got into that like the summer before the Thompson quadrant flipped.

Bob 16:19
Yeah, yeah. Yeah, so -

Alissa 16:21
Yeah, that was - I know, I know the fat bitch you're talking about.

Bob 16:27
Yeah.

iON 16:29
Hm hmm. See, there you go.

Bob 16:30
But see, that'd be a tactile culture. And maybe the reason why obesity will be accepted in 50 years. As we move into the tactile cultures, a lot of them have fat women. It seems to be an attractive point.

iON 16:43
50 years!? They're obese, they're obese now!

Bob 16:45
I know. We're moving towards it. But it'll be accepted, iON said, in a few decades, as the norm.

Alissa 16:53
I'm just pulling up the PDF when you're, when you're talking about that. The thing about the Eastern sky, that was big.

Bob 17:00
Yeah. But go back to this, this tactile point. See, you can apply McLuhan to understand some of these cultural images in the social mortar world, nothing to do with the ionic world of ascendant, of ascendance. Just why those images, why they would have a fat bitch. That'd be norm. That would be a sign of beauty back then.

Alissa 17:26

Obesity. Yeah, the Buddha, the Buddha is often obese as well.

Bob 17:31

Yeah.

Alissa 17:33

What are you saying? You're saying the tactility because it was more of the tribal culture? They weren't as kinetic; therefore, they were more, more, like, stay put in the (indistinct) obesity.

Bob 17:44

Here's the mind blower. There's the big pattern you don't know. McLuhan said when you move from tactile acoustic cultures and you begin to visualize with ideograms or early forms of writing, the visual space impression on a tactile culture which is used to tactically, they can only think of big spaces. And that's why they made the pyramids. They would make huge visual objects. That's how they saw visual space since it was so alien to their tactile, non-visual. They had no ability to visualize like writing people did. So, big mounds, big things -

Alissa 18:27

Yeah, big bodies.

Bob 18:28

- body shapes. Yeah, big bodies come in -

Alissa 18:30

Yeah.

Bob 18:30

- and it's the beginning. You know, the Goddess is big as they get ready to be removed by the new left hemisphere, patriarchal warriors. So, the final images

Alissa 18:46

What's iON's comment on that?

Bob 18:48

He doesn't know anything about this. See, he doesn't know about social mortar. He only knows about ascension.

iON 18:54

Ha ha ha. We were just working around the house, we weren't listening. We were

Alissa 18:56

Ha ha. Yeah, (overtalk)

iON 18:57

- darning the petit point -

Bob 19:01

Ha ha ha. He didn't take any notes this time.

iON 19:04

We were darning the petit point. And darning a few socks, and knitting, and crocheting. And we were tacking some Chantilly lace. You know, just somethin' to do.

Alissa 19:14

Yeah.

Bob 19:14

Yeah see, like, iON finds this kind of talk boring.

iON 19:17

Idle hand, idle hands is the devil's ding-a-ling.

Bob 19:21

Yeah. Ha ha ha. Okay, so isn't that a nice pattern? The big shapes, the big environments, the pyramids and that kind of thing come in as tactile person tries to visualize, tries to use their eyes and make it dominant because they're used to dancing in good shape and making it rain.

iON 19:43

Dancing the hexadic.

Alissa 19:44

That's a nice pattern. That's a nice pattern, like you said, like a media ecological, anthropological pattern. But iON has said the pyramids are way more than just, like

Bob 19:59

Yes, I know. That's the other part. You know, that's the rock part of the social mortar. The social mortar is a wall with rocks in it. And the rocks are frozen to the social mortar. iON's all for liberating the rocks to become sovereign, floating caveman guys. Occasional women.

Alissa 20:17

Mm hmm.

Bob 20:21

What? No reaction?

Alissa 20:22

Yeah.

iON 20:25

And if you don't (overtalk) then the rocks are the ones that are gonna call out.

Bob 20:30

Yeah, the, the majority of sex life on the ascended continent is homosexual. It's just men.

Alissa 20:38
Ha ha. What?

Bob 20:38
Hardly any ascended women. Ha ha. What? You could say that they were bisexual, trisexual, so there was no difference in ascended cultures. But when they started to specialize as the ascended continent fell, the homosexual forum would take over. That'd be the first expression of non-, ah, trisexuality.

Alissa 21:07
What's trisexuality? You're all of it?

Bob 21:11
Yeah, you're male and female and something else. Animals.

iON 21:13
You'll try, you'll try anything. You'll try anything.

Bob 21:15
Yeah, you'll try anything, that's right. Try. Ha ha. Trisexuality, try anything. Ha ha ha.

Alissa 21:28
Sons of Revolt. What's the - who are the Sons of Revolt?

Bob 21:32
Is that a phrase in the document?

Alissa 21:35
Yeah.

Bob 21:37
That'd be little man. That'd be - in the Emerald Tablets that's the dark brothers. That's the little mafias. They're the guys that knock off the matriarchy.

iON 21:49
That's the Coen brothers.

Bob 21:51
Yeah. The filmmakers. The Coen brothers. Or they were a faction in the Levites.

Alissa 22:02
Let me smite the Ass. Heh heh heh.

Bob 22:06
It might be what?

Alissa 22:08

It says: "Let me smite the Ass."

Bob 22:11

Oh, that's the donkey. The donkey was an image for the Logos. Ratios of foreignness in early writing cultures, Logos. The donkey was the image for it. That's the ass. See, another, another reason why they went homosexual first. We start getting, falling into mortar. You started off as homosexual. You're alienated. You're falling. Start to specialize. Trying to match. Ascended people make, make spaces.

Alissa 22:57

Mm hmm. And how -

Bob 22:58

That's where social mortar comes from; it's from matching. People trying to be on the same page. They're insecure -

Alissa 23:07

Yeah.

Bob 23:07

- little people, recently fallen. Profound stuff I'm saying. In the world of social mortar, nothin' to do with ascension.

Alissa 23:14

Yeah. Well, it, it touches on ascension because "decension" is the other.

Bob 23:23

Yeah, one's - one's concepts of ascension are riddled with mistaken stuff from social mortar. So, you use what I'm talking about to clear up your, your concepts that you think is what ascension is about. So, it's, it's like ReAlign. It removes the trash in your mind which you didn't know is totally unable to understand ascension. You got to clear out the trash.

Alissa 23:55

You know, when you're talking about the private self, that point that you use in McLuhan. The private self was actually before the tribal.

Bob 24:02

Yeah.

Alissa 24:04

Yeah, that's interesting. I mean, as I'm, as I'm going through this ascending process, I feel like there's, there's this part of me that just doesn't need anybody else. Like, I don't need another human. I don't need another - you know?

iON 24:23

That's called, that's called, that's called an autosexual.

Bob 24:26
Heh heh heh.

Alissa 24:27
Heh heh. So, so, iON, you say that when we're Gods we don't - we play with other Gods. There's not the same need for attachment. But, but it doesn't mean that we are

iON 24:47
It varies. It varies. It varies different ways. Sometimes you feel like a nut and sometimes you don't.

Alissa 24:54
Yeah.

iON 24:55
Almond Joy's got nuts and Mounds don't.

Alissa 25:01
Yeah. What's the House of the Soul? "Hail, O all ye gods of the House of the Soul, who weigh heaven and earth in a balance,"

iON 25:21
That's for Bob, isn't it?

Alissa 25:25
House of the Soul is Bob?

iON 25:28
No. Ask that question toward Bob, isn't it?

Bob 25:33
Yes, if the soul are the recordings, it basically - the soul records mortar, social mortar, inventions -

iON 25:41
Yeah. That's right.

Bob 25:42
- and things that the collectivity thinks they need.

iON 25:45
Or require.

Bob 25:47
Yeah, or require. So, we've been talking about the House of the Soul the last 10 minutes.

Alissa 25:51
Mmmm.

iON 25:51
Mm hmm. As opposed to the House of Blues.

Bob 25:56
As opposed to what, iON?

iON 25:58
The House of Blues.

Bob 26:00
Yes, yeah.

Alissa 26:02
"The goddess Maat embraceth thee at the two seasons of the day. May Ra give glory, and power, and thruth" And is that truth or thruth? What is that word? Thruth-speaking or thrust?

iON 26:18
The way it's spelled.

Alissa 26:22
It's just T-h-r-u-t-h.

iON 26:23
Mm hmm. Mm hmm. That's the way it's spelled. It's like, it's the, the, the language translation like persevereth. That's all it is.

Alissa 26:44
Mmm. "and the appearance as a living soul so that he may gaze upon Herukhuti, to the KA of the Osiris the Scribe Ani, who speaketh truth before Osiris, and who saith: Hail, O all ye gods of the House of the Soul, who weigh heaven and earth in a balance, and who give celestial food [to the dead]. " So, House of the Soul being the social mortar, and -

iON 27:13
Mostly, yes -

Alissa 27:14
- and so god, little "g," -

iON 27:18
- but not, but not exclusively. Right?

Alissa 27:27
Mmm, you're saying we don't tie down that, that definition?

iON 27:32
Not yet.

Alissa 27:33
For what's the exclusively part?

iON 27:35

You could. You could, but not yet.

Alissa 27:39

Hmm.

iON 27:40

You know too much.

Bob 27:43

So, listen this, Alissa, Skygoddess Sue says that the big belly shape - listen to this. The big belly shape -

Alissa 27:51

Yeah.

Bob 27:51

- was fertility, pregnancy. The roundness and soft curves of the female form was prized for the ultimate symbol of reproduction: Marilyn Monroe, not Twiggy. Well, -

Alissa 28:03

Yeah.

Bob 28:03

- the later fat person. Marilyn Monroe was compromised.

iON 28:06

It had to be - Marilyn Monroe was shaped like a coke bottle; she wasn't obese.

Bob 28:11

Yeah, she was in "Mechanical Bride."

iON 28:12

She was perfect.

Bob 28:12

Right. But, but the symbol reproduction, that's cyclical. That's RHYEE and ISIS. That's cosmic awareness, Dave Worcester-view that the female form conspires with the male form to keep the stupid world going. The limited anthropomorphic world. So, what do you think? Do you think that

iON 28:33

It is limiting.

Bob 28:35

Yeah, would - is that the main reason why matriarchal societies put the goddess on deity because it was a symbol of reproduction?

iON 28:48

It's okay. Yeah, it works. It changes. It goes up and down like a window shade. So, yeah, whatever.

Bob 28:57

What? The symbol of the goddess goes up and down?

iON 29:00

The conversation of every level of everything. Today it's this, tomorrow it's that, and it shifts and changes and now it becomes something damn Ronald Reagan did that caused all this, way back then, before it's over with.

Bob 29:15

Yes, that's Margaret Atwood's books. Yes.

iON 29:18

That's right.

Bob 29:19

Right. Now, wonder what was the fat deity that Thompson hoicks up? What was that a symbol of?

iON 29:28

Buddha.

Bob 29:30

Right. But I was talking about it being fat because a tactile culture likes the fat form. So, I'm basing it on a sensory bias. Sue is basing it on a conceptual bias, an image of a process.

iON 29:46

Correct. Well, as the Elizabethan, the Elizabethan era. That's when it was appropriate, you see: the female form.

Bob 29:54

No, no. The ancient goddess was a symbol of reproduction.

iON 29:57

I know.

Bob 29:57

I'm talking about way back there.

iON 29:58

I understand, I understand. But that's the same one that she's referring to. It's the one that was made famous from the Elizabethan era.

Bob 30:07

Yeah, yeah. So,

iON 30:12

Just saying.

Bob 30:13
Now, who's Blurryface, iON?

Alissa 30:15
You're saying the sculpture?

Bob 30:19
Sculpture. Yes, the big

Alissa 30:21
The sculpture was made famous in the Elizabethan era?

Bob 30:25
No, no, the image of the fat woman was an ideal image in the Renaissance.

Alissa 30:33
Okay.

Bob 30:35
Who's Blurryface, iON? They're just posting away their problems of being in the music business. They can't,

iON 30:42
Well, they care. They care. They care. They care about what you think, Bob.

Bob 30:49
Okay. Yeah, that's the next line in the song, Alissa. My name is Blurryface and I care what you think. Heh heh. Yeah, okay.

iON 31:00
Wake up and get that money!

Bob 31:03
All right, we're gonna bring some other people in, Alissa. Thank you very much. We'll get back to you for your private session.

iON 31:09
You did good. You did good, darlin'.

Alissa 31:10
Okay, thank you, Bob.

Bob 31:12
Okay.

Alissa 31:13
Thank you, iON.

Bob 31:15

Okay, Daniel, do you have anything to say about the Egyptian Book of the Dead?

Daniel 31:21

No, not yet. I haven't really listened to it. But,

Bob 31:25

Okay. All right. We'll move on then.

iON 31:30

We haven't either, so it's okay.

Bob 31:33

There was, there's a - this is probably Nik. Do you have something to say Nik?

Nikolas 31:39

Hi, Bob. Hi, iON.

Bob 31:41

Hello.

iON 31:42

Hey.

Nikolas 31:42

Some juicy Bob gems in there and some fantastic revelations as well. The one that jumped out immediately - well, there are lots of them and there were some really good ones. "he proceedeth until he reacheth the place where he was yesterday." And you said: "stuck in a loop."

iON 32:01

Yeah.

Nikolas 32:02

And "same place as yesterday." And that seemed to evoke rather a moment that we kind of, in that stuck loop, it's start here, sunrise, sunsets, go there, Bob goes to the beach, comes back again. So that was the one that was really quite a profound one that jumped out at me.

iON 32:27

Sometimes he kills people.

Nikolas 32:30

Yes. And there was lots of Bob dodging bullets. And he kills people, and very, very good. The other one that came up was

iON 32:42

He don't mean to, you know, He don't mean to, yet he does.

Nikolas 32:47

No. Ah, then setting the anthropomorphic anti was setting the stage. That was also a goodie. So, yeah, some good gems in there. Thank you, iON.

iON 33:00

Nice. See, Bob, you said nobody listens to this shit. They do too.

Bob 33:06

They listen to a little bit. They don't have much.

iON 33:09

Oh, oh.

Bob 33:09

They can't take it all in.

iON 33:11

Oh, okay, well now, okay. Yes, yes. It's like peat and repeat, huh?

Bob 33:17

Yeah.

Nikolas 33:17

Repeat, that's it, yeah. And then the King of Truth. New conditioned responses and different things to know. The difference between truth and facts. That one also jumped out quite nicely.

Bob 33:31

Okay, Nik, thank you very much. We'll get back to you later for your private session.

Nikolas 33:35

Thank you, Bob.

Bob 33:36

And there may be one more person. Anonymous.

iON 33:39

That means about five o'clock in the morning, of course.

Bob 33:43

Heh heh heh. Anonymous, do you have anything to say?

iON 33:49

Ha ha ha. That's when Jack and Germaine are just sobering up by the time Nik comes back on. It's a good day.

Bob 33:55

Yes. Where's Jack? How come Jack doesn't have any questions? So,

iON 34:01

He's been on the chitty chat.

Bob 34:04
So, the anonymous is

iON 34:06
Er'body, er'body.

Bob 34:07
That's one of my employees. Not allowed to talk. Okay, so,

iON 34:11
Oh, oh, oh.

Bob 34:12
I'll let them rest.

iON 34:13
Oh, hell. Oh, hell.

Bob 34:14
Okay, so we're gonna play some music for a little bit to get out of this situation.

iON 34:18
Oh, yeah, music time you get out of somethin' - this is that stuff. This is the lemon sorbet to cleanse the palate after the heavy foie gras. Is that right, Bob?

Bob 34:27
Yeah. Let's see if Carolyn has any

iON 34:29
A lemon verbena. A lemon verbena.

Bob 34:31
Did you get anything out of what the other people said, Carolyn, that you want us to comment on?

Carolyn 34:37
No.

iON 34:37
Ha ha ha.

Bob 34:38
Did you enjoy reading the session, Carolyn?

iON 34:41
You did good. You did good on the reading part.

Carolyn 34:43
Yeah, it was cool.

iON 34:44

The reading part was good. That was good.

Susana 34:46

Everybody should have a chance to do that because when you are in a semi-hot seat when the fire is on you, fire at your feet, then I think it makes you - makes me, anyway, focus real good. And I, I develop a brain with iON. I share a brain. Ha ha. And I get stuff.

iON 35:10

It is fun. It is fun.

Carolyn 35:10

I love it.

Bob 35:11

Well, I think the factor is me. I think people like the interaction between you and me doing this stuff. It brings back the Revelation series.

Carolyn 35:18

Noooo. Noooo.

Bob 35:18

Oh, yeah, they're all - they're all commenting on it.

Carolyn 35:20

No. You totally shut me down and my mind.

Bob 35:23

Well, that's what they like. They like you hallucinating separateness and all the nutty stuff you get into. This paranoia. They like that.

iON 35:31

Ha ha ha. Damn you, Bob! I'm going to bed. Slam! Ha ha ha.

Bob 35:34

Heh heh heh. Oh, oh, here's Madeline. Yeah, Madeline, you got a comment?

Madeline 35:42

Well, I have a question. I don't really even remember the serpent from Revelations. But still, I would like to ask what correlation does that have with the Tech Body serpent, if any?

iON 35:59

Ahhh, you can't, you're not

Madeline 36:01

Oh, I mean, I'm thinking,

iON 36:03

Yeah, go ahead.

Madeline 36:06

I'm thinking of the garden. I said Revelations, but I didn't mean that. Yeah.

iON 36:11

Right. Right. Right. The garden is represented - it's where, it's where the Tech Body's born.

Bob 36:18

In the Garden of Eden? In the Garden of Eden?

Carolyn 36:21

(in background) Oh my goodness. Wow.

iON 36:22

Yeah. Yeah.

Bob 36:26

Well, you know, in that dialogue with the Rotterdam futurist three or four years ago. We played you what he said to the corporate executives and then you commented on it. Basically, you said: "People, you have no idea what's coming." And his, you know, slightly boring concepts of the future that were just extensions of Alvin Toffler or something. Were you thinking of the Tech Body that was coming? If we go back and listen to that, we could hear intimations of the Tech Body.

iON 36:58

Yes.

Bob 37:00

Right. So, is

iON 37:02

But now, that prescription, now listen, that prescription was not definitive. The definitive aspect is, is if y'all keep pumping your shit into the "Facialbook" and into nap chat, snap chat, everybody's mat chat, and you keep doing that just a little bit more, you gonna see, sure'nuff. But don't mind us.

Bob 37:23

Right. So, are we in the Garden of Eden? We haven't arrived at that point in our going through the book of Revelation yet, have we?

iON 37:32

No. No, no, no. But that's where it's birthed.

Bob 37:35

Okay, okay. That would be - what did you just say - when it is birthed. So, that the challenge when we get to the Garden of Eden is the Tech Body will be the final contrast to challenge your ascension.

iON 37:52

Ahhh, it won't challenge your ascension, it will try to quelch it.

Bob 37:56

Yes.

iON 37:56

It will distract you. It will distract you.

Bob 37:58

Yeah, yeah. So that, so, when the Tech Body showed up in the Garden of Eden, that was the beginning of the downfall of Adam and Eve? They were gonna be

iON 38:09

Of LaRouche.

Bob 38:11

Of LaRouche?

iON 38:13

Yeah.

Bob 38:14

It would be seduced. It would be kicked out.

iON 38:18

Yeah. It is. That's right. Do.

Bob 38:23

Okay. Anything else, Madeline?

Madeline 38:29

No, thank you.

iON 38:31

You don't get a raise or nothin', but that was pretty good, honey.

Carolyn 38:34

Yeah. Good evoking. Thank you.

Bob 38:39

All right. You don't have any to say, Jean, right? You're finished.

iON 38:47

She did already.

Jean 38:48

Well, actually, actually, I have a question about the

Bob 38:52

She came back in at the bottom, so I thought maybe she had something to say.

iON 38:56

Oh, the loop. On the loop.

Bob 38:58

Yeah.

Jean 39:00

I actually had to resolve a cat fight in the barn, Bob. And so I called in on my phone to listen outside.

iON 39:07

Oooo, a cat fight! Ooooo, that's funny.

Jean 39:09

A cat fight!

iON 39:09

Is that some of them "les bians," "les bian" things going on? Some of that kind of stuff? Bob likes that.

Jean 39:20

"Le besian"? I don't know what that means.

iON 39:24

From lesbians, is lesbians.

Jean 39:27

Oh. Ha ha. No, these are - this is a feral cat against a neutered male.

iON 39:35

Oh, my god. So, it really is, it really is a pussy fight. Okay. Okay.

Jean 39:42

Yeah, yeah. I have questions about the First God.

iON 39:47

Who won? Who won?

Jean 39:49

Well, the referee broke it up, so

iON 39:53

I know but who is ahead?

Jean 39:56

Probably the feral. Yeah.

iON 39:58

Ahhhhh.

Jean 39:59

'Cause Marvin was running away. And I think Marvin was trying to get away.

iON 40:04

Okay.

Jean 40:04

He's been bit before. Yeah, he did. He got bit.

iON 40:07

Ohh. Damn it.

Jean 40:09

iON, let's talk about the First Great God.

iON 40:16

Okay.

Jean 40:16

The First Great God, PAUTA.

iON 40:20

Mm hmm.

Jean 40:21

Is that how you pronounce it?

iON 40:22

It is.

Jean 40:22

"who didst come into being of thine own accord"

iON 40:26

Yeah.

Jean 40:28

So,

iON 40:28

It was a Honda. It was a Honda.

Jean 40:32

Honda Accord. Ha ha. We always refer to Carolyn as Isis. In that case, Isis and the other guy salute the First Great God.

iON 40:45

They always do.

Jean 40:48

So, first of all, this is supposed to be a hymn to Ra. So why is him, why is Ra praising these other gods?

iON 40:58

They have to acknowledge them; otherwise, they can't be a god themselves. If they don't actually acknowledge another god, they may not, they may not be god. You gotta make a god to worship it.

Jean 41:10

Okay, so, all right. It's kind of a diplomacy thing?

iON 41:13

See, if you don't acknowledge, if you - well, if you don't acknowledge there's a church, how do you go there to worship God?

Jean 41:24

Okay, a building.

iON 41:30

Maybe, I don't know.

Jean 41:31

A big thing. A big thing. Is that like a representation?

iON 41:35

Maybe.

Jean 41:36

A big environment?

iON 41:38

Maybe.

Jean 41:42

Okay, and PAUTA came into being of thine own accord.

iON 41:47

Yep.

Jean 41:48

Now, you can come into being of your own accord but still use the products, right? I mean, I'm, that's what I'm thinking: coming into being of thine own accord.

iON 42:00

Ehhhh. That's not the, that's not the point. The point is is that the only reason it is necessary for the acknowledgment is that reason. You see?

Jean 42:10

That PAUTA was the first to come into being of her own accord? As a Great God.

iON 42:17

Correct. Correct.

Jean 42:21

Okay. All right. And is this

iON 42:25

Did you get that? Got that?

Jean 42:30

I got that. I got that. Okay, that answers my question. Thank you, sir.

iON 42:35

Good. There's gonna be more to come from that, so don't, like, let that go. Just 'cause we were a little bit foreboding doesn't mean that it was inappropriate or out of whack. What we're trying to say is you ain't gonna get all that right then because we'll get ahead of it and y'all go, y'all go start - y'all be like, y'all be the first bra burner like, bra burner like Maude, and it ain't no reason for all that, you see. We don't wanna start no trouble - yet.

Jean 43:01

Got it. Got it. I must have intuited that. You read my mind.

iON 43:05

Notice, notice we said, notice, notice we said, "yet."

Jean 43:09

Yet. Well, I was gonna ask if we were gonna hear more. So, cool. Okay. Good. Now I'm anxious to hear what you got to say to Bert. If we're -

iON 43:20

Oh, yeah.

Jean 43:21

- if we're done with -

iON 43:22

Oh, yeah.

Jean 43:22

- the Book of the Dead for tonight.

iON 43:23

It's gonna be exciting. Well, yeah. Hey, Bob, let her run this thing! He normally has to wait to two o'clock in the damn - OH!, it IS two o'clock in the damn - no, it ain't two o'clock in the damn morning.

Jean 43:35

No.

iON 43:36

He may not even have got up yet or going out yet or somethin'. We don't know. Can't keep track of it.

Bob 43:42

iON said the other day there's going to be the empire of Carolyn, the empire of Bob, the empire of iON or JW. Trina seems to be heavily in the empire of Carolyn. She says: "I love hearing Carolyn."

Carolyn 43:54

(in background) Ha Ha Haaaaa.

iON 43:54

Yeah.

Bob 43:55

They hear that in the background? The greed? The ego?

iON 43:59

That's the greed and avarice. The avarice has kicked in now. She's gonna kill you, Bob, and she's the only one close enough that can. She's the only one close enough that can.

Bob 44:10

And Nikolas says: "Great reading, Carolyn." So, it looks like we won't be sharing the reading responsibilities with many people, Carolyn. You'll be doing most of it since everybody likes you.

iON 44:19

Oh yeah. No, you beat them all, Carolyn, you beat them all. You got it. It's yours to lose now, dear.

Carolyn 44:25

(laughing in background)

Bob 44:26

So, "S," who could be Sara, says: "Serpent. How is that not a snake? Also, is it true there was only one serpent to take on the ark?" So, what

iON 44:39

That's not true, Well, there are - snakes are asexual, too, they don't have to hook up. But you know, that's like, that's like tadpoles, too, or frogs, they're asexual.

Bob 44:52

So, there was only one serpent on the ark for that reason. And how is the serpent not a snake? Well, it's the Tech Body. That's the important thing. The snake is what everybody gets fooled by their lying eyes. So, what's the point of the question -

iON 45:05

It's the imagery. Imagery. There's no point - it's just how they prescribe it. It's just how it's prescribed. It was the devil. What does the devil mean? Bob, you are the devil. What is the devil? We don't know. The devil is your dark lord and master? You know, what do you call the devil? We don't know. That's why we use - this what we know him as Bob, the devil.

Bob 45:28

So, she says: "How is that not a snake?" Well, it is a snake, but that's not what it refers to. Is that what you're saying, iON?

iON 45:36

Correct.

Bob 45:37

Yeah.

iON 45:38

Correct.

Bob 45:39

The Tech Body, Sara, dig that! Stop worrying about whether it's a fuckin' snake. Figure out who's going to come up, who's going to go through Frank's Zappa's work and find a description of the Tech Body that's lurking in different parts of Zappa's lyrics.

iON 45:53

And what was J.D., what was J.D., what was J.D. Salinger really trying to say?

Bob 45:59

Yeah. Yes. He and his dialectic is split between Franny and Zooey.

Carolyn 46:08

(in background, pronunciation) Zo.

Bob 46:09

Oh, Zooey? It's spelled Z-o-o. It might be Zooey. And Trina says: "Carolyn is soothing, especially reading the Emerald Tablets." Yes, a certain kind of woman finds Carolyn

iON 46:22

Awww. She's soothing. She's soothing. That's nice. I haven't heard that before. 'Cause we know her as the sharpest machete in the shed. And we know, we know her as - what is it - she'd lop your head off? What is it? What is it, Bob, you call her? Somethin' about

Bob 46:40

Machete. Machete.

iON 46:41

No,

Bob 46:42

The sharpest machete in the shed.

iON 46:45

Yeah, yeah, yeah, it was something else, though.

Carolyn 46:47

(in background) Little Hitler.

Bob 46:48

Little Hitler. Little Hitler.

iON 46:49

Yeah, Little Hitler, that's right.

Bob 46:52

Uncle Meat.

iON 46:52

Uncle Meat, yeah.

Bob 46:54

You know, there was a woman who played Uncle Meat in Zappa's band.

iON 46:59

Mm hmm.

Bob 47:00

She would alternate with Suzy Cream Cheese.

iON 47:03

She ran the lawn mower. Isn't she, didn't she run the two-cycle engine, the lawn mower? Wasn't that her part?

Bob 47:09

No. No. Sara says: "Bob, why are you talking about Franny and Zooey? I gave you my copy." Well, there it is. I don't, I don't remember getting a copy of it. So, we're going to play some music. So, what would I start off with?

iON 47:25

Oh good. Well, that's obvious.

Bob 47:26

Well, with all that's happened so far.

Jean 47:28

The Fugue.

Bob 47:30

Fugue? You predict the Fugue?

Jean 47:31
Yeah, Fugue.

iON 47:32
Fugue in D minor or go to Bach Organ Blaster. That's even better.

Bob 47:39
Oh, wait a minute. Here's - Jack came in. Do you have a comment on the serpent stuff, Jack? The Book of the Dead?

iON 47:47
Serpent stuff? Book of the Dead, not serpent stuff.

Bob 47:50
Yeah. (pause) Have a comment, Jack? (pause) You know, Germaine might have come home. Maybe they're busy. They're getting busy.

iON 48:09
He's trying, he's trying to get his clothes off in time.

Bob 48:12
Ah, okay. All right. We can't wait for Jack.

iON 48:14
Like he'd know, we'd know. Push the mute button.

Bob 48:17
Now there's another Anonymous came in. Do you have something to say? (pause) Anonymous? (pause) Yes, just trying to say something. Go ahead. Put your hand - look, we're hearing you.

iON 48:37
Nap chat, snap chat, nap -

Bob 48:38
You put your hand up twice.

iON 48:39
Nap chat, nap chat, everybody's nap chat.

Bob 48:42
Get your phone off your own mute. Yeah, we can hear you. So, speak. (pause) See how we can hear you?

iON 48:53
Well, to make, to make a real good sour salad, what you have to start with, get some nice high acidic apple cider vinegar. And you take some good cucumber. It doesn't have to be pickling cucumbers, but not them burpless things. Real, regular cucumber.

Bob 49:10

And what would you do with that?

Carolyn 49:11
(in background) Salad.

iON 49:12
Well, you peel it, not all of it.

Bob 49:13
A salad.

iON 49:13
Well, you peel it part down the side and slice it up. And you take a good, either a hot Spanish

Bob 49:21
Okay, okay, no, no., That's nothin' to do with The Book of the Dead.

Carolyn 49:23
(laughs in background)

Bob 49:23
Okay? Later.

iON 49:24
Or, or

Bob 49:25
You and Bert can talk about that. (Bob coughs) Okay, so,

iON 49:33
Blahh! Aheh aheh aheh aheh aheh. Blahh!

Bob 49:36
Okay, here we go! No one guessed what I'm going to play first! Should be obvious what you're gonna hear.

iON 49:41
(sings) Theme song from Bonanza.

Bob 49:46
Heh, heh. No, I better, I better mute iON. He's going to introduce this. He's going to ruin it. Okay, he's muted. All right, they are muted. Here we go, everybody, bow before the musicianship.

Music 49:47
(music plays to end)

[Top](#)

2019-10-26--1900-1-page 5

Carolyn 0:01

So, yeah, people want to grab this. It's called Papyrus of Ani, Egyptian Book of the Dead, and it has the actual words of the Egyptian Book of the Dead and

iON 0:16

Well, a version of those words, but a pretty good one.

Carolyn 0:20

Yeah, and it's like the hieroglyphics or pictograms of the Egyptians. They, they,

iON 0:26

Oh, pictograms. I like that. I like pictograms. That's a good word. That's not - I like that.

Carolyn 0:32

Right. And the archaeologists and linguists, as far as I can tell, they took all these hieroglyphs and pictograms and created a dictionary of them. And then eventually they were able to translate Egyptian hieroglyphs, and supposedly, this is a translation of hieroglyphs. So, who knows what the - what got lost in the translation. And that's why we're talking to iON about it, so we can find out what they missed. Correct iON?

iON 1:07

Do.

Carolyn 1:09

Do. Okay. So, Bob stepped into the kitchen, and I'll try not to be distracted by

iON 1:15

Muted himself.

Carolyn 1:17

Yeah.

iON 1:18

(muttering, indistinct)

Carolyn 1:18

Usually, though. Try not to make so much noise, Bob while you're eating.

iON 1:23

Muted himself. Vast quantities - wash them hands! Wash them hands!

Carolyn 1:26

Quietly. Ah ha. So,

iON 1:28

Yeah. Ha ha ha ha ha.

Carolyn 1:32

"HYMN TO OSIRIS UN-NEFER." So, right away

iON 1:38

Un-Nefer. Un-Nefer. {pronounced more like "oo." - Ed.}

Carolyn 1:42

Oh.

iON 1:42

It's Un-Nefer.

Carolyn 1:43

It's Un-N-e-f-e-r. And why is it

iON 1:45

Yeah, but they don't know how to speak.

Carolyn 1:47

Yeah.

iON 1:47

Oh, that's the access, the god. They divide the gods in, like, kingdoms. So, you have Osiris which obviously is a God, but Un-Nefer is the one that's in Abtu. We'll show you how it breaks down 'cause they do these different hymns to the different ones. But when we actually get to that, actually get to the Book of the Dead - but you're not to it yet - when we actually start the Book of the Dead, it'll apply 'cause it tells you how to interact with these people.

Carolyn 2:20

Hmm. Now, what are we doing now if we're not in the Book of the Dead?

iON 2:26

Oh, these are just the hymns to the major and minor gods, sortin' out who they are and what they do.

Carolyn 2:32

Huh. Huh.

iON 2:34

It starts here in a minute. 'Cause the Book of the Dead is supposed to tell you how to operate, how to stop blood and start blood, and move things, and bless people, and bless people out. It's always better to be blessed then blessed out, isn't it Carolyn?

Carolyn 2:49

Yeah, blessed out. Don't be blessed out. Ah ha.

iON 2:53

True.

Carolyn 2:53

Okay, so, and once again, who or what is Un-Nefer?

iON 3:00

Oh, the God, Osiris, that lives in Abtu.

Carolyn 3:07

Huh. So, Un-Nefer is another name for Osiris.

iON 3:11

Ah, no, it's another version. It's Osiris from that different realm or land. It's kind of like Elizabeth. Which Elizabeth is it? There's about 100 of them. This tells which Elizabeth it is. Un-Nefer would be Elizabeth II.

Carolyn 3:33

Okay, so

iON 3:35

It's another one from Nut.

Carolyn 3:39

Another one from Nut. Is Nut a different realm?

iON 3:44

No, remember mama Nut? We went through that. Remember?

Carolyn 3:48

No, I guess not. Ha ha.

iON 3:51

Yes. Last week we talked about mama Nut.

Carolyn 3:54

Yeah.

iON 3:55

My mama Nut. This is another one of those bitch babies of mama Nut.

Carolyn 4:02

Yeah. Yeah.

iON 4:04

Okay, go ahead.

Carolyn 4:05

"A Hymn of Praise to Osiris Un-Nefer, (Carolyn: so yeah, they put it together there. Comma) the great god who dwelleth in Abtu," A-b-t-u. Is Abtu another realm?

iON 4:27

Yes. It's where he's from.

Carolyn 4:31

Where he's from. Mm hm. Continuing: "the king of eternity, the lord of everlastingness," And those are not capitalized.

iON 4:46

Right.

Carolyn 4:47

"who traverseth millions of years in his existence." Now, that's amazing. So they're, they're dragging time into it.

iON 4:57

Well, this is a little - this is a little - well, they're, they're trying to mark what time is. And that's a misnomer because the Egyptians never did that, except for the scores of the order. And now we have more pharaohs than there was time for there to be pharaohs. So, that's why you started this millions of years in existence is a bit of a misnomer. It's not quite like that. It's like spans of beyond. We say like that, then that's not really like time, but an eon is a time, you see? So, it's just a breaking of the damn Gutenberg problem, but we'll leave it as the words flow. It is interesting that it's cast as millions of years.

Carolyn 5:41

Right. Is it like that TV guy - Bob will remember the name of the guy who talked about billions and billions of stars?

iON 5:51

Yeah, yeah, yeah. That's the one.

Carolyn 5:55

Sagan. Carl Sagan, Bob yelled out.

iON 5:58

Carl Sagan, yeah.

Carolyn 5:59

So, yeah, it's an embellishment.

iON 6:03

Yes. It is.

Carolyn 6:05

Embellishment. Okay, continuing: "Thou art the eldest son of the womb of Nut." So, there's mother Nut. "Thou was begotten by Keb, the Erpat."

iON 6:21

Erpat. Mm hmm.

Carolyn 6:22

Okay, so, it's implying that mother Nut cohabited with Keb.

iON 6:30
Got around.

Carolyn 6:31
Mmm? She got around. Right.

iON 6:32
Yeah, she got around. Yeah.

Carolyn 6:34
Who's Keb, the Erpat?

iON 6:36
Ah - that was just the dad - he was a baby daddy.

Carolyn 6:42
Baby daddy, okay. And continuing: "Thou art the lord of the Urrt Crown."
U-r-r-t. And so, what's Urrt?

iON 7:03
Well, no, see, he wasn't the husband of Nut. He was the lord of Urrt Crown.

Carolyn 7:10
Mm hmm.

iON 7:14
Which they let go by.

Carolyn 7:15
So, he had a different - he had more of a designation than just being a husband of Nut.

iON 7:27
Ah, yes, but he wasn't a baby daddy, but he was the father. There you go. You'll get it here in just a minute.

Carolyn 7:37
Okay.

iON 7:38
Well, it's like stepdaddy. He'd be the stepdaddy. He'd be the stepdaddy or a bastard baby. It would be the King's bastard heir. You know, Charles had several of those, didn't he?

Bob 7:52
So, so, who's the heir? Horus?

iON 7:56
No, no. Urrt Crown is the King or the wife of Nut. But, "begotten by Keb, the Erpat," is who the daddy, baby daddy of Osiris Un-Nefer is.

That's the different realm part that we were talking about. He was a stepchild or a bastard child.

Bob 8:18
Who? Osiris was?

iON 8:21
Yeah.

Bob 8:22
And you said wife of Nut. That's the - is a female.

iON 8:26
Urrt Crown is the, is the husband of Nut. But Osiris Un-Nefer was

Bob 8:34
Remember you saying wife? Heh heh.

Unknown 8:36
Yeah.

iON 8:37
"Thou art the lord of the Urrt Crown."

Carolyn 8:42
Right. And he's the stepdaddy of Osiris.

Bob 8:47
iON's been saying no.

iON 8:49
That's his father. That's his father.

Bob 8:51
No Horus in this equation.

iON 8:55
Not yet. You ain't got Horus yet.

Bob 8:57
Okay. Osiris is a step kid in another realm.

iON 9:05
Ah, a bastard baby of Nut.

Bob 9:11
In another realm? That's your point?

iON 9:13
Now from a - from Abtu.

Bob 9:17

From Act Two.

iON 9:20
A-b-t-u, Abtu.

Carolyn 9:21
Abtu. Is this important? I sense, seems rather convoluted.

iON 9:28
No.

Bob 9:29
No, but there's other realms. Somebody - they're acknowledging someone having more than one self.

Carolyn 9:35
Mm hmm.

Bob 9:35
That's pretty good.

iON 9:38
And, we want to place it like from the upper region, you see. We don't want to make it as a delineation exactly, but go ahead.

Bob 9:48
You mean the other self is from - is the upper regions of a self?

iON 9:53
Well, we're saying it's the only self. Osiris Un-Nefer is the only one that is. It's just not from where Nut is. She was a knockabout and her daddy was a travelling salesman.

Bob 10:07
So, the Osiris of Nut is not worth remembering?

iON 10:12
Yes. Gonna become very important later. This is a hymn to him.

Bob 10:19
So, is the, the Osiris of the upper realms - that's like Ophenel in relation to me?

iON 10:25
Ah, you're older, but you're gonna get to the, to the White Crown soon, and that'll help you.

Bob 10:33
Yeah, but I'm saying Ophenel in relation to Bob Neveritt. Is the Ophenels from the upper regions like this Osiris is?

iON 10:40

Yeah. Well, no, you don't do regions. You don't do regions.

Bob 10:42
Oh, okay.

iON 10:42
You're a whole different thing. You're the zeitgeist. Yeah.

Bob 10:44
Okay. Thank you.

iON 10:46
Yeah, you're the

Bob 10:49
I'm the environment.

Carolyn 10:50
It takes awhile for Bob to get in there.

iON 10:51
Yeah, you're the (indistinct).

Bob 10:54
Yeah, the bacteria. Ha, I'm the bacteria.

iON 10:56
Yeah, he had to wash his hands. He had to wash his hands.

Carolyn 11:01
We got, you know, five minutes out of it. Okay, continuing: "Thou art he whose White Crown is lofty." Are we talking about Urrt here, Urrt Crown?

Bob 11:16
No.

iON 11:17
Yes. Yes. The reference. Yeah, he's in charge.

Carolyn 11:22
Because the crown is lofty. "Thou art the King (Ati) (Carolyn: A-t-i) of gods (Carolyn: small "g") [and] men. (Carolyn: small "m." So, the King of the little man) Thou hast gained possession of the sceptre of rule, and the whip, and the rank and dignity of thy divine fathers." No capitals.

iON 11:46
You see how it goes? Basically, he's borrowed into this thing and he's got some - a little money check, and he got a little somethin', somethin' going on, and that's what's happening. No problem, but that's just what's taking place.

Carolyn 11:51

So, now we'll get to some contrast, probably, -

iON 12:05

Likely.

Carolyn 12:05

- to make it exciting. Continuing,

iON 12:08

But notice now he's got the sceptre. Remember, he's got the sceptre. You can see the Queen with her sceptre and her orb and her snaggletooth fur with the talons in the fur; you know, the, the fancy sable stuff. All the regalia, the full regalia, that's what this is making reference to with the whip and all the details.

Carolyn 12:39

Yeah, yeah, the accoutrements of -

iON 12:43

Accoutrements. Yeah.

Carolyn 12:44

- power and

iON 12:47

A deity. A deity.

Carolyn 12:49

Ah, yeah. Okay. Is that Urrt's heart or the little man? "Thy heart is expanded with joy,"

iON 13:05

No, is you're making reference, you're making reference of the difference between the two kingdoms. That's the live part and the dead part. You'll see in just a minute.

Carolyn 13:18

Yeah. Okay. Continuing: "O thou who art in the kingdom of the dead. (Carolyn: all small caps - no caps. Okay.) O thou who art in the kingdom of the dead. Thy son Horus is firmly placed on thy throne. Thou hast ascended"

iON 13:43

Yeah. See now, no wait now, wait, wait. Now, that the division. Now, Bob, Bob! Horus is in the house! Now, what this makes reference to - of another realm of the dead. The realm of the dead, Horus is in charge. So, you got all these Kings who think they run around with the regalia, the tip tap, top if off, give a dog a bone. Fine. Fine, that's fine. That's not the issue. What is the issue is that now you're gonna take

it to Horus' house. And when you take it to Horus' house, now he's firmly in the throne. On the throne. Good.

Carolyn 14:25

Ah, but it's the throne of the dead. So, how

iON 14:30

Correct.

Carolyn 14:30

great (indistinct) the condition is

iON 14:31

Still another another realm. Just a - ah, well, depends. See, now we're negotiating. See? We don't know that; we haven't developed that yet. But it's just a different realm. That's why we made a big to-do about different region. If we could say dead is a region, okay. Then you can go, oh, as opposed to the mountains or the valley or the midlands, midlands, but go ahead.

Carolyn 14:55

Another region, yeah. Got it. Continuing: "Thou hast ascended thy throne as the Lord of Tetu, and as the Heq (Carolyn: H-e-q) who dwelleth in Abydos."

iON 15:13

Abydos. Abydos.

Carolyn 15:16

A-b-y-d-o-s. So, thy hast ascended thy throne as a Lord, not as a god.

iON 15:25

Yeah, see the difference?

Carolyn 15:27

Yeah, yeah, yeah. So, you're ascended there. And, thou makest - continuing - thou makest the Two Lands. So, those are the two realms, right there.

iON 15:43

Mm hmm.

Carolyn 15:45

Continuing: "Thou makest the Two Lands to flourish through Truth-speaking, (Carolyn: now, this is the first capital, the "T" truth-speaking) in the presence of him who is the Lord (Carolyn: capital "L") to the Uttermost Limit." Both capitals. So, is this Lord equivalent to a god as a capital "L"?

iON 16:14

No, but he's not a god, but he's a capital Lord. So, so you would - if you were using that - when you use those words is like, oh, okay, he's ascending.

Carolyn 16:25
Yeah, I see.

iON 16:26
Okay. He's got his power. He's becoming. He's not a god, but he's doing real good.

Carolyn 16:32
Yeah, got it. Yeah, got it. Lord Bob.

iON 16:36
It's kind of a glib, it's kind of a glib, it's kind of a glib way to lay it out. But we have to be soft 'cause we don't want to give away the pitch of the story, too, you know.

Carolyn 16:46
Got it. Continuing: "Thou drawest on that which hath not yet come into being in thy name of "Ta-her-sta-nef." (Carolyn: quote, Ta-her-sta-nef. Ta-her-sta-nef.)

iON 16:59
sta-nef. Mm hmm. Ta-her-sta-nef.

Carolyn 17:05
Yeah. Ta-her-sta-nef. "Thou governest the Two Lands by Maat (Carolyn: capital "T" capital "L" by Maat, M-a-a-t) in thy name of "Seker." Thy power is wide-spread, thou art he whom the fear is great in thy name of "Usar" (or "Asar"). "

iON 17:31
Asar. Asar.

Carolyn 17:34
Aser. "Thy existence endureth for an infinite number of double henti periods in thy name of "Un-Nefer." So, that is, like you say, just discussing the Lord ascending, becoming and what and how you - he, who is ascending, is putting fear in little man 'cause the word fear is there, correct?

iON 18:07
Yeah.

Carolyn 18:09
Okay. There's always going to be fear. What's going on with that? Geez.

iON 18:15
That's all they, that's all they respond to.

Carolyn 18:20
Mm hmm.

Bob 18:21
That's what makes little man, Carolyn.

Carolyn 18:23
Yes, yes, yes. Yeah. Got it. I put Bob's words down. They're very important, Bob's words. Continuing:

Bob 18:36
You're typing while doing this?

Carolyn 18:38
Mm hmm.

iON 18:39
Typing notes?

Carolyn 18:40
Yeah.

Bob 18:41
It's amazing.

Carolyn 18:42
It helps me think.

Bob 18:43
It's amazing, iON. Carolyn - it's very good to have her reading this. And she will go through and evoke notes and meanings and then won't remember it. I'm not even reading along. I'm not paying attention, but I'll do the thinking about it based on the hearsay I absentmindedly pick up.

iON 19:01
And it's good, and it's good because -

Carolyn 19:04
Absent minded.

iON 19:05
- you're absentmindedly, you're absentmindedly apprised.

Carolyn 19:10
Yeah, we're, we're such a team. Continuing: "Homage to thee, King of Kings, (Carolyn: two capital "Ks") and Lord of Lords, (Carolyn: two capital "Ls") and Prince of Princes. (Carolyn: two capital "Ps") Thou hast ruled the Two Lands (Carolyn: capitals) from the womb of the goddess Nut. Thou hast governed the Lands of Akert. Thy members are of silver-gold, thy head is of lapis-lazuli, and the crown of thy head is of turquoise."

iON 19:43
Lapis lazuli. Mm hmm.

Carolyn 19:45
Yeah.

iON 19:47
That's the blue stuff with the gold, with the gold in it. Lapis lazuli. Great.

Carolyn 19:52
Yeah, nice. "Thou art An (Carolyn: A-n) of millions of years." Now, I don't know what that - Thou art An what does An stand for?

iON 20:03
An. The An is what they get the ankh from. The An. An.

Carolyn 20:10
Okay.

iON 20:12
It's a, it's a riff. It's a riff off of - who did they "say I am." They asked me, "say I am." That would be An. Like that.

Carolyn 20:24
All right. Continuing: "Thy body is all pervading, O Beautiful Face (Carolyn: capital "B," capital "F") in Ta-tchesert." Say that again. Ta-tchesert? Is that the same one? No, this is another one. Darn.

iON 20:44
It's a different one. Right.

Carolyn 20:46
Who's - yeah.

iON 20:48
Ta-tchesert. Ta-tchesert.

Carolyn 20:51
Ta-tchesert. Ta-tchesert. So who's Ta-tchesert compared to the Ta-her-sta-nef?

iON 20:59
This is the underworld connector. As you see, they roam from realm to realm. Like, they roam from realm to realm like it's just going from, to North Carolina or Alaska or here or there. But then that, see, it's about realms and realms as it applies.

Carolyn 21:19
Right. Nice. Continuing: "Grant thou to me glory in heaven, and power upon earth, and truth-speaking (Carolyn: no capitals) in the Divine

Underworld, (Carolyn: capitals). So, they're implying there's some ascending power in the Underworld, iON.

iON 21:40

You better know it. That's where the Tech Body came from. That's where the dead Bob came from. That's where the dark soul lived. He don't live there no more.

Carolyn 21:49

Wow. Hey, Bob,

iON 21:50

Now, we're making words. We're making words and connections here, but they don't matter. Because as long as you're ascending, then it becomes a non sequitur. But if you mean, if you're not going to ascend, you better learn this really closely 'cause, yeah, there's a quiz. There's a quiz later.

Carolyn 22:12

Yeah. Yeah. And the quiz starts with, well, you know, what are you doing if you're not ascending?

iON 22:19

Correct.

Carolyn 22:20

What do you think you're doing? Uh huh. Okay. Any questions here, Bob? Because they came out that the Tech Body comes from the Underworld.

iON 22:31

Mm hmm.

Bob 22:32

And in the next sentence - and the power to sail down the river to Tetu in the form of a living Ba-soul. Is Ba-soul me? Is that the dark soul?

iON 22:42

Ah, a reference of it, yeah.

Bob 22:45

Okay, but you haven't got there. Right, Carolyn? You're still doing Divine Underworld.

Carolyn 22:49

Yeah, but that's the next sentence. Yeah. Continuing: "and [the power to] sail down the river to Tetu in the form of a living Ba-soul, and [the power to] sail up the river to Abydos in the form of a Benu bird, and [the power to] pass in through and to pass out from, without obstruction, the doors of the lords of the Tuat. Let there be"

iON 23:23

Stop, stop, stop. Hold on one second. That's pretty key. 'Cause it's important 'cause this is talkin' about moving from realm to realm and world to world and what's going on. This is that point. It's just what we've been talking about all along. "Well what are you talkin' about goin' to another world? I can't live in this world. I don't even know how the world works and I'm supposed to have another world? And then I gotta learn them damn OA movements and the A-O-O-A somethin' movements to get home when I've had too much to drink, too many Tequila Sunrises, and I can't get home. And hittin' them Alabama Slammers, and I'm back out of another world into another world and I got to watch "Fringe" to see if I can find out what Walter was trying to figure out. He lost his son and the whole mess. And that damn bitch running Global Dynamics. She knew everything. She knew, she knew everything. Then, and turn around, I got to know these different positions to figure out all this stuff NOW that they even lay out here in ancient Egypt?" Yeah, pretty much like that. Go ahead.

Bob 24:27

So, iON, these landscapes, different realms, it was quite different, the material, physical world back then.

iON 24:37

Uh uh. No, see, that's the rub. It's exactly now as it was exactly then.

Bob 24:47

And yet, people can go from world to world.

iON 24:50

Stop. Stop!

Bob 24:51

They go from world to world!

iON 24:53

The last time you went to Europe, and the next time you go to Europe, if there's a Europe left, was different than the time before. Now, you say you've never been anywhere, but if you had been somewhere, then the last time would be different than the time before. It's almost a different country. They say this is a different world. I don't know this. It's like, changed, it's for shit. It's like what California used to be. Now you don't even want to drive by it.

Bob 25:24

So, well, and it's also much the same. So, this is not like some animated, Disney, fluid, landscapes. This is normal landscape.

iON 25:35

Ahhh. So far, so far.

Bob 25:42

It's not as fluid as you make it sound.

iON 25:46

It can be, but if it's not, then it's not at all. It becomes more rigid, rigid, rigid. We can't even say it -

Bob 25:54

Rigid.

iON 25:54

- we can't even say it. Yeah, we can't -

Bob 25:56

Rigid.

iON 25:56

- even say it so we're not goin' -

Bob 25:57

You can say it.

iON 25:58

- to engage it. Nah, we're not goin' to say it. We don't want -

Carolyn 26:02

Hey, look, look. Back, back, back. Focus, focus. Bob said: "So, it was quite different back then, iON." and iON said: "No, it's exactly the same." And then you talked about your being different time to time. What, what is exactly the same, iON?

iON 26:19

Shifts in space are the same then as they are now.

Bob 26:27

But the technological clothing is different.

iON 26:33

Don't know that. Don't know that. They flew into ancient Egypt, and they fly into ancient Egypt now.

Bob 26:39

Yeah, but you said if I went to Europe, it would be different.

iON 26:42

Carolyn flies, Carolyn flies, Carolyn flies and she'll fly over and she'll see the same - she's done it many times now. She can fly over and all of a sudden, she sees somethin' that she'd never seen before. And she's done it many times.

Carolyn 26:55

Okay.

Bob 26:56

Okay. That's normal change to me. That's not

iON 27:00

Okay, but not to everybody. But not to everybody.

Carolyn 27:04

Right. But what is the same is the shifts and spaces, you said. So, the shifts from realm to realm and the spaces between molecules.

Bob 27:17

Would the spaces be trees and water, rivers and fields?

iON 27:23

No. It's like when Carolyn came home and she went through the wrong gate, she might not have made it home at all.

Bob 27:29

Right.

iON 27:30

The home she made it to had to be reconnected to yours so you can find her. It ain't that big an airport, Bob.

Bob 27:35

Yeah, but she, she was in the airport. It was the same place; we just couldn't connect. But

iON 27:43

That's the point. No, no, it wasn't "we just couldn't connect." She didn't come through, through the fifth gate like she's supposed to. So, it had to be hooked up.

Bob 27:52

But it was the same place. It's always the same airport.

iON 27:55

Okay. That's exactly what we're saying. It's the same, but yet, it's not. That's right. There you go. That's now. And that's the way it was then, and what they're describing then, as well. So, good.

Carolyn 28:10

Right. Okay? Continuing.

iON 28:14

Oh, we weren't supposed to talk about that, we guess. But we did anyway, so blame it on Bob.

Carolyn 28:20

Yep. Continuing: "Let there be given unto me bread-cakes in the House of Refreshing,"

iON 28:27

What?

Carolyn 28:28
Yes! Oh, we just got -

iON 28:30
Oh shit, bread cakes.

Carolyn 28:31
- our bread today. Thank you, J.W.

iON 28:34
Thank God, 'cause they were supposed to have been there under penalty of death on Wednesday.

Carolyn 28:40
Oh, my god.

Bob 28:42
There was a note to Jimmy, so we'll have to ask Jimmy on Monday if he noticed it.

Carolyn 28:47
Yeah.

iON 28:47
He better get it right. If we find that he's messing it up - we put the LoJack on it. Don't worry. We know how many crumbs was there.

Carolyn 28:56
Yeah, this is funny, guys, 'cause it's bread-cakes. And it's like the bread is cakey. There's a cakeyness to it. Not crumbly.

iON 29:08
Yeah. Do. Do. Do.

Bob 29:11
We wish the same for you.

Carolyn 29:13
"Let there be given unto me bread-cakes in the House of Refreshing,"
"H" and "R" are capitalized, so this is ascending bread.

Bob 29:23
And House of Refreshing would be the Living Water?

iON 29:27
It would be. Now, and look at the sepulchre, the sepurial, of the sepulchral offerings. You see?

Bob 29:37
That's like the Ark of the Covenant, Carolyn. That's coffin stuff.

iON 29:41
Sorta. Sorta, sorta.

Bob 29:44
But it's before the Jews, the Hebroy's {sic}.

iON 29:47
(laughing) You leave the damn juice out of it. Leave the damn juice out of it, Bob. Ha ha ha ha.

Bob 29:55
Yes, but, but the sepulchral offerings, that's not where the bread is like in the Ark of the Covenant.

iON 30:02
No, it's not, but it's represented there. There's also bread of life here in this kingdom, and there's people who haven't ascended yet, either. What if we said this is heaven on earth? Oh wait, we have. But what if we said this is also hell? Ho ho ho ho ho. Y'all created it. What if you're in this living hell right here? Then what if, what if sin is just a - heaven is just a sin away? Remember the Kendalls? Remember the Kendalls?

Bob 30:30
Yeah, The Kendalls, yeah. So, the sepulchral offerings are for the little people, Carolyn. They're not capitalized: the cakes and ale.

Carolyn 30:37
Yeah, yeah. Okay, so, going back -

iON 30:39
That's, that's correct. Now, the ale refers to your Mind, Body, Spirit, too. As well.

Carolyn 30:43
We haven't even said those words yet, iON. Hang on. Let's - you guys just jumped ahead. Bob?

iON 30:49
Oh, okay. We get ahead, get ahead of ourselves.

Carolyn 30:52
I know, but Bob's -

Bob 30:53
We started to go Bob speed.

Carolyn 30:54
- a bad influence here. Are you kidding?

Bob 30:55
Bob speed.

iON 30:56

At the speed, at the speed of the - we have Godsmack, now we have Bob's speed. So, good.

Carolyn 31:02

Okay, going back and continuing -

iON 31:03

Godsmack was the song I played, Carolyn. I played "Realign" by Godsmack.

Carolyn 31:09

Let there be - yeah, I heard that. "Let there be given unto me bread-cakes in the House of Refreshing, and sepulchral offerings of cakes and ale, and propi -

iON 31:22

Propitiatory

Carolyn 31:24

Wow. "propitiatory offerings

iON 31:26

Yeah.

Carolyn 31:27

"in Anu, and a permanent

iON 31:29

Hey, isn't that the stuff that takes you - isn't that the stuff that takes the hair off of you? Ha ha ha ha.

Carolyn 31:35

Ha ha. "and a permanent homestead in Sekhet-Aaru, with wheat and barley (Carolyn: well, we got the barley with the RNA Reset.)

iON 31:48

Yeah.

Carolyn 31:48

"with wheat and barley, therein- to the Double (Carolyn: capital "D") of the Osiris, the scribe Ani." So, it's talking about the two Osiris's, right there. Boom.

Bob 32:00

Right.

iON 32:01

Yeah. And this is the linking up

Bob 32:01

And the permanent homestead - the permanent homestead of the pictures J.W. is trying to get to me.

Carolyn 32:08
Ha ha.

iON 32:10
Yes. They are, they are. And those apply. And that goes right back to Zappa talkin' about what the Tech Body is and how that connects. And that's what this one, this one is (indistinct overtalk).

Bob 32:21
Oh, I didn't finish the description. I didn't finish the description.

Carolyn 32:24
Well, later, Bob. Do not interfere.

Bob 32:26
I can't - no. Geez.

Carolyn 32:29
Continuing - well, what it is

Bob 32:32
Sorry, we didn't complete the description.

Carolyn 32:34
(iON, Bob and Carolyn laugh) Mute yourself, Bob. Go back in the kitchen.

iON 32:41
It was a, it was a hexadic moment. It should be pizza night, but there's travel, so you may not have it.

Carolyn 32:46
Yeah, we did pizza, but, but I think Bob's -

iON 32:49
Oh, okay.

Carolyn 32:50
- goin' in after the bread.

Bob 32:51
I think I figured this out Carolyn.

Carolyn 32:52
Yeah.

Bob 32:53
This is the Downton Abbey, and Carolyn tells me to go back into the basement 'cause I'm just one of the butlers. And Carolyn is that stodgy princess who runs the household. The daughter.

iON 33:05

One of the footmen. No, no. You're a footman. You're a footman. You're a footman.

Bob 33:08

Yeah. That's right.

iON 33:10

You're just, you're not even a butler. You're not Mr. - a butler runs this shit. No, you're a footman. Get your - don't be speaking like that.

Bob 33:16

Right. And this is the life Carolyn would have had if she hadn't met me. She just a snooty aristocrat. You know what I mean? You ever seen the show, Carolyn?

Carolyn 33:21

Yeah, yeah, yeah.

Bob 33:22

You know, the main girl with the black hair who's the main best daughter, the smart daughter. She runs everything, but she has a lousy love life. That's you if you hadn't met me, Carolyn.

iON 33:32

She keeps killing, she keeps killing her husbands.

Bob 33:36

Ha ha. Yeah, see? Okay, so this is the way Carolyn acts when she reads this.

Carolyn 33:41

Are you the footman who shot his hand off so he wouldn't have to go to war?

Bob 33:46

I forgot about that.

iON 33:47

No, he was the gay. He was the gay one; he's the gay one who took the shots tryin' to pray the gay away. And then he couldn't pray the gay away. And then he became the butler when the other butler got the shakes. He got the palsy.

Bob 34:01

Oh, yeah, the gay guy. Yes. The mean butler. Is that what you mean, iON? That, that conniving, sneaky, butler who was trying to undermine everybody.

iON 34:11

Yeah. Yeah.

Carolyn 34:12

Okay. There's a whole - now we go to the next section. So, we're finished with one section. And this looks to be the actual book, "THE CHAPTERS OF COMING FORTH BY DAY."

iON 34:22

Oh, no, thank God! Okay, now we get started. Okay, everybody. Here it begins. Now we gettin' going. Coming Forth by Day. There we go. The Book of the Dead. Excellent.

Carolyn 34:34

Yes.

Bob 34:34

Right. So that, you know, Tarik was saying: "No, Bob, it's not the Egyptian Book of the Dead, it's the Coming Forth by Day." But that's only a subplot of the book. You know, we were leaving out the hymns.

Carolyn 34:45

Yeah, yeah, yeah.

iON 34:46

The Book of the Dead, the Book of the Dead. The Book - the Book of the Dead, is they describe night and day as dead and alive. Sort of.

Carolyn 34:57

Ahh.

Bob 34:57

Okay.

iON 34:59

You'll see. It's a play, it's a little bit of a play. Now, it's the same thing that Walter was trying to figure out - both Walters in "Fringe" were trying to figure out. Now, that laid out a pretty good construct. And J.J. is workin' on a new thing. Bob! It's just gonna curl your teeth. It is beyond the bomb. He's gettin' good. He's getting frank with this now. Either that, or you're leaking like a sieve, and they're gettin' more information than usual.

Bob 35:27

Right. Now, you know, James Joyce made this coming forth by day the main theme of "Finnegans Wake," Carolyn. You know, HCE is having a nightmare all through the night. And by the end of the day - the end of the nightmare, day comes forth to dawn. So, he took it literally. Not day is dead - day is living and night is dead people. Though Joyce was

iON 35:51

Well, you see, it makes it, it makes it a wake. That's why he makes it a wake, that you're sitting up with the dead in the daytime.

Bob 35:59

Ah, okay.

Carolyn 36:01

Cheri on the chat is, is clipping and putting the sections that we're reading as we're reading them.

Bob 36:10

Good.

iON 36:11

Aww, that's nice.

Carolyn 36:13

Amen.

iON 36:13

Jack LaLanne, Jack LaLanne will like that.

Bob 36:17

Yes, and Ani, who is one of the figures in this text, is posting.

Carolyn 36:24

Come on, let me go.

iON 36:25

Ani.

Carolyn 36:25

"HERE BEGIN THE CHAPTERS OF COMING FORTH BY DAY, AND THE SONGS OF PRAISING AND GLORIFYING WHICH ARE TO BE RECITED FOR "COMING FORTH" AND FOR ENTERING INTO KHERT-NETER, AND THE SPELLS WHICH ARE TO BE SAID IN BEAUTIFUL AMENTET."

iON 36:43

Amentet. Amentet.

Carolyn 36:47

Amentet. "THEY SHALL BE RECITED ON THE DAY OF THE FUNERAL, ENTERING IN AFTER COMING FORTH." All those words are in capitals, so we are flying, flying.

iON 36:58

The meaning. Mm hmm. Mm hmm.

Carolyn 37:01

Continuing: "The Osiris Ani, the Osiris the scribe Ani saith:- Homage to thee, O Bull of Amentet, Thoth the king of eternity is with me."

Bob 37:19

Now, Carolyn, iON said that I was Thoth. It is about me.

Carolyn 37:23

And there's no capital on king or eternity. So, "Thoth the king of eternity is with me. I am the great god (Carolyn: no capitals) by the side of the divine boat, I have fought for thee, I am one of those gods, those divine chiefs, who proved the truth-speaking (Carolyn: no capitals) of Osiris before his enemies on the day of the weighing of words." Now, I like that. Weighing words.

iON 37:55

Mm hmm. Mm hmm.

Carolyn 37:55

Words show, they show the importance of words. Can you comment on that, iON?

iON 38:03

True. It's the referencing of the conditions between the levels. Remember the ferryman that you got to pay the toll to to get to the place of the dead, and you got to pay your toll once you died?

Carolyn 38:16

Yeah.

iON 38:17

The right to have a peaceful

Carolyn 38:18

The river Styx! It's the river Styx. S-t-y-x. I just remembered that.

iON 38:23

Yeah, yeah. It's true, it's true. And that's the

Carolyn 38:27

Okay. Referencing it's between the levels. Continue.

iON 38:30

The kingdoms. The kingdoms. And the kingdom of the live and the kingdom of the dead.

Bob 38:37

As opposed to realms and dimensions and worlds.

iON 38:41

And kingdoms. Yes, and kingdoms.

Bob 38:44

Is that part of the three kingdoms?

iON 38:47

It is.

Bob 38:49

But this is a boat for little man, Carolyn. It's all small letters.

iON 38:52

Yes, it is, because it's all about, it's all about dead people.

Bob 38:59

Heh heh.

Carolyn 38:59

Heh heh. Yeah, they didn't make it. Right?

iON 39:05

Well, this, this is what this book is supposed to - supposed to help. Let's see how it goes.

Carolyn 39:12

Right. Continuing: "I am thy kinsman Osiris. I am [one of] those gods who were the children of the goddess Nut, who hacked in pieces the enemies of Osiris, and who bound in fetters

iON 39:30

Oh, that's just like Carolyn. That's like, like Carolyn. She'd chop your head off. The sharpest machete in the shed. Yeah.

Carolyn 39:37

Oh yeah. You bet.

iON 39:38

Machete in the shed.

Bob 39:38

The enemies of Bob.

iON 39:42

The enemies of Bob. Mm hmm.

Carolyn 39:44

"and who bound in fetters the legion of Sebau devils on his behalf." Legion of Sebau devils? What's a Sebau devil?

iON 39:58

It's a lower level, not like a cherub. It's not like an angel. It's more of a demonic position. So, he's on the lower caste of hell.

Bob 40:11

Like a gargoyle?

iON 40:14

Worse than a gargoyle. A gargoyle would be able to be seen.

Bob 40:18

Hmm. These aren't seen.

iON 40:20

A legion of Sebau, a legion of Sebau would destroy your house. They'd be like the termites of the kingdom. They'd come eat your house up. And you don't even know what happened.

Bob 40:29

And they're not seen. You're emphasizing they're not seen.

iON 40:32

Typically. Typically, they're not seen.

Bob 40:34

Yeah.

iON 40:34

They're like footmen.

Bob 40:37

So, what humans created these things? You know, humans created everything. What mode made this?

iON 40:43

Little ones.

Bob 40:45

Little people?

iON 40:46

You got to have a place to go back to. This is trying to get you back home. Otherwise, why would you ascend?

Bob 40:51

Right. But what created the Sebau devils? What kind of human? What kind of little person would do that?

iON 40:56

The kind that was trying to say - the same one that would pronounce that in order for it to heal it has to hurt. That one.

Bob 41:05

Okay. Yeah.

Carolyn 41:06

Contrast.

iON 41:10

In essence.

Bob 41:10

They think contrast is necessary.

Carolyn 41:13

Something to fear, you know, some problem.

Bob 41:16

Not the natural ebb and flow. Just something that

iON 41:19

Well, it's it depends on your perspective. 'Cause see, some people that - they, they suffer from arachnophobia. A spider walks into their house, they could have a heart attack and die. Just 'cause they're scared of a bug.

Bob 41:37

Then why do you bring that up? How's it relate to the little

iON 41:40

Because you're making reference of - you're making reference like this is just the stride of life, and what you figure out and how you calculate. And we go, no, no, no, no, no, no. Everybody, individually, is in this juxtaposed position that's created from their juxtaposed position. So, someone in your high, fucking, seat of all mightiness, you're really not gonna give much credence or, or gnashing of teeth of somebody having to live a fucked-up life and figure out how they're gonna get their rent money. Then figure out how their gonna pay the piper his due and get their windows clean so people don't talk about them behind their back and watch who they're sleeping with so they don't drag home vulgar diseases that they can't explain. You know, you don't have that

Bob 42:25

It sounds like Rat Driscoll, Carolyn. Rat Driscoll. I played ball hockey with. Very good ball hockey player.

iON 42:30

So, so, so, a needle pulling thread. You're making this reference of an empirical position from a very high-posted position.

Bob 42:38

Yeah.

iON 42:39

Which is wonderful, but this (overtalk)

Bob 42:40

I got the most valuable player reward - as a top scorer that year, 1953.

iON 42:44

Well, that's fine. That's fine. That's fine, but you're on a team where everybody gets a trophy.

Bob 42:50

No, not on our team.

iON 42:51
(laughing)

Bob 42:51
But I couldn't have done it. I couldn't have done it without Rat Driscoll. He was a good player. He got a lot of assists. He set me up, Carolyn, to score.

iON 43:00
That was a good rub. Remember the little soccer players and the three-year-olds playing; no matter if they win or lose, they'll all get a trophy? It's like that, Bob.

[Top](#)

2019-10-26--2000-2-pages 5-7

Bob 0:00
I looked him up when I was in Dartmouth last August, and I haven't heard back from him.

iON 0:03
How did it go?

Bob 0:04
He's into lawn bowling now. Lawn bowling.

iON 0:07
Aw, that's nice. Could he swim, could he swim the English Channel with you Bob, when you go to, go to the lake?

Bob 0:12
No, he actually lived up in the ghettos. He probably didn't get to swim. So,

iON 0:18
Yeah, that's right, Carolyn, he's from the rough side.

Carolyn 0:20
Okay, can we go on?

Bob 0:22
His father was a crazy coach.

Carolyn 0:23
I've been multitasking. I just read two hours ago Trump said something big just happened. So, there was nothing (overtalk) you know,

iON 0:37
Ohhh, so, some day when a democrat becomes president and the republicans control the House, -

Carolyn 0:41

- a few minutes later (overtalk with iON) - and now, pages and pages of everybody trying to say -

iON 0:45

- even by the tiniest margin, they can impeach the President without due process. (overtalk) any legal rights. All Republicans must remember what (overtalk throughout)

Carolyn 0:50

- what's going on. (more overtalk with iON)

iON 0:52

It's a lynching! It's a lynching. We will win.

Bob 0:56

Ha ha. It's a lynching.

Carolyn 0:57

It's a leaking. He's leaking, himself.

Bob 1:00

And note, people, I was explaining our great past that Carolyn can't remember. And so, if I go into that frequency, she just slips off and goes to tweeter and Drudge and just sails off. But she comes back.

iON 1:11

She's been to the - where you been, Carolyn? I've been to the tweeter. Tweety. I've been to the tweety. I got a tweety in my tutu. In tutu.

Carolyn 1:19

Continuing. Continuing.

iON 1:20

We got to get y'all a tutu. That's what we need - is a beast. Boy, that would set everything right, if you had a beast. Get you a beast.

Bob 1:27

Now, someone is asking: "What has happened, iON?" Julie, I don't think iON would tell us right away. We must enjoy the drama of watching it unfold.

Carolyn 1:37

I know, and the whole news media, they're saying: Oh, you know, the cryptic tweet and subsequent announcement from the White House that he's gonna have some sort of press conference Sunday night. Oh, he's been embroiled in controversy following his decision to withdraw troops from northern Syria. And attorney William Barr is gonna begin criminal investigations. And oh, this will continue.

iON 2:02

He has already.

Bob 2:04

That was a good one, Carolyn, like, if Schiff and those guys get outraged 'cause the Department of Justice is going to investigate the Democrats. You know, they call it "probe the original investigation."

Carolyn 2:15

Yeah.

Bob 2:16

They're gonna probe. Isn't that right, iON? They're gonna probe the Democrats.

iON 2:19

Yeah. The thing, the thing, the very thing, the specific thing that they were doing, this specific thing that they were doing to Trump, he's now doing to them. Only this time, he's got the goods.

Bob 2:34

Right. And

iON 2:35

It's gonna be trouble. That's what we said all along. That's what we said all along, y'all. If you recall, that everybody that raises their hand against Trump, that's what's gonna happen. And now what's happened, it's comin' full circle. He's been quiet and he said nothin'. He's been easy, (indistinct). They said pussy and he said that was interesting. He said it's a witch hunt. They're going after him, but I find it understandable, things happen. You know, stuff, it's the way it is. And, yeah, I said that I can't have another country help me with my, with my re-election; but China, if you got anything on Biden, send it on over! We need to know about that. On national fucking TV he said: Now, China, y'all got anything, send it. We'll use it against him, too. That's the very thing that is okay to say! Because if there's stuff going on like this, that's what needs to go to that individual problem or house or judicial somethin' somethin'. We don't even know what things are anymore. They've messed it up. There's no up or down anymore. You can't know which is what. But, so, set that aside. So, now it's comin' around and then they're all been puffed up. You're this - Impeach 45! You know, them saying that makes no more - she's kind of hush - she doesn't talk about that much no more. And they kind of eased up on it just a little because everything they've done is kicking back in their face. And that's the same thing that happens in Coming Forth by Day. So, this is the zeitgeist that's being represented from a very high-tiered level that all these old things - Bob, what if they judge you based on everything you said in CKLN? OOH, wouldn't that be, wouldn't that be, wouldn't that be a zeitgeist to behold? Wouldn't that be somethin'?

Bob 4:21

Ha ha. A lot of impeachment goin' on.

iON 4:24

Well, yeah, there's some peaches, there's some peaches and cream, sure enough, around there. A lot of cream, mostly, but yeah, there you go. So, that's the rub that you come to. And it's a very intriguing case or position because it shows the, the - our way, people have said, is hard: ascension. And actually, our way is the simple way. Our way, it's what's easy. It's the thing that's smooth and without form or crevice.

Bob 5:00

I have a book in the library. It came out in the 70's, 80's, says the "Lazy Man's Guide to Enlightenment." Is that what we're offering?

iON 5:10

We don't like lazy 'cause Carolyn's not lazy. You are, but she's not lazy. She's doing.

Bob 5:15

Yeah, and we're not heading towards enlightenment.

iON 5:19

Well, you don't want to - you don't want enlightenment. You don't want to know how you're wrong. Enlightenment will just tell you how you're fucked up. We want you to ascend.

Bob 5:28

Yeah.

iON 5:28

See, that's what Buddha was trying to figure out: that you have to quench to be able to do it. That's enlightenment. That ain't no good. Enlightenment will just tell you how you fell short. Almost persuaded but lost. You're right.

Carolyn 5:41

Yeah, George Raynault told Bob and I that we weren't enlightened.

Bob 5:46

He was.

Carolyn 5:47

Yeah. So,

Bob 5:49

Greg lived under that yoke for decades. He made Greg feel unenlightened.

iON 5:56

Poor Greg.

Bob 5:56

Greg, (overtalk) now.

iON 5:58

Greg's gonna do - Greg's gonna do - Greg's doin' better than fucking Mental Doodle do. Hurry up, it's almost time for the Mental Doodle. It's almost time.

Bob 6:06
Heh, heh. Well, I liberated Greg.

iON 6:08
Almost time, almost time.

Bob 6:08
I liberated Greg.

iON 6:10
Yes, you did. Yes, you did. And you've been very good to him by the way, too. Let's us note that. Listen.

Bob 6:15
Ha ha. Okay. So,

iON 6:17
It's time for the Mental Doodle! t's time for the Mental Doodle!

Bob 6:22
That's right. We're coming up to - let's see if George said his doodle. That's right. He usually comes in about now, Carolyn.

iON 6:28
Wait. Right now. Right now.

Carolyn 6:30
Come on, get Loyette in here and let's go.

Bob 6:33
Just a second. We're looking up the doodle. Oh, there it is. And it's called Mental Doodle number 488 which adds up to 22, and the topic is toothpaste.

Carolyn 6:47
Oh, god.

Bob 6:47
We're not going to read it. Never read any of them.

iON 6:51
That's doodleable. That's doodleable. So, good.

Bob 6:53
Heh heh ha ha. Okay, Loyette says, and I hope this is not the case, it would be dull: "The head of ISIS, the leader of ISIS, has been found dead." Is that what Trump is braying about? Just the murder of the ISIS leader killed in U.S. raid?

iON 7:11

No, they already got the ISIS leader. Big things have happened, but that's not this. That's good, but that's not important.

Bob 7:19

Okay, that's not what Trump's talking about. That's good news. That's boring.

iON 7:23

The big news- this is real news.

Bob 7:27

Yes. What could it be? George Papadopoulos found the recording. Is that - he incriminates everybody when they tried to set him up?

iON 7:36

No, no, no, no, no. Nancy Pelosi commits suicide and gonna be buried next to Elijah Cummings. (laughing)

Bob 7:44

(laughing) Something big happened.

iON 7:50

That may be a doodle. That may be a doodle. Found in her chamber, fuckin' a small, small horse. Yeah. A treatment, a treatment, what do you call it? A treatment horse which you ride. It gives you comfort.

Bob 8:06

Yeah, that's in Twin Peaks. When the horse showed up, that was bad news, Carolyn. When Laura Palmer's mother would see the horse, oooh, very bad. So, they found a horse in Nancy Pelosi's chamber. Uh oh.

iON 8:22

A support, a support horse.

Bob 8:25

Yeah.

Carolyn 8:25

Oh, brother.

Bob 8:27

Okay, back to your script, Carolyn.

iON 8:29

Back to work, back to work, back to work.

Carolyn 8:33

Someone's got to get this done.

Bob 8:35

Yep.

iON 8:35

True.

Carolyn 8:35

Okay, continuing: "I am thy kinsman Horus, I have fought on thy behalf, I have come to thee for thy name's sake. I am Thoth who proved the truth of the words of Osiris before his enemies on the day of the weighing of words in the great House (Carolyn: capital) of the Prince, (Carolyn: capital) who dwelleth in Anu."

Bob 9:01

That's what I do. I prove the truth of words.

Carolyn 9:04

"I am Teti, the son of Teti. My mother conceived me in Tetu, and gave birth to me in Tetu. I am with the mourners [and with] the women who tear out their hair" So, this is the death process right here.

Bob 9:24

Yeah, because this is Teti the son of Teti. He's a son of himself? Is that what it was meaning, iON?

iON 9:30

It's from - I'm Bob from Bobville.

Bob 9:33

Heh heh heh. Okay.

Carolyn 9:37

So, he's a god to himself. Correct, iON?

iON 9:40

Yeah, it is, but the women who tear out their hair - and you got to finish the rest of the sentence.

Carolyn 9:46

Yeah. So, "the women who tear their hair and make lament for Osiris in Tau-i-Rekhti,"

iON 9:58

In Tau-i-Rekhti.

Bob 9:58

Tau-i, Carolyn, could be Maui. Tau-i.

Carolyn 10:02

Heh heh. Tau-i-Rekhti.

iON 10:04

Tau-i-Rekhti. Too many vowels.

Carolyn 10:09

"proving true the words of Osiris before his enemies." Let me read that again. "I am Teti, the son of Teti. My mother conceived me in Tetu, and gave birth to me in Tetu. I am with the mourners [and with] the women who tear out their hair and make lament for Osiris in Tau-Rekhti, proving true the words of Osiris before his enemies. Ra" (to Bob who is in background: Unmute. Unmute.)

Bob 10:41

Yeah, I have a thought. We're going from person to person. I am thy kinsman Horus. Now Teti. It's like you're going on doing a roll call, iON, with these people?

iON 10:50

You're gonna reference everybody 'cause they gotta tell you what to do.

Bob 10:55

Okay.

Carolyn 10:57

Would you read the next line? I just gotta get some water.

Bob 11:01

Well, I don't have any script.

iON 11:05

Ra. Ra commanded. Ra commanded Thoth.

Bob 11:09

I'll do it. I'll do it. "Ra commanded (Bob: "Bob or") Thoth to prove true the words of Osiris before his enemies; what was commanded [for Osiris] let that be done for me by Thoth. I am with Horus"

iON 11:28

It's like, it's like ascend. Okay, it's like okay, I'm speaking. I'm gonna argue for, I'm gonna argue for iON. I'm gonna fight for iON. I'm gonna do what I gotta do. And iON isn't a god, he's Non-Physical, but I've fought for him and I want for me what iON's got from Gods. That is Thoth. See, we got all the power. We got all the power from the little man when there were Gods. But you're saying: "Oh hell no, hell no, hell no, I ain't having none of that, hell no, nah uh uh. No, I want mine from god god. I want mine from Thoth, himself."

Bob 12:05

Okay, "I am with Horus on the day of dressing Teshtesh." If I were Carolyn, I'd go, "What's Teshtesh?"

iON 12:12

Wouldn't you know what Teshtesh is?

Bob 12:17

See? Look. I get nowheres, Carolyn. I'm not reading anymore. We gotta get back to you. iON responds to you.

Carolyn 12:25

(in background) Ha ha. Okay, here I come.

iON 12:26

Before his enemies; what was commanded [for Osiris], let that be done for me. I'm with Horus on the day of dressing Teshtesh. That's the point of the hook-up, Bob. That's when you decided you're going to die or live or come or go. You're in the middle ground. Teshtesh is the middle ground. Come on.

Bob 12:46

You have the option of living or dying as a little man?

iON 12:49

No. You gotta, you gotta navigate it. You got to get on the River Styx and see if you make it or not. That's the point.

Bob 12:57

Why would I even be engaging the death zone?

iON 13:00

Because you're, because you're dead.

Bob 13:03

Well, how did I get dead?

iON 13:05

This is the Book of the Dead, Bob!

Carolyn 13:08

You're not ascending. You don't have any capitals.

Bob 13:13

Nooo. That's not right. I'm not even engaged in this. It's not for me. And everything looks dead, but I'm not dead.

iON 13:19

It is. But you're dealing with dead people every day who make up crazy names on the chat and don't know what they're saying. They do stupid things that you've never even heard of before. They've been listening for 100 years and then they ask if we are potential for hydrogen or not. You got to get on your game. You got to get on your game. If you're gonna lead the children of Israel out of the desert, out of the 40 years - you've done this for 40 fucking years - you're gonna lead them out now, give them the promised land - you got to hold your staff tight 'cause you're dealing with the folks to get them where they're supposed to go. So, come on.

Bob 13:55

Okay, so, I'm being a little man doing that? Putting on

iON 13:59

Well, no, you'd have to say, you're the one that somebody says about ascension, they say: Well, don't worry, I've been doing this forever, and I'm not ascended. I don't even know what it is. I can't get iON to tell me anything, and everything he says becomes undone. And then a few things happen, but they unhappen. They didn't burn California, and they sorta did, and I don't know what he's talking about. It's a lot of words. And I'm trying to figure it out, too, so I'll be the one, I'll be the dark soul to sweep up everything. And the last one out, me and the last one out will turn off the lights when California's gone and it will - try to be okay with, I mean, iON did say something and I kind of go with it, but I have no idea what it means. It really doesn't apply to me, so, if y'all waitin' on me, it's pretty much

Carolyn 14:41

Okay, Bob, I'll take over.

iON 14:43

Ha ha. It all means that when he says Bob opens the hidden water-springs, the D-cell, for the ablutions of Urt-ab.

Carolyn 14:49

Come on, come on.

Bob 14:51

Oh, and while this is happening, hey, iON, would, would all this shutting down the power in California create a lot of tension among the citizens of California leading to an earthquake?

iON 15:01

Yeah.

Bob 15:02

There is it, Carolyn, the frustration.

iON 15:04

Yeah.

Bob 15:04

They want release.

Carolyn 15:09

Ohhh.

iON 15:09

Total fucked-up Biology said that it should have been gone months ago.

Bob 15:11

Ha ha ha. Who said that? Who said that?

Carolyn 15:15
Total Biology.

Bob 15:18
Total Biology, yes, yes.

iON 15:20
Total fucked-up Biology. It should have been gone months ago. And I don't know what - it's holdin' on by a thread.

Bob 15:25
That wasn't said by Pam Birdsall, Carolyn.

Carolyn 15:28
Okay, let's go. Continuing. Yeah, Teshtesh. Maybe I better read: "I am with the mourners [and with] the women who tear out their hair and make lament for Osiris in Tau-Rekhti, proving true the words of Osiris before his enemies. Ra commanded Thoth to prove true the words of Osiris before his enemies; what was commanded [for Osiris], let that be done for me by Thoth. I am with Horus on the day of dressing Teshtesh. I open the hidden water-springs for the ablutions of Urt-ab. I unbolt the door of the Shetait Shrine in Ra-stau. I am with Horus as the protector of the left shoulder of Osiris, " Okay, what's going on with his left shoulder, iON?

iON 16:30
Well, you got the right hand to God and left hand to God. So, the right hand to God is reserved, so far. But he's on the left flank of Osiris. 'Cause they're talking about in Sekham.

Carolyn 16:48
Okay, continuing. "I am with Horus as the protector

Bob 16:54
No No, you haven't read Sekham have you yet?

Carolyn 16:56
No, it's just below. I'm backtracking half a sentence. "I am with Horus as the protector of the left shoulder of Osiris, the dweller in Sekham. I enter in among and I come forth from the Flame-gods on the day of the destruction of the Sebau fiends in Sekhem."

Bob 17:19
Yeah, remember the Sebau fiends are mentioned up above there.

Carolyn 17:22
Devils. We called them devils earlier. "I am with Horus on the day[s] of the festivals of Osiris, at the making of offerings and oblations, namely, on the festival which is celebrated on the sixth day of the month, and on the day of the Tenat festival in Anu." So, is that a death festival?

iON 17:46

It's Bloomsday. That's Bloomsday. Yeah, it's a death day. Bloomsday.

Carolyn 17:52

Yeah. Bob, it's Bloomsday.

Bob 17:56

Heh heh. That's pretty good.

Carolyn 17:57

Yeah. Continuing. "I am the UAB" Now, that's all capitals, That's interesting.

iON 18:09

Yeah.

Carolyn 18:12

U-A-B is all capitals.

iON 18:14

U-A-B is the representative.

Carolyn 18:17

"I am the UAB priest (liba-

Bob 18:24

Libationer.

Carolyn 18:25

Libationer. Well,

iON 18:27

The libationer. The one that, the one that gets you loved-up.

Carolyn 18:31

Yeah, it's a drinker.

Bob 18:34

Mmm?

Carolyn 18:32

The libationer.

iON 18:35

Well a - it's the, the libation is what the alcohol does. It smooths you out. It relaxes you. You would have to imbibe to be a drinker.

Carolyn 18:49

Yeah. "I am the UAB priest (libationer) in Tetu, Rera, the dweller in Per-Asar. I exalt him that is upon the high place of the country. I look upon the hidden things (the mysteries) in Ra-stau. I recite the words

of the liturgy of the festival of the Soul-god in Tetu. I am the SEM priest," SEM. So that's all capitals, S-E-M, so that's another over

iON 19:28

Makes another reference, another reference of the higher ground that Bob represents. You see, it says: and [perform] his duties.

Carolyn 19:44

Right, right. "I am the SEM priest, and [perform] his duties. I am the UR-KHERP-HEM priest" All capitals.

iON 19:56

UR-KHERP-HEM. UR-KHERP-HEM.

Carolyn 20:00

"UR-KHERP-HEM priest on the day of placing the Henu Boat of Seker upon its divine sledge. I have taken -

iON 20:12

That's the river. That's what you were talkin' about, the reference, and the other thing of the River Styx.

Carolyn 20:18

Yeah, got it. Continuing: "I have taken in my hand the digging tool on the day of digging up the earth in Hensu."

Bob 20:34

Okay, wait a minute. Let's go back. What is the dweller in Per-Asar? What is that? Where's that? Significant?

iON 20:42

Oh, that's another land. Yes, it's just the other land. All these references of these people come from somewhere, going to somewhere, and they mark up somewhere.

Bob 21:01

Okay.

iON 20:52

That's the point. And then it's like saying: where are you from? Well, who are you? Where are you from? Canada? Get the fuck out of here. You don't have, you don't - around here. Connecticut? Okay, that's pretty bad too, but you can probably hang on. Yeah, yeah, yeah. Who's your president? Michelle Obama? No, you not gonna

Carolyn 21:09

(Bob and Carolyn laugh) Ah, okay. And then there's a bit of a little gap here and then it says: "Hail, O ye who make perfect souls

Bob 21:22

Who give cakes and ale.

Carolyn 21:29
No.

iON 21:29
No. You're one paragraph ahead. You're one paragraph ahead, Bob.

Bob 21:34
What? Did I screw up there?

Carolyn 21:36
Yeah.

iON 21:37
No, you just skipped down.

Bob 21:38
Oh, I jumped down. Oh, yeah.

iON 21:39
And see, you went with Roy. You went with Roy.

Bob 21:41
Roy. Yeah, I'm following Roy. The British people are an hour behind.

iON 21:46
He's an hour ahead. He's an hour ahead.

Bob 21:50
Oh, okay.

iON 21:50
That's why - Roy, he's catching up. Don't worry about him.

Carolyn 21:54
Okay, back on tract.

iON 21:55
Live, in front of a taped studio audience.

Carolyn 21:58
"Hail O ye who make perfect souls to enter into the House of Osiris,"
Capital "H." But souls is small.

iON 22:08
Ah huh.

Carolyn 22:10
"make ye the well-instructed soul of the Osiris the scribe Ani, whose

Bob 22:19
Now, is that referring to the scribe Ani who makes this well-instructed
soul of Osiris?

iON 22:26

Soul. 'Cause this is the point; this is what it does. The stenographer, the stenographer lays it out and now we're gettin' to gonna see what the scribe says: what does the soul say?

Bob 22:40

Yeah, the Ani is the soul in this paragraph.

iON 22:42

Heh - it would reference the soul. Yeah. Ani would be what they're calling the soul. The, the embodiment of the soul. Yeah.

Carolyn 22:55

Okay, again: "Hail, O ye who make perfect souls to enter into the House of Osiris, make ye the well-instructed soul of the Osiris the scribe Ani, whose word is true, to enter in and to be with you in the House of Osiris. Let him hear even as ye hear: let him have sight even as ye have sight; let him stand up even as ye stand up; let him take his seat even as ye take your seats. (Carolyn: continuing) Hail, O ye who give cakes and ale to perfect souls in the House of Osiris," So, this is the reception after the funeral.

iON 23:42

The wake.

Carolyn 23:44

Yeah. Okay, continuing: "give ye cakes and ale twice each day (in the morning and in the evening) to the soul of the Osiris Ani, whose word is true (Carolyn: no capital "T" there) before the gods, (Carolyn: no capital "G,") the Lord's (Carolyn: "L" is capitalized) of Abydos, and whose word is true with you. Hail O ye who open up the way, who act as guides to the roads [in the Other World] to perfect" Now, is it to perfect souls or to perfect souls, iON?

iON 24:33

To perfect souls. To perfect souls. In the capital, in the capital Other World to perfect souls. {adjective: pure/ideal/total- Ed.}

Carolyn 24:33

Ah, right. Capital Other World. Yeah. "to perfect souls in the House (Carolyn: capital) of Osiris, open ye up for him the way, and act ye as guides to the roads to the soul of Osiris, the scribe, the registry of all the offerings made to the gods, Ani, [whose word is true] with you." Now, this business about guides. Are they referencing angels or something else?

iON 25:19

Ah, well, we're just gonna say everything. We're gonna say everything because it references a lot of stuff. You talked about - you got sepulchres, you got people from the Other Worlds, you got demons, you

got scythes, you got all kind of stuff. You got, you got stinking viruses that effect stuff.

Carolyn 25:41
Ha ha.

iON 25:41
No, no that's how you go septic. You know, when you go, when you have sepsis, when you go septic, that's what happens. It takes over the function. And its word is truer than your word 'cause it'll kill you.

Carolyn 25:56
Okay. Continuing: "May he enter the House of Osiris with boldness, and may he come forth therefrom in peace. May there be no opposition made to him, and may he not be sent back [therefrom]. May he enter in under favour [of Osiris], and may he come forth gratified [at the acceptance of] his true words. May his commands be performed in the House of Osiris, may his words travel with you, may he be glorious as ye are. May he be not found to be light in the Balance, may the Balance dispose of his case." Now, this is very personal, isn't it, iON? I mean, the

iON 26:42
It is. It is. Everybody's is. And that's why we give the big picture of how to do it all the way through, but it's an individual capacity. That's how we talk to individuals. But sometimes our words, like, let's say we're talking to Bert. Bert's at a different level than say, Bart. Okay? Not a bad difference, just a difference. Okay. So we reference and we have words with Bert. And those words sometimes help Fren. Okay? And if they do, great, you see. It was only to Bert, but it does apply at the larger, empirical, layered level, but not empirically.

Carolyn 27:22
Right. And the

Bob 27:24
How does that apply to what we just read? We're addressing one person?

iON 27:29
Personally, yes. Given the layout of how it goes. They are given the layout of how it goes.

Bob 27:37
Well, it seems that the person has to acknowledge the different forms that come, come out of the mist.

iON 27:45
They do. If you don't recognize you're in a different world, why would you do the OA movements to get back?

Carolyn 27:53
Mmm. Yeah. And what I was thinking of as well is that I'm thinking of the Revelation series where it was very generalized. It's, you know,

the, the winds are gonna come, the angels are gonna blow, the horses, the apocalypse. It didn't seem personal at all.

Bob 28:21
What? Revelation?

Carolyn 28:22
Yeah.

Bob 28:23
Yeah.

iON 28:24
Yeah, but it is, though, from a standpoint when the winds - the Santa Ana winds have always blown, but now the Santa Ana winds are burning California. The winds have always blown; this is not new. And now the wind burns it all down. What's different?

Carolyn 28:44
Ah ha. Yeah, what is different, iON?

iON 28:50
It's the end.

Bob 28:54
The end of what? The beginning?

iON 28:56
The beginning. Good.

Carolyn 29:03
Okay. And - now, there's something in brackets here. So, what - what - we got brackets: "(In the Turin Papyrus, ed. Lepsius, this Chapter ends with the following.)" So,

Bob 29:22
Okay, Carolyn, the, this thing about balance, iON's always talking all the time about balance in our genes and our chemical compositions.

iON 29:30
No, we talk more about imbalance, but yeah.

Bob 29:33
Right. But you talked about this and that balancing. Is that what this capital "B," balance, refers to?

iON 29:40
Yes, or lack thereof. Yeah.

Bob 29:43
Or lack thereof.

iON 29:47

Because otherwise if everything was balanced, why would it had to be spoken about it at all?

Bob 29:51

Hmm.

iON 29:52

You know, when somebody asks us to keep telling you how sane you are. Why? If you don't present insanity, there would be no reason to compliment your saneness. Would there?

Bob 30:03

Yeah. That means you've been a little fallen, weak.

iON 30:08

Right. Yeah.

Bob 30:08

Littleness before. Haven't been doing well in terms of how others see you.

iON 30:15

Correct. That to be noted that you're, you're so greatly improved. Ha ha. Improved from what?

Carolyn 30:25

Compared to what?

iON 30:26

I didn't know I was wrong! I'm better, I'm better than - better than what? That's the balance issue we're just saying here. And now, that's not a huge - we're not making that as a riff. We're just saying that that's the point that's being referenced here. In the, in your long road of suffrage.

Carolyn 30:46

Yeah. Okay. So, this next section apparently is in some editions and not in others. So, we'll probably finish with this.

iON 30:56

Okay.

Carolyn 30:59

"Permit thou not me to be judged according to the mouths of the multitude."

iON 31:05

Oh shit, oh shit. Wait now. Hold on, Myrtle. Get your girdle, Myrtle. Get the girdle, Myrtle. Hold on now. Now we're gonna start the - your, your, your key in your personage that you were saying it was a personal inputted position, which it is, 'cause now, now, now, now in this

multitude that you said Bob has been trying to hold up, now by god, they've turned on him. Now they've turned on him just as they always do. Okay, go ahead.

Carolyn 31:40

"May my soul lift itself up before [Osiris], having been found to have been pure when on earth." So yeah, this whole multitude business that's like, what is it, political correctness where you're judged by the multitudes. Whereas, when you're at the gate, you're supposed to just judge yourself.

iON 32:08

Correct, but this is according to the mouths of the multitude.

Carolyn 32:12

Yeah. "May I come into thy presence, O Lord of the gods; may I arrive at the Nome of Maati (Truth); (Carolyn: in brackets, Truth with a capital "T.") may I rise up on my seat like a god endowed with life; may I give forth light like the Company of the Gods who dwell in heaven; may I become like one of you; may I lift up my footsteps in the town of Kher-Aha; may I look upon the Sektet Boat of the god (Carolyn: small "g"), Saah the holy one, as it passeth across the sky; may I not be repulsed; may I look upon the Lords of the Tuat, or, according to another reading, the Company of the Gods; (Carolyn: capital "G") may I smell the savour of the divine food of the Company (Carolyn: capital "C") of the Gods;" (Carolyn: capital "G." So, we're getting closer to ascension, you know, we're doin' all the right things.)

iON 33:21

Yeah. You're startin' to get it. You're startin' to notice that - notice to ascend. You're getting noticed to ascend.

Carolyn 33:27

Heh heh heh. Getting noticed to ascend. Excellent. "may I sit down with them;" Now, you're still asking, so that's not very god-like if you're, if you're

iON 33:39

Well, but you don't know. That's what people do with us. They say, iON, what do we do? Where do we stand? How do we do? How many pushups do I do? Don't talk about my body. Oh, I want my body. I like my body. Cut off your arm, it'll grow back. How do I know? I'm not sure. What do I do? Which way do I go, George? Which way did he go? Come on, which way did he go, George? Throw the ball, throw the ball, throw the ball, throw the ball. So, like that. Not, not in a glib kind of way, just making reference. Referring to their inference.

Carolyn 34:06

Yeah. "may my name be proclaimed for offerings by the KHER-HEB priest (Carolyn: and that's all capitals) at the sacrificial table; may I hear the petitions which are made when offerings are presented; may I draw nigh unto the Neshem Boat; and may neither my Heart-soul nor its lord

(Carolyn: small "l") be repulsed." And the Heart-soul, heart is capitalized. So, that's interesting: Heart-soul. So that is, is that the heart we talk about?

iON 34:45

That's the completed peri-

Bob 34:47

The hypothalamus.

iON 34:50

No, no, the complete pericardium.

Carolyn 34:52

Mm hmm.

Bob 34:54

The complete pericardium. Is that connected to the hypothalamus?

iON 34:58

No.

Bob 34:59

No connection there. So, what is the hypothalamus in relation to the Heart-soul?

iON 35:04

Nothing. Nothing at all. Your words: not appropriate.

Carolyn 35:12

Okay, so -

Bob 35:14

The Neshem Boat. Ask about that.

Carolyn 35:17

No.

Bob 35:18

The Neshem Boat, iON, what is that?

iON 35:20

That's the boat, that's the boat the ferryman drives, like, on the River Styx.

Carolyn 35:24

River Styx boat, Bob. Anything to do with boats is them being on the river going across to

iON 35:30

Where you - the mythical place where you're deciding to go to the under regions, the underground, the Badlands, the death world, hell, purgatory, you know,

Bob 35:43
Westworld.

iON 35:43
Same thing. Same thing.

Bob 35:43
Los Angeles. So, the Heart-soul is the floating part, or the pericardium that contains the floating heart?

iON 35:55
The complete heart is the new pericardium that will hold a new heart. The complete package.

Bob 36:03
Hmm. That's why it's capitalized.

iON 36:05
Pericardium, pericardium heart.

Carolyn 36:08
Hmm.

iON 36:09
Yeah, that's why it's capitalized.

Carolyn 36:10
The heart of the matter, Bob.

iON 36:13
Matter of the heart, do.

Bob 36:15
That's why it's capitalized.

Carolyn 36:17
Yeah. We've gotten to it. That's cool.

iON 36:21
(Mimics Bonanza tune over Bob and Carolyn)

Carolyn 36:22
Did it say repair? (mimics Bonanza tune)

Bob 36:27
No, it doesn't say you're there. They're saying don't be repulsed. Don't repulse it.

Carolyn 36:32

No. Yeah, we are not repulsed. We accept our matter of the heart. Okay.
Continuing: "Homage to thee, O Chief of Amentet, thou god Osiris,
(Carolyn: small "g" though) who dwellest in the town of Nifu-ur Grant."
Ha ha ha.

Bob 36:55

No, just Nifu-ur. Nifu-ur.

iON 36:56

Ha ha ha. Nifu-ur.

Carolyn 36:57

Ha ha ha. Period. Period.

iON 37:03

That's Foster Grant's brother.

Carolyn 37:05

Right.

Bob 37:05

Or Terry Nyforth, the store in Dartmouth that sold records.

iON 37:09

That's true, that's true. Next to the, next to Bergdorf Goodman.

Bob 37:12

This is Dartmouth, right? Underneath this is Dartmouth.

Carolyn 37:21

Dart-mouth.

Bob 37:17

Nova Scotia. Describing Dartmouth, right? 'Cause you got the ferry going over to Halifax.

Carolyn 37:23

Back and forth, and back. Back to the death zone at Delhousie and then back home. Back over to the death zone, back home at night. Death by day.

Bob 37:36

Well, how could - if you projected Dartmouth in this, could anybody project any landscape on this?

iON 37:42

You could. Yeah, not many people are dealing with the curse of being from that place, however wretched.

Bob 37:50

But the space time continuum.

iON 37:56
What about it?

Bob 37:57
Constant. Is that what's constant?

iON 38:01
Oh. There is no space and there is no time. So, no.

Bob 38:05
Well, we were talking about the landscape earlier, the landscapes as content.

iON 38:09
That has nothing to do with time continuum. That's the thing that you say: that's how I hook up from world to world, to world. And we're like, nope, you can get there before you left. You can arrive before you left.

Bob 38:21
Right. So, that area that's constant to go, shifts, but it's always the same. What is that called if it's not the continuum?

iON 38:35
Groundhog Day.

Bob 38:35
What? Nothing?

iON 38:36
Groundhog Day.

Bob 38:39
Oh, the repeating part is Groundhog Day, Carolyn.

Carolyn 38:43
Hmm. Yeah, yeah, yeah.

Bob 38:44
So, when I when I get up every day in Maui, the thing that I keep seeing that I wake up to

iON 38:50
I got you babe, I got you babe.

Bob 38:51
Ha ha ha. The beat goes on. That, that is the - Groundhog Day is the fact the same day. Now, who does the non-groundhog phenomenon happen to?

iON 39:03
Oh, Sonny, Sonny and Cher sing, "The Beat Goes On." And

Bob 39:04

Yeah, that's the same thing.

iON 39:05

Sonny sings, "I Got You Babe."

Bob 39:11

Do the ascended not wake up to the same groundhog phenomenon?

iON 39:16

No, they do not.

Bob 39:18

Mm hmm.

Carolyn 39:20

Continuing "Grant thou that I may arrive in peace in Amentet. May the Lords of Ta-Tchesert receive me, and may they say unto me: "Hail, hail; welcome, welcome!" May they make ready for me a seat by the side of the President of the Chiefs;" (Carolyn: capital "P." Is that Trump?)

iON 39:42

It is.

Carolyn 39:44

Ooh, heh heh heh.

Bob 39:44

May they make ready for me a seat by the side of the President of the Chiefs.

iON 39:50

You're gonna have to be the Nursing-goddesses, Bob.

Bob 39:53

Who is, who's going to be Nursing goddess?

Carolyn 39:55

Next sentence.

Bob 39:56

I know, but who's gonna be?

iON 39:58

You'll have to be the Nursing-goddesses.

Bob 39:59

I'll have to be the Nursing goddess.

Carolyn 40:02

"may the Nursing-goddesses (Carolyn: capital "N") receive me at the seasons, (Carolyn: that's the Four Seasons) and may I come forth into

the presence of Un-Nefer true of word. May I be a Follower (Carolyn: capital "F") of Horus in Ra-stau, and of Osiris in Tetu; and may I perform all the transformations which my heart (Carolyn: small "h") may desire to make in every place where my Double (Carolyn: capital "D") (KA) wisheth to be."

Bob 40:38

The KA is the soul, I think, Carolyn, or is that the essence?

iON 40:42

That's how it revives to the essence.

Bob 40:45

Yeah, 'cause it wouldn't be their soul, but people think KA means soul, Carolyn, but they don't know the right word is essence. Now, this is boring about all this pleading. But there must be another more interesting meaning here. It's about the stages of apprehension and the double helix and the chemistry of the, of the genetics? Is there something like that happening to the person as they consume the lousy cakes and ale or the Living Water?

iON 41:12

Yes. Yes.

Bob 41:15

Right.

Carolyn 41:16

What did you say, Bob?

Bob 41:19

Purposely abstute. {sic- Ed}

iON 41:20

He has no, he's got no idea.

Carolyn 41:20

(laughing) Ab-stupid.

Bob 41:20

(laughing) Ab-stupid.

iON 41:21

He can't even say out his sentences. Ab-stupid. Ah-, ah-, ah- obtuse! Obtuse! Bless you.

Bob 41:35

Right. So, no, like all this pleading, Carolyn, -

Carolyn 41:37

Yeah.

Bob 41:38

- it's someone on LSD going through all these crazy hallucinations. That would be the best that our little men fellow Californians would come up with, to go into the Tim Leary's bardo, psychedelic bardos. But we know it's about the effects of our products.

Carolyn 41:55

Yeah. Yeah.

Bob 41:57

Right. Would you agree with that, iON? Is that wishful thinking?

iON 41:59

Sure. If it applies, yes.

Bob 41:59

Not wishful thinking.

iON 42:03

No, no, it's - (indistinct, overtalk) apply.

Bob 42:04

So, these various places. Yeah, like Ra-stau or Tetu, would they be along the chain of the double helix strands?

iON 42:15

They could, but that's a - they could but it's sort of a reach 'cause they didn't even get to all that themselves, Bob. So, it's a kind of a reach.

Bob 42:22

Okay, so is this describing the mind observing autonomic movements?

iON 42:28

Reference. References. Autonomic references.

Bob 42:31

Hmm. We'll leave that to Alissa or some workaholic to work that out, eh? Heh heh heh.

iON 42:37

Heh heh heh.

Carolyn 42:37

Yeah. And then ending with a rubric. And a rubric is a direction in a liturgical book as to how a church service should be conducted. So, if this

Bob 42:53

You just read a definition?

Carolyn 42:54

Yeah, I pulled the definition.

Bob 42:56

Is it how a book should be read?

Carolyn 42:58

Yeah. No, it's how a church services should be conducted.

iON 43:01

Rubric.

Bob 43:02

Oh, okay.

Carolyn 43:01

And this business. It says rubric and then the words. Is this part of the text or is this a comment on the text, iON?

iON 43:05

It's a reference to tell you how you're supposed to do that hymn in the service.

Carolyn 43:16

Right.

Bob 43:17

And it's gonna go into the cakes and barley and stuff that I was talking about.

iON 43:20

Because this is a ritual. This is a ritual. This is a ritual. First you gotta start with the outer kingdom, then the middle kingdom, and then the - other one.

Carolyn 43:29

Ha ha. Inner. Inner. So, the RUBRIC says: "If this text be known [by the deceased] upon earth or if he causeth it to be done in writing upon [his] coffin, then will he be able to come forth on any day he pleaseth, and to enter into his habitation unrepulsed. Cakes and ale and joints of meat from those which are on the altar of Ra shall be given unto him, and his homestead shall be among the fields of the Field of Reeds (Carolyn: capital "F" and "R") (Sekhet-Aaru), and wheat and barley shall be given unto him therein, and he shall flourish there even as he flourished upon earth." So they're saying that the

Bob 44:20

That's somebody going through the RNA Reset website looking how to order our products. Right?

Carolyn 44:27

And they're told on the other side of their, of their check to us, they will be reaping the benefits.

iON 44:34

That they have to - that they're supposed to be - that they have to read your books, and they're free and they're all on the website before they have any questions.

Bob 44:34

That wheat and barley shall be given as Carolyn's eBooks. And Dobbs will flourish on Saturday, as he flourished on CKLN.

iON 44:36

They have to read the books. If they have any questions, they gotta read those first. And if they read all the books, then they got questions, then they can come straight to Her Majesty.

Bob 44:58

Right. And look at this, Carolyn. He shall flourish there in Dobbstown even as he flourished upon earth. Which means CKLN(!) way back there.

Carolyn 45:07

Mmm. Okay, so that's that. I'm done.

Bob 45:10

Well, I think I have something to say. Then it says, "APPENDIX (From the Papyrus of Nekhtu-Amen, ed. Naville, I, 5)." Is that referring to what we just read or what's coming up?

iON 45:26

It's where it is that is coming up.

Bob 45:30

It's what's coming up, Carolyn. Yeah, actually we - this is

iON 45:34

It lines it up. It just lines up 'cause you gotta go back. The point of being able to do this is to be able to do this to bring people back from dead.

Bob 45:42

Right. So,

iON 45:45

So, if you don't know what you're doing, it's like, if, okay, if the person is really dead, then they go right here. If they don't know what the fuck and you're tryin' to save them, if it's somebody's stupid mother-in-law who you don't really want to save, you're just pretendin', then you do it this way. And these are the levels and steps that you'll use to clean up the dead parts.

Bob 46:05

What is this way? This whole book or this particular hymn?

iON 46:09

Yeah, the whole - this whole book is one of a bunch.

Bob 46:13

And it's, it's about faking helping someone.

iON 46:18

No, it's about how to accurately help someone who's dead. A lot of dead ones running around there, Bob.

Bob 46:26

Yeah, but what if you don't want them to be revived? You said something about that.

iON 46:30

Then don't do it. Then don't do it. Pretend to do it.

Bob 46:33

Oh, oh yeah.

iON 46:34

Like ascension. If you don't want to ascend, just pretend like you're ascending. And then you can come to this show, and you can buy the products, and you can feel better. You can get the bread and the water, but you most certainly do not have to ascend.

Bob 46:48

Right. So this, you would do this, rnareset.com, if you really were serious. But if you weren't serious, you'd go to Gary Null or some other lousy site and just give them that stuff?

iON 47:01

Whatever. It's all relative. It's all relative. You got, you got fakers here, too, Bob.

Bob 47:07

Oh, so we could, we could give our products to people that it won't help them if they're

iON 47:12

If they won't ascend. They still have a choice. They got a choice to get on the River Styx, remember?

Bob 47:18

Right.

iON 47:21

Do you hear that background sound, Bob?

Bob 47:25

Yes. What about it?

iON 47:27

That's what that is. That's a mighty rain.

Bob 47:32

Where you are.

iON 47:35

Where we are, yes. It puts you asleep. It's perfect.

Bob 47:40

Hmm. I think it was gonna say something, Carolyn. Oh yes, this is a preparation for us

iON 47:51

Preparation H for your hemorrhoids.

Carolyn 47:53

(laughs in background)

Bob 47:54

Yes, but it's all a preparation for us, too, because on Monday we'll be entering the realm of the dead. You know what that's gonna be, iON?

iON 48:01

Yes. That's true, it's true.

Bob 48:01

You know what it is? Can you say? You can't say, can you? You can't get particular.

Carolyn 48:01

It's Carolyn's show. Carolyn's show!

iON 48:11

We're not allowed. We're not allowed on that show, so, it's okay.

Bob 48:14

I'm not talking about that show. We - you haven't figured it out, Carolyn. You haven't figured it out. You think it's your show. No. On Monday, we're going to have a returned bout with Harold Channer.

Carolyn 48:25

Ewww.

Bob 48:27

Now, that's the dead zone. And, we have a lot more to say this time than we did a couple of years ago when we last entered his dead world. So, just givin' everybody a heads up. Look forward to this match, rematch, with Harold Channer who recently had a heart attack, like three months ago.

Carolyn 48:47

No, a stroke.

Bob 48:48

A stroke three months ago. I think he's about 84 years old. Born in 1935.

iON 48:54

That's what Gary Coleman had: "Diff'rent Strokes." Ha ha ha.

Bob 48:57

Yes. So, we - would this be a metaphorical preparation for encountering New York City?

iON 49:04

Heh heh heh. Get that? The show "Diff'rent Strokes." He had multiple myocardial infarctions, so he had different strokes.

Bob 49:10

Someone, Gary Coleman?

iON 49:12

Yeah, Diff'rent Strokes to move the world. Remember?

Bob 49:15

Oh, yeah, I remember that.

iON 49:17

It was a stretch. We'll give you that.

Bob 49:18

But the preparation for us to enter the dead?

Carolyn 49:21

I doubt it. I mean, Harold Channer's show is so miniscule.

iON 49:26

We'll see.

Bob 49:26

Yes, but we could make it something significant.

Carolyn 49:28

Ahhh, I don't want to do it.

iON 49:36

Baaaah, baaah. Carolyn is the one who says she doesn't want to do it but then does. And Bob's the one who says I'm gonna do it and then won't show up.

Bob 49:40

Ha ha ha ha. That's right. Okay, well hope everybody enjoyed Carolyn reading this. I think it moves along faster than with iON reading.

iON 49:52

Well, we certainly did because it was - now it was actually meaningful.

Bob 49:57

Yes, with her doing it, meaning is evoked. But the ground is brought through from me.

iON 50:06

True.

Bob 50:06

Someone goes: "This got stupid quick. New record everyone, round of applause." So, they're lookin' forward to the music.

iON 50:14

(clapping)

Bob 50:14

Glad the music comin' back pretty soon. Ha. Look at iON with his solar hands.

iON 50:20

Get some good music. Get some good music. You gotta get some good music 'cause the music's been okay, but you're placating yourself. You think people like a certain kind of music, and they like different kinds of music. So, you can't get caught in your own archetypal condition. Otherwise, you'll "tunk a lo pizen."

Bob 50:37

Yeah, I don't know if I do that.

Carolyn 50:37

Look at iON giving you advice.

Bob 50:39

Yeah, iON's a horrible DJ. Okay, listen to this iON.

iON 50:44

Don't start with us. We got some hook - we can hook this up. We got one that will play, too. Just so you know. Just sayin'.

Bob 50:51

Yeah, yeah. So, here's someone who wrote a poem about this show or about Dobbstown.

iON 50:55

Awwwww.

Bob 50:55

Then you go to Dobbstown. Listen to this. Then you go to Dobbstown where the folks are broke. You go to Dobbstown where your life's a joke.

You go to Dobbstown, yes, you go to Dobbstown where the cabs don't stop. Dobbstown where the food is slop. To Dobbstown where the hot heads flop in the snow. So I live in Dobbstown, that's your home address. You live in Dobbstown when your life's a mess. You live in Dobbstown, where depression's jes status quo. Where depression's jes, j-e-s, status quo down on Skid Row. Someone show me a way to get out of here because I constantly pray I'll get out of here. Please won't somebody say I'll get out of here. Someone give me my shot or I'll not hear. This is a modern Egyptian Book of the Dead Dobbstown, Carolyn. Dobbstown, there's no rules for us. Show me how and I will. I'll get out of here. Dobbstown because it's dangerous. I'll start climbing up, up the hill and get out of here. Dobbstown where the rainbow's just a no-show. That's pretty funny. And then there's a rubric for it. You know, how to apply it that Cheri posted. So there's a very nice poem there TTFN. What is TT? Thank God it's Friday or some - TTFN - total, obscene word, obscene word, neurosis. TTFN. Okay. I think we're - I'll just check the - wait, wait. We have a question period. Okay, so maybe a little music before the question period, right? That'd be good. I think we'd have a - play something. So iON said I gotta pick the right song. What could be excellent? I don't think I haven't had - played everything so many times. It's sort of - I think we need new music.

iON 52:56

Only have one liberation. That's the problem. You gotta have a multi, a multiverse.

Bob 53:03

Right. Right. This is - geez - really scraping the barrel here. Not much music left. Thousand songs we played so many hours that everything's familiar. What's something that nobody's ever heard? No, not that one. All right, this one.

iON 53:34

No, no, no. Not that one, the other one.

Bob 53:36

I agree. Not that one, the other one. That's right. I almost clicked on it. That was close.

iON 53:44

That would have gone badly.

Bob 53:46

Yes. All right. This is a good one.

Music 53:50

(Fernando by ABBA, then piano, then beginning of rock tune plays)

[Top](#)

Music 0:00
(various songs)

Bob 16:30
Okay, we're back. Ready for interrogation of Carolyn and iON of about what was presented.

iON 16:37
Okay.

Bob 17:21
So, I will mute a few people. Okay, let's see. We got Roy - Germaine, Roy, Leon, Sarah, anonymous, Scott, South Africa. That's about it for now. Anybody got any questions about the Egyptian Book of Bob Dead? I see Sarah wants to say something. Go ahead. Gotta stay on the topic, Sarah.

Sarah 17:56
Hi Bob. I just called in.

Bob 18:00
Did you hear The Book of the Bob Dead?

Sarah 18:02
I did last week. But not this, not today.

Bob 18:07
Okay, we'll put you back on mute. Anybody else got somethin' to say about what we - what they activated?

Jack 18:13
Yeah, I do. I want to say something.

Bob 18:15
Go ahead, Jack.

Jack 18:16
So, we're reading the Egyptian Book of the Dead today. And it said it's the end of the beginning. So, they see it as - that book now what we're referring to - kind of, kind of coming together of what's happening right now has? You know, is that kind of why we're reading that right now? Because it's actually - it correlates with what's happening in society right now?

iON 18:41
Not society. Not society, but in the world.

Jack 18:45
In the world, okay.

iON 18:45

Not society. Societal woes have always been uncommonly wrong. See, that'll never hold. But beyond that, then yeah, exactly right.

Jack 18:59

Okay, so then, if, since now we're at the beginning of the end, and now we're in the middle, what is the beginning process of the middle? Is that the process of individuals living as ascended beings? Is that what the middle is now?

iON 19:12

Maybe, maybe. We're gonna see what you do with it. You see, we would have never in 10,000 years given your power back and expected you to put it back into a black mirror, into a Tech Body. You had your power, and you gave it back again! So, even if, even at the Preakness, we wouldn't put money on that, that nose of that beast; but yet, you did. So, it's a new twist. You go now wait a minute, wait a minute, wait a minute, wait a minute. We went from the Revelation to the Genesis. All is prescribed. It's all known, it's all worked out. But you can't - you find references to the Tech Body. Zippy, zappy, zopy did it. He figured out what the hexadic tarantula was all about. He was able to figure that out. You all weren't. That's okay. It was all laid out. So, it's all bumping the nice chewing gum. It's like, you picked up the piece of gum and you know how it's gonna chew. Only, this time sometimes you get choked on the gum, and you're not sure, you see. That's the difference. You're not - this isn't not prescribed. You're getting quickly into a place that's not a prescription.

Jack 20:25

Okay.

iON 20:25

You understand?

Jack 20:27

Okay, yeah, I understand. So, is that why now you guys are wanting, creating, like - talkin' about creating, like, an ascension app because now that we're in the middle, if these people don't get with it, they're going to die anyway.

iON 20:40

Yeah. And see, you got to read - you have to watch the difference in us. Are we not the sweetest, kindest, most loving thang you ever - pat you on the head, and relax and allow, and everything's all right, and don't worry about nothing, and we got you, blah blah blah. Do you notice our words aren't quite so soft these days?

Jack 21:06

Yeah.

iON 21:07

You've given so much of your power away, we almost don't care. Whaat? What? No, it's almost to the point where it's like: Hey, this is your

shit. Fix your shit. This ain't our shit. Fix your shit. Okay, you want to know how to fix your shit? Okay, we'll help you, but that's your shit. That ain't our shit. You fucked it up, so get it right. It's your world. That's stunning, because that's not what Non-Physical would do.

Jack 21:39

So, the changing in that is that - is there anything that, say like, hey, the environment or the mood that we're living in is changing so much, if you tap into your power, you can almost live in a, in a world full of bliss. Is that why, it's like, you're right here. You guys are so fucking stupid, I'm not even gonna - if you don't want to do it, your fault. You're going to miss out at the buffet, like you say.

iON 22:01

If you're having a, if you're having a, if you're having a phone conversation, and you're wondering whether or not you're being recorded, what you should know is that you're always being recorded. Right? And if you know that up front, then there's never an issue. Right?

Jack 22:18

Correct.

iON 22:18

Never a problem because the Tech Body provides you the impetus to know that all is recorded. You see? And that's great, because if you know that up front, then you know that's up, you know what's up. But see, decorum being the better part of valour would never allow that to say that that's what's necessary. You see? So, that's - you see the difference? You see now, is that a problem? Naw, ain't no trouble. But do you know the difference? You see? But you have to be careful 'cause then sometimes them words will change on you. Heh heh heh heh.

Jack 22:21

Yeah.

iON 22:27

Especially with us. But that's not the point. The point is the example was a great example to tell you how this actually applies. You're looking for the trebler. It's what you're looking for. And you're asking the right question, which is appropriate, but it's to the wrong end. The wrong end is you're trying to juxtapose the actions based on where the now is. And you still don't know where the now is. Got that? See, so, a needle pulling thread, so, fa so la, fa fa so, so me fa so so. Well, wrong conversation. But now you see, it opens up to a new level of, we could say, capacity. Because now you're gauging your place from where you were, not from where you are. So, the only way - look here. Basically, it's all laid out of exactly how it's gonna go. So why then do you always constantly - now this isn't you, baby. I'm not doing this to you, I'm asking a question and the bigger context, but I gotta be firm about it. So, I can speak firm with you, 'cause, 'cause you're my nigger and I fucks with you, so it's all right. Because now what happens is, now what happens is, now what happens is we come to a place where you can say:

Okay, now you've got it outlined, why then do you require a rearview mirror to prove you're going into the future?

Jack 24:28
Hmm.

iON 24:30
See the rub?

Jack 24:32
Mm hmm.

iON 24:34
Well, no, iON wouldn't say it that way. Do you see the potential rub?

Jack 24:40
Yes. So,

iON 24:42
Because now what happens is - go ahead.

Jack 24:46
No, sorry, continue. I'm sorry.

iON 24:49
So now what you're dealing with is if that's true, you don't, obviously, you don't require that. But if you're using that as your reason, looking for a reason, now you're trying to find a prescription for a prescription that you can prescribe. A prescription that you can prescribe. Then you waul along here and you get - you fuck somethin' up, you don't know what's up, and you're messed up, and blah blah blah. And iON said jump over the moon, and the cow jumped over the moon, so you should be able to jump over the moon, too. And there is a green man with cheese. He lives in the man in the moon, it's made of cheese. And, and, and we say all those things like well, well, well. But that's not even the issue, see? The issue is is how does it apply to you? How do you get yours right? Okay? And that's what we've been talking about appropriately. That'll give you the index. Now you're gonna have the Book of the Dead that's gonna give you the radical position that allows you to apply your new, new, new, new, new knowings.

Jack 25:55
Yep. Yep.

iON 25:55
And what that's about is the know-how to navigate. So, you got a warehouse full of bullshit you're trying to work out the details of. And you got it, and you don't. You fix a new hat, you know and you don't, and rah, rah, rah. Okay, that's all fine. Then you kick it around just a little bit and the next thing you know, some - one thing changes, and then everything's afoot.

Jack 26:15

Yep.

iON 26:16

All right? But sometimes, sometimes you have to go to the outhouse to realize that the world is made of shit.

Jack 26:24

Mm hmm. I get it. So that's, so that's why right now that Occam's razor, Occam's razor is so important. Because like you said, we are here now. We're at that place of, you know, coming back to where we were God, so, our - so this is my question: So, are our thoughts - when you have a thought, right? Does that thought go into a vibrational energy and then turn into something that's happening in your meatsack body?

iON 26:54

It's, it's how you know it. Some say that's intuition. Now, Carolyn does it probably the best of anybody ever, ever, ever. But she doesn't even know she does it. See, she lines up to it. And she knows when somethin's gonna go afoot, so she'll leave that alone 'cause she don't want to deal with any unpleasantness. You see?

Jack 27:16

Uh huh.

iON 27:17

Now, what's wrong with that? Nothing. It's working for her. Would it work for you? Probably not. Will it work for Bob? Hell, no. He ain't gonna, he's gonna spend all his time figuring it. He won't know anything; he's trying to figure. She's not trying to figure. She's moving with it. And that's good. Okay.

Jack 27:40

So, is that why when, for example, as humans are gods, we make a thought. And the angels can fuck with us because, for example, with me, when I talk to the angels, I think I'm doing something and I think what's happening in my meatsack body is because of the angels. But if I'm not in my - I lost my train of thought. I lost my train of thought. So, can the angels fuck with you, by you as a human creator, thinking you know something and if you don't know it, they're just gonna -

iON 28:07

Yes.

Jack 28:07

- the angels can fuck with you that way?

iON 28:09

Hell yeah. Hell yeah. Hell yeah. Yeah, yeah, yeah. And then, and then society says: "Oh, well, here's what you gotta do. You gotta fake it till you make it." Okay, there ain't nothin' wrong with that. That's fine, fake it, but don't think the devil don't know or the angel don't

know or he's an angel, he's the devil. The whole point is don't think they don't know. So, as long as you understand they know, then yeah, we jiggy with it, it's all good. Heh heh. See?

Jack 28:33

Oh. Okay, so - okay, so that's

iON 28:35

It keeps the heat out of the fire.

Jack 28:38

Yeah. So, so that's why now if you're able to - like you said, use the Keys correctly. You know, you literally can have and be and do whatever you want because you're in your knowing. You know what it is now. As you said, I don't need to look in the rearview mirror now to know that where we are right now.

iON 28:58

To prove. To prove it.

Jack 29:00

To prove. Yeah, yeah.

iON 29:00

Now see, you glance to see what's coming at you, but a lot of people will gauge to say: Look where we were. Look how it was back then. Wasn't it wonderful? Carolyn, you remember back in 1940 when we were just little girls and running around in school? And remember, Carolyn, when we was over here, somewhere, remember looking back? See? It's ridiculous. Remember all the people we killed? Well, no, Bob. You killed them all. We just had to put the bodies away. Yeah, but you remember all it? Yeah. You remember all this that we've done? Yeah. Yeah. Yeah. This life, it's been so wonderful. Isn't it great that I created all this? Bob, what did we create? I don't remember, but it was really great whatever it was. That was good then when it was. Sure, right. You see how you can have - heh heh heh heh. Well, we're poking on purpose because we can poke at Bob more than everybody else and he doesn't remember long; so, it's all good. It's fleeting, so we don't have to worry. But you see the point? The point is you gotta know what you know. Now you got to apply what you know. As you apply to what you know to what you done or been or into, then you know that whether or not you've whopped the lion or the bear when it's time to slay the lion.

Jack 30:16

Mm hmm. So, what is the best way to apply what you know in this world now with a

iON 30:24

Ascend.

Jack 30:25

Ascend.

iON 30:26

Mm hmm.

Jack 30:29

Okay. And then as far as now where we are, how does this relate to Bob in the Church of the SubGenius? Is, like, pretty much the thing that they created back then is that also kind of like where we are now?

iON 30:43

No. See, Reverend Stang made fun of it. See, the SubGenius was what - that was the antiphonal part. That was the funny thing. They were just playing, spoofing, being, being crazy. And Bob took it and made it personal. It's like, well, of course that's exactly right because I created it. And they're like, no, you didn't. Yes, you did. No, you didn't. Yes, you did. And then it became a whole non-moving movement, this thing. And, so, he just - he riffed on that place or position, and they took it personal. Well, now, for Bob, now you validated me, Bob. See?

Jack 31:20

Yep. Yes. Yes.

Bob 31:25

Okay, Jack, let's ask someone else. Very good questions.

Jack 31:29

Thank you.

iON 31:31

That was pretty good though. Move your microphone down, Bob. Move your microphone down.

Carolyn 31:40

(in background) You're muted.

Bob 31:41

Oh, yeah, microphone, where is it? Oh, I got the headphones on. Oh, sorry. Okay, very good, Jack.

iON 31:48

Pull it down.

Jack 31:48

Thank you. Thank you Bob and iON.

Bob 31:50

Let's move to someone else here. All right, anyone want to speak?

iON 31:54

Hey, hey, Bob. Hey, Bob. Bob. Bob. He's gettin' smarter. He's gettin' smarter in - you know how he used to be just dumb as dirt? He's not dumb as dirt no more. It's good.

Bob 32:04

That's because he's here with me. He spent a couple days with me, that's the only reason.

iON 32:09

Ohhhh, well, that'll do it. That's apparent. That's a good - it's rubbed off because now what happens is he integrally expounds the condition. You know what that means, Bob?

Bob 32:24

He has a sort of a gestalt grasp of some basics that he got from me. He got on the ground floor.

iON 32:31

Okay, but - great, but guess what? Now he realizes there's an elevator.

Bob 32:36

Yes, that's right. Now we'll see what happens.

iON 32:39

Now that's good. Now, and now what happens is he's got to calculate which floor he's on.

Bob 32:45

Yeah.

iON 32:45

Because with you, sometimes you come in at the penthouse and you're going only going down from here. And sometimes you're in the subbasement. It's only up from here. So sometimes we jokingly laugh and we say, well, it's a race to the bottom. Well, that's sometimes because it is. But here's the good news. The good news is that the inside meatsack body doesn't fail him. So, therefore, his mind can't quite defeat him. That's what Bert's going

Bob 33:12

Can't quite what?

iON 33:14

Defeat him.

Bob 33:16

Defeat him. Can't defeat him. Okay.

iON 33:19

Can't defeat, like can't be; can't whop him.

Bob 33:22

Okay, very good.

iON 33:24

Sometimes people need - sometimes people need to go to the woodshed and get a whopping. Give them a whopping. Sometimes that's what they need. Well, he don't need that. He recognizes it before it gets ugly. So that's beautiful. You did good. Hey, Bob, you're smart. Put him down in the book. Might hang out. It might be all right.

Bob 33:42

What? Say it again.

iON 33:45

Put him in the book. He might be all right. He might be all right.

Bob 33:49

Well, he got knocked around and he came through okay.

iON 33:54

Okay. Good.

Bob 33:54

Germaine did.

iON 33:55

Okay.

Bob 33:55

Germaine's better though. Germaine, man, she's something.

iON 33:58

You know what? That's right, that's right, that's true. It's them, it's them damn Renner, it's them damn Renner, that damn Renner, damn Renner girls, that's the only thing that (indistinct).

Bob 34:06

Ha ha ha. Yeah, Jack's operating at a disadvantage. That's the problem there. You know he's from the East Coast. Doesn't have no West Coast vibe in him, naturally. He had to build it.

iON 34:18

Coast? Yeah. Coast to Coast. Wait, no, that's not him. He died. That dude died. Yeah, he died, Coast to Coast.

Bob 34:25

Yes. Okay, so let's see. Is there someone else? Not Germaine.

iON 34:30

Art Bell. Art Bell. Art Bell, somewhere in time.

Bob 34:33

Heh heh heh. Is Art Bell on the line? Okay, somebody

iON 34:37

Hell no. He bit it. He bit it hard. He ain't nobody.

Bob 34:40

Okay, Alissa.

Germaine 34:41

I have a quick question. Okay.

Bob 34:44

Well, we're gonna wait for a minute. That'll be - let's just hold that off. It has to be about the Book of the Dead. Is that what it is?

Germaine 34:51

Yeah. Yes.

Bob 34:53

Okay, let me just check with the

Germaine 34:54

What I heard.

Bob 34:55

Just a minute. Has Alissa got a question about the Book of the Dead? Did you hear it, Alissa?

Alissa 35:03

I heard it but I'm behind in my notes. I'm back a week. So, you can - I'll

Bob 35:09

You have a question on what you heard?

iON 35:11

She's got a weak back, Bob. A weak back.

Bob 35:16

Yeah, weak back.

Alissa 35:17

Weak back. Ha ha ha ha. I've got a weak back. Ha ha.

Bob 35:20

You didn't take it in. You have to study it to get a question.

Alissa 35:25

I mean, the stuff that was laid

iON 35:27

She likes - Bob, stop. She likes to shine. If she stumbles in, -

Bob 35:32

Oh yeah.

iON 35:33

- you're gonna accuse her of being sloppy, and she's not sloppy. So, why are you gonna lead her in the - resist not temptation. Go into the deep end, and then he'll have you marked off; you'll be in the back list. You'll be back with the, with the, with the cheap seats, never having to sit on the line for 99 hours. "Well, you didn't bother to look at the text, so you don't know what's going on. And you don't have a mic, and your phone's no good, and your mind's not right, and your sip is sticky, and your sissy is snip, and I don't know why you're involved in this. And it might be better if you stepped away."

Bob 36:09

Well, Alissa, do you got something from last week? Do you have a question about last week?

Alissa 36:14

Ah, mmm.

iON 36:14

She's gonna double down for less. She's gonna double down for less.

Bob 36:17

Okay, we're not waiting around. We'll get back to you Alissa. Okay, -

iON 36:20

Correct.

Bob 36:20

- the anonymous came in. You have something to say? Anonymous?

Anonymous 36:26

(music plays)

iON 36:27

Ah! Yeah. Oooh. Yeah. Wow.

Bob 36:43

Well, looks like they're not communicating. You like that music?

iON 36:48

Beautiful. That's McLean, Virginia.

Bob 36:51

Yeah, that might be WPRO or something, but it doesn't say that. Okay, ah -

iON 36:56

(singing) WKRP in Cincinnati.

Bob 37:00

Yes. Somebody else got somethin' to say about what we've heard? (pause)

iON 37:10

Bloop. If it goes bloop, then start talking.

Bob 37:13

South Africa?

iON 37:14

It goes bloop. (pause) New Brunswick? Ithica. Ithica, Ithica. Come in, Ithica.

Bob 37:29

Heh heh. Somebody's speaking, I think, unless it's the other channel for you.

iON 37:35

You have to push the button. See y'all, he does this like there's only four people on the line. It's so funny. He mutes everybody and they're screamin', they're apoplectic, havin' a nervous breakdown tryin' to get through. And he says he can't get any - "Carolyn(!), Carolyn(!), we can't get anybody to talk. There's only three people here. It's worse than Monday night. I don't know what we're goin' to do. This is terrible, I don't know how it's goin' to work!" And people are screaming 'cause they had to sit for 99 hours and couldn't say a word and they had to have topical references. Gettin' on the board, screamin' and hollerin' and writin' Bill terse letters. Oh, it's just ridiculous.

Carolyn 38:10

(laughs in background)

Bob 38:10

Okay, let's see. Is there - okay, James is supposed to come in, but I was gonna have James do - talk after the Book of the Dead stuff. So, Scott, do you have anything to say?

Scott 38:30

No, I don't, I don't think so. I'm just

Bob 38:34

What do you think of the Egyptian Book of the Dead? You know about it? You familiar with it?

Scott 38:39

Yeah, I've heard of it. I mean, it used to be back in the 60's people used to be into it and, and they were also, you know, into the Tibetan Book of the Dead and stuff like that. And I think more of the Tibetan Book of the Dead than the Egyptian, but there are a few people that were reading the Egyptian.

iON 39:00

That's right. That's right.

Bob 39:00

But, also, aren't you appreciative of, aren't you appreciative of what iON's saying about the Book?

Scott 39:11

I don't really, I don't really know that much about it. I mean, I don't know if I relate to it that much.

Bob 39:16

No, we don't know anything about it. We're learning. Are you learning anything about it?

Scott 39:22

Well, I, I guess the stuff about the, you know, about the, the Tech Body was interesting last week. So,

Bob 39:32

Yes. Was there anything about the Tech Body this week, iON? I thought there was.

iON 39:37

Yes, there is.

Bob 39:39

There was. Okay. And Scott missed that part, I guess, or he didn't get it.

iON 39:44

Oh no, it was, it was a bit, it was ambivalent. It wasn't like a rage. If he listens to it again, and he actually does, so it's good 'cause you can kind of get a feel for it 'cause there's little tidbits hiding, always, in plain sight.

Bob 39:58

Okay, so we're forced to go to Germaine. She's the only one that got something to say. Go ahead, Germaine.

Germaine 40:03

Heh heh. No, well, I heard that you guys said that the Tech Body came from the underworld. Why (indistinct) us?

iON 40:13

Well, the underworld, meaning the world down under.

Germaine 40:18

Yeah, that's what I wanted to ask.

iON 40:19

That not quite the same meaning. Yeah, yeah, yeah. Right.

Germaine 40:21

So, what is, what is that? What is the world down under?

iON 40:27

Okay, we described it early, early on. It's like inner kingdom, outer kingdom and middle kingdom.

Germaine 40:33

Uh huh.

iON 40:33

Okay, like those levels, like in the throne, the actual tabernacle, the actual - what do you call that place? The temple. The temple has three chambers and so, too, you have three chambers. And so, this is an abject version of that experience only it's dealing with the departed. Like, you've been given a life and if you're not good with your life, meaning you waste it, or you're stupid with it, or you kill yourself, or decide to ascend and don't make it and then kill yourself, or I'm sick and tired of this I don't want to do this anymore. But you know, the normal rub. You go with that for a while and if you get in THAT condition, then you gotta have the Book of the Dead to figure it out. Now - or, if you notice how they do it, they have someone do it for you in your stead. And that's the Lazarus project that we talked about an infinitum of how to bring people back from the dead. That's the point. So, the reason we're doing the Book of the Dead, so you num-nut motherfuckers can't say we didn't tell you HOW to do it. And then we're gonna say: "How many people have you raised from the dead this week?" And they're gonna go: "Ah, ah, ah." And we're, like: "Get thou from before me. I do not know you." There's a quiz.

Germaine 41:53

Mmm. Okay, that was great.

iON 41:55

Yeah. There's a quiz. Good. Good. Good question, darlin'.

Germaine 41:59

Okay. Thank you. And I'm gonna listen back to that because that was a lot. Thank you.

Bob 42:07

Okay, good.

iON 42:07

Well, sometimes, see, when you get involved, it gets cleaned up a little bit. It's like Costa Rica. You gotta go there to figure it out.

Germaine 42:14

Oh, no, remember we said I don't. I don't have to go to places to figure it out anymore.

iON 42:19

I understand, but sometimes you do. And that's why it worked out well because you were able to.

Germaine 42:27

Ah. Go, okay. True. True dat.

iON 42:32

True dat.

Bob 42:33

Okay. All right. Thank you, Germaine.

iON 42:35

That was good.

Germaine 42:36

Thank you.

Bob 42:37

(Bob opens line. Music, so mutes it, opens other line) Okay, and Roy. Do you have anything to say, Roy?

iON 42:46

Go back, that was good. See, that's easy, Bob. McLean's got the whole thing lined up, so anytime you need music, just pop there, and you got it. They ain't goin' say anything about it.

Bob 42:55

Why are you saying McLean?

iON 42:59

It's, that's where the noise is coming from.

Bob 43:04

Oh, okay. McLean, Virginia?

iON 43:07

Ah huh.

Bob 43:08

Okay. Roy, do you have anything to say?

iON 43:10

Your audience, your audience, your audience awaits, Bob.

Bob 43:14

Yeah. Okay. We're getting ready for post-Dead Bob Book.

iON 43:23

Malone? Post Malone? He's not even - he's ridiculous, Post Malone.

Bob 43:28

Heh heh. So, we're waiting for James to call in. James' supposed to be the first after the Book.

iON 43:35

Do you want us to wake him up? We can wake him up. We can always do Bert. Bert's got some stuff. Carolyn's still awake.

Bob 43:42

Yeah, I know. Yeah, yeah, we'll get to that. But,

Carolyn 43:45

(laughs in background)

iON 43:46

Ha ha ha ha ha.

Bob 43:48

I promised somebody. I promised James. So,

iON 43:53

Well, he's gotta get his damn ass

Bob 43:51

Okay, so Roy has nothing to say. How about Leon? You got anything to say about the Book of the Dead, Leon? (pause)

iON 44:11

Bob makes too many promises.

Bob 44:13

Heh heh heh. Okay. So, let's see. So, James, have you called in? I don't see James'

iON 44:23

How would he know if you've got him on mute?

Bob 44:27

No, I know. Most people are not muted.

iON 44:32

Oh. Except the music channel's muted. We know that.

Bob 44:40

What did you say?

iON 44:40

Except anonymous. The music channel's muted, too.

Announcer 44:45

Meet Phil. Hello? Phil is trying to invent -

iON 44:50

Hello Phil.

Announcer 44:50

- an energy efficient candescent lightbulb. How did you get in my house?
Phil doesn't know - (muted)

Bob 44:54

Can you take the sound off?

iON 45:04

Uh uh.

Announcer 44:58

(unmuted) shrunk LED. Look for the PSE logo in retail lighting aisles
for instance discount.

Bob 45:07

Somebody said hello. It sounded like on that line. Somebody else say
hello?

iON 45:16

You had them at hello, Bob.

Bob 45:18

How about this one. Hello?

iON 45:19

You had them at hello. Hello. You had them at hello. Hello, Heller.
Hallelujah.

Announcer 45:28

- models that can work and adjust settings while you're

iON 45:33

Adjust the settings while you're away, Bob.

Bob 45:36

Beg your pardon?

iON 45:37

Commercial. Commercial! Commercial.

Bob 45:37

Ha ha. Oh, James says two minutes. Oh, okay, that's looking up.

iON 45:46

Give him two minutes so he can lift a lolly. Well, he knew he was gonna
be on.

Bob 45:50

All right, so we're moving out of the - we're moving.

iON 45:50

We're gonna chap him. We gonna chap him. We gonna trap him. He better get right with God. Don't mess with us. We're paying -

Bob 45:58

Yeah. We're gonna play some music!

iON 45:58

- twenty dollars an hour. We don't waste no time.

Bob 46:01

Play some music. While we're waiting, play some music -

iON 45:58

Twenty dollars.

Bob 46:04

He likes Zappa. He'll like this.

Music 46:04

(Two songs played)

Bob 52:06

Steve out there in California says: "Sitting in the dark in California. Shut down due to high winds. Right, there is no wind. Gee, thanks Tech Body." So, Steve's suffering under the California scene. Okay, well, maybe he'll tell us more. Meanwhile, waitin' for James. I don't think this is James. (Opens line: music plays, closes line.) That's not James. Where's James?

iON 52:37

They're playing better music than you, Bob.

Bob 52:40

Beg your pardon?

iON 52:41

They play better music than you, Bob.

Bob 52:44

So?

Carolyn 52:47

(laughs in background)

iON 52:47

I'm just noting.

Bob 52:49

Yeah, well, we're not following your standards of approval or whatever you're projecting.

iON 52:54

Oh, granted for now. Yeah, right.

Bob 52:58

Heh heh heh. Yeah, you don't have any control over social mortar.

iON 53:03

Oh, and don't require it. Y'all's social mortar is so "morticious."

Bob 53:09

Right. I'm gonna scroll down here and see. Aly: "It's been three hours since Trump posted something very big that just happened. He has not added one more tweet." And then, so, if I go over here to general tweets, Trump -

iON 53:33

Ha ha ha ha ha.

Bob 53:33

- to see what the news is saying. News response. We're still waiting, James. The first thing that comes up: "The 65 worst Trump tweets of the 2010's." And, "The White House really isn't backing down from the human scum thing." Ha ha ha. I mean, iON called someone, no, Trump called someone, he was scum. "Republicans quit trying to rein in Trump." It doesn't seem to be much news on that point. So, maybe I should put in: "Something big happened." Something big. See if that brings in somethin'.

Carolyn 54:21

(in background) I already told you that.

Bob 54:22

Yeah, I know. I just wanted to see if there is anything new. Nothing. I can't find anything on it. So, back to our scene here. Are you there, James? (pause) James gonna fuck up again? Can't get his computer to work? I think we should just call James. Let's just call him for fuck sake. Let me see. I got his number. Fucking guy. Avoiding his responsibility for fuckin' years. Let's see. There it is. Okay, James. I'm calling you.

Carolyn 55:02

(in background) Let me get off.

Bob 54:59

Yeah. Trying to give James one more chance. (pause)

Music 55:34

(music plays)

Bob 58:15

Hello, iON.

James 58:18

Hello. Hello everyone. Hello, iON.

iON 58:21
Hey.

Bob 58:22
Okay, so, iON, I was playing while talking to James. In the ether, I was playing the commercial station. How was the music?

iON 58:34
Beautiful. Very nice. Kinda melodious. Got a nice upper beat, an inside upbeat. Yeah, it wasn't bad.

Bob 58:41
Heh heh heh. Yes, Cheri says it's Mos Def, "Ms. Fat Booty." I don't know if that's true, Cheri, since I didn't play it. Now, Leon is pleading.

iON 58:53
Fat Booty. Fat booties are nice. Fat booties are nice. As far as booties go.

Bob 58:54
Yeah. Okay. Leon, you're pleading to give you one more chance, Leon? (pause) He typed in. "One more chance, Bobby, give me one more chance." "It not good," to Leon.

iON 59:22
Next. Let's go.

Bob 59:23
Oh, there's, there's the giggle. Okay, Leon. What are you doing?

Leon 59:28
It's a song, Bobby.

Bob 59:31
What?

Leon 59:31
It's a song. Do you hear me properly?

Bob 59:36
Yes, I hear you, but I hear no music.

Leon 59:40
Oh, yeah. Well, I have no music.

Bob 59:42
Okay, just a second. Speak. Let's see if I can hear you better.

Leon 59:49
Speak. Speak.

Bob 59:52

Nothing's coming through. Oh, maybe the volume's gotta be up. Okay. Just second there, Leon.

Leon 59:56

Is that okay?

[Top](#)

2019-11-02--1800-1-page 7

Carolyn 0:00

"THE CHAPTER OF MAKING THE SAHU TO ENTER THE TUAT ON THE DAY OF THE FUNERAL, WHEN THE FOLLOWING WORDS ARE TO BE SAID: Homage to thee, O thou who dwellest in the Holy Hill" (Carolyn: And I'm not going to say these names they're too ridiculous.) "who dwellest in the Holy Hill (Set-Tchesert) of Amentet! the Osiris, the royal scribe, Nekhtu-Amen, whose word is true, knoweth thee, he knoweth thy name. Deliver thou him from the worms which are in Ra-stau, (Carolyn: s-t-a-u) which live upon the bodies of men and women, and feed upon their blood, for Osiris, the favoured servant of the god of his city, the royal scribe Nekhtu-Amen, knoweth you, and he knoweth your names." (Carolyn: okay. This worms makes me think, iON, that they're, they're pulling people out of the grave and resurrecting them. Is that a possibility?)

iON 1:09

Yeah. That's exactly right. And this is how - this is the whole point of this doing is what this doing is "about."

Carolyn 1:15

Yeah. Yes. Okay, good.

iON 1:18

But now you got to wait a second. Hold on just a minute. Now there's a little -

[Top](#)

2019-11-02--1900-2-pages 7, 8

iON 0:00

- more than just digging up the dead folks. You know, no more sittin' up with the dead because the dead keeps sittin' up. You have to realize when the original beginning starts, they lay it very clearly: different perspective. I'm in this world looking that way. And then they say - the other ones - I'm in this world and I'm the king of this realm and I'm looking that way. So, you got folks from the dead side looking into the live, and you got folks from the live side looking into the dead. And, apparently, this script says that those sometimes are not so seamlessly divided. Notice, he even lays it out as the scribe. The scribe. What is the scribe? The conscience that sets what's done and not done. To bring back to say: if you're gonna be brought back from the dead, you need your court reporter back. You need your soul back.

Carolyn 0:56

Right.

iON 0:57

'Cause when your dead, you don't need a soul. And so, that brings that, the stenographer reference. So, that's perspective that'll help take some of this glib glabber out of these words. We say just take all those stupid words out because it just distracts. 'Cause you're trying to apply it to something which it doesn't necessarily - we could say spookers and they'd mean the same thing, but we don't want to undo the ridiculousness that they're trying to portray.

Carolyn 1:25

Right. Very good. Continuing: "Let the order for his protection be the first command of Osiris, the Lord (Carolyn: capital "L") to the Uttermost Limit, (Carolyn: capital "U," capital "L") who keepeth his body hidden." (Carolyn: so, what's he trying to hide from?)

iON 1:49

Oh, he's tryin' - it's not a - the hidden is a protection. He gets tangled up into it. For example, if you get tired of your dead Bob show and you start goin' to the graveyard to pulling them out to work on those as well, the Lazarus project, you know, we've already done, of course. But if you pick that up and go a little faster, you'd need to protect yourself because there's nothing that would stop you from gettin' drug into that world. The way they're giving it.

Carolyn 2:18

Yeah, yeah, yeah.

iON 2:18

And, you notice how it's the Uttermost Limit. See, that the Limit means that if you're gonna, if you want to, if you're not careful, you're gonna be invited to rule both worlds. And you can't. That's the rub. Here's the example. You can't be a little man and a god. Now, that's both ramifications in this realm. But let's say you're dead and you have to make the same decision. Okay, that's the reverse. Remember, way back in the days of tale of tea and all the burning in the belly? The details of the inner, outer, and middle kingdoms? Those kingdoms have a - they coalesce back and forth, in and out of each other. And that's the set stage of where you are in reference to where you are - and we could have said could be, but we didn't want to confuse. The point, those details, now apply like this because now this becomes the capitulating or the fulcrum point between the separation between those gleaned worlds. That's what we're talkin' about. Now up till now, y'all couldn't handle all this bullshit 'cause some of you jackrabbits would go jump right into it and get yourself messed up and then call 911. And Bob's all stirred up, we gotta go get somebody. And then they have to ask for a tithe from somebody or something ridiculous in the past. But then what happens, it gets real simple now because now you're maturing. Remember, Jesus supposed to come back for a mature bride? The church, as it were. So, now, apparently, y'all are maturing. You know, you can even say the

vulgar words and understand the difference and how to use your Sunday school words. Isn't that cool? So, it's a maturing process that lets us go into this aspect. Well, we won't beat it to death, but we're trying to lay a little background so it doesn't get confusing 'cause they go from here's a little tit tat, here's a little this and that, and then the next thing you know you're jumping right into it and you're in the graveyard. This one's dead, they're coming forth, you got to be here, and you got to be protected. This is bad 'cause they're gonna cut

Carolyn 4:27

Mm hmm. Yeah, yeah, yeah.

iON 4:28

So, it gets, it gets too much. So, we're trying to set a little bit of groundwork so you don't get lost. There is a quiz, so you better pay attention.

Carolyn 4:36

Yeah, and that's, that's good. That helps 'cause like I said earlier, it's just, it just seems so crazy, all these words. But I get it. I get it.

iON 4:46

Good.

Carolyn 4:46

Continuing: "May he - (Bob in background: what did you get?) Shut up, Bob! Shut up!"

iON 4:55

(laughing)

Bob 4:55

I'm unmuting myself. Okay. Are you getting that the words are important and you're not going to leave any out?

Carolyn 5:04

No.

Bob 5:05

Oh. What did you get, though?

Carolyn 5:07

What I got.

iON 5:09

She gets the application now that the storyline as being prescribed has to be divisible by something. So, the ridiculous words are the markers that divide it from this one to that one. They're not important, but it's what the words are necessary for, so you could be able to tell the difference. That's all.

Carolyn 5:27

Continuing: "May he give him release from the Terrible One" (Carolyn: capital "T," capital "O," which is probably the Dark Soul. Is it iON?)

iON 5:37

Dark Soul. It's real close to it, darlin. You won't tell the difference. Ha ha ha.

Carolyn 5:43

I know, I was afraid of that.

iON 5:44

As he squeals. As he squeals.

Carolyn 5:48

Continuing. Oh, well: "May he give him release from the Terrible One who dwelleth at the bend of the River of Amentet," (Carolyn: now, are we saying the River Amentet is the River Styx?)

iON 6:03

No, we're not. That's the reference. The capital River, it would be the same way to prescribe it like the River Jordan, the separating point. It doesn't matter what 'cause it doesn't really say what it's dividing from. It just says it's a river. But we look at the Jordan River divides the Canaan, the promised land, heaven, into wherever you are. You know, Brooklyn.

Carolyn 6:30

Yeah, yeah. All right. So, it's almost like it's dividing death and life in this instance.

iON 6:39

Ah, we want to say absolutely, but wait a minute. It's not - there's no difference. There's really no difference. See, you're either in your meatsack body or you're not, but you're still alive. You're still eternal. So, see, there's, there's the tear. But your words are solemn, your words are solemn to give the deference to be the difference. But there's no difference, you see. Dave Worcester is Dave Worcester. Whether he's here or whether he's not, he's still Dave Worcester.

Carolyn 7:08

Right.

iON 7:09

He just can't rub the red crystal no more.

Carolyn 7:12

Oh, no. Continuing: "and may he decree the acts that will make him to rise up. Let him pass on to him whose throne (Carolyn: small "t") is placed within the darkness, who giveth light in Ra-stau. (Carolyn: s-t-a-u. stau. Next sentence.) O thou Lord (Carolyn: capital "L") of Light, (Carolyn: capital "L") come thou and swallow up the worms which are in

Amentet. Let the Great God (Carolyn: capital "G," "G") who dwelleth in Tetu, and who is himself unseen, hear his prayers, and let those who cause afflictions hold him in fear as he cometh forth with the sentence of their doom to the Divine Block." (Carolyn: capital "D," capital "B." I guess there I just want to know what the Divine Block is, iON.)

iON 8:15
White stone.

Carolyn 8:17
Oh my gosh. Awesome. White stone, the iBlock. Whoo hoo! Continuing: "I the Osiris, the royal scribe, Nekhtu-Amen, come bearing the decree of Neb-er-tcher,

iON 8:42
tcher. You're doing great. Neb-er-tcher. Neb-er-tcher.

Carolyn 8:48
"and I am the Horus" (Carolyn: so, we - here it's saying that Osiris and Horus are the same?)

iON 8:59
They interchange. The in and out. See, that's the way they have to - that's why they have to make the deference so you can keep track of it. Because, otherwise, you don't know if you're the in-out, or the out-in. So, that's the point of all the crazy words.

Carolyn 9:15
Right. So, in the interchange, is one of them in the dead zone and one of them in the live zone? Is that the -

iON 9:24
You can't - is it live or is it Memorex? That's the rub. You can't tell.

Carolyn 9:28
I know, you already said. I know -

iON 9:30
That's the point. See, that, that's the point. And so, you got to have some marker to get you from there to there. It's sort of the rub. Now, our words are failing. They're not appropriate because they're not enough. 'Cause this is huge. Once you learn how to navigate this, you're gonna, you're gonna see death in a totally different way. Totally different way. It's gonna mean something different. Now, we take great light of it, ourselves. It's not a crying time for us. It's, you know, with, with, with wreaths of death on your door post, it's not necessary. The whole point becomes an easy run to see the difference of your conditioned response. Now, how we've always made reference to it is from when you were a crawler till you became a walker. And that stage, we don't talk about that as a difference. No one is known as, "Oh, well, he was a crawler, now he's a walker." But they do talk about, "Oh, he's

a, oh, no, he's dead, now. He was alive when he was a crawler. That he was alive, and now he's dead." They leave off the crawler part. He most certainly was a crawler, too. You see?

Carolyn 10:37
Yeah.

iON 10:38

So, that's the difference. So, you don't - it depends on from which side of the River Styx, if that's what you want to call it, you're standing on is how close proximity you are to yourself in that land. Let me say it like this. You're a little man, and you're becoming a god. Okay, stop. In this realm, you're a little man and you become a god, you're a god. Okay? And then once you go to the underworld, the nether region, you can go there as a god, of course. That's what they're making reference here. When you go as god there, you're still god. You don't come back a little man. Okay? Now, the reference that you're trying to - they're trying to infer is that you can come back and get your body as a god in that other realm. See? That's what the whole scriptures is tryin' to point to, in what they call the resurrection. You know, like the last great erection of Bob Neveritt, the erection comes along. That's the point: the resurrection. That's what they're making reference to, to come back and, "I'm dead. They put me in the crypt. Okay, I'm gonna go back and I'm gonna get my meatsack body because I'm gonna live eternally because I am eternal." That's the point of the other side of that, looking this way. Doesn't exactly apply, but it's how they make the difference. And we're going to develop that hard later because we're going to give you the spells to calculate and drive these forces from each side. 'Cause, see, what's bound on earth is bound in heaven. So, therefore, what's bound in the supernatural is also bound on earth.

Carolyn 12:27
Mmmm. Yeah.

iON 12:28

You have to be careful. Now, we've made - the only rule so far, well, no, there's two rules. The first rule is there's no rules, but that's a rule so that's one. Number two is do NOT(!) - y'all know what we're gonna say. Do not engage the angels if you're angry. Didn't say mad, we said angry. 'Cause mad as a hatter, if you don't have leave of your senses, I guess you can do whatever you want to do, 'cause it's over pretty much for you anyhow at that point in a never mind, state of mind. So, that being the case, that applies to here because you don't know what you're pitching at. You see? You don't know. Okay, we'd say where are you, and you would give definition of where you are based only on the bias that you prescribed. Well, I'm in my house. Well, I'm close to Bob. Well, I'm next to my desk. Well, I'm over here. Well, I'm going to the kitchen. Where's the popcorn? Why isn't the popcorn ready yet? Oh, wait, no, sorry, that's later. Let's back up, back up, back up. So then your proximity of where you are and where you are is only based on where your knowing is. And then you look up and you go: "My God. I'm in the car. How'd did I get here? Well, I must have left. Well, okay, yeah,

okay. Yeah, I was going to Costco, I'm goin', no, no. Well, no, wait. I don't know." You see, that happens sometimes, and you use the excuse to remember or to justify where you are. But we are telling you, you have no knowing, actual knowing, of that preciseness or the detailed proclivity of where you actually are. That's why people says: "Well, I had a dream and I was floating in a space and I was bla bla bla bla bla bla bla." And we say, okay, you want scars? We can take you scars from where you been if that's what you want to do. Because your mind has a way of negating what you know as reality. That's what this work is supposed to clean up so that you now have the ability or the grimoire - terrible word, we don't even like the word but we're gonna use it - to give you the details or the bill of particulars that allow you, number one, to know the difference if you don't want to use it. Okay. That's if you don't want to use it. Or the power to consume it and know how to do it safely. Yeah, we're fixin' to turn out -

Bob 15:09
You said, "this work."

iON 15:09
Yeah, this work, body.

Bob 15:10
You mean the Egyptian Book of the Dead, not, not this show.

iON 15:13
Yeah.

Bob 15:14
This work is the Egyptian Book of the Dead.

iON 15:15
Oh no, not this -

Bob 15:16
Just defined it.

iON 15:17
- not this show. Not this show. Yeah, that's right. What we're supposed - what it's supposed to be for.

Bob 15:23
Okay, listen to this, Carolyn. Remember when iON said way back 10 years ago that for cavemen they couldn't tell that they died 'cause there was hardly any difference? So, in the ascended continent, there was no death. So, if you start inventing death as you start to fall, it'd be a slight shift. And you'd come back, you know: "Look, I'm going into this cold water. Look at this." Then slip back in the eternal, ascended continent zone.

iON 15:54

Mm hmm. No, Egypt consumed him. The ocean has consumed him, and he's gone forever. We'll see him in the sweet by and by.

Bob 16:00

Right. There'll be accidents and people wouldn't come back, but we're talking about the Egyptian culture. Is that what we imagine is caveman sensibility, or was cavemen something way before there were no questions and answers?

iON 16:14

Imagine. Imagine is the word we ask you to define. You're right, -

Bob 16:20

Right, but the

iON 16:20

- but now tell us, tell us, uh uh, tell us what you mean when you say that they imagined something. What does that mean? We just don't know what it means.

Bob 16:29

That you created it. They created it.

iON 16:31

Ah, but wait, you can imagine something not created.

Bob 16:34

Thinking, thinking.

iON 16:35

Now wait now.

Bob 16:35

Accidentally. Ah, remembering! They were remembering their fallen state which happened before they were ascended! Heh heh heh.

iON 16:44

Okay. Reconnecting. Okay, now, perfect. Now if you're gonna say it that way, good. That's the reason why we wanted you to get some words. If you're gonna speak on this show, you're gonna have to start being responsible for your wordy words, sir.

Bob 16:55

Right. Okay, but I was wondering when you were talking about caveman sensibility, there were no phenomena named caveman, or, but the fact that we thought them up, they must have happened at some point even though there's no evolution? Were there cavemen as we make sense of them.

iON 17:13

There are cavemen now. They're living - there're cavemen now. They - you have people listening to this show that live under viaducts in California. They're cavemen, right.

Bob 17:22

Okay, so the, the point is the transparency in the Egyptian culture was just that close, the ascended continent. And the Book is describing the shifting and then maybe the densification of matter as people agreed to fall further. And this Book reminds them of what they used to notice.

iON 17:42

And that, and that, in that in the sentence, that in the sentence it applies to what you just said is: Oh, thou Lord of Light - remember you're supposed to be salt and light - come thou and swallow up the worms which are in Amentet. Let the Great God, capital, who dwelleth in Tetu, and who is himself unseen, hear Bob's prayers, and let those who cause afflictions hold him in fear(!) as he cometh forth with the sentence of their doom to the Divine Block. See how this works?

Bob 18:23

Yeah. What do you think of that, Carolyn?

iON 18:25

You see the inside out? It becomes the standard. That's what it is. That's the reason the drops have been the, the, the money. It's the currency because it's what it's judged by. This world and the others. Well, see.

Bob 18:45

That's a little too much for little Carolyn?

Carolyn 18:48

Little Carolyn.

Bob 18:49

Ha ha ha. Okay, so let little Carolyn read.

iON 18:52

The world's tallest midget. The world's tallest midget. But now you're laying off something. At this point you're laying off something. You laid something by. If the farmers listening know what "to lay something by" means, where you bust the minerals and you start putting the dirt back on the roots that the water, the rain, has washed away from the roots. You lay it by to put the dirt back on it so the grass don't take over the field. Now what's happening is you're startin' to make the deference. There's a difference to make a crop. See, this is about the harvest of bringing into a position that allows a place or ability to first, note the difference as huge; and second, to have the ability to make it navigable(?) Let's call it "navigatel."

Carolyn 19:51

Wow. Yep. As Bert would say, I have to go back and listen to all that. I was having

iON 19:58

Yeah, yeah. We said - we did - we said there was a quiz. Yeah, we did say there was a quiz. So, yeah, that's right. But, basically, the, the grits and gravy of that is that it lays out what's possible and now the dimensions of how you apply it. If it does nothing but show you how to get your ass back home, great. That's a good place. But if it gets you to show you how to move home to you, that's even better. We're gonna show you how to navigate the world of the dead.

Carolyn 20:30

Yeah, but I'm not dead. No dying.

iON 20:34

No, no, but you - but yet you host the dead Bob show every Monday night! So, hey, okay. Ha ha ha. You're working in it. What we're saying is, is you're working in it. See, that's the point. You say, "I'm alive. I'm a god. I'm ascended." But you deal with every devil in hell most every day. You deal with everything trying to trip you up, mess you up, screw you up, and you have to be so careful. You take - the bigger the deal is now, if you take one wrong step, it's the end of time, or the end of eternity, or it's over, or bla bla bla bla bla bla bla. See? It's just not really the case, but you gotta learn how to navigate. Then you learn how to navigate deals, then you learn how to navigate bargains, then you know how to navigate your resources, then you realize where your exposure is, then your risk-gain conundrum. Remember the formula: means times faith equals motivation? Now you can see why, what, when someone's willing to do for a handful of dollars. That gives you a great insight to read between the lions. L-I-O-N-S. Read between the lions, 'cause they're comin'.

Carolyn 21:54

Okay. Whew.

iON 21:55

(whispering) That part was pretty good. Whew.

Carolyn 21:59

The line before and continuing. You have no knowing of where you actually are! Oh, my goodness.

iON 22:06

Da dada-da.

Carolyn 22:06

"who taketh possession of his throne from him. (Carolyn: small "t") His father, the lord (Carolyn: no capitals) of all those who are in the Boat (Carolyn: capital "B") of his Father Horus, hath ascribed praise unto him. He cometh bearing tidings.....let him see the town of Anu."

iON 22:28

(laughing) He must have sent a tithe, Carolyn!

Carolyn 22:37

Tidings! Tidings! Not tithe!

iON 22:42

(laughing) Sorry, sorry, sorry we digress. That was inside. That doesn't apply to anything.

Carolyn 22:49

Yeah. Yeah.

iON 22:49

But it's great fun, though. It's great fun. We should write a book about that. That'd be good. We can allow something, then, can't we?

Carolyn 22:57

No, you get a, you get a fake writer. What do you call them?

iON 23:01

Oh yeah, yeah. Ghost writer. A ghost writer.

Carolyn 23:03

Ghost writer. "He cometh bearing -

iON 23:05

Or we can just get it from Esther Hicks. Just get it from Esther Hicks. She got it from Jerry, so, that's good. Just as easy.

Carolyn 23:11

Right. "He cometh bearing tidings.....let him see the town of Anu."

iON 23:18

Anu.

Carolyn 23:20

Anu. "Their chief shall stand on the earth before him, the scribes shall magnify him at the doors of their assemblies, and thy shall swathe im (Carolyn: I think him. It says "im" but I think that should be him.)

iON 23:34

No, no, its "i-m."

Carolyn 23:37

Swathe im? Hmm. Who is im, iON? Who is im?

iON 23:42

You'll see. You'll see.

Carolyn 23:46

"swathe im with swathings in Anu. He hath led heaven captive, and he hath seized the earth in his grasp. Neither the heavens

iON 23:58

Oh oh. Wait, wait, wait.

Carolyn 24:00
Yeah.

iON 24:00
Before you - wait. Hold one second. Here's one thing (indistinct)

Carolyn 24:03
Sounds like the devil. Go ahead.

iON 24:04
Well, no, no, no. Maybe. Okay, you can call - the best - that see, that prescription's exactly what we're talkin' about. It's like, oh, it sounds like this. Okay? But actually, all it's really saying is that the difference between this one and that one, you can conquer both. So, you could conquer both. Does that make you the devil? Well, sometimes. No, it's not the devil, but you're acting like the devil! Bob, you're acting like the devil! Quit acting like the devil. See? See how that goes in and out? So, you're right from the way it's pronounced, but it's not necessarily the death angel that you're trying to prescribe. What it actually is, is that where you are in a juxtaposable position. See, the capital Boat of his Father Horus? It's not that River Styx ride. That's not that. This is where everybody's held. It's where everybody's held.

Carolyn 24:58
Ahhh.

iON 24:59
You see? The Boat you're on - get on the Boat! You know, it's like cowboy foreplay: get in the truck. Once you're in the truck, you're in. So now, once you figure this out, you got Their chief, capital "T," shall stand on the earth before him. Okay? That's where we would, let's just say, that's where the little man lives. Okay? The scribes, the people who write shit, they will magnify him at the doors of the, of Akasha(!), and whatever glib, cliché archetype you want to say. And it's a bit big in front of the crowds. And they shall swathe im in swathings in Anu. He had led heaven captive; meaning, held it in a bucket, put it in a bottle, put it in a container. Okay? Locked it up, locked it down. Now you're talking about controlling heaven. That's where the god lives. He's in heaven, remember? And now you have seized the earth as well. As what's bound on one is in the other as we said. And then thou: "Neither of the heavens nor the earth can be taken away from him" See? "For behold, he is Ra, the firstborn of the gods." Even the little man can't be taken by both. Even the little god can't be taken by both. We're sorry, we're ahead of ourselves. We're head of your Pictionary stuff.

Carolyn 26:37
Ha ha ha. No, you're doing good. Okay, continuing: "His mother shall nurse him, and shall give him her breast on the horizon." (Carolyn: that didn't make sense.)

iON 26:54

That's that line. Yeah, it does. It's the line, it's the line -

Carolyn 26:59
Demarcation.

iON 26:59
- it's that line between this - and this is where, okay, sustenance comes from the mother. Okay? The mother's milk sustains that person. Doesn't say if the mother's alive or dead. Dead mothers rarely nourish their children. Right? But this doesn't say any difference. This says no difference. The metaphorical inference is that that's where the connection comes from. Now, genealogy would say that that's where it is. So, now, now here's what science - well, we don't want to say - yeah, this is that fucked up science part. We're gonna straighten - Carolyn, we're gonna get you to straighten out some of this bullshit 'cause some of it is just absolutely "Newtonianless" in any place of origination because they've got it so wrong. So, now what they say: because of this line in the Egyptian Book of the Dead, you got your mama and popper's genes, and you are serviced, and you're doomed to suffer from whatever the fuck they died of is what you got to die of, and worse and quicker. You see? That's the rub 'cause that's saying that imprint is stuck on you. No question. Well, you say - well, that's just not necessarily the case. I guess, you know, you can die of lead poisoning by shootin' yourself in the face if you want to. You know, you sure can. But you don't have to! Well, papa shot mama with a double barrel butcher knife. I guess I got to shoot you, too. It's really nobody's meme, but that's the reference, you see.

Carolyn 28:42
Ha ha. It's in my genes.

iON 28:43
Sugar! You got sugar!

Carolyn 28:46
It's in my genes.

iON 28:49
You got myelitis. You got all this stuff. That's what this is saying. But this is actually giving a break to that chain of bindingness. Now, we're gonna come back to Papa Justify, y'all already know we are. But this is the condition of you gotta have mama's milk until you come into your own power. You gotta have something from this line to sustain you. Now, it will sustain you. Now, some people borrow us. It's okay. We don't mind that, we'll do that. And we're crass sometimes, we're shocked sometimes, and just like Donald Duck sometimes we're like Bob: we don't give a fuck sometimes. It happens, it just happens; only because the driver has to be - bring you into your place of power. If that's what's happenin', come on, baby, let's go. If that's not what's happening, get on with it. We're good, we're through, it's fun. Is it fun? Are you havin' fun? Okay, good, let's go. But past that, nothing significant is going on here. You see the difference? That's why it's important to be

able to stage this and be able to note what's going on. 'Cause we rarely ever, if never, are terse, but we ain't puttin' up with no bullshit. You know, come on. If you get it, get it. If you ain't, it don't matter. You see, it's gonna be done soon anyway. No reason to have travail. So, we just - we're not taking any prisoners, basically. If that helps you, great. You can borrow our power to get your own. But the point of borrowing our power is it's not yours, it's our power. Doesn't matter that you gave it to us. See? See, now's the rub? See how crazy that is? You gave me your money; that's my money; I'm not giving you - I may give you some money; I'll loan you some money, but that's now my money, not your money. Wait, that was my money. I paid that bill with this money right here in my hand. Wait, no, that doesn't work. There's the rub, you see. The conditional repose. We use money to - 'cause that's what everybody's grasping for, you know, fighting to get your hands on a little dab of. You know the story, the ridiculous parts of it. But that's another thing. We could have just easily said a piece of bread. We could have just said a dose of drops. We could just as easily said a glass of Bob's bread of Living Water. Same kind of thing. So, it's gonna simplify this, hopefully, but it gets more complex. So, that's reason we say we want to lay this out a little bit. So you can go: "Oh, yeah, okay." Because now that anytime they get the simplest little thing, which we just done, and then you got to have a fucking rubric to figure it out, something is sad wrong. So, here we go.

Carolyn 31:40

What does the rubric - I mean, I'll look up the definition of rubric, but who put in rubric? Who knew that word back then?

iON 31:47

It's a model. Nobody. This is your ridiculous writers who added this crap. This is their position. This isn't the Book of the Dead. This version is their version of the version.

Carolyn 31:58

It's a heading on a document. A statement of purpose or function. So,

iON 32:03

Potentially, but this doesn't quite do that.

Carolyn 32:07

Well, if it gives you overview, words

iON 32:11

No, it's telling you how to do it. This is supposed to tell you - a rubric is supposed to tell you how to do it. Okay, we told you somebody's dead, we told you what's going on; now, here's the rubric. The rubric or by rote says: "You wave your magic wand, you can't - put your head between your knees and you kiss your ass goodbye. Click." And this is the rubric that tells you how to do it. Now, this is what that's gonna tell you what they did that you do. Does that

Carolyn 32:38

But you just said this doesn't do that.

iON 32:42

I know, but that's what this is telling you. This is - they're making this be the point of that story. So, it's okay.

Carolyn 32:49

And the words of the rubric are: "RUBRIC: The words of this Chapter shall be said after [the deceased] is laid to rest in Amentet; by means of them the region Tenn-t shall be contented with her lord." (Carolyn: small "l." They - Look! That's the first time I've seen "her" anywhere.)

iON 33:15

Yeah, except for the mama. Except for the mama.

Carolyn 33:19

Except for the mama. "And the Osiris the royal scribe, Nekhtu-Amen, whose word is truth, shall come forth, and he shall embark in the Boat of Ra, and [his] body upon its bier shall be counted up, and he shall be established in the Tuat." (Carolyn: so, it's just describing - yep.)

iON 33:48

You see, it's telling you that all this is this and this is what you do, this is how you do it, but there was none of that. It wasn't that. It wasn't the point. The reference in those original hieroglyphs had nothing to do with telling somebody to do something. Okay? It wasn't like: "Okay, we've had a resurrection. Now this is - now, what happened? Type, type, type, type, type, type. This is what we saw, this is what we did it. Okay. So, we laid it this way, we did that. And this is what happened with it." No, now, see, it ain't at all like that. It's like it's, it's in reverse. You might want to say if that rubric was true, then those words are inappropriate if you did that that way. It's the, it's the, the, the crime scene report came before the crime.

Carolyn 34:37

When you say it's in reverse, you're saying what really happened is the opposite of what the rubric says.

iON 34:44

Correct.

Carolyn 34:48

Bob, do you want -

iON 34:49

But it's okay. But it's okay. It's okay because it does not move the words. It adds a context that's inappropriate, but it kind of tells you as it goes, how you would apply it. Now, the other rubrics are going to say different things that say: "Okay, if you want to do this, do this." That's a little bit different because you're going to be deep enough into it at that point to know the difference. Right now, you think you're gonna raise people from the dead. Well, just don't do it. This more puts

people in the - this puts people in the ground more than it raises them from the dead.

Carolyn 35:29

Yeah. I have a weirdly weird nasal irritation right now. I don't know how much longer I can continue, Bob. I am - I might have to turn it over to Bob.

iON 35:41

Okay, we're close to a little section.

Carolyn 35:43

Ha ha. Bob says: "You're just weak." I'm here dying. Bob! I'm dying! Call the hospital. Bob, get the ambulance.

iON 35:54

(laughing) Well, the words of this Chapter shall be said, the words of this Chapter shall be said after the deceased is laid to rest in Amentet. Ha ha ha.

Carolyn 36:02

I'm dying. Bob, I'm dying.

iON 36:07

Once you get into Amentet, then we go to Tenn-t. Then, Tenn-t and you got to be contented with her lord, so she, Carolyn, will work it out. And the Osiris, the royal scribe, whose word is truth shall come forth, and she, he, shall embark in the Boat of Ra. Sun Ra. Mm hmm. So, that's good. Yeah. Good.

Carolyn 36:33

So, the next chapter: "THE CHAPTER OF GIVING A MOUTH TO THE OSIRIS ANI, THE SCRIBE,

iON 36:43

Ani."

Carolyn 36:44

Ani. "THE SCRIBE, AND TELLER OF THE OFFERINGS WHICH ARE MADE TO ALL THE GODS, WHOSE WORD IS TRUE, WHO SAITH:- I rise up out of the Egg (Carolyn: capital "E") in the Hidden Land. (Carolyn: capital "H," capital "L") May my mouth be given unto me that I may speak therewith in the presence of the Great God, (Carolyn: two "G" capitals) the Lord (Carolyn: capital "L") of the Tuat. Let not my hand and my arm be repulsed in the presence of the Chiefs (Carolyn: capital "C." I'm not going to pronounce that name.)

iON 37:26

Tchatchau. That's okay.

Carolyn 37:27

Heh heh. "in the presence of the Chiefs (Tchatchau) of any god. I am Osiris, the Lord of Ra-stau. May I, the Osiris, the scribe Ani, whose word is true, have my portion with him who is on the top of the Steps (Osiris)." (Carolyn: and they bracket Osiris. Steps is capitalized, so does that imply we're going somewhere, iON?)

iON 37:53

Ascension. Ascension. Ascension. The angel rings and the angel diagram, those different steps, that don't mean they're just a division point. Okay? They're division points, but those rings apply and once they're aligned, it's what allows the lotus flower to open. Well, these are the steps of ascension if that's what you want to call it. And now wait, now don't, don't go there. No, no, no, wait a minute, wait a minute. Ascension doesn't mean - that's not what this is trying to do. This is tryin' to say that once you've got the ascension part right, then you can navigate this work.

Carolyn 38:35

Mmm. Yeah. Got it.

iON 38:39

That's the point.

Carolyn 38:40

Wow.

iON 38:41

See, what it's sayin': have my portion with him who is on the top(!) of the Steps. According to the desire of my heart. I come from an island of Nesersert. Neveritt.

Carolyn 38:56

Neveritt, Bob.

iON 38:57

Yeah. And I have extinguished the fire. We wish you could say that for California, huh?

Carolyn 39:05

And then we have another Appendix and then another chapter. "THE CHAPTER OF GIVING A MOUTH TO THE OSIRIS, THE SRIBE ANI, WHO SAITH:- Homage to thee, O thou lord of brightness, Governor (Carolyn: capital "G") of the Temple, (Carolyn: capital "T," capital Prince) Prince of the night and of the thick darkness. I have come unto thee. I am shining, I am pure. My hands are about thee, thou hast thy lot with thy ancestors. Give thou unto me my mouth that I may speak with it. I guide my heart as its season of flame and of night." (Carolyn: taking your power, I guess.)

iON 39:57

Well, well, that way, you, well, you don't know you have a power, see? This is the, this is the Saite Recension. This is a saite recension which means it's another aspect of: "Oh, okay. Oh, okay, here we go. I didn't

know that this is what I do when I need to say something and I can't and I run out." That's what you're supposed to go to, to get this lined up to make something; figure it out so you can speak.

Carolyn 40:26

So, you're working up for your first presidential debate.

iON 40:31

Basically, unless you're Beto, then you're done.

Carolyn 40:36

Yeah, he's done. "RUBRIC:

iON 40:38

Bless his little heart.

Carolyn 40:40

"If this Chapter be known by the Osiris the scribe Ani, upon earth, [or if it be done] in writing upon [his] coffin, he shall come forth by day in every form which he pleaseth, and he shall enter into [his] abode, and shall not be repulsed. And cakes, and ale, and joints of meat [from those which are on] the altar of Osiris shall be given unto him; and he shall enter in peace into Sekhet-Aaru, conformably to the decree of the Dweller (Carolyn: capital "D") in Busiris."

iON 41:22

Busiris.

Bob 41:24

"Wheat and barley (Carolyn: barley, which is RNA reset drops) shall be given unto him therein,

iON 41:30

Dhura. Which is known as dhura. Known as dhura. That's right. That's the same prescription that is the shew-bread. Same. Dhura. That's right, same conversation.

Carolyn 41:42

"and he shall flourish there just as he did upon earth;" (Carolyn: so, they're, they're saying that you're, you're just eatin' and drinkin' the same over there as on earth.) and he shall do whatsoever it pleaseth him to do, even as do the Company (Carolyn: capital "C") of the Gods (Carolyn: capital "G") who are in the Tuat, regularly and continually, for millions of times." (Carolyn: oh no. They brought time into it, iON.)

iON 42:18

No, no, no, it's okay. No, no, no, no, no, no, no, no, it's not time. It's millions of times. Not time.

Carolyn 42:25

Oh, timing, no?

iON 42:26

I'm gonna, I'm gonna have an orgasm. Okay, I'm gonna have another orgasm. It doesn't say when. It just says you're gonna have millions of orgasms.

Carolyn 42:33

Ahhh. Timing.

iON 42:34

Then. Yes, not, no, they know better 'cause they really aren't judged by time. Time is a straight up fictitious. You see?

Carolyn 42:43

Right.

iON 42:43

'Cause you can't even mark - because you gotta realize that originally when they got started this before the Gutenberg fucked-up Galaxy, what happened was, they weren't doing time. They were doing cycles. Remember the Mayan shit and all those different things? They weren't tryin' to say this is tick tock. They're trying to say, here's the revolution on this one. Here's the revolution on this one. Here's the revolution. And it's like Bob's Groundhog Day. So, the same number of minutes are in every Groundhog Day? Bob says no, they change. A bit more or less, and oh, remember. It's like tonight, you're gonna lose time. Where y'all don't - see, here you go. Bob's not! Bob's not gonna lose any time. But Carolyn, you'll have to relive your world because of daylight savings time. Because now you interact with so much on the mainland, you have to move your schedule to match their position. But Bob, don't; he's like, fuck you. If you can't figure it out, I'm on my day. Y'all gonna fit with me or I ain't goin'. But you, on the other hand, have to move your world. Oh, all right, right, right. I'll see you at two. You gotta change your whole timing for everything, which is ridiculous. That's the point.

Carolyn 43:55

That is the point. Okay, Bob? Will we continue?

Bob 44:00

Yes.

Carolyn 44:02

So, the next section is: "THE CHAPTER OF COMING FORTH BY DAY AND OF OPENING UP A WAY THROUGH THE AMEHET:" (Carolyn: Amehet. What - I forget, what's the Amehet, iON?)

iON 44:17

The other versions is the direction. Directions Amentet and Amehet is the both sides. This makes a little - well, let's call it the desert or let's call it the mountain. It's the navigating.

Carolyn 44:34

Cool.

iON 44:34

Nebseni is a different reference, see? That's the whole point of the other corner. You'll see in just a minute.

Carolyn 44:42

"Behold, the scribe Nebseni whose word is truth, saith:- Homage to you, O ye Lords of Kau, (Carolyn: capital "L") ye who are without sin, and who live for the endless and infinite aeons of time which make up eternity."

Bob 45:03

Yeah, let me ask something. Is a scribe a little man, iON?

iON 45:11

Ehhh, depends, but mostly.

Carolyn 45:12

It's the soul, Bob.

Bob 45:13

Oh, it's the soul.

iON 45:15

Mostly, mostly it is.

Bob 45:17

Is it any soul?

iON 45:20

God doesn't have a soul.

Bob 45:22

Gods don't have a soul. So, this is a soul of the little man, Carolyn.

Carolyn 45:27

That's right, Bob.

Bob 45:27

And it means the soul of Nebseni?

iON 45:31

But then, but then we stop. Yeah, but then we stop because we don't see you all as little men. We see you only as god because you are god. See? You are pure.

Bob 45:40

So, you don't see the soul?

iON 45:43

Well, we don't see the little man. The soul is just keeping track of how you've been doing so you will remember. We know how you were doing. Now, we don't have to remember.

Bob 45:53

When you were the Guf, the unrealized creations of the soul, gathered, were put into your environment, into you, the Guf, and you would see those.

iON 46:01

Into our, into our, into our chicken soup. Yes.

Bob 46:05

Right. You would see those, but you don't see the little man.

iON 46:10

Correct. We don't see you as a little man. Never. No.

Bob 46:14

As a little man, do you see us when we are little men?

iON 46:18

Yes, we do.

Bob 46:21

Okay.

Carolyn 46:21

But (overtalk) judge.

iON 46:22

But we know what you're gonna do. We know - well, yeah, we - yes, now wait now. Yeah, we do, we judge. We sure do. We judge. No, no, we judge you - no, here's the thing. You can judge. You're just gonna be judged by the same measure. See? That's the rub. That's when you want to smote somebody. You want to smote somebody. We say, okay, we'll take care that. No problem, we'll do it. You need somebody blowed-the-fuck-up? Okay, we got you, we got you. Your power is gonna do it. But then you're gonna be judged by the same measure. That's why we say never do it harshly or in anger. It's well thought out and contrived. Don't worry. Typically, they've wrapped enough rope around their neck; they'll stumble and fall and strangle themselves, more typically. You see? And Bob, that's why Carolyn is very precise with those that strike up against her. She's, normally, just very calm and nonchalant, and what is it President Kennedy said? "For always, always, always forgive your enemies, but never forget their name."

Bob 47:29

So, you're saying Carolyn is very precise in what?

iON 47:34

In watching and noting the riles of when things come along. She's very aware of that to the point that she can navigate it very easily, but she never has someone - a hit put on somebody because she didn't want a hit put onto her. See? She lets them work themselves into the mess. And they

grind themselves into a fine, powdery pulp, and then she says: "Aww, poor, poor talcum. Let me see 'em."

Bob 48:02

Right. Did, did - is that karma what you just described?

iON 48:06

No, it's not karma. No, that is not karma. That is, that is - it's called retribution. It has to be set off into a notion. You can use judgment; you can judge, you're just gonna be judged by the same measure. If someone wrongs you, or get you sideways, or gets you messed up, or blah, blah, blah, blah, blah. You know, so, Sache Spencer thing, same kind of thing. Get rid of Spencer 'cause he's a gambler, he's a this, he's a that, and you walk the earth for the rest of your life miserable. But you can't - or like getting rid of your wife 'cause she takes a drink and then you go marry a drunk. You get back what you put out. Not from a karmic standpoint, because you've now set the measure of that's what you'll hold. You see?

Bob 48:56

That's called retribution.

iON 48:59

Yeah, you can't tell which side of the River Styx you're standing on when you're making all these prescriptions. So, therefore, there's the rub. If you don't know, then better hold that back until you do because you're gonna get it just like that. How do you want it? Just like that. No problem, no problem as long as you know that.

Bob 49:21

Is that because you're the only reality, and so what you create and think you project on someone else will come back to you 'cause you're the only thing there? Is it something like that?

iON 49:32

Depends on, depends on who the fiend is.

Bob 49:37

There are fiends who are not you.

iON 49:41

Correct. You'll see, it's coming.

Bob 49:44

Okay. So, just a minute ago, you were saying we this, we that. Who is "we" when you say we?

iON 49:51

The collective "we."

Bob 49:53

What is the collective of what?

iON 49:56

Oh, of all the humans who aren't in - well, if you call it a placeholder for all the power that god has, that little man won't accept back, "we" would be that.

Bob 50:09

Right. That's why you're this sum of power in this realm. You're just holding our little people's power.

iON 50:19

Well, we were doing real good till your fucked-up Tiny Note parsed everything out into the hexadic. And now we have to share with your Tech Body because you killed the Chip Body because of fucking Kroker. So, thanks boss, you really straighten that out for us all. So, we'll navigate that little ditty. But then again, that'll be in the song of sixpence as well, won't it?

Bob 50:43

Yes, and so I go over to the chat line to see if any reasonably conscious person is responding to how amazing what we're hearing just now in the last hour or so, -

iON 50:53

(laughing)

Bob 50:53

- and all I get somebody called horse happy, going: "Hi, iON, Bob Carolyn and other selves." Come on, horse happy!

iON 50:59

(laughing)

Bob 51:05

Yeah, it's like Frank - Frank Zappa's doing an amazing guitar solo in the great high school gym, and the janitor walks by and kind of just waves at Frank and carries on to this room where his broom is. You know, he ignores what Frank's doing.

Carolyn 51:20

But, Skip says: "Good job, Carolyn." Good job.

Bob 51:23

I don't see Skip yet. Where's? -

Carolyn 51:25

Way down.

Bob 51:26

Oh, right, you're going -

Carolyn 51:27

Cheri's putting all the transcripts on -

Bob 51:31

Yeah. Oh, look, Clinton's in our midst. Clinton goes: "Fucky." He's fucking Kroker. Jesus, you homosexual jerk. He's fucking Kroker.

iON 51:41

We said, we said, we were referring to fucking Kroker that you messed up in your chart. And so -

Bob 51:46

I know, I know, I 'm switching it. 'Cause Clinton, when Clinton shows up, war breaks out. So, we have to have him sit back and be amazed at what he's hearing. His puny, little accusations aren't going to swallow what we've been witnessing, Bert. Right, Bert?

iON 52:05

Who? You swallow?

Bob 52:05

Alissa? And anybody else who's got a reasonable brain here?

iON 52:09

Now, Bob, Bob. You didn't say you swallow. No, that's a different thing. We may have to move him into a different category if he'll swallow. Now, that's a little different. Hold on, that may be better. May be better.

Bob 52:19

Who? Kroker or Clinton? Kroker or Clinton?

iON 52:21

Yeah, whoever is swallowin', Bob. Whoever's swallowin'.

Bob 52:24

Okay.

iON 52:24

That's the one to be sure to see about.

Bob 52:27

Look at that. Clinton: "I dig the Egypt scene." He has no clue it's about today" (iON laughs) Jesus Christ, Clinton.

Carolyn 52:34

Look it. Edwin Star sang, maybe wrote the song, "War." War. War broke out.

Bob 52:43

Ha ha ha. I think Eric Burdon did that.

iON 52:45

Tell him, tell him it was about 2000 years before Egypt, though. That's the problem, but that's another -

Bob 52:52

Augmentor says, augmentor gets my point: "You don't get this good lemonade every century. Good job Mr. Dobbs, squeezer extraordinaire." Even though Carolyn's doing all the work, I still get the credit 'cause Carolyn learned at my feet.

Carolyn 53:06

True.

iON 53:06

Awww. Lord have mercy.

Bob 53:07

True? Gee, cute.

Carolyn 53:09

I don't like squeezing.

Bob 53:11

All right, but you're doing fine here.

Carolyn 53:13

Right.

Bob 53:14

So, we were talking about what - Kroker. Okay, he blamed everything on me. What was this condition just before that before? Oh, the "we." So, are you the "we" of the collectivity of fallen, of little man, where they need to be supported by each other? The - what you call the Non-Physical. That's the support structure?

iON 53:34

Horse happy, horse happy, who is paying attention,

Bob 53:38

Yeah.

iON 53:38

- answered your question for you. The answer is the magic mirror. It all went to the Tech Body's application. Now they're paying attention, now, Bob.

Bob 53:49

Yeah, but wait a minute. I'm talking about what the definition of "we" is. Then you said that "we" are the collective.

iON 53:54

The magic mirror. We are what goes in the magic mirror. We are the collector of that power that the little man will not take.

Bob 54:05

Oh, the mirror collects things. The mirror gathers the images.

iON 54:10

What does the, what does the mirror do, if not that?

Bob 54:14

All right, so, you gather it and it's our - you didn't say what you gather. You gather the collectivity of us. What are we? There were little men, so you gather all the unrealized creations.

iON 54:32

Ha ha. We're a dithyrambic, we're a dithyrambic spectator, according to Wyndham Lewis. According to Clinton. Ha ha ha.

Bob 54:38

Look. Kroker's here. Kroker's here. Kroker woke up. We raised Kroker from the dead.

iON 54:42

(laughing) Arthur Kroker. Arthur, Arthur. Arthur Fucking Kroker. Arthur F. Kroker. Arthur Fucking Kroker.

Bob 54:53

(laughing) Wouldn't it be great if Kroker ever - and Thompson heard this stuff, Carolyn? He'd probably try to sue us.

iON 54:58

Oh, and look. Look. Kroker, Kroker swearing, that's what's so fun. That's what's fun, Kroker swearing.

Bob 55:04

Ha ha ha. He spells gorilla wrong. Yeah, this is a great Kroker. Kroker would never spell a word wrong.

iON 55:09

And you, and you little bitch with a question mark. It's like, "you little bitch?" Like you're not sure? Okay, so.

Bob 55:17

Are you a little bitch? Yes. But back to the "we." So, you're our collective "we," and gods don't have a collectivity; so, it's little man's collectivity. And it's all their unrealized creations that attempts to connect with someone else either to stand above them, or stand below them in relation to someone else is how they're judging themselves. That's, well, that's a mirror action, eh? Trying to see yourself in someone else. You are the collective mirror.

iON 55:45

Well, we don't like it. Yeah, we don't like that. Yes, but we don't like that because what happens with that is you can get sideways. But now,

wait. There are some people where it's only the - what is the statement? It's: only the good die young. Ha ha ha. Remember? So, where would you put a statement like that in what you just said? Well, it's like, oh well they get the - the bad live long because they got to figure out how to navigate this position that allows them to peacefully allow people to be and do whatever they're gonna be and do. Okay. Basically, you get so busy being god and running your world, you're not really noticing everybody else's, basically.

Bob 56:33
Yeah.

iON 56:33
Because people gonna do what they're gonna do.

Carolyn 56:35
Hey, Bob. Yeah, yeah, yeah, yeah ,yeah, yeah. iON, this is important. Let me interject. This Dr. Arthur Kroker quote is just straight from the internet. Some Navy SEAL copied, pasted the lyrics. Goes on and on and on. You know, another cut and paste.

Bob 56:54
It's a Navy SEAL said this?

Carolyn 56:57
Who knows?

Bob 56:58
Yeah, I see. Yes. So, he's just bragging, this Navy SEAL. Right. So, it's probably Sara. Little Sara probably did this.

iON 57:06
Aww.

Carolyn 57:07
Okay. Shall we go on, or have we totally ruined the mood?

Bob 57:11
No, no. Go on. Let's go on. It's not much more, we just go down to the - see the next big section, Carolyn? "TEXTS RELATING TO THE WEIGHING OF THE HEART OF ANI." We can stop there.

Carolyn 57:22
Okay. Continuing: "I have opened up a way for myself to you. I have become -

iON 57:28
Hold on! Wait, wait, wait, wait, wait. Whoa, whoa, whoa. There's always a link. There's always a link. Regardless of where you find yourself, there's always an opened way for myself to you. And the question Bob would ask, and rightly so, was: "who is myself and you?" 'Cause it's almost in the past pluperfect condition of: I'm speaking from me to me.

Or: I am me to myself to you. But not really. But that's the way it's portrayed. You're gonna catch this in a second, but we had to stop that. Sorry, we digress. Go ahead.

Carolyn 58:11

Thank you. "I have become a spirit in my forms,

iON 58:19

Correct.

Carolyn 58:20

Yeah. "I have gotten the mastery over my words of magical power,

iON 58:26

Rhyee!

Carolyn 58:27

"and I am adjudged a spirit;" (Carolyn: so, that is what you were saying about the live dead, live dead, live dead, live dead.)

iON 58:39

Right. Right.

Carolyn 58:39

"therefore deliver ye me from the Crocodile (Carolyn: capital "C") [which liveth in] this Country of Truth." (Carolyn: capital "C" and "T." Now, reference your crocodiles, is that an Egyptian, whatever, icon?)

iON 59:01

No.

Carolyn 59:03

What's that doing there?

iON 59:06

Oh, it's like, not an alligator.

Carolyn 59:09

Yeah, okay. Heh heh heh. "Grant ye to me my mouth that I may speak therewith, and cause ye that sepulchral offerings shall be made unto me in your presence, for I know you, and I know your names, and I know also the -

iON 59:32

AHH! They've been - so, that's where Kennedy got that from. Sum bitch. Okay, do it.

Carolyn 59:42

That's where Kennedy got what from, iON?

iON 59:46

Forgive your enemies but never forget their name.

Carolyn 59:48

Oh, okay: "for I know you, and I know your names, and I know also the name of the mighty god (Carolyn: small "g") -

[Top](#)

2019-11-02--2000-3-page 8

Carolyn 0:00

"before whose face ye set your celestial food. His name is "Tekem."

iON 0:05

Tekem. Mm hmm.

Carolyn 0:08

Brackets. "[When] he openeth up his path on the eastern horizon of heaven, [when] he alighteth towards the western horizon of heaven, (Carolyn: so, there's a demarcation again)

iON 0:08

Mm hmm.

Carolyn 0:12

"may he carry me along with him, and may I be safe and sound. Let not the Mesqet make an end of me, let not the Fiend (Sebau) gain the mastery over me, (Carolyn: is the fiend the Dark Soul?)

iON 0:44

No, the Fiend is that decision, the, the regret inside you. Where you question your worthiness. where you're saying you're not, you're less than, you're not enough, it's not appropriate or, you know, I don't qualify, it doesn't work, it's probably end bad for me. You know, basically "E, or" syndrome as they call it. Like that.

Carolyn 1:05

Yeah, Got it. Good. Continuing: "let me not be driven away from the doors of the Other World, (Carolyn: capital "O," capital "W") let not (Carolyn: your) you doors be shut in my face, for my cakes are in the city of Pe, and my ale is in the city of Tep. And there, in the celestial mansions of heaven which my divine father Tem hath stablished, let my hands lay hold upon the wheat and the barley, which shall be given unto me therein in abundant measure, and may the son of my own body make ready for me my food therein. And grant ye unto me when I am there sepulchral meals, and incense, and unguents, and all the pure and beautiful things whereon the god liveth, in every deed for ever, in all the transformations which it pleaseth me [to perform], and grant unto me the power to float down and to sail up the stream in the Field of Reeds (Sekhet-Aaru), [and may I reach Sekhet-hetepet (the Field of Offerings)]. I am the twin Lion-gods (Shu and Tefnut)." (Carolyn: now, look, it's so pedestrian! They just want to be gods so they can keep eating and drinking. What is the big deal?)

iON 2:43

Right. It's, they got to keep it between the lions. That's why we were all about, remember?

Carolyn 2:50

Oh, no.

iON 2:52

Remember? Between the lions.

Carolyn 2:54

Yeah, right.

iON 2:57

But that navigation is you're gonna eat - no, but no, wait. Now, you're gonna eat either way, and you're gonna consume either way. That's not the point. The point is, is that how you navigate this position and you're not trying to ascend just so you can have bread of life and Living Water.

Carolyn 3:12

I know!

iON 3:11

And you're not just trying to get bread of water and living life to ascend. That's just what you do once you are, but you're gonna do it in either state. It will just mean different - it will be meant differently once you arrive. They're just noting the condition of the difference of the, the twin Lion-gods. Between the lions.

Carolyn 3:35

Okay, so let's, let's go into, "I am the twin Lion-gods." Why are they throwing lion into the works there? I mean it - is that one lion alive and one dead? Is that still continuing that metaphor?

iON 3:53

No, no, it's hendiadys. The twin Lion-gods. So, you have two of each. You got one in each. You got the one alive and one dead in one, and one alive and one dead in the other.

Carolyn 4:06

Yeah.

iON 4:07

That's the rub: in-between the two. 'Cause see, when you start applying - that's why the OA movements are so important. Because you don't know which side you're on, and you don't know which one you are! Or not. We have much more trouble out of the dead ones among you than we do the live ones. Recently departed, we call them.

Carolyn 4:07

Right. Okay, Bob, I'm wrapping up. Can you finish?

iON 4:19

You did. That was good. No, that was perfect.

Carolyn 4:42

Yeah, I just want to see Bob has any questions, but he has to wash his filthy hands. Ah ha!

iON 4:47

Wash them nasty hands. God almighty knows. Don't touch that. Don't touch that. Don't touch that.

Carolyn 4:56

Is it gonna get less pedestrian as we go along, iON?

iON 5:01

It depends on which section, see? Others would say: "Let's don't make that word even the condition. Let's make it be applicable." What that means is: "Tell me how to smote somebody! Tell me how to save somebody. Tell me how to get milk. Tell me how to - tell me how to consume spoiled milk and make it good."

Carolyn 5:22

Hmm. Mm hmm.

iON 5:24

You know. That kind of stuff. You'll see.

Carolyn 5:26

Okay, good. Very good. Thanks, Bob.

Bob 5:29

Okay, thanks, Carolyn. Very well done. So, I will play a song -

iON 5:33

As always. Good.

Bob 5:34

Play it, as always. I'll play a song and then people can bring their questions. People have been telling me they have questions. They want to be part of this. They want to be part of the Egyptian unfoldment. So, we'll get the questions. But let's have a musical interlude. Let's play something we're not used to. There's something new. Something like this.

Music 6:17

(starts with James Brown, Prisoner of Love)

Bob 10:06

Okay, that was Duke Ellington. And the song was Stormy Weather. Oh, Cheri identified that. Thank you, Lee. And you're right, Lee, this is the best advanced learning ever. Not just for today, but for all, all timings.

So, we'll get to that in a minute, happy horse. So, I'm going to open the phone line so people can ask questions. I think little Sara had questions, but I don't know if she's there. So, I'll just open unmute and see who -

Announcer 10:48

All participants are now unmuted.

Bob 10:51

There. I've opened it up. Brent, you got questions, Brent?

Brent 10:56

None right now, Bob.

Bob 10:59

Okay, Leon? You got questions about the Book of the Dead? Nope? Gregg or Ginney, you have questions? (pause) They're not saying anything. Is this Roy? Roy, do you have questions? (pause)

iON 11:26

You actually have to unmute everybody, Bob.

Bob 11:29

I did. Everybody's unmuted. Maybe I'll refresh my board. Maybe that's - nope. So, Scott, do you have any questions? (pause) Nothing there.

Carolyn 11:48

So, when's Bob gonna blow up, iON?

Bob 11:51

What do you mean? Why would I blow up?

iON 11:53

About two seconds. 2.3 seconds will about do it.

Bob 11:55

Yeah, I'm gonna blow up?

Carolyn 11:58

Yeah, you've asked six people now. No one, no one has a question. Well, it was Alissa that said she would have questions.

Bob 12:07

Yes, and Sara. Let's see if Sara's explaining anything about her absence. Nope. Thank you, Oph. Well, happy horse asked a question: "How does one enjoyably drink teas with tough tannins?" Can we fit that into the Egyptian Book of the Dead, iON?

iON 12:29

Gotta have the rules of engagement. Tannins don't affect dead people. So, you have to engage. You have to engage from a standpoint of where you are in proximity of the thing that's causing your distain. The

tannins in the tea affect the human. So, that condition then actually has the other effect on the opposite side. So, you would crave tannins to stop the condition on the other side. So, you have to juxtapose - just like everything else, you have to juxtapose that position. And the Egyptian Book of the Dead will tell you how to drive those monikers so that those tannins don't have to have any effect on you. And it won't have a negative effect on your meatsack body. We'll show you, honey.

Bob 13:23

Okay, so nobody seems to want to ask about the Egyptian Book of the Dead. Nobody here. So maybe,

Clinton 13:32

So, this is the

Bob 13:35

What? You have something to ask, Clinton?

Clinton 13:38

I'm just researching the translator of the version that you're reading here. This is the probably the original English translation by E.A. Wallis Budge who was born in 1857. So, this is probably, like, the first English version.

Bob 13:54

Right. iON has talked a bit about that. iON has sort of dismissed Budge. What would you say about his translation, iON?

iON 14:03

Crappy.

Bob 14:06

So, you're, so you're taking the words that are there and adding stuff that Budge doesn't know about, and

iON 14:13

No, we're trying to clean up, we're trying to clean up his bullshit 'cause he adds his own sepulchral to the grave.

Bob 14:22

Right.

iON 14:23

All these positions that are added to, that, those hieroglyphs don't have any of that crap. He's laying out this picture and he's taking this picture and, and he's telling them a bedtime story, sometimes, to go along with it which utterly confuses and moves the whole essence of the running by day of night, and up of under, and out of in, and outy houty ah ooh. Ridiculous. All that should have been washed out. If you fuck with us, we'll rewrite the whole damn thing except, some people can look at that and go: "Okay, okay, okay." It gives them a reason for the season. And, so, then we quit and say, okay, fine, do what you're gonna

do. 'Cause at the end of the day, it don't really matter anyway. But if you don't figure out what we're gonna tell you about it, it's not going to do you a lick bit of good, you'll see.

Bob 15:13

Right. So, what you're saying, what you're seeing in the words, is - has never been publicly said before. By anybody all through the -

iON 15:23

Well, till just now. We did it just then, what was public, it would be.

Bob 15:26

Right.

iON 15:27

Tech Body, Tech Body's got it now. You'll find it in the Wikipedia probably by morning.

Bob 15:32

Okay, so the scribes that wrote the Egyptian Book of the Dead, that environment way back there, did they, could they have explained what they're writing the way you just explained the content?

iON 15:45

They didn't write in words. It was all in pictorials. There were no damn words, only pictures.

Bob 15:54

And what did the pict - what the pictures showed, is that what you're telling us? What the pictures showed?

iON 16:00

Well, ahhh, pictures don't show; pictures are. So, it's where you see where are you in the proximity of the sightedness. See, we told you how to ascend and for years: (mockingly) "You didn't tell us how to ascend. You'd never tell us that. You don't know what you're doing. You're not going to make it either. We just come here to say words." You know, that kind of thing. So, it's in your perspective. It's your perspective of where you are in that picture. Ginney would be right when she went into Revelation. She pointed back to say: "Can you see yourself as a god? If you can't, then you got a little more to do." That's what she would say, and rightly so. She would be correct with it. Like, do you, can you see yourself fulfilling the thing, coming back into your place of power that's yours. Everybody accepts that. And if they don't accept that, they see it work. They see you, Bob, go from a pauper into a prince right here in front of their very fuckin' lyin' eyes.

Bob 17:02

So, James Joyce was trying to put pictures in the words that he wrote in *Finnegans Wake*.

iON 17:13

Tryin' to turn it into a Dictograph.

Bob 17:17

Is that something acoustic?

iON 17:20

Yes, it would be a graph of dictation, so it would be a Dictograph.

Bob 17:25

Right. So, Joyce was not happy with whatever translation he was looking at for the Egyptian Book of the Dead. He knew there was something more? Was that what he was trying to show?

iON 17:39

Of course, that and absinth didn't help any either.

Bob 17:43

Right. So, he was attempting to see deeper, and he didn't get too far. He didn't get where you're explaining it. I mean, just the idea that people are able to see the dead zone. Would we have called that the Guf back then? People could see the dead. They could see the Guf?

iON 18:05

Well, they don't see the dead! They don't see the dead. They don't see the zone. They're still trying to have funerals and wakes and layin' wreaths of death on their doors and doing all these kind of foolishness. It's the craziest thing ever, ever, ever. They have no clue or idea. Then they get over there in the Dead Space tryin' to scream and holler and yell, and shake the rafters, and open the doors and boo! Boo! Boo! Fucked with Kanye. They got Kanye ready to jump off the building every day. And we fuck with Kanye, but damn! Gettin' so tangled up over that you can't see straight for up, yeah. It's (indistinct) easily.

Bob 18:43

Okay, but you were describing how the book would teach you to be able to see the dead, I guess. And then also that you are on the dead side and can see the physical, the living.

iON 18:53

No, not see the dead, see the condition. See the condition. It's the condition.

Bob 19:02

Within the physical?

iON 19:04

And the other way!

Bob 19:07

But what is the condition as opposed to seeing something?

iON 19:10

Bob, you've got just - you got twin lions: two here and two there. Alive and a dead one, and alive and a dead one. And we already said in the beginning it was between the lions. And then they start figuring out that it is between these two lions. Okay? So, you have as much dead in you as you have live in you right now. Which one's winning?

Bob 19:32

Yeah. And when did the lions come in? I heard you talking about it earlier. Are they positioned there? Did you read about the lions, Carolyn?

Carolyn 19:40

(in background) Mm hmm.

Bob 19:41

Okay, so they were described. And what do they represent?

iON 19:46

The distance between you and you.

Bob 19:49

Okay, so what you just described, the twin lands, describes writing out the picture.

iON 20:00

Lions.

Bob 20:00

The original - Huh? The original people writing out the pictures of the manuscript. They didn't know what they referred to?

iON 20:12

They weren't sure.

Bob 20:14

They weren't sure. Who was sure in those eras? Who was sure what it meant?

iON 20:22

Ani.

Bob 20:22

Ani. All right. And was, ah - this is before Moses lived there?

iON 20:30

Yeah, this was a little before, a little before Moses.

Bob 20:33

But I would have been there. Ophenel would have been around.

iON 20:36

Oh, hell, yes. Tearin' up shit. Yeah, that's right.

Bob 20:40

Was I exploiting things there? Or was it just me taking my power?

iON 20:47

Well, well, computer says yes.

Bob 20:52

To which one? Exploiting or taking my power?

iON 20:56

There's no difference, really.

Bob 20:58

Ah, ha ha ha. Yes. All right. Were the pyramids built at this time when this manuscript was put together?

iON 21:09

Amentet was, the Step Pyramid was, but not Giza.

Bob 21:14

Right. So, they lead people instructing little men how to see the twin lands, and the scribes are lurking and writing it down trying to interpret what they think the teacher is telling the little people. Right?

iON 21:34

Beautiful words, what does it mean?

Bob 21:37

It means there was this oral tradition. And these pictures are attempting to describe the oral tradition of Ani

iON 21:43

No, we knew you were going to - no - we knew you were going to take that bait. Nope, nope, nope. Stop. You have pyramids, which are supposed to be for the pharaohs that are dead. They're going to build these pyramids and the reason they're markin' them pyramids, is so they can mark in this world the mirror to that world. Giza. Remember the Orion's belt?

Bob 22:08

Yeah.

iON 22:09

How many fucking times have we talked about Orion's Belt? It lines up exactly with Giza.

Bob 22:16

Yes.

iON 22:17

The mirror between the two. They point. Now, we're gonna put them capstones back and it's gonna open some stuff up, but that's this point. That it's the mirrored side from here to there. You don't know which side you're on. Sometimes.

Bob 22:34

So, when you used to talk about we'd go into the washroom at the Hermitage in LA and you talked about the mirror what was going on -

iON 22:44

L'Ermitage.

Bob 22:44

L'Ermitage.

iON 22:45

L'Ermitage, same thing.

Bob 22:46

Was that mirror applied? You talked about it within the context of watching people come back and forth. But it applies to what the Egyptian Book of the Dead is saying. It's the same phenomenon.

iON 22:58

Uh huh.

Bob 22:58

The word "mirror" applies there and here. Okay.

iON 23:02

Same difference.

Bob 23:04

All right. So then the scribes, are they lurking and hearing the teaching? Or are they - and are they putting this stuff on the pyramid walls? Where was this? Was this in clay form? Manuscript? Papyrus?

iON Pyramid walls.

Bob Pyramid walls.

iON 23:23

Rock. Rock.

Clinton 23:25

I've posted the original facsimile on the chat that, that Budge was translating. "...though the Egyptian Book of the Dead was a book that was written for a person and put in with them as a guide to help them through the afterlife." So, this particular Book of the Dead was written for a scribe named Ani. And so, this is what was put into his, you know, tomb to help him - like his lions - to get through the afterlife. And it would have been personalized just for him.

Bob 24:00

Okay, let me ask you a question, Clinton. So, these books were copied from the walls of the pyramids?

Clinton 24:08

Well, it seems as perhaps that's where the, where the original was, but, but the Book of the Dead was a book for the dead, like, to read and to help them get through the future challenges on whatever, wherever they go when they die. Right. So, -

Bob 24:23

Right. So, is - okay, that's a statement - that's the Wikipedia telling us. So, iON, do you agree that that's what happened to

iON 24:34

Hell, no! Hell no. Ridiculous. Not in any way.

Clinton 24:36

Well, it was discovered in the tomb of Ani.

Bob 24:39

No, just listen for a while. Don't interrupt yet.

Clinton 24:41

All right.

Bob 24:42

What are you saying, Carolyn - iON? Hell, no, then what did you say?

iON 24:47

It's not for Ani. It's not a prescription of how dead people supposed to navigate. It's to have - how live people supposed to engage exactly opposite. Exactly the other side. You're not trying to see that Giza has pyramids, you're trying to see, oh, that the Orion's belt is the antiphonal side of that conversation. That's the point.

Bob 25:07

Right. So, the, so, did Ani teach this stuff to little man?

iON 25:13

Hell, no! No, according to him, he's dead! It was put in his tomb. Ha ha. What do you think?

Bob 25:20

No, no, no. Ha, ha, not that. Not Clinton's. But look, if the, if the information was on the walls of the pyramid, is that where classes were conducted?

iON 25:31

No.

Bob 25:31

In the pyramid? No.

iON 25:32

No. Hell, no. No room.

Bob 25:33

No. So what's - okay. What's the setting of the presentation of the information verbally?

iON 25:41

Nothing. Nothing. There was never verbal done. It was not verbal.

Bob 25:47

It was only done on the walls of the pyramids.

iON 25:50

Correct. For now.

Bob 25:52

Who would get to see them?

iON 25:55

You are, now.

Bob 25:57

Oh, this was all done for us, today. Not dead pharaohs.

iON 26:01

Didn't make, didn't make one lick's bit a difference to them. Didn't help them. Didn't bring anybody back. You bumped into a pharaoh lately? Excuse me, sir, I'm a pharaoh. Will you please get the fuck out of my seat? You know, you see? It didn't help them navigate too damn much. And where's fucking Ani? Why are you reading your shit yourself if it helps you through the dead? Or are you stuck over there somewhere? Go, yeah. Let me get a book which sticks me somewhere where I'm messed up for eternity. Oh, that's good, y'all hook me up. Boy, this must be a New York Times best seller! This gonna be easy, yeah. Better get two of them. That's good. We'll get Harper Lee. She can straighten this one out with a prequel.

Bob 26:46

"To Kill a Mockingbird." Okay so the

iON 26:50

"Go Set A Watchman."

Bob 26:51

Okay, so they were put on the pyramids. Not for Egyptians, not for pharaohs, but for Bob. It was all put there for me and this show.

iON 27:01

Which is why your container - which is why your container's under the left paw of the Sphinx. With all -

Bob 27:09

Yes, says Dobbstown.

iON 27:10

- the treasures of Dobbstown.

Bob 27:11

Heh heh heh. Okay. So, also, Clinton, we learned the book of Revelation was for Bob and now. So, you had 2000 years of Christian bull babble, and you have all whatever was written on the commentary of the Egyptian Book of the Dead was babble for this moment. As preposterous as it sounds, Clinton, events are pointing to the accuracy of that interpretation. Events with me, right now.

iON 27:38

See, here's the fun of this is. The fun of it is nobody cares, and it doesn't matter.

Clinton 27:43

Anyone else was (overtalk with iON) with you.

Bob 27:46

Shut up, Clinton! Shut up. Just a minute. Save your - I want to hear what iON - when iON speaks, I mute you. Okay, go ahead, iON. You were saying?

iON 27:54

The point of this coming, the point of this coming together is so that you have the opportunity that can sobole point of condition that allows you to have a bit of knowing that you can now readjust your individual people, insert their name in that sentence, of where you want to be, what you want to do, how you want to have. Whether you know it or not, like it or not, want it or not, it really doesn't make any difference. But if it works, better get after it. If it doesn't, it ain't gonna matter anyway. So, tear it up.

Bob 28:28

So that's, that's why it is normal and obviously would be describing the Tech Body because that's our time and that's when the Tech Body showed up. And it's a guidance to the Tech Body. All right, so let me just see what Clinton was tryin' to say -

iON 28:42

It even says, it even says Tech Body a little further; that you have to watch out for the perils of the Technische.

Bob 28:49

Okay, let's just see - I muted Clinton but now you've stopped talking. Clinton, what were you saying a minute ago, about Bob or something?

Clinton 29:00

I'm sure that history continues to be updated, so

Bob 29:09

Okay, so Tina says, (Bob and iON simultaneously talk, both laugh)

Clinton 29:15

So, there's that whole thing about the present constantly adjusting or changing the past. I guess that's T.S. Eliot conceit, right? That's our -

iON 29:24

Well, we love "The Hollow Men." We like Eliot. Better than, better than Lewis Carroll for sure. Or Wyndham Lewis for that matter, too, but that's another conversation.

Clinton 29:38

I'm pretty sure McLuhan calls Lewis Carroll a kitty fondler or something in the "Mechanical Bride."

iON 29:44

We say, we call him, we call him other things, too, so, it's all good.

Bob 29:50

So, what's your point Clinton? Okay, so you're seeing that we're updating the historical earlier versions of the book.

Clinton 29:59

Yeah, yeah. It's, it's Interesting that the Papyrus of Ani, which is this papyrus, this manuscript, that was stolen by Budge out of Egypt, the word term "stolen" is used by Wikipedia as I seem to imply, -

Bob 30:14

Yeah.

Clinton 30:15

- colonialist you know, what, what, whatever. Anyway, no, it's just fascinating to - if you're -

Bob 30:26

Okay, so, Clinton, do you understand what iON's saying?

Clinton 30:28

- if you're finding resonances in here with the Tech Body and it's useful now that, as you say, Kroker killed the Chip Body. So, how did Kroker kill the Chip Body? That's the question for you, iON.

Bob 30:39

Well, I did, and Kroker was -

iON 30:41

We didn't care. Bob.

Bob 30:42

Yeah, I did it. And Kroker was the best describer of the Chip Body so I - I don't say Kroker killed it. iON says, I killed it. But you heard it as Kroker, so I would include Kroker in the murder. He, he named it. He described it very well in his bodies. In his books.

iON 31:00

It's the hexadic. He set it up in the hexadic.

Clinton 31:04

Yeah.

Bob 31:04

Well, I did. He didn't get to the hexadic. Kroker died in the hexadic.

iON 31:08

We understand. We're talking about you. We're talkin' about you. We're not talkin' about Kroker.

Bob 31:12

Okay, good. I know. Okay. Okay, so, so, Clinton, or I'll say to iON; the manuscript, the Papyrus that Budge took, has nothing to do with what was on the walls and the purpose of what was on the walls of the pyramids which was for us, right? You agree with that, iON?

iON 31:34

We did, yeah, whatever.

Bob 31:35

Yeah, okay that's good. All right we came - Clinton got an insight. Let's leave it that for the moment. Now is this you, Sara? Are you the anonymous?

iON 31:43

Hurry up before he undoes it.

Bob 31:46

Yes. Sara, did you want to ask a

Alissa 31:49

This is Alissa.

Bob 31:51

Oh, Alissa, you coming. Coming on two lines.

iON 31:56

Well, you wouldn't answer the first one, so do the other one.

Alissa 31:59

He he he. Sometimes I can't get the Skype call. Yeah.

Bob 32:03

Right. Okay, I got you. So, I'll just mute everybody so you get silence. And, go ahead. You have some questions you told me before about the Book of the Dead. Did you hear what we did today? Or were you at work?

Alissa 32:15

Oh, yeah, I didn't get to hear it.

Bob 32:17

Okay, it doesn't matter.

Alissa 32:18

iON, the - where - so, you're talking - the last week you talked about the sort of geographical positions that are like different portals or different realms, and they, they are naming those. Is that correct? (pause) Hymn of Praise to Ra When He Riseth in the Eastern Part of Heaven.

iON 32:54

(pause) There you go. Now he decides, now he decides to unmute us, too. So, I guess we have to phone in - straighten our ass up. It's your show, honey, you run it anyway you want to. You got this, so, we already answered that question, so we'll just move on.

Bob 33:09

No, no, no. Ask, ask the question again, Alissa. iON has to answer in the confusion.

Alissa 33:15

Okay, so, last week there was mention of the different, quote, geographical positions that are being mentioned. Last week was The Hymn of Praise to Ra When He Riseth in the Eastern Part of Heaven, correct?

iON 33:34

The eastern side. Yes.

Alissa 33:37

Yeah. So, my question is with that bit of context, my question is, where, according to the Egyptian Book of the Dead, where did I come back from last time I did the OA movement?

iON 33:55

No, that doesn't tell that. See?

Alissa 33:58

Okay.

iON 33:58

You see that - wait, now listen now. That's exactly what we said. You don't know.

Alissa 34:06

Right. Okay. So, there's not

iON 34:09

Well, now you're asking - ah ah - stop! You're asking the question: "When I did the OA movements, where did I line up to?" And that's exactly what the Book of the Dead was trying to say is, you don't know. So, are you alive or dead, you don't know.

Alissa 34:25

Not where did I line up to. Not where did I line up to. Where did I come back from? Not where did I come back to.

iON 34:33

You don't. You didn't. You didn't. If that's the case, you're still there. If you don't know, you're still there.

Alissa 34:45

If I don't know where I came back from, I'm -

iON 34:48

You're not lined up to.

Alissa 34:54

So, they, did the Egyptians, did the Egyptians

iON 34:58

You're asking questions. You're asking questions. You're asking questions and you don't have the answer yet for the first one. There's a point. The point of the OA movements is to do what? To get you back home. Okay?

Alissa 35:12

Yeah. To get back home.

iON 35:13

So, now you're asking, now you're asking: "Where did I get to the last time I did the OA movements?" Home. And so that's what you're trying to say.

Alissa 35:21

Right. No, I'm not asking where I get to.

iON 35:23

We know!

Alissa 35:24

That's not what I'm asking.

iON 35:25

Stop! Listen to what we're saying! You're trying to say: "Okay, I was lost and now I'm found. Now, where was I?" Well, you're now - you were lost, and now you're found. Okay.

Alissa 35:40
Yeah.

iON 35:40
Now, what the Book of the Dead says, is that because of this condition that you proscribed on yourself as a little man, you need help to get you back to here and now. What's even then you're not sure of. So, to ask us the question where'd you come from leads the witness to say, well then, you don't know where you are now, so how would you believe if we showed you where you come from? You see? It twisty.

Alissa 36:14
Ah.

iON 36:15
We're gonna set that aside. We're gonna set that aside to say, no, what are you lining up to?

Alissa 36:22
Right.

iON 36:22
Well enough not to - you learned well enough to know not to war words with us, for God's sake. You know better than that. (Alissa laughs) The point is just go with it. The point is, just go with it till you figure out what the point is because the only misunderstanding is what you try to get underneath and stand up and bump your head. Then you're mad 'cause you got a sore noggin.

Alissa 36:45
Uh huh. So,

iON 36:46
Okay, now, the line - stop, we're not through. So, the line up to becomes, becomes, okay, if I could juxtapose the position of when I did the OA movements of arriving back home, I would be very engaged to know, feel, think, have, the condition that where I was what made me leave where was I going? Who, what when, where how why bla bla bla bla bla, all those kind of things and we go, "Ah, okay. Okay, we can go with that. That's fine if it gets you somewhere." So, what they did in the Egyptian Book of the Dead is they note that Orion's Belt lined up or was gonna line up with these three pyramids that marked up and lined up with Giza, the pyramids. So, where was I when I was there? Where was I? You were lined up with the Orion's belt. Okay, that's enough of an anchor for that question. But that's not even your damn question. That's what's hysterical. You have two lions on each side. Okay? So, you have both, you have, you're trying to feed. And that's why it gets confusing.

Because you don't know which side you are on on. Are on on in the past pluperfect tense. You see? Had had?

Alissa 38:12
Okay.

iON 38:13
Had had you been dead longer, you might of remember being alive. Right?

Alissa 38:21
Okay, thank you. Had had I been dead longer

iON 38:26
You might remember that you were once alive.

Alissa 38:28
Ha ha. Okay.

iON 38:32
Now, we're not being cheeky. We're not being cheeky. We're saying you're still as eternal as you ever were.

Alissa 38:38
Mm hmm. Mm hmm.

iON 38:40
So, the issue between you and you still hasn't been settled. We're not warring this -

Alissa 38:45
Right.

iON 38:45
- that point. We're saying you're asking, obviously, from the wrong aspect. And so -

Alissa 38:52
Okay, I hear - I hear you. Thank you.

iON 38:55
- it's not pointing to that. It's not pointing to that at all. Gettin' you back home is not the roadmap to tell you where you were. You're driving along in the car and you get lost. You come up to the last station you can say: "Excuse me, sir, can you tell me where I came from?" Right? That's what you're saying.

Alissa 39:14
Yeah. Yeah.

iON 39:14
What's you're saying is, can you please tell me where I came from? No, you stupid bitch. No, I can't tell you where you came from. I have no

idea where you came from. Honey, you're right here, right now. Where is that in proximity of -

Alissa 39:27
Yeah.

iON 39:27
- where you're trying to get to? Now, see, when we say it like that, you go: "Oh, oh, oh, oh, oh, okay." So, we wanted to clean that up on the big picture, 'cause that'll come up again if we don't clean that up, hard. You know.

Alissa 39:39
I, I hear. Thank you. I hear that. I hear that. Yeah. So, where, where were the Egyptians going? Where did they want to go to?

iON 39:52
Nowhere.

Alissa 39:55
Yeah. So, the Eastern Gate portal. That is about ushering in

iON 40:02
Didn't say - hold on. Hold on now, girl. I don't know what you on this night, but slow down just a minute. Where did it say it was a portal?

Alissa 40:13
So, it's a gate, which is a very, very large portal.

iON 40:16
Correct. That's right, there's a difference. And then this says the gate from that position. It doesn't even necessarily say it's a gate, really, really. But it is, it is, it is, it is. We'll give you that just 'cause you - problem is you know too, you know too, you know too much.

Alissa 40:35
It says Eastern sky. And, so, is the Eastern sky the Eastern Gate?

iON 40:40
Yeah, what Vestal said. Yeah. But that's -

Alissa 40:45
Yeah, so -

iON 40:45
- what we're saying, you know too much. Normal - stupid people wouldn't know that at all. See? So, you're good. You want to mean - we give you credit for that aspect, so, you're fine. Ain't no trouble.

Alissa 40:57
So, the Mississippi River is the representation of the transfer through the Eastern Gate of the old Egyptian

iON 41:13

Nope, nope, nope, nope, nope, nope. Nope. You'd be closer to talk about the cotton in Giza then you would that.

Alissa 41:25

So, okay, let me pull up my notes on this.

iON 41:29

Oh shit, oh shit. She's going lateral. She's going lateral! Oh, she's going back to the Tech Body. Oh god, she's goin' to trust the Tech Body to get her out of this bulllllshit. Oh, Lord, Jesa. Run. Mama, get the kids, there's a wild man in the yard.

Alissa 41:50

Okay, this says we talked about the Nile River and the Mississippi. So, you -

iON 41:58

They mirror.

Alissa 41:59

- we were talking about the dispatch. A mirror. Right.

iON 42:03

They mirror. No, "they" mirror, yes.

Alissa 42:08

Okay. So, first, we touched on the discharge of silt and the whole ass, which is the mouth of the Mississippi is representational of the large and small intestine. And that's where the silt - yeah, the discharge of the silt -

iON 42:27

And now, and now you've learned, and now you learned that that anus is where you put your coffee and your tequila. See? You learned something tonight. That's good. How about that?

Alissa 42:40

So, you - we talked about: take the globe, take the Mississippi

iON 42:51

Ha ha ha. You walked into that. You walked right into that one, darlin'. You know you did.

Alissa 42:56

Send me a fax, iON, send me a fax. God damn fax.

iON 43:00

Coffee, don't, coffee don't fax worth a damn.

Alissa 43:03

Ha ha. Okay, take the globe. Take the Mississippi on one side and the Nile on the other. Take a cross section and see where it goes. It's just East of Eden. And you repeated that three times.

iON 43:18

Yeah. It still is. Eastern Gate east of Eden. Eastern side, the same reest that's referenced in the Book of the Dead. Good. And we weren't talking about that, then. Or dat doh. What about dat doh?

Alissa 43:35

You weren't. You weren't talking about the Egyptian of the Book of the Dead when you were talking about the - it's just East of Eden?

iON 43:42

Nile. Right. That's correct.

Alissa 43:45

Yeah, the Nile.

iON 43:45

The East that keeps bumping up again. That's right. Buddha got fucked up by that in the Shambala stuff, too.

Alissa 43:54

Who did? Buddha?

iON 43:56

Buddha. Yeah. Got to get you a nice "Budapesta."

Alissa 44:03

Okay, so the rivers and the ley lines there. They - I don't know what verb tense to use - are changing, had had changed?

iON 44:14

Yeah, had had changed. Had had changed.

Alissa 44:17

Yeah.

iON 44:17

Exactly right. Good for you. Damn. See? This is - it's much better. You's fucked up before, honey, but you're doing a lot better now.

Alissa 44:27

Ha ha. Okay, thank you. So, describe the exact - it describes the exact difference in the shifts of the paradigm worlds and the parallel ley lines that lay, or fell, that set the notion of how the world is to be, not was.

iON 44:44

Mm hmm. Basically.

Alissa 44:46

And, and the new focus scope is what Egypt would appear to be. You were talking about: "We destroyed all of Egypt to rebuild it again." So, I'm asking is

iON 45:01

Right. Time and time and time again. Yeah.

Alissa 45:04

I'm asking is Dobbstown Bobville the mirror side, the Mississippi representation of the America side, the rebuilding of Egypt? (pause) Is Dobbstown the rebuilding of - no, you're right, the grammar's not right.

Bob 45:40

Yeah, no, we're not rebuilding. We're not rebuilding something, -

Alissa 45:43

Right, right.

Bob 45:44

- we're making something that hasn't happened.

Alissa 45:49

Right. All Egypt was rebuilt again.

iON 45:51

And they're re-, they are re-, they are, yeah. See, and they are repairing a condition.

Bob 46:00

Yeah, we're repairing a condition.

Alissa 46:02

Who's "they"?

Bob 46:03

Me. The collective Bob. The Church of the SubGenius.

Alissa 46:12

As it relates - (giggles)

Bob 46:15

Reverend Stang.

Alissa 46:16

Take your cover. Choose your cover.

Bob 46:16

Reverend Stang is my Aaron. I am Moses, Stang is Aaron.

Alissa 46:20

Yeah, choose your cover.

Bob 46:23

I went up to, you know, guide Carolyn in her career, and Stang made a golden calf like Aaron did. That's basically what happened.

iON 46:32

Yeah. Yeah.

Bob 46:37

Yeah. I never heard iON have that tone before. That's a partisan iON. Yeah, yeah, we did that. Ha ha ha.

iON 46:44

Yeah. Yeah. Yeah.

Bob 46:49

He becomes a "yes man" around the bossman. Okay, I didn't get - do you want to state your question again, Alissa? What is the question right now?

Alissa 46:59

Trying to get the grammar right. So, Egypt was destroyed - had had been destroyed. And, and Dobbstown retrieved Egypt, but it's, it's something new. Is that correct? Does Dobbstown retrieve Egypt?

Bob 47:18

We repair it.

iON 47:19

Yeah.

Bob 47:19

Not retrieve, we repair.

Alissa 47:22

Repair.

iON 47:23

Otherwise, it's a piece of shift. Otherwise, it's a piece of shift.

Alissa 47:29

Piece of shift.

Bob 47:29

Yeah, not worth retrieving Egypt.

iON 47:32

Piece of shift.

Alissa 47:33

Well, yeah, piece of shift. Well, if you've got something underneath the Giza paw and - oh, which lion does Bob have something under? Which, which side?

iON 47:47

No that's not, that's not that lions. Between the lions has nothing to do with the Sphinx.

Bob 47:54

It's the left paw of the Sphinx.

Alissa 47:56

Oh, what do the lions - what are the lions, iON?

Bob 48:00

You missed that.

iON 48:01

Between the lions. It a refence. Do you remember the, do you remember the reference when everybody is going into paradise? There's these two, huge, winged lions that are guarding the Gate to get you to paradise? The left and right flank are those two lions with two faces.

Alissa 48:21

Okay, okay. Um, okay, yeah, so the Giza the Sphinx, Bob, that's something different. And you're saying it's the left paw?

Bob 48:33

Yeah, the Sphinx is the statue there. You know what we're talking about?

Alissa 48:37

Yeah. Yeah.

iON 48:39

The face with Bob's, with Bob's face and they shot - and he had J.R. Bob Dobbs' face on it. And they shot it off. And it had a pipe, and they shot the pipe out of his mouth. They'd take, and they put they put ammonia cyanide crystals in the little pipe, and it would smoke on humid days. And it would be like the Sphinx was smoking the J.R. Bob Dobbs pipe. But they got mad and they had a little difference of opinion, so they shot Bob's nose off. And they'd shoot at Bob all the time, but the Sphinx couldn't take it. Bob can.

Alissa 49:11

Too many memes. Too many memes, too many gifs. They had a shot - they had to shoot it off.

Bob 49:17

Yeah, but you heard the point before, Alissa. There's a box under the left paw. And when the Egyptologist or whoever discover it, they'll pull it out and it'll say Dobbstown on the box.

Alissa 49:34
Mm hmm. Mm hmm.

Bob 49:36
In Egyptian, iON? In hieroglyph or in Russian?

iON 49:40
No. In English. English.

Alissa 49:42
In English. Yes.

Bob 49:44
(laughing) There's an unlikely scenario that not one person in the room, here, believes! Not one person! Only me. Only I, 'cause I know. Nobody else believes it. Not even Carolyn.

iON 49:58
Oh, but isn't it interesting that all of a sudden, now, the excavation has begun. And they're lettin' them dig around the Sphinx and figure out all the details, and remapping all the lines and where it was, and how much it filled, and what was really supposed to be, and bla bla bla bla.

Bob 50:15
They see me. They see me coming over the horizon tryin' to look busy. Look'a busy. Scott asks: "Are the lions the brain hemispheres: left and right?"

iON 50:27
No. No. No brains involved in this.

Bob 50:30
Now did you say the lions were - beg your pardon?

iON 50:34
No brains involved in this.

Bob 50:37
Right. Are the lions in the book of Revelation? Did you just say that two minutes ago?

iON 50:43
Yeah, well, no, it's not the reference of Revelation. It's the reference of every book or movie you've ever seen when you're walking along and you're going into this dark-like, dark space. And they have these two, huge lions sitting on the left and right flank, like a gate that protect the afterlife or the other world or the some-um, some-um. Nether region. They make reference to it everywhere and you see 'em hugely.

Bob 51:08
Who built them?

iON 51:09

Sometimes they're winged. Sometimes they're winged.

Bob 51:13

Right. Were they built in other cultures or only in Egypt?

iON 51:19

They're everywhere. They're - the Chinese have it like foo dogs. They're like, same thing. Same thing, you know.

Bob 51:27

So, who built the Egyptian ones? Was there a particular dynasty or pharaoh it happened under?

iON 51:34

Well, they say, they say that the Egyptians, I mean, that the Hebrew children built it. So, we go with it. The damn - they had too many damn juice.

Bob 51:47

Yeah, ha ha. Is that Moses did it or that's before Moses?

iON 51:50

Yes. It was started before Moses, started before Moses, but some of that was finished up then.

Bob 51:57

Okay.

iON 51:58

That was the fun. Okay.

Alissa 52:03

So, the Book of the Dead

iON 52:05

Setepenamun. Tutankhaman Setepenamun.

Alissa 52:08

But the moon?

Bob 52:09

What? The sun and the moon?

iON 52:11

We told which pharaoh. Setepenamun.

Bob 52:15

Setepenamun is a pharaoh.

iON 52:17

Yeah. The one after Tutankhaman, Setepenamun.

Alissa 52:23
Were they

Bob 52:25
Right after Tutankhaman.

Alissa 52:29
So, the Book of the Dead is for us to know a little bit more of how to move with the cloud? Or, you said something like the Book of the Dead is helping us know a little bit more how to do something with the Keys and the Aethyrs. So,

iON 52:53
Yes.

Alissa 52:55
Ah, so, how do I - I know that you're laying it out now.

iON 53:05
A needle, a needle pulling thread.

Bob 53:08
Yeah, when you say, "so."

Alissa 53:09
Yeah.

Bob 53:09
So, Alissa, what did you just say? What were you just talking about that iON said something to? What did you just say? In the paragraph.

Alissa 53:17
Yeah. In your recent - yeah. In your recent private session, iON mentions how they're going through the Book of the Dead. And they're laying it out quite basic in the, in the beginning, but then they're gonna go back over it. And that the intention

Bob 53:31
And relate it to the Keys.

Alissa 53:33
Yeah, relate it to the Keys so we can know how to - I don't know what we're gonna know how to do, but it has to do with the Keys and the Aethyrs. iON, are we gonna learn how to - eh - what are we learning how to do with the Keys and Aethyrs?

Bob 53:51
There's no point. Don't project ahead. You're not gonna understand the answer until we get there. And then we'll learn. Don't ask about that. Ask about somethin' that you know already.

Alissa 54:05

Ah, the carbon, the new carbon that's touched on in the, in the beginning. Let's see. The carbon judges the Tech Body. That is - where is that? (pause)

Bob 54:30

Okay, while you're looking, I'll ask iON. Here's a question. Clinton says: "Are these lions flanking the chariot in the Major Arcana, iON?"

iON 54:40

Maybe.

Bob 54:42

That depends on juxtapositional positions? Juxtapositional positions?

iON 54:47

Right. And knowing what the hell he's talking about in the first place, so yeah. That'd have a lot to do with it, too.

Bob 54:53

So, the words are correct. But what he's projecting in the words, what he thinks they mean, may not apply.

iON 54:59

Not. Not in the, not in the same - we're playing football in the baseball stadium, Bob.

Bob 55:07

Yeah. Ha ha. Clinton's playin' baseball at the football stadium. Okay, back to you.

iON 55:14

So, the next question, so, the next question would be: "Okay, iON, how close to home plate is the goalpost?"

Alissa 55:25

Heh, heh.

Bob 55:26

Ha ha. So, happy horse. They're jumping in. I don't know if we tolerate this too much, but: "Lionsgate movie intro." Is there a movie called Lionsgate, or is that one company?

iON 55:40

That's a production company, Lionsgate.

Bob 55:43

Yeah. Weinstein. So, is - forget that then. Okay. "The 42 Book of Dead mirror chapter 42 Book of Job?" Mirror chapter 42.

iON 55:54

There are 42 chapters in Job, the Book of Job.

Bob 55:59

Right. So, the Book of Job has something to do with the Book of the Dead?

iON 56:03

No. Remember, that's where Job got fucked off and God bless the devil, burn him up and mess him up and kill his family and give him the plague. And, you know, basically they're like everybody who comes into your world Bob, you know? They get all their shit back in the end. You know how it is.

Bob 56:22

Ha ha ha. Okay, "Is there a tarot factor in this Egyptian Book of the Dead?" Or reference to the

iON 56:31

No, well. No no, no, we'd say what is tarot? What do you think tarot is? 'Cause everybody we asked said somethin' stupid, so we don't know what you think tarot is. So, we're not gonna say "Oh, yes, it is." And then they're gonna - and then Green Bra will run around and say: "See? I told you, I told it was. I knew, I knew, I knew.

Bob 56:50

Ha ha. Green bra.

iON 56:51

Tarot told me. Tarot told me. Tarot told me that that was what you were gonna tell me. When tarot told me that that's what you were gonna tell me, then I was thoroughly told that the tarot knew to tell me what the tarot told." Oh, wait. Now, wait now. Tarot told her that tarot was telling told me to tell her that it was tarot. Yeah. Wait, no. I'm confused again. Wait. We got this. We got this. If tarot told her to tell me that they was, why couldn't tarot just tell them and then they would know and I wouldn't have to tell her that tarot - no, now wait. That doesn't work either. Okay. So, now, if tarot - wait, wait, wait, wait. We've got this. We got this. If ta - wait, wait, see? Okay. First of all, well, no, we

Bob 57:45

Ha ha ha. Forget it, iON.

iON 57:46

Bob, we don't know, we don't, we don't know what tarot is. So, whatever tarot says don't really matter. Tell us who tarot, tell us who tarot is and we'll tell you what tarot told you.

Bob 58:00

(laughing) And Clinton goes: "Oh brother." He goes: "In particular the tarot interpretation by Paul Foster Case derived from the Golden Dawn."

iON 58:08

(laughing) So, in that case, if that's your answer, no. It has nothing to do with tarot. That's right.

Bob 58:23

And, Green Bra, you should come back. You should stop exploiting whatever you vetted with the iON when we met you in Atlanta and get back here and start learnin' again. Not just listening. You claim you're listening, but you start talkin' to iON about the tarot. Okay, back to you - ah - who are - the roll call, oh yeah, this is Alissa.

iON 58:47

Bert's havin', Bert's havin' a gizgasm.

Bob 58:49

Ha ha ha. Yeah, Bert is enjoying himself completely. But, yeah. Go into - where were you leading there, Alissa? You were looking up stuff.

Alissa 59:04

Yeah, that's the thing. I'm gonna ask a question about the carbon. So, in last week it's the

Bob 59:10

No, wait wait wait. This is - okay, now, you're leaving the Book of the Dead?

Alissa 59:15

No, no. Last week, so, I don't want to know what you did today, but last time it says under Hymn of Praise to Ra When He Rises in the Eastern Part of Heaven, there's a quote in the middle of the beginning paragraph: "Thine enemy the Serpent, (capital "S") hath been given over to the fire." And the fire - is the fire carbon?

iON 59:43

Ah, no. Fire is what carbon makes. Fire makes

Alissa 59:50

Okay, the fire represents carbon.

iON 59:53

No, no, no. Come on, now. You -

[Top](#)

2019-11-02--2100-4

iON 0:00

- you've been drinkin' again? What are you sayin? Fire's not carbon, though excess of fire makes carbon. It changes -

Alissa 0:09

Therefore, it is linked.

iON 0:09
- protein into carbon.

Alissa 0:12
Okay.

iON 0:12
Therefore, it is linked. But fire - the toast is not the toaster.

Alissa 0:18
Heh heh. Okay. Yes, fire makes carbon. And fire is mentioned in the Egyptian Book of the Dead. And it is there mentioned, therefore,

iON 0:33
314 times

Alissa 0:36
Wow. Is every - does every reference of fire in the Egyptian Book of the Dead have to do with the making of carbon?

iON 0:46
No.

Alissa 0:48
Okay, but the one here does, correct? This one is talking about: "Thine enemy the Serpent (Tech Body) hath

iON 0:55
Ehhhhhh. Yes, Yes. We'll, we'll give it to you when you got it, darlin'. We won't beat you to death. We'll give it to you when you got it.

Alissa 1:03
Heh heh. Okay. Yeah. Wow. "Thine enemy the Serpent (Tech Body) hath been given over to the fire" which is indirectly, but directly, linking to the carbon. So, is that linking to the new carbon?

iON 1:27
Your up -

Alissa 1:27
Your carbon?

iON 1:28
Your up-talk. Your up-talk is - yeah, it would be our carbon, but that's not really the best point. But yeah, it is our carbon, but it could be your carbon, too.

Alissa 1:40
Yeah. Yeah. So, there's something about - there's a differentiation between quote, unquote, old carbon and new carbon. What is the differentiation between the two?

iON 1:54

One's new and one's old.

Alissa 1:58

Heh heh. Okay. I have more on that in my notes. So, that's, that's okay. Yeah, I was gonna ask about the carbon, terra firma. That all, the end all, of be all, is fire - of fire. The end all, be all, of fire is going to save the day for the ascended. That's the caveat and the rub. Okay.

iON 2:26

Good. Yeah. That sounds like - we liked them words. Who said that?

Alissa 2:31

That would be you. You said that.

iON 2:33

Ha ha. We like that. We like it when we say good stuff. That's good.

Alissa 2:37

I don't need to go - I don't need to go into the carbon stuff. I know that, that Bert's engagements have shed a lot of details on that. So, it's your, it's the new carbon that the fire is linking to, and it says that the Tech Body hath been given over to the new carbon. So, the, the Serpent, the Tech Body will - how will the Serpent be given over to the new carbon?

iON 3:11

Ask Bob.

Bob 3:11

I think I missed that.

Alissa 3:17

Bob, how will the Tech Body - how will the Tech Body aka Serpent in the Egyptian Book of the Dead, be given over to the new carbon, which they say fire in the Egyptian Book of the Dead?

Bob 3:28

That will be based on my moves with my colleagues. 'Cause remember, you don't need elevenths of the Tech Body is iONdom, or maybe just iON, but I'm in touch with iON, so I'm on that team. And the three elevenths at the present aren't easily controlled. So, we will learn the jujutsu of controlling the Tech Body's battle with the angels and little man.

iON 3:54

Well, hold on, hold on just a second. You don't exactly have a real good control of the eight elevenths, either. You're doing better than most.

Bob 4:03

Yes. So, I would just say, Alissa, he's passed you onto me because I'm your only hope. Unfortunately.

Alissa 4:13

Yeah. Unfortunately. Ha ha

Bob 4:20

Pretty bad situation. As iON says, what? The people are gonna say: "Bob? That idiot, he's the one we're relying on?" Ha ha. That's gonna be funny.

iON 4:31

Yeah. And then they laugh, and they say, "May ye all rest in peace till Bob gets there."

Bob 4:38

So, I'm workin' out - I wouldn't be able to spell that out if I knew.

Alissa 4:46

Yeah.

Bob 4:46

I'd have to keep it a secret. So, I assume I know. It'll be made. I always have the tools ready when the task shows up. Right? I don't know what the task is gonna be, but I will have the tools ready.

iON 5:01

Ha ha ha. If there was a ditch that had to be dug, I would have a shovel that I wouldn't use to dig the ditch that wasn't gonna to be dug on my watch. And then I would say: "Carolyn, do we dig ditches?" And she'd say: "Yes, Bob." And your like: "Okay, get somebody to do that." And so, they'd write to Jimmy: "Go get a ditch digger."

Bob 5:20

Heh heh. There's a little bait, Alissa. You won't be able to stay around to hear my private session I'm playing today, but you're gonna find out the role of Marge Stewart in the history of humanity. It's pretty interesting. Marge Stewart, McLuhan's secretary.

iON 5:37

Wow. We won't even spoil it.

Alissa 5:38

McLuhan's secretary.

iON 5:40

We won't even, we won't even, we won't even, we won't even spoil it.

Bob 5:44

No.

iON 5:44

Talkin' about the par and the golf course were we Bob?

Bob 5:48

Ha ha. Yeah, there's the pun on Par. Note that Alissa. And Clinton, have you told Andrew McLuhan what we're doing? Should be on the ball there, Clinton. You're our go-between.

iON 5:57
Who?

Bob 5:58
Yeah. It's a who until he knows, Clinton, so you're keepin' him in a nobody state if you don't tell him what we're doing with his father's, grandfather's work. And father, I guess. Mostly his grandfather's work. We're doing a lot with it. Nobody else is doin' it. Right up-to-date. Alissa knows that just by hanging out here. Let's - have you ever read McLuhan stuff, Alissa?

iON 6:23
We said, who?

Alissa 6:25
Yeah, I read "Through the Vanishing - heh heh. I read "Through the Vanishing Point."

Bob 6:31
What did iON say? What made you laugh? What made you laugh? What did iON say?

Alissa 6:34
"Who? I'm sorry, who?"

Bob 6:37
Oh, yeah, right. You read "Through the Vanishing Point." Yeah, good book.

Alissa 6:41
And I'm, I'm reading "Understanding Media," now.

Bob 6:45
How is that for you?

Alissa 6:48
It's surprisingly, like, I thought it'd be really hefty-like; but in the beginning, so far, it's very, it's very smooth reading. I think I'm

Bob 7:02
Yeah, straight forward.

Alissa 7:04
Yeah, I think it's just because I've been studying this stuff and talking to you for so long that it's very

Bob 7:10
Yeah.

Alissa 7:11

It's not as challenging as I thought it would be.

Bob 7:13

Good.

Alissa 7:14

But it is the exercise of, you know, the reading experience of it that kinda helps establish kind of a different repose of it. I'm enjoying that.

Bob 7:30

Yeah. Have you read Kroker? Have you read Kroker, yet?

Alissa 7:32

No, not yet.

Bob 7:34

Okay, that will be next. Okay, back - do you have more questions or are you finished -

Alissa 7:40

Well, -

Bob 7:41

- on the Egyptian Book of the Dead?

Alissa 7:42

- there's more on the - yeah, there's more on this Eastern Gate. iON's right. I'm a bit - I'm not as together as I normally am, which is fine, but there's one Eastern Gate

Bob 7:56

Is the Eastern Gate a part of the Egyptian Book of the Dead?

Alissa 8:00

Yeah, because the eastern - because the eastern sky is the Eastern Gate, they said today.

Bob 8:08

Is that the gate that iON's saying is a big portal?

Alissa 8:13

Yeah.

Bob 8:15

Okay.

Carolyn 8:17

(in background) Is that true, iON?

Bob 8:18

Now, you ask iON about - what, you got questions about the Eastern Gate. It's in the Egyptian Book of the Dead. Ask the questions.

Alissa 8:27

I don't have the questions like, on

Bob 8:31

Just make up ones now. What's the question that comes to you now?

Alissa 8:40

iON, the new focus scope is what Egypt would appear to be. What would Egypt appear to be if that's the new focus scope? What is it that Egypt would appear to be?

Bob 9:06

(pause) Sounds like the question didn't know what it was meaning. Try it again.

iON 9:11

Ha ha ha. That's what wrong. Your question didn't know- your question didn't know what it was meaning. There you go.

Alissa 9:19

Heh heh. What does Egypt appear to be in the new focus scope of Bobville?

iON 9:28

East of Eden.

Alissa 9:31

Okay.

Bob 9:33

That's the James Dean movie, 1955 or so, "East of Eden."

Alissa 9:40

So, where is east of Eden?

iON 9:46

Hmm, just south of the Ottoman Empire. Byzantine era.

Alissa 9:55

Is, when -

iON 9:57

No.

Alissa 9:57

- Vestal sings about, "It's just inside Eastern Gate." So, east of Eden is, is eastern - east of Eden inside the Eastern Gate?

iON 10:07

Well, if you're in the Eastern Gate and you're east of it, you'd be inside it, would you?

Alissa 10:15
Heh heh heh. Yeah.

iON 10:18
Okay, let me, let us ask you a question, darlin'. Let us ask you a question. If you're standing in Maui. Picture it. And you're looking south, okay? And there's a wind blowing at you in your face, which direction is the wind coming from?

Alissa 10:36
South.

iON 10:38
All right, which way is the wind blowing?

Alissa 10:41
North.

iON 10:43
Okay. If you're north of where the wind's blowing, are you north of the South Gate?

Alissa 10:59
Is the Gate where the wind is coming from?

iON 11:03
There's the question. That's exactly right. That's exactly right. So, to ask your question, you have to know that answer to that question. So, east of the Eastern Gate would put you out of this realm. It'd had to be just west if it were the Eastern Gate.

Alissa 11:23
Mm hmm. Okay. So, east of Eden. Okay, let's go back to what you're doing with the directions. So, I'm looking south and there's wind coming from the south. I'm asking is the wind coming from a gate in the south?

iON 11:48
No.

Alissa 11:52
And if I'm looking south, then the Eastern Gate is to my left.

iON 12:01
Good. Very good.

Alissa 12:04
And, so then if I move east, as I'm looking south, I moved to the east.

iON 12:15

Then you'd have to - no, you'd have to move, you'd have to move southwest.

Alissa 12:24

Okay, so I'm moving southwest, you'd be looking -

iON 12:31

And then you look at it trying to go east.

Alissa 12:34

Ha ha ha, yes. Okay, so, I'm looking east.

iON 12:37

So, if you're east of it, you can't look east if you're already east of it. You see? So, you gotta be looking, gotta be going west looking east. There you go.

Alissa 12:45

Okay. Yeah, okay, I'm here heading

iON 12:47

Bob, we'll finally explain the damn wind. We're finally gonna explain after all these years, we're gonna explain to you how the wind works. It's gonna be great.

Bob 12:54

All right.

Alissa 12:55

Okay, so I'm looking south, the wind is blowing in my face. It's coming from the south. It's going north behind me and Eastern, the Eastern Gate is to my left as I'm looking south. So, if I take a step south, and I turned to the west, going southwest, I'm now looking west, but then as I'm looking west,

iON 13:22

No. No, no. You're looking east. You're looking east.

Alissa 13:26

I'm - okay. I'm looking east, okay. Okay. Okay. Yes. I understand. I overlay. Heh heh. Okay.

iON 13:37

Yeah.

Alissa 13:38

So, how - let's connect this to the Eastern Gate and the eastern sky, so,

iON 13:47

Got it.

Alissa 13:49

So, as one looks - as one moves southwest, one look east. One is looking east. Is that right?

iON 14:05

Okay.

Alissa 14:05

As one moves southwest. What - does one look east?

iON 14:10

Yeah.

Alissa 14:12

Yeah. So, the Eastern Gate. One has to move southwest and turn westward in order to see the Eastern Gate.

iON 14:29

No, you'd turn eastward by going southwest but you'd turn around and look eastward to the Eastern Gate.

Alissa 14:34

Heh heh heh. Right, right, right.

iON 14:36

Come on now. Come on now. Come on now.

Alissa 14:37

I hear ya. Okay. Yeah, yeah, yeah. So, I'm going south, I'm turned southward. Yeah, my body is facing the south. And I'm gonna - the east is to my left. But I'm going to turn right, looking eastward because, as I, as I, my view is quote - typically my - people would think that I'm looking west, but I'm looking eastward. This is confusing, but I see, I see where this is - connect - I see how this is connecting.

Bob 15:25

Why are you looking east? As you go to the southwest, why are you looking east?

Alissa 15:30

So, iON is saying you have to be west - you have to be east of Eden, because it's, because it's circular. If you're east of Eden, you are west.

iON 15:43

Good.

Alissa 15:45

So, if you are, if you're looking off the coast of California, you are looking east. You're looking eastward if you are looking off the coast of California.

iON 16:02

If you're in California, if you're on the coast of California and you're looking back makes it you're looking eastward, what does that have to do where you are, and what does that have to do with the direction that you're looking?

Alissa 16:14

Just, I was just using that to help orientate Bob why he was asking

Bob 16:19

Oh, don't, don't try that. I have no clue what you're talking about. I'm not gonna learn nothin' here, so, leave me out of it.

Alissa 16:25

Okay, okay.

iON 16:26

But your words, your words actually confused Bob more because you're now saying that if I'm in, if I'm in Sacramento, then I'm gonna be looking to the east. Well, what if you're looking at Russia? You'd be looking to the west.

Alissa 16:46

Okay, let's do it. Let's, let's do it again.

Bob 16:49

Let me - hey, let me pick this up, Alissa. I got a question. I have an interesting idea. So, iON, when - the whoever removed the Twin Towers to the parallel world, did they remove them through the Eastern Gate?

iON 17:06

Yes.

Bob 17:07

Look at that. Alissa. Think of that. You have a new way to imagine. We knew the towers were removed, but the Eastern Gate is like Atlanta or Fort Worth Dallas airport. It's a huge operation going on through the Eastern Gate. I mean, all kinds of activities come through the Eastern Gate. I remember Jean, Jean Dixon in her book predicted the, I think, the Antichrist would come from the East. That would be through the Eastern Gate, iON? (pause) Too hot to say?

iON 17:48

Almost.

Bob 17:50

Almost, but that's pretty neat. We have a way to visualize -

Alissa 17:53

Yeah.

Bob 17:54

- Battery Park in New York City. Now,

iON 17:58

Well, they took it to the east. They did take it to the east.

Bob 18:01

Yeah.

Alissa 18:02

Right. Yeah, they took the steel

Bob 18:04

To China.

Alissa 18:06

China.

Bob 18:08

And Trump did that. Trump's been in on the inside. He and Giuliani have been on the inside in a lot of ways. Is Roy Cohn still alive, iON?

iON 18:25

Who?

Bob 18:26

Ha ha. Roy Cohn, senator MacArthur's assistant during the McCarthy hearings and mentor to Don Trump. Cohn. C-o-h-n. Reportedly died of AIDS in '86. Did he really die? (pause) What's the matter?

iON 18:53

What's the question?

Bob 18:55

Did he die?

iON 18:56

Who?

Bob 18:57

Nobody dies. Roy Cohn. R-o-y, C-o-h-n.

iON 19:03

You spelled it too fast. No, he's not dead.

Alissa 19:06

(giggles)

Bob 19:07

Ha ha ha. So, yeah, Trump is rumored to have said: "Where's Roy Cohn when I need him now?" He has access to him, doesn't he?

iON 19:17

He does.

Bob 19:18

Ah ha. There's the secret to some part of Trump's power, Alissa. Roy Cohn. He was the guy that kept the secrets.

iON 19:26

(starts singing the Bonanza theme song)

Bob 19:28

Boy, that really brings in, that really crystallizes the LaRouche and Mae Brussell quadrants.

iON 19:34

How many, how many. Yeah. How many seasons did Barbara Stanwyck play in the Big Valley?

Bob 19:40

Ha ha. Didn't you know that show, Alissa? You don't know that show, right?

Alissa 19:47

No, no.

Bob 19:49

Want me to look it up? I'll look it up. Barbara Stanwyck. That's around the time -

iON 19:56

She can get it. She got there -

Bob 19:58

- this is around the time Roy, Roy was in his prime.

iON 20:03

- with Kitty, Kitty Carlisle.

Bob 20:06

And Kitty Carlisle. So, the Big Valley it's called? Big Valley. (mimics Bonanza theme) Ding ding a ding a ling ling ling ding ding ding. Heh heh heh. The Big Valley. Now, look at this. Episodes. Four seasons, 1965 to '69. So, I assume Barbara was in all four seasons. So, four seasons. There's your answer. And that's not during the 50's. It's actually - in '65, '69 is when the anti-Roy forces were in the - had the reins. Tim Leary, Marshall McLuhan, Frank Zappa, Bob Dylan, the anti-war movement; that's when Roy Cohn was laying low.

iON 21:05

True.

Alissa 21:08

IMDb says Barbara Stanwyck played by Victoria Barkley? Or is Barbara Stanwyck the actress?

Bob 21:15

No, no, Barbara is the actress. Yeah, she played Barkley.

Alissa 21:20

Okay. Okay. For 112 episodes. Yeah, all the episodes from 1965 to 1969.

Bob 21:28

Okay look, the character of Heath Barkley is introduced in Episode One as the illegitimate son of Tom Barkley. His presence and claim to the Barkley name is a focus of much of their dramatic plots in Season One. While the successful and rich are often portrayed in present day as the unscrupulous villains, the Barkley family portrays the upstanding citizens of Stockton, modelling justice, fairness and oftentimes going against popular sentiment to uphold the underdog's rights. I think this show is Roy Cohn and Donald Trump aren't who they appear to be the sons of. At least Trump isn't. Is that what you're saying, iON?

iON 22:07

Correct.

Bob 22:08

You get that guys? Trump ain't who he says he is.

Alissa 22:11

Oo la la.

Bob 22:11

Oo la la. Ha ha. And this is about that. The character of Heath Barkley introduces the illegitimate son of Tom Barkley. So, I'll leave you office interns to do the details. I'll move on to the next breakthrough.

Alissa 22:29

(giggles) In-between bites of the tickle.

Bob 22:36

Yeah, The Big Valley. The Big Valley is the stone canyons of New York City of Manhattan. It's an acoustic space there. It's not an American city. It's not visually laid out. So, I'm just looking at the term, The Big Valley. They pretend it's the wild west, but it's New York City.

Alissa 23:01

The Big Apple. The Big Valley.

Bob 23:06

Okay, let's not get bogged down. What are you working on?

iON 23:12

Intimating.

Bob 23:14

Yeah, what are you intimating?

Alissa 23:15

Ha ha What am I emanating? What am I intimating? I'm, I'm trying to, to hold, hold down the - well, the winds are blowin' and I'm, and I'm interested in this whole east of Eden thing. So, so, Eden is in - is Eden in the east, iON? (pause) Should I drop this topic, iON?

Bob 23:51

I think you're supposed to use your ESP to get that answer.

Alissa 23:55

Okay.

iON 23:57

Ahh.

Bob 24:00

iON's exercising your ESP here.

Alissa 24:04

Yeah, from the very beginning of this engagement, it happened. Big time.

Bob 24:09

He's been doing it to several people the last few weeks.

Alissa 24:17

Okay, so, describe the exact - it describes the exact difference in the shifts of the paradigm world and the parallel lines that lay or fell that set the notion of how the world is to be, and not was. So, that's the shifting of - is that the shifting of the ley lines that rewrites the history for Dobbstown? (pause)

Bob 24:48

What's your ESP picking up?

Alissa 24:52

My ESP is picking up that, then - that ley lines are geographical things and rewriting history is a more of a - it's not geographic, but it is in in a socio - what's the word? Socioperceptive?

Bob 25:11

Yes. Socioperception. Yeah.

Alissa 25:14

Yeah. So, so my - so, in socioperception, the ley lines are shifting as one juxtaposes where they are, according to the new history written for Dobbstown. And the chart is a function of that as well. And the parallel lines that lay or fell that set the notion of how the world is to be, that applies to both the proprioceptive ley lines that one juxtaposes location to, as well as geographic ones, because the terra firma and the yarmulka continent and all these things are shifting geographically as well. Yeah, that's what my EPS said. Heh heh.

Bob 26:05

Heh heh. How is she doing iON? (pause) Well, what are you here for, iON, if you are not gonna speak? ESP is not working.

Alissa 26:30

The questions I had on the Egyptian Book of the Dead were the carbon ones, and then the, the location ones that I

Bob 26:39

Maybe iON, maybe iON got disconnected. Let's see if he came back. Is that you, iON? Is that you, iON? Nope. Doesn't seem to be any there. Maybe my recent revelations in the last five minutes have forced iON to go a little undercover for a minute.

Alissa 27:08

And some Tech Body issues to deal with.

Bob 27:11

Yes. So, iON this is ridiculous when you attempt your ESP experiments on naives like Alissa.

Alissa 27:23

Yeah. Heh heh. I don't know which way the wind is blowin'.

Bob 27:28

No, it's not that easy. Okay, I'm gonna play some music and we'll see if iON comes back. What is your limit?

Alissa 27:35

Okay.

Bob 27:36

You can stay here how long?

Alissa 27:39

Um, what time is it now? I have another two hours.

Bob 27:44

Oh, okay, you're okay. So, you've asked good questions, so far. Okay, so we're bringing Bert in. So, come on in Bert and I'll play something. You got any requests, Alissa?

Alissa 28:04

Um, you can play the, "I'm Just A Drifter."

Bob 28:13

Oh, you like that? Yes, that's a good one. You like that, eh?

Alissa 28:19

I like that - the vibe. Yeah, like the vibe melody. (sings a few notes)
The vibraphone.

Bob 28:27

Unfortunately, it's not taking me there. Maybe I gotta click on somethin'. Usually, it takes me right there. Maybe it has to be capitalized. Nothing's working. Tech Body's interfered here. (pause) Oh! Started to work. (pause) Well, it won't work.

iON 29:18

Damn.

Bob 29:18

Madeline, Madeline wants it. Madeline gets me accusing you of being naive. She took our history; she spells it correctly. Ahh! It worked. I just had to put the word "the" in front of Drifter. Remember that in future times. So, here we go.

Music 29:50

"The Drifter" by Ray Pollard

Bob 32:43

Wasn't that good, Alissa? It was very good. Tasty.

Alissa 32:47

Yes. (sings a few notes)

Bob 32:53

Yeah, you got a musical ear. You can repeat what you heard. That's commendable. I'm thinking that maybe you ran out of gas in your questions and iON is not gonna respond to winging it. So, let's see if they respond to Bert. If they respond to Bert, then we know you ran out and iON's not going to tolerate puffery. You know, playing overtime. Okay, so maybe we'll come back to you if we run out of inspiration. Thank you. That's the end of the Egyptian Book of the Dead for today unless Bert has something to say about it. Okay. Thank you, Alissa. Do you have any questions about the Egyptian Book of the Dead series, Bert?

Bert 33:44

Yes, Bob. I have one from something I heard from last week and then something I heard just tonight. So, I do have some -

Bob 33:51

Okay, so let's salute iON and see if he responds. Say, hi salon. Hi, iON.

Bert 33:59

Hey, iON. Hello.

iON 34:01

Hey.

Bob 34:01

Ha ha ha, my theory's right. Alissa had run out of gas. Okay, go ahead, Bert.

Bert 34:08

Thank you, Bob. iON,

iON 34:11

You see, that's another example of how your controls are in the divisive position of where you are in the juxtaposed position. You run out of gas, stop the car. Don't try to run all over in idle when you ain't got no gas to run the car. Go get some gas.

Bob 34:30

Ha ha. You should have known that, Alissa. I don't know why Alissa didn't know that. Ha ha. Okay, Bert, go.

Bert 34:38

Hey, hey, iON, listening to the last week's discussion of the Book of the Dead, I heard some references you and Bob were talking about, the autonomic system. So, is - is which you're covering with the Egyptian Book of the Dead now, is that opening up new points of awareness of the autonomic system? (pause) I'll try it again. Are there new points of awareness that you're bringing up with discussing the Egyptian Book of the Dead?

iON 35:13

No, they're old points.

Bert 35:16

Old points. Yeah, that's - it's really heavy to listen to the Book of the Dead because there's a lot of key points to your embedding in that. That's something that you have to go over maybe a few times because there's really trick points, especially with discussing the - this involves the Tech Body and actually interacting with the dead, which was with tonight, something I have to go back and listen to. Okay, -

Bob 35:42

Bert, isn't it astounding? Isn't it astounding what we're learning from the Egyptian Book of the Dead in this series?

Bert 35:48

Yeah. Yes. Yeah. It's the next level of discovering more about iON, because I mean, that whole - when I listened to that part, I gotta go back and listen to about Orion's Belt. I've heard that Orion's Belt is aligned with Giza, but iON had some things about a mirror place and that's something to go back and listen to. That's, that's, that's heavy. So, going back to my question I heard this evening, tonight; iON, those two lions that you brought up tonight, are there also representations in the, the Chinese Imperial Guard guardian lions that they have on the Imperial - the palaces they have in China? Those two lions?

iON 36:34

Yes. Yes -

Bert 36:35
Wow.

iON 36:36
- on this realm. That's on this realm. There's two on the other side.

Bert 36:41
Ahh, wow. Yeah, Bob, did you - are you aware that? On the palaces in China, they have two lions and one's holding a box and one's holding a ball.

iON 36:54
Orb.

Bob 36:55
I hadn't thought of it, but I've seen pictures now you bring it up.

Bert 36:58
Yes. Wow. So, that was a reference, also, iON, when you said that there were two - one - okay. But you said one is alive and one is dead. Is that also representation those two lions: one is live, and one is dead in this realm and the same in the other?

iON 37:14
Mm hmm. Both. Yeah, they're "both, and," see?

Bert 37:20
Both. Okay.

iON 37:21
That's why you have - 'cause you got one of each here, and you got one of each there. So now, which one's which? Well, it depends on the antiphonal side of the conversation. You see?

Bert 37:33
Wow, yeah.

iON 37:37
That's why you're OA movements mean something. That's why you're doing good. Because you're not caring where you're coming from, you're just tryin' to get back.

Bert 37:48
Yeah, that's, that's a - quite interesting what you're

Bob 37:53
Say, Bert?

Bert 37:53
Yeah, Bob.

Bob 37:55

Ah, "both, and" for me - I think Barrington Nevitt was the first to point this out. "Both, and" is tactility. So, pre-visual space way before writing and all this stuff, these ancient cultures, they're closer to source. Tactile understandings are relevant to all the concepts and images.

Bert 38:18

Mm hmm.

Bob 38:19

"Both, and." You're gonna see that applies to everything that iON's pointing out.

Bert 38:25

Yes.

Bob 38:26

So, we're -

Bert 38:26

Yes.

Bob 38:27

- we're back to the tactile cultures. And we've retrieved that, the simulation, by the electronic and android meme cultures. But the Tech Body might be an anti-environment to tactility.

Bert 38:43

Hmm.

Bob 38:44

It's tactile, but something extra going on.

iON 38:48

Ehh, okay. It's tactile, but is it visceral? There's the rub. If it isn't visceral, you may not even notice.

Bob 38:55

Right.

Bert 38:56

Oh. Wow.

Bob 38:59

Visceral is more proprioceptive, Bert, not tactile. But it's very close to tactility.

iON 39:05

Unless - well, unless it - unless you're kicking in the hendiadys' aspect where they are inclusive. But if they're inclusive, your, your perception has to be gauged by something.

Bob 39:17
No, that's true.

iON 39:18
It doesn't have to be socio - it doesn't have to be socioperception, but it has to be perception.

Bob 39:23
Yeah, the opening statements iON made years ago: "What you see is not real."

iON 39:29
Waaay back yonder, way back yonder, back in the (indistinct - scuba?) days.

Bob 39:32
And yeah, "And what you can't see is real." That's a simple way, early McLuhanism, to point out tactility; tactile cultures. And the, the, in a tactile culture like in Thailand, their sense of mastery was: "I know it like a snake swimming in water." Now, look at this whole serpent thing. Serpent in water. I know it like a snake swimming in water. Remember, when you watch a snake, its sides are going both ways -

Bert 40:03
Yes.

Bob 40:03
- both directions at the same time. But it's going forwards. So, this serpent is a good representation of tactile culture.

Bert 40:17
Also, we had serpent

Bob 40:20
Then we have the mystery landscape aspects of the serpent which becomes a Tech Body. So, this is why in "Understanding McLuhan," which most people need that basic training in perception to get out of their visual bias to get some understanding of the "both and" of tactility, is a good background. It's not enough, but it's, it's probably a necessary background to get to what iON's referring to.

Bert 40:46
Yes. I also discovered this week from just listening to the Revelations and to other things that iON is - listening to iON helps you develop an overlay. Not an understanding, because when you understand you think you understand it and you know it. Whereas, an overlay, it can change. Like you just said, the "both, and," it can change at a moment's notice of what you're looking at and what you're dealing with. So, iON's and what

you're bringing forth building up from what McLuhan is, is that it's an overlay. So, you really have to be flexible. Like you said, proprioceptive of adapting to whatever situation you're in.

iON 41:27

If you got to, you got to understand, you're most likely going to underwhelm.

Bob 41:33

Right. Understanding is visual and conceptual. Overlaying is tactility.

Bert 41:39

Yeah. And it's very fluid. It's very fluid to get used to that, but it's quite interesting, engaging

Bob 41:50

The OA movements are proprioceptive. There's where it's close to tactility.

iON 41:56

Well, empirically, they are. Empirically, they are, but you can, you can dice that. 'Cause what if you don't do the OA movements well?

Bob 42:05

Yeah.

Bert 42:06

Oh.

Bob 42:08

It still would work.

iON 42:11

Welllll, okay, till it doesn't.

Bob 42:14

Yes, you'd get rudimentary whatever results by

iON 42:18

Well, you'd get halfway home. You might get halfway home. Ha ha ha. See? That's the rub. So, all right - okay. Throw something up in the air, catch your breath and come back down and ask some question.

Bert 42:33

All right. I'm ready. iON, two weeks ago, we were speaking and I brought up the vestii, {spelling?} one of your creations. And you stated that - and I'm, what I was - you stated that it activates chromosome 17 which makes proteins. Did I hear that correctly or I confused some things? Because I went back and listened, and you brought it up; chromosome - the vestii activates chromosome 17. Is that correct? Did I hear it correctly or had it crossed up?

iON 43:13
Ehhhh, tell us what chromosome 9 does.

Bob 43:17
Okay, Bert, are you moved out of the Egyptian Book of the Dead? Has this started -

Bert 43:21
Yes, I did.

Bob 43:21
- to be a private session?

Bert 43:23
Yeah.

Bob 43:23
No more Book of the Dead questions.

Bert 43:25
Not at this point, Bob. No.

Bob 43:28
All right, so I'll mark that -

iON 43:29
We beat that, we beat that to death because they're gettin', startin' to get twirled up in it. It's kind of like spaghetti when you got a fork, eatin' spaghetti and you're twirling the noodles; you got so much pasta on the fork, you can't even turn it anymore.

Bob 43:46
Yeah, so, so the tactility is a good point on the

iON 43:50
Some bad Bolognese. Bad, bad Bolognese.

Bob 43:54
Bad who? Milanese? Spaghetti company?

iON 43:57
Bolo, Bolognese. Bolognese.

Bob 44:01
What's that?

iON 44:02
Tomato, tomato basil sauce. Pasta sauce.

Bob 44:06
That's right. So, the understanding tactile cultures, Eric McLuhan had a thesis: when you looked at the profiles of the hieroglyphs and they'd

show Isis, Horus and people, you'd see the side of them. You were to imagine you see the side of them because they were in motion like cartoons. Eric thought they were cartoons and that's why they were drawn the way they were; to show cartoon movement. Any practicality in that, iON? Of course, no, that's ridiculous, right, iON?

iON 44:41

Don't say don't say cartoon, say caricature.

Bob 44:46

Okay, so they're caricatures. Are they moving like cartoons? This is what Eric said they were.

iON 44:53

Ehhh, ask Greg duffle bag.

Bob 44:56

Ha ha ha. A good point. Yes, yes, he's the expert. That's right. But whether they're moving or not is not the point of their communication.

iON 45:08

Whether they're moving or not doesn't matter. They are definitely in motion.

Bob 45:14

Oh, they are in motion. You're just saying that.

iON 45:18

But they may not be moving.

Bob 45:21

Okay, because there, there's the - they represent the Other World? The twin land, that's where motion comes in?

iON 45:30

Ehhhhhhhhhhh, yes, you just, you would fuck up a wet dream. We just get something laid out pretty good and you start undoing it, undoing it, undoing it. To the point at the end of the day, you can't know nothin', you can't say nothin', you can't tell what's going on. You ask all these questions, you get these answers, you don't know. He still ain't told us how to ascend, you don't know what the other land's like. I'm tryin' to go to heaven, I don't know where heaven is. I'm the only hell my mama ever raised, and I don't know how this is gonna go from here. So, we don't quite know, so once again, Dark Soul, you've proven, you've proven your point of ascensionless reality.

Bob 46:18

Hey, Bert, I did have a major statement to make. Are you listening, Carolyn? I think she's hearing this.

iON 46:22

She is.

Bob 46:22

I think on my walk today I figured it out. You know, people ask, how do I ascend? The whole point of ascension is to realize how the mind gets in the way of ascension. So, having a technique ain't gonna work.

iON 46:38

Right.

Bob 46:39

And, so, getting close to understand the reality, that there's no answer to how to ascend and that's how you ascend when you really understand that answer; that there is no answer because the answer, it gets in the way of ascension. That's why iON doesn't give us a "how to."

iON 46:56

But yet, now. But yet, but yet, lately. But yet, but yet, lately, we've done everything down to even tellin' how to introduce the RNA into the meatsack body to change or activate your chromosome 14.

Bob 47:12

Which gets into his question about chromosome 9. So, we walked right back - the Dark Soul gets us right back on point again.

iON 47:21

Yep.

Bob 47:22

Heh heh. Astounding. It's astounding. But you get that point, Bert?

Bert 47:27

Thanks, Bob. Yes, yes.

Bob 47:28

You can't - to understand why iON can't tell you "how to," that includes the fact you're already ascended. So, you don't need a "how to" anything. But most people do not understand that. Their minds will not believe that. They think they got to do something, go somewhere.

Bert 47:44

But that's why - you give the programming language to do that by studying your quadrants and reading Kroker, McLuhan, just to give your mind something to do 'cause it's got - you got to deal with it, teach you. You learn how to use your mind. So, then you get out that

Bob 48:00

Well, you learn how to get close to seeing tactility because LaRouche, McLuhan, Thompson, Kroker, all the guys in my chart are tactile performers. They perform tactility. That's why they're outsiders. They're not part of the university visual culture; or the business, oral, auditory, corporate culture; or kinetic culture. Zappa's the ultimate tactile musician.

Bert 48:26
Yes.

Bob 48:29
So, tactility, as it is extended, it leads to the Tech Body which is a very, I don't know - probably can't put it into a sensory level because it interacts with the Non-Physical. Tactility is the ultimate expression in physical - the physical, sensory, and remember, it's a peak because it's not a sense. So, it's right there in-between, but it is not Non-Physical.

Bert 48:56
Hmm.

Bob 48:58
Tactility is not Non-Physical. So, the Tech Body's something more than the ultimate tactile extensions we've made. Which, you can look at Clinton's - Clinton's video series try to show the history of the building of the tactile technologies. Okay,

Bert 49:22
iON - okay, thank you, Bob. iON, so

Bob 49:25
So start - do that question again that you did a minute ago. Yeah, we're in the new - you're into Bertland, now.

Bert 49:32
I'm in the Bertland. So, iON, the chromosome 17 activation, is that a sign of the activation of chromosome 14? Because I remember you saying that when chromosome 14 is activated, it starts to overflow into the other chromosomes. So that, was that what you were referencing when you said chromosome 14, I mean, chromosome 17 is activated? (pause) All right, I'll try it again. Is chromosome 17 activated through chromosome 14? You told me to go to chromosome 9.

iON 50:14
Did you, did you ask - we asked you what chromosome 9 was responsible for and you never answered it.

Bert 50:20
Okay, well, that's where I'm - I need to bring that up. iON, I've been reading all week, as you know, on chromosomes and genes and proteins. And the site that I'm working with, from the Tech Body, from NIH, the only thing that they tell you about the chromosomes are illnesses-related. It's an illness-based website that I mean, I don't, I cannot tell you from the Tech Body reference of what chromosome 9 references. All they give is a list of illnesses for each chromosome. So, I cannot answer that. I'll have to go back. I have to come back later to give you that. I can't answer that, 'cause all they give is - could I use some of the illnesses to give you what it works with? Because it doesn't give

you, it just gives health conditions related to chromosome changes. It does not cover what each chromosome covers, other than the number of DNA, DNA building blocks and what representation of the percentage of the DNA cells. But I cannot answer that question. Should I take it another angle or go to my next question? (pause) Okay, I'll try chromosome 9. They have a health condition. Here's bladder cancer. So, does chromosome 9 deal with the kidneys?

iON 52:00

Mmmm. No, no wait. Now don't - we weren't trying to confuse you. We're tryin' to get you into plasma protein and how the renal function applies. So, what does 17 do? 17 has to do with protein. Yes?

Bert 52:15

Yes.

iON 52:17

It's how you process protein. Right?

Bert 52:22

Right, which is really a big point in the whole amino acid and protein development within all of the cells, the protein development. So, chromosome 17 is kicking into 8 in the creation of protein in the cells in the body. (pause) Correct?

iON 52:53

Close.

Bert 52:57

Close. Yeah, I mean, but it's really quite a complex subject. I learned a lot of

iON 53:05

No, it's not. No, it's not. It's simple. You got - you're making it hard. You're trying to add something to the conversation when there's nothing there. It's quite, we would say, mostly just quite literal.

Bert 53:20

Okay. I see that point, also, because it's not proteins. The genes are made of proteins, and they create the special functions within the body based on how the protein is sequenced. So, I'll go to my next question. I heard you on this last week's What Youth. You said that CRISPR doesn't mean anything, but the sequence means everything. Were you referring to the amino acid sequencing? Did you mention that?

iON 53:57

Yes. Yes.

Bert 54:00

So, I also noticed that the sequencing of amino acids, it's like a unique three-dimensional structure which develops the specific functions. So, is that what is changing? Within chromosome 17? The sequence? The - let

me just shut up because I don't know what I'm talking about. But I'm - you have words to relate to it. So, I'll do it again, iON, hold on. So, the amino acid sequencing is changing. Yes or no?

iON 54:33

Sure, when you add three new amino acids, of course, it's changing.

Bert 54:39

Yes! And I have something, also, that's, that's gonna go right to all of my questions without not really directly answering. You've - on the record, we have on the record that you said there are gonna be 63 amino acids.

iON 54:53

Mmm okay.

Bert 54:54

So, hearing that number 63 already, I'm aware that you just brought up just recently that there are three amino acids that we haven't had. But, so, that means at this point, there are 60 amino acids. Now, my question is

iON 55:11

Known.

Bert 55:11

Known. So, there's more than 63 then, is what you're saying, known.

iON 55:15

There are. Yeah, there are.

Bert 55:21

Wow, that's heavy. Because when you look at how dependent not dependent, but how the whole cell structure works on proteins and amino acids, that's, that's big. So, my question, iON, will the number of proteinogenic amino acids increase? Because right now there are 22 that the science, the current science recognizes. (pause) Did I mess it up by bringing up the current science? Let me go back. Okay. Will, the number of proteinogenic amino classes increase?

iON 56:01

The class will, yeah.

Bert 56:05

The class will. Okay, I gotta go back and look at the class because I didn't

iON 56:09

Each one's listed in sets and classes. And so, you have to have this. That's how the body - they say that's how the body separates the information. I got information. I'm trying to change something. So, I

gave you new RNA and it makes you grow an extra brain. Well, that'd be a different class, so, wouldn't it?

Bert 56:28
Yes.

iON 56:30
Okay, good.

Bert 56:31
Well, this, this is a deep subject that fits

Bob 56:34
Well, does it prompt Carolyn to say anything? Can you help Burt, Carolyn?
(pause) Carolyn says no, it's not her paygrade or something.

iON 56:43
He just got the - he just got the answer. So, yeah, he's doing good.

Bert 56:49
Oh, okay, iON, this, this goes into, like I said, I base it on what I've learned and read. Not read. And what I've heard you reference. So, I'm going to use your reference and what you said and I'm reading things and then it pops up questions. So, this is something that I heard when I first started listening in the archive days when I was lurking. I wasn't able to engage you, but I heard it in Cash Flow and it stuck with me and I have - found the note last night. You stated that a new level of contrast will help activate the survi - let me go back. A new level of contrast will help activate the survival code in the junk DNA for humans to continue. And that stuck out because that was really something that was profound to hear. And I got to looking at this junk DNA. Like only 1% of the DNA is made up protein coding genes, and the other 99% is noncoding, which is what they call junk DNA. But I remember hearing you but I didn't have the notes of what you said, it's not junk. So, my question is

iON 58:02
It's incomplete. The junk is incomplete, incomplete.

Bert 58:08
Incomplete.

iON 58:10
Mm hmm.

Bert 58:10
So, the question - so my question is, is the increase of Bob's bacteria going to activate the noncoding DNA to make more proteins?

iON 58:21
Yeah. No, you don't make more proteins, you, you engage more proteins. You're not -

Bert 58:28
Engage.

iON 58:28
- trying to make more proteins, you're tryin' to turn 'em on.

Bert 58:32
So, what they say that those - because one thing that stuck out when I was reading about the noncoding DNA, they say that they do not provide instructions to make proteins, but

iON 58:44
Correct. That's why you gotta have 17.

Bert 58:48
Wow. So, chromosome 17 activates the junk DNA. Is that what you're saying?

iON 58:56
No. Chromosome 17, it's what - the one that you have to give information to, to feed or know the new proteins and how the proteins affect the body. Turn on, as it were.

Bert 59:11
Wow.

iON 59:14
Now, there's nothing really that wrong with your words except they're wrong.

Bert 59:17
Ha ha. Okay. Well, you've answered my question although my words are wrong, but my words are based on my ignorance and the ignorance of the references that I read.

iON 59:31
Oh, you have no ignorance. You just sometimes suffer from delayed intelligence.

Bert 59:38
Ha ha. That's another way to look at ignorance. Yes. So, okay, go back to that though. So, if you're saying Bob's bacteria, though, Bob's bacteria is activating these noncoding DNA.

iON 59:50
Mm hmm.

Bert 59:50
You said to that.

Bob 59:52

Yep.

Bert 59:53

Wow. That's - yeah, 'cause I mean, 'cause then (indistinct) that answers -

[Top](#)

2019-11-09--1800-1-page 9

Carolyn 0:00

{Note: "TEXTS RELATING TO THE WEIGHING OF THE HEART OF ANI."} I'm gonna ask iON to start off by saying "THE NAMES OF THE GODS OF THE GREAT COMPANY" because iON can pronounce them real good. So, iON, will you read that paragraph of names, please?

Bob 0:16

Of the Gods of the Great Company.

Carolyn 0:18

Yeah, they're like the actors in this book. Number one, iON.

Bob 0:24

Oh, I think I muted him. Okay, let's see. Here he is. There you are, iON. Thank you. Thank you for your patience.

iON 0:31

That was it. (Carolyn laughs) That's it. It was great, too. It was good.

Carolyn 0:41

Okay, we'll start over. "THE NAMES OF THE GODS OF THE GREAT COMPANY." iON, if you would delight us with the pronunciation of these words, we would appreciate -

Bob 0:50

The way they are heard, back then.

Carolyn 0:52

Yeah.

iON 0:54

Oh, you talkin' about Set-Tchesert?

Bob 0:56

Yes.

Carolyn 0:57

If we start with "1. Ra Harmakhis,"

Bob 1:01

Ben Harnish. Ra. Number 1, iON.

iON 1:07

"Ra Harmakhis, the Great God in his boat. Temu. Shu. Tefnut. Keb. Nut, the Lady of Heaven." You know, that's the bitch from earlier. And "Isis." And "Nephthys." We say Nephthys. It's, it's not quite that way, but it's the way to do it. "Horus, the Great God. Hathor, Lady of Amentet."

Bob 1:35
Nice. And "Hu." Hu!

Carolyn 1:38
And number "12 is Sa."

iON 1:40
Hu and Sa.

Bob 1:41
And is there is a reason they go for the mono syllabic in their pronouns?

iON 1:47
Yeah, it's kinda like the same way crazy - that crazy Hawaiian has waaaaaaaay too many vowels.

Bob 1:54
Yes, this is the opposite.

iON 1:56
Same thing. Right.

Bob 1:58
It's between Hawaii and Egypt, Carolyn.

Carolyn 2:00
Yeah, good point. Okay, so we are diving in. The title of this section is called "THE PRAYER OF ANI."

Bob 2:09
Okay, so it is Ani praying, or are we praying to Ani?

iON 2:15
Neither.

Bob 2:18
Okay, what is it? What's the third option?

iON 2:22
No, no. This is the prayer of Ani. This is what Ani would pray. These are - look. You're weighing the heart of Ani. This is - you remember we talked about a grimoire?

Bob 2:32
Yeah.

iON 2:33

The point of the grimoire. How the grimoire works? This is what that would work to do that.

Bob 2:40

It would work to do something with the grimoire. I don't know if you're saying

iON 2:44

It would weigh

Carolyn 2:46

As you weigh the heart.

iON 2:47

To - it would weigh, -

Carolyn 2:47

Say these words.

iON 2:48

- weigh the heart. This is how you do it.

Bob 2:50

Do you actually have a physical heart in your hands?

iON 2:54

Most of the time they did. They would be beating. That would be the whole point.

Bob 2:59

Didn't you say once

Carolyn 3:01

Bob, this is not your section.

Bob 3:04

I know, but the, just as important. iON, I think, said -

iON 3:08

He's prequel. He's prequel.

Bob 3:09

- those Aztecs and cultures that would rip the heart out,

Carolyn 3:13

Yeah.

Bob 3:13

- the people who had the heart ripped out offered it up to show that they could survive without the heart. Didn't you say that once?

iON 3:21

That's right. That's right. And they did.

Bob 3:22

So, is this a case of that?

iON 3:23

They did.

Bob 3:25

They did. So, someone donated their heart?

iON 3:27

It's not a case of it. Yeah, it's not a case of it, it's an example of it.

Bob 3:33

This is. This is an example.

iON 3:34

They've been doing transplants for years soon as they got the heart lung machine, Bob. This is nothing new.

Bob 3:40

So, you see, Carolyn, it was important point I made there.

Carolyn 3:43

Yeah, very good. Very good.

Bob 3:44

Now you go.

iON 3:45

Always.

Carolyn 3:46

"THE PRAYER OF ANI:- My heart, my mother; my heart, my mother! My heart whereby I came into being! May nought stand up to oppose me at [my] judgment, may there be no opposition to me in the presence of the Chiefs (Tchatchau);" (Carolyn: iON, do you want to say that word, the name of the Chiefs? Tchatchau?)

iON 4:16

Ahh, the name of the Chiefs?

Carolyn 4:24

T-c-h, -

iON 4:27

Oh, Tchatchau. Tchatchau. Tchatchau. Tchatchau. Tchatchau.

Carolyn 4:31

"may there be no opposition to me in the presence of the Chiefs (Tchatchau); may there be no parting of thee from me in the presence of him that keepeth the Balance!" (Carolyn: so, just to say here, if it is a ritual of the heart being given up to the blessing of eternal life, it sounds good. It sounds like they're trying to keep the balance, etc. Is that right, iON?)

iON 5:09

Well, it does that, but that's not why it does it. See, they're lookin' at it - you got to realize they're looking at this from a different perspective. Their perspective is not that, their perspective is how to do it. Because at this point, they don't have eternal life. At this point, they're dealing with dead. See the rub? So, your words are sound, and it does apply just like that; however, they don't know that yet. This is the thing that they'll use to get it right. To get it right.

Carolyn 5:41

Right. Very good. They're on the way. Continuing: "Thou art my KA, which dwelleth in my body;" (Carolyn: now KA, is that the soul? Is)

iON 5:55

The guts. The part that holds, that's the part that holds the stenographer.

Carolyn 6:02

Yeah, okay.

iON 6:05

You can't, you can have a soul, but you can't have a soul without a KA to hold it.

Carolyn 6:11

The shell. Like the shell.

Bob 6:13

That's not the silver cord of astral projection.

iON 6:19

Ah, no.

Bob 6:21

Is it part of the body?

Carolyn 6:25

The KA, yes, the body, the shell, the physical.

Bob 6:28

Is that what you're saying, iON? The KA holds the soul. The KA is the physical body. I would think it was something cellular, Carolyn, 'cause the cell is more ground than the physical body.

iON 6:42

Well, but see, you're grounding, and this is not what they're making reference to. You can say that the mucus around the heart was what they were tryin' to gin up. See the rub with that? So, it's okay. Just keep it simple and you'll be all right.

Bob 6:56

Well, what, what is the simple, what is the simple statement? KA is what?

Carolyn 7:00

The simple statement is the KA is what holds the soul. You heard him.

iON 7:05

The stenographer.

Bob 7:05

Where is the soul contained, iON?

Carolyn 7:08

In the KA.

iON 7:10

In the KA. Good, that's right. Ha ha ha.

Bob 7:13

And the KA is where?

Carolyn 7:15

Not you. Mute yourself.

Bob 7:18

Where's the KA?

Carolyn 7:19

Bob, you're not

iON 7:20

In the, in the hara.

Bob 7:22

Ahh! I was gonna say the hara, Carolyn. It's in the hara. It's around the stomach, Carolyn. Solar plexus. Right, iON? The solar plexus area.

iON 7:31

Your, your diaphragm.

Bob 7:34

Yeah, you see how we wouldn't get these details if we listened to the lady? The lady wants to stop before any probing.

Carolyn 7:42

The lady.

iON 7:42

(laughing) Where's the lady? Show us the lady. Show us the lady. We want to see the lady. Show us the lady. That's what we want to see.

Carolyn 7:51

Continuing.

iON 7:53

Bring out the little girl. Now we'll get to it.

Carolyn 7:57

Yeah, start giggling, iON.

iON 8:00

That's right, we have to giggle.

Carolyn 8:02

Continuing: "the god Khnemu who knitteth together and strengtheneth my limbs. Mayst thou come forth into the place of happiness whither we go. May the Shenu officials, who make the conditions of the lives of men, not cause my name to stink, and may no lies be spoken against me in the presence of the God." (Carolyn: this business not cause my name to stink, is that they don't want their body to get rotten and stink, or is that too obvious?)

iON 8:41

Well, it's a little obvious. It's like, wait a minute, there's - this smells. Meaning, it's odiferous. That doesn't mean you have to add to, or from, the point. But that's not what they're saying. What they're saying is, is it's got to be conditioned. So, it could be if you're rotting, then that would be stench. But if it's not that, then it's the condition that goes with it. That their, their opinions are, are dingy.

Carolyn 9:11

Yeah.

Bob 9:12

Hey, Carolyn -

Carolyn 9:13

It could be physical rotting or attack on a person's name. Correct?

Bob 9:18

Okay, here's the point. They understood the power of words. Your name was your Num. Your name was really important, more important than anything than maybe medieval honor. Your name had to be solid, protecting or viable. It's a terrible thing to have your name be unrighteous.

iON 9:40

Besmirched. Besmirched.

Bob 9:42

Besmirched. Yes, besmirched. So, that's the power - these people, tactile oral culture, they knew the power of words, Carolyn.

Carolyn 9:50
Good.

iON 9:51
And see, in the Egyptians, when they was done with you, if they was really, if you really, if you really pissed them off, then what would happen is, is they would erase your name off all stone.

Bob 10:03
Yes. The worst thing. You'd be, you'd be dislodged from the archive. Deleted.

iON 10:10
Do.

Carolyn 10:10
Okay. Continuing.

iON 10:13
Deleted.

Carolyn 10:14
Deleted. "[Let it be satisfactory unto us, and let the Listener (Carolyn: capital "L") god be favourable unto us, and let there be joy of heart (to us) at the weighing of words. (Carolyn: so, there's Bob's words, important). Let not that which is false

iON 10:35
See, that's the stenographer.

Carolyn 10:37
Uh huh. "Let not that which is false be uttered against me before the (Carolyn: gods, so, Bob was reading ahead; he interpreted the future, living ahead of himself.)

iON 10:49
Vicariously.

Carolyn 10:50
Vicariously and eating his pizza. "Let not that -

iON 10:55
Oh, yeah, it is Saturday night.

Carolyn 10:57
Yeah. "Let not that which is false be uttered against me before the Great God, (Carolyn: capital "G, G") the Lord (Carolyn: capital) of Amentet. Verily, how great shalt thou be when thou risest in triumph.]" (Carolyn: so, yeah, they're doing the - puttin' the heart into the ritual and, and

expecting it to risest in triumph. Very good. That's pretty straightforward.)

iON 11:27

And those words, this is the thing that you would use to stir that action. And it lays out the different - they, they laid out - which we laughed, everybody laughed when he says, well, Biden's famous gaff: "You have to learn the difference between facts and truth."

Carolyn 11:48

Ha ha ha. Yeah, yeah.

iON 11:51

And here, this is what they're referencing where it actually sorts that a bit. Now, you gotta keep these straight now, 'cause there's a quiz. You got to keep these together of how this works. This would be a stabilizing prayer. You gonna pray to be a stabilizer 'cause sometimes you need to stabilize before you just go walkin' in and start raising people or gettin' the wrong people 'cause they busted a cap in the ass of some of these negroes and they needed to go. Others, they didn't need to, but them's the ones you need to bring back, you see.

Carolyn 12:13

Right

iON 12:26

So, if that's true, you need to know. Sometimes you got to stabilize the conversation before you start ripping and tearing and bringing back. You see?

Carolyn 12:35

Right.

iON 12:35

That's what's bound on earth is bound in heaven. So, if you are gonna be in the Garden of Good and Evil 15 minutes each way, you got - this stabilizes the landscape, if that's a word. We don't know if it's a word anymore. Some things change in the Tiny Note. The Tiny Note will do you bad things if you be still long enough.

Carolyn 12:56

Okay, okay, okay. Good, good, good.

iON 12:58

So, it's a stabilizer. It's a stabilizer.

Carolyn 13:01

And they identified that because they used the word "balance" right in the prayer. Continuing. So, the next section, the title is: "THE SPEECH OF THOTH:" Our buddy, T-h-o-t-h.

iON 13:19

Thoth.

Carolyn 13:19

Thoth.

iON 13:19

Thoth. Mm hmm.

Carolyn 13:19

"Thoth, the judge of right and truth (Carolyn: so, that's what iON just brought up. Whether it's the facts or truth.) of the Great Company of the Gods who are in the presence of Osiris, saith: Hear ye this judgment. The heart of Osiris hath in very truth been weighed, and his Heart-soul hath borne testimony on his behalf;" (Carolyn: so this is where iON's always said to us, "we are our own judge.")

iON 13:56

Do.

Carolyn 13:58

And actually, it makes me think of Key number 9, which is the justice Key.

iON 14:05

Yes, that's right, that's right. It looses the hounds of hell. Ah huh.

Carolyn 14:12

Well, the loosing, isn't that number 10, Key 10? Or,

iON 14:18

Well, but this, but that's "from" the judgment that you do to yourself, you see? Key 9.

Carolyn 14:24

Ahhh. Wow. Got it. Nice. Love the Keys. Continuing.

iON 14:33

It'll do you good. It'll make your, they make your bougainvillea bloom, did you know that?

Carolyn 14:41

Oh, my god. It's got to be because patches where there wasn't, there is now. I mean it's -

iON 14:49

Right.

Carolyn 14:49

- just one (indistinct) of purple pink all the way in front of us. Thank you.

iON 14:56

Do. You did it, not us. We didn't do it; we just work here. Ha ha ha.

Carolyn 15:02

So, his heart, which is Osiris, so, "his heart hath been found right by the trial in the Great Balance. (Carolyn: there we go: capital "G," capital "B") There hath not been found any wickedness in him; he hath not wasted the offerings which have been made in the temples; he hath not committed any evil act; and he hath not set his mouth in motion with words of evil whilst he was upon earth." (Carolyn: now, this is interesting to me, iON, because it's like you would, would have said: "Well, a God can do anything. A God can do good and evil. There is no good, there is no evil." So, why the emphasis on the ev - making it look like he has to be a goody two-shoes?)

iON 15:54

'Cause he's dead.

Carolyn 15:57

What does that matter? Ha ha.

iON 15:59

Well, because you're in the Book of the Dead. The whole point of this is that you - if you, if you're dead, then you got to judge. You judge your words, you judge your position, you judge your case. But if you're not dead and you're ascended, then those words don't matter. Why? 'Cause I said so. That's what Bob's been sayin' for years. Why do you feel that way? 'Cause I said so. Okay. Because it's in my chart! Okay, whatever that means.

Carolyn 16:29

Okay, so the example of not committed an evil act. No, that's him judging himself to be a good guy.

iON 16:36

Because, because otherwise, why would you need to balance in the prayer of Ani? You wouldn't need to balance otherwise. Tear it up, rake it up, shake it up, do what you do. Then you come back on the next side to say: okay, now if you're, if you're not messed up or you're not overly judged or outboundedly segregated, boom, you proceed. You see?

Carolyn 17:05

Boom, you continue.

iON 17:07

Correct.

Bob 17:09

Hey, Carolyn, it was: his heart - in the middle. His heart hath been found right by the trial in the Great Balance. You said "of" the Great Balance. It's "in" the Great Balance. Now, is this something Thoth says? Thoth says: "Hear ye this judgment." Right? Thoth is saying this.

Carolyn 17:26
Yeah.

Bob 17:27
Now you know who Thoth is, Carolyn?

Carolyn 17:30
Bob.

Bob 17:31
That's right. iON said a few months ago that Thoth was Bob. Now, would that be Ophenel? Is this Ophenel in Egyptian culture?

iON 17:39
Before. Ophenel's before. 'Cause, see, the Kohathites and that side, they didn't mix. They tried not to mix because the Egyptians didn't like the angel miscegenation. So, they were a bit biased by it. So, you had to set that aside.

Bob 17:56
No, there's many improper grammar there. Okay. Somebody didn't like somebody.

iON 18:02
Ehh, there are many -

Bob 18:03
First of all,

iON 18:03
- there are many improp- there are many improper grammar there. So, that's more proper? Ha ha ha.

Bob 18:08
Yeah, listen to this. Yeah, listen to this. So, you said Thoth - Ophenel is before, and then did you say Ophenel was a Kohathite?

iON 18:17
No, we said that the Kohathites did not get along with the Egyptians because there was miscegenation. So, Thoth is you, but not Ophenel Hobab.

Bob 18:32
Thoth is the Egyptian side of Ophenel?

iON 18:37
Yes, very good.

Bob 18:39
Like, Ophenel infiltrated

iON 18:42

That's why, that's why they can't - that's why they have to find Dobbstown container under the Sphinx left paw, instead of Ophenel, the works and wisdom of Ophenel Hobab.

Bob 18:53

Heh heh. See, there's the consistency, Carolyn. No mention of Ophenel allowed 'cause they see Ophenel as part of the Kohathites, correct? Even though he wasn't one.

iON 19:04

Because he was a potential misceg - well, now wait a second. There was potential miscegenation. And Ophenel wouldn't argue the point. So, they didn't - you know, he didn't say.

Bob 19:16

Yeah, no, you're saying the Egyptian didn't like interacting

iON 19:19

Do you have dirty blood? Do you have dirty blood? Do you have dirty blood in you, Bob? Do you have - are you pure? You have dirty blood in you? You didn't say. So, they don't know. So, they said, well -

Bob 19:28

Ha ha. I know!

iON 19:28

- we'll put it aside till he figures it out. You don't know.

Bob 19:31

Yeah, you're saying the Egyptians will not interact with the angels. They're against that.

iON 19:37

They're against that, terrible, because see, they're god. That's the whole point. They're god, so they don't have to deal with that. They won't have it. And if you start saying, "I'm an angel," they'll chop your head off. They don't like that because that, that superseded their connection or their place of Anui, the place of power. See, mama Nut couldn't nut if there's some angel that could fuck that thing up. Do you see?

Bob 20:04

Right.

iON 20:04

You have to take that (indistinct).

Bob 20:06

So, the Egyptians are gods. Kohathites are not so god as the Egyptians are.

iON 20:13

Well, so they said. See, they weren't god, they were just saying that they think the pharaoh is god, but ehh, not so much. It was their position, you see. Once you become pharaoh, then you get the big pointy hat like the pissed-on Pope.

Bob 20:28
Yeah. So the -

iON 20:30
He has Coronie disease. Pour Pope got Coronie.

Bob 20:32
- Kohathites were more ascended than the Egyptians. The Egyptians had fallen a bit and got into this ego game of their pharaoh was a god.

iON 20:41
Correct. Well, they spent all their time, they spent all their time tryin' to doctor the dead.

Bob 20:45
Right.

iON 20:46
That's how ascended they were. Spent all their time, everything they've done was to put an epitaph or memorialize the fleeting passing days of life.

Bob 20:59
Right.

iON 21:00
The whole world was based on that. See? That the false, the fallen side. It's kind of like Baltimore. Like Baltimore, Bob.

Bob 21:09
Yeah. "What's New in Baltimore?"

iON 21:12
There ain't much there.

Bob 21:13
Now, was this, was the world of the dead called the - may not have to be called the Guf. Was it the Guf back then?

iON 21:21
In mostly Baltimore, but yeah.

Bob 21:25
Right. Now that was you. That's your environment. You're the Guf.

iON 21:30
True, all of it. Nexus.

Bob 21:32

So, which, which Sacred Scripture describes the creation of the Guf?

iON 21:40

Oh, that's easy. You go all the way, all of Ezekiel. The whole Ezekiel sets that premise.

Bob 21:47

Okay.

iON 21:48

All, and the books of Moses. The books of Moses tell you how to do it. But there's this middle ground that has to be addressed. And if you remember when we went back to with King David and his troubles, and pulling him through, and the psalms and how it applies, and all that cryin', wailing, bitching, moaning, takin' it on.

Bob 22:08

Yeah.

iON 22:08

And in the Song of Solomon that lays out the front side. You see, they always give the antiphonal corner of what the point is. So, the books of Moses is where it's laid out; the first five books of the Old Testament. The first five books lay it out, plain, how to get there. Okay. Then how to come back to it. And how they start - now, get Robin in here, they'll get it - get her in here. She'll explain how the Catholics played this middle place, purgatory, in-between them between the in-between and what they done to unaborted babies that didn't get baptized and killed or - they're still killed, so, unaborted babies that weren't baptized before they killed them. Yeah, that's right. Somethin' like that. She could explain all that where they self-made that in-between place. Okay, the middle place. But now there was in the New Testament then, the references are made when Jesus goes to death, hell, and the grave. When he ascends, he overcomes death. And that's that middle ground where he goes and unlocks the key. Remember the lock? We went through this to death. That's the same scripture references that acknowledge that there's a sidebar place of the dead side. The dead side, the dead Bob side, which we laid out to death. Everybody's tired of that. Even Roxy's tired of that mess. It's been done to death. So, -

Bob 23:33

Yeah.

iON 23:33

- now what happens, -

Bob 23:36

Yeah, go ahead. Now what happens?

iON 23:39

That's enough. Does it answer your question?

Bob 23:42

Well, you didn't say what happens. It's, now what happens. What?

iON 23:46

Oh, yeah, we didn't. You stopped us. So, it's over.

Bob 23:48

No. Ha ha. I didn't stop you.

Carolyn 23:51

Hey, did you know that someone attacked the baby Trump blown-up balloon in - where was it? Alabama?

Bob 24:00

Yeah.

Carolyn 24:01

In Alabama, they took a knife and they slashed the baby Trump so that it wouldn't offend Trump. Ha ha. So there.

iON 24:10

That's right.

Bob 24:12

But, see, now you're further distracted. So, now what happens? Yeah, you wonder what he was talking - remember what he was talking about, Carolyn? The Guf or somethin', and the Catholic and the purgatory in the interval.

iON 24:23

Ha ha ha. He's sayin' little girl, the little girl saved it. The little girl saved it. It's so wonderful.

Bob 24:30

Hey, iON, so the Egypt - so the Kohathites weren't stuck in any media. The Egyptians get into oral tactile realities, and they got their mythology from that.

iON 24:38

Well, they, they had, they recognize, their problem was they recognize "The Mechanical Bride." That was what was wrong with them. They recognized it. Had they not recognized it, there'd been no issue. Lot's wife -

Bob 24:51

And that's the Tech Body.

iON 24:51

- missed - Lot's -

Bob 24:54

That's the Tech Body.

iON 24:54

- wife, had she not. Lot's wife, had she not pined for Sodom and Gomorrah, she wouldn't have ended up in Carolyn's water bottle as a pillar of salt.

Bob 25:09

Heh heh. So,

Carolyn 25:10

Okay, can I get finished?

Bob 25:11

No, no. So, you just said, "Mechanical Bride." That's the Tech Body. Correct? You said that already. Okay, the Catholics

iON 25:22

And these rules - hold it. Okay, but these rules that you're working with address the Tech Body. That's why we're doing it right now. That's why we didn't do it one minute before right now. Because before that, you had - you still working with the Chip Body and Chip and Barbie and Johnny and the, and the, and the hemorrhoid meme, and all those varicose veins.

Bob 25:46

Heh heh heh. Hemorrhoid meme.

iON 25:47

Those, those varicose veins that are running up and down "The Mechanical Bride."

Bob 25:52

Right, right. So, the Catholics have a myth, a mythology of the Guf that brings in effects of the writing of the phonetic alphabet.

iON 26:03

Now listen, now wait, now. Stop one second. Now, that's amazing because this really isn't the Guf. See, this isn't the land of death. This is not that place. This is just death. This isn't getting souls back. This is dealing with meatsacks. 'Cause they didn't embrace the afterlife.

Bob 26:19

You mean, the dead zone of meatsacks?

iON 26:23

They didn't, they didn't embrace the afterlife like that. That's not what this is about. This is for dead people. What you might say addressing the Laz - this would be the precursor to setting up the Lazarus project. (overtalk with Bob)

Bob 26:35

Right, Lazarus starts to bring them back. So, so you're saying

iON 26:39

Well, he brought Lazarus back.

Bob 26:41

Book of the Dead is about corpses in the physical -

iON 26:44

Yeah. Cadavers. Yes.

Bob 26:47

- and what to do to them, or what to say around them.

iON 26:52

How to do them. How to do them.

Bob 26:54

So, when does the Guf start happening?

iON 26:58

When this doesn't work.

Bob 27:00

And what culture would come up with that solution?

iON 27:04

Their culture, 'cause if it didn't work, they couldn't make it. Then they didn't work, so then they were stupid and didn't do it right, or they (overtalk) or, or, or.

Bob 27:12

And then you said the Egyptians came up with the Guf.

iON 27:16

That's what, that's what happens when it doesn't work. When this doesn't work, it's like, okay, we lost this one. There was, there was nonviable tissue -

Carolyn 27:23

Plan B. Plan B.

iON 27:24

- nonviable, nonviable tissue. We'll just have had to chunk it in a bucket. So, then it hits the, then it hits the bottom of the bucket, which is very purgatory-ish place.

Bob 27:37

Okay -

Carolyn 27:37

So, the Guf, the, it was Plan B, but that was relegated by the angels, the angels.

iON 27:46

Yeah, but see, you're gonna do it in a minute. You're gonna do it in a minute with the Field of Offerings.

Carolyn 27:52

I'd love to. Okay, Bob?

Bob 27:54

Okay, no, no. So, the - you got these corpses, and if they fail to do somethin' which you haven't said what they're gonna do with them, bring them, not bring them back; I don't know, just meditate on them or get them orientated.

iON 28:06

No, no, no. These are rules that - of how to deal with them. You're settin' the precursors of what to do with your dead. Recently departed dead.

Bob 28:14

Well, what are they doing with the dead? I haven't heard any rules.

Carolyn 28:17

Bringing them back to life.

Bob 28:18

Oh, okay. They're bring them back to life, iON?

iON 28:20

Bringing them back. Do. Yep. That's the whole point.

Bob 28:23

Okay, so when they don't get brought back, the soul or the essence goes somewhere else which begins to build the Guf.

iON 28:33

Correct. That's right. If they screw it up.

Bob 28:35

Yeah, the essence goes somewhere, not the soul.

iON 28:40

(interference) If they don't do it right, then the sack can't make. And if the sack can't make it, then it doesn't do. Then it doesn't do. And if it doesn't do, then you're done.

Bob 28:48

I'm saying the soul stays around the sack.

iON 28:54

And if it doesn't do, then you're done.

Bob 28:55

The soul stays around the sack and the essence goes into the newly created Guf.

iON 28:57

Yeah, we did that. Remember the outer, inner and middle kingdoms from way back when?

Bob 29:01

No, we didn't. I don't remember.

iON 29:02

Yes, you did. Yes, you did.

Bob 29:04

Okay. So, the Catholics come into it later after the Guf has been established. And the Catholics bring in the effect of writing, and that alters the whole idea of what happens in the Guf.

iON 29:15

Correct.

Bob 29:16

That brings in hell.

iON 29:19

Correct. And then Dante's version of it and all that, blah, blah, blah.

Bob 29:23

Yeah, he crystallizes it. Okay, see, that was important to finish, Carolyn. To complete.

Carolyn 29:28

No, you guys keep going. There's 23 new tweets on Trump's Twitter.

Bob 29:34

And you want to read it.

iON 29:35

Oh, what are they? What are they? Oh, that's fun. It'll fit right in.

Carolyn 29:41

Ha ha ha. It'll fit right in.

iON 29:43

He'll tell you, he'll tell you how LSU winning is gonna help the governor's race work out in his favor 'cause he's savin' Louisianer.

Bob 29:52

Yes, just like the Washington Nationals is another clue that Trump will win. But the,

iON 29:57

He did that, too.

Bob 29:59

Okay. So, iON, what are the Tibetans and the Buddhists doing with their idea of the afterlife?

iON 30:06

Oh, they're trying to get Shambala to hook you up.

Bob 30:12

They want to get you to a paradise? Like retrieving the ascended continent, the yarmulke continent?

iON 30:17

Well, okay. Yeah, but it's not the yarmulke continent, it's the perfect place that allows them to be. See, once they are allowed to be, then they are. Once they are, then it's validated. Once it's validated, then it makes it. Once it makes it, then it works out.

Bob 30:33

Yeah, they know there's no death. So, they're trying to find the perfect environment.

iON 30:39

Correct.

Bob 30:40

And do they find it?

iON 30:41

Ahh, you'll find out. We can't spoil it. It's a spoiler.

Bob 30:47

Okay.

iON 30:47

It's like the World Series. It's like the -

Bob 30:49

Meanwhile, the Chinese

iON 30:50

- Kentucky Derby! It's like the Kentucky Derby. We're not gonna give that up, Bob. (laughing)

Bob 30:54

Right. So, meanwhile, the Chinese come from another world and other places. I don't know if it's a foreign body world, but they come and is - are they the ones who come with that other world knowledge and think of the Shambala? That's because they're from another world?

iON 31:16

Mehh. Lots of them are. There's lots of stirring. You can't make that as an isolation thing. We could, but it'd be inappropriate. You got minglers everywhere. Remember?

Bob 31:26

Yeah.

Carolyn 31:28

Okay, Bob?

Bob 31:28

All right.

Carolyn 31:30

Continuing, the

Bob 31:31

Oh, wait! I had a question.

Carolyn 31:32

AHHHH!

Bob 31:33

So, The Speech of Thoth. This is me trying to set the record straight that I wasn't as fucked up as people were saying I was.

iON 31:41

Correct, and you make space for people like Ginney Belle's mama.

Bob 31:45

Right. Because they say, "he hath not committed any evil act." It seems to be about Osiris, or Thoth is talking to himself.

iON 31:57

She - that's proven, that's proven, that's proven 'cause Issy even agrees that for all these years you've never done anything, so you can't do anything wrong.

Bob 32:08

Heh heh heh. But, but the - Thoth is projecting it into Osiris. The way (overtalk with iON)

iON 32:20

Addressing it. Addressing it.

Bob 32:12

- about himself, Carolyn.

Carolyn 32:19

I know, Bob.

Bob 32:19
About me.

Carolyn 32:20
I know Bob.

Bob 32:21
Or Ophenel.

Carolyn 32:22
Know the knowing.

Bob 32:23
Yeah.

Carolyn 32:24
Knowing the known.

iON 32:26
The resonant node.

Carolyn 32:26
Key number 13.

Bob 32:27
Let's see how the reviews are coming in.

Carolyn 32:27
Key number 13.

Bob 32:27
Let's see how many "likes" we got.

Carolyn 32:31
Key number 13.

Bob 32:32
Nobody's really paying attention.

iON 32:36
People are "liking"?

Bob 32:34
Nobody's paying attention. Nobody's paying attention, they're off on other topics.

iON 32:37
They're talkin' about what color their hair is gonna be, and how they're gonna run their house.

Bob 32:37
Ha ha ha. Yeah, will I get invited to the prom dance?

Carolyn 32:46
Okay, I'm continuing.

iON 32:48
Yeah, Speech of the Dweller in the Balance Chamber with Anubis, and trying' to (laughter and overtalk with Carolyn) page 9.

Carolyn 32:56
The next short heading.

iON 32:48
And Bill's tryin' to get Bill straightened out, -

Carolyn 32:50
"SPEECH OF THE DWELLER

iON 32:48
- (iON continues overtalk) and how the Nicks are gonna do, how the Nicks are gonna do. Yeah, you got a big crowd. You got a big crowd tonight, Bob. It's good for you.

Carolyn 33:09
Okay. "SPEECH OF THE DWELLER IN THE EMBALMMENT CHAMBER (ANUBIS):"

Bob 33:15
Okay, why would they have someone's name in the brackets, Carolyn? What is that? Singling out Anubis, or is that the name of the place?

iON 33:21
No that's, that's whose house it was. That was his death chamber.

Bob 33:25
Oh, okay.

Carolyn 33:27
Yeah.

iON 33:27
And what to do. You got to segregate this. 'Cause y'all gotta be smart about using - the point of doing this stupid stuff is to use it. So, you should know how to use it from a reference point so you can send yourself an email and say: "Oh yeah, I'm tryin' to fuck somebody up. This is the fuck-them-up section." Okay, parentheses, Anubis, and then you type in Anubis in the search column and then it tells you what saying you want to fuck somebody up. Or, if you want somebody embalmed, it's how you do it. Go ahead. Pay good heed.

Carolyn 33:58
Proper grammar, Bob, would have been Speech of the Dweller in the Anubis Embalmmment Chamber. Continuing. "Pay good heed O righteous Judge to the Balance to support [the testimony] thereof. Variant: Pay good heed to

the weighing in the Balance of the heart of the Osiris, the singing-woman of Amen, Anhai, whose word is truth, and place thou her heart in the seat of truth in the presence of the Great God." (Carolyn: so, this woman)

iON 34:38

See how that works?

Carolyn 34:40

Yeah, she's - they're doing Osiris and then they do Anhai.

iON 34:44

And Anhai comes to say, this is that point: that you better know what you're talkin' about if you're talkin' about it. Say what you want to say and make sure you know what you're sayin' 'cause that's how - this is how that applies. So, now you got to place her(!) heart in the seat of truth in the presence of the Great God. So that means that the first one you ain't got their hearts, you can get her heart and do it from the variance side. You got to pay good heed though 'cause if you didn't make the Judge of Balance and you have to go get somebody else's heart to make it, better know what you're doin', 'cause what you're gonna unearth is what you're gonna get. That's the whole point. That's why it's being done in the embalmment, cham-, embalmment, embalming chamber.

Carolyn 35:34

Right. So, you mean you, you have an option to grab another heart, this singing-woman's heart.

iON 35:42

Do.

Carolyn 35:43

Wow.

iON 35:43

Yeah.

Carolyn 35:44

That's pretty cool.

iON 35:45

That's true. And that's the point 'cause sometimes the one you're tryin' to raise up don't have a heart. You know, Bob's been heartless for years. How would you bring him back? He don't got a heart. So, -

Carolyn 35:54

True.

iON 35:55

- can't fix that, so you have to borrow one. So, that's good.

Carolyn 35:59

Very nice. Continuing: "THE SPEECH OF THE GODS:" is the next heading.
 "The Great Company of the Gods says to Thoth who dwelleth in Khemenu:

iON 36:18

Khemenu. Yeah, Khemenu. Good for you.

Carolyn 36:15

"That which cometh forth from thy mouth shall be declared true."
 (Carolyn: so, all of a sudden, you're)

iON 36:23

Okay, now, wait, wait, wait, wait, wait, wait, wait, wait. No, no, wait, wait, wait. Now, it says out of your mouth shall be declared true. Not necessarily a fact, but true. Remember, we divided that earlier? 'Cause there's a little bit of room to play here 'cause this is that so pointed supposition.

Carolyn 36:44

Yeah. Good. Continuing: "The Osiris the scribe Ani, whose word is true,

[Top](#)

2019-11-09--1900-2-pages 9-12

Carolyn 0:00

"is holy and righteous. He hath not committed any sin, and he hath done no evil against us. The devourer Am-mit shall not be permitted to prevail over him. Meat offerings and admittance into the presence of the god Osiris shall be granted unto him, together with an abiding habitation in the Field of Offerings (Sekhet-hetepet), as unto the Followers of Horus." (Carolyn: so, he's gotten past the -)

iON 0:32

Sekhet-hetepet. Sekhet-hetepet.

Carolyn 0:34

Yeah, I'm not gonna say that. So, he's gotten

iON 0:40

That's okay. That's good, that's good because that Field of Offerings is pretty nasty.

Carolyn 0:42

Ahh. So, he's gotten past the banquet.

iON 0:48

Yes.

Carolyn 0:48

Seems to be repetition to me, but that's okay.

iON 0:51

It does, it repeats the condition. One, you got your own heart. One, you got somebody else's heart. Now, what are you going to do with it? So, these are your choices. Now, if you mess it up, no bueno. no bueno. If you get it, okay fine. But if you mess it up, yeah, here you go. You can work it out, you can work out your salvation.

Carolyn 1:16

Right. Continuing: "THE SPEECH OF HORUS TO OSIRIS IN INTRODUCING ANI TO HIM:" (Carolyn: H-I-M. So, I mean we're distracted because Him to us means him, but is Him another god?)

iON 1:32

Yes.

Carolyn 1:34

Okay. "Horus, the son of Isis," (Carolyn: I-s-i-s.)

iON 1:42

(laughing at Carolyn's pronunciation of Isis) We've done it so many - you, Carolyn, -

Carolyn 1:46

You did, yes.

iON 1:47

- can already pronounce it. It's second, it's second, it's second nature to Isis and Rhyee.

Carolyn 1:53

Yeah. So, "Horus the son of Isis, saith: I have come to thee O Un-Nefer, and I have brought unto thee the Osiris Ani. His heart is righteous, and it hath come forth from the Balance; it hath not sinned against any god or any goddess. Thoth hath weighed it according to the decree pronounced unto him by the Company of the Gods, and it is most true and righteous. Grant thou

iON 2:26

Okay, now wait. No, wait, wait, wait. That's a little different. See now, this is truth and facts, you see, once that bumps. And this is the elders, the four and twenty elders in this now, this right now. But now that's not what they're - that's the fast-forwarded version. But this is then. But that - where it would apply, that crew, would be the equivalent to your present day four and twenty elders. But then you're gonna get up to the lampstands if you're not careful. But that's a whole nother conversation. When we get you out of Laodicea, you're gonna be all right.

Carolyn 3:03

Yeah. Now I'm sorry, did you say Isis signified the four and twenty elders?

iON 3:11

No, the crew, the crew.

Carolyn 3:18

There's no crew here. Do you mean the Company of Gods means the elders? No?

iON 3:23

Yes. Yes. "Ani to Him" by the Company of the Gods. And "is most true and righteous." That would be the four and twenty elders.

Carolyn 3:35

Now, what's interesting about the lampstands is back in Key 14, you get to your elders -

iON 3:43

Yes.

Carolyn 3:43

- vis-a-vis the lampstands. So, that's

iON 3:43

Ah huh. That is, it is very well connected. And this is almost the point. Almost the end point, but we don't want to spoil it. We don't want to spoil it. We'll work it, we'll work it out.

Carolyn 4:04

Okay. Continuing, "Grant thou that cakes and ale may be given unto him, and let him appear in the presence of the god Osiris, and let him be like unto the Followers of Horus for ever and ever." (Carolyn: so, we got through that. And then we continue on. Yes, Bob. You're muted.)

Bob 4:27

Who is Him? Let Him be like

Carolyn 4:29

Another god.

Bob 4:30

What?

iON 4:30

Another god. Another god.

Bob 4:33

Is it the Him that is introduced? "The Speech of Horus to Osiris in Introducing Ani to Him."

Carolyn 4:40

Yeah.

iON 4:40

Yeah.

Bob 4:41

Like, what are we doing here? We're lettin' Him be like under the Followers of Horus?

Carolyn 4:46

It's almost like this god Him is observing this ceremony. That's what I'm thinkin'.

Bob 4:52

Well, they're initiating.

iON 4:53

Right. It's a marker.

Carolyn 4:54

A marker.

iON 4:54

He's being introduced. He's being introduced.

Carolyn 4:58

Right.

Bob 4:58

Initiated?

iON 4:59

He'll be your new, he'll be your new embalmer.

Bob 5:05

He's gonna be a new embalmer.

Carolyn 5:07

Yeah.

iON 5:07

He can do embalming if he makes the cut.

Bob 5:08

But not initiation. This is not initiation.

iON 5:11

If he makes, if he makes the cut. We don't know yet. See, they don't tell you, yet. The whole

Carolyn 5:16

Bob, there's a weird popping on the line.

Bob 5:19

Yeah, that's - people have been complaining. Bill, that's Bill's department. I don't know if Bill can do anything about it.

Carolyn 5:28

Okay, continuing. The next section

Bob 5:31

So, if iON has not agreed that it's initiation yet, could be coming, but not yet.

iON 5:37

Correct. But yet, you see, you've - not fair, you've been reading ahead.

Bob 5:42

No, I haven't. I haven't been reading ahead. I'm just behind

iON 5:47

AHHHHH. Eat your damn pizza. Eat your damn pizza and wash them hands. Wash them hands.

Bob 5:56

What's that clicking, iON? Do we need to get rid of that?

iON 5:59

Oh, that's the turbo bridge. That's - no, honey, that's the turbo bridge holding on for dear living life.

Bob 6:06

Heh heh heh. Okay.

iON 6:08

Ah, dearly. So, say one little thing. Say one thing, just one thing. Mm hmm.

Carolyn 6:19

Well, what can we do? Protection. So, we put what? Key number 15 to protect the turbo bridge. Everybody recite -

iON 6:27

Okay.

Carolyn 6:28

- Key 15 or

iON 6:30

Okay, but don't give it to Shifty Schiff though. Don't give it to Shifty Schiff.

Carolyn 6:38

The guy's eyes are gonna blow up one of these days.

iON 6:41

They are! They're worse. They're worse, they're worse than, they're worst than the, the rendition of your old Attorney General. Your old Attorney

General when they made him look like a 'possum. He's running for Congress, again, Senate again, Congress again.

Carolyn 7:01

Oh, you mean Jeff Sessions?

iON 7:03

Yeah. You know they made him like a - be like a 'possum on Saturday Night Live. An opossum.

Carolyn 7:09

Ahh. Okay, continuing. The next section title: "THE SPEECH OF ANI: And the Osiris Ani saith: Behold, I am in thy presence, O Lord of Amentet. There is no sin in my body. I have not spoken that which is not true knowingly, nor have I done anything with a false heart. Grant thou that I may be like unto those favoured ones who are in thy following, and that I may be an Osiris greatly favoured of the beautiful god, and beloved of the Lord of the Two Lands." (Carolyn: okay. So, beautiful god, there's no capital "g." Beloved, where did I put that? Shoot. Beloved of the Lord, capital "L." Of the Two Lands, capital "T" and capital "L." So, iON, what are the Two Lands?)

iON 8:07

The living and the dead.

Carolyn 8:09

Ah, ha ha ha. I ask that every time. Got it. Continuing - living and dead. "I who am a veritable royal scribe (Carolyn: so, now this person, the eyes, saying that they're a soul. Why - they've depleted themselves or denied themselves.)

iON 8:37

Well, veritable, veritable royal scribe is the one marking the space. It would be marking the time of this procedure. 'Cause you got to realize -

Carolyn 8:48

Yeah, yeah, yeah.

iON 8:48

- you got to realize at this time, at this point, you are actually in a soulless kind of a position 'cause it depends on whether or not you make it through this autopsy or not. Ha ha ha ha. It's that rub. So, that's the venerable scribe that will set the condition. You will see.

Carolyn 9:08

Very good. Okay, marking the time of this procedure. Okay. "I who am a veritable royal scribe who loveth thee, Ani, whose word is true before the god Osiris." (Carolyn: and that's the end of that section. Continuing.)

iON 9:29

Kind of plain. But now you see that, see how that just lays it out. That's a big thing now, 'cause it says this is how you're gonna mark it, so if it goes good, this is why. If it goes bad, this is why.

Carolyn 9:43

Got it. Next section title: "DESCRIPTION OF THE BEAST AM-MIT: Her forepart is like that of a crocodile, the middle of her body is like that of a lion, her hind quarters are like those of a hippopotamus."

iON 10:03

(singing) Oh, I want a hippopotamus for Christmas. Only a hippopotamus - oh, that's another - a hippopotamus will do.

Carolyn 10:12

So, that's the beast, fine. Is the beast gonna come up?

iON 10:17

That was the bad dude. That was the bad - Am-mit was the bad dude earlier. Am-mit is a baddy.

Carolyn 10:23

Okay.

iON 10:24

From before.

Carolyn 10:25

Got it. Okay. Bad. Continuing. Big capitals on this whole title. "HERE BEGIN THE PRAISES AND GLORIFYINGS OF COMING OUT FROM AND OF GOING INTO THE GLORIOUS KHERT-NETER, WHICH IS

iON 10:48

Khert-Neter.

Carolyn 10:48

"IN THE BEAUTIFUL AMENTET, OF COMING FORTH BY DAY IN ALL THE FORMS OF EXISTENCE WHICH IT MAY PLEASE THE DECEASED TO TAKE, OF PLAYING AT DRAUGHTS, OF SITTING IN THE SEH HALL, AND OF APPEARING

iON 11:09

Seh Hall.

Carolyn 11:10

"SEH HALL, AND OF APPEARING AS A LIVING SOUL:" (Carolyn: so, they're dissecting the soul.)

iON 11:13

And OF, and of appearing as a living soul. Of appearing.

Bob 11:18

That's bringing someone back. That's the first Lazarus?

iON 11:20

Yeah. Yeah, of a - welllll, we say yeah, but it's "and of appearing as a living soul," so it gives you another choice, too. Bringing them back and makin' it look like they're back.

Carolyn 11:33

Ah. Yeah, it's like Nader said yesterday; he has to give the appearance of not being - what, Bob?

Bob 11:47

Biased.

Carolyn 11:47

Partial or biased. He has to give the appearance. Instead of saying, "No, I'm not biased." He says: "Well, I have to give the appearance of being biased." The guys are - their words

iON 11:57

You know, Ralph Nader, Ralph Nader, Ralph Nader did try to do the exact same thing in the 60's.

Carolyn 12:06

About what?

iON 12:09

Tried to present himself as not being biased in the conversation. Ralph Nader.

Carolyn 12:15

Okay.

Bob 12:17

Okay, so, Carolyn, in the previous description of the beast, the Am-mit,
-

Carolyn 12:21

Yeah.

Bob 12:22

- is that a parallel or background to the, the beast in, in Revelation? The eagle, -

iON 12:22

It was a beast.

Bob 12:28

- the calf, the man, the

iON 12:33

No, no, no, no, no, no, no, no, no, no. No, no, no. Those faces are (3 seconds of silence). It's not that. It's not that, but it is that beast

aspect of this multi-leveled creature thingy thing that's gonna eat you up.

Bob 12:55

Right. And can that be an empire since it's multi-leveled?

iON 12:59

Nahhh, let's say no. Let's say no because if we make it an empire, it will confuse them when we get down to the grits and glory of it all.

Bob 13:08

Okay. All right.

Carolyn 13:10

Why would you ask if it's an empire?

Bob 13:12

Oh, that's based on my private session you're not allowed into. It's a secret initiation.

Carolyn 13:18

Ha ha. You mean the ones you send me every (indistinct)?

iON 13:21

Well, they aren't very - yeah, they aren't - let's say they aren't very secret now, are they? Ha ha ha ha.

Carolyn 13:27

Ha ha ha. Yeah.

Bob 13:28

I find out first.

Carolyn 13:29

I know. You love doing that.

iON 13:31

Yeah. Yeah, but to be fair though, he replays them once you go to bed, Carolyn. That's when he plays them for everybody, once you finally give it up and go to bed.

Carolyn 13:39

Yeah, yeah, yeah. He does.

iON 13:41

100 hours.

Carolyn 13:44

Okay, continuing: "The Osiris the

Bob 13:50

In small print.

Carolyn 13:53

Small print. Yeah. So, we did that huge, long title ending with: "AND OF APPEARING AS A LIVING SOUL: (Carolyn: and then the small words are) The Osiris the scribe Ani saith after he hath arrived in his

iON 14:14

The Seh Hall, the Seh Hall, one reference that'll help make this go a little smoother. The Seh Hall is what some of the other religions later called Sheol. The same thing. And the Hebrews call that Sheol, too. The Seh Hall is also Sheol, Sheol.

Carolyn 14:33

And how do you spell that, iON?

iON 14:40

S-h-e-o-l.

Carolyn 14:42

Oh, okay.

iON 14:48

And the Seh Hall, S-e-h H-a-l-l is the same thing.

Carolyn 14:58

Okay. Continuing: "The Osiris the scribe Ani saith after he hath arrived in his haven of rest- now it is good for [a man] to recite [this work whilst he is] upon earth, for then all the words of Tem come to pass- "I am the god Tem in rising. I am the Only One. I came into existence in Nu. I am Ra who rose in the beginning, the ruler of this [creation]." (Carolyn: so, that's like - what do they call that, Bob? An affirmation of your eter- of your rising from the dead.)

iON 15:46

Right. Like Stewart Smiley on "Saturday Night Live." I am a good guy. Everybody likes me. Stewart. You know, you gotta be cute, lookin' at a mirror doing your affirmations.

Carolyn 15:59

Shall we get iON to phone back in, Bob? Do you think it's his phone? It's when iON talks that it gets worse.

iON 16:11

Worser.

Bob 16:11

Does Bill think it is? Anything to do with you, Bill? This clicking?

Carolyn 16:20

Okay. Continuing. Little sentence: "Who is this? "It is Ra when at the beginning he rose in the city of Hensu, crowned like a king for his coronation. (Carolyn: no capitals.) The Pillars (Carolyn: capital "P")

of the god Shu were not as yet created, when he was upon the steps of him that dwelleth in Khemenu. (Carolyn: quote) "I am the Great God (Carolyn: two capital "G's") who created himself, even Nu, who made his names to become the Company of the Gods as gods." (Carolyn: small "g," but Company of the Gods capitalized. So, I'm the guy that created self. So, is that now the, the, the guy brings himself back to life, coordinates itself as a god and becomes an elder all in one swoop?)

iON 17:26

Yeah. And becomes a part of the Company of elders as god, but look at the little "g." It's not proved out, but there's a seat. There's a seat, but it ain't proved out yet.

Carolyn 17:39

Ah ha. Very cool.

Bob 17:41

Who is saying, "Who is this?"

Carolyn 17:45

We are. And the words come again, who is this? And there's a - it's like a refrain: "Who is this? "It is Ra, the creator of the names of his limbs, which came into being in the form of the gods (Carolyn: small "g") who are in the train of Ra. "I am he who cannot be repulsed among the gods." (Carolyn: again) "Who is this?" "It is Temu, the dweller in his disk, (Carolyn: black mirror) but others say that it is Ra when he riseth in the eastern horizon of the sky." I am yesterday, I know To-day."

Bob 18:34

Okay, Carolyn, the disk would be those flying machines the Egyptians were known to have? The dweller in his disk.

Carolyn 18:43

iON?

iON 18:46

They unmuted us then, so, yeah. Both. It's not the Tech Body, it's the Chip Body. Those disks were chipped, and it also was for flying saucers.

Bob 18:58

Right. And you have here: which came into being in the form of the gods. It is Ra, the creator of the names of his limbs, which came into being. Not comes into being. In the form of the gods who are in the train of Ra. So, what does it mean to be in the train of Ra? In the bureaucracy of Ra?

iON 19:18

The connection. The connection. Like that - like the A train, like little men are trying to all connect to something, to be of something, to get into something, to be a part of something.

Bob 19:29

Right. That's why they're little men.

iON 19:32

To go to Kanye's, to go to Kanye's church so that they can be somebody. You know, the rub.

Bob 19:37

Yeah.

Carolyn 19:39

Okay. Let's see where we're at. Another: "Who is this?"

Bob 19:47

Now look at this, Carolyn, the quote Who is this? "It is Ra, creator of the names of his limbs, - that doesn't end. It's not bracketed. But it should - in the train of Ra. Then it should be quotes. And you have the second line in quotes. "I am he who cannot be repulsed among the gods." They left off the first bracketing quotes. You see, unless "I am he who cannot be repulsed among the gods," is a subplot.

iON 20:09

It's a continuation. It's a continuation.

Bob 20:14

So, they shouldn't have the quote marks at "I, "I am. They shouldn't be there.

iON 20:19

Ah, well, no, maybe. But it's an inside inside quote. So, they didn't open the same quote. First quote, second quote, but they're inclusive. There's one big quote that ends at "I am he who cannot be repulsed among the gods" is also an inside quote.

Bob 20:36

Okay.

iON 20:37

So, it's correct. Because see, there's the period at Ra. So, you should close that quote is what you're saying. But it's not, it actually increases.

Bob 20:47

I see what?

iON 20:48

In the train - it's actually inclusive. In the train of Ra has to be in: I am he who cannot be repulsed among the gods. That's the inside part. It's a good notation, though. You grammarian, you.

Bob 21:04

Yep.

Carolyn 21:05

Continuing: "Who is this? "Yesterday is Osiris, and To-day is Ra, when he shall destroy the enemies of Neb-er-tcher (the lord to the -

iON 21:16

Neb-er-tcher.

Carolyn 21:21

- the lord to the uttermost limit), (Carolyn: and the "l" is small "l") and when he shall establish as prince and ruler his son Horus. "Others, however, say that To-day is Ra, on the day when we commemorate the festival of the meeting of the dead Osiris with his father Ra, and when the battle of the gods was fought, in which Osiris, the Lord of Amentet, was the leader." (Carolyn: I don't know if there's anything there except there - is like, Osiris the night god and, and Ra is the To-day god, yesterday, today?)

iON 22:02

Depending on, depends on your perspective. See, now they're adding - this is not really adding time, this is like saying they could have just said: this dimension is Osiris, and another dimension is Ra. If they would have said that, you would have went Rhyee and had a big conversation about it. But because they made it like yesterday, today, and day after yesterday -

Carolyn 22:28

Right.

iON 22:29

- is today.

Carolyn 22:30

Yeah, it dilutes it. Continuing:

iON 22:33

Gotcha.

Carolyn 22:36

Continuing: "What is this? "It is Amentet, [that is to say] the creation of the souls of the gods when Osiris was leader in (Carolyn: now there's - I've got a space here, but then it continues a leader in) Set-Amentet." "Others however

iON 22:57

It's another page. That's a page break.

Carolyn 23:01

Got it. "Others, however,

iON 23:03

Pagination.

Carolyn 23:06

"Others, however, say that it is the Amentet which Ra hath given unto me; when any god cometh he must rise up and fight for it. "I know the god who dwelleth therein." (Carolyn: so, that's fighting for it. It's just fighting these words to try to grasp some meaning is what I'm saying. What)

iON 23:29

Kinda, and a - because they're, they're referencing it from these people who are dead. How many, how many dead gods do you know? It doesn't quite play out the same way. Same right way. Or they're dead - when this guy - when do gods die?

Bob 23:51

Yeah, so what's being said here?

iON 23:54

So, that's why - Carolyn, so, Carolyn's sayin' that's why the words seems to obfuscate their whole condition. It's like the words are fighting for the words on the conditional repose. And we agree.

Bob 24:06

You're a little too low, iON. What did he say? The words are what? I missed that whole last sentence. You get it, Carolyn?

Carolyn 24:14

Yeah, the words are fighting for the words. It's like a position of death, so you have to fight your way out of it with the words.

Bob 24:23

So, what is Amentet? It is Amentet, that's the leader. The Lord of Amentet. Is Amentet something? Is that a something or is that a person?

iON 24:35

A person.

Bob 24:36

Yeah, okay.

Carolyn 24:39

Okay? Got it. And, continuing: "Who is this? "It is Osiris. Others, however, say that his name is Ra, and that the god who dwelleth in Amentet is the phallus of Ra, wherewith he had union with himself.

Bob 25:02

See, Osiris lost his phallus.

Carolyn 25:05

Right, right, right. "I am the Benu bird which is in Anu. I am the keeper of the volume of the book (the Tablet of Destiny) of the things which have been made, and of the things which shall be made." (Carolyn: Tablet

of Destiny. Is that a book we know: the little book, The Emerald Tablets, iON?)

iON 25:29

It's inside, it's inside this Book.

Carolyn 25:34

Ah ha. Tablet of Destiny inside this Book. Good.

Bob 25:39

Why are they defining who's who? Seems to be a

iON 25:43

They're trying to 'cause they's lost. They're dead! They're trying to figure out who these things are that are gettin' them back, so you gotta know with whom you're speaking and addressing. From that side, these dead people, they could say anything. So, you have to question it. And see, when they're in that realm, they have to be straightforward. They can't lie to you. What is your name? You can't lie about it to the spirit world. They gotta tell you.

Bob 26:06

Right, but is Ra and Osiris tryin' to raise people or they're trying to raise Osiris and Ra?

iON 26:12

They're being risen. They're being risen by those names. The names rises them.

Carolyn 26:17

Yeah. Yeah, yeah, yeah.

iON 26:19

You use these on other people. You use these words on other dead people, not on them.

Bob 26:25

Oh, okay.

Carolyn 26:26

And as they're rising, you say: Who are you? Are you sure you know who you are, etc.

Bob 26:32

Oh, that's what it's saying: Who is this? They've become conscious again. And they have to say

iON 26:39

And if they say, if I'm Osiris, I'm Osiris. If I'm this one, if I'm that one, you find out who I am. So, then you'd have to say who you are. Then you know what you brought - then you get to see what you brought back.

Carolyn 26:52

Continuing: "Who is this? "It is Osiris. Others, however, say that it is the dead body of Osiris, and yet others say that it is the excrement of Osiris. The things which have been made, and the things which shall be made [refer to] the dead body of Osiris. Others again say that the things which have been made are Eternity, and the things which shall be made are Everlastingness, and that Eternity is the Day, and Everlastingness the Night. "I am the God Menu in his coming forth; may his two plumes be set on my head for me." (Carolyn: now that's new words. The God Menu and pluming. Tell us about those, iON.)

iON 27:41

True. Well, the two hats, the two feathers.

Carolyn 27:46

Right. The two lions.

iON 27:49

The two lions, between the lions. That's right. And this is the marking of look at the distance and how to make eternity and the things which shall be made are everlastingness. Why would they divide those different things? How could everlastingness be different than eternity?

Carolyn 28:09

Ah. One's on one side, and one's on the other.

iON 28:16

But both would preclude the day, or the night, or the night, or the day. See the rub? That's the difference. And this is a way to note, this is a way to note which side it's on. 'Cause they gonna come at you from both ways. Meaning, they're gonna come at you from multi, multi sides.

Bob 28:37

Which side - which sentence is indicating that what you just said about finding out which side?

Carolyn 28:44

Eternity in the Day, and Everlastingness the Night.

iON 28:48

Others, others, Others again say that the things which have been made are Eternity, and the things which shall be made are Everlastingness. So, if you're not a god and you're becoming a god, then you're part of the Everlastingness. But you're not in Eternity yet because you're not a god yet. It's noting the - that sentence notes the deference between where you are in the Night where you are in the Day.

Carolyn 29:22

Are you ready to stop, Bob?

Bob 29:24

No.

Carolyn 29:25

Okay, continuing: "Who is this? "Menu is Horus, the Advocate of his father [Osiris] and his coming forth means his birth."

Bob 29:38

Does that mean the lawyer of his father?

iON 29:43

Ah, no. No. The speaker for.

Bob 29:48

Speaker for.

Carolyn 29:50

"The two plumes on his head are Isis and

Bob 29:55

Nephthys.

Carolyn 29:56

"Nephthys, when these goddesses go forth and set themselves thereon, and when they act as his protectors, and when they provide that which his head lacketh. "Others, however, say that the two plumes are the two exceedingly large uraei which are upon the head of their father Tem," (Carolyn: What's a u-r-a-e-i, iON?)

iON 30:26

It's like a, a halo, likened to a halo.

Carolyn 30:34

Right. Yeah. "which are upon the head of their father Tem, and there are yet others who say that the two plumes which are upon the head of Menu who are his two eyes. "The Osiris the scribe Ani, whose word is true, the registrar of all the offerings which are made to the gods, riseth up and cometh into his city." (Carolyn: so, that's fine. And the next question is) "What is this [city]? "It is the horizon (Carolyn: so there's the horizon word) of his father Tem. "I have made an end of my shortcomings, and I have put away my faults." "What is this? "It is the cutting of the navel string of the body of the Osiris the scribe Ani, whose word is true before all the gods, and all his faults are driven out."

Bob 31:42

The navel string. That was the thing that I thought was the astral cord.

Carolyn 31:48

Uh huh.

iON 31:48

The umbilical cord. The umbilical cord.

Bob 31:51

Yeah. But that's what it is, the umbilical cord?

iON 31:53

Yeah. Yeah.

Carolyn 31:56

Next question: "What is this? "It is the purification [of Osiris] on the day of his birth. "I am purified in my great double nest which is in Hensu on the day of the offerings of the followers of the Great God who dwelleth therein." (Carolyn: and Great God is capitals.)

Bob 32:17

You know, it's like, Carolyn, it's saying Hensu exists only on the day of the offerings to the followers of the Great God. It is Hensu on that day.

Carolyn 32:28

Well, yeah, they show up on that day. They don't have to be there after.

Bob 32:32

Yeah, it's not a location, or it's not a city. Would you agree, iON?

iON 32:39

No, it's not geographical.

Bob 32:43

Well, it is "in Hensu" a geography, but, but it's only "in Hensu" on that day? One day?

iON 32:53

Correct.

Bob 32:53

So, it is geography.

iON 32:55

But it's only a marker.

Carolyn 32:57

Okay. And the next question: "What is the "great double nest"? "The name of one nest is 'Millions of years,' and 'Great Green [Sea]' is the name of the other, that is to say 'Lake of Natron' and 'Lake of Salt.' "Others, however, say the name of the one is 'Guide of Millions of Years,' and that 'Great Green Lake' is name of the other. Yet others say that 'Begetter of Millions of Years' is the name of one, and 'Great Green Lake' is the name of the other. Now, as concerning the Great God who dwelleth therein, it is Ra himself. "I pass over the way, I know the head of the Island of Maati." (Carolyn: now that's a bunch of words there, iON.)

Bob 33:58

Would this refer to light and salt?

iON 34:02

It would, it would, but that's where they're trying to introduce time. They're trying to make death a timed element. It's like you're in death so you forfeit time. So now they're bringing up your position as "less than" because you don't have time. So, now you gotta get to this side of it to clean it up. (indistinct).

Bob 34:23

So, it's not salt and light. It's a continuum for

iON 34:27

Yeah, yeah, it is salt and light, but it's - but they're pointing out salt and light is, you're dead. So, you, you're missing the millions of years.

Bob 34:36

Yeah.

Carolyn 34:39

Next question: "What is this? "It is Ra-stau, that is to say, it is the gate to the South of Nerutef, and it is the Northern Gate of the Domain (Tomb of the god). "Now, as concerning the Island of Maati, it is Abtu. "Others, however, say it is the way by which Father Tem travelleteth when he goeth forth to Sekhet-Aaru, [the place] which produceth the food and sustenance of the gods who are [in] their shrines. "Now the Gate Tchesert is the Gate of the Pillars of Shu, that is to say, the Northern Gate of the Tuat. "Others, however, say that the Gate of Tchesert (Carolyn: Hmm. Say that, Bob)

iON 35:44

Tchesert.

Carolyn 35:46

Oh, Tchesert. "is the two leaves of the door through which the god Tem passeth when he goeth forth to the eastern horizon of the sky. "O ye gods who are in the presence [of Osiris], grant to me your arms, for I am the god who shall come into being among you." (Carolyn: I have nothing to say there. And you're muted.)

iON 36:14

Remember those two markers on the door? On the gate? Those are also two of the signs that are hanging in your house. The leaves (overtalk) Acanthus.

Bob 36:24

They are the two signs hanging in people's houses?

iON 36:27

Your house, not people's houses. The Acanthus leaves.

Bob 36:30

We have two signs?

iON 36:33

The markers, yes, your clues, your (overtalk)

Bob 36:37

You mean on our, the, the sketch, the pattern on the wall.

iON 36:43

Yes. Acanthus leaves. Those are they.

Bob 36:46

What'd you say, campuses?

Carolyn 36:48

Acanthus leaves.

iON 36:49

Acanthus leaf.

Bob 36:51

Right. Now the - it looks like space has been created.

iON 36:56

But don't tell, but don't tell anybody, for sure.

Bob 36:59

Yeah, they're falling into time and they're falling into space. These are dimensions of space that's been created here?

iON 37:07

Yeah, to note the deference. Deference. Not difference, deference.

Bob 37:14

Right, but this is the fall.

iON 37:17

Yeah, but you can't have deference if you don't have time, so we gotta introduce time so then you can defer from the time, but they're moving.

Bob 37:26

Right. So, is this a failure to, or is this a complex revival? Very complex, complicated?

iON 37:34

Yes. Of course, for some people. Some people have a hard time with life, let alone death. So, you know.

Bob 37:43

So, this is a more complicated answer to "what is this?"

iON 37:49

Yeah, it's what Garrett Deane, it's what Garrett Deane would explain if he knew.

Bob 37:54

Heh heh. So, these - is this someone - this is being said to the recovering corpse, right, Carolyn? This is being said. And this requires-

iON 38:06

Over them.

Bob 38:06

- all the space and time talk. What?

iON 38:08

It's being spoke over them. They're not acknowledging. They're not acknowledging, yet. We don't know if it's gonna take, yet.

Bob 38:16

Yeah, but I'm looking at the complexity, the bigger paragraph, this corpse requires that. Or, all these things are going to the one corpse?

iON 38:27

Ah, now, depending on what you - what you're doin'. See, you got to figure out: do you remember who is this? Who is this? Who is this? Depending on who it is, that's how you address it. And it will show you -

Bob 38:38

Those are different people.

iON 38:39

- how to discern, how to discern what you're working with.

Bob 38:42

Yeah, those are different corpses. And they require different invocations for description.

iON 38:49

Correct.

Bob 38:49

And this one, it's got a lot of complexity around it, placing itself on spaces and doors. Right?

iON 39:00

That's exactly correct. That's correct.

Bob 39:04

Okay.

iON 39:04

It has paneled positions of being.

Bob 39:08

Yeah. Okay, Carolyn.

Carolyn 39:12

I think I'm done.

Bob 39:14

Well, let's see. I think there's just a little

Carolyn 39:17

No, it goes on and on.

Bob 39:18

Oh, yeah, it goes on and on. Okay.

Carolyn 39:20

There's no break. So, we've been an hour at it, so that's good.

Bob 39:24

Okay, so we've gotten to

iON 39:26

Mark your spot, mark your spot.

Bob 39:29

Yes, Ra-stau. And we just did Ra-stau. And who are these gods? Ra-stau. Okay? It is Ra-stau. Okay, so now we open it for the interlocutors who are observing and see what they have to say.

iON 39:45

Oh, that's a good word: interlocutor. Just like interlopers, but they're locutors. They're "interloachings."

Carolyn 39:50

Now, we can fix this.

Bob 39:53

Yep.

Carolyn 39:53

iON, would you mind phoning back in because it's just driving people crazy, including me.

Bob 40:03

How do you know? Are people commenting on it? No, nobody's commenting.

Carolyn 40:08

But it's bad. It's so bad for the recording.

Bob 40:10

Why doesn't Bill answer? Bill? Does it got anything to do with you, Bill?
Is it our thing? Oh, okay. Bill says that noise is coming - oh, okay.

Carolyn 40:18
From where?

Bob 40:19
It's coming from JW's phone, he says.

Carolyn 40:22
Okay, so JW hung up, or

Bob 40:24
It's iON's phone, Bill. This is iON's phone, not JW's phone, Bill. All right. See the lack of belief in what we're doing here? Lack of belief of iON? Oph says: "Carolyn, thank you so much." And Cheri: "The sound is like someone trying to strike a match. You have a problem. Maybe iON." Let's - did he hang up? Let's see. Yes, iON did hang up, and this would be - now you're back, iON? That's you?

iON 41:07
Click, click, click, click, click. No, click. Yes, click, click, click.

Carolyn 41:11
Better. Better.

iON 41:12
Here a click, there a click, everywhere a click, click.

Carolyn 41:15
It was you. It was you.

Bob 41:17
Well, it was Tech Body interference. Okay, very good. iON's back, so I'll unmute.

Announcer 41:24
All participants are now unmuted.

Bob 41:28
(music starts) That's that weird Fairfax, Virginia, place so I just blocked it.

iON 41:34
Nahhhh! Ha ha ha ha! That's your buddy, Bob. That's your buddy. That's your buddy, Bob.

Bob 41:41
Yeah, yeah. Okay, so it's opened here for the nine or 10 people here who are listening. You can begin to ask questions; participate in any way you want to react. (pause)

Carolyn 42:02

Ha ha ha. We're a dud. We're a dud.

Bob 42:07

What's wrong with you people? Don't want to contribute anything? You got to come up with somethin'.

Carolyn 42:16

I didn't hear the unmute. Did you?

Bob 42:18

Yeah, there're unmuted. Everybody's unmuted.

Scott 42:22

It's, it's such a weird way to - it's such a weird way to think about things that I sort of can't get into the - I can't get into the spirit of it. It's like

Bob 42:37

Are you looking at the text, Scott, as we're doing it?

Scott 42:40

Yeah. Sort of, but

Bob 42:44

Can't get into it. Okay, iON, what - you can see Scott, you know what Scott is. What do you - what is an opening assistance you could give Scott in identifying with this?

iON 42:58

He's not dead.

Bob 43:01

So, he's not gonna identify with it. Heh heh.

iON 43:04

No, no, no. If he were dead - now wait. If he were dead, he would; or he wish he could. See, that's the rub. That's the difference. But it's probably good that he doesn't identify with it because now it would might make yet again another question that he has to be a PhD candidate regarding, you see? And he'd have to move spawn, heaven and earth to find the undulating answer to this query that decides life or death in the palm.

Bob 43:38

Okay, Scott, you're not dead. That's why this is of no interest to you. Ha ha.

iON 43:44

But it's good to engage because if you get dead, you'll know what they're doin' to you.

Bob 43:51

Ha ha ha. Will this be done to us by something?

iON 43:54

It could. It depends on which side you're on. You don't ascend, lots of things are up. It's up - what's up, Chuck?

Scott 44:04

Here's a -

Bob 44:04

Right.

Scott 44:05

- here's a question that occurred to me about the, the thing in general, particularly the lions that are -

iON 44:15

Between the lions. Mm hmm.

Scott 44:16

- the lions. There are four of them; two are dead and two are not dead, or something like that.

iON 44:25

Correct.

Scott 44:25

Is that related to the, the Schrodinger cat thing and, and, and you know

iON 44:40

It bodes more toward hendiadys. The hendiadys position of how dead. If you're not dead, how dead? So, you got two versions on this side, and then if you're dead, well, I'm not very dead, or I'm sort of dead. See? So, you have hendiadys on two ends that would answer your four lions. Between the lions.

Scott 45:06

Okay. Thank you.

iON 45:16

You're welcome.

Bob 45:20

Okay, we got Roy, Gregg and Ginney, if they're not asleep.

Roy 45:27

Hi, Bob.

Bob 45:27

You have questions? Something to say, Roy?

Roy 45:31

Not really, Bob. I don't have anything pressing.

Bob 45:36

Well say somethin'. Then you just want to use your imagination. Make up something.

iON 45:40

Something. Something. Something. We -

Bob 45:44

Make up a statement that you find ideas of Egypt. You got ideas about Egypt. Make something about that.

Roy 45:52

Right. But it doesn't come up from this text. We know that -

Bob 45:55

It's all right. It's all right.

Roy 45:56

- Bob is Thoth, yeah. So, who is Osiris? 'Cause that's like a major figure in the Egyptian mythology.

iON 46:05

The marker. Osiris is the marker, the place holder. The holder of the place. The, the standing in the bastion between this life and another life and sort of life and dim life and over life and "overcomeresses."

Bob 46:32

Not a gamekeeper. Not a gatekeeper.

iON 46:35

Correct.

Bob 46:37

It's an impersonal marker between the worlds, the two lands?

Scott 46:44

So, so is that valence or valance?

iON 46:48

That would be valance.

Scott 46:50

Okay.

Bob 46:52

Yeah, and that's the curtain. That's the curtain overlay. Valance, right?

iON 46:57

That's correct. The cornice board.

Bob 47:02

Right, So it's a - part of the membrane between things.

iON 47:08

Oh, excellent. Ooh, that's insane in the p-brane, the mid-brain. That's good.

Bob 47:12

Right. So, it has nothin' to do with the personage of Osiris and the myth about that being.

iON 47:20

Correct.

Bob 47:21

Hmm. That's interesting.

iON 47:22

Unless you come back and that's who you are. Then you - then it is. Then it's a different - but then we're having a different conversation.

Bob 47:30

Right. So,

iON 47:31

If that's the you that's you, then, yeah, and then we got to deal with it.

Bob 47:36

Right. Okay, does that lead to a question Roy?

Roy 47:45

Are lots of these sort of named gods in the text not - they're just sort of not really people, they're just concepts, are they?

iON 47:55

Err, well, if you're in Egypt and if you're living it, no, they're real gods from that side. But from your perspective, now, Shambala is a really groovy vacation spot if you can find your way to it. So, you're saying: "So, Shambala is some mythical thing that you can't see?" Well, for you, yes, that'd be the case. But Shambala is actually a place, geographically. See?

Roy 48:27

Is it in China?

iON 48:30

No.

Roy 48:31

Geographically.

iON 48:31

No, it's not. No.

Bob 48:38

Would you - you wouldn't say Shambala is in a geographical location. I remember -

iON 48:47

We just did.

Bob 48:47

- you describing it, iON, way back there. And you had a look at a certain angle to see it.

iON 48:54

That's right, but it's still a place. It's still a place that you can go to. But most people can't find it. They can't see the gate, they can't see the door, they can't see the spot. They can't see the impetus.

Bob 49:11

The what? The impotence, the imminent?

iON 49:14

Impetus. Impetus.

Bob 49:17

What's that, inpata?

Carolyn 49:18

(in background) Impetus.

iON 49:21

Impetus.

Bob 49:22

The force to ride in. The draft, the gravity.

iON 49:28

Do.

Bob 49:29

The propeller.

iON 49:31

The dross.

Bob 49:33

So, it's not near China. Not in China.

iON 49:40

Yeah, it's not, it's not like that.

Bob 49:45

Well, maybe Bert will save us. Bert may have some questions. He just came in.

Bert 49:52

Hey, Bob. Hey, iON.

iON 49:55

Hey, Bert.

Bert 49:56

iON, hey, iON, I was listening definitely tonight, which, what Carolyn was reading, what you were pulling in, but it's really a big-time perception exercise. So, my questions, I heard during this night

iON 50:13

What does that mean? What does it, what do your words mean? They're beautiful words. We like-

Bert 50:18

Perception exercise.

iON 50:19

- those words. They're like our most favorite words ever. What do they mean?

Bert 50:25

Well, I mean, okay for me, from - I went back and listened from the beginning and coming forward. They're all - there's a perception exercise because, I mean, you started a week or so ago talkin' about between the lions, between the Orion's belt and the Giza pyramid; and that's been right on the top of my head. And then listening tonight, it sounds like you're describing a space, but then sometimes you say there's no space and time. So, for me, I'm, I'm in a mixed bag of nuts of trying to perceive what's being outlined.

iON 51:03

Okay. Soup to nuts. Okay, here, soup to nuts. If you find yourself dead, then you want some time. Okay? If you find yourself dead, you're gonna want some time. I will - oh, for five more minutes. Give me five more minutes. Five more minutes. I'm dead, I'm dead, give me five more minutes. I'll do everything I can if I had just five more minutes. You're looking for time 'cause that's supposedly what you've been separated from, finally. Or, if you're a god, you've been separated from time; but you don't care, for you have eternity. So, the condition is talking about what you do when you get caught dead. How do you address -

Bert 51:13

Okay, that's, that

iON 51:35

- that this way.

Bert 51:52

Right. That's clear, but there was references in the early discussions of, like, what - what tripped my perception off is that someone's living looking in the dead world, and someone's dead looking in the live world. So, that

iON 52:09

Always.

Bert 52:10

Okay, but that gives me perception. Does that mean that I could be walking down the street and I could see someone, and I'm looking at someone that's in the dead world?

iON 52:19

Bob sits right here; Bob sits right here every damn week and talks about Mae fucking Brussell like she was sittin' next door to Carolyn. Bob says every time he turns around and talks about how alive Bob Carr is, and every dead person in his world is more, more ventricularly ventricular than Bob Carr is. Interesting, isn't it? How Reverend Stang has some capacitation or relevance, other than making Bob JR Bob Dobbs infamously famous. Okay. And has responded as a live person. That Dave Worcester, oh yeah, Dave Worcester, Akasha's little pet plaything, Akasha's little plaything. Talks about him like he's on a billboard close to you, you see. And Joe Dunn Sloan and Paul Shockley and all those ridiculous people. They're long since gone.

Bert 53:29

Okay,

iON 53:30

He refers to them as though they are. Well, Marshall fuckin' McLuhan! There you go. Is he alive or dead? You talk about him like he's in your rectum right now. They cut off Ra's dick and fucked you with it. So, there you go, that's what it said. That's what he said.

Bert 53:49

Okay, iON, so then

iON 53:50

So, suit yourself.

Bert 53:52

So what you're describing then with the Egyptian Book of the Dead, now, that's showing the emptying of the Guf? I mean, so, it seems like that

-

iON 53:59

No.

Bert 53:59

- you're saying navigate this world.

iON 54:00

No, no, wait, wait, wait, whoa, whoa, whoa, whoa, whoa, this is preGuf. Your, your words are -

Bert 54:07

PreGuf.

iON 54:07

- well thought. PreGuf. This is - you aren't in the Guf. It depends on how they, it depends on how the autopsy goes as to whether or not the Guf - the stenographer's right there. How's this gonna go? We'll start the process. Get the heart. They don't have a heart. They eat, somebody has eat the man's heart! Okay, get the bitch's heart. Get, get, get some of Nut's some'um, get 'em another heart, hold it up, in your hand, still-beating heart, and then do that ceremony, that process or that prayer, that conversation and ask who it is. And once you get to those levels of who it is, then you decide what you're gonna do with it. This is talkin' about dead people. That's why it seems a bit foreign and inane. Pardon the Ani reference. A bit inane because it doesn't affect you, you see. So, it's no wonder it would be odd.

Bert 55:03

Yes, but you have shared words. I mean,

iON 55:07

You sit with dead people every day you go to work. You know the white woman who sits up that's a little bit heavysset? That woman has been stone cold dead for years, and you see her every single time.

Bert 55:19

Damn!

iON 55:20

Every time. -

Bert 55:21

Okay,

iON 55:21

- She's stone cold dead. And you're sayin': "Do you mean we walk around and we can see dead people?" Yes, darling, you do.

Bob 55:30

You know who he's talking about, Bert?

Bert 55:32

Yes, I do! I, yes, I do! Damn! The dead!

Bob 55:36

Ha ha ha! So, lets

Bert 55:40

That answers some questions. That answers some questions there, iON. You answered the question, big question.

iON 55:45

Do.

Bob 55:46

Hey, Bert.

Bert 55:48

Yeah.

Bob 55:48

This is, this is, that - this is the, the Egyptian Book of the Dead is their chart. They're the same. This is the LaRouche quadrant. This is what happens here. Then they go to McLuhan. This is McLuhan.

iON 55:59

And then, and then, no, no, no and no and no and here comes Bert, here comes Bert sayin', he's like: "No, this has to be the Thompson quadrant." And it's like, NO, it doesn't fit, it doesn't apply. That's not what this even is conversing with. You can't have the Thompson quadrant when you're talkin' about dead people. They can't believe, you can't believe that. Well, we can't either. Well, Thompson said this. You mean that the Thomson quadrant doesn't validate Marshall McLuhan? NO! It's the antiphonal side of the Kroker quadrant! Everybody knows that. Ha ha ha.

Bob 56:39

Ha ha ha ha. So, these dead people with Kroker, Thompson, McLuhan that I refer to, they're doing the same thing here. But they're actually telling you what to do with the dead people. We just talk about the dead people as if they're still alive, and they have something to say, contribute. That's the difference, Carolyn.

iON 56:56

And that's the four sides. And that's the, that's the two sides. That's the two sides of the lion on this side, and two in the Mae Brussell side of the lion on the other side. And yet, you validate their words better than some of your new, gooder ones.

Bob 57:12

Heh heh. Yeah, that's right, Bert. There's two on each quadrant: Mae and LaRouche. Zappa and McLuhan. And they're on different sides. They are!

iON 57:20

Correct.

Bob 57:21

That, that brings it - no wonder I made the chart. No wonder I made this Book. It was all Bob-organized. I'm the Logas. I organize knowledge. Been doin' it for a long span.

iON 57:37

For seven of the long - for seven of the longest minutes of his life.

Bob 57:40

Ha ha ha. But no, that's interesting if you look at it that way, Carolyn, that - yep.

iON 57:40

Yeah, Carolyn. Yeah, Carolyn.

Bob 57:52

Ha ha ha. This is the education of Dr. Dean as she quits medicine. We're moving into a new profession.

iON 58:02

As she quits medicine. There you go.

Carolyn 58:02

Ha ha. A failed business.

iON 58:06

That's right, that's right. We gave it - hey, with this medicine, you've given it a good run, Carolyn. We'll give you that, now, you given it a good run. That's good. Ha ha ha. That's pretty good.

Bob 58:19

There was in there in the text, I was gonna ask about it. Somethin' about limits. When they use the word "limits," what are they talking about? It is the limits.

iON 58:28

How long, how long is the, how long is the, how long is the corpse viable?

Bob 58:33

Ah. So, Bert. So, you didn't know what is the School of Perception. We've always claimed that the Tiny Note, the quadrants, the Holy Offices are Schools of Perception. So, you cheated on that point and iON caught you bullshittin', but it does refer to your

Bert 58:52

No, no, no, no!

iON 58:54

Oh, yeah, yeah, yeah, yeah.

Bob 58:58

Ha ha ha. Oh, yeah, yeah, yeah.

Bert 59:01

iON, there are words, there are words that you have said during this, this whole exercise. I mean, like, you told Carolyn. I'm looking for the note, and when, but you said, like, that you would be offered to rule in both worlds. So, for me, that's

iON 59:16

You can go to the dead - you can - a lot of people do that. Yeah, we're post-Mary McLuhan, now. Fuck, yeah, you can do that if you want to. You could. Hey, yeah. It's done, it's done, it's done. You know, hey, it's okay because -

Bob 59:33

This is great.

iON 59:33

- the shift now, the shift now falls, you see. The curtains have all been took off the rung; so, you don't have to worry about drawing the drapes. All the curtains are off. You can't tell the difference. You can't tell the difference now.

Bert 59:48

That, okay, then that answers the question.

iON 59:50

When they're awakening, everybody's runnin' around, everybody's runnin' around here saying: "Oh, he's woke. He's woke. Oh, he's woke. That wokeness comes directly

[Top](#)

2019-11-09--2000-3

iON 0:00

Egyptian Book of the Dead. The dead people are gonna walk as though they are woke. You gonna see they're gonna be drawn up.

Bob 0:23

(laughing) Again, we are at the center of everything.

iON 0:09

They're gonna be drawn up. That's exactly what Revelation talks about. It's exactly what all the fucked-up religions talk about; how the dead people gonna bust hell wide open and come back on this earth. And the dogs and the cats are laying together, and the Valley of Megiddo will be opened up. And then that's what they have: All Hallows Eve when the Spirits can come back. Well, honey, darlin', babylove, they're about to bust this wide open. You're not gonna tell one from another. That's why people runnin' around killin' each other now. They can't tell the difference. There's no difference in those who have woke. Carolyn says people sittin' around completely, morbidly, obese. Just sittin' around, don't even move. Or they're emaciated 'cause they won't even get off

their damn sofa to go get somethin' to eat! They won't even go get food, so they're emaciated, or they're morbidly obese 'cause they're runnin' around here not doing a thing! They're runnin' around here tryin' to figure out somethin' or give me something or pay my bill or get my beer or get my phone. Give me some candy. Give me some sugar! (overtalk laughing) have my sugar. I want my, I want my ninety-nine-dollar coffee! I don't need any food; I need some Starbucks! I need to have (overtalk laughing) frappa, likka, nikkachino, and here's nine dollars of money that I don't have. The good ones (overtalk laughing) going to be great. And I'm gonna have fifty-four trillion dollars' worth of medical bills I'm going to get paid for by y'all. The billionaires. Damn the billionaires.

Bert 1:45
iON,

Bob 1:43
Hey, wait. Hey, Bert, I gotta say this. Can you imagine iON on Crossfire, and he'd say: "We're publishing a book! We're publishing McLuhan now! Come on, get engaged, get woke! We're post-Mary McLuhan." And then Andrew McLuhan's watching. "He just mentioned my aunt. What do you mean we're post-Mary McLuhan? He didn't say this the other day. What?" (laughing)

iON 2:03
"Slept with Walter Winchell? Who slept with Walter Winchell?" (laughing)
So, it becomes the point: Dorothy, you better get your little dog, Tutu, 'cause Tutu's coming.

Bert 2:26
iON, are you telling me that -

iON 2:30
You mean to tell me!

Bert 2:30
- ha ha ha. I'm interacting with dead people every day? I had this question when you first started.

iON 2:41
Every day. Every day. Every day, because you look at 'em and then sometimes they'll answer a question and you're lookin' to go: "Where the fuck did you get that? Who, where, what land are you from to think it's the answer to the question? How are you doing today? Well, "purple is my color."

Bert 2:57
That happened last week!

iON 3:00
Well, what does that have to do with anything? What is the - what does that have to do with anything? The end engagement, the interaction. Sometimes even on Carolyn's show they'll come on - now, it's not so like

that - we're just gonna go ahead and lay it out. Carolyn's just gonna fall apart and go: "What the hell is this? I can't help you, honey. You apparently are - really, let's just go ahead and schedule the autopsy and see if you live. If you make it through the autopsy, I'll be able to tell you what's wrong with you. Because I told you everything to do and that hasn't been done yet to see if it's gonna work, but because of your compromised" - some people are so compromised their compromise is compromised, and they can't even - they're allergic to air! "I'm allergic to air! Every time I breathe air, I get sick. I get sick every time I breathe air." Okay, well, quit breathing air! That's somethin' we can say. Take some magnesium. Maybe you'll feel better, and the air won't be quite so overcoming to you, you see. So, the rub becomes you're dealing with that at that level. And then good people, live people, see this action and they're startin' to think that the democrats make sense, you see. After a while, it starts to make it sound logical.

Bob 4:28

Live people think that democrats make sense. Is that what you just said?

iON 4:33

Sometimes they see it from a rote position. Well, nobody works. Well, nobody has to - well, everybody's got money. I don't know where they got the money, but everybody's got money. Nobody works, nobody does anything. Everybody lives like Bob and they all doin' just fine, everybody's doin' good, and it's all good, and they don't know. They don't know, well, and they're gonna foreclose on the house, but they don't know who they owe the money to. Okay. The people who own the house don't know either. They gotta get a title but they don't know where the title is - call Bert and tell him to run the numbers and see who's got it! We don't know. Oh god, -

Bob 5:07

Heh heh heh. Run the numbers.

iON 5:09

- it's ABN Amro. It was ABN Amro. Nope, they not known or they known, it was ABN Amro. Next thing you know, they're gone. They got busted up. "Okay, you stay here until they let you know what to do." "Okay, I'll sit right here and I'm gonna just keep typin', I'm gonna keep typin'. That's good, -

Bert 5:25

iON, iON.

iON 5:26

I'll keep typin'."

Bob 5:27

Hey, Bert. What happened last week that he's referring to with the white lady? What's that?

Bert 5:32

The lady, the lady - the lady asked me a question that was really off the wall. I mean, -

Bob 5:38
Yeah.

Bert 5:38
- it was Wednesday. Wednesday she asked, and I'm like: Where? What? Why did she ask me that question? And then why

iON 5:47
Wait, wait, wait, wait, wait. Here's the question. If you had that as a question, why do you think I, me, Bert, would know the answer to it? Right?

Bert 6:01
Ha ha. Okay. Right.

iON 6:01
How did you get chosen out of all the people to be choosing? Do I have a sign that says please ask me; I can probably get your questioned questions answered while you wait.

Bert 6:11
Okay, but I just took it because I sit by her. I mean, I sit across from her. So, I took it okay, she, you know, she asked me 'cause I just came in and she wanted to ask the question, I mean,

Carolyn 6:23
(in background) What was the question?

Bob 6:24
What was the question, Bert? Got anything to do with work? Anything to do with work?

Bert 6:29
No, it had something to do with work, but it had somethin' to do with me because I took a day off last week and she asked me - strange, you know, like: "Did everything go well for you?" And I was like, well, why? How'd she know

Bob 6:44
Heh heh heh. Too intimate. Too concerned.

Bert 6:46
Yes. Yes. Too concerned. It was over-phatic. Because, I mean, I took it a day off,

Bob 6:53
Emphatic.

Bert 6:54

Yeah, yeah. So, iON,

Carolyn 6:56

Someone told her you'd gone for your autopsy. That's what happened.

iON 7:02

You don't - how did your, how did your scheduled autopsy go last Wednesday? Was it good? Did you enjoy it? Was it pleasant? (Bob laughing)

Bert 7:13

iON, this, I mean, I haven't even started on my questions on the Book of the Dead. This was, like, impromptu questions since you brought it up, but question: did this - okay, so the veil has totally thinned. Did this start about

iON 7:27

No, no, no, no. Stop! The veil has not thinned. The veil was rent in two. All the power from the Ark of the Covenant was released. Livin' in a box, in a cardboard box. Livin' in a box. Okay. It went all the way up, all the way up to that Cuban junior and probably, well, "Perfect Imperfection." Yeah, that's probably about what it said to Mr. Gates.

Bert 8:03

Okay, and so,

iON 8:04

Something like that. To that level. And then, once that was split, once the power was released, everybody had all the power. That's why: I've got the power! Da ta da, da da, da, da. And then, Tiesto. Then all these different things showed up. And then somebody had to do nothing and next thing you know they're a zillionaire. They didn't do nothin'. They got the power! They got the power! Debra Messing can ruin your life because she's got the power. They got - I got the power. No, you got the power. No, the power's in me! Then, what do you do with it? You're pumping it into the Tech Body. You made the capture for the piston of the power. And now you pitched all your power in the piper, and you want it back. And, so, you get the hookah, or you get the vapor, and you try to suck it back into you. But it doesn't work now. Now it hurts you. It hurts you. You separated. It doesn't come back like that. And so, what you're bumping into or noting or making notice of, is the very idea or notion that you have your power and you have separated yourself from your power. So now you see all these other people running around here doing crazy, stupid, bitch-ass things. And it's normal. It's normal. So, now it's normal. And so,

Bob 9:30

From Bert's point of view, or whose' point of view is it normal?

Bert 9:33

Ha ha. Thank you, Bob.

iON 9:34

Every point of view! We sit here and watch you continue - we laugh, and we laugh and we talk about it. We talk about it here and we go: Okay, now, the Epstein cover-up has been exposed. You're not gonna believe it. The Epstein cover - like, who didn't know that? Who didn't know that? But it's been now, just now. The cover-up has been exposed. They got a hot mic. A hot mic just told all about it. They had it. ABC and NBC and CBC and they leaked it and then they came back. And then the CBS employee was fired because of the ABC News leak. And that sounds funny, but that's actually what they're doin! And Megan Kelly's havin' a little gizgasm over it because Ashley Bianco doesn't know what she's gonna do now! Ridiculous. Those are the points that start making sense. When you go: "Oh, well, yeah. That's just they're having a little, they're having a little spat. They're having a little conversation." You're like: "What the hell is this? You can't get there from here." And that becomes - and so, you're witnessing that as an ascending god, this fodder that makes no logical, progressive sense. And you're engaging it so much so that you have to acknowledge it. So much that Scott thinks we're some, some Tasmanian devil that comes killin' the world and undoin' the world, and has the documentable, viable proof that can validate all the points of the constellations that run the Guf. And we're like, wait a second, you're startin' to sound like us! Be careful. Be careful. If you're right too often, they'll put you away. You can't be right too often. But the point - because you overthink it. Because it's not a thinkin' man's game. And then, you're in this environ that validates a position that makes something be valid. You see? And it's not.

Bob 11:39

We're in an environment of endless thinking. The central nervous system has been extended. We live at the speed of thought. We are surrounded by thinking. It's like the last veil, iON.

iON 11:51

Okay.

Bob 11:53

It's the last principality that Rhyee organized. You're in an environment where everybody's thinking.

iON 11:59

Is that for the live? Is that for the live or for the dead?

Bob 12:04

It's for the dead.

iON 12:06

Okay, now see there, now see, that's which side of the of the lions, going between the lions, this is which side he's referring to. So, you have to qualify it. And that's why we always have great fun to say: "Oh, well, that's pre-Mary McLuhan." So, we have to deal with this, the zeitgeist. Well, now we're post-Mary McLuhan, so, that can go over the dead Bob show. The dead Bob zone.

Bob 12:26

Yeah.

iON 12:27

See, that sets it apart. Which now can - it lets you ask different questions, Bert, 'cause that's why we say we got to talk to you. And then for the rest of the sec - because you got a big section, you got a big section coming up. We're drivin' this one. We're gonna play with you, but we got this, yeah, we got this shit. Think you're gonna get by. Oh, no. Aqui no hai? No hai.

Bert 12:49

No, I'm not trying to get by, iON. I'm trying to overlay. Overlay.

iON 12:54

We know. Fine, then, then do that. Do that. Do dat doh. But you have to be careful when you get overlaid. You'll get like Roxy. She gets overlaid, too.

Bob 13:06

Yeah, by the jinn.

iON 13:08

By the jinn. She's got her own jinn. What about dat doh?

Bert 13:15

Okay, iON, I'm

Bob 13:17

Ha ha ha. Hey, hey, Bert. Listening to last week's show, iON is explaining the bloodline of the House of Stuart and how it goes back to Adam.

Bert 13:29

Yes.

Bob 13:30

And Roxy comes in and says: "Well, that's Francis the First who invited Mary Stuart over, and the d' Medicis." And all that iON's talking about she nailed last week because she's been studying and discovered Chambord back in 2016. You have to give her credit what she was wandering around doing. We went over to Paris, went around the castles with her. She's, she's tracking the path of these people who are sorting out their bloodline. And, at one point iON said: "Well, it goes deeper than Francis I," but she didn't pick up on it. She's only just do it her own monologue. But I will pursue that in my private session. How is it deeper? But you have to give her credit. She's won a round. Everybody's gettin' pissed off. They can't understand her accent. What the fuck is she talking about? And she led right - she's all - she's the expert of what we just discovered last week about this House of Stuart.

Bert 14:24

Yes.

iON 14:24

Yes, and.

Bob 14:24

So, I said to myself, I'm going to check with Bert on this. What do you think of that Bert? That's pretty impressive.

iON 14:29

Yes, and. Yes, and.

Bert 14:30

Yes it was.

iON 14:31

Yes, and.

Bob 14:34

Yes. What were you going to say, Bert?

Bert 14:36

She was burning up to talk. She was really burning up to talk when she heard that because when you brought her in, she wanted to talk. And I was like, it confirmed everything that she went through three years ago.

Bob 14:46

Yeah.

Bert 14:46

Everything that she brought up from the beginning of Chambord, all the way.

iON 14:50

Three years ago? Hell, she's doin' it right now!

Bob 14:52

Heh heh heh. Yeah, but here's the thing. She missed the point when iON said it's deeper than that. She blocks, and so she didn't catch that part which should have been gone into right then. How is, what's the deeper part? And it'll get to these other realms that we're dealing with in The Egyptian Book of the Dead.

iON 15:13

And the d' Medicis. And how the d' Medicis are financing the whole thing all the way through. All the way up to the Habsburgs. Mm hmm.

Bob 15:21

Yeah, so yeah, iON mentioned the Habsburgs when we were talking about Hitler and the ARAMCO history that Daniel Sheehan was doin'. The Habsburgs; that's the Thurn and Taxis, right, iON?

iON 15:34

Robyn, Robyn. Yeah, it is. Robyn was having a blast. It sort of chips into her world in that side of it. So, she got gas out of that. It's pretty fun. She's very smart in that way. Did you know that? Did you know that?

Bob 15:48

Okay,

Bert 15:48

Bob, you went deeper in a private session.

Bob 15:49

Did I know - what did iON just say? What's smart?

iON 15:53

Robyn is very smart. Did you know that?

Bob 15:56

No, she hasn't contributed enough. We have nothing to gauge.

iON 16:00

No, but she's very smart.

Bob 16:00

She just sits back. And if she spoke more, I'd have more evidence of her smartness.

iON 16:06

Oh, well, but then she - then you would accuse her of taking over. Ha ha ha.

Bob 16:11

No, I wouldn't. No, I wouldn't. And I don't mind people taking over periodically.

iON 16:16

Periodically.

Bob 16:17

I like when Bert comes on and takes over. What?

iON 16:19

Yeah. That's just so you can take a nap. That's all. Just so you can take a nap. (laughs)

Bob 16:22

Yeah, so I can take a fuckin' nap so I can get refreshed and come back in and knock you guys out of the microphone space. And I take over. Then we talk about Dave Worchester, Bob Carr! We go back to the dead people! And McLuhan!

iON 16:35

Yeah. And then he wakes up and says: "Okay, now gotta knock the little man out of the boat." Down we go, here we go.

Bob 16:44

Ha ha ha. Okay, back to you Bert. What did you want to say in the moment before I just sidebar'd here?

Bert 16:51

I forgot, Bob, but I have plenty to talk. I forgot what

Bob 16:55

Okay, but, about The Egyptian Book of the Dead. Did you like that sequence of the Kohathite religion Guf, and the Egyptian religion Guf, and then the Catholic religion Guf, and then the Buddhist Shambala, not Guf?

Bert 17:11

Yes.

Bob 17:12

Did you hear that part? That was good.

Bert 17:14

Yes, I did. Yes. There are a lot. There's a lot, I mean, there's a lot embedded in these sessions. I mean, it's, -

Bob 17:21

Yeah.

Bert 17:21

- and it's interesting to come on right after you, you all speak, to engage some of the points. And I, - it's so - but, iON, this is what I'm saying about - this is what I said when I brought up the perception. Because you've told us the Guf hasn't emptied. You're talking about the Egyptian Book of the Dead which is pre-Guf.

iON 17:40

Yeah.

Bert 17:41

But it's pertinent to what we're dealing with right now. So,

iON 17:46

Because the dead people are coming back. Because the dead people are coming back now. You got to deal with them every day. Now. You didn't, but now you do.

Bert 17:56

Okay, but that goes back to my question I had earlier when did this start? And you're saying now. So, my question originally was, did this start when you started the Book of the Dead where I'm dealing with dead people, or I've been dealing with dead people for the last 10 years?

iON 18:10

You've been dealing with them forever. You just didn't know it.

Bert 18:15

Okay.

iON 18:16

But you turn around and look at the world - well, stop. You turn around and look at the world today and you're like: I don't even know where this is. This is the craziest thing I've ever seen. This is not logical. You can't get there from here. You mean I got to do this, and they'll give me that? And I do this, and that's that. Okay, okay. Ha! Okay, that's good. Let's do this then, okay, fine. It's pretty fun.

Bert 18:42

Okay, so, so it's more a -

iON 18:49

Esoteric.

Bert 18:50

- we're interacting with - more esoteric

iON 18:53

Esoterically driven.

Bert 18:55

Esoterically driven.

iON 18:56

And you gotta engage it. You gotta learn the difference between the lions. That's the reason we're doing The Egyptian Book of the Dead now! Because now it's when it applies.

Bert 19:06

Okay, the lions, iON, you said something about the lions that -

iON 19:10

Lines.

Bert 19:11

- between the lions, and they are coming. Like, are we going to engage these lions? Are they actually an experience as far as seeing them and engaging them? Because you said they are coming, the lions are coming.

iON 19:24

What if you spelled, what if you spelled, what if you spelled lines, l-i-n-e-s? Lines. What if we spelt them that way? Would that change your perspective?

Bert 19:39

Yes, it would.

iON 19:39
Maybe? Okay.

Bert 19:41
Yes.

iON 19:42
Look at it that way then. Between the lines. They're obvious. Because the distance and the spaces you can't get to. When past - when you get rid of time - so, here, the Egyptian Book of the Dead is tryin' to validate and bring back time because those dead people don't have any time. They'd give anything to get time! See? You're still all eternal. Y'all are trying to stop time.

Bert 20:08
Right.

iON 20:09
They're trying to get time back. Between the lions. You see?

Bert 20:15
Wow.

iON 20:15
So, and they're trying to have another five - just for five more minutes and do anything to get five more minutes. And you're trying to get rid of time all together. We go, okay, good. Okay, good. Okay, good. And then you got, you start bumping into stuff and it's like: Oh, no, wait a minute now, it's not. Wait, oh, that's not quite well, no, yeah, no. I have no idea now, you see. So, it becomes -

Bert 20:38
Yeah.

iON 20:38
- perspective. The perspective. It's like we talked with Carolyn who was very clever in how she laid it all out, is: which side are you looking from? Not where are you. You don't know where you are. What are you looking? What are you observing? Which side are you seeing? But then, then you'll gauge which side you're on. Well, I'm in Goshen and I'm looking at Goshen. Well, I'm at the River Thames and I'm looking at the, over the River Styx. Wait. Those are different rivers. Which side are you on? Rive Gauche, Rive Gauche, Rive Gauche, Rive Gauche. Okay, okay, okay. Now you know where you are based on what you're seeing.

Bert 21:18
Hey, iON, that reminds me something Bob said years ago that, you know, Bob says things that stick with me as well much like you do when you say things. Bob said something, I don't remember when, but I do remember what he said is that, that other world is just like right there, right beside you.

iON 21:34

When you say it, when you say it, Bob, when you say it, Bob, will tell you when he said it. He knows exactly. He juxtaposes it how close or far away it's from Bloomsday.

Bert 21:44

No, no, no, but he said something, like, he gave me the perception when he said that, okay, that other word is just like right there, right beside you. You just, like, flip into it. Right, you're right there, and then you might flip back. And that's what's happening right now. Is that what you're saying?

iON 21:57

It's like, it's like "Fringe." Walter and "Fringe."

Bert 22:04

That's, that's, hmm. That's the game changer, folks.

iON 22:12

For God's sakes, don't tell anybody.

Bob 22:15

Yeah, Bert.

Bert 22:16

Okay, iON.

Bob 22:17

Hey, Bert, let me - hold your thought there. Nobody - I did 64 hours with the Evergreens. I did many hours with Cosmic Awareness and other people. I don't know of anybody who would spend so much time talking to the dead as myself and then broadcast it.

iON 22:41

And then, and then, wait, wait. No, don't stop there. And then talk to live people and kill the motherfuckers, drive them to their wake and then go back and talk to them! Michael Blake Read (overtalk laughing) stone cold dead -

Bob 22:56

(laughing) Zappa.

iON 22:56

- and then he comes back and talks to him. And the Mental Doodle. You missed the Mental Doodle. What time is it? Mental Doodle, Mental Doodle it's gone. You've passed it. It's lost. It's lost. You got to get the Mental Doodle. Time is changing. Time marches on. The Mental Doodle. Yeah, yeah, yeah, there you go. See? That's the thing; he knows. He's acting like, well, nobody's spoken like us. He killed most of them he's talking to! That's the rest of the story.

Bob 23:22

I couldn't tell who was alive or dead. I killed them to see if they'd end up on the other side! Oh, you were alive? Okay, sorry.

iON 23:30

Send him a voicemail; he won't answer it, you'll be dead. If you ever send him a voicemail, you leave Bob a voicemail, you're on your way to the grave. That's what you do. Don't leave a voicemail whatever you do. Don't do it. If he don't answer, let it go. Let it go. Don't leave a voicemail.

Bob 23:46

So, Bert, that's why Thoth, me, I'm in this Book. This is about books - Bob's life! This Egyptian Book, it's Bob's Book of the Dead because I've been talking to dead people. Ha ha. And so, when I quote somebody, people say: was that before Marshall died or after he died!? Ha Ha. I had to give him the heat attack.

iON 24:08

No, Marshall - yeah, Marshall had Cecile had to call Marge and ask her if she thought he was dead.

Bob 24:16

Nobody talks about dead people and quotes them as much as I do today in the 21st century.

iON 24:22

Right, right.

Bob 24:23

So, this is, this is about me. Once again, we're getting close to realizing that it's another Bob book! Ha ha ha.

iON 24:28

Once again, once again. (Bob laughs) You're gonna find out that Bob is the damn whistle-blower against Trump. That's what we're gonna find out. They're gonna drag him up, they're gonna drag him up and he's gonna say: "No, he's my favorite. We like Trump. The last Trump of god shall stand. I'm with Trump. I'm with him. I'm blowing the whistle and I'm sure y'all better duck 'cause he's fixin' to come get y'all's ass, that's what he told he'd do. Right now. The only question we have for you, sir, if you want an open casket or a closed casket layin' in there with (indistinct)" (laughing).

Bob 25:03

(laughing) The only question we have for you, sir, is do you want an open casket?

Bert 25:15

Wow. Ah, hmm. Okay, iON, you mentioned about the Orion's belt and Giza. I'm going back to that. Like I said, I'm

Bob 25:31

Are you still doing the Book of the Dead, Bert?

Bert 25:34

Yes, yes, I am, Bob. I'm going to dip into my questions.

iON 25:38

Yes, he is. He's actually been, he's actually been engaging. This is pretty, pretty fun. (overtalk and muffled). said enough though. He's said enough.

Bob 25:43

Yeah. So, Bert, when you read - you said to us today, you relistened to the Book of the Dead last week. What was it like? A lot clearer relistening to it?

Bert 25:52

Yes, but there was one, I mean, the first parts were very clear. I went back because I do notes on my iPhone So, you know, in-between working and making notes, I was actually able to go back and add more notes because I went back from the very beginning and listened. But I relistened to last week's the first 20 minutes. Because it was that's where my perception was really a - frazzled. should I say, where I - 'cause iON, iON's - the whole thing that iON said last week is that we don't know where we are. And that's something that they've said to me a number of times when they came back about being in another world, so I really listened to that. And I still got to go back and listen, because there's a lot in, in that first 20 minutes that

Bob 26:41

Yeah, I know what you're gettin' at, Bert. When we talk about going to parallel worlds, we never think of it as going to the Guf zone, to the dead zone.

Bert 26:48

Right.

Bob 26:49

But The Egyptian Book of the Dead is part of your experiences. You're going over to the other dead zone. You're like a caveman, you can't tell the difference being alive or dead.

iON 26:56

And now, because now

Bob 26:57

That's a new aspect of parallel worlding, Carolyn. You gettin' that, Carolyn?

Carolyn 27:01

(in background) Yes, Bob, yes.

iON 27:01

And the new, and the new, new aspect is the dead people are coming to see you, too, now.

Bob 27:08

Right. Yeah. Okay, here's something. iON, when I was with Germaine and Jack here in this other house, not our house, Germaine kept seeing what she thought was a ghost walking back and forth in front of the door -

Bert 27:25

Wow.

Bob 27:25

- inside the house. In front of the front door. Who or what was she seeing? He was pacing back and forth like he was a bodyguard.

iON 27:32

Albert, Albert. Albert.

Bob 27:37

Is that just someone who lives in that house?

iON 27:42

No, he's a guard.

Bob 27:44

And he was protecting. He works only there and guards people, us, in that house?

iON 27:50

Ah, well, you keep dragging these foreigners in there, we gotta, somebody's gotta watch out after it. So, yeah.

Bob 27:58

So, they're watching to see if Germaine and Jack turn on me? He's protecting me.

iON 28:02

No, not just them, not just them. Anybody.

Bob 28:06

Anybody. Okay, so we got guards there. Does Albert come up to our house?

iON 28:12

He does.

Bob 28:13

All right. So that was interesting, Bert. That was a -

iON 28:16

He runs the, he runs the, he runs that fat man away from the swimming pool when Carolyn goes to swim.

Bob 28:22
Did you hear that, Carolyn?

iON 28:23
He's too fat. He's too fat. Gotta (overtalk)

Bob 28:24
He runs away the fat man at the pool when you go to swim. You know the fat man is? She says no. Well, he's always run away by the time you get there. So, is - but Albert is from, is from the dead zone? Where is Albert from?

Bert 28:39
Yes, that's what I was gonna ask. I was gonna ask that.

Bob 28:44
Is he, is he a ghost, iON or some kind of somebody coming over from the dead zone, the Guf zone, the post-Guf, the Mary McLuhan zone? What is he? Where is he from?

iON 28:57
Not Nova Scotia.

Bob 28:59
Ha ha ha. So, he's not necessarily from the Guf?

iON 29:04
Ah, you have to see, it's all closed, so -

Bob 29:11
She's what?

iON 29:12
We'll just have to, we'll have to, we'll have to let you know.

Bob 29:15
All right.

Bert 29:16
The Guf is closed? Did you say the Guf is closed, iON?

iON 29:20
Yeah, that's why the womb is closing. People aren't having babies anymore.

Bob 29:26
Yeah, what did he - I missed - I keep missing what you and iON are saying. What's that? He's got clothes on? What are you saying, Bert?

Bert 29:34

No, he said it was closed. He said - you mentioned something about is he from the Guf, and iON said it's closed.

Bob 29:40

Oh, yeah, yeah. The Guf is closed. So, he can't be from the Guf. Is he from purgatory?

iON 29:48

Well, time will tell.

Bob 29:50

Okay, so he's from a world that we can't see yet, though Germaine can see him.

iON 29:59

Now, okay, there you go. And the reason Germaine can see him is because of our walks.

Bob 30:06

I ya walks?

iON 30:08

Our walks.

Bert 30:11

Germaine walks.

Bob 30:12

Our walks. What's that, Carolyn?

Carolyn 30:15

(in background) She's been walking.

Bob 30:17

Oh, she, she picked that up from her walking, ION. You said "our" walks. You're walking with Germaine?

iON 30:24

She walks with, she walks with us. We don't walk with her. She walks with us.

Bob 30:29

When she goes walking in this neighborhood or all every day, no matter where she is?

iON 30:35

No matter where - she doesn't walk every day, but when she does walk, she walks with us.

Bob 30:40

And she picks up the ability to see these people from other worlds, other areas.

iON 30:45

Oh, no, but no, she was able to do that. She did that. 'Cause if you remember, she was actually good at L'Ermitage.

Bob 30:52

Right.

Bert 30:53

Yeah, that's right.

iON 30:54

Not everybody else could do that, but she did it seamlessly.

Bob 30:58

So, why did you mention yourself in the context of why she could see it, you said: "Well, it's because of our walks." What do you do on the walks that allows her to see Albert?

iON 31:09

You take the blinders off so that there's -

Bob 31:12

Okay.

iON 31:12

- no more bias. Her problem and those damn sisters is they have this incredible bias about everything. They're bias about this; they're bias about that. They prefer this over that. And if everything is not the way they see, it is inappropriate in every way. Well, that's a fine cable knit sweater, but I would never wear such a garment nor have it anywhere in my environment. But I'm sure it's a wonderful sweater for some

Bob 31:40

Ha ha ha. Are the Kardashians like that, iON?

iON 31:43

No. They can't make anything, so, no. The Kardashians have to - someone has to tell the Kardashians what something is.

Bob 31:51

Okay.

iON 31:52

See, they don't have any, they have no mind.

Bob 31:55

All right, now take

iON 31:56

They have no mind, which we say is good, but they don't have any even impetus. They're only are - they're dressed and that's what they have. And they're wonderful because they were dressed.

Bob 32:06

Okay, now. I know the dynamic between Roxy and her three or four sisters is similar to -because they're all like - they make things in different walks of life. Are they like the Renner sisters, very opinionated and bias about

iON 32:21

But, Roxy, Roxy would never wear Jessica McClintock. She would never wear that. So,

Bob 32:27

Yeah, see, they - and just like Germaine would never wear something.

iON 32:32

Yeah, she wouldn't - she actually, yeah, she might wear McClintock, maybe, but not like.

Bob 32:36

Ha ha ha. Hey, Carolyn, do you know what McClintock

Carolyn 32:40

(in background) Oh my god, that's Jack's label.

Bob 32:42

Oh, ho ho ho! It's Jack's label! Okay, so Roxy would never wear Jack's stuff. I thought it was some fashion

iON 32:51

No, no, no. Jessica McClintock, you can look it up.

Carolyn 32:55

(in background) Ha ha I thought it was McClinton, but it's very close.

Bob 32:59

Oh, okay, it's actually someone else. All right. So now we've juxtaposed the Renners with the Lorraine czars and the Kardashians. What is Carolyn's fashion sense? She basically goes around and buys baby clothes in our secondhand stores. Ha ha ha.

iON 33:14

It's like, it's like, it's like, it's like Laura Ashley meets little Laura on Little House on the Prairie.

Bob 33:23

Ha ha ha. You hear that, Carolyn? You're Laura Ashley meets little Laura on House on the Prairie. That's your fashion statement.

Carolyn 33:29

Are you kidding? I do Tori Richards and Tina Stevens. I do brand names. I have come a long way since the Salvation Army.

Bob 33:41

Yeah, well, that's just a couple years since you became a capitalist.

iON 33:44

We do like, we do like, we do like, we do like the Mohammed Ali shirt. We think you should wear the Mohammed Ali shirt all the time.

Bob 33:55

Ha ha ha. I mean all I know, Carolyn just wears different kinds of T-shirts. That's what I know. Most of them have "Mg" on them.

iON 34:02

Mg.

Bob 34:03

For magnesium. But, but Carolyn does a different kind of - she's - people like what she does but it's usually, well, now that she's buying brands, but for decades she'd make up shit from thrift stores. Right, Carolyn?

iON 34:19

Yeah. How does it feel, Carolyn?

Carolyn 34:21

Well, not for 30 years.

iON 34:21

How does it feel Carolyn? How does it feel Carolyn to become that very thing you despised all your life?

Carolyn 34:28

I don't despise myself. I'm just fine.

Bob 34:30

No, no. The fashion thing.

iON 34:32

How does it feel? How does it feel to become the thing you have despised all your life? It's great. It's liberating.

Carolyn 34:40

I do not despise - well no,

Bob 34:42

You despise big Pharma, sugar, fashion, clothes.

iON 34:47

Rich people. Rich people.

Carolyn 34:47

No, he's talking about how I hated - I hated billionaires. Well, the billionaires I know aren't doing good research on, on their products.

iON 34:57

Of course, they may not even have products.

Carolyn 34:58

They're not doing the outreach I'm doing.

iON 34:59

They may not even have products, no.

Carolyn 35:02

They'll make their billions on killing people and they'll, oh, maybe I'll throw a little bit into charity. They're not buying tractors for the farmers. No, no, no, no.

Bob 35:14

Yeah. You have a high opinion of yourself.

Carolyn 35:16

I have a very high opinion of myself.

Bob 35:19

Ha ha ha. Very high opinion of herself.

iON 35:22

Ha ha. If there was a petard, it would be thoroughly hoisted, then. Is that what you're sayin? (laughter)

Carolyn 35:28

Don't you come after me.

iON 35:31

No, no, we're saying it's wonderful. We're saying it's wonderful.

Carolyn 35:34

Oh, yeah, a backward compliment. I know a (indistinct) when I hear it.

Bob 35:36

Ha ha. Yeah, we're saying it wonderful.

iON 35:38

No, no, no, no, no, no, the becoming the becoming is to have the ability and the capacity to engage at that level. That's a new realm. That's a new spot. That's a new thing. And that, that

Carolyn 35:54

I've always been who I've been. I've been saying the things that I'm doing now because I have the money to do it. I've been saying the things I'm doing now for 40 years, and now I have the money to do it. That's all.

Bob 36:08

You mean you would have done it if you had some money.

Carolyn 36:11

Yeah.

iON 36:14

Well, good.

Carolyn 36:15

Move on, move on. Nothing to see here.

Bob 36:24

And when you didn't have money, you didn't want money. And your lifestyle wasn't geared towards that.

Carolyn 36:30

I always had enough money, but it is nice to have more money to do more things. That's what's so cool.

iON 36:37

Broader perspectives, broader perspectives. Good.

Bob 36:40

No, she's saying she would have done all this 40 years ago if she had a lot of extra money.

Carolyn 36:46

Yeah, and I was offered - see, I never wanted to be an entrepreneur, capitalist, commercial person. I was offered right from year one to work with supplement companies 'cause they'd use my name to sell their supplements. And I wasn't ready or in that position where I'd say: " No, if I'm going to have a supplement company, I have to run it."

Bob 37:12

And you weren't in the mood to running something in that point. You were still learning how to help people physically.

Carolyn 37:18

Yeah. It took, it took having a distributor who ripped me off for half a million dollars for me to get mean.

Bob 37:24

Heh heh. Yeah, she didn't even run it when she had it.

Carolyn 37:27

Yeah.

iON 37:27

It is a little more, is a little, is a little more than that.

Bob 37:30

A little more than that.

Carolyn 37:32

Ha ha ha. A million and one dollars.

iON 37:38

At least, yeah, at least.

Carolyn 37:40

Okay, so yes, it's fun. I mean, I really enjoy where I am now. And I guess I'm railing 'cause I don't want to be put in the position of the billionaire that Elizabeth Warren is going to tax to death so that I can't continue hiring 20 people, giving them great jobs where they're saving lives, doing research, giving all those jobs. It's crazy what, what we are up against as, as capitalists!

Bob 38:11

Heh heh heh. And all those years I was raking in millions at CKLN and she wouldn't take any of it because it was dirty, fucking money! It was M2! Bob, no M2 in my life! So,

Carolyn 38:23

Ha ha. I had standards.

Bob 38:24

So, I just bought libraries. Fuck that. You know, I wasn't interested in anything else.

iON 38:29

Right. Books!? Books!? Oh, my god, don't be tellin' nobody that. Next thing you know they're gonna say you're a pedophilic book collector, Bob. That's no good. You be careful. And then you'll admit to it and that'll be bad.

Bob 38:45

A guy who likes to work in the library of kindergarten schools.

iON 38:49

Right. Bob gives Epstein a job. Bob gives Jeffrey Epstein a job. Sitting in his little mansion up there so he can run his business of blackmailing people.

Bob 39:03

Ha ha ha. Epstein worked for Bob. That's a big secret. No one's got that out yet.

iON 39:07

Poor Bob. No one's got that out. Yeah, don't worry. Prince Harry knows all about it. He'll tell you everything you want to know about it. Ha ha ha.

Bob 39:14

That's right, yeah. He could, he deciphered the code in my memo to Prince Charles where I was warning them that I knew. I was the J. Edgar Hoover of the 90's. I had everything on everybody.

iON 39:26

He did. He was the Walter; he was the Walter Winchell of the day.

Bob 39:32

Ha ha. Yeah, and you go listen to my Evergreen sessions, you'll see I've been gathering information on everybody. Nobody else had the fucking guts to use the Evergreens. I did; I moved ahead.

iON 39:43

And see, and see? And that was Jeffrey Epstein's claim to fame too. He had dirt on everybody.

Bob 39:49

Yeah, yeah, 'cause I would give him it.

iON 39:54

I see. There you go. There's our Bob.

Bob 39:57

Right there in the middle of everything.

iON 39:58

Back to the, back to the, back to the Book of the Dead. Come on let's get back to the Book of the Dead. Bob will throw us, Bob will throw us off and start playing bad music if we don't keep this thing going. Keep the balloon up; if it hits the ground it will bust.

Bob 40:11

Ha ha. Okay that leads to - let's see if anybody else has - anybody else got something to fuckin' say? I think they're all unmuted. Let's see what we got here. (pause)

iON 40:29

(starts mimicking "Bonanza" theme)

Bob 40:30

Are you reading Germaine? She said: "Jessica McClintock. I might wear it if I change it up." Is that after you mentioned it?

iON 40:39

Yes. Yes. She'd redo the designer. She'd redo, redo the designer. She, she'd take the Yves St. Laurent and remake it, and then she might wear it. Yeah, that's exactly what we were sayin'. It's exactly what we were sayin'.

Bob 40:54

Okay, so, we, we have Chris but, um, I think we want to do -

Chris 40:58
Hey.

Bob 40:58
- if you can hold on Chris. Before we get to your issues. I don't want to -

Chris 41:01
Okay.

Bob 41:01
- interrupt this section. So, you're okay, Chris? You'll wait?

Chris 41:04
Yeah, yeah, I'm okay.

Bob 41:07
Okay, so we're

iON 41:09
We're okay if you're okay.

Bob 41:11
I think that's Martha. We got here Leon. We've got Jaun. -

iON 41:16
Hey, Leon.

Bob 41:17
- Ginney and Gregg. We have Scott, anonymous, -

iON 41:20
Hey, Ginney and Gregg.

Bob 41:20
- any of you people have any to say about the

iON 41:25
Bob, you just called off more than 11 people. You can't be tellin' these people that all these people are here when there's only 11 people! You need to stop.

Bob 41:32
There's only 11? Actually, there's only 11. I'll count them right here. There's 11.

iON 41:36
Okay. Okay.

Bob 41:38

Germaine just made the 11th. You got questions that are relevant, Germaine?

Jaun 41:43

Hi, Bob. Hi, iON.

Bob 41:44

Oh, there's someone talking. Is that Jaun?

Unknown 41:48

I'm muted.

Bob 41:50

Okay, Jaun, you got something about the Book Dead?

iON 41:52

Book Dead.

Jaun 41:55

Yes. Can it be about the previous sessions we had about it?

Bob 42:00

Hey, make your voice deeper. You're retreating into childhood. Ha ha ha. Someone's got to be honest with you, Jaun.

iON 42:09

Ha ha ha. And when you're filling out, when you're filling out a government form, be sure to remember to print slowly.

Jaun 42:18

Right. Let's try this.

Bob 42:20

That's better. Put some masculine (overtalk) to that.

iON 42:22

Yeah, print slowly. Put a little chutzpah, put a little chutzpah in it.

Bob 42:28

Okay, so go ahead.

Jaun 42:29

Okay, iON. You said this Book is gonna help us with details in both of particulars to allow us to: 1) if we don't want to use it, or 2) power to consume it and know how to do it safely.

iON 42:51

Right.

Jaun 42:52

So, does that mean if you - okay, obviously not using it is an option,

iON 43:01

Yeah, we don't suggest it. You're gonna have to, you're gonna have to deal with dead people. So, it's better to get good at it to know how to work with it. But you don't have to use it. Or you can just become straight god and say fuck 'em and don't have to deal with it all. But a lot of people aren't going to be so fortuitous to have that complete segue into their experience. Some, it's gonna be step, step, step, swish.

Jaun 43:30

Okay, so we do more want to go towards the power to consume it. That's the - that's not using the

iON 43:37

Well, not if you have to do the - if you have to do the quick step with someone dead, it's better to know the Egyptian Book of the Dead.

Jaun 43:46

Okay. Brilliant. And then also some very good things on retribution because I was going to ask you about the Bible saying that you will be judged by the measure you used.

iON 44:05

Yeah.

Jaun 44:06

And you, you said retribution when you spoke to Dr. Dean. And that is not karma. Does that relate to the same statement of the measure you use?

iON 44:21

It is because karma is not - karma, karma says you get what you, you, you get back what you give. And we say no, no, no, no, that's not true. You give up a seed and you get a whole harvest. You get more back than what you sowed, see? So, karma is not like that because it doesn't give the, the benefit of the harvest. Now, if you listen to Mr. Hurtado, he'll tell you how to tithe; he just doesn't tell you why. But you get more back than what you give in your thick sack or slick sack or sack of slick or slick of sack, or something. Something you have to do, to do, to do. But settin' that aside, what happens is you have an ability or capacity to flow with what you know. Okay? Then you build on that genre, and you become a larger thing. Carolyn, that's why we were poking at her, it was great fun 'cause we were poking at it, because it's delightful how she's engaged. You see? It's marvelous.

Jaun 45:25

Yeah, I love the examples she uses.

iON 45:27

And she's so thankful; and she's thankful beyond words, continually. It's wonderful. And it's not even for a selfless position. It's that "no one else can do it better or should do it better than I" as she said it. And we're saying great, wonderful. So, acknowledge that, and so she does.

Perfectly. See? So, no issue. That's the point of that segue, you see? Because her perspective now is different. The point of that conversation was to point out how her perspective on this side of the lions is different than it was before. You see? She still has her opinion of people as they are, but now it's not so heavily rigid regarding that position. See? It's softer now 'cause now it's like, oh, okay. Now she refers to herself as a capitalist. Ooo, go to the, go to the, go to the epilogue and look that one up in the bookmark and see what you come up with. You ain't heard that before. As a capitalist. It's a wonderful thing. And use the benefits of that hierarchy. It's wonderful, absolutely wonderful. And so, that's an example of what this conversation was regarding and your questioning dealing with the Book of the Dead as engaging or not. As your perspective increases and changes, then yes, it will be great to engage to that level because it will be very fortuitous to you because you'll have insight into how it works so you can make sure you don't act like the billionaires that you hated. You see?

Jaun 47:04

Yeah. How brilliant. Thank you.

iON 47:09

Very good. Nice segue on our - it was a nice segue on our part. Thanks for settin' it up for us. It was really great of you.

Jaun 47:20

And thanks to you. And that's all for Book of the Dead questions for now.

iON 47:27

Thank you. That was great.

Jaun 47:30

Thank you.

iON 47:30

Glad you got to catch up. Sometimes we don't fault you for not being live or catching up. Because sometimes people find it easier when it's all said and done to go at it. We laugh, we say this show is done live in front of a taped studio audience on purpose because most time people come back and they listen and they go: "iON, you said stuff on the tape while I was listening and I know you didn't say it, no way in the world you said it, no way you could have said it. It was goin' pretty fast, but I took it down, I slowed it down. Jean said she transcribed every word of it, and it was not there, and now all of a sudden, it's in the tape! How does that work out?" We go, okay, put the flag - put the Dixie, put, put the Confederate flag back on the General Lee and we'll talk.

Bob 48:14

Ha ha ha. Okay, Germaine, you're on.

Germaine 48:19

Hi, iON.

iON 48:22
Hi, darlin'.

Germaine 48:24
Thanks for the walk talk that you just talked about.

iON 48:28
You're welcome. We liked it.

Germaine 48:31
Yeah, I love that. It sounds like the dead are not really dead. So, what would be a better word to call them because they're still around, and the Book of the Dead is kind of like showing us that they're, they're around. So, what would be a better word than calling them the dead?

iON 48:47
Ah, recently, not alive?

Germaine 48:53
What if they've been dead for a really long time, though, and they're still around?

iON 48:57
Because you find out quickly like they do; there's no time.

Bob 49:02
Yeah, iON, you use the phrase, "the recently undead" or something.

iON 49:06
Mm hmm.

Bob 49:09
The recently dead? Or the recently undead?

Germaine 49:11
The recently not alive?

iON 49:13
Recently undead.

Bob 49:15
Yeah.

Germaine 49:16
Recently undead.

Bob 49:19
That would be people who came back over.

iON 49:23

Some, and sometimes now in, in history and some of those ridiculous dead people that Bob talks to them, they call them earthbound spirits. But that's Bob's world more than ours. That's more of that Jane Roberts, Jane

Germaine 49:40

What is the difference?

iON 49:40

Nothing. Bob's word, the Jane Roberts crap. You know, the norm.

Germaine 49:46

Are there earthbound spirits? Does that mean they're, they're here, they can't go anywhere else like another dimension or realm or

Bob 49:55

That's the limitation that Seth and, yeah, mainly Seth and maybe Cosmic Awareness put on the scenario here.

iON 50:04

That's right, that's right because they wouldn't acknowledge a different plane of essence. And yet, that's all they talked about was raising to the plane of essence from Rhyee and blehablehable and don't forget blooglybloogly, and logga logga logga and the red stone and the red color and the big crystal and from the black stone in the black. Wait, that's a, that's a, that's a trading platform. No, no, no the white stone, no the red stone. Lick all of them and you'll be all right. See? Those were the limitations.

Bob 50:41

Okay, iON. Do you know the phrase, lan Vitale, or lan Vitale? That Bert sent an email?

iON 50:48

Lan Vitale.

Bob 50:49

Yeah, they, that's sort of about spirit or something. Scott's on about that now. What do you say about lan Vitale, is that what you were - is that like the blue stone, the red stone?

iON 50:59

Yeah, they're all references. They're all references that don't apply. They're just examples. They're like what can a coon do in a tree? Well, they can climb it. Well, okay. So, it can ascend. Okay. And it can go down and so it can descend. Okay, can it jump out of the tree? Yes. So, it can fall. Can it swing from the tree? Yes. So, it has capacity to hang on. So, you keep going on and on and on and on and on about what a coon, a raccoon, can do to a tree. And that same thing would apply to this conversation that you're trying to create a moniker regarding.

Bob 51:38

Lan Vitale. So, the lan Vitale is racoon

iON 51:41

What can a coon - lan Vitale is what can a coon do to a tree?

Bob 51:46

Mmm.

iON 51:48

And that was good. That was pretty good segue there for - all analogies stuck sooner or later, but that one was pretty good.

Bob 51:55

All right. Maybe Scott will add more questions about it, but do you have some more things, Germaine, about the Book?

iON 52:01

We just can't wait. Ha ha ha.

Germaine 52:03

No.

Bob 52:06

Don't discourage him, iON. We only have 11 now.

iON 52:10

No, no. We adore him, we adore him. Hey, we didn't lose him to CNN. It's a good day. We appreciate all of them we keep, for sure.

Bob 52:23

Yeah. So, you have nothing else about the Book, Germaine?

Germaine 52:30

No, no, I'm good right now. Thank you.

Bob 52:33

Okay, so I'll run through it again. Roy, do you have anything to say? Bisbee, Arizona, do you have anything to say? Leon? Gregg, Gregg and Ginney?

Leon 52:45

Yes.

Bob 52:48

Yes, Leon, you have something to say. Go ahead.

Leon 52:51

Do you hear me clearly?

Bob 52:53

Yep.

Leon 52:54

Okay. Um, I noticed there was a - two terms for the land of the living and the dead and I think you said eternal and then, there's other words, it was just tonight's reading.

Bob 53:11

Yeah. There were two lands.

Leon 53:15

But there seems to be still like, kind of reference the, I guess, the eternity of component of you're still existing regardless whatever you have (indistinct, traffic noise) in the meatsack body, or if you're dead.

Bob 53:32

Okay, he's addressing that to you, iON.

iON 53:37

Great. What the hell did he say?

Bob 53:40

Try it again. Maybe speak a little louder. Leon.

iON 53:45

No, it's not louder. We heard the words; we're just trying to figure out if he's talking about the two sides of the lions and the two sides of both sides of the dead. If you're talking about the comparison or the interplay between the two sides on this side from your perspective where you're looking to, or if you happen to find yourself with the recently undead, which side you're looking to from there. Is that your reference point of asking?

Leon 54:16

Hmm. Not a direct question.

iON 54:19

That's what it is. There's two parts.

Bob 54:22

Yeah. Is that your reference point? One of those, Leon?

Leon 54:26

Yeah.

iON 54:29

Okay.

Bob 54:30

Then what would your question be about it?

Leon 54:33

More about the - hmm. (pause)

iON 54:45

Mary Pickford was a famous silent - she did silence, non-speaking. She was, she didn't speak. That was when no talk and then -

Bob 54:56

Yeah, as a teen.

iON 54:57

- when she starred in, yes, she starred in "Passion's Plaything." It was a great success, a great hit. She was a movie star who never said a word, but she could speak.

Bob 55:11

So, what's your question, Leon? Get precise.

Leon 55:17

Ah, hmm.

Bob 55:19

Why did you bring up the two things? The two lands, the two, whatever they are. What's your question about them?

Leon 55:27

In the two terms that were used, it seemed like this - one was eternal, otherwards, infinity, or in that matter of, like, it's continuous. But the question is, as you, I guess, shift back and forth? Hmm.

Bob 55:50

You're saying there was eternity then there was the limited?

Leon 55:55

Is that the terms or the words that were used?

Bob 55:58

I don't know. We'd have to look it up. I'm not, I can't find the thing.

iON 56:02

Everlastingness. Everlastingness.

Bob 56:04

Yeah, everlastingness. Yeah.

Leon 56:06

Yes. There you go.

Bob 56:11

Okay, so what about it? What's your question?

Leon 56:14

Hmm. How, or is there a way that one can recognize that they're in either - which realm?

iON 56:24

Yes. Schedule an autopsy. And if you survive it, you're doing great. If you don't, you know where you landed.

Leon 56:36

Okay.

iON 56:38

Now wait, that's cheeky, the answer to that is cheeky. You understand cheeky?

Leon 56:44

In some degree, yes. I can work with that.

iON 56:47

Because it's about perspective. It's about, no, no, no, wait, we're gonna, we're gonna save it. We weren't being sharp or terse, we were saying that that brings up the conversation that you're asking about is perspective. You're not asking that question. You're asking about perspective. That's all you're addressing. And we go. Okay, that's a radical way to gain a tactile, visceral, engaging, however glib, clichéable archetype of liveness is to survive an autopsy. Okay? Ha. So, there's a softer, easier way of doing that from a perspective standpoint, and that's what we're bringing up, however sharply in that example given. So now the ratio or basis of between where you are and where you are is based on your perspective. Okay? Perspective is what you're trying to gain the beast over or to acknowledge that you are indeed alive or not dead or ascended or ascending, you see.

Bob 58:06

Too much for you, Leon?

Leon 58:10

Possibly, yeah. I'm still thinking of a follow up, but

Bob 58:14

Is it because you kind of live that way? You live in the fucking nether land worlds between worlds. You're allowing yourself to be open to that.

Leon 58:24

Yeah.

iON 58:24

"Finding Nemo."

Bob 58:28

So, listen to this Leon. Germaine was talking to somebody that you guys both worked with at that company years ago. And she was just gossiping with Germaine and all sudden she says, "Boy, that Leon, he got so involved with iON, he just disappeared." What do you think of that? They're talking about you back in your last working place.

iON 58:53
Back in the day.

Bob 58:55
And they think that they've - Germaine was surprised that this woman knew about iON. Right, Germaine?

Germaine 59:04
Yeah, because of Leon she did. And she said that it was iON's fault that Leon went crazy.

Multiple voices 59:14
(laughter)

iON 59:14
Yay, that's great! We love it. That's the best news ever. That's great. It was really Bob. It was really Bob. It wasn't us, it was really Bob, but we'll take it.

Bob 59:27
Ha ha. I'll just drive him to his funeral. iON saved Leon.

iON 59:34
Yeah, we'll take it like a man, honey, don't worry, we'll take it like a man. It's all right with us. Yeah.

Germaine 59:42
She said Leon became obsessed with that thing, iON, and he went crazy because of iON.

iON 59:48
Awww. That thing. That's like, that's like Cousin It on "The Addams Family." Come here, "Thing." That's what - Bob, that's what we are, we are a little

[Top](#)

2019-11-09--2100-4

iON 0:00
It's runnin' around doing all kinds of stuff; writin' all these checks, and stirin' up all them formulas, and puttin' all that stuff in this, and a little of that, and a little of this and a little of that, runnin' this up, and invitin' your President to Atlanta.

Bob 0:18
Hey, so, so guys. So, Scott says iON's come to erase humanity; wipe out humanity. And Bob's the Dark Soul. Bob's the main assassin. So, I do it one by one. So, my first victim was Leon who just disappeared. (Bob and group laughing)

iON 0:37

And so, and so, guess what happened? And guess what happened? Carolyn starts the Egyptian Book of the Dead, and we bring his ass back!

Bob 0:46

Yeah, we brought Leon back! Ha ha ha. We gotta tell him that. Leon's back.

iON 0:57

Carolyn, tell them, - tell them Carolyn saved another one. She made iON bring him back, yeah.

Bob 1:04

So, that's the drama. I kill people, Carolyn brings them back. That's the duo.

iON 1:10

There you go, there you go.

Bob 1:12

Yeah. Bob and Connie.

iON 1:14

That's why Isis's tryin' to fuck up Rhyee - why Isis's tryin' to fuck up Rhyee since the beginning.

Bob 1:19

Ha ha ha. That's right. Isis's trying to control Rhyee. I'm Rhyee. So, Leon, did that clarify issues for you? Can you now state your question?

Leon 1:32

Oh. Yeah, it clarifies it, or clarified it, but I have a pinpoint question right now. It's not developing.

Bob 1:49

What's not developing?

iON 1:50

Use decked - use decked off. Use decked off.

Bob 1:57

What's that? A drink?

iON 2:00

Decked off. It's a developing solution.

Bob 2:03

Ha ha. Watch it, Carolyn.

iON 2:09

Careful, Carolyn. Wash them hands, Bob.

Bob 2:11

Yeah, watch she'll drop it on me. So, Leon, when you hang up are you gonna go, "Jesus Christ, I can't think of anything when I'm talking to iON and then I got all these things I could have said." Are you gonna be like that?

Leon 2:26

Well, no, 'cause I was picking up on the Book of the Dead. But the question I was thinking of, well, that was: What was Cher, I think that's her name, Cher's most influential outfit?

Bob 2:44

Yeah, I can't make out your words.

iON 2:46

No, no, no, no, no, no, no. No, no, no, no, no, no. She wore Halston. Halston did most all her stuff. Halston. Old Halston.

Bob 3:00

Who did who?

iON 3:01

Her Indian - Cher's. He was Cher's designer.

Bob 3:05

Oh, and so, why is Leon bringing up Cher?

iON 3:10

Because he wanted to know who was her designer. Who was her designer who did she wear.

Bob 3:13

Oh, okay. All right. Yeah. Okay.

iON 3:19

That was long before, that was long before Perry Ellis and long before fucked-up Tom Ford. His little, ridiculous, peanut gallery stick figure. He used to draw stuff for, for, for Waldo; you know, stick figure people that are just - you have to be the size of Bob's leg and then you can wear Tom Ford. He doesn't - Tom Ford doesn't even wear Tom Ford. He's too obese. He's too obese to wear it. There you go.

Bob 3:55

So, is that it Leon? You got a few chuckles. "I had an audience with Bob and I got a few laughs." Put that on your T-shirt.

iON 4:05

And all I got was, all I got was this fucked up Mg T-shirt.

Bob 4:12

Ha ha. Yeah, M-g-t is management, not magnesium.

iON 4:15

That's true. M-g-t is management.

Leon 4:18

Oh, this is like management. Okay.

Bob 4:19

Is that it, Leon?

iON 4:25

You can have the - he could say, he could have the, he could have the Tories versus the Whigs. That'd be fun.

Bob 4:33

I'm such a great talk show host. There's no talk show who sits around saying: "So, is that it?" We wait around for the person to pick up something. You never hear that on a regular talk show. You got to fuckin' get your shit in, and then you get deleted.

iON 4:45

Mike Douglas, Mike Douglas used to do that years ago. You learned that from him.

Bob 4:49

No, he didn't. Mike Douglas did not do that.

iON 4:52

Mike Douglas, he most certainly did. That was before your Margo Thomas, Danny Thomas' daughter. That was before her husband got good at it.

Bob 5:04

Phil Donahue.

iON 5:06

Mr. Donahue.

Bob 5:08

Yeah. Okay, so, is that it?

iON 5:12

And, you did think Sally Jessy Raphael, you did think Sally Jessy Raphael was hot with her damn red glasses.

Leon 5:19

Yes, that true.

Bob 5:19

No, you keep saying that. I was not that aware of the TV shows in that period.

iON 5:27

Ha ha ha ha. Well, you quote the bitch that's all we know. "Sally Jessy Raphael said:"

Bob 5:34

I never quoted her. She's the one who wore glasses, right, Carolyn?

iON 5:38

It's in your chart. It's in your chart.

Bob 5:39

Blonde with glasses. Sort of a matronly management-level kind of person.

iON 5:45

It's in your chart. It's in your chart.

Bob 5:48

No. She's not in there. That's the other chart. Let's see, Non-Physical.

iON 5:56

Oh, yes, she is. Hexad(vetisement). Hexad(vertisement).

Bob 5:57

Hexsad(vertisement), all right.

iON 5:58

Just before that, just sayin'.

Bob 6:00

Okay, guys,

iON 6:01

You don't even - now Bob's denying his own damn chart y'all! You see? You see? We do the Egyptian Book of the Dead. Now he's gonna say, "There is no Lyndon LaRouche in my world. There was never Lyndon LaRouche. Never LaRouche. It was never. There's never been anything up my bum besides coffee enemas, and a little tequila. We've been adding tequila to the coffee enema. It's amazing!" Yeah, it's amazing. What a little, little bit of tequila - sweeten, sweeten the coffee enema with a little bit of tequila. It will do you good.

Bob 6:36

Okay, so one last stab, Bert. Did you think something else about The Book before we close?

Bert 6:44

Yes, Bob. Yes.

iON 6:46

Of course.

Bert 6:47

iON, this is a weird question, but I'm going to ask it. Is there a distance between Orion's belt and Giza pyramids?

iON 6:58

Yes.

Bert 7:01

Is it a continuum?

iON 7:05

You don't know what a continuum means, so

Bert 7:10

Yes, I do. You gave me - I have a definition that you gave me.

iON 7:15

Then what's the definition?

Bert 7:18

The definition: It's a range or series of things that are slightly different from each other that exist between different possibilities.

iON 7:27

Okay, so if that's true, then yes.

Bert 7:34

So, there is a continuum based on the definition that you gave me. Yes?

iON 7:39

Correct.

Bob 7:40

So, Bert, that means the Giza and the Orion are touching each other?

Bert 7:48

iON, are they touching?

iON 7:51

11 inches away.

Bob 7:55

You mean that's the gap of the touch, or that's what the touch has to overcome, 11 inches?

iON 8:02

Yes, the interval.

Bob 8:04

Between the two objects. That's interesting, Bert.

Bert 8:10

Yes. So, iON, the - you were talking about the living looking into the dead realm and the dead looking into the live realm. Is that what is the distance between Orion's belt and Giza? Is that what's in-between -

iON 8:26

Mm hmm.

Bert 8:26

- that distances? Those - wow.

Bob 8:29

They said yes?

iON 8:30

Perception. That's perception.

Bert 8:31

Yes. That's perception.

Bob 8:36

So, one's in the other world, in the dead world; one's in the live world.

iON 8:42

Um, yes.

Bob 8:44

Yeah. So, Orion would be in the live world. And the pyramids haven't grown yet, so they're the dead world. Or is life potential, so it'd be reversed. The Orion is light from millions of years ago; so, we're not seeing the present. So, they're in the past; so, they're the dead world?

iON 9:03

Relative. It's relative.

Bob 9:07

Relatively?

iON 9:09

No, just relative.

Bob 9:12

It's a relative of the dead world?

iON 9:15

No, it's relative, not a relative. It's relative. Junction function what's your function?

Bob 9:19

So, the pyramid is live. The pyramid's in the live part of our perspective.

iON 9:28

Ah, now, that won't hold forever, but right now, yes. 'Cause when you get deeper into the Book of the Dead, you're gonna start seeing how to get the other side. 'Cause they're gonna tell you how the dead people get the live people before it's over with.

Bob 9:42
Hmm.

Bert 9:43
Hmm.

iON 9:44
Hmm.

Bert 9:44
Hmm.

iON 9:45
Yeah, that's coming. So, that dead bitch you're talkin' to, if she don't like you, she can get you. The Book will tell them how to do it, if she's listenin' to the show.

Bert 9:56
Heh heh. Okay, iON. So, okay, let's get back to the Tech Body. Okay, Bob had some beautiful words last week about the Tech Body, and The Egyptian -

iON 10:07
Oh, lord.

Bert 10:07
- Book of the Dead deals with the Tech Body. Okay, but no, but iON said, I mean, Bob said that you can't put the Tech Body into sensory level, because it interacts with Non-Physical. But the Tech Body is something more than, is more than the ultimate tactile extensions that we've made. So, the Tech Body is interacting in-between the space or did not interact and

iON 10:33
It's not interacting. It's not interact - stop. It's not interacting. It's interactive.

Bert 10:40
Okay.

Bob 10:46
That sounds like something we described earlier tonight. Something in the gap.

Bert 10:51
Yeah, I remember hearing the gap.

Bob 10:54
Yeah. What were we talking about? Something was in - I don't know.

iON 10:58

The interval.

Bob 10:59
The interval. Right.

Bert 11:00
Oh, yeah.

Bob 11:01
We applied it to something, I think, in the descriptions in the Book.

iON 11:11
To Nellie Orr.

Bob 11:14
That was - that's in what we read? To Nellie Orr?

iON 11:18
No, no. Nellie Orr, one of the requested GOP witnesses.

Bob 11:26
Oh, yeah. In the Ukraine world. Russia collusion stuff. Orr.

iON 11:30
And, ah, Shifty, Shifty Schiff. Fusion, Fusion GPS.

Bob 11:34
All right. So, you're saying Nellie, who's presented to us as a human, is a phenomenon of the Tech Body is what you just said. Right?

iON 11:44
That's correct. That's why we said it.

Bert 11:46
Mmmm. Mmmm.

Bob 11:47
Hear that people? Everybody in the news, like Schiff, is a phenomena of the Tech Body, not the human being. That's probably why they look so nuts.

iON 11:59
That's why they're presented so, that's why they're presented butt-fucking crazy.

Bob 12:04
Yeah, they look acting crazy.

Bert 12:07
Ha ha ha ha. Wow.

Bob 12:07

And did you see? Carolyn, did you see this stadium for the LSU? It's like 100,000 people for Trump!

iON 12:16
Yeah.

Bob 12:18
Or, maybe for the game, but they were given a big ovation. How do the democrats even think they're even gonna be allowed in the election? They're not on the same plane as Trump.

iON 12:29
"Well, wow. You don't understand. You just don't understand. We're going to impeach him. That's what we're gonna do. We're gonna impeach him. We can't beat him, we can't get around him, and he's gonna put us all in jail. He's draining our god damn swamp, and we're really pissed about it. And we're gonna make our eyes be really, really, really big. And we're gonna shake her head and we're going to say, yeah, it's all bad. Not good. That's not good and up's not down and, yeah, we're gonna have an election in 10 months, eleven days and 16 minutes from now, but it's okay because, because we can impeach him any way we want to, because we're the legislative branch and we can do what we want to." Now wait. Donald Trump is being impeached because he said the Second Amendment says he can do anything he wants. So, Congress is now saying we're gonna impeach you for any reason we want just because you have the power to do anything you want. So, by God, we're gonna show you. Meanwhile, they're already lightin' cigars in the Senate to say, "Yep, boys, this is gonna give us the House back." Now, what you gonna do when you get the House, the Senate and the presidency and you can't pass a god damn bill? What you gonna do then? Uh oh. Y'all better be careful because the Trump ain't neither. He's a swamp drainer. If you're a part of the swamp, it's not good. Swamp drainer.

Bob 13:55
Ha ha ha. Hey, you know what, Bert? Trump is from both worlds that we're talking about we call the Tech Body. The Tech Body covers both sides. Right, iON? He's like the, the virtualization of Otto von Habsburg, you know, paying all sides.

iON 14:11
When he lost the - when they paid off when they pay, okay, when Trump made a deal with Trump's Taj Mahal to save and revive Atlantic City, and when he developed the what's left to the Upper East Side, and he made a loan agreement so egregious that in order for the banks to foreclose, they'd have to become insolvent, that's brilliant.

Bob 14:41
So, you're, and he - but you said the other day that he decided to run and change the Constitution when he, when the Taj Mahal deal failed.

iON 14:54
That's when he figured out how to do it.

Bob 14:58

And you just said how he did it. What you just said, right? Explained how he did it.

iON 15:02

Do.

Bob 15:03

Did you say the phrase, "and with common stock"? Did I hear that right?

iON 15:08

No, no, no, no. He crafted a loan agreement so perfectly that in order for the people to foreclose on his deal, the people who foreclose would have to declare themselves as insolvent. So, they would never foreclose.

Bob 15:26

Right. He - I saw a quote, somewhere. He is, someone's showing him saying: "No one knows as much about taxes." He's listing off all he knows the most of everything. You would say he is at the top of knowing all these things 'cause of his position on what he knows now as President, and he can validate that, right? It's not bullshit, what he's saying.

iON 15:47

And the rest, and the rest he learned from you and the archives of CKLN.

Bob 15:51

Ha ha ha. That's right. He realized that I will fuck you. No, what is it? Okay, I will fuck with you, and you will fuck with me, and then we'll fuck, and we'll get paid for it.

iON 16:07

And somebody else will pay the bill.

Bob 16:10

Yeah. Ha ha ha ha. Okay, so final announcement. Okay, so we're finishing the thing. Thank you, Bert, for the final point. And Trump is the Tech Body. Schiff, those guys are watching the Tech Body do a drama right inside us. Not in front of us, inside us or beside us.

iON 16:33

How very "LaRoucheian." How very "LaRoucheian" of you, Bob.

Bob 16:37

Yep. What's his phrase? The punctum, the punctum, the punctum saliens or something in history, the punctum point. Anyways, yeah, we emphasize the punctum. So, now that we finished, we pause, and then I make this announcement. I finally got around to asking iON how many hours have we done now. You know, a few years ago it was 18,000 hours. And iON said 21,600 n'something hours. So, it was over 500, so that makes it another - you put it up to the next thousand. So, 22,000 hours we've arrived at. 22,000 hours recorded iON. So, there it is boys and not the girls. We're

taking the vote away from the girls in the constitutional crisis. When we have the convention, no more voting from stupid women anymore. (laughter) It's only gonna be landowners, and there's just gonna be 28 of them. So, you know, it's gonna be a nice serene (indistinct)

iON 17:21

And, and, and only beautiful, and only beautiful people on Maui from now on.

Bob 17:45

Yeah.

iON 17:45

All the ugly people need not - ugly people need not apply.

Bob 17:51

Ha. That's right. I agree with those sentiments. I've had to deal with the decline of visual space for the last 10 years.

iON 17:59

With things sagging all over the place and droopy things. It's ridiculous!

Bob 18:05

Yep. And, what is it, ah,

iON 18:08

Pour Nasty, pour Nasty's face fell off. She paid top dollar for that, and her damn face fell off and it's out for repair.

Bob 18:15

Ha ha ha. We paid top dollar for that. What is top dollar, Carolyn?

iON 18:23

The republic is saved. The republic, the republic is saved for a few days till she gets her face back on.

Bob 18:28

Ha ha.

[Top](#)

2019-11-16--1800-1-pages 12, 13

Bob 0:01

Okay, so Carolyn, what is the area we're going into? Did you mark it?

Carolyn 0:07

It's all those questions.

Bob 0:08

Yeah. Who is this? Who is this?

Carolyn 0:10

And we're at: Who are the gods? So, just type in who are the gods? And it begins with: They are the drops of blood. And Cheri's probably gonna put -

iON 0:25

Who are the gods, who are in the train of Horus, not that one?

Carolyn 0:28

No.

Bob 0:31

Plural?

Carolyn 0:32

Yep, maybe there are more words like that.

Bob 0:35

Just one. Just one. Give me some other words.

Carolyn 0:38

Below that is: What was this combat? Combat.

Bob 0:43

What was this combat? There it is. Then it says: It was the combat which took place on the day.

Carolyn 0:50

That's the one before that.

iON 0:51

When Horus was fighin' with Set.

Carolyn 0:54

Right. Okay, iON, I see that we've done - this is like the fifth time we've done the series; so, do you want -

iON 1:06

Yes.

Carolyn 1:06

- can, would - how about a summary of where we've been?

iON 1:14

Lot of deaths. Lot of dead people, lot of dead things.

Carolyn 1:18

So, the Egyptians want

iON 1:19

Dealing with the dead, it's the night of the dead.

Carolyn 1:22

Do they want to stay alive or after they die do they want to come back?
What's their motivation?

iON 1:27

No, it's not about, it's not about, it's not about that at all. It's navigating the juxtaposable position of the dead versus the living. They're recognizing that there's a two-part aspect; both apply. There's a world in a world in a world. A loop in a loop in a loop. Okay? And that's what they're trying to - that's what CERN was trying to prove. The more you know, they shut the fuck up. You won't hear shit out of them, no more. They must be gonna find something. Bob must be busy. But before they spent all that money, you don't hear crap out of them. Man, it's like nothing and now it's like it's gone. It slipped through a portal, or lift, or lot or looped or somethin'. Where is it? Did it close up? Did it go? Did it leave? Did it move to California? Why don't they talk about that no more? Boy, you couldn't go take a piss without hearin' all what CERN has run into today. The matter of many matters, of matter, matter. Matter, matter. Then you got, then you got

Carolyn 1:31

It doesn't matter.

iON 2:29

Then it doesn't matter. Yeah, yes. Okay. Same thing about this. It applies when it does. Okay. The Egyptians recognized the two parts, and they're trying to recognize their gods and those deities that play gods that are placeholders for when they become gods in-between the obvious condition of what they call living, which some of those were dead, and the obvious condition of dead, which some of those were walking around. Okay? Some in-between both. Now, being the great physician that you are, you've seen many that were the walking dead, yourself. And you've had some cadavers that had a better complexion than some of your patients lately. See? So, it's kind of like, well, no, wait a second. We're kind of confused in this positional place. The Book of the Dead allows you to navigate the conditions between the two: the pitch and yaw of those degrees of exception. Exception means it's outside of the parts that you consider live or dead 'cause they sometimes don't know. If you don't know, this becomes really good words that will allow you to have the ability and capacity to navigate that stream. Now, if you're not so luxuriously engaged enough to have access to such a wonderful thing, this is a wonderful way to where someone else, an outside third-placed party, can jump into an aspect of a condition to shine a light or crack a demeanor on a condition. See, that's right before Roy went to bed. He was a little stirred up about that. Bob was supposed to ask about that, but we're gonna do it anyway. The point is, is you're right. Don't bring them back. Let them lay where they lay. If the motherfucker owes you money, bring him back so he can pay you. That's a good reason to do it. See, Bob, you'd have a lot more money if you brought all the people that owed you money that you buried, back to get your money. Even Mary McLuhan owed you money, didn't she?

Bob 4:40

Yeah, yeah. \$3,000.

Carolyn 4:42

Okay, iON. So, the exception outside the alive or the dead. Does that mean there's a third position and is that third position: The god stands, the god position.

iON 4:58

It is. It is.

Carolyn 4:58

Yeah. 'Cause the alive would be the little man and dead would certainly be little man. So, the third position is gonna be god. Right?

iON 5:09

Correct. And if you make that part, then you don't have to worry about either. And so, in that case then you're right. And there's, there might be a reason to bring somebody back because the cells, when you talk about cells and stuff like that, the cellular part of that, you don't really have to have the sustenance of a conscience to - or be conscious to engage that. And then, the good example is it's very, very difficult to expire in ICU. Are you aware of that?

Carolyn 5:43

Yeah, for sure. Yeah.

iON 5:46

'Cause they take over every aspect of the meatsack body, but you're dead as a sack of hammers and still breathing.

Carolyn 5:53

Oh, I know. I got into it, into it during my internship where, you know, on one overnight shift some doctor-on-call phoned up. Never saw her before, she phoned me up and said: "You're the intern on-call?" Yeah. "Well, I want you to go in and pull the plug on so-and-so. The family's there, you know, they've all signed off. Just go in and pull out the plug." And, of course, I refused. So, they didn't, they knew that they were just plugging in a meatsack, and it didn't even mean anything. You know, to call up a stranger to go and pull the plug. You know, it's ridiculous.

iON 6:31

Right. Now see, what would have been fun, what would have been fun, that's why we're doing this. What would have been fun would be take the Egyptian Book of the Dead, go in there and pull the plug and bring them back, and then walk out with the family. Let's see what they got to say. Because they all signed off on it, you see? Now that, see? Some of that is kind of fun. But now we're not trying to be flippant, flippant about it. But we are saying that there is that aspect to it of say what? You mean do what? Meaning applies to what? So, you have a little bit of that, too. The inside out or the outside in.

Carolyn 7:12

Okay, now if people have questions

iON 7:15

Does that help? Does that help?

Carolyn 7:17

Oh, yeah. It helps me. I don't know about the, you know,

iON 7:20

Well, you're the only one that matters, darlin'.

Carolyn 7:22

He he he. There you go.

iON 7:22

Ha ha ha. Just don't tell Bob.

Carolyn 7:25

Okay, well, let us - no, no, no, he's, he's on his headphones so we can say anything. He can't get through.

iON 7:34

Hey, hey, hey. There you go.

Carolyn 7:37

Right. Okay. So, then we have - gosh, I said it so many times. What are these gods? Somehow, I lost those words. And then the words become: "They are the drops of blood which came forth from the phallus of Ra when he went

iON 8:03

That means pee-pee, that means pee-pee everybody.

Carolyn 8:06

(Carolyn: it does, it does. You're right.) "when he went forth to perform his own mutilation. These drops of blood sprang into being under the forms of the gods Hu and Sa, who are in the bodyguard of Ra, and who accompany the god Tem daily and every day. (Carolyn: there's a quote) "I, Osiris the scribe Ani, whose word is truth, have filled for thee the utchat (the Eye of Ra, or of Horus), when it had suffered extinction on the day of the combat of the Two Fighters, (Horus and Set)." (Carolyn: so, they're talking about -)

iON 8:50

Okay.

Carolyn 8:51

- mutilating - yeah. Oh.

iON 8:53

Well, now, you could go pretty hard into that. But let me just clean up this whole thing. When it's over, and all of the DNA strands that lay back the perfect blood that comes back to the conditional response that allows you to be able to have the components, the something to put in the agar to grow out, do you need one good cell to make a perfect human? That's the reference. A drop of blood. And dick blood isn't necessarily necessary. It just means it comes from the life-giving aspect of the condition of Ra, you see. And they add to the, add to the - the same way they talk about the hara and other things, and the womb aspect. The other side of that same antiphonal chorus, but - for drama.

Carolyn 9:46

Okay, so then the, the mythologies, there was mythology about - I don't know if it was Ra or not, losing his phallus.

iON 9:57

Uh huh.

Carolyn 9:57

And, so, there's that story which doesn't have a clue about what we know about the DNA and the blood, the perfect blood. Correct?

iON 10:09

Correct. Correct. And see, and that's the reason, and that's the reason that, like, different blood-borne diseases are so prolific that they become to make you supposedly less than, but maybe not. Maybe not. Maybe those deficiencies in the immunity allow you to have a greater - to hold a greater, say, a CD4 that's through the roof.

Carolyn 10:39

Yeah.

iON 10:39

That can overcome or can embrace more - well, it like the MERS stuff. It can allow you to give you - to be so exposed or so vulnerable and weak that you become a super antigen. Back in the day.

Carolyn 10:55

Yeah, yeah, yeah. And all the blood-borne diseases, even the autoimmune diseases, genetic diseases. Just because it's different they say it's bad. Being, being different is, is obviously, not obviously, but it's, it's a good thing when it comes to being so different that you're a god.

iON 11:17

Okay, now that is an example of when it has suffered extinct - extinction. We can't even say it, we don't know why you want to do it. Suffered extinction on the day of the combat of the Two Fighters. Horus and Set are all the blood-borne lack of eases.

Carolyn 11:43

The blood-borne what?

iON 11:45

Diseases. The blood-borne uneases diseases. This is examples.

Carolyn 11:54

Okay.

iON 11:56

It's all those communicable, all those - well, let's give an example of how that applies, because you got a lot of dead people that ain't dead yet, but they're dying. That's what the point's about. Or those pitching which side of the River Styx you're dancin' on, you see.

Carolyn 12:13

Okay, good, good, good. Okay, so then the next

iON 12:17

There's a lot of words there. There's a lot of words there and they're pretty good. And there's probably more in-between the lions on purpose. But that's - well, let's get a little further into even like what the combat - why don't we - we said some words. Now, what's the battle?

Carolyn 12:36

Yes. Next question: "What was this combat? It was the combat which took place on the day when Horus fought with Set, during which Set threw filth in the face of Horus, and Horus crushed

iON 12:52

HIV.

Carolyn 12:54

Uh huh. Well, filth in the face of - you're talking there, too, about soil-based bacteria which can be necessary.

iON 13:06

That's right. That's right. But they didn't see it that way. They saw that as an offense.

Carolyn 13:10

Yeah, offense. "and Horus crushed the genitals of Set. The filling of the utchat Thoth performed with his own fingers." (Carolyn: now, I don't know what filling of the utchat is.)

iON 13:30

It's re - well it says: "I remove the thunder-cloud from the sky when there is a storm with thunder and lightning therein." The filling of the utchat is aligning the missing part of his crushed genitals.

Carolyn 13:46

Ah ha. Okay, um, Bob? What's the mythology where a phallus gets cut off and, and is put in a boat and goes out to sea and

Bob 14:02

That's Osiris.

Carolyn 14:03
That's, so

iON 14:04
Osiris. And broke, and broke, and broke dick syndrome. Yeah, broke dick syndrome, too. Serious Peyronie's disease. Peyronie's. Sometimes it gets occurred, Peyronie's disease.

Carolyn 14:16
Exactly. Bent dick, right. Okay. You already said Thoth performed with his own fingers and then there's a quote: "I remove the thunder-cloud from the sky when there is a storm with thunder and lightning therein."
(Carolyn: removing the thundercloud from the sky. So, that sounds like Thoth is trying to stop the combat.)

iON 14:47
Well, to settle it, you see. When you - the same fingers that filled the utchat are the same fingers that could take the thundercloud out of the lightning storm. It applies, it applies the power to a larger construct. Now, we're being very type-specific and there are some idiosyncrasies that you're gonna read in-between here. But we're going with what we go with because you get what you get. It's like barebacking at the whorehouse, you get what you get. This is gonna come into a larger dynamic, but we have to lay the chain because this applies to the scientific aspects that we're working with now. And y'all wanted Dr. Dean to do this. And so, Dr. Dean's gonna do it. So, that's the way you're gonna get it. We think it's wonderful.

Carolyn 15:40
Yeah, yeah, yeah, yeah. Yeah, yeah. The blood and

iON 15:43
Just sayin'. Say something! Say something!

Carolyn 15:45
Ha ha ha. Get that anatomy out there on the plate. Okay.

iON 15:50
Well, it lays it out to a point that it's a human condition that they're trying to just - that's what everybody's trying to figure out. They're, they're in this body and they have this issue, that issue, this works, that don't. This works really good, this works sorta good, this is changing. Oh, my god, iON, you may - gave me a new body, you gave me a new life on that resurrection morning when all the dead in Christ shall rise. Now you have an aspect to know what that means, you see. It's one thing to say hum along, tap your feet, look to the eastern, just inside the Eastern Gate of the holy hills of heaven, and holly holly oxen free, and all those things that now you can say: "Oh! That applies to this." Y'all better learn what an antigen is. That's what you better do.

Carolyn 16:41

Cool.

iON 16:41

Go ahead, darlin'.

Carolyn 16:43

Next question: "What is this? "This storm was the raging of Ra at the thunder-cloud which [Set] sent forth against the Right Eye of Ra (the Sun). Thoth removed the thunder-cloud from the Eye of Ra, and brought back the Eye living, healthy, sound, and with no defect in it to its owner. "Others, however, say that the thunder-cloud is caused by sickness in the Eye of Ra, which weepeth for its companion Eye (the Moon); at this time Thoth cleanseth the Right Eye of Ra. "I behold Ra who was born yesterday from the thighs of the goddess Mehurt; his strength is my strength, and my strength is his strength." (Carolyn: so, yeah, it goes right into the sickness and the balance, and the sun and the moon, the giver and the taker. So, I)

iON 17:48

And that, see, the only reason the moon is involved here is the waxing and waning construct that goes on forever. I got it, now I don't got it. I was bad, now I'm better. And I'm better till I'm worse. And I love you till I hate you. You know, Bobdom 101. But this lays into the details of seeing how they're applying these things to the eye. You know, it's like we were talking about the lady with the heart disease that had a thing like pinkeye, but it wasn't. And then the infection of the chest bone which is like costochondritis. Bob's little friend from that foreign place that's bad.

Carolyn 18:27

Yeah, yeah. So, how there's - so, applying things to the eye. So, then, do we take that as being the visual literal book? The book literacy?

iON 18:39

Yeah, we wish you didn't have to, but, yeah, you kinda do. Because, because of what's gonna happen you're gonna right back into: "Well, who is this?" So, now you got to come into the Living Water and some of the conditions. So, you better - yes, you have to apply it to a transmedialogical event. Got that? Alissa's the only one that'll get that. A transmedialogical event. We can spell it if you need us to, just let us know.

Carolyn 19:16

No. No. Too long.

iON 19:17

Yeah, it'd probably take the rest of the show, but - Ha ha ha ha.

Carolyn 19:23

So then, the next question is: "Who is this? "Mehurt is the great Celestial Water, (Carolyn: which is what you just said about Living

Water) but others say that Mehurt is the image of the Eye of Ra at dawn at his birth daily. (Carolyn: Groundhog Day) "[Others, however, say that] Mehurt is the utchat of Ra."

iON 19:50

Now, here we. Wait, wait, wait. Utchat - now we filled utchat of Thoth with the fingers when we unfolded the scrotum with the fingers of Ra. Now, here it is again. Others say this is that. So, now it's the Water that falls out of the tee-tee. So, come on. It's like you finger full circle back.

Carolyn 20:12

Mm hmm. Yeah, yeah, yeah, yeah, yeah. Okay. It's everything. Water is ubiquitous.

iON 20:26

Well, that Water is. Yeah, notice it's Celestial Water. That's right.

Carolyn 20:30

Yeah. Got it. Water. "Now Osiris the scribe Ani, whose word is truth, is a very great one among the gods (Carolyn: small "g") who are in the following of Horus; they say that he is the prince who loveth his lord." (Carolyn: small "p," small "l." So, I mean that's why you, I don't know what.)

iON 20:56

Playin'. Playin' in church. I love you till I hate you. Hate you till I love you. You know.

Carolyn 21:04

Okay, the next question comes up: "Who are the gods who are in the train of Horus?"[They are] Kesta, Hapi, Taumutef, and Qebhsenuf."

iON 21:20

Qebhsenuf. Qebhsenuf. Ha ha ha.

Carolyn 21:26

Ha ha. That's what I said.

iON 21:29

Yeah, close to it.

Carolyn 21:30

Close, close. "Homage to you, O ye lords of right and truth, ye sovereign princes (Tchatcha) who [stand] round about Osiris, who do away utterly sins and offences, and who are in the following of the goddess Hetepsekhus,

iON 21:57

Hetepsekhus. Yes, Hetepsekhus.

Carolyn 22:01

"grant ye that I may come unto you. Destroy ye all the faults which are within me, even as ye did for the Seven Spirits who are among the followers of their lord Sepa. Anpu (Anubis)

iON 22:19
Anubis.

Carolyn 22:21
"(Anubis) appointed to them their places on the day [when he said unto them], "Come ye hither." (Carolyn: now that's kind of over my head.)

iON 22:31
Yeah.

[Top](#)

2019-11-16--1900-2-pages 13, 14

iON 0:00
That goes back to the Seven Wonders if you're in the, in the witchcraft world. See, the, the Egyptians follow that hard that, that power place, place. Well, we do, too. We're not against that. It's all appropriate. That's fine. But this is the Seven Spirits of the Seven Wonders. If you can become a Supreme (indistinct).

Carolyn 0:27
So, are these gods in the train of Horus trying to evoke the Seven Spirits for their ritual?

iON 0:38
They're trying to get the power to be the Supreme without having to go through the ritual.

Carolyn 0:49
Okay, so they're trying to steal power from the Seven Spirits.

iON 0:54
Correct. And that'll purify them to a point where they would be what is known as the Supreme. Now, there's a lot of the mythy, mythy, the - we can't say that either. Myth. Yeah, we can't say that. We don't know what it is. A lot of the TV shows talks all about this. Oh, they'll teach you about Hoodoo and Voodoo and black magic. Oh, can't say black. Colored magic and white magic and wiki and Wiccans and wookoos and woo-woos and what are those other things. Sepsecs{?}, Sep Sets{?} and all kinds of terrible, nasty, vile things from the bowels of hell. Ooh, yes. Lord. Hallelujah. That come forth, you see. This applies to all those.

Carolyn 1:47
Out with it, iON, out with it. Oh, all that stuff. Okay. Okay. Okay. Gotcha.

iON 1:52

All that stuff is the nastiness. It's the nastiness and yet still powerful, darlin'. That's what we're trying to say is, it's a lot of - see, remember, the rain falls, not the celestial rain, but the rain falls on the just and the unjust. So, therefore, everyone has access to this potential place of power, but it's how clean you are to embrace that. Now, thoroughly, you and I have gone through this, and we know the difference of how before you start throwing your fiery darts, you make sure you have on your asbestos cloak. Remember. That's what this applies. Make sure your shit's cleaned up before you start slinging shit. Basically.

Carolyn 2:42
Got it. Wow.

iON 2:43
And that's not, and that's not Thompson's, that's not Thompson's, what's that stuff? Karma or dogma, or don't let your dogma run over your karma or something like that. You know, Thompson. Otherwise, you'll find yourself up "Shift's Creek."

Carolyn 3:03
Heh heh. Okay, very good. Next question: "Who are the "lords of right and truth"? (Carolyn: so, this is just what you, your interlude there was. Do you - is there a difference between truth and facts as Biden said? But who are the lords of right and truth?)

iON 3:26
Yeah, yeah, yeah. That's hysterical. You can't write, you can't write this shit, darlin'. You just can't, you can't make this stuff up! When we said if someone just kind of listened to us and we laid all this out, you'd go, like, come on, now; come on, now. But now, we start to sound normal! I mean, the Muppets sound normal after us for a little while. Just sayin'.

Carolyn 3:52
Yeah, it's fun. Okay, so, quoting: "The lords of right and truth are Thoth and Astes, the Lord of Amentet. "The Tchatcha round about Osiris are Kesta, Hapi, Tuamutef, and Qebhsenuf, " (Carolyn: the hard to pronounce one.)

iON 4:18
Qebhsenuf.

Carolyn 4:19
"and they are also round about the Constellation of the Thigh (the Great Bear), in the northern sky. "Those who do away utterly sins and offences, and who are in the following of the goddess

iON 4:43
You did it perfect last time, just like that.

Carolyn 4:46

Yes, I -

iON 4:50

Hetepsekhush. Hetepsekhush. Yeah.

Carolyn 4:50

"Hetepsekhush." (Carolyn: thank you. Bob's better at this. But anyway,)

iON 4:57

Naw, you're gettin' good. You're gettin' good. You're beating his time lately, honey. It's a good day.

Carolyn 5:02

Right, I can go faster. I'm an action figure. "who are in the following of the goddess Hetepsekhush, are the god Sebek and his associates who dwell in the water." (Carolyn: so, we've got)

iON 5:20

Not Celestial Water.

Carolyn 5:23

No, just plain water. So, we've got the constellations in there in the northern sky, which is not as important as the east, and we've got the water coming in. So, this is all, not all, but this is sort of the nature pause. The sky, stars and water. Okay, and: "The goddess, Hetepsekhush, is the Eye of Ra. "Others, however, say that it is the flame which accompanieth Osiris to burn up the souls of his enemies. "As concerning all the faults which are in Osiris, the registrar of the offerings which are made unto all the gods, Ani, whose word is truth, [these are all the offences which he hath committed against the Lords of Eternity] (Carolyn: and that's capital "L," "E") since he came forth from his mother's womb." (Carolyn: so, he is - it looks like someone is judging the offenses here, or are we back to we judge ourselves, iON?)

iON 6:35

Well, you're noting it. See, you're noting it because, see, that - there's the rub. Because now you're saying: "Oh wait, there's an issue. Oh, no, you're not here for this. You're here to burn souls of his enemies. There's enemies?" See, you're acknowledging for the first time that there's even an enemy at the gate.

Carolyn 6:54

Hmm. Mmm. Yeah. Got it. Okay, and then continuing on: "As concerning the Seven Spirits who are Kesta, Hapi, Tuamutef, Qebhsenuf, Maa-atef, Kheribegef and Heru-khenti-en-ariti, these did (Carolyn mumbled names).

iON 7:15

Oh, you got Heru-khenti-en-ariti; ariti, ariti. "Heru-khenti-en-ariti."

Carolyn 7:22

Ha ha. Yeah. "these did Anubis appoint to be protectors of the dead body of Osiris." (Carolyn: so, those are the Seven Spirits: 1,2,3,4,5,7.)

iON 7:36

Yeah. That's the Seven Wonders.

Carolyn 7:41

Yeah.

iON 7:44

And in most of the, well, we don't want to add a wrong connotation, but to the dark magic, if there is such a thing, we say power's power. What difference does it make? But they segregate it. You see?

Carolyn 8:03

Yeah.

iON 8:04

So, it's kind of like - remember the woman in the "Midnight in the Garden of Good and Evil," that she, at midnight, she did 15 minutes' worth of good and 15 minutes' worth of bad? She always had to balance it. You see, 15 and 15? That balance is the part.

Carolyn 8:24

Yeah, so they're talking about the Seven Spirits who are kind of the iffy ones. And then it goes on to say: "Others, however, say that he set them round about the holy place of Osiris." (Carolyn: so, those are the holy guys.) "Others say that the Seven Spirits [which were appointed by Anubis] were" (Carolyn: and they listed a whole different list. So, what's that about?)

iON 8:51

Yeah, well, that's the antiphonal. That's the antiphonal aspect. That's the antiphonal aspect of what you're talking about. Some, some people say that the HIV is the death curse from God from not behaving, 'cause you're misbehaving. Like on "The Holy Gemstones." But this ain't that, this is the other side of wait, this could be a purification process that if you can live through that less-thanness of being immunocompromised, it moves you to the head of the class when you start needing T cells to live.

Carolyn 9:30

Mm hmm. Okay.

iON 9:32

Now, that's a based example, but we did that on purpose, you see.

Carolyn 9:38

You do everything on purpose. We know that.

iON 9:40

That's true, but we were trying to rub it up to make it flow better 'cause people listening and they go: "Oh, that was for effect." So, they could put that in the effects column. So, that's good.

Carolyn 9:51

Okay. Continuing: "The chief of the Tchatcha (sovereign princes) who is in Naarutef is Horus, the Advocate of his father. (Carolyn: so, capital "A") "As concerning the day wherein [Anubis said to the Seven Spirits], 'Come ye hither,' [the illusion here] is to the words 'Come ye hither,' which Ra spake unto Osiris." (Carolyn: Come ye hither. So, and then the next words) "Verily may these same words be said unto me in Amentet. "I am the Divine Soul which dwelleth in the Divine Twin-gods." (Carolyn: there's a lot of capitals there. So, have they gotten past the Seven Spirits and figured out which side they're gonna go on?)

iON 10:47

No. No. They don't know that yet. They're acknowledging that there are two sides. So, there's the divinity condition and there's two issues that have to be overcome or undercome. Right? Nobody talks about undercoming something. They don't talk about it, but they do it often. Well, I have undercome the condition they put before me. But now I'm trying to overcome that same condition. But yet, because I haven't overcome it I must've undercome it. Okay, so now, this is that place where you're trying to note the divinity. All right? Both sides will work. Okay, and there's something else here that's important. Here's what you didn't know. Both sides are powerful.

Carolyn 11:34

Yeah, yeah. Okay.

iON 11:36

You're saying yeah, yeah. But now all of a sudden, it's kinda like whoa, whoa, 'cause now all of a sudden, the thing you're pitching you got to be able to stand. So, okay, you make a - you make a cauldron of grits. You know what grits are?

Carolyn 11:52

Yes, I don't like them. Go ahead.

iON 11:55

That's fine. When they get hot, when grits get hot, really, really hot, and you sling them on a human skin, they stick. And the burn just keeps burning and keeps burning and keeps burning. Okay, them hot grits are hot; and they'll scald the shit, dog shit, out of you. Okay? Now, if you throw that on your neighbor, it'll put the hurt on them. Third degree minimum, minimum, burns. All right, but those same grits, if you get them on you, would also burn you. That's on either side of the cauldron that you're on. You see, that's the application. The heatness of fire is systemic. Systemic. So, this power that you're playing with here, DO NOT - like we say don't talk to the angels in anger or you're, well, now we're gonna start saying do it and see what happens. Ha ha ha ha. You'll see. You won't, you won't like that! We promise you will NOT like that. So, this is kind of like that. We're trying to get where it's like, you know, it's kind of like get your tee-tee wet before they chop it off. If you step into it slow, get a little taste for it, don't get all

excited about you got all the power in the world. Wonder Twin Powers activate like the eminent "Justice League" in the cartoon - oh, no, those are taboo. Those are wrong. Those will hurt your feelings. They're not PC no more. It's like "Beauty and the Beast" is bad. So, (overtalk, indistinct) stuff.

Carolyn 13:29

So, you're implying that, you're implying that if you go with the Seven Spirits, or you go with the Divine Soul or the truth and the Advocate, that is the same outcome?

iON 13:45

Or they're - no - they're both power.

Carolyn 13:50

Okay. Okay.

iON 13:52

See, you can't discount it like: Well, I'm a Paul. No, I'm a Peter. Well, I'm a John. I'm more divine than you. No, see, it's not like that. It's not like that. And even if you come back

Carolyn 14:05

So, they're the same power. So, they're the same power, and we haven't got to the outcome yet.

iON 14:12

That's true. But you're startin' to notice that it's important because they're making all this discerned conditional response of which side are you on, but it seems like both sides mess it up and both sides fix it up and both sides get it up. Pfft. You know, after about a second, it's kinda like, okay, you know what, what's the point? Here's the point. If it happens to you, you got to know where you are, just like the OA movements. You got to know where you are in order to get you back to where you are. Back to where you are. To get you back to where you are. Yeah.

Carolyn 14:51

Okay, well, let's look at

iON 14:52

Easy to go, hard to come back, So, before we do that, let's make sure you get the two sides of this condition of power. This is telling you that there's gas, live gas and electric in your house. Be aware there's electricity running in your house. Matter of fact, you're payin' to have somethin' that'll kill you run into your house. What about dat doh? If you misuse it, it'll burn you up.

Carolyn 15:18

Don't misuse it. So, what I'm gonna say now is try to give you a current example. We've got these impeachment hearings, and we've got the, the Democrats and the Republicans both in some sort of power, and they're

totally opposite. So, is one of them good and one of them bad, or are they both good, bad, good, bad?

iON 15:46

Well, they're both the swamp. Because there's no way - well, see, they're both the swamp and that's why they're all in a - they say that they're giving lip service to Trump. They don't support Trump. They hate Trump. You know why they hate Trump? Because he says: "You're crooked!" That's his brother. "You're wrong. You're tryin' to run this up, you're trying to just make this a big deal so there's a whole bunch of money checks and you're causing this problem so you can get paid, bitch!"

Carolyn 16:16

Yeah.

iON 16:17

And that's to the Republicans, you see. This is the aspect of draining the swamp. They fixin' to be appeasing - Trump knows this, and he says: "Oh, you're good. Oh, okay. Yeah, I like you real good. You've been my friend. Oh, no, he hates me. He's no good. He's no good." Just like this, we'll give you that working example since you brought it up. This new woman Ambassador that got fired. The reason she got fired is that she caused, was trying to cause, the coup against the new president in Ukraine. That's why the bitch got fired. Because she was havin' a dinner party tryin' to hold the opposition up so that they could have a coup and throw him, the new, good, president, out. And Rudy Giuliani, who we said was going to undo all this, was over there, before, gettin' ALL the dirty dirt, you see. So, see here, this bitch gets fired and she moves to Georgetown Law, never misses a paycheck. She ain't missed a stitch. Basically, lays down and now gets paid to do two classes that she doesn't teach, ever. Pfft. So, now I get paid \$300,000 to not show up to school that I don't teach. Oh, that's nice. Boy, that's a real penalty phase. And I'm so hurt that the President said bad things when he fired me. Plainly spoken. Okay. Trump's got it, the power part of which aspect is, and he's able to see it. Now, the baddest thing you could ever do is impeach the President. Right? Okay. Then why in the name of a living God would the President do everything he could do to keep the impeachment process alive, and well, and kickin'? He is pushing it hard. He understands how there's power, so much so that he is stupid enough to tweet during the day - they're accusing him of running over this bitch, and he gets in there and tweets during her damn deposition in front of Congress that wherever she ends up is death, destruction and terror. She was here and here, and it was bad. And she's here; how did that work out? How did Benghazi work out? What difference does it really make at this point? So much so, so much so, that it's pushed the envelope. You'd have to say: "President, if you tryin' not to get impeached, you really shouldn't be doing the things that are gonna become another article of impeachment against you!" "Oh, Yes, I've been bad. I've been really bad." And they say now what's the problem here? "Mr. President, you can't go to another country and have the other country do political op ed research on you for your gain from another country in this United States." He said: "Oh, oh, you mean like when they went and got the dossier; made

it up; got a FISA warrant; with the Russians, set it up with the Russians and run this back through? That's exactly what they did to me. That's what you can't do? Oh, okay." So, then he gets on the national live television and says: "China, China, if y'all got any dirt on the Bidens, go ahead and send it to the State Department. We can sure use it." Ha ha ha ha ha.

Carolyn 19:46

Give it to my buddy, Rudy.

iON 19:49

And Nasty, Nasty Pelosi, has a little gizgasm and says: "There's another list. There's a one. We're going to have 9000 Articles of Impeachment before this thing is over." The impeachment's gonna be after the inauguration! After the inauguration. That's why Clinton had just been re-elected. Nixon had just been re-elected. So, it's exactly what will happen, it's no problem, whatsoever. After the election, then they'll finish all the Articles of Impeachment and he'll do just fine. It'll be great. Sixteen more years. He'll be okay.

Carolyn 20:29

Okay. Thank you, thank you.

iON 20:31

See, 'cause otherwise he wouldn't use that power. It's a great example because we're looking at this and going: what the hell is this? What will - first of all, the Democrats, why are you so stupid? You keep falling for this. It's kinda like, up here. So, here's the clockwork mouse. Oh, here's the clockwork mouse. Oh, here's the clockwork mouse. And every time they go through it, they get slapped in the face. And poor Shifty Schiff, Nasty - poor Shifty. Poor - he's shift out of luck now 'cause let me tell you, he's in a bad way with them bows and arrows. It's the craziest thing I've ever seen, 'cause he bites every time. He bites every time. "Oh, well, I've got proof."

Carolyn 21:09

iON, why did they change the wording from quid pro quo to bribery? Somebody said it because public doesn't know what quid pro quo means.

iON 21:20

No, no, no, no, no, no, no, no, that, no, no, really, here's what really happened. The Democrats did surveys, did, did cross-section surveys and asked people which one was more offensive to them: quid pro quo, which is bribery; or bribery. So now immediately the Democrats decided that quid pro quo isn't working; obstruction, they don't know what that means. What was the first one? Collusion. They don't know what that means. Obstruction, they don't know what that - everything they've done so far, so far, so far, it hasn't had any effect. So, they, people knew what bribery - so now, Nancy, Nasty Pelosi swingin' them arms, swingin' them arms with her tissue stuck up her arms. We told you it was gonna be bad until she got her face back on. It took that long to get her face put back - applied. It looks so much better now. It's almost even, it's much

better. Now everything is bribery, bribery. Yes, an Article over - an Article of Impeachment on bribery because we can go with that. And, meanwhile, everybody just kind of laughin'. Stock market 28,000. We said 30,000, but boy, it's in a hurry. What? By the end of the year? No, that's not possible, is it? Heh heh heh heh heh.

Carolyn 22:45

Okay. So, we continue on.

iON 22:50

We probably, we probably wouldn't short the Dow Jones indexes lately.

Carolyn 22:56

No, you leave it alone. You leave it alone, iON. Stop yourself.

iON 23:00

Yeah, let it go. It's good.

Carolyn 23:02

Next question: "Who is this Divine Soul? "It is Osiris. [When] he goeth into Tetu, and findeth there the Soul of Ra, the one god embraceth the other, and two Divine Souls spring into being within the Divine Twin-gods." (Carolyn: so, he's picking up a soul.)

iON 23:24

So, that's exactly - well, this, this is exactly what we're sayin'. Trump is taking the nasty part that they're doing to him, supporting it, pushing it to such a degree that it becomes such a nasty thing that's gonna use it to consume his enemies. He is absorbing that horribleness. But the horribleness is not horrible enough, yet. So, what did he do? He entices it. (laughing)

Carolyn 23:54

He encourages it.

iON 23:54

He makes it worse. Yeah. Then, then Kellyanne Conway's husband to go on MSLSO to go against Kellyanne Conway so Wolf Blitzer can jump on her, and she can rail him to the end of time. Like, what did you just say? What did you just say? No, no no. What, no. What did you - what, no, I didn't want to bring that up. No, but what did you say? This is what CNN - and just literally, just rip the guts out of poor Wolf. And he's supposed to be the good one on the CNN. The one that we lost to, two listeners to the CNN, but that's how low it's gotten. Almost to the bottom of the barrel, Pappy.

Carolyn 24:32

Okey-doke. I didn't quite get the - I mean, I know Kellyanne Conway is his counselor in the house and her husband is so anti-Trump. He just, you know, he's

iON 24:43

He's now on TV. He's now on TV like Kellyanne Conway on MSLSD, railing against Trump; where she's on every channel, railing for Trump. And Wolf Blitzer brings up on CNN, on the thing, that he knows that she's having marital trouble and didn't want to bring it up. And she stops, stops the interview and says: "What did you just say?" Ha ha ha ha.

Carolyn 25:10
Oh, really?

iON 25:11
And lays him out! I mean, they did a lateral, large intestine bisection right there. Seventeen feet of gut, of entrails laid right there on the table. It was fabulous! It was a nice bowel resection for Wolf. Yeah, it was rich 'cause she just stopped the thing. And, of course, it made it up because, you know, you know how that goes.

Carolyn 25:41
Yeah. So, Wolf Blitzer and Kelly. Okay, funny. Okay, now we come to an appendix already. And this "APPENDIX," I guess, this is an add-on that they (indistinct).

iON 26:00
Well, these are Papyruses. Do you remember, you remember, well, you seen some of JW's Papyri from actual Egypt, the stacks. Well, Bob has, for sure, that lay out some of the different constructs that when they saved all the crap before Egypt fell. He has some of those Appendices which are other Papyrus that were done that are available that, that you can see having a point. It's almost like finding extra quatrains of Nostradamus. Now, they don't all apply, darlin', but they're all of the standard. They don't all apply, but they are as a standard. So, you have to judge them that way and when you apply them. And, basically, as the thing has a different repose, sometimes the appendix seize control of the narrative; and that's what it's for. And that's what this does, too.

Carolyn 27:02
Yeah, that didn't make much sense.

iON 27:05
Oh, it's easy. There's extra things in papyruses, there's extra things that go along with this Book of the Dead that wasn't included in the Book of the Dead that affects the narrative as the narrative changes. We just made a big deal about Kellyanne Conway. If she wasn't alive, it would be a different aspect that would affect those words. So, therefore, a papyrus might meet that obstruction.

Carolyn 27:30
So, there's a papyrus that someone sketched onto - into the - with hieroglyphs. And then when and where and who and why and all the degrees of separation did this appendix get applied to that papyrus?

iON 27:48
Well, this one's from Nebseni.

Carolyn 27:51

Yeah, so: "(From the Papyrus of Nebseni, British Museum No. 9900, Sheet 14, II. 16ff.)" (Carolyn: who did - who wrote this appendix?)

iON 28:09

They don't know. See, that's the whole rub. They don't know.

Carolyn 28:14

And how do they know it applies to the Egyptian Book of the Dead?

iON 28:19

Well, they read it. They looked at it.

Carolyn 28:23

And the words of this appendix are: "As concerning the Divine Twin-gods they are Heru-netch-her-tefer and

iON 28:35

Heru-netch-her-tefer.

Carolyn 28:37

"and Heru-khent-en-Ariti"

iON 28:40

Ariti.

Carolyn 28:45

"(Horus, the Advocate of his father [Osiris], and Horus the sightless.)" (Carolyn: oh, he lost his eyes.)

iON 28:51

Remember, well, that's right. Remember? Because the cloud was in his eye.

Carolyn 28:55

Ah ha. Right. "Others say that the double Divine Soul which dwelleth in the Divine Twin-gods is the Soul of Ra and the soul of Osiris," (Carolyn: so, does everybody who goes through this embalming process to be eternal come out with Twin-souls?)

iON 29:17

They don't come out with it. They have it already because of hendiadys. And we're sad that this has to be used to prove that it's hendiadys, but, okay.

Carolyn 29:31

One by means of two. Two worlds, two realms.

iON 29:34

Mm hmm. Two each.

Carolyn 29:39

And then it continues this appendix, which does sound like what we just read. So, somehow they found some other hieroglyphs that were appended to the Book at this section.

iON 29:55

Good.

Carolyn 29:55

So, the continued words are: "and yet others say that it is the Soul which dwelleth in Shu, and the Sould which dwelleth in Tefnut, and that these two Souls form the double Divine Soul which dwelleth in Tetu. "I am the Cat (Carolyn: capital "C") which fought near the Persea Tree in Anu on the night when the foes of Neb-er-tcher were destroyed. (Carolyn: and it looks like the appendix continues) Who is this Cat? (Carolyn: and the words are)

iON 30:37

Yeah, that's slang. That's slang in the 50's, you know, when they talk about "cool cat." Who is this cat? Who is this cat? Yeah, that's the one.

Carolyn 30:46

Yeah. Who is this Cat? Um,

iON 30:48

You were just a girl.

Carolyn 30:50

Yeah, I thought. "This male Cat is Ra himself, and he was called 'Mau' because of the speech of the god Sa, who said concerning him: 'He is like (mau) unto that which he hath made; therefore, did the name of Ra become 'Mau.'" (Carolyn: so, is that his name after he comes back from the dead; he changes his name?)

iON 31:17

Nah ah. It's not about that. You'll see.

Carolyn 31:21

Okay. Okay, not about that. "Others, however, say that the male Cat is the god Shu, who made over the possessions of Keb to Osiris. "As concerning the fight which took place near the Persea Tree in Anu [these words have reference to the slaughter] of the children of rebellion, when righteous retribution was meted out to them for [the evil] which they had done."

iON 31:52

Now, now that's what - now see, that's what we were talkin' about. It's not about the name change or the references when they start dealin' out the nasty. That's - you got to make sure you're clean. You make sure you're clean, but thennnn, you bring on the slaughter.

Carolyn 32:12

Okay. "As concerning the 'night of the battle,' [these words refer to] the invasion of the eastern portion of the (Carolyn: East is very important.)

iON 32:22

Oh, ho. Eastern Gate.

Carolyn 32:24

That's where everything happens: "the invasion of the eastern portion of the heaven by the children of rebellion, whereupon a great battle arose in heaven and in all the earth. "O thou who art in thine egg (Ra), who showest from thy Disk, who risest.

iON 32:44

Tech Body.

Carolyn 32:47

Tech body. "who risest on thy horizon, and dost shine with golden beams in the height of heaven, like unto whom there is none among the gods, who sailest above the Pillars of Shu, who sendest forth blasts of fire from thy mouth,

iON 33:08

That's Bob.

Carolyn 33:13

"[who illuminest the Two Lands with thy splendour, deliver] thou Nebseni, the lord of fealty [to Osiris], from the god whose form is hidden, and whose eyebrows are like unto the two arms of the Balance on the night when the sentences of doom are promulgated."

iON 33:37

Promulgated. Promulgated. It's chromosome 14.

Carolyn 33:42

Ah! Really?

iON 33:46

Really.

Carolyn 33:48

We're making chromosome 14 with all those words?

iON 33:51

No, we're dividing the opening - opening the arms of the Balance on the night when the sentences of doom are promulgated.

Carolyn 34:01

Oh, my goodness.

iON 34:03

Because the Eastern Gate is split, the open - there's a war in heaven. We said that since it's here. There's a war right here with Alexandria Casio Cortez, who now is pregnant with Bernie Sanders' lovechild, we're glad about that, and probably took an egg from Pocahontas to get there. So, (laughing). Oh! Oh! Oh! Wait! You talk about, talk about a slide from the abyss. She's decided that the billionaires she's pissed off, at first all, if any one of them leave, there's not \$52 trillion to pay for her campaign that will happen by her third year, but now she's gonna change it. Now she's just said: "They'll get whatever insurance you want." So, a \$52 trillion deal, now it's gone. So, that's why she's gone again. So, but, but badge, but badge, but badge. Buddha badge, boota boota boota but. Let's see. Boota boota but. No. Wait.

Carolyn 35:13
Stop it!

iON 35:13
Buddha. Judge a butt. Judge a butt may win after all. Ha ha ha ha.

Carolyn 35:20
Okay, so, chromosome 14. Yeah, the arms and the rings of chromosome 14. So, the Eastern Gates are split. So, all these words in the Egyptian Book of the Dead we've heard in Revelations already. So, what came first?

iON 35:39
That's right. This changes though. No, no, it's not about that. Not about that. They're both becoming. No, no, they're both becoming. The Egyptian Book of the Dead was a long time before these words were written lately. Some goober snatch, whatever his name is. It's kind of like words from McLuhan were before Marge wrote them. Ha ha ha ha. So, it's all becoming. You can't, you can't come to that. It's a nice construct, but there was it the chicken or the egg, you don't know.

Carolyn 36:12
Yeah. It's all becoming. Bob, can I stop now? Bob wants me to go a little bit. He's still trying to find out where we are. Isn't Cheri putting it on chat, Bob? He's not following this. Okay the next question: "Who is this invisible god?" (Carolyn: small "g." Well, invisible god is everybody who's not a god. Right, iON?)

iON 36:45
Well, it would be, but you got to wait. You got to take those, like, who sailest above the Pillars of Shu. You have there in the degrees. There are degrees. Okay, let's take Bert. Bert's ascending nicely. Okay, but there's two to three places where we could pinpoint a place where he'd be considered as a little god. See? And we could point those out, and then guess what he'd do? Instantaneously, he would address those things at that level. So, you have that condition that you're embracing that you're allowing to become. See, that you don't even know aren't there sometimes maybe. You see?

Carolyn 37:31

Yeah.

iON 37:31

Like, one time Bob thought he was right. Bob, one time thought that he had made a - was wrong, but then he realized he was mistaken.

Carolyn 37:41

That's right. That's our Bob. I keep tellin' him. And you know, the way you prop him up I, you know, takes me days and days to knock him back down and he's getting a little bit testy.

iON 37:53

It's true. It is, it is. And it just feeds and see, the power feeds itself. Because now he's got full protection. He's vetted. Now he has enough power that he's actually vetted, that he can be obstinate about things. It's ridiculous.

Carolyn 38:09

Oh, yeah. I'm here. I know, but I can handle it.

iON 38:14

You're doin' a great job. You're doin' a great job with the limited resources for which you've made available to yourself. Ha ha ha.

Carolyn 38:22

Ha ha. Continuing: "It is An-a-f (he who bringeth his arm.)." (Carolyn: uh, oh. Arms.)

iON 38:35

Just one.

Carolyn 38:35

The arms and rings. Arms and rings, no?

iON 38:39

Just one arm.

Carolyn 38:42

His arm, right. "As concerning 'the night when the sentences of doom are promulgated,' it is the night of the burning of the damned, and of the overthrow of the wicked at the Block, (Carolyn: capital "B") and of the slaughter of souls." (Carolyn: so, we're still slashing away at each other.)

iON 39:03

Yeah, that's the - see, this is when they start fighting over the I-block, Carolyn. It's great.

Carolyn 39:08

Yeah, the Block. Amazing. Ha ha.

iON 39:13

Mm hmm. And then they start slaughtering souls. When the souls start slaughtering, now, that's where you have this Walking Dead component. Because now you got people without souls. Even if they don't get slaughtered, they're eternal. That's what Roy before he went to bed was trying to say: "This is kind of silly. Why are we doing this? It seems counterintuitive." That's why, 'cause you don't have to be dead to lose your soul, apparently.

Carolyn 39:38

Okay, so that's a good question. Are people losing their souls to the black mirror?

iON 39:44

Yeah. They certainly are. They certainly are.

Carolyn 39:48

Okay, yeah, because if their souls are the stenographer, they are allowing the black mirror to be their stenographer. Wow. Right?

iON 39:59

It's like. It's like the little boy from Tishiminga. The boy from Tishiminga. He's from Tishiminga on "Brother Where Art Thou?" and he was pickin' the guitar. And he turned around he said they said that he sold his soul to the devil. And everybody was aghast 'cause he sold his soul to the devil. And he said: "Why for you sell your soul to the devil?" He said, "Well, I wasn't usin' it." Ha ha ha.

Carolyn 40:20

I wasn't using it. Exactly. And they aren't. And that's why they are soulless.

iON 40:27

Basically.

Carolyn 40:28

Oh, my gosh, look at the sunset. Wow.

iON 40:31

Ta da.

Carolyn 40:31

It' so awesome. Ta da. What time is it? 5:40. The sun is going down, iON. We better get movin'.

iON 40:40

Okay. Time for Bobby to get rowin'.

Carolyn 40:42

Uh oh.

iON 40:44

It's popcorn weekend, too. You gotta get the popcorn goin', too.

Carolyn 40:47

No, no. Popcorn, it's been gone for years, iON. It's pizza night.

iON 40:51

You gotta have, you gotta have pepper popcorn, or it's just a lost cause now. Don't they have some keto carb - keto, don't they have keto pop - keto, we can't even say it.

Carolyn 41:02

You have no idea. Let me tell you popcorn carbs. We're looking it up right now, me and the Tech Body. It's 21 grams of carbs for one ounce of popcorn. Do you know how many ounces of popcorn we were eating? A lot. So, 21 carbs.

iON 41:24

Pounds? (indistinct). You had almost an ounce of red pepper in the oil to make it good and tasty.

Carolyn 41:30

So, if you're on a keto diet and you're - just want to stay at 20 grams of carbs, you'll blow it all with one ounce of popcorn. Okay, back to the decks. "Who is this [slaughterer of souls]? "It is Shesmu, the headsman of Osiris." So, the headsman of Osiris, does that mean that, that's his brain parts or what

iON 41:58

Ah, no, no. It's the, it's the - the not seeing part. The not seeing part.

Carolyn 42:03

Right. Okay. And I mean, can we say that that's his inner kingdom?

iON 42:12

Ah, not yet. You will be able to, but you can't just yet.

Carolyn 42:17

Oh, okay. And continuing: "[Concerning the invisible god] some say that he is Aapep when he riseth up with a head bearing upon it [the feather of] Maat (Truth). But others say that he is Horus when he riseth up with two heads, whereon one beareth [the feather of] Maat, and the other [the symbol of] wickedness."

iON 42:47

See the difference? That's why - see why you can't say it's one way or the other? 'Cause it can be both, you see.

Carolyn 42:53

Yeah. Yeah. Back and forth, back and forth.

iON 42:56

I love you till I hate you, and I hate you till I love you.

Carolyn 43:01

Heh heh heh. "He bestoweth wickedness on him that worketh wickedness, and right and truth upon him that followeth righteousness and truth. "Others say that he is Heru-ur (the old Horus), who dwelleth in Sekhem;

iON 43:18

Sekhem. Sekhem.

Carolyn 43:18

"others say that he is Thoth; others say he is Nefer-Tem; and others say that he is Sept who doth bring to nought the acts of the foes of Nebertcher. "Deliver thou the scribe Nebseni, whose word is truth, from the Watchers, (Carolyn: capital "W") who carry murderous knives, who possess cruel fingers, and who would slay those who are in the following of Osiris." May these Watchers never gain the mastery over me, and may I never fall under their knives!" (Carolyn: so, well then, they do ask as I'm asking you, iON: Who are these Watchers?)

iON 44:11

It's in the next section.

Carolyn 44:14

Okay. "Who are these Watchers? "They are Anubis and Horus, [the latter being] in the form of Horus the sightless. Others, however, say that they are the Tchatcha (sovereign princes of Osiris), who bring to nought the operations of their knives; and others say that they are the chiefs of the Sheniuin chamber. "May their knives never gain the mastery over me. May I never fall under the knives wherewith they inflict cruel tortures. For I know their names, and I know the being, Matchet, who is among them in the House of Osiris. He shooteth forth rays of light from his eye, being himself invisible, and he goeth round about heaven robed in the flames which come from his mouth, commanding Hapi, but remaining invisible himself. May I be strong on earth before Ra, may I arrive safely in the presence of Osiris. O ye who preside over your altars, let not your offerings to me be wanting, for I am one of those who follow after Nebertcher, according to the writings of Khepera. Let me fly like a hawk, let me cackle like a goose, let me lay always like the serpent-goddess Neheb-ka." (Carolyn: oh my gosh, what a lot of words: Knives and Watchers. That didn't answer me: who's the Watchers, iON?)

iON 46:06

Oh, okay. Those are the ones that are the conditioned response that aren't ascending, aren't ascended, and yet are. Placeholders, they are. Would the elders be Watchers? Well, not really, but they would be the same function. They're just not positive or negative. And here, typically Watchers aren't positive or negative, but in this case, they have the component or the capitular capacity, half of them, to lop your damn head off. Doesn't say all.

Carolyn 46:50

Ah huh. Okay, the ones with the conditioned response not ascending, but are. Are they ascending by default?

iON 47:01

The Watchers aren't. No. They just are.

Carolyn 47:04

Yeah. So, they're Watchers. That's what - that's all. They're just Watchers.

iON 47:09

And half of them will chop your head off.

Carolyn 47:13

Ahh, so they're more than - well, that means they're more than Watchers. They can take action.

iON 47:19

They've added, well, see, you're talkin - ah ha. You never had Watchers described for the dead. Remember, this is

Carolyn 47:28

You've never had what described? You blurred -

iON 47:32

For the dead. These people are the dead.

Carolyn 47:35

Yeah, yeah, yeah, yeah, yeah.

iON 47:38

So, the Watchers for the dead cut their heads off.

Carolyn 47:42

Yeah. Sheesh. Okay. And on that note,

iON 47:47

See the difference?

Carolyn 47:48

I am done.

iON 47:50

Yeah, and we'll pick up right there, right there with: "Who are those who preside over their altars?" so you'll remember it. On page 15, or so.

Carolyn 48:04

Is that all we've done? Page 15?

iON 48:08

Of page 69, of 69 pages.

Carolyn 48:11
Ohhhh, my god. Okay.

iON 48:13
But you're doing very - very good.

Carolyn 48:16
Thank you. So, we'll turn it over to Bob, and

Bob 48:20
That was very good, Carolyn.

Carolyn 48:21
Sheesh. Thank you.

iON 48:23
She did a great job. Hey, how about fried butter? You can have fried butter. Can't you, Carolyn?

Carolyn 48:30
Heh heh heh. I'm gonna go make the pizza now, Bob. Thank you, iON.

iON 48:32
You're welcome, darlin'.

Bob 48:33
Okay, so several people - several people were complimenting you.

iON 48:42
Oh, but don't give her the big head 'cause she says you're taking over; that you're overlording and showing your power and being visceral and tactile in your godship lately, Bob.

Bob 48:54
Who? Who's doing that?

iON 48:56
Carolyn was telling on you.

Bob 48:58
Is she? Okay.

iON 48:59
I had to report it. You're the boss, so I had to report in.

Bob 49:03
Yeah. Okay, Sky Goddess asks iON: "Explain why these names in the document are so long and convoluted."

iON 49:12
Because of Marge Stewart.

Bob 49:16
What she had to do with it?

iON 49:19
She wrote all the gobbledygook for Marshall McLuhan and it made - had to make all these extra consonants and "vowelables" to make it all work out so you can keep track of who's pitching and who's catching.

Bob 49:33
Are they vibrational, these names?

iON 49:37
And everything is. We were gonna say no, but then we'd say no to everything is.

Bob 49:43
Everything's vibrational.

iON 49:46
Yeah.

Bob 49:47
Why did Alissa go: "iON, damn! (@Bert)?" What was that about? And then a little "smiley."

iON 49:54
Because we were - we made, we made a big condition of Bert. See, we talked about Bert even when Bert's not in. Normally, somebody has to be around for us to talk about them, but we don't have to do that with Bert. We got him. He's different.

Bob 50:09
Right. So, why did Alissa go: "Damn"?

iON 50:15
Because we made it - she's trying to figure out how to get connected into the soup of the loop of ascension; what she has to do to get there. Okay? And what you have to do to get there is what Bert's doing. And so, she was interested in that. And so, when we said our words that we said about Bert, she went damn that that was something she would also like to do, be, enjoy some'um.

Bob 50:42
Yeah. Cheri says: "Note: Connie stops reading on page 14." How many pages are there, Carolyn?

Carolyn 50:51
(in background) 69.

iON 50:52
69.

Bob 50:52

69, that's McLuhan's number. So, yes, you could have Marge as part of this.

iON 50:59

Yeah.

Bob 50:59

Hmm. So, um, okay. So, I guess we'll have a little break, eh?

iON 51:12

How was your world, Bob? Was your world good today?

Bob 51:16

Yep. I'm glad I don't have to do the document. I'm glad Carolyn's into it and doing it herself.

iON 51:22

Carolyn's doing it- she's doing great job, yeah.

Bob 51:27

Okay, let's, let's take a break here.

Music 51:30

(music plays)

iON 51:33

What about some good colored music?

Announcer 54:38

Just to give you a brief overview on this in the last few minutes before we start having some questions and going back and forth here is that the, the Secretary of State of the United States under Benjamin Harrison in, in 1893 was a fellow was the fella by the name of John W. Foster. John W. Foster is the Secretary of State who oversaw the overthrow of the Hawaiian Islands and the seizing of them by the United States in Guam and the Marshall Islands; that they, they overthrew all of these islands in the Pacific and established the United States to (legal word) over them. And it was the Secretary of State. It was involved in planning the overthrow of the island of Cuba, which was effectuated in 1898, just five years later. But he was the Secretary of State in 1893. And his grandson was born in 1893, Allen Dulles; and his brother, John Foster Dulles, had been born earlier. And at that point, John W. Foster retired, went and bought a retreat center up on one of the Great Lakes up in northern New York; and, in fact, began tutoring Allen Dulles and John Foster Dulles on this Imperialist worldview. And he was, he was accompanied by his son-in-law who married the eldest daughter of John W. Foster. Robert, Robert Lansing his name was, who became the Secretary of State under Woodrow Wilson. And, and the, these two boys, John Foster Dulles and Allen Dulles, were raised by these two guys taking them out on boats fishing out on the, on the lakes; you know, spewing all day

long at them this Imperialist worldview and training them in the, in the Imperialist worldview. And the fact is, Allen Dulles when he was eight years old, wrote an essay in support of the Boers in South Africa, the Dutch colonialists. And he wrote an essay when he was eight years old supporting them in taking over South Africa. And the, John W. Foster was so proud of this, he got it published and used to carry copies of it around with him, giving it to all of his friends, promoting Allen Dulles and John Foster Dulles while they were still children; to get them to eventually be John Foster Dulles, the Secretary of State of the of the United States, as his grandfather had been, as his uncle had been. And then he was. And Allen Dulles became the first civilian Director of the Central Intelligence Agency, running covert operations around the world. But prior to that time, both John Foster Dulles and Allen Dulles at the end of World War One, we'll go into a lot of these details, but at the end of World War One, you've all heard about, I believe, the Versailles Treaty. The Versailles Treaty was entered into at the end of World War One, and there were provisions put into the Treaty of Versailles, which imposed reparations requirements on Germany. Those you've heard about nodding up and down. Yes. Allen Dulles and John Foster Dulles drafted those provisions. They were at the Versailles Treaty negotiations, handpicked by their uncle, Robert Lansing, who was the Secretary of State, put them into those sessions. They drafted the reparations and imposing the reparations requirements on Germany. And then, Allen Dulles was appointed to be the lawyer for Germany, who would negotiate the loans that would be given to them to pay the reparations. It turns out at the same time he was the senior partner in the law firm of Sullivan and Cromwell. They represented the financial private investment house of Brown Brothers Harriman. And Brown Brothers Harriman were the company in which the corporations existed, who were owed the reparations. And the people that gave the loans to Germany to pay the reparations were other clients of Brown Brothers Harriman. And, and here's Allen Dulles, the senior partner for the law firm representing Brown Brothers Harriman; you know, negotiating the loans to go to the German government to pay other clients of Brown Brothers Harriman, and in building up the German war machine between 1924 and 1934. And something you will never be told anywhere else, that on January 3rd of 1933, sitting in the meeting in Germany was John Foster Dulles and Allen Dulles, authorizing Adolph Hitler, who was in the meeting, to become the Chancellor of Germany as soon as he agreed to recognize the loans that had been given to Germany and would agree to pay them. So, it was John Foster Dulles.

[Top](#)

2019-11-23--1800-1-page 15

Bob 0:01

Okay, so I'm ready for you people to start your interrogation of the Egyptian Book of ghosts.

iON 0:06

Oh, lord. Thank fucking god, it's only 10:30. Good. We're glad you started someday. If we don't get paid by the hour, we'd get out, we'd

be out of work. Who are those who preside over their altars? Okay, go ahead.

Carolyn 0:23

Well, you know what's going on with this section of the Dead Book of Bob? It's a bunch of degrees of separation.

iON 0:34

Of course.

Carolyn 0:35

Who, what, when, where, how. It's horrible. I don't think we should do anymore. I think we know what's going on here.

iON 0:43

Well, we do, but it's laid out from a different condition. People are alive in this respect; some people are dead. And so, this gives the counterculture respect of a degree of separation from a dead place. So, they wouldn't know; so, who are those who preside over their altars? They don't have a clue. You see, that's the, that's the rub.

Bob 1:08

Thank you.

iON 1:09

That's the rub. It's the antiphonal side. It's the antiphonal side of the coefficient of aliveness. And so, you have to lay it out and

Bob 1:20

Like Carolyn. If we followed Carolyn, we wouldn't learn nothin'. She's always trying to run off fast just to surface skim. I mentioned this in the private session. You'll hear more details about it, but this is another example. Thank you, iON, for keeping the straight and true path, and deep.

Carolyn 1:35

The antiphonal side of the coefficient of what?

Bob 1:39

The antiphonal? Look at that. Carolyn using a big word: the antiphonal.

Carolyn 1:42

That's what iON just said.

iON 1:43

She's been a ses - she's been a sesquipedalian, she's been a sesquipedalian for years, Bob.

Bob 1:51

Heh heh. Okay, all right, if you say so.

Carolyn 1:54

Okay, we begin: "Who are those who preside over their altars? (Carolyn: and the quoted answer) "Those who preside over their altars are the similitude of the Eye of Ra, and the similitude of the Eye of Horus." (Carolyn: So, it's this side and that side) "O Ra-Tem, thou Lord of the Great House [in Amu], thou Sovereign (life, strength, health [be to thee])" (Carolyn: ha ha, Bob's shuffling through the house like an old man. It's horrible, iON. Okay.)

iON 2:33

Hey, but we got rid of the death rattle, though. He ain't got the death rattle no more.

Carolyn 2:38

That's true. Thank you. I appreciate it. It was very annoying.

iON 2:43

True.

Carolyn 2:43

"thou Sovereign (life, strength, health [be to thee]) of all the gods, deliver thou the scribe Nebseni, whose word is truth, from the god whose face is like unto that of a greyhound, whose brows are like those of a man, who feedeth upon the dead, who watcheth at the Bend of the Lake of Fire, who devoureth the bodies of the dead, and swalloweth hearts, and who voideth filth, but who himself remaineth unseen." (Carolyn: okay, this greyhound. A lot of the Egyptian pictures on the walls, they had a look of greyhound about them. Is that what they're referring to?)

iON 3:33

Do.

Carolyn 3:34

Yeah.

iON 3:34

It is. It is. It is shaped. Like the cats protect the dead in the pyramids. They can take over spirits and things the same way with the cats.

Carolyn 3:47

Yeah. Okay, so then it's describing, you know, Nebseni and brows feedeth. So, feeding off the dead we got

iON 4:01

The devourer. The devourer.

Carolyn 4:05

Right. Yeah. So, you have to devour something before you can live again. Right, iON?

iON 4:14

Ah, if you're in their position. If you're in their position, uh huh.

Carolyn 4:18

Uh huh. Okay, so, maybe we'll just keep going: "Who is this greyhound-faced god? "His name is 'Everlasting Devourer,' (Carolyn: as iON just said) and he liveth in the Domain [of Fire] (the Lake of Unt)." (Carolyn: and now what's interesting is right now California is burning up. So, it's like fire is the harbinger of the next step. Correct?)

iON 4:48

Yeah, and Australia is burning up, too.

Carolyn 4:54

Right. I didn't - okay, good. They've got to get their carbon in. Okay, the harbinger, and continuing: "As concerning the Domain of Fire, it is that Aat which is in Naarutef, and is near the Sheniu chamber." (Carolyn: so, they're describing where it is.)

iON 5:26

Yeah.

Carolyn 5:25

Continuing: "The sinner who walketh over this place falleth down among the knives [of the Watchers.]" (Carolyn: so, the Watchers aren't taking action, but he's (indistinct).)

iON 5:38

Correct. But they're - but yeah, they're on it though. 'Cause, see, they'll stand in the way. Now, it's not the same way that the Watchers were. The Watchers are a little different in the Book of the Dead reference than the Watchers, say, in "Fringe. In "Fringe" they're a little bit different. They're a hair bit more proactive because these jokers are dead.

Carolyn 5:40

Yeah, yeah, yeah.

iON 5:59

They do what they wanna do. They got no regard.

Carolyn 6:02

Yeah. Okay. Yeah, they do what they wanna do. Okay. Continuing: "Others, however, say that the name of this god is 'Mates,' and that he keepeth watch over the door of Amentet; others say that his name is 'Beba,' (Carolyn: now when they do this; some say this, some say the others, that's again bouncing back between live and dead. Correct, iON?)

iON 6:32

Live and dead and juxtaposed positions, too.

Carolyn 6:36

Yeah, yeah. So, tell us what is a juxtapose position, iON.

iON 6:43

Oh, it's like when you're on one side of the counter, and then you're on the other side of the counter. If you can condition between the two sides of the counter, that would be a juxtaposable position. If you can see yourself on the other side of the mirror, those positions would be juxtaposed to each other. Meaning, you could replace yourself in the condition that you are.

Carolyn 7:11

Yeah.

iON 7:11

You could replace yourself in the condition that you are.

Carolyn 7:18

Thank you. I'm just laughing. Bob found the treats that I bought him. He's just like a little kid.

iON 7:24

Ah, he's in it now. You know he's going to eat every single one of them right now, too. You know that, right?

Carolyn 7:29

Well, I know. I mean, he's got me stuck here for an hour and it's all over.

iON 7:33

He's got it. He's on, he's on, he's on like Donkey Kong. There'll be nothing left but the dim memory of the treat.

Bob 7:42

Yes, Carolyn's brought home "Upcountry" magazine, which is about different parts of Maui: Pa'ia, Hana and Ha'iku. On the cover's a picture of Oprah and it says: "Oprah's Bountiful Life on Maui." I'll have to read the article about my neighbor.

Carolyn 7:59

Heh heh. For you, Bob, it is for you. Okay. Continuing: "and that he keepeth watch over the Bend [of the stream] of Amentet, and yet others say (Carolyn: okay, keepeth watch over the Bend of the stream. So, that, that would be that juxtaposed position. It's not straight and -)

iON 8:25

You see yourself coming.

Carolyn 8:26

- yeah, yeah, yeah. And continuing.) "and yet others say that his name is 'Herisepef.' "Hail, Lord of Terror, (Carolyn: there's Bob again)

iON 8:42

Hail, Bob.

Carolyn 8:42

"Chief of the lands of the South and North, thou Lord of the Desert,"
(Carolyn: now, iON has said the direction - the main direction that we pay attention to is East. So, this being South and North, do they have any influence?)

iON 9:01

They do because that's where Bob watches the ups and downs of it from the wind. When the wind's blowing from the south and it hits him in the face, and he's facing south so the wind's going north. Yep, that one.

Carolyn 9:16

So, they're important, okay. Continuing: "who dost keep prepared the block of slaughter, and who dost feed on the intestines [of men]!"
(Carolyn: yeah, I mean degree of separation. Who's benefiting from this watering and intestinal fortitude?)

iON 9:39

These people are trying to get out of that condition. And if they don't, this is what happens to their guts. They get eat.

Carolyn 9:46

Yeah.

iON 9:46

So, if you don't get prepared, if you don't prepare "the block of slaughter, and who dost feed on the intestines [of men]." Eat the babies(!) as LaRouche would say. Eat the babies.

Carolyn 10:03

Got it. Okay, so then we get to the next question already: "Who is the Lord of Terror?" (Carolyn: and an aside, besides Bob, their answer is:) "It is the Keeper of the Bend [of the stream] of Amentet." (Carolyn: so, yeah, you terrorize -)

iON 10:20

So, the Lord of Terror is the juxtaposed Bob. And you look in the mirror and when Bob looks back at you, it terrorizes you. Either because you're afraid of Bob, or you're upset because you can't look as good as he looks. Can't look as good as Bob, so if you look less than Bob, and see, and Bob doesn't even like to look at people who aren't pretty. They gotta be really good lookin' or he's not even gonna look at them. So, it becomes a really

Carolyn 10:52

Ah huh. But see, Bob, he is so handsome, he won't even let me cut his hair to make him look more handsome because he knows

iON 11:02

No, he's tryin' to - he's tryin' to keep it full. See, 'cause you know, it all fell out, and it all grew back. And so, he's doing this Wavy Gravy since he's got all this hair back, you see. And you got that, you

got that fancy little shampoo stuff that's even better. He's, he's swa
- he's GQ'n it over there.

Carolyn 11:23
Heh heh. Very true.

iON 11:24
Sauve, Rico Sauve. Well, what do you, do like you did with Worcester and
get him some of them damn ponytail clippers and put it up in a damn
ponytail. And then he'll let you cut it. It'll be right.

Carolyn 11:35
Oh, yeah, I could. I could braid it. I could do that. All right.

iON 11:39
Plant it. We could lay some plants in there. It'd be good. Get you some
good mud. That'd be good. Get some dreadlocks.

Carolyn 11:44
Oh, yeah. Oh, yeah.

iON 11:46
Dreadlocks. Cornrows.

Carolyn 11:47
He's combed his hair with dirt. Yeah. He's been dirtin' his hair.

iON 11:49
Yeah. It does stuff.

Carolyn 11:51
'Cause I had - seriously, iON, never in 1000 years would I expect Bob
to actually take dirt up in his hands and rub it in his hair.

iON 12:01
Touch his hands! You mean he didn't have gloves on? He's supposed to
wear gloves. He's not supposed to let the dirt touch his hands. Oh no,
that's terrible. (laughing)

Carolyn 12:12
You got him wrapped around your little finger. I'm sorry.

iON 12:17
And he's alive! And darlin', he's alive to tell you about it, too.

Carolyn 12:21
Yep. Next question: "Who is this Keeper?" (Carolyn: now, did we have
Keeper in the previous words?)

iON 12:27
Yeah.

Carolyn 12:28

Let me go back here. Playing Bob.

iON 12:29

Yes, is this the Keeper of the Bend [of the stream]. This is Bob. Bob.

Carolyn 12:37

"Who is this Keeper? "It is the Heart of Osiris, which is the devourer of all slaughtered things. "The Urrt Crown

iON 12:46

Yep.

Carolyn 12:46

"hath been given unto him, with gladness of heart as Lord of Hensu." (Carolyn: now, this heart business. This is interesting because we think of what was done in other cultures where they just took the, you know, they went in and did the psychic surgery and took the heart - the still beating heart out. So, did they know the heart was the - something of the matter and the matter of the heart?)

iON 13:12

Yeah. Yeah, heart of the matter is a matter of the heart. That's exactly right. So, it's divisible by itself; meaning, it can psychically be removed from the sack. That's what they did when the Spear of Destiny with Jesus, when they pierced the pericardium, and the water came first and then the blood. Yeah. Quite metaphorically inferred.

Carolyn 13:38

Yeah. Awesome. Okay, next question. "Who is this?" (Carolyn: okay. So, the who we're asking about again is the Keeper. No, it's probably the Lord of Hensu.)

iON 13:55

Do.

Carolyn 13:56

So: "Who is this? "He to whom the Urrt Crown hath been given with gladness of heart

iON 14:06

Crown. Urrt Crown. Urrt Crown.

Carolyn 14:06

"Urrt Crown hath been given with gladness of heart as Lord of Hensu is Osiris. He was bidden to rule among the gods on the day of the union of earth [with earth] in the presence of Nebertcher." "Who is this?"

iON 14:26

Do you see? Do you see, though? The you and you, the

[Top](#)

2019-11-23--1900-2-pages 15-18

iON 0:00

You can be in the earth and be alive, and you can be in the earth and be dead. And you can be dead in the earth and alive in the earth. So, the union between the live and the dead, only referenced here because this is for those on the dead side. Now you get the benefit of being on the live side, lookin' at the dead side knowing what to do. So, not only can you run the angels, not only can you rule over the dead, not only can you apply all these knowings and conditions that apply into that other realm. See, you have other dimensions to deal with, but the other realms you also get the inside of. And that's what this gives you a heads-up on so you don't get tangled up in your own shit or get lost up "Schitt's Creek."

Carolyn 0:49

"Schitt's Creek," yeah. Ha ha. Okay, awesome. "Who is this? "He who was bidden to rule among the gods is the son of Isis (Horus), who was appointed to rule

iON 1:03

Issy.

Carolyn 1:04

Oh, Isi- yeah, I-s-i-__

iON 1:05

(laughs)

Carolyn 1:08

Stop it. It's not me at all.

iON 1:10

Not Issy. Not Carolyn at all.

Carolyn 1:13

I remove myself. Yeah. "He who was bidden to rule among the gods is the son of Isis (Horus), who was appointed to rule in the room of his father Osiris. "As concerning [the words] 'day of the union of earth with earth,' they have reference to the union of earth with earth in the coffin of Osiris, the Soul that liveth in Hensu, the giver of meat and drink, the destroyer of wrong, and the guide to the everlasting paths." (Carolyn: so, yeah, if we get through the earth, the earth and this and that, then we go on to the everlasting paths. So, it's looking good here. Okay, iON?)

iON 2:00

Perfect.

Carolyn 2:00

"Who is this? "It is Ra himself."

Text Not Read 2:02

"[Deliver thou the Osiris the scribe Ani, whose word is truth] from the great god who carrieth away souls, who eateth hearts, who feedeth upon offal, who keepeth watch in the darkness, who dwelleth in the Seker Boat; those who live in sin fear him."

Carolyn 2:11

"Who is this? "It is Suti, but others say that it is Smamur, the soul of Keb. "Hail, Khepera in thy boat, the two Companies of the Gods are in thy body. Deliver thou the Osiris the scribe Ani, whose word is truth, from the Watchers who pass sentences of doom, who have been appointed by the god Nebertcher to protect him, and to fasten the fetters on his foes, and who slaughter in the torture chambers; there is no escape from their fingers. May they never stab me with their knives, may I never fall helpless into their chambers of torture. I have never done the things which the gods hate. I am he who is pure in the Mesqet chamber. And saffron cakes have been brought unto him in Tannt." (Carolyn: so, what - I mean, it's a game saying that I'm, I'm pure and truthful and I'm getting through all this crap. Correct, iON?)

iON 3:29

Basically. Basically, and not steppin' in it.

Carolyn 3:35

Yeah. Okay. And: "Who is this? "It is Khepera in his boat; is Ra himself." (Carolyn: so, we're always - the other names which imply other realms, etc., but it always comes back to Ra himself, which, I mean, if we think of us being god, we are Ra. That's what we're gettin' to finally. Isn't it, iON?)

iON 4:09

Finally, if you can recognize it and bring yourself to it. That's what they call is Ra.

Carolyn 4:15

Yeah. So, it always comes back to us. Right?

iON 4:22

So far.

Carolyn 4:24

Yeah. Continuing: "As concerning the Watchers (Carolyn: and as you say, they're not just watchin') who pass sentences of doom, they are the Apes Isis and Nephthys. "As concerning the things which the gods hate, (Carolyn: small "g") they are acts of deceit and lying. He who passeth through the place of purification (Carolyn: now, this place of purification is that the - us judging ourselves as we -)

iON 5:08

Well, the process of that.

Carolyn 5:12

Yeah, yeah. Okay, the process. Got it. And continuing: "within the Mesget chamber is Anpu (Anubis) who is hard by the coffer which containeth the inward parts of Osiris. He to whom saffron cakes have been brought in Tannt is Osiris. "Others, however, say (Carolyn: so, we're going back and forth. Some say this, some say that. So.)

iON 5:50
True.

Carolyn 5:51
"Others, however, say that the saffron cakes in Tannt represent heaven and earth, (Carolyn: one or the other) and others say that they represent Shu, the strengthener of the Two Lands (Carolyn: so, back and forth) in Hensu; and others say that they represent the Eye of Horus, and that Tannt is the burial-place of Osiris. "Tem hath builded thy house, (Carolyn: now, I guess they're gonna say who is Tem, but anyway) "Tem hath builded thy house, and the double (Carolyn: one side or another) Lion-god hath laid the foundations of thy habitation." (Carolyn: now this, this makes me think of Key number 4, -)

iON 6:51
Yes.

Carolyn 6:51
- laying out the 33rd parallel, is to find a place to be.

iON 6:56
Spaces, yeah. And see, this is from a different dimension, too, which makes it even more potentially - even more, much more challenging.

Carolyn 7:05
Yeah, yeah, yeah. Yeah, to get that latitude.

iON 7:12
Because they're under it. See, they're under it, so they don't get the same benefit of foresightedness as you.

Carolyn 7:22
Okay. Continuing: "Lo! Medicaments (Carolyn: that's our completement formulas) have been brought. Horus purifieth Set and Set strengtheneth, and Set purifieth and Horus strengtheneth. "The Osiris the scribe Ani, whose word is truth before Osiris, hath come into this land, and he hath taken possession thereof with his two feet." (Carolyn: so, with the two feet, is one foot in one place and one foot in the other, iON?)

iON 8:04
Well, but now, the two feet, he's coming into this place. He's going to get somebody.

Carolyn 8:12
Now, he's got his two feet together.

iON 8:16
Ah huh.

Carolyn 8:18
Okay. Got it. "He is Tem, and he is in the city. "Turn thou back, O Rehu, whose mouth shineth, whose head moveth, turn thou back before his strength." Another reading is, 'Turn thou back from him who keepeth watch, and is himself unseen.' (Carolyn: So, they're tryin' to get this person to turn back, but that's probably not the right thing to do. Right, iON?)

iON 8:51
Correct. They're tryin' to keep them in the dead aisle. But that's the one they know; so, it's not too odd that they would.

Carolyn 9:00
Got it. Continuing: "Let the Osiris Ani be safely guarded. He is Isis, and he is found with her hair spread over him;" (Carolyn: is she protecting him, iON?)

iON 9:20
Yes. Stands in the gateway. But that was Isis' job all along, remember?

Carolyn 9:31
Uh huh. Ah, now, is that Key 15, protection?

iON 9:37
Ah, well, Key - that lays out protection. Key 15 is how you call for the condition, not actually protection. It's the condition that makes you be protected.

Carolyn 9:50
So, they're different. This is not -

iON 9:52
They are.

Carolyn 9:53
- a medical

iON 9:53
The perspective, the perspective. Dead people don't need saving.

Carolyn 10:00
Okay, yeah. Heh heh. But they need transforming, right?

iON 10:07
That is the rub. That's exactly right. Good. I mean, 'cause dead people talk with us.

Carolyn 10:15
Yeah.

iON 10:16

Like the little boy in the movie, "Sixth Sense," he walked up to, to what's his name? The renegade from -

Carolyn 10:26

Bruce Willis.

iON 10:26

- Bruce Willis and said: "I see dead people." Yeah, 'cause Bruce Willis was dead and he didn't even know it either.

Carolyn 10:35

Oh, and neither did we. They kept that from us the whole movie.

iON 10:39

Do.

Carolyn 10:40

Okay, continuing: "it is shaken out over his brow. (Carolyn: okay, I better go back.) "Let the Osiris Ani be safely guarded. He is Isis, and he is found with her hair spread over him; it is shaken out over his brow. He was conceived by Isis, and engendered by Nephthys, and they have cut away from him the things which should be cut from him. (Carolyn: hmm. And then they have) "Fear followeth after thee, terror is about thine arms." (Carolyn: are they cutting out fear? What are they cutting out?)

iON 11:26

Well, they're keeping them amped-up. They're keeping them juiced-up. It's like when Bob gets the crowd riled-up. You know?

Carolyn 11:38

So, they're keeping them amped-up by scaring them?

iON 11:43

Yeah, chasin' them around, knocking their damn heads off and stuff. You know, normal stuff.

Carolyn 11:48

Yeah. Heh heh heh. Okay, good. Continuing: "Thou hast been embraced for millions of years by arms; mortals go round about thee. Thou smitest down the mediators of thy foes, and thou seizest the arms of the power of darkness. Thy two sisters (Isis and Nephthys) are given to thee for thy delight." (Carolyn: now, is that nefarious giving over?)

iON 12:28

Not necessarily. It's how they use it. Not that they're offered. It's what they do with it.

Carolyn 12:34

Okay, okay. Not necessariy. Continuing: "Thou hast created that which is in Kher-aha, and that which is Anu. Every god feareth thee, for thou art exceedingly great and terrible; thou [avengest] every god on the man who curseth him, and thou shootest arrows at him. Thou livest according to thy will. Thou art Uatchet, the Lady of Flame, evil befalleth those who set themselves up against thee." (Carolyn: okay, so, I don't know if they're gonna go into - to who is the Lady of Flame, but everything starts with fire as I'm noticing -)

iON 13:32

Yeah.

Carolyn 13:32

- as they're just now introducing her.

iON 13:36

They're trying to figure out how they're gonna deal with the dross that the fire produces.

Carolyn 13:43

Oh, I thought it was fire that burnt away the dross.

iON 13:50

It would, but the dross is what's left over.

Carolyn 13:53

Wow, I had it wrong. Okay, so, what are they gonna do with the dross. Okay. Next question: "What is this? "Hidden in form, given of Menhu, ' is the name of the" tomb. 'He who seeth what is on his hand' is the name of Qerau, or, as others (Carolyn: okay, Qerau. Q-e-r-a-u. Is that "Q," iON?)

iON 14:24

No, no no. It sounds good. It'd be a good rub if you can get it, but it's a little stretch. It's not that important.

Carolyn 14:34

"Q's" not that important. Okay, is - yeah, that's fine. "Q's" not that important. Continuing: "or, as others say, it is the name of the Block." Now, he whose mouth shineth and whose head moveth is the phallus of Osiris,

iON 14:59

Right.

Carolyn 14:59

So, they're describing the phallus: the mouth and the head? That's a phallus? Ya ha!

iON 15:05

Yeah. Yep. Yeah.

Carolyn 15:07

Okay. The dick of Osiris. Got it.

iON 15:13

Go with "phallactic" acid.

Carolyn 15:16

"Phallactic" acid. You got it.

iON 15:20

Ha ha ha ha.

Carolyn 15:20

You're so funny. "but others say it is [the phallus] of Ra." (Carolyn: so, this one or that one.)

iON 15:28

Yeah.

Carolyn 15:28

'Thou spreadest thy hair, and I shake it out over his brow" (Carolyn: so, spreading hair and shaking over, that's Isis' hair again? Ah,) is said concerning Isis, who hideth in her hair, and draweth it round about her. "Uatchet, the Lady of Flames, is the Eye of Ra." (Carolyn: so, the Eye of Ra: open your eye and glare at someone and the fire comes forth, iON?)

iON 16:04

Very much so.

Carolyn 16:08

Got it. So, would you like to give us a synopsis of what just happened? Because the next, it seems to be a different section, iON, called The Seven Arits, A-r-i-t-s.

iON 16:26

Arits. Arits. Yeah, it's just settin', it's just settin' up what's, what's happening. It gives you the playground of what's possible. If you find yourself dead, or if you're alive or especially a god and want to know how to deal with it, how to handle it, this tells you who's working with whom and what you're working with. Meaning, you don't want to go against Ra, and you don't want to get all hemmed up in the phallus of Osiris. Ha ha ha. Tells you, gives you the running ground of what's up. And that's the sort of the details or parameters that you'll engage by. And, so, now you're gonna get these if you want to do these now.

Carolyn 17:13

Okay, so, the next step are these actions to be taken?

iON 17:18

Yep.

Carolyn 17:20
Okay.

iON 17:22
Arit.

Carolyn 17:26
Arit. "THE SEVEN ARITS." And: "The First Arit. The name of the Doorkeeper (Carolyn: more names. Okay) The name of the Doorkeeper is Sekhet-her-asht-ar. The name of the Watcher is Smetti. The name of the Herald is Hakheru. The Osiris Ani, whose word is truth, shall say when he cometh unto the First Arit: "I am the mighty one who createth his own light." (Carolyn: okay, good. So, he's on the right track. Right, iON?)

iON 18:08
Yep.

Carolyn 18:12
Continuing: "I have come unto thee, O Osiris, and, purified from that which defileth thee, I adore thee." (Carolyn: okay, so, he's saying I've taken your advice.)

iON 18:29
I've gleaned what you gave me, I get it, and this is what I'm gonna do.

Carolyn 18:35
Got it. Okay. And continuing: "Lead on. Name not the name of Ra-stau to me. Homage to thee, O Osiris, in thy might and in thy strength in Ra-stau. Rise up and conquer, O Osiris, in Abtu. Thou goest round about heaven, thou sailest in the presence of Ra, thou lookest upon all the beings who have knowledge. Hail, Ra, thou who goest round about in the sky, I say, O Osiris in truth, that I am the Sahu (Spirit-body) of the god, (Carolyn: is that the soul, iON?)

iON 19:29
Represents the soul, yes.

Carolyn 19:32
Okay, represents. Continuing: "and I beseech thee not to let me be driven away, nor to be cast upon the wall of blazing fire. Let the way be opened in Ra-stau, let the pain of the Osiris be relieved, embrace that which the Balance hath weighed, let a path be made for the Osiris in the Great Valley, and let the Osiris have light to guide him on his way." (Carolyn: so, that's pretty straightforward. Anything to add, iON?)

iON 20:16
Ah, no, it just like that. Doing good.

Carolyn 20:23
"The Second Arit. The name of the Doorkeeper (Carolyn: so, there are different Doorkeepers for each Arit. So, is an Arit a door to go through?)

iON 20:40
A position.

Carolyn 20:41
It's a position.

iON 20:41
Yeah, call it a position 'cause it may not - 'cause see, you get tangled up with a port or a portal or a gate. See, you get it all tangled up, so, door's softer.

Carolyn 20:54
Yeah.

iON 20:55
Door is good.

Carolyn 20:57
Yeah, okay. "The name of the Doorkeeper is Unhat. The name of the Watcher is Seqt-her. The name of the Herald is Ust. The Osiris Ani, whose word is truth, shall say [when he cometh to this Arit]: "He sitteth to carry out his heart's desire," (Carolyn: now, that sounds like the 18th -)

iON 21:26
Ta da.

Carolyn 21:28
- huh?

iON 21:30
Ta da.

Carolyn 21:31
Ha ha ha. This sounds like Key 18. Is it Key 18?

iON 21:40
It applies, yeah. Where you start the, the Aethyrs.

Carolyn 21:46
Yeah. So, that's the end point. But he sitteth to carry out his heart's desire. It doesn't say that he's gotten it yet, so we have more to go. Okay, I see.

iON 22:00
Correct.

Carolyn 22:01
"and he weigheth words as the Second of Thoth. The strength which protecteth Thoth humbleth the hidden Maati gods, who feed upon Maat during the years of their lives. I offer up my offerings [to him] at the moment when he maketh his way. I advance, and I enter on the path. O grant thou that I may continue to advance, and that I may attain to the

site of Ra, and of those who offer up [their] offerings." (Carolyn: okay, good. We're movin', we're movin' along. Right, iON?)

iON 22:42

Yep, yep. Yep, all's good.

Carolyn 22:45

Yeah.

iON 22:46

These are the markers that are straightforward.

Carolyn 22:49

Uh huh. Yeah. Good. Yeah. Straightforward. And when you say markers, that's like position. Correct?

iON 23:00

Perfect. That's good. But then you can have to figure out where you are so you can juxtapose it to another place.

Carolyn 23:07

Right. "The Third Arit. The name of the Doorkeeper is Unem-hauatu-ent-pehui. The name of the Watcher is Seres-her. The name of the Herald is Aa. The Osiris, the scribe Ani, whose word is truth, shall say [when he cometh to this Arit]: "I am he who is hidden in the great deep. I am the Judge of the Rehui, I have come and I have done away the offensive thing which was upon Osiris. I tie firmly the place on which he standeth, coming forth from the Urt. I have stablISHED things in Abtu, I have opened up a way through Ra-stau, and I have relieved the pain which was in Osiris. I have balanced the place whereon he standeth, and I have made a path for him; he shineth brilliantly in Ra-stau." (Carolyn: now, the things he's saying he's done for Osiris, he's doing for himself. Is that right, iON?)

iON 24:25

Of course.

Carolyn 24:26

Heh heh. Got it. "The Fourth Arit. The name of the Doorkeeper (Carolyn: let me do that) The name of the Doorkeeper is Kheseef-her-asht-kheru. The name of the Watcher is Seres-tepu. The name of the Herald is Kheseef-at. The Osiris the scribe Ani, whose word is truth, shall say [when he cometh to this Arit]: "I am the Bull, the son of the ancestress of Osiris. O grant ye that his father, the Lord of his god-like companions, may bear witness on his behalf. I have weighed the guilty in judgment. I have brought unto his nostrils the life which is ever lasting. I am the son of Osiris, I have accomplished the journey, I have advanced in Khert-Neter." (Carolyn: so, he's got his breath back, iON. That's pretty important. isn't it?)

Scott 25:50

Of course.

Carolyn 25:51
Heh heh. Am I boring you?

iON 25:56
No, we're just rolling through these.

Carolyn 26:00
I know.

iON 26:00
They're stackers. They're stackers.

Carolyn 26:03
Stackers. We'll stack on the next one. "The Fifth Arit. The name of the Doorkeeper is Ankhf-em-fent. The name of the Watcher is Shabu. The name of the Herald is Teb-her-kha-kheft. The Osiris the scribe Ani, whose word is truth, shall say [when he cometh to this Arit]: "I have brought unto thee the jawbone in Ra-stau. I have brought unto thee thy backbone in Anu. I have gathered together his manifold members therein. I have driven back Aapep for thee. I have spit upon the wounds [in his body]. I have made myself a path among you. I am the Aged One among the gods. I have made offerings to Osiris. I have defended him with the word of truth. I have gathered together his bones, and have collected all his members." (Carolyn: his body parts -)

iON 27:10
Parts of the part - yeah, he's soaking them up to the point that now we come back and goin': "Oh, wait a second. This is how this applies." So, it's starting to build a bit.

Carolyn 27:25
Yeah, to get where our speaker wants to get, he has to rebuild his body, iON?

iON 27:36
Basically, yes.

Carolyn 27:40
Okay. Rebuild body. Right. "The Sixth Arit. The name of the Doorkeeper is Atek-tau-kehaq-kheru. The name of the Watcher is An-her. The name of the Herald is Ates-her-[ari]-she. The Osiris the scribe Ani, whose word is truth, shall say [when he cometh to this Arit]: "I have come daily. I have come daily. I have made myself a way. I have advanced over that which was created by Anpu (Anubis). I am the Lord of the Urirt Crown. I am the possessor [of the knowledge of] the words of magical power," (Carolyn: okay, so we're finally talking about words here.)

iON 28:39
Right.

Carolyn 28:39

That's the next important step.

iON 28:42

That avenges something. The power only avenges.

Carolyn 28:47

Yeah. Okay, so, as iON says, continuing - avengers. "I am the Avenger according to law, I have avenged [the injury to] his Eye. I have defended Osiris. I have accomplished my journey. The Osiris Ani advanceth with you with the word which is truth." (Carolyn: okay, we got the word. We're talkin' it now. So, it's coming into being.)

iON 29:26

Yep, Well, you're startin' to get in the conditions of how far along it goes and how it applies from the dead side so you kinda get a perspective after a little while. It starts to build to a crescendo, and you can figure out from which point you're gonna engage and work to. No matter who you are or what you're dealing with.

Carolyn 29:47

Right. Okay, now, there are seven Arits and we are at: "The Seventh Arit. The name of the Doorkeeper is Sekhmet-em-tsu-sen. The name of the Watcher is Aa-maa-kheru. The name of the Herald is Kheseef-khemi. The Osiris, the scribe Ani, whose word is truth, shall say [when he cometh to this Arit]: "I have come unto thee, O Osiris, being purified from foul emissions. Thou goeth round about heaven, thou seest Ra, thou seest the beings who have knowledge. [Hail], thou, ONE! (Carolyn: so, ONE is in all caps. So, we're gettin' somewhere.)

iON 30:41

Right. You're arriving.

Carolyn 30:43

Arriving, oh. "Behold, thou art in the Sektet Boat (Carolyn: so, here we go. We're finally in the boat.) which traverseth the heavens. I speak what I will to his Shau (Spirit-body). He is strong, and cometh into being even [as] he spake. Thou meetest him face to face. Prepare thou for me all the ways which are good [and which lead] to thee." (Carolyn: Woohoo! We're done.)

iON 31:21

You're gettin' back to you; now you've juxtaposed your position back to you.

Carolyn 31:27

Mm hmm. Wow, that was cool. Okay, now they have here a rubric to end it all. And we talked about rubric before. So, kind of a synopsis, I think. "RUBRIC: If [these] words be recited by the spirit when he shall come to the Seven Arits, and as he entereth the doors, he shall neither be turned back nor repulsed before Osiris, and he shall be made to have his being among the blessed spirits, and to have dominion among the ancestral followers of Osiris. If these things be done for any spirit he shall

have his being in that place like a lord of eternity in one body with Osiris, and at no place shall any being contend against him."

iON 32:24

Yay.

Carolyn 32:25

So, basically, his position of power.

iON 32:31

Yes, and recognizing it.

Carolyn 32:34

Yeah, yeah, yeah. Right. Awesome.

iON 32:37

Good, good, good. That's a good cuttin'-out place, if you want to.

Carolyn 32:41

Okay. I don't know if Bob's ready. He's still banging about. Bob, you know, he doesn't listen. Because he doesn't have the time.

iON 32:50

He don't have to.

Carolyn 32:51

I know.

iON 32:52

Yeah, he can pick the points. So, open, he can, he can open it up and let the "chileans" howl about it.

Carolyn 33:00

Yeah, Bob, you, you're on now. Thank you, iON.

iON 33:02

Wash them hands. Thank you, darlin'. Wash them hands.

Carolyn 33:07

Right. He's done. Yeah. I totally appreciate being able to go through this with you, iON. Thank you.

iON 33:12

It's wonderful. It's wonderful. And now, see, we're gonna come up to The Pylons of the House of Osiris. It's a good jumping in and off place, so that's good.

Carolyn 33:23

Awesome.

Bob 33:25

Okay, so we're gonna open up. We're gonna let people ask questions, right? That's what we're doing?

Carolyn 33:36
Yep.

Bob 33:37
Okay. So, I'll unmute all and see.

Announcer 33:41
All participants are now unmuted.

Bob 33:45
Anybody want to ask? Let me mute the radio station. Okay, go ahead. Who was speaking? (pause) Anybody got any questions?

Carolyn 34:03
(in background) Bob, you're very -

Bob 34:08
Oh, I'm muted.

Carolyn 34:10
Are you on your phone? (echo)

Bob 34:13
Yeah, something screwed up. I have to tell -

Carolyn 34:15
Like, I hear you speak and then a second later, comes over my phone. So, you're in delay.

Bob 34:24
I'm on the other phone.

Carolyn 34:28
Why? Go back on the phone I'm on 'cause it's all screwed up.

Bob 34:37
Okay, so the problem is, is the none of my phones got recharged overnight. These things are dead for some reason. So, we have to look at that. Anyways, I got this one.

Carolyn 34:48
Okay, I'll go on the other phone with you then.

Bob 34:53
I may be going on - I may be going on the headphones.

iON 34:55
Ha ha ha ha.

Bob 34:58

Tech Body screwed up the recharging. Okay, so, people can ask - I've muted people, muted the radio station, that other radio. I was muted. I even tried to come in as a host, Carolyn, but didn't work right. Okay, who'd like to talk? Who, who wants to ask iON or comment on the Book of the Dead? We're not doing private sessions yet. We're doing the - you, you asking questions about the Book of the Dead, so, go ahead. (pause) None of you people were listening either. Right? (Carolyn's laughs) Just between Carolyn and iON.

iON 35:40

Ha ha ha ha.

Bob 35:46

Well, someone's gonna ask questions.

Jaun 35:49

Hey, Bob.

Bob 35:50

Come on, Nik. Michael.

Jaun 35:53

Can you hear me?

Bob 35:54

Who's this?

Jaun 35:56

Jaun.

Bob 35:56

Yeah, who is this? Okay, Jaun, go ahead.

Jaun 36:03

Okay. Hi, iON. Can we talk about the bit where you say that you can replace yourself in the condition that you are? Um, is that when you just change your mind and don't go with some less-than fault? And then (short pause) - help.

iON 36:31

Well, it's kinda. Yeah, yeah, your words are a little weird. You got to shift that. So, is it what you thought you thought? So, I thought you thought? Is that what you're saying?

Jaun 36:44

Yeah. If you have a thought that, is obviously, a less-than thought of you in a place that's less than, and you said,

iON 36:57

That you thought.

Jaun 36:58

Yeah. And it's only just a thought, obviously, but then you can replace yourselves in the condition. See that's - condition is something different, heh?

Bob 37:12

Are you talking about the Book of the Dead, Jaun?

Jaun 37:15

Yes, Bob. It was only a short bit. I only got a few notes. Okay. Can I come back to that one?

iON 37:33

Sure.

Jaun 37:34

I'll have to develop it a bit better.

iON 37:36

That's good.

Jaun 37:36

The process of purif - the process of purification sounds a lot like in the ritual magic where you've got to purify.

iON 37:46

It does. It is ritual, but it's not necessarily magic. It becomes normal. But I guess if you're dead, it might be considered magical.

Jaun 37:58

Okay. And the purification. Is that when you're dead? Or,

iON 38:05

Yes.

Jaun 38:08

'Cause I can remember where she said if you've got to be clean, or is that just - is that to do with your new lining up with you?

iON 38:18

Ah, recognizing you. Not lining up, recognizing you.

Jaun 38:27

Recognizing you. Okay, And that's a purification.

iON 38:34

It would be.

Jaun 38:37

Brilliant. Okay, thank you. I'll work on some more questions because this is so good.

iON 38:49

It's good.

Jaun 38:49

I'm good for now.

Nikolas 38:56

Hi, iON.

iON 38:58

Hey.

Nikolas 38:58

In the - hi. In the Arits, there's a Doorkeeper, a Watcher, and a Herald, and a Scribe Ani. They, they repeat in all of the Arits. What's the significance of that?

iON 39:17

The four different marks are play in the interplay for conditions that you would see from yourself to yourself to yourself. The four sides. Four sides. You see, you got up, down, over, and under. And that gives you those conditions from where you are from those places.

Nikolas 39:41

Okay, so, those markers. Do they then reference, if one reads through them again, does one - do they reference where you are particularly in, in that position?

iON 39:54

Maybe.

Nikolas 39:58

Maybe.

iON 40:01

Depends.

Nikolas 40:02

So, what would be a better way of looking at those four positions? If they're juxtaposed, you would

iON 40:08

North, south, east, and west.

Nikolas 40:09

Ah, okay. So, would that be a reference point for where you're positioned so you would know: are you facing north, south, east, or west? And which direction to move in?

iON 40:28

Basically. (pause, Carolyn and Bob in background) It's so funny. We can still hear them and they don't know it. It's so funny. (Carolyn: ha ha ha). It's fun.

Nikolas 40:42

No. Heh heh heh. Each one references: "and whose word is truth, shall say." So, each one of them repeats that same wordy words. Is this the truth?

iON 41:02

Or is it a fact?

Nikolas 41:04

Or, yeah. Yeah, yeah.

iON 41:07

Ha ha ha. Right. That's the rub. Truth. That separates the difference between truth and facts, you see.

Nikolas 41:15

Okay, so does it deal with the little man ascending to become god, or does it not have any reference to that at all?

iON 41:24

That's all it's about. That's all it's about.

Nikolas 41:28

Hmm. Thank you, iON. I'll have a look at my

iON 41:40

You're welcome. Play with it a little bit. But you're doing good.

Nikolas 41:44

Yeah. Thank you.

Carolyn 41:48

Thank you, iON. I yield back. I yield back.

iON 41:51

Yay.

Carolyn 41:52

I heard that about a million times in the impeachment hearings where congressmen will go after somethin' or other, rraawrrraawrrraaw, and then, I yield back.

iON 42:01

Right. Right. That's right.

Carolyn 42:03

Where does that phrasing come from?

iON 42:07

Oh, it's like cocaine. It's where you draw the line.

Carolyn 42:14

Ha ha. Where you draw the line.

iON 42:15

It's like crack. Make it a pipe dream.

Carolyn 42:17

Okay, Bob. Make it a pipe dream.

iON 42:21

It's like acid, we're dropping it.

Carolyn 42:23

Bob. Ha ha. We're doing jokes, Bob, waiting for you to

Nikolas 42:34

iON, in one of the riffs that I had, there was "the name of the giant was Hica." It's got nothing to do with the Book of the Dead. Has it?

iON 42:42

Right. No, it doesn't.

Nikolas 42:46

No. So, that gatekeeper referenced in that was nothing to do with these gatekeepers or Doorkeepers, should I say?

iON 42:53

Correct.

Nikolas 42:55

Thank you.

Scott 43:00

Is the, is the juxtaposition like the diagonals in a, in the cube? I mean,

iON 43:11

It would. The reference would be the same. The reference would be the same. If you took that line and took a spirograph and drew pitched angles off of it, it would make a perfect star.

Scott 43:27

Right. So, it's a star tetrahedron.

iON 43:30

Good. That's good. Excellent. Damn, that's well thought. You get an A for this moment. It'll - it's fleeting, though. It's like South Dakota's new anti-drug campaign: "Meth. We're on it." (Scott and Nik laugh) No, it really is. It's really their new campaign.

Bob 44:03
San Mateo.

iON 44:08
Amanana qu nan.

Carolyn 44:09
Bob's asking.

iON 44:12
Well, he's got to come to us.

Bob 44:13
San Mateo, want to speak? 650?

Lisa 44:20
Oh, hey, Bob. It's Lisa.

Bob 44:24
Oh, okay. No, you're not, not for the Egyptian Book of the Dead, so we'll get back to you. Okay. All right. Now, maybe Brian wants to speak. You want to speak, Brian, about the Book of the Dead?

Brian 44:41
Ah, I've been listening to the Book of the Dead. However, a question does arise. Could one engage the "Stone Cold Dead" series? Is there, are there any parallels or is there

iON 44:53
Yeah. They all are completely parallel. This just gives you the magic points at the magic markers that you'd use to scroll through the Book of the Dead. It, basically, is the other side. That's very brilliant of you to pull that off. You did pretty good there, big'un, because what you're saying is, is that this reference from the stone cold dead is how you pull them through; or the dead's position or condition within the "Stone Cold Dead" series. Brilliant. The stone cold dead is from the little man coming from the dead place. And the Book of the Dead, is coming from the dead coming into an alive place.

Brian 45:41
So, it's a juxtaposed position.

iON 45:46
In a mirror that you're pulling a tangent from. Because there's degrees of aliveness and deadness as we know, right?

Brian 45:57
Yeah, yeah, you can say that.

iON 46:00

Well, and that's why, and that's why you have these four markers that you get to decide where you fall into it and how it works in the Arits to get you through those conditions. If that's the stay in the cage in the rage of life. How far are you down the road tonight?

Brian 46:26

Pretty far.

iON 46:29

Good. Are you gonna make it tonight, or are you gonna show up in the morning?

Brian 46:34

Oh, hell no, I ain't making it till Monday.

iON 46:38

Well, that's good, you (indistinct) that's fine. That's fun. We're glad you're here.

Brian 46:47

Yeah, it's been it's been awhile. I mean, I call in from time to time, but normally I got stuff going on, or music, or I don't know. So, - but I had the chance to get on, so I thought I'd say something. But like I said, as I was listening I, I kept thinking about the "Stone Cold Dead" series and if one could get a straight parallel or another perspective which it would be.

iON 47:18

It is. It certainly is. See, you're from, you're, you're some of the last of the good old school, if there was good old school, where you come from a different condition. You knew, you were involved when no one could know anything. Remember those days when nobody could get anything, nobody could

Brian 47:38

Well, yeah. Ha ha ha. Right.

iON 47:40

Forever. It was like that. You couldn't - the best you could get with nothingness. And now, all of a sudden, the nothingness has become known and applial and applicable and conditioned and: "Oh yeah, this is what you do. Oh, hell, everybody knows that. What's the fuck's wrong with you? This is old school stuff," see? But you're tangento, tangential references bring it to a whole new light. Because you had to embrace the words back in the days of Thompson. Right?

Brian 48:16

Right. And you're using the tangent reference. But I guess my question would be: if you found yourself in this position trying to get back -

iON 48:34

Yeah.

Brian 48:35

- one would use triangulation to navigate the world back.

iON 48:43

Yes. Or, or, and if you can't do that, you'd look for a god to see what their pointin' you to. It's to find a god to help you back. See, they're trying to say: pull on a god's power if you're dead. Those are the words. This is just the, the mark that you use to access those words, when the words apply, into the place of power to bring them back from the dead. That's how the Book of the - coming forth in the rite of day, and light of night, and do right lollipop, and whatever the Book of the Dead shit, whatever they call it. To bring it back around so you have the ability to access the outcome; which is, to change your position from dead to live or live to dead.

Brian 49:39

Now, okay, so here's another question because you keep bringing up these markers. So, and Carolyn was talking about somebody creating or building their body. So, would you use markers as the DNA markers to -

iON 49:57

You could, you could.

Brian 49:57

- perfect physical -

iON 50:00

The shifts, the shifts, the shifts that come along with, like shifting your body because it doesn't - like, let's do your body. We used to play with your body all the time. You big, tall, drink of water. We can change you. You can go up and down and then you get the backache, and you blow up. And then you get over that and it'd go down. And then your legs would blow up, and back and forth. You know what I'm saying, the normal condition of it, it's your back and forth that you're forcing yourself into. But then all of a sudden, your body responds in kind, and you get all right. Notice that?

Brian 50:37

Yes. Yes, I do notice that.

iON 50:40

And that's the point. That's kind of the rite of passage and the point, because you're able to readjust yourself, basically.

Brian 50:56

Well, okay. The problem is, is adjusting yourself or adjusting myself, at will, and knowing how to do it. It's like, okay, I hear what you're saying, and I agree because I see it happening. I don't how I'm doin' it.

iON 51:15

You go too far.

Brian 51:15

Oh, okay.

iON 51:15

You go too far, you go too far, and you turn around and then you get good at it. So, then you can - you get messed up because you're good at it. Then it's like, okay, okay, okay, and then you do good at it. And then you're like, okay, then you get messed up. Then you have the power to be messed up, so then you have the power to fix it. And then you get good for a while, and you go too far. Then you get down in your back. And then you're like: "Oh crap, I gotta do, I gotta get myself back together." And you do, and you do. And you basically you over-compensate the place that you're describing. Meaning, your perfect self in way - how far you are away from that.

Bob 52:05

Okay, we're stopping that part. That's Brian's personally - you can talk later about that. Okay, there's other people here -

Nikolas 52:12

iON, is there a significance -

Bob 52:14

Okay, hold it.

Nikolas 52:14

- in number seven on the fifth day of Christmas?

iON 52:17

No, let's use - yeah, let's use that on Ruth. Let's use that on, on - let's, let's use that on Ruth Buzzi. They got her now at the morticians. Got her workin' on her. She'll probably come out of the hospital next week.

Nikolas 52:45

Yeah, but the, the number seven, is that significant in any way?

iON 52:50

Yeah, we said let's apply that one to Ruth Buzzi Ginsburg, because they got her down at the mortician' gettin' embalmed. And so, we're gonna see if she makes it out of that. She'll probably be there until at least early part of the week, next week.

Nikolas 53:07

Gotcha. Thanks.

iON 53:10

She looks good for a dead bitch. (Nikolas laughs) Well, she looks better than Nasty Pelosi.

Nikolas 53:21
Nasty Pelosi, she's not looking good, iON.

iON 53:25
Till her face fell off. They put it back on. It looks good. Okay, Bob says that's enough, y'all had enough. It's good. Any more questions, you can develop it as you go along. But this is a fun section where you're gonna get some of that, where you're gettin' some of that blow by blows. You'll develop those into positions -

Bob 53:46
Is this me?

iON 53:46
- and then you - yes, that's you.

Bob 53:48
Is that me?

iON 53:49
What do you what'd you - what'd -

Nikolas 53:50
It's you, Bob.

iON 53:51
- you - mutin' yourself, you're mutin' yourself now, Bob?

Bob 53:53
Okay, it's all screwed up here. Anyways, shut up! Shut up! Okay, so we're looking for new callers. Do you - this one. Leon, do you have questions for the, on the Egyptian Book of the Dead? (pause) Put your hand up if you do. Okay. Do you have questions on the Book of the Dead?

iON 54:23
Put your hand up if you're dead. Put the dead people on first. Let the dead people go first.

Bob 54:30
Yeah. Bert, do you have somethin' to ask?

Bert 54:35
Yes. Yes, I do, Bob. Hey, iON,

Bob 54:38
Okay, go ahead.

iON 54:39
Hey. We've been waitin' on you.

Bert 54:42

Hey, iON. Okay, I know. Hey, um, you were discussing with Carolyn the Lord of Terror. And what the -

iON 54:54
Bob.

Bert 54:54
- jumped out for me - say again? Bob is the Lord of Terror?

iON 54:59
That's Bob. Hell, yeah.

Bert 55:01
Okay, -

iON 55:02
Screaming, shutin' up, hollering at people, cursin' them out, calling people nigger on the radio. You can't do that.

Bert 55:12
Okay.

iON 55:12
Ridiculous. Who does that? He does that. Yeah. He's a pedophile -

Bert 55:18
Okay, but,

iON 55:18
- and a necromancer and everything nasty. He'll admit to it and don't even know what it is. Ridiculous.

Bert 55:25
Okay, but what, what jumped out at me to ask a question is that normally, you know, those of us in this realm, we always reference the north and south. But his label is Chief of the Lands of the South and North. Is there a reason why the North and South are changed where South and North - is there a reason for that?

iON 55:50
The original, the original, it's the original battle. The condition: the North versus the South. It's what it's always about on the inner side. Not the angel side. That's from the eastern sky reference, you see. Everything goes east. You go west far enough, you hit Far East. So, there's only north, south and then east. West doesn't matter.

Bert 56:16
Okay, you said the other side: the South and North.

iON 56:19
Yeah.

Bert 56:20

Are you referencing the Civil War? Are you referencing the Civil War?

iON 56:23

That's the reference that - those are points of order, but it applies the same way. A separation. North and South.

Bert 56:35

Okay, but you said that that's the normal order on the other side. Are you still referencing, like, the other side of the Orion's belt in this realm? Is that what you're - that other side? Is that what you referencing?

iON 56:48

It does, it does. And the Book of the Dead references straight-out dead people. You know, dead people.

Bert 57:00

Right.

iON 57:01

You slept with dead people one time. Do you remember?

Bert 57:04

Okay, but I - no, I do not, iON. I do not.

iON 57:10

You don't remember?

Bert 57:11

This whole dead thing, it's

iON 57:12

Want to talk about it? Want to talk about it?

Bert 57:18

No, I

iON 57:18

(laughing)

Bert 57:18

He's gone. Let's get back, iON. Let's get back to the point.

iON 57:22

Oops, oops, there it is. Ha ha ha ha. No, okay. -

Bert 57:28

Go back to the point, iON.

iON 57:29

- go back to the Egyptian Book of the Dead 'cause that's what you're supposed to do. That's what you're supposed to do. Okay, go ahead.

Bert 57:35

Okay, this dead thing. The dead people. So, this, this space between Orion's belt and here, is that a -

iON 57:45

Yeah. Wait now. There's no - whoa, whoa, whoa, whoa. There's no space between Orion's belt and here. Those are touching. You're talkin' about which side of Orion's Belt you're on; the dead side or the live side. Then here, you're on the dead side or the alive side. That's what Brian - remember Brian Johnson? We adore Brian Johnson, too.

Bert 58:09

Yeah, Brian just -

iON 58:10

Brian Johnson, he was talking about "The Stone - "The Stone Cold Dead" series, which is the other side of the ancient Book of the Dead. He was pretty good to bring that up because -

Bert 58:24

The other side.

iON 58:25

- yeah, yeah. Live to dead, dead to live. And then it doesn't matter. Are you a god? Yes or no. If you are, then none of that applies. But if you're not, you got to figure out which side you're on.

Bert 58:40

Okay. Okay, this dead person thing. Okay. Do we consider them ghosts? Because you never referenced ghosts, you just mentioned that, you know, like I'm involving

iON 58:52

Not necessarily. Not necessarily. There are ghosts, but not necessarily. Y'all got this tangled up with some Halloween thing, and it ain't like that. It ain't like that. Not as you presumed. You don't get it. And it's okay. You're figuring it out; but it ain't like that, necessarily.

Bert 59:18

Necessarily. So, that's not a definite.

iON 59:21

Right.

Bert 59:21

So, are you saying that some people we see are dead and some people are ghosts?

iON 59:28

That's correct. There's a difference. That's right. Earth-bound spirits they call some of them.

Bert 59:37

Right. And that, that references the stone cold dead. So, so the - okay, so like, you're saying in the bus. You told me last week the bus - that some people that appear that they're there but they're not there. So, that - would that be a ghost -

iON 59:51

Right.

Bert 59:51

- that's sitting on the bus that -

iON 59:52

It would. An app - we'll call it - call it an apparition.

Bert 59:57

Apparition.

[Top](#)

2019-11-23-2000-3

Bert 0:00

Okay, but apparition, I would not engage as far as if they said something to me; but a dead person, I would.

iON 0:08

But you do. Yes, you do, you would, you could. You don't know the difference. You can't even see you! We say stuff about you, and you say -

Bert 0:17

I can't even see me.

iON 0:17

- that's not the case. Yeah, you don't even know what you're talkin' about. You bump into the wrong stuff all the time and act like you know somethin'. So, yeah, ain't no difference. You gonna believe us or them lyin' eyes of yours?

Bert 0:33

Well, I don't believe my eyes since you brought up this dead thing. I definitely don't believe my eyes. That's why I'm asking you questions.

iON 0:39

Good. And so therefore, therefore, therefore, that brings you to the right place. Now you need to pull it back in and say: "Oh, okay, now there's a notable difference." Now you can start noticing it. And that's what we're sayin'.

Bert 1:01

Okay, but are there points for noticeable difference because I'm using my eyes, but I shouldn't trust my eyes, but I am seeing a person. So, are there clues -

iON 1:13

Yes, you're seeing a form.

Bert 1:13

- you can get me to know that -

iON 1:15

You're seeing a form.

Bert 1:16

A form, okay.

iON 1:17

You're seeing a form.

Bert 1:18

Correct. But you're saying and notice, notice the difference between a ghost and a dead person. Can you give me a clue on how I would notice the difference?

iON 1:32

Well, what did the - we just went through that. What did the Book of the Dead say?

Bert 1:37

Okay, iON. I always have to go back and listen -

iON 1:41

Okay.

Bert 1:42

- what you just read. I can cover

iON 1:44

Yeah, you're gonna have to - darlin', darlin', darlin'. You're gonna have to do that here too. Because what Carolyn did with the Arits, will give you the four positions to gauge where -

Bert 1:54

Yeah, I remember.

iON 1:55

- or what condition the person or thing you're dealing with is. Seven different arenas in which to engage. And those are what you would use, the four sides, the four directions, to see which end of the, let's say, of the spectrum of light they would engage.

Bert 2:19
Wow. Okay.

iON 2:21
See?

Bert 2:23
Hmm. Okay, iON -

iON 2:24
See, that's why, why it's good - whoa, whoa, whoa, whoa, whoa. See why it's good to be Number One? Do you realize you just unzipped that, that nothing else did tonight? You see how you did that?

Bert 2:36
Yes.

iON 2:37
What about dat doh? What about dat doh?

Bert 2:40
Okay, yes.

iON 2:40
Nobody asked that question, but you did.

Bert 2:42
Okay, iON. All right, but let's go back to that. Go back further to my original question. So, is there a reason for saying south to north? You're saying it was another side, so, is that part of that spectrum? That, I mean, we all - in the live part, live realm,

iON 3:05
Depends, depends on if you're alive or dead.

Bert 3:12
Depends on alive or dead. So, are you saying that a live person would reference north to south? And a dead person would be south to north?

iON 3:21
A dead person would be south to north, typically.

Bert 3:24
Wow, okay.

iON 3:25
Typically. But you got to - see, remember the juxta - remember the juxtaposal positions? Sometimes -

Bert 3:32
Yes, they're on the

iON 3:33

- some would say: "I once was dead, but now I'm alive." So, now which side are you on? You see?

Bert 3:45

Well, yeah, I see, I see as far as the words you're saying, but I don't really see.

iON 3:51

There's a lot of people, there's a lot of people that say: "I died and came back. And this is what it was like on the other side." Well, that's the point. Is it the other side of the road, or did they live through the autopsy? You know, what happened?

Bert 4:07

Okay, but what I just unpacked that you answered, iON, that, that's not a rod, it's not a rods and cones. Is that our perspective? That's something that - orientation? Is that an orientation? Not really using your mind, but your orientation of what you're involved in?

iON 4:24

We like that. We like that. Just become more noted. You become what you become. As you become more sighted, you'll notice things and then those rips, Arit, will allow you to sift through it to figure out what they are. Or, you can just ask 'em.

Bert 4:42

Ha ha ha. Okay, I want to go back to a question I asked you two, three, weeks ago about the lions and they're coming. You said that the lions could be considered l-i-n-e-s.

iON 4:57

Yeah, between the lines.

Bert 4:58

Is that, is that a reference, is that reference to your - you always reference the lines and spaces that you made. Is that what you're saying? Line?

iON 4:58

Every Good Boy Does Fine.

Bert 5:01

Does that reference

iON 5:04

And F-A-C-E. And then apply that to the pentatonic scale, 92 hertz.

Bert 5:23

Pentatonic scale is 92 hertz. Is that what you're saying? So, the lines and spaces

iON 5:29

No, we're saying: get it down to 92 hertz.

Bert 5:32

Get it down to nine. Okay. So, the lines of spaces, that's the frequency reference, then. That's not a

iON 5:38

Yes. Everything is, big Bert.

Bert 5:46

I know, I know, but I just wanted to be sure. Okay. Last week you also said something to Carolyn about: You get to navigate the position between the two; the pitch and yaw of those degrees of exception. So, have the degrees of freedom changed to the

iON 6:05

Good words. Those are great words. Where'd you get them?

Bert 6:10

From you, from your, from your voice last week.

iON 6:15

Oh, and then the good one, go with them. That's good. That's pretty good.

Bert 6:23

So, have the degrees of freedom changed? Are the degrees of freedom referenced differently in the Book of the Dead than what we're familiar with, or there's another reference?

iON 6:30

They're the other side. They're the antiphonal side. There's the antiphonal side of it, just as it says. It's the other side of it. This is the other version of it.

Bert 6:42

So, the degrees of exception are the other side of the degrees of freedom.

iON 6:48

Correct.

Bert 6:49

Yes.

iON 6:50

We call those the degree of bondage.

Bert 6:58

Ah, the degrees of exception could be considered degrees of bondage?

iON 7:01

Yep. From the Dark Soul's perspective. But Bob really tears up. He does it with terror to the dead. He had no patience for the dead. But he loves to bury 'em. He'll kill 'em dead as a sack of hammers: Mae Brussell, Chris Story, Ruth Buzzi Ginsburg, Marshall McLuhan, Mary McLuhan shit. All of the, the other goofball. Who is that one with the needles, the brother? He's gone, too.

Bert 7:36
Who?

Bob 7:38
Yeah, Frank Zappa, Dr. Beter, Dave Worcester.

iON 7:40
Frank Zappa, Dr. Beter. Yes. Garrett Deane, Ralph Duby.

Bob 7:47
Garrett Deane, Ralph Duby, Krishnamurti. A lot happening in January, February '86.

iON 7:56
Michael Blake Read. Michael Blake Read.

Bob 7:58
Michael Blake Read.

Bert 8:02
Yes.

Bob 8:02
Yeah. January, February '86: Krishnamurti, L. Ron Hubbard, Herbert W. Armstrong and someone else.

Bert 8:10
All on the same day? Wow.

iON 8:14
It was a good day in -

Bob 8:16
Oh, no, but every week and a half -

Bert 8:17
Just till February.

Bob 8:18
- thru January, February '86.

Bert 8:20
Really.

Bob 8:21

February, January '86. L. Ron Hubbard -

iON 8:25

How many days to Bloomsday? How many days to Bloomsday?

Bob 8:30

163. 163. 165.

iON 8:33

Ha ha ha ha. Listen, you. You know somethin'. Ha ha ha ha.

Bob 8:40

I know somethin', Bert.

Bert 8:43

Yes, you do, Bob. Yes, you do.

Bob 8:45

My Tech, my Tech Body smartphone keeps track of that stuff.

iON 8:49

Do you understand how Bert just fucked around and unlocked the Book of the Dead from tonight's boring epoch?

Bob 9:01

Did you say from tonight's boring epochs? What did you just say?

iON 9:04

Yes, we did. Yeah.

Bob 9:09

He said Bert unlocked the Book.

iON 9:10

And that (indistinct) boring. He unlocked the session.

Bob 9:13

Oh, you hear that, Carolyn?

iON 9:14

He knocked it, he knocked it out of the park.

Bob 9:19

Oh, okay. Did you hear that, Carolyn?

Carolyn 9:22

(in background) Yes.

Bob 9:23

You were boring tonight.

iON 9:26

No.

Bob 9:26

We're going to have to have a committee review of Carolyn's hosting.

iON 9:29

No, no, there wasn't a lot going on. It was just going through the perfunctory stages that you have to do. But no one got the mark to hit the ball out of the park of what you were pitching. It was just - we were playing catch. And he gets up and takes it to bat and knocks it out of the park.

Bob 9:52

Yes, I get that. And Carolyn is a great soul for going through the boring part. I wouldn't have done it. I would have cancelled the session.

iON 9:59

She's wonderful. She's wonderful. We know, but you didn't. And she, then she went and bought you a damn treat in the interim that you ate every single one of.

Bob 10:08

Yes, that's right. Hey Bert, the Tech Body is really messing with our phones here. They said this didn't get charged. You know, you didn't do it overnight. And, ah, so, we're trying to figure out what phone I could use. Like, pretty chaotic. And then, then all of a sudden, the phone starts saying: charging, charging. So, Tech Body backed off and now they're charging. So, that is interesting what iON described as the Tech Body.

iON 10:39

Oh, that's wonderful. Tell them about, tell them about ice cream, Bob; that's a nice topic. Are we through with the dead? Are we done with the dead shit yet, Bob?

Bob 10:47

No.

Bert 10:48

One more question, iON.

iON 10:50

Come on. Get with it now, get with it. Get right with God.

Bert 10:54

Okay. Okay, iON, last week you, you also said you better know what an antigen is.

iON 11:01

Yeah, you better know.

Bert 11:06

So, um, is this related to your CRISPR subject you brought up a few weeks ago?

iON 11:12

Ah, not, it can, but not necessarily.

Bert 11:17

Okay, so, is there a new process with antigens that was brought up in the Book of the Dead last week?

iON 11:25

Tell them what an antigen is. They don't know.

Bert 11:28

Okay. It's a substance that can be foreign to the body that invokes an immune response, -

iON 11:34

Exactly.

Bert 11:34

- either alone, forming a complex -

iON 11:40

Go ahead. Alone or effects a -

Bert 11:43

Okay, so, has something changed? After forming with a

iON 11:44

Don't stop, you're doing good. Doing good. Don't quit.

Bert 11:46

Okay. Antigen is any substance foreign to the body that invokes an immune response, either alone or after forming a complex with a large molecule and that is capable of binding with the product of the immune response. And my question is, has something changed -

iON 12:07

Not immune, an immunoresponse. 'Cause it doesn't have to be in an immune response. An immunoresponse, like a knee jerk reaction or a reflex. So, don't, don't negate that. But yes, that's exactly correct. Okay? And that's what you better know. And you told them, so now they know. Okay, next. Ready to go to the beach? How about ice cream? Ready for ice cream? Hmm.

Bert 12:35

Okay. Okay. Has something changed? Are you just bringing that up because of a certain portion? I didn't -

iON 12:43

No.

Bert 12:43
Nothing has changed.

iON 12:44
You got it. You got it. That's why you're Number One.

Bert 12:50
Okay, but I'm not getting what I got. I mean, you just reference that but there's nothing -so, nothing has changed with the antigen in relation to antigens. You just -

iON 12:59
No, but you have to know it. Now you have to-

Bert 13:00
- wanted to remind everyone that you need

iON 13:01
- no, no, no, no, no. Now you're to a place that that matters. Before, we didn't care if you knew it or not. You didn't necessarily need to know it because it didn't make any difference. Now you need to know what it is 'cause it makes a difference now. You see?

Bert 13:22
Okay, one more question. I have another question on the Book of the Dead. Okay. What you're laying out with the dealing with the dead in the Book of the Dead, is it different from the Lazarus project?

iON 13:34
No.

Bert 13:37
So, they're both the same. So, what's going on, what you're laying out in the Book of the Dead and Lazarus, they're the same.

iON 13:45
Right, they are the same.

Bert 13:46
Yes, okay.

iON 13:48
Yes.

Bert 13:48
All right.

iON 13:49
Yes, they are the same.

Bert 13:50

That's all I have for the Book of the Dead, Bob. Thanks.

Bob 13:56

That was good point, Bert.

iON 13:59

It's good to be Number One.

Bob 14:02

Do Ginney and Gregg want to say anything? Do you have any points in the Book of the Dead? Were you here to hear it?

Multiple voices 14:11

Hi, Bob. Hi, iON.

Bob 14:16

Are you here for the Book of the Dead?

iON 14:19

He's here, he's here.

Bob 14:21

What? Are you here to hear the Book of the -

Gregg 14:27

Naw, I don't have much response on the Book of the Dead, but we're just enjoying listenin' to the sound of words here.

iON 14:36

The sound of words. The sound of silence. We heard it, we just didn't have a question.

Bob 14:40

Did you listen? Have you been here for a while before you phoned in?

Gregg 14:44

Yeah, we were on the computer. We were just near a noisy spot. So, we were listening to it without being

Bob 14:51

Okay. So, you have no points to make about the Book?

Gregg 14:56

No, I don't have any points to make, but thanks for jumping on me.

Bob 15:01

I'll come back to you.

iON 15:02

Of course, of course.

Bob 15:04

Yeah. So now Brian, have you thought of something about the Book of the Dead since the - we muted you?

Brian 15:13

Sure. It's not specifically about the Book of the Dead, but it's, it's the interaction of the living entering into those realms or that realm. I think of - it may not be the same, but I think of purgatory. There was a show on Fox called "Sleepy Hollow."

iON 15:38

Yeah.

Brian 15:39

And it was about Moloch, but it was about purgatory. And Moloch took this girl's sister to purgatory, so there's that hurt. So, this girl and this guy, the main character, they go into the land of the dead to get her, to retrieve her, to get her back. But when they get there, they get all turned around and they're lost. Which is exactly what I hear him saying: "Hey, if you get lost, this is what you got to do to figure out how to get out." So, I'm asking about the interaction, if the living go there -

iON 16:09

Right.

Brian 16:09

- and, so you don't necessarily have to be dead, but you could be alive and go there and you better have these tools or knowledge to navigate your way around. I mean, that's my question.

iON 16:22

If you get lost, yes. If you get lost, that's exactly right. Now, what Bert was talking about was how to navigate it with fear with the dead people that are here. That's what Bert was asking about. So, your, your condition is exactly the opposite of it. Of, is when you go there to go fetch somebody or sometimes Bob gets out whoring. You know, he'll go whoring pretty regular. And he'll get lost off in there and then a bad world and nobody -he don't even care where he is. He just waller's out wherever he is, you know? He don't care. So, sometimes even we have to go fetch him, get him and bring him back. Now, he can't remember it; but ohh, all of a sudden, ooo, he's havin' dreams. Oh, oh, Uncle Percy come quick, he's havin' dreams. Mysteries from the Universe Bob's having now, you see?

Brian 17:18

Bob, what kind of dreams are you havin'? Ha ha.

iON 17:21

Tell us, Tell us, Bob. Tell them, Bob. Go ahead tell it. Tell it, Bob. Tell it.

Bob 17:28

Gratifications from my Pornhub channel.

iON 17:31

Yeah, he does have a nice Pornhub channel, that's true. He went premium, you know, just last week.

Bob 17:36

The actresses, the actresses on the Pornhub channel wanna have a real relationship with me off the set, so they enter my dreams.

iON 17:45

Oh, me. Yeah, oh, okay. But he charges them though, don't you worry.

Bob 17:50

But I just flash them my finger which has no married ring on it. I show them the finger. Very ambiguous gesture.

iON 17:58

Ah, oh. And he accepts tips on PayPal.

Bob 18:02

Oh, I accept tips, yes. Does that answer your question, Brian?

Brian 18:10

Yeah, sure. As far as your dreams, yeah, that answered my question.

Bob 18:14

Yeah, sure.

Brian 18:15

Your dream. The other thing was now, so, we're gettin' this - as you're going through the Book of the Dead, it's this - I don't know, call it a navigation system or whatever to

iON 18:30

It's an information guide. It's an information guide.

Brian 18:34

Okay.

iON 18:35

Both sides of it are the four directions that you might bump into. You know that dude you always see at the Flying J? You know, when you go to the Flying J?

Brian 18:47

Yes.

iON 18:49

The dude you always see that's kind of weird and you don't know what about him, he's like, he's always there? But guess what? He's always

there. Know what that means? He's dead there. He don't go nowhere. He's always there. No matter when you go. He's there.

Brian 19:06

Oh, that's interesting.

iON 19:08

Yeah, and that's why no matter when you're there, it's odd.

Brian 19:13

It's not just the Flying J, I see him everywhere at these truck stops. Like, damn, is this guy stalkin' me? Is he followin' me around? What the hell's going on?

iON 19:22

Yeah, he's dead.

Brian 19:24

Okay, so, Jesus, it said, you know, Jesus conquered death, hell, and the grave. Is that conquering of this what - what did you just call the Book of the Dead? I called it the navigation system. It's a, what did you just say it was?

iON 19:50

It's the guide. It's the guide.

Brian 19:52

Guide. Okay, so, so, would Jesus have a guide or a blueprint when he went, and he conquered death, hell, and the grave; would he have a blueprint or something similar? Or did he just use the same guide?

iON 20:05

He did.

Brian 20:06

Okay, which is it?

iON 20:09

No, no, no. Stop. One second. The scriptures were very clear. What it said was, is that Jesus went, died, and he went to hell or to purgatory. And with him he took the KEYS to death, hell, and the grave. Those Keys are what he used to unlock purgatory. And he did. So, those things you're talking about are the Keys.

Brian 20:37

Okay, those Keys that he used - okay, are those Keys in the Book of the Dead, or are they, are they a different -

iON 20:47

They're the angel's Keys.

Brian 20:47

- different - oh, so he used angelic Keys, and the Book of the Dead doesn't do that. Is this correct?

iON 20:57

Correct. Well, you can use them and they respond, but you're not talkin' to the angels in the Book of the Dead, you're talkin' to the dead. Or, if you're dead, you have to get out of your dead spot.

Brian 21:15

Right. If you're dead, but I'm, my perspective is from the living; being alive and entering that realm.

iON 21:25

No, we know. Everything works, everything's good, it's beautiful, you win, no problem. That's not the conversation. But you got a cell phone that you use and sometimes you hit "a dead spot" and you got no service. Or if you have service, it disconnects because you hit "a dead spot." But now, you got to know how to navigate outside of the "dead spot," 'cause your GPS won't even get you out of that if you are. You see? And that's an example of what the Book of the Dead can help if you get stuck in a "dead spot," a zone. 'Cause that's why we say we use it, the reference, as a guide. Now they're sayin' all this hibably, gibably, bibably, dibably, bubbly gook. Don't get worried about all that. But you don't get tangled up in that. Some people do. But you don't get tangled up in all that. You wouldn't know Horus' asshole from Isis' virginal mouth. You wouldn't know no difference. So, don't make a difference to you. But the points of order allow you to note the deference between the dead's perspective that they're trying to come out of, and the live's perspective that you would use to engage the dead at that level. So, it tells you both sides of it.

Brian 22:51

Okay, all right. That's good.

iON 22:53

That is good. You're going good.

Bob 22:58

Okay, thank you, Brian. Thank you for your private session.

iON 23:03

We fucks. We fucks with you, Brian.

Bob 23:08

Yeah. Okay. Bisbee. You have anything to say? You come in every week and say nothing. You have something to say this week about the Book of the Dead? (pause)

iON 23:18

I think they're through with all the dead shit, Bob. (overtalk, indistinct) to the good part?

Bob 23:30

Not going to say anything?

iON 23:36

Oh, yeah, lord god, let 'em talk. It's okay.

Bob 23:41

Now Jaun, do you have another question about it?

Jaun 23:52

I'll have to prepare, so, sorry, Bob.

iON 23:55

Yeah. You said that they're dead. What the fuck difference does it make?

Bob 24:03

Okay, so we got Michael and Nik. Do you have something to say? Either of you?

Michael 24:08

Yeah. iON, is the emptying of the Guf now filling our experience here with, with the dead, the recently undead, undead?

iON 24:18

Yes, it is. It's filling up all of the subways and the "L's" and the graveyards and they're having to put fences around the cemeteries. You know why?

Michael 24:32

To keep them in or to keep us out.

iON 24:35

No, because people are dying to get in there.

Michael 24:39

Ah. So, are the dead bringing their veil with them, iON?

iON 24:50

You got to say it in English.

Michael 24:55

There used to be a veil between the dead and the living before we did the Book of the Dead.

iON 24:59

There still is. There still is. But now you got the insight of knowing the distance. And if you ever learn how to deal with the Dark Soul, then you'll be better prepared and able to - with the fiery darts that the Dark Soul will throw at you, -

Michael 25:18

Yeah.

iON 25:18

- that's Bob, those fiery darts, you'll know how to overcome those. See, Bert's doing real good with it, and Brian's doing good with it. Several of them are doing good. Alissa's got pretty words. You're doing good.

Michael 25:35

Yeah.

iON 25:36

You have water now. So, that's good, isn't it?

Michael 25:39

It's very good. It's very good. So, the - is it the dead entering the space of the living more than the living entering in

iON 25:51

What's the difference? What's the difference?

Michael 25:55

The difference is that -

iON 25:56

How would you know?

Michael 25:57

- the difference is that you used to be in the Guf, and now you are here. And so, are you, are you in some way the king of the dead bringing the dead over here?

iON 26:10

No, we are Non-Physical, see?

Michael 26:12

Yeah, I know.

iON 26:13

Well, you suggest these - well, you know that but then you ask us questions. Look, you got one stock pot now. You used to have separate pots. Now you got one stock pot where everything fits. And here's the thing. Now, here we come; here we come to save the day. Hey, hey we're the monkeys, people say we monkey around. And then you got this Tech Body where you pumped all your power into that we're 8/11th of. Kinda like Southern Company: all the holding, all the common stock for all the power companies. You know, Georgia Power, Alabama Power, Mississippi Power and Light. All them companies, see? They hold all those common shares. So, it keeps pumping it out, pumping and pumping and pumping and pumping it up to the point where you give it so much power, that you increase our power to the point where we don't care if you ascend or not! Ha ha ha ha. Don't bother us. Ascend, don't ascend, fuck it, don't fuck it, get it, don't get it. Hey, big'un, do what you're gonna do. You don't scare us, do what you want to because the humans in this condition

are pumping so much power into the Tech Body that you're increasing Non-Physical. Livin' in a box, in a cardboard box. Livin' in a box.

Michael 27:33

How are they, how are the dead relating to the Tech Body, iON?

iON 27:38

They're lovin' it. They get to be heard. They get to see and be seen. The dead do more in their dead space than most humans do sitting on their sofa, on their little "looky box," pumping in their little thing on the twittin' on their twatter, and lovin' up the "Facialbook" and takin' pictures of the food they have been layin' in front of them. They don't go to the kitchen to get food no more. They just waller and let somebody lay some food on them. And they take a picture of it, and they let it wash down their throat hole, and they're on the way to the abyss.

Michael 28:14

Is the Tech Body aware of whether we are dead or alive?

iON 28:19

Yes.

Michael 28:22

And it, does it interact with us differently according to

iON 28:30

No, no. But see, dead people have been votin' in Chicago for years. So, it's not too odd. They're used to dealing with dead people.

Michael 28:41

So, is Schiff one of the recently undead?

iON 28:46

No, he's alive, but he's like a little pixie doll. You know, when you squeeze 'em and the eyes bug out? They go bleah, it's like them.

Michael 28:56

Yeah. Yeah. All right. That's good. Thank you, iON. Thank you, Bob.

Bob 29:05

Okay, thank you, Michael. Okay, next person. Trina, do you have a question on the Book of the Dead?

iON 29:12

That was, that was, that was pretty good. That was pretty good.

Bob 29:17

Yeah, that was good.

Trina 29:18

Hi, Bob.

iON 29:18

You're milking it. You're milking it.

Trina 29:21

I don't have any questions on the Book of the Dead.

Bob 29:25

Hello Trina.

iON 29:25

Okay. Hey, darlin'.

Trina 29:26

Can you hear me?

Bob 29:27

So, your questions, you said, you typed -

Trina 29:31

I don't have any questions.

Bob 29:31

- "Jesus unlocked purgatory with the Keys." What's that statement? "Jesus unlocked purgatory with the Keys," you typed.

Trina 29:38

That was what iON said.

Bob 29:40

Do you want to ask a question about that?

Trina 29:43

iON mentioned that, so I wrote that down. Can you not hear me?

Bob 29:50

Yeah, he mentioned tonight. I hear you. He mentioned it tonight?

Trina 29:53

I thought that was a great - yeah, I liked that. So, I typed that on there.

iON 29:58

Oh, isn't that nice?

Trina 29:58

Even Brian asked about the Keys. So, that was the Keys and the Aethyrs. And he took that to purgatory and I'm not that. Yeah, I'm just throwing that out.

iON 30:09

Pretty cool.

Bob 30:10
Right. Okay,

Trina 30:12
At the beginning of The Book of the Dead. Let me ask you, I do have a question. It's what Carolyn was reading. It made it sound, he said that you have to die and then come back and reclaim your body?

iON 30:26
Yeah, that's what they're doing, or trying to do.

Trina 30:31
In the Book of the Dead.

Bob 30:33
They're not reincarnating. You might want to spell out the difference, iON.

iON 30:38
They're not, they're not. They - the only reason why -

Bob 30:41
You're afraid of the reincarnation topic. Yeah, you're afraid of the reincarnation topic, right?

iON 30:45
We don't care. There isn't any. We're not afraid of it. There's not any - there isn't any. You know, it's like good baloney. There's no such thing. So, can't describe - you can't go against baloney. There ain't any. You eat baloney or you don't. But it's not 'cause it's good, it's just because it's baloney.

Trina 31:04
So, the dead are trying to come back, but they're dead. So, they don't get to come back.

iON 31:08
Yeah, they're baloney. They're baloney.

Bob 31:13
Ha ha ha. Is Deborah Durbin trying to come back, iON? Or Eliza?

iON 31:18
No, no. They can't.

Bob 31:21
Why not? Why can't they?

iON 31:24
They haven't figured it out yet. We haven't done the Book - we haven't done the Book of the Dead yet.

Bob 31:29

Heh heh. So there, so there are not many people before we start doin' the Book of the Dead that came back.

iON 31:39

Jesus, they're everywhere Bob. They're all over the place. So, you don't even go - you kill all these motherfuckers that you want to go to their funeral.

Bob 31:46

So, some have figured it out. You're saying some have figured it out.

iON 31:54

Yeah, some, but not many.

Bob 31:54

I know, but you you're saying some have figured it out over the millennia, over the span of timing. And they're here, bugging Bert and others. And me.

iON 32:01

Day after, the day after tomorrow.

Bob 32:02

They do figure it out.

iON 32:05

They do. The day after tomorrow.

Bob 32:07

Okay, go ahead, Trina.

Trina 32:08

But they're, but they're not in physical bodies. They're just creating havoc because there's no Guf. They're all, they're just dead people all over that you can't see.

iON 32:16

It's not, it's not necessarily havoc. Y'all see it as havoc, but now you've got so lost in your Tech Body, they're all over you and you don't even care. It's like, yeah do it. I'm dead. Okay. (Bob laughs) Congratulations. Well, if you're dead, then why are you, why are you in my "Facialbook" account? Well, you don't want that, I "liked" you on Facebook. Okay, you gave me a "like." I "liked" you, I don't care what you are. Yeah, you gave me a "like"? Okay, we're good. (Bob laughs) Don't be putting that shit - I'm gonna, I'm gonna "unfriend" you. Don't be putting that shit on my thing. I'm gonna "unfriend" you.

Trina 32:52

And after the Book, after we complete the Book of the Dead they can come back into their physical form? Debra; my father's asking. When you completed the Book of the Dead.

Bob 33:07

Answer that. Wait, wait. Make him answer it. So, Deborah can come back, and Eliza, after we finish the Book of the Dead, iON?

iON 33:16

If they want to. They won't, though.

Trina 33:18

If they want to. They won't. Okay.

iON 33:21

They won't.

Trina 33:24

And what will we

Bob 33:26

Why? Because - heh heh - what will we? What will we? What's the verb?

Trina 33:32

What will we gain by, by, at the end of the Book of the Dead? What we do with -

iON 33:39

What we know?

Trina 33:39

- this knowledge. What'll we know, yes.

Bob 33:43

Yeah, what will we know?

iON 33:46

Oh, you'll know how to go. If you want to go get somebody, you can go get somebody from the land of the dead, if you want to.

Trina 33:56

Okay.

iON 33:57

Gotta go quick, though.

Bob 33:58

And we can bring them back into the physical, iON?

iON 34:00

Mm hmm. Yep. Mm hmm.

Bob 34:08

Well, when JW, before iON showed up, but maybe iON was around in the late 2008, early 2009, all these ghosts, or apparently ghosts, were in

his home. Were they dead people coming back, or ghosts are different phenomenon?

iON 34:27

There were a lot of dead folks rambling around, yes. Still are. Opening doors, tripping alarms, you know.

Bob 34:34

So, why was JW able to see them?

iON 34:39

He didn't have a bias.

Bob 34:40

Why did he start to see them?

iON 34:43

He didn't have a bias against them.

Bob 34:45

And you were impressing on him? You were impressing on him gettin' ready to speak around him? So, that was his first response?

iON 34:54

He really didn't have a, he really didn't want a - he really didn't have a bias about it, you see. For real. That's the main difference.

Bob 35:01

So, what were they? Were they dead? Or were they ghosts, or what? What were they?

iON 35:07

Some of both. Some of both.

Bob 35:11

Okay, all right. But it had nothing to do with iON creeping around us. You, creeping around us, getting ready for March 18, 2009?

iON 35:22

Well, umm. Maybe. Maybe.

Bob 35:28

Maybe. See, that's deeper knowledge, deeper symptoms there, Trina. Right? I'll work on that privately, see what I come up with. Or you could try. Maybe if you asked the questions something would happen.

Trina 35:44

Okay, I'll work on that and see if I have more questions later.

iON 35:48

Yay.

Bob 35:48

Yeah, you don't want to do it right now. You're scared. You're scared.

Trina 35:52

Ha ha ha. Scared of the dead.

Bob 35:53

Ha ha ha. Scared of new knowledge. Okay, thank you very much, Trina. Have you finished the Book of the Dead questioning?

Trina 36:03

I am. Yeah, I'm done with that, -

Bob 36:05

What?

Trina 36:06

- and I'll be happy to -

Bob 36:07

Okay,

Trina 36:07

I'm done with the Book of the Dead.

Bob 36:11

All right, good. And then we got an unknown (music plays) speak? No, that's the Android the old Android Meme still tryin' to get

Michael 36:24

Bob, are you going to ask -

Bob 36:25

Okay, Leon,

Michael 36:26

Are you going to ask Alissa's question?

Bob 36:31

You can go ahead. Go ahead.

Michael 36:33

Alissa had a question. Are the four directions or side, the F, A, C, E, are the seven arenas the E, G, B, D, F, iON? (pause)

Bob 36:57

Did I mute -

iON 36:58

Is that to us, Bob? Is that to us, Bob?

Bob 37:02

Yeah, that's to you. Ask it - yes, that's right. Did you maybe want to do it again Michael, more forceful.

Michael 37:07

Let me ask it again. This is a question from Alissa, and she wants to know: are the four directions or side the F, A, C, E, face? Are the seven arenas the E, G, B, D, F, iON?

iON 37:26

Every good boy does fine. It's fine for the lions.

Bob 37:36

Every good boy does fine and then you said something about alliance. Or that's what I heard.

Michael 37:40

For the lions.

Bob 37:44

Oh, for the lines every, every good boy. So, what was it Michael? Let's get it straight.

Michael 37:52

It sounded like iON said: Every good boy does fine for the lions. Which may be the lions of

Bob 38:03

Is that what you said, iON? Is that what you said, iON?

iON 38:10

Yes.

Bob 38:16

Mike, are they lions, l-i-o-n-s, or l-i-n-e-s? What's the (overtalk) anything about that?

Michael 38:22

That's what I was wondering. Exactly what I was wondering. Bert, Bert seems to think it's -

Bob 38:29

So, ask iON.

Michael 38:30

- Bert, is - is it the lines or the lions, iON?

iON 38:36

Lines.

Michael 38:38

L-i-n-e-s, Bert.

Bob 38:44
Okay.

Michael 38:44
Well, um,

Bob 38:45
So, so there was never - he was talking many weeks ago. It sounded like he was talking about lions. You didn't mean two lions, iON? Two animals?

iON 38:55
Yeah, yeah, yeah. Yeah.

Bob 38:56
They're on the river or something.

iON 38:58
Lions and lines are the same thing. Lion, the Lion of Judah is a line that they had to cross over.

Bob 39:11
Okay. All right. Is that it, Michael? Okay, we got that. Thank you. I'll get back to you. Scott, did you have another question about Book of the Dead? (pause) Did you have a question Nik? (pause) Scott and Nik. (pause) And this is you, Michael

Scott 39:43
Hold it. I was laying down. All right, one question. I don't know if he wants to answer this, but I was reading in Ezekiel, and there's a - I think it's chapter 31 which is about the trees and the, and the roots in the, and the groundwaters and all that kind of stuff. That sort of sounded like it was a similar kind of juxtaposition. Does that, does that whole chapter in Ezekiel have to do with the living and the dead?

iON 40:20
Not, no. It's the, that's the landscape. Ezekiel deals with the landscape. That'd be the Thompson quadrant.

Scott 40:30
Hmm. Okay, thanks.

Bob 40:32
The landscape is the Thompson quadrant.

iON 40:35
In Ezekiel, not live or dead.

Bob 40:36
The landscape is the Thompson quadrant, iON.

iON 40:40
Yes.

Bob 40:41

Yeah, the landscape, whatever that is, is the - what Ezekiel deals with. That's the Thompson quadrant. Correct?

iON 40:49

Yeah. Correct. That's correct.

Scott 40:52

It's a very picturesque, it's a very picturesque description. It's kind of beautiful in some ways because it describes the cedars - so

iON 41:05

So is Thompson. So is Thompson till it fucks you up.

Bob 41:12

Well, what is the landscape? Thompson quadrant is the Astral Body, iON. So, what, what is Ezekiel seeing the astral plane or other?

iON 41:19

Yes. That's exactly what he's describing. That's what he's describing is the difference between the live and the dead. And his question is right on marks or comparison, but it's not about live people and dead people. It's about where live people and dead people play, which is the astral projection that's done in Thompson. Come on, Bob, it's your quadrants. You got to stay up.

Scott 41:42

Okay.

Bob 41:43

So, isn't that what Carolyn is delineating in the Book of the Dead?

iON 41:48

Yeah. Yeah, bringing a Yeti near you.

Bob 41:52

So, we get - what?

iON 41:56

Bringing a Yeti near you.

Bob 41:58

What'd you say?

Michael 42:00

Bringing the Yeti near you.

Bob 42:02

Yeti near me. That's from the Church of of the SubGenius. That's from the Church of the SubGenius, Carolyn. The Yetis. (To Carolyn in the background) You got a question, unmute yourself.

iON 42:12
AHHHHH, don't say nothin' about it yet. Don't you say nothing about it yet.

Bob 42:16
Yeah, that's right. Yeah, that's right.

Michael 42:17
iON, the position

Bob 42:18
Go ahead, Carolyn.

Carolyn 42:19
(in background) iON, iON, iON, iON.

Bob 42:22
Oh, I have to unmute you. Go ahead.

Carolyn 42:23
Does the environment, does the landscape interchange with the environment and the AL2SO4?

iON 42:35
Yeah, but it hasn't yet -

Carolyn 42:37
AHHH. AHHH.

iON 42:37
- but it will. It hasn't yet. Screaming, Bob. She's a caw. She's crowing. It's a caw.

Carolyn 42:48
I'm sitting here with pizza dripping off my hands. Ha ha. I can't react properly. Now, that's big, Bob.

Bob 42:57
You got your answer. What is it?

Carolyn 43:00
The landscape, Thompson's landscape that Scott's bringing up about Ezekiel, that harkens back to our discussions about the environment is changing, we're changing the environment and we're making the new AL2SO4 environmental chemistry.

Bob 43:20
Ah, that will be in the

iON 43:21

Which is not about, which is not about alive or dead. It's where live and dead will be effected.

Bob 43:30

Right. This is the discussion we did on Pele in Maui which we're gonna play hours from now. Correct, iON? About our interaction with Pele.

iON 43:42

That's correct. That's correct. That's correct, Bob.

Bob 43:47

Heh heh heh. Okay, thank you, iON. Thank you. All right. Thanks Carolyn. So, Michael, and Nik. Michael, Nik, have a question?

Nikolas 44:02

I've got a question, Bob. It's Nik. iON, those markers, those positions north, south, east west and then juxtaposed. Is there duality in this world and in other worlds? Is that what we're referencing here?

iON 44:14

By reference of by virtue of hendiadys, of course.

Nikolas 44:20

Yes. Thank you. Thanks, Bob.

Bob 44:24

Okay, all right. Thanks, Nik. Leon, you got a question? You got your hand up. (pause) Go ahead, Leon.

iON 44:38

(imitates the theme from Bonanza.)

Bob 44:39

We're not really hearing you. We're seeing the vibration, -

Leon 44:43

Hello there.

Bob 44:43

- but it's not coming. Yeah, okay. Go ahead. I hear you.

Leon 44:48

Am I, am I clear though, Bob?

Bob 44:50

Shut up iON! Leon's - yeah, you're clear. Excellent.

Leon 44:54

Okay. Sorry, I'm at the film, "Joker," out there. The movie, what they call it? Gods, "Gods of Egypt." -

iON 45:07

Yes.

Bob 45:09

Yeah.

Leon 45:11

There was a technology which Horus used or he caused when one, when he wanted to - what was it? Help one of, I guess, the little man love or love of his life entered the realm of the dead. But I also noticed that you said technology to bring people from the dead to alive and alive to the dead. Is that referenced within this book? Or has -

iON 45:42

It is. It does, of course.

Leon 45:46

Now is that more of a, like a, is that the Key? Or could that be a Key which you summon or what is that actually, that creature -

iON 45:57

Not a Key.

Leon 45:57

- or technology?

iON 46:00

Not the Tech Body.

Leon 46:10

Now was that creature - was it a creature or was it a god or was it a technology?

iON 46:17

Yes, it was all of them.

Leon 46:20

All of the above. Okay. All right, another question.

Bob 46:25

That's McLuhanesque, that's McLuhanesque, Leon. Animals. McLuhan called media the new animals; and all the gods and all the, yeah, gods in history, Greek myths, were technologies. Were inventors. So that, those three apply in McLuhan knowledge. Those three words are equal. Yeah, go ahead.

Leon 46:53

Is there, ah, what was it. Um. Every -

iON 46:57

No.

Leon 46:58

- creature of the - okay. So, the gods did not have opportunity to call on that creature of Horus.

iON 47:04

Right.

Leon 47:06

And, yeah, okay. So, that was - is there something that Horus was able to gain in that process to have the access?

iON 47:14

He did. He did.

Leon 47:15

Oh, okay.

iON 47:17

The dropping that - you dropped - you drop the boundary. Otherwise, you used to, you were stuck. You're stuck like Chuck. And once that boundary became open, if you had that knowing, then you could navigate between the two. That's why they'd give up, they'd give their left nut if they're dead to get back to the live. Or if they're live and can get them back from the dead: "Such a good living a poor man could make if he were willing to die for the rich."

Leon 47:50

Very true. Yeah. Okay, um. All right. Then there was a creature. I'm not too sure if it was just an add-on just to kind of give it a - more of a some kind of play to it, but there was a creature which the eldest god it seemed combative. Is that the nothing or, ah,

iON 48:22

You're saying nothing as there's not a thing, but the nothing is a thing.

Leon 48:26

Okay, so nothing is a thing.

iON 48:29

Yeah.

Leon 48:30

And it {Note: this word unclear} assumes. Is that all of its purpose is assume(?), or (indistinct) assume(?)?

iON 48:38

As in like a rifle?

Leon 48:43

Yeah, to, I guess, to implode and to explode.

iON 48:49

Ah, okay. We don't care.

Leon 48:56

But it is a creature that, er, I would say, an environment that exists.

iON 49:08

Yes.

Leon 49:10

Is it almost like the smoke monster from "Lost"?

iON 49:13

It would be. Yeah.

Leon 49:15

Okay.

iON 49:16

Bob likes that. Don Locke.

Leon 49:19

John Locke, yes. He was awesome.

iON 49:24

Yeah, he liked that. He wouldn't watch it again.

Bob 49:27

John Locke was a British philosopher.

Leon 49:31

Oh. Okay, so he's -

Bob 49:34

Not the British philosopher, the guy on "Fringe"?

Leon 49:37

On "Lost."

Bob 49:38

On "Lost." He was on "Lost."

Leon 49:41

"Lost."

Bob 49:42

Yeah. Okay. Go ahead, go ahead.

Leon 49:45

Oh, sorry, I go to John Locke. He was able to, like, he seemed to navigate all those environments seamlessly at moments where he was able to

iON 49:57

He did. So does Bob.

Leon 50:00
All right. Is that almost like

iON 50:04
That's not really fair 'cause he's a Dark, he's a Dark Soul. So, you know, it's not really fair.

Leon 50:10
But he was disciplined. He had that discipline that he

iON 50:13
Bob's not. Well, Bob's disciplined to nothing. Yeah, so, yeah. He's the king of nothing, but he rules.

Leon 50:23
Amen. Good job, Bob.

Bob 50:25
Hey, Leon, when you type when you type "Bobby, Bobby" and things like that, are you expressing enthusiasm for the Dark Soul?

Leon 50:32
Ah, yeah.

iON 50:33
Distain. Distain.

Bob 50:36
Okay.

Leon 50:37
I have moments of distain, too.

iON 50:39
Bobby, Bobby, Bobby, Bobby, Bobby, Bobby.

Bob 50:42
Distain? I'll have to note that.

iON 50:45
You note that. Ha ha ha ha. Distain?

Bob 50:51
What's your name again? L-e-o-n.

iON 50:59
Bobby, Bobby, you know us. Bobby, Bobby, Bobby.

Bob 51:06

Hey, people, know what Leon says on the chat line as he's talking. It's interesting how he responds to the Saturday night party. Every week watch what Leon says. So, are you finished, Leon? You did it?

Leon 51:21

Ah, let's see. What about Claire for a conclusion from the television show "Lost"?

iON 51:30

What about it?

Bob 51:32

Oh, yeah. Who was Claire? That was the girl? That was a little girl or something?

iON 51:38

Ha ha ha ha.

Leon 51:38

Claire was the baby. Yeah. And her, hum, it seemed like she was like, she was dead.

iON 51:44

The one that last one off the airplane.

Leon 51:50

Okay.

Bob 51:51

Yeah, she went off the airplane. I think she left it. Right? Sounds familiar.

iON 51:57

Do.

Bob 51:58

But, so, she's not in the ending. Is that correct, iON?

iON 52:02

She's at the church.

Bob 52:07

She's at the church. Well, you figure that out, Leon. I guess you're watching it.

iON 52:11

(Overtalk) she was gone forever. And she was gone and then they couldn't find her, and it never worked out. And so then she showed up at the church at the end. They all were waiting on them to get there.

Bob 52:23

Oh, everybody shows up at the church. Yeah. Hey, is that church - everybody showed up at the church. That's sort of like the Book of the Dead? Those are dead people showing up?

iON 52:33

Yeah. Yeah. It's an example of the smoke.

Bob 52:36

That's interesting.

iON 52:37

The smoke, smoke, the smoke monster.

Bob 52:40

Nobody liked the ending because it wasn't lively enough. But if you understand that it was about the dead returning, well, that's pretty, pretty good on JJ Abrams' part.

Michael 52:51

Yeah.

Bob 52:52

Thank you, Leon. You evoked a new (overtalk)

Leon 52:54

Wait. Hold on.

iON 52:54

JJ Abrams. Shit. Shit.

Leon 52:56

Is there a (overtalk) perspective on it?

iON 52:54

You told him everything he knows.

Bob 52:58

What?

iON 52:59

You told him everything he knows.

Bob 53:00

Wait a minute, Leon. iON's putting down JJ Abrams. Who's it good on then? Who made that ending? We did? Did you do that, iON?

iON 53:09

You did. You did that. You did that.

Bob 53:12

Oh yeah, he just - it's amazing, Leon, how much (overtalk with iON) what I do, Leon.

iON 53:17

We discussed that. We discussed that. We discussed that back in the day when it was happening, and you were talkin' about it. We talked about six different endings that it could be. You went through them all. And when you went down to the hole, to that well and pulled the damn cork out to let all the air out of Maui, that's when you decided -

Bob 53:35

Yeah.

iON 53:35

- just let nobody in there but the little - that the church on the Little House on the Prairie, and then come stand there and that would be in there, it wouldn't stop otherwise. Otherwise, they're gonna go back through the loop and back on the airplane and land in some fucking Sacramento bullshit somewhere. That's exactly what you said and then you said: "Oh, JJ Abrams was really insightful. JJ Abrams was really insightful. The Bad Robot, yeah, he got it right on the head. How smart he must be to listen to me. How smart he must be to listen to me, yes." That's what happened.

Bob 54:16

Very good end, Leon.

Leon 54:17

So, one question. Wait, hold on, may I add one more punch? I'm sorry, but I noticed on Westworld that JJ Abrams kind of gave a glimpse of, like, how the Native Americans are - that concept of it. Those, that nation, they went through, I think, a mirror to another land.

iON 54:38

Yeah. Yeah.

Leon 54:39

But their bodies fell to the ground, or fell. But they were still -

iON 54:43

Okay.

Leon 54:43

Yeah, but in the mirror there was - they were - existed in the mirror; but I guess, in that realm the bodies swapped.

iON 54:51

That's the juxta - remember we talked about the cross angle, the juxtaposed position in a mirror? The right angle in the mirror? We talked about this. The 45-degree angle. Cross-section, the in and out.

Bob 55:07

Yeah. That's what that's expressing?

iON 55:13

Yeah.

Bob 55:14

And it's nothing to do with the Book of the Dead or, or the creation of the Tech Body. Is that someone - are the Indians absorbed into the Tech Body?

iON 55:25

You're not, you're not gonna go back anymore. So, no. You don't even have a (overtalk) Why are you involved in this (indistinct)?

Bob 55:31

No, the Indians, the native groups. The natives, they went through the mirror. Right, Leon?

Leon 55:39

Yes. They went through like a mirror.

Bob 55:42

Was that anything about us today? Anything about us today, iON?

iON 55:53

Ah, no.

Bob 55:56

Okay. All right. Thank you very much, Leon.

Leon 56:00

Elmo.

Bob 56:04

What? No mo? Hell no. Thank you.

Leon 56:07

Elmo. I said Elmo.

iON 56:11

Tickle me Elmo.

Bob 56:12

What's that? What's Elmo?

Leon 56:15

It's a character from Sesame Street.

Michael 56:18

(in Elmo's voice) It's Elmo. It's Elmo, Bob. Elmo.

Bob 56:24

Who's saying that? I'm getting - my charges interrupted me, but who went, who's saying that? Is that a friend of Leon's?

Michael 56:33
(in Elmo's voice) Elmo, Bob, Elmo.

Bob 56:35
Was that Nik?

Michael 56:36
It's Michael. Ha ha.

Leon 56:40
Wonderful massage.

Bob 56:41
Michael. Okay. All right. Elmo. What's your, what's your problem about Elmo, Leon?

Leon 56:48
No, I said did or ditto, but (overtalk) Elmo.

Alissa 56:53
(indistinct)

Bob 56:53
Is that, is that Alissa? Did you guys hear Alissa's voice?

Michael 57:03
Alissa. Yes.

Bob 57:05
Where is she comin' through? Okay. Okay, Leon, I gotta clean up the mess here. Okay? You're not included. You get the day off. Get off early. Thank you very much. Okay, we're gonna mute Leon.

[Top](#)

2019-11-30--hour-1-pages 18-23

Carolyn 0:01
Okay, like has been, it has been said. The title of this section is "THE PYLONS OF THE HOUSE OF OSIRIS." Now, what's a pylon? A pylon is the Greek term for a monumental gateway of an Egyptian temple. It consists of two tapering towers, each surmounted by a cornice joined by a less elevated section which encloses the entrance between them. And we know pylons. Pylons is towers and structures on the wing of an aircraft. So, the pylon in this

iON 0:42
And, pylon, like on a pier. They'll put pylons and build a pier on pylons in the water, too.

Carolyn 0:50

Right. So, the representation here, a pylon, is there something about this archway, this gateway?

iON 1:00
Uh huh.

Carolyn 1:01
Are they talking about -

iON 1:02
Yeah.

Carolyn 1:02
- gates and what not? Yeah.

iON 1:05
Yeah, they're talking about the side from the dead, the between the dead, the house of the dead and the house of the livin'. And this Book of the Dead supposed to give you the ability and power to go there and get 'em. Well, how do you get 'em - you got to go through somethin'. So, this is laying out the details of the pylons that are possible.

Carolyn 1:26
Hmm. So, if this is, ah, where is it again, ah - a monumental gateway. So, you're saying it's a gateway between the house of the dead and the house of the living.

iON 1:40
Yeah, but there's lots of 'em.

Carolyn 1:43
Yeah, so that's one of them. Yeah. Okay, neat. "The following shall be said when one cometh to the FIRST PYLON. The Osiris the scribe Ani, whose word is truth, saith: "Lady of tremblings, high-walled, the sovereign lady, the lady of destruction, who uttereth the words which drive back the destroyers, who delivereth from destruction him that cometh." The name of her Doorkeeper is Neruit."

iON 2:20
Yeah, Neverrit. Neveritt.

Carolyn 2:23
Neverrit! It's Neverrit, Bob. Bob sees that. (Carolyn to Bob) You see that? So, this lady, the ladies we have are -

iON 2:36
Margaret Thatcher.

Carolyn 2:37
- the whore of Babylon,

iON 2:39

Margaret Thatcher.

Carolyn 2:40

Heh heh. Okay. And -

iON 2:44

She'd blow up your shit.

Carolyn 2:44

- does that supposed to mean something?

iON 2:47

Just that. She's a reference of what it's like if you think of her that would be an example of this person, the lady of trembling, sovereign lady, lady of destruction. And her words would drive back the destroyers.

Carolyn 3:06

Right. And we continue, "The following

iON 3:09

The damn Tories.

Carolyn 3:10

"shall be said when one cometh to the SECOND PYLON. The Osiris the scribe Ani, whose words is truth, saith: "Lady of heaven, Mistress of the Two Lands, (Carolyn: so that's life and death) devourer by fire, Lady of mortals who art infinitely greater than any human being." The name of her Doorkeeper is Mes-Ptah." (Carolyn: Um, so is this another Margaret Thatcher or is this someone else?)

iON 3:41

No, it's a - that's just to give you a pictorial to say, oh, this is what that's referring to. But it wasn't meant to be exactly as that its said. It's to give you a picture, a picture to see in your mind. It's like white elephant, white elephant. Oh, no, no, there's no white elephant, but you still see the image of the white elephant. So, this is just the dividing. In the Revelation, Revelation, you remember the, the harlot? The two harlots -

Carolyn 4:09

Yeah, yeah.

iON 4:09

- and the vile judgment? This is that reference, but this is from a different standpoint. If you're already dead, they're not so vile, the judgments.

Carolyn 4:19

Mm hmm. Yeah.

iON 4:23

Go ahead.

Carolyn 4:24

Okay, continuing: "The following shall be said when one cometh to the THIRD PYLON. The Osiris the scribe Ani, whose word is truth, saith: "Lady of the Altar, the mighty lady to whom offerings are made, greatly beloved one of every god sailing up the river to Abydos." The name of her Doorkeeper is Sebqa."

iON 4:50

Sebqa. Now, these are different markers. They're like, they're like markers. Like say, go to room two or, you know you'll have sometimes they'll name it into a different room. These different, ahhh, mantles or, or pillars, or pylons, the headers. That's what those would be known as, as you go further and further, or deeper into the world of the - away from the world of the living into the world of the dead. You GOT to be clear now. These first, second, third, fourth, fifth, 21, then from the outside going into it, you got to - 'cause now guess what, by god, you got to figure out how to get out, too.

Carolyn 5:39

Hmm. Oh. Hmm.

iON 5:40

So, make sure you realize this going in. This isn't like a row of, of where the horse barn where this is the first stall, second stall, third stall on the long run. No, this is like the hall of the barn. You gotta go through each stall to get to the back end of it.

Carolyn 5:57

So, is it like three-quarters of the Book is gonna be getting in, and then the last quarter how to get out?

iON 6:09

No, if you know your way, getting out is way easier. Do you know like if you laugh and or like when you go somewhere it takes forever to get there but you get home it takes, it takes no time? Because you know the way it's not new that you're looking to, it's almost like that.

Carolyn 6:26

Right.

iON 6:26

Way faster out than in. You gotta fight your way in, and they'll sling ya out. 'Cause they don't want live people down there.

Carolyn 6:33

But the point is we're spending a lot of time, ah, timing, about getting in, so it means -

iON 6:39

Yes.

Carolyn 6:40

- the getting out section will be shorter.

iON 6:43

Yeah, and important because that's how they get out, too, you see. So, when you open this, now that's what everybody's bumping into. Well, a lot of people are bumpin' into. Ah, this weirdness happening, because as you're startin' to do these things some, um, well, 11 people. What, you got twelve now, Bob? Nine or six or something, a few people that may actually on accident engage this stuff? They're starting to have all this weird shit happen because the dead people are gettin' their attention. They're drawing the attention of the dead. And that's good.

Carolyn 7:23

Right. And when you say -

iON 7:24

That's the reason to wait until you have some power under your belt.

Carolyn 7:28

Right. And when you're sayin' that's how they get out, too, who is the they?

iON 7:34

The dead people.

Carolyn 7:37

Okay, so you're getting out. And as you're getting out, you're bringing other dead people with you?

iON 7:45

And they find the way out - that you become a way. You become - remember the show, ah, "Ghost"?

Carolyn 7:52

No!

iON 7:53

He had ass cancer - and Whoopi Goldberg - and she was a pretend Medium.

Carolyn 8:00

I hate metaphors, I hate metaphors.

iON 8:01

Then all of a sudden - well, then, then when she, when she started doin' it, pretendin' to do it, once she pretended, the dead people, it got their attention and they all started coming through her. And oh, shit, that was messed up. She didn't like it when she actually had a gift.

Carolyn 8:18

Okay, iON, now as I look below we've got the FOURTH PYLON and more destroyers, more Doorkeepers; FIFTH PYLON "Flame, Lady of fire..."; or

SIXTH PYLON, "Lady of light..."; SEVENTH PYLON, a "Garment which envelopeth..."; EIGHTH PYLON, "Blazing fire, unquenchable..."; NINTH PYLON, "Chieftainess, lady of strength..."; TENTH PYLON, "Goddess of the loud voice..."; ELEVENTH PYLON, "... she who sayeth always consumer of the fiends by fire..."; TWELTH PLYON, "I've made my way, I know you, I know thy name..."; THIRTEENTH PYLON, "I have made my way...."

iON 9:06

Invoker of Two Lands, the destroyer of those.

Carolyn 9:16

Which number pylon are you on?

iON 9:20

We were just putting a nickel's worth of - on twelve.

Carolyn 9:24

Yeah, you're right, TWELFTH. "THIRTEEN PYLON, "...Osiris folded his arms about her, and maketh HAPI, (Carolyn: H-A-P-I) (the Nile-god), to emit splendour..."; FOURTEENTH PYLON, "...Lady of might, who trampleth on the Red Demons..."; FIFTHTEEN PYLON, "...Let her hands be given to the Still-Heart in his hour..."; SIXTEENTH PYLON, "...Terrible one, lady of the rain- storm, destroyer of the souls of men..."; SEVENTEENTH PYLON;" (Carolyn: it goes on and on and on. So, I'm just going to say these words, skip down and see if we get to something else. Okay iON?)

iON 10:14

We don't care.

Carolyn 10:15

Am I missing -

iON 10:16

Hey, honey. We'll do it, we'll do it in private sessions, it'll be okay. It's the same way with Bob when we started Revelations. You never thought you'd get anywhere and then it got interesting when we got into it. So, we can go back there's no time, it's fine, you're good.

Carolyn 10:33

"SEVENTEENTH PYLON, "Hewer-in-pieces in blood, Ahibit, lady of hair..."; EIGHTEENTH PYLON, "Fire lover, pure one, lover of slaughterings..."; NINETEENTH PYLON, "Light-giver for life, blazing all the day..."; TWENTIETH PYLON, "Dweller in the cavern of her lord...";" (Carolyn: and then that's, there's twenty and then we get to an) "APPENDIX. (From the Turin Papryus, ed. Lepsius, Bl. 64, the text referring to the twenty-first Pylon.)"

iON 11:03

Twenty-one.

Carolyn 11:05

Yeah, the, the texts referring to the "TWENTY-FIRST PYLON." Now, is that the next words is the "TWENTY-FIRST PYLON"? It doesn't really say. Yeah, it does.

iON 11:17

Yeah, "whose word is truth." Well, come from it. The "Knife which cutteth when [its name] is uttered." That's you. You got hidden plans. Remember, you're the sharpest machete in the shed?

Carolyn 11:37

The "hidden things of the avenger of the god". Heh heh heh. Yes. So, this twenty-first, ah, let's read "TWENTY-ONE" 'cause it might be important. "THE OSIRIS AUFANKH, WHOSE WORD IS TRUTH, SAITH: Hail, saith Horus, O Twenty-first pylon of the Still-Heart! I have made the way. I know thee. I know thy name. I know the name of the goddess who guardeth thee. "Sword that smiteth at the utterance of its own name, stinking face, overthrower of him that approacheth her flame" is thy name. Thou keepest the hidden things of the avenger of the god, thou guardest them. Amam is his name. He maketh the ash trees (cedars) not to grow, and the shenu trees (acacias) not to blossom, and preventeth copper from being found in the mountain. The Tchatcha (Chiefs) of this Pylon are Seven Gods. (Carolyn: and then they name) Tchen, or Anthch (At), is the name of the one at the door. Hetepmes is the name of another there. Messep is the name of another there. Utchara is the name of another there. Beq is the name of another there. Anp (Anubis) is the name of another there. I have made the way. I am Menu-Heru, the avenger of his father, the heir of his father Un-Nefer. I have come. I have given [offerings] to my father Osiris. I have overthrown all his enemies." (Carolyn: now it's interesting. Um. It's, it's like a warrior, warrior talk when these people are wanting to come back into the living. They think it's a big fight. Is it, is it that big a fight?)

iON 13:55

It is. Yes, they are at war, hard war, because it's a third of the angels from heaven that are in this hell or this dark place or dead place. So, they have the dominion and so those angels are running rampant and you're dead. So you think you're in a bad shape now, you're really in a bad shape there. They can do what they want to. They can play you for the fool.

Carolyn 14:20

Right.

iON 14:21

And they play human; now those same angels come on this realm and play folks for a fool, too. Most hysterical thing you've ever seen.

Carolyn 14:30

So, I guess I didn't realize that we were working with the angels here as well.

iON 14:38

Yeah.

Carolyn 14:38
This is-

iON 14:39
That's right.

Carolyn 14:40
- angelic war, this war for-

iON 14:43
Hm hmm.

Carolyn 14:44
- the dead? The angels are involved.

iON 14:49
Yeah, of course.

Carolyn 14:49
Bob did you know that?

iON 14:50
They're trying to keep 'em, they're trying to keep 'em dead.

Bob 14:51
(in background) No.

Carolyn 14:55
Bob didn't know that either. Wow!

iON 14:59
That's the point.

Carolyn 15:00
They are trying to get them. Yeah, yeah, ah huh. iON do you know why Bob's hanging around in the kitchen?

iON 15:09
So he can eat mass quantities.

Carolyn 15:12
I know.

iON 15:14
Wash them, wash them hands.

Carolyn 15:18
Yeah, he's digging into all the food that is. So, that's very interesting. It is a war. And it's a war with a third of the angels. And the angels don't want you to go back to the living physical.

iON 15:39

Right. Hm hmm. And they even have a southern heaven.

Carolyn 15:44

Ah, ha ha. Is that coming up? Yes, it is. Okay, continuing: "I have come daily with the word of truth, the lord of fealty, in the house of my father Tem, the Lord of Anu, I, the Osiris Auf-ankh, whose word is truth in the southern heaven. I have done" (Carolyn: okay, so by identifying the southern heaven, is that like, um, the Fourth Key and the 33rd parallel?)

iON 16:25

It is. It is. Very good.

Carolyn 16:29

Okay. So, that once more ties us back into Revelation.

iON 16:37

Exactly. Everything does. This is the whole - that's the point. That they're simultaneous and that's the thing to get you ready for, so that you got somethin' to get back to. So, yeah, good.

Carolyn 16:48

Yeah, yeah, yes. Awesome. So, it's all parallel.

iON 16:54

You're doing well.

Carolyn 16:55

Very good. So, continuing on: "I have done what is right for him that made the right. I have celebrated the Haker festival to the lord thereof. I have acted as the leader of the festivals. I have given cakes to the Lords of the Altar. I have been the leader of the propitiatory offerings," (Carolyn: hmm. Pro-)

iON 17:27

Propitiatory.

Carolyn 17:28

Hmm.

iON 17:28

Propitiatory.

Carolyn 17:31

I'm gonna have to look that up. Propitiatory, yeah.

iON 17:36

The right amount of offering. The right amount of offering, an appropriate offering, your thanks giving. Uh huh.

Carolyn 17:45

Yeah, a sacrifice, atonement. Okay, very good. For those: "offerings, cakes, ale, oxen, geese, to my father Osiris Un-Nefer. I'm the protector of the Ba- soul, I have made the Benu bird to appear [by my] words. I have come daily into the house of the god to make offerings of incense. I have come with the shenti tunic. I have set the Neshem Boat afloat on the water. I have made the word of Osiris Khenti Amenti

iON 18:21

Khenti Amenti

Carolyn 18:24

"to be truth before his enemies. (Carolyn: so, doing all this, on and on and on. Braging, braging braging) I have carried away in a boat all his enemies to the slaughter-house of the East." (Carolyn: ah, now the East, that is, um, that's the destructive place is it, iON?)

iON 18:45

That's the big gate. That's where all the nasty stuff, that's where all the nasty stuff comes through.

Carolyn 18:50

Ah ha. So, they're bringing the -

iON 18:56

The Eastern gate.

Carolyn 18:56

- enemies back there.

iON 19:00

'Course.

Carolyn 19:00

Yeah. Eastern Gate, hmm. So, it's where all the nasty stuff comes through, so, Amante, all the, ah, they're bringing all the enemies back to. Are they going to push them out through the Eastern Gate?

iON 19:17

They will. See, and Jesus is supposed to split the Eastern sky and come through the Eastern Gate. Vestal's gonna meet you by the Eastern Gate and, and Buck and Dottie Rambo are gonna do somethin' with the Eastern Gate. Yeah, there's a whole lot of things happen there. Yeah, puk 'n dooby.

Carolyn 19:40

Okay. Yeah, because in tribal mythology, the Eastern Gate is the rising of the sun. So, it's like new life and birth, birth and rebirth.

iON 19:53

Do.

Carolyn 19:53
Here's Bob.

Bob 19:55
So, did the Nine-One-One Twin Towers exit through the Eastern Gate?

iON 20:05
Nope, they did not. They don't go out, you come in. You don't go out.
You don't go out the Eastern Gate. It's an outie. It's a outie only.

Bob 20:17
So, they - the Twin Towers exited through another big gate?

iON 20:27
Yeah. These are directions, Bob, -

Carolyn 20:33
You want to ask which gate, Bob?

iON 20:33
- not individual gates. These are not, these are directions not
individual gates, Bob.

Carolyn 20:38
Ah, right.

Bob 20:39
(in background) Okay.

Carolyn 20:41
Okay. Bob's back to the kitchen to make noise. Okay. These are
directions.

iON 20:47
And consume, consume mass - wash them hands though. Gonna have to get
new.

Carolyn 20:52
Oh, he is. He is. He makes sure that the towels suffer for it. Okay,
continuing.

iON 21:00
So sad.

Carolyn 21:01
And

iON 21:02
You should put those fingertip towels up because he's just gonna go
through 'em, every single - if you put two hundred, he's gonna go through
them -

Carolyn 21:08

I know, but it would be one every hour, okay? One every hour. I just bought eight new towels today because they get all

iON 21:15

I don't doubt it. Down to nothin' now. He consumed every towel.

Carolyn 21:20

They're down to no nap, no nap at all. Okay. "and they shall never escape from the wardship of the god Keb who dwelleth therein. I have made the Kefaiu gods of Ra to stand up. I have made his word to be truth. I have come as a scribe." (Carolyn: now when you say come as a scribe, is that the soul reference, iON?)

iON 21:47

Yeah, it is. It is, that's what's left of those some of those unquieted dead.

Carolyn 21:56

Ah. Ooh. Ah huh. Unquieted dead. Okay. And continuing: "I have explained [the writings]. I have made the gods have power over his legs. I have come into the house of him that is upon his mountain (Anubis). I have seen the Chief of the Seh hall. I have entered into Ra-stau. I have made myself invisible. I have found for myself the boundary. I have approached Nerutef. I have clothed the naked. I have sailed up the river to Abydos. I have performed the ceremonies of Hu and Sa. I have entered the house of Astes. I have made supplication to the Khati gods and to Sekhmet in the temple of Net (Neith), or the Aged Ones. I have entered Ra-stau. I have made myself invisible. I have found the frontier. I have approached Nerutef. I have clothed the naked. I have sailed up the river to Abydos. I have performed ceremonies of Hu and Sa. I have received. I have risen like a king crowned. I fill my seat" (Carolyn: so, is this just saying, you know, I'm the most awesome person, ever, so let me live?)

iON 23:20

And I have the power to conquer these different pylons.

Carolyn 23:27

Oh, yeah. Yeah. So, they have to say these words to validate and prove it?

iON 23:36

And get in. Yeah. Yep. It'd be real good if you'd done it too, but that's another conversation.

Carolyn 23:45

Right. It's like affirmations. Is it like affirmations, iON?

iON 23:51

Yeah, Stuart Smiley. Ha ha ha ha.

Carolyn 23:58

Oh yeah, he's a, yeah. Onward. "I fill my seat on the throne in the place of my father, the God Who was at the beginning." Well, that's us. I mean we're just

iON 24:12
Yep.

Carolyn 24:14
We're our gods, we're there, we're beginning, no beginning, no middle, no end.

iON 24:19
Mm hmm.

Carolyn 24:19
"I have praised the Meskhen of Ta-tchesert. My mouth is full of Maat (Truth). I have overwhelmed the Akhekhau serpents. I have come into the Great House with [my] body in a flourishing condition. I have caused myself to travel in the Boat of Hai. The myrrh unguent of (Carolyn: and they have a blank).....is in the hair of men (Rekhit). I have entered into the house of Astes. I have approached with worship the two Khati gods and Sekhmet, who are in the temple of the Aged One [in Anu]." (Carolyn: so, that's the end of that section. So, we're there, we are in - now, is there an appendix? We're in the temple of the Aged One. Is that the elder?)

iON 25:23
Yeah.

Carolyn 25:23
Yeah, it's the elders. So, we've reached the elder stage. And that's something, that's Key 14, for example.

iON 25:32
Uh huh.

Carolyn 25:32
So, yeah, we're gettin' along. And in Revelation, itself, that would be you get by the lampstands, and you get to the elders, the four and 20. So, -

iON 25:46
Right.

Carolyn 25:47
- that's the correspondence. Okay. And one bracketed area here: "[And the god Osiris saith:] "Thou hast come, thou shalt be a favoured one in Tetu, O Osiris Auf-ankh, whose word is truth, the son of the lady Shert-en-Menu, whose word is truth." (Carolyn: now, shall we, shall we lay off the air, iON, because we did a whole section -)

Bob 26:19

(In background) No.

Carolyn 26:19

- 'cause I raced through it?

iON 26:20

Yeah, that good.

Carolyn 26:21

Bob says - that's good.

iON 26:23

That's fine.

Carolyn 26:23

Bob says no.

Bob 26:24

(In background) Too short. Do another section.

Carolyn 26:27

I know, I went through like 20 pages of pylons. I sped read like

Bob 26:32

(In background) Well, we didn't do them. We jumped ahead. We did a 20-minute session, so, do the next part. We gotta give Ed a good chunk of time.

Carolyn 26:40

What's Ed doin'?

Bob 26:41

(In background) That's where he's making (inaudible).

Carolyn 26:44

Oh, no, you mean, I'm gonna get mocked because I can't say the, these Egyptian words?

Bob 26:50

(In background) Gonna get mocked?

iON 26:53

You did fine. They can't say them either. They're pictures. You don't say the words, they're pictures. You can't be - Ed ain't gonna mock you. He may do a lot of things, but Ed ain't gonna mock you. Ha ha ha ha.

Carolyn 27:06

Okay! Okay, the next section is called "THE PRIESTS ANMUTEF AND SAMEREF. THE SPEECH OF THE PRIEST ANMUTEF. I have come unto ou, O ye great Tchatcha Chiefs who dwell in heaven, and upon earth, and in

iON 27:34

Get that?

Carolyn 27:36
"Khert-Neter, "

iON 27:36
Get that?

Carolyn 27:37
I have come unto - who dwell in heaven, and upon earth, so they're doing both.

iON 27:43
They can go in and out.

Carolyn 27:44
Hmm. Yeah. Very good. Thank you for pointing that out. "who dwell in heaven, and upon earth, and in Khert-Neter, and I have brought unto you the Osiris Ani. He hath not committed any act which is an abomination before all the gods. Grant ye that he may live with you every day." (Carolyn: now, they're implying that you need to have, ah, you still need to have a buddy here. You're not)

iON 27:44
You don't know! You've not been to the underbelly. You've not been to the underbelly of where dead people are, Carolyn. And even though you're a god, and you live on both lands, you've never been to El Segundo. So, it sure would be good to have a buddy to go with you in case you lose your wallet. Stay out of Hawthorne, anyway.

Carolyn 28:52
Yeah. Okay. So, we're going to the dead zone. Continuing: "The Osiris the scribe Ani adoreth Osiris, Lord of Rasta, and the Great Company of the Gods who live in Khert-Neter. He saith: "Homage to thee, Khenti Amenti, Un-Nefer, who dwellest in Abtu. I come to thee. My heart holdeth Truth. There is no sin in my body. I have not told a lie wittingly. I have not acted in a double manner. Grant thou to me cakes, let me appear in the presence, at the altar of the Lords of Truth, let me go in and come forth from Khert-Neter [at will], let not my Heart- soul be driven away [from me]; and grant me a sight of the Disk and the beholding of the Moon for ever and ever." (Carolyn: now, what strikes me in this section, iON, is that, um, I mean, the way being a god has been presented sometimes by, by iON, is that you can do whatever you want, which may include not very nice things. But this is implying you have to be a nice person, correct?)

iON 30:30
Well, now, it's depending on what your - you're a god. It's depending on what you want to do, see? Bob wouldn't wanna do anything except for whatever Bob does. Bob will do whatever Bob does; he doesn't have to be a god to do that. But if he is, he can do those unfettered. But now, if he wants to go to Sue Bones' house and do that, okay, that's fine, but

there may be rules and regulations and a god at Sue Bones' house that would be applicable. So, now it basically says, ah ha, there we go, okay, okay, okay. So, I can still do that, but in that case, I got to work in these parameters. It's basically saying I want to be able to see the moon in every case no matter what that is, please.

Carolyn 31:21

Yeah. Okay. So, it's like you're telling me about the, the 30 Aethyrs. You know, -

iON 31:31

Yes.

Carolyn 31:31

- you have choices. You can take an action with Key number 6, but you have 30 ways of going about it, which would include what you do at Sue Bones' compared to what you do at our place.

iON 31:50

Or City Island. Right.

Carolyn 31:52

Right. Very good. Interesting. Okay: "THE SPEECH OF THE PRIEST SAMEREF. I have come unto ye" (Carolyn: no, that's not it) "I have come onto you, O ye Tchatcha Chiefs who dwell in Rasta, and I have brought unto you the Osiris Ani, grant ye unto him cakes, and water, and air, and a homestead in Sekhet-hetep as to the followers of Horus. The Osiris the scribe Ani, whose word is truth, adoreth Osiris, the Lord of everlastingness, and the Tchatcha Chiefs, the Lords of Rasta. He saith: "Homage to thee, O King of Khert-Neter, thou Governor of Akert! I have come unto thee. I know thy plans, I am equipped with the forms which thou takest in the Tuat. Give thou to me a place in Khert-Neter, near the Lords of Truth. May my homestead be lasting in Sekhet-hetep, may I receive cakes in thy presence." (Carolyn: so, it's again -)

iON 31:59

They always go back for that Bread of - they always go back for that Bread of Life. Don't think it's a good thing there is something called Bread of Life? They'd be in trouble.

Carolyn 33:31

Ah huh. Ah huh. The Bread of Life is just awesome toasted. Toasted Bread of Life.

iON 33:38

Mm hmm.

Carolyn 33:38

Okay - always goes back for the Bread of Life. And the next section is entitled: "THE JUDGES IN ANU." So, we've done all the, all these things, we're doing good, we're fighting off and, and making our way and

iON 33:57

You're finding your way. You're finding your capacity to have a way. You're finding your capacity to have a way. And so, just like when you are getting ready for your coronation, they sometimes put you in waiting or they teach you about what's going on, how to stand, where do, how does it work? What are your responsibilities. Those kind of things. It's not that you're just turned loose and said okay, here's the kingdom. Here's the keys to Buckingham Palace, you know, have a rave! The other people are, got things going on, too. So, it's not like that.

Carolyn 34:32

Uh huh. Very good. However, when they talked about the Judges in Anu, we are the judge.

iON 34:45

Correct.

Carolyn 34:45

We are the judge, ourselves.

iON 34:46

You, you are the priest and the elders, yeah.

Carolyn 34:51

Yeah. Right. So, anytime we hear about god, that's us, about judge, that's us judging us. And don't get distracted, right, iON?

iON 35:12

Yeah, but that's who, your - that's your only one, you. You are your own best and worst enemy.

Carolyn 35:19

Okay, hail to the Chief. Here we go: "Hail, Thoth, who madest to be true the word of Osiris against his enemies, make thou the word of the scribe Nebseni to be true against his enemies, even as thou didst make the word of Osiris to be true against his enemies, in the presence of the Tchatcha Chiefs who are with Ra and Osiris in Anu, on the night of the "things of the night," and the night of battle, and of the fettering of the Sebau fiends,"

Bob 35:57

(In background) Okay, hold it. You're not coming through on my phone. Would someone indicate whether Carolyn has been clear the last couple of minutes on the chat line.

Carolyn 36:11

Okay, go to the chat and look. Go to the chat and look. Bob? Okay, so -

iON 36:20

Wash them hands.

Carolyn 36:20

- I'll put "am I," Okay, Trina, it says it sounds great. Bob? Bob ran out to wash his hands. Geezes god.

iON 36:32

Gotta wash them hands.

Carolyn 36:34

I know! He comes and leans over and talks to me and has to go wash his hands. What's that about?

iON 36:40

They're nasty. 'Cause they're nasty.

Bob 36:45

(In background) I had to wash my hands. I was chasing a ghost out of the bathroom.

Carolyn 36:47

Aww. Okay, so, I have to go back a little bit now: "in the presence of the Tchatcha Chiefs who are with Ra and Osiris in Anu, on the night of the "things of the night," and the night of battle, and of the fettering of the Sebau fiends, and the day of the destruction of the enemies of Neb-er-tcher." (Carolyn: now this the first time I saw fiends, iON. Is there significance -)

iON 37:19

Right.

Carolyn 37:19

- of fiends?

iON 37:22

Yeah, these are the, these are the baddies. These are the, the devils of hell. These are the, the ones that have separated themselves. They're the ones in the purgatory.

Carolyn 37:35

Yeah.

iON 37:36

Where the dead people be.

Carolyn 37:37

Purgatory. Yeah. Okay, very good. Thank you. Continuing: "Now the great Tchatcha Chiefs in Anu are Tem, Shu, Tefnut, [Osiris and Thoth]. Now the "fettering of the Sebau fiends" (Carolyn: so they get fettered, they get tied down) signifieth the destruction of the Smaiu fiends of Set, when he wrought iniquity a second time. Hail, Thoth, who didst make the word of Osiris to be true against his enemies, make thou the word of the Osiris Ani to be true against his enemies, with the great Tchatcha Chiefs who are in Tetu, on the night of setting up the Tet in Tetu. Now the

great Tchatcha Chiefs who are in Tetu are Osiris, Isis, Nephthys, and Horus the avenger of his father. Now the "setting up of the "Tet in Tetu" signifieth [the raising up of] the shoulder of Horus, the Governor of Sekhem. They are round about Osiris in the band [and] the bandages." (Carolyn: so, people are getting beaten up and band aid stuff.)

iON 39:09
That's right.

Carolyn 37:37
Hmm. Okay: "Hail, Thoth, who didst make the word of Osiris to be against his enemies, make thou

iON 39:10
True against his enemies.

Carolyn 39:17
- the word of the Osiris." (Carolyn: ah, sorry. Start again) "Hail, Thoth, who didst make the word of Osiris to be true against his enemies, make thou the word of the Osiris Ani to be true against his enemies, with the great Tchatcha Chiefs who are in Sekhem, on the night of the "things of the night" in Sekhem."

[Top](#)

2019-11-30--hour-2-pages 23, 24

Carolyn 0:00
"Now the great Tchatcha Chiefs who are in Sekhem are Heru-khenti-en-ariti and Thoth who is with the Tchatcha Chiefs of Nerutef. Now the night of the "things of the night festival" signifieth the dawn on the sarcophagus of Osiris." (Carolyn: so, we've got the night and the day issues here.)

iON 0:29
Right, both represented again. Well, you made references, you know, with the seein' the moon every time we want to, and - in and out.

Carolyn 0:38
Okay, yeah. Right, right, right. Okay, so we continue: "Hail, Thoth, who didst make the word of Osiris to be true against his enemies, make thou the word of the Osiris the scribe Ani to be true against his enemies, with the great Tchatcha Chiefs who are in the double town Pe-Tep, on the night of setting up the "Senti" of Horus, and of establishing him in the inheritance of the possessions of his father Osiris. Now the great Tchatcha Chiefs who are in Pe-Tep are Horus, Isis, Kesta (Mesta) and Hapi. Now the "setting up of the 'Senti' of Horus" hath reference to the words which Set spake to his followers, saying "Set up the Senti." (Carolyn: Hmm. I don't know if I should -)

iON 1:44
It's laying out - it's just laying out the script, laying out the steps. The processes. What's possible.

Carolyn 1:53
Okay, fine.

iON 1:54
How to do it.

Carolyn 1:56
How to do it: "Hail, Thoth, who didst make the word of Osiris to be true against his enemies, make thou the word of the Osiris the scribe Ani to be true, in peace, against his enemies, with the great Tchatcha Chiefs who are in the Lands of the Rekhti (Taiu-Rekhti), in the night when Isis lay down, and kept watch to make lamentation for her brother Osiris. Now the great Tchatcha Chiefs who are in Taiu-Rekhti are Isis, Horus, Kesta (Mesta) [Anpu and Thoth]. (Carolyn: ah, let me see how long this section is here. It's getting very boring. It goes on and on and on. Must I continue Bob? Bob says, yep, so I'll go to the next section. Not that long away.) Hail, Thoth, who didst make the word of Osiris true against his enemies, make thou the word of Osiris the scribe Ani, whose word is truth, in peace, to be true against his enemies, with the great Tchatcha Chiefs who are in Abtu, on the night of the god, Haker, when the dead are separated, and the spirits are judged, and when the procession taketh place in Teni. Now the great Tchatcha Chiefs who are in Abtu are Osiris, Isis, and Up-uat." (Carolyn: um, so these, the Chiefs, they - they're rearranging the Chiefs, iON. Is there markers -)

iON 3:58
Angles.

Carolyn 3:58
- or Watchers?

iON 4:01
Angles. The angles. 'Cause these people are comin' from different places, different stages to the same condition. You're arriving at a condition that they're tryin' - what if you found yourself - what if you woke up and found yourself fucked-up dead? Now what? This would be really good information to have in your wheelhouse.

Carolyn 4:23
Okay. Okay. To get undead. Continuing: "Hail, Thoth, who didst make the word of Osiris to be true against his enemies, make thou the word of the Osiris, the scribe and assessor of the sacred offerings which are made to all the gods, Ani, to be true against his enemies, with the Tchatcha Chiefs who examine the dead on the night of making the inspection of those who are to be annihilated." (Carolyn: okay, so iON, they'll annihilate some, and some they'll let go back to the living?)

iON 5:07
Yep, that's right. Consume some and not all.

Carolyn 5:12

Yeah, and some back to the living. And the some that go back to the living, they've jumped through all the hoops that we are describing. Correct?

iON 5:27

Mmm, more or less, yeah.

Carolyn 5:31

Yeah, more or less. Heh heh. Ah, next: "Now the great Tchatcha Chiefs who are present at the examination of the dead are Thoth, Osiris, Anpu and Asten (read Astes). Now the inspection (or, counting) of those who are to be annihilated signifieth the shutting up of things from the souls of the sons of revolt." (Carolyn: so, they're annihilating the revolting ones, iON.)

iON 6:08

Yeah, of course. Of course. That's what happens. That's what happens on Cash Flow all the time. Isn't it?

Carolyn 6:16

I got Cash Flow. Right. Continuing: "Hail, Thoth, who didst make the word of Osiris true against his enemies, make thou the word of the Osiris the scribe Ani to be true against his enemies, with the great Tchatcha Chiefs who are present at the digging up of the earth [and mixing it] with their blood, and of making the word of Osiris to be true against his enemies." (Carolyn: so, are they taking dirt and blood and making, making life iON?)

iON 6:51

Well, sustaining it. Yes.

Carolyn 6:55

Okay, sustaining, yeah. Okay, awesome: "As concerning the Tchatcha Chiefs who are present at the digging up of the earth in Tetu: When the Smaiu fiends of Set came [there], having transformed themselves into animals, these Tchatcha Chiefs slew them in the presence of the gods who were there, and they took their blood, and carried it to them. These things were permitted at the examination [of the wicked] by those [gods] who dwelt in Tetu." (Carolyn: so, do they - they slaughter the revolting ones. Do they use that blood to sustain the others?)

iON 7:43

Well, no, but once it's slaughtered it's fair game. They eat what they eat. You know, they don't care what they did. They don't care.

Carolyn 7:51

So, they use the blood from the slaughtered ones?

iON 7:55

Sure.

Carolyn 7:57

Yeah. Yes, Bob?

Bob 7:59

(In background) Take a break for a second, come here and see the sunset.

Carolyn 8:02

Ha ha ha ha. Um, yeah, it's not much more. We're going over to see the sunset, iON. Do you want to come?

iON 8:14

We're there.

Carolyn 8:16

We're there. We get some amazing sunsets here. And at this time in the month there's gonna be a little sliver moon. Oh, my gosh, yeah. It's just red and purple. Good grief. Pretty awesome. So, let me take a picture and I'll put it on the chat.

iON 8:38

Nice.

Carolyn 8:39

I can do that. With my little iPhone -

iON 8:45

You Tech Body maniac.

Carolyn 8:45

- my smartphone, Bob.

iON 8:47

Tech Body, Tech Body mania.

Carolyn 8:50

Yeah. There we go. Wow. I'll use this button. (to Bob) You're muted. Did you want to get on and say anything, Bob? Wow. So, there's the moon up in the left. And there's the sunset. (pause) Okay. Thanks, Bob.

Bob 9:21

(In background) But it's the waning.

Carolyn 9:25

Yeah.

Bob 9:26

(In background) Not the best part.

Carolyn 9:28

No.

Bob 9:30

(in background) Not the best part (inaudible).

Carolyn 9:31
Ha, ha. All right.

Bob 9:35
(in background) That was the end. That was the end.

Carolyn 9:37
The end, my friend. Okay, we're back in the saddle. There are a couple of paragraphs. Let's see if I marked my ending place. (pause) Okay, continuing: "Hail, Thoth, who didst make the word of Osiris to be true against his enemies, make thou the word of the Osiris [the scribe] Ani to be true against his enemies, with the great Tchatcha Chiefs who are in Nerutef on the night of the "Hidden of Forms." (Carolyn: now that I, I don't have a reference for the - for Hidden of Forms, iON. What's, what's that?)

iON 10:31
Well, the - the ones - remember? Some of the Watchers, some of those Watchers who don't, who aren't anything? From "The Shell," or what they call walk-ins? Some of the walk-ins, back in the day?

Carolyn 10:43
Yeah.

iON 10:44
Like that.

Carolyn 10:45
Ah. Okay. Hidden Forms. Got it. "Now the great Tchatcha Chiefs who are in Nerutef are Ra, Osiris, Shu and Bebi. Now, the night of the "Hidden of Forms" referreth to the placing on the sarcophagus [of Osiris] the arm, the heel and the thigh of Osiris Un-Nefer." (Carolyn: so, are they making from his arm, heel and thigh a whole person?)

iON 11:25
They can. Yep.

Carolyn 11:28
Mm hmm. Okay. And - placing on the sarcophagus. So, that implies that some of his body is inside, and some is outside. Is that true?

iON 11:47
Correct.

Carolyn 11:50
On and in the sarcophagus. Okay.

iON 11:55
The sarcophagus is like the dermis the way they're doing it.

Carolyn 12:02

Ahh.

iON 12:02

Like the dermis.

Carolyn 12:05

Yeah, very good. Continuing: "Hail, Thoth, who didst make the word of Osiris true against his enemies, make thou the word of the Osiris, whose word is truth, to be true against his enemies, with the great Tchatcha Chiefs who are in Rasta, on the night when Anpu lay with his arms on the things by Osiris, and when the word of Horus was make (Carolyn: was make!) to be true against his enemies." (Carolyn: I wonder if that's a

iON 12:38

Right.

Carolyn 12:38

- typo and should be - is it a typo, iON?

iON 12:42

No. No. No, no, no. It's the way - they weren't "made" because it wouldn't be a past tense. It's got to be make. It's a doing. It's an act of doing, so it wouldn't be a past tense.

Carolyn 12:54

Not a past tense. Nice. Continuing: "The great Tchatcha Chiefs who are in Rasta are Horus, Osiris, and Isis. The heart of Osiris is happy, the heart of Horus is glad, and the two halves of Egypt (Aterti) are well satisfied thereat." (Carolyn: so, they've achieved their goal it sounds like. Is that correct?)

iON 13:21

Yes, it is. They set the balance.

Carolyn 13:28

They set the balance. Yep. And, "Hail," - continuing: "Hail, Thoth, who didst make the word of Osiris true against his enemies, make thou the word of the Osiris the scribe Ani, the assessor of the holy offerings made to all the gods, to be true against his enemies, with the Ten great Tchatcha Chiefs who are with Ra, and with Osiris, and with every god, and with every goddess, in the presence of the god Nebertcher. He hath destroyed his enemies, and he hath destroyed every evil thing which appertained to him." (Carolyn: now, Ten. Is there something special about the Ten hearts there, the Ten Chiefs, iON?)

iON 14:26

No. It will get developed when we break them down later. They list them off individually.

Carolyn 14:34

Yeah, break them down later, okay. And then we end, Bob, with the RUBRIC. RUBRIC says: "If this Chapter be recited for, or over, the deceased, he

shall come forth by day, purified after death, according to the desire of his heart. Now if this Chapter be recited over him, he shall progress over the earth, and he shall escape from every fire, and none of the evil things which appertain to him shall ever be round about him; never, a million times over, shall this be." (Carolyn: is that true iON?)

iON 15:16

Well, true is relative, but yes, it's the case.

Carolyn 15:24

So, if I go into a hospital and recite this, someone will come back from the dead.

iON 15:34

They will.

Carolyn 15:38

Okay. But then you have to take responsibility for that person, I imagine.

iON 15:45

Thaaaat's right! There you go. Most excellent. You can bring - you can bring that puppy home if you want to, but it's going to piss on the floor.

Carolyn 15:56

Thaaat's right. Heh heh heh. Okay, Bob, we did it. We did another section for Ed. Are you with me Bob?

Bob 16:08

(In background) Yes. We'll take questions after a song.

Carolyn 16:13

Okay.

Bob 16:13

(In background) What was the last bit about you leave a hospital and what would happened?

Carolyn 16:18

They say if you recite this chapter over the deceased, they shall come forth by day. And they'll be alive again. So, I said: "So I'll go in hospital and recited it over someone and they'll come back?" iON said yes. And then I said: "Yeah, but then I'll be responsible for them."

Bob 16:34

(In background) Oh yeah.

Carolyn 16:35

Yeah. Okay, thank you, iON.

iON 16:39

Welcome, darling.

Carolyn 16:39

Well, for now, we're gonna have a song. Thank you. And then we'll, ah, Bob says he'll bring people in to ask questions about this - this session. Thank you.

iON 16:54

Most excellent, most excellent.

Carolyn 18:09

Most fun.

Music 18:39

(Song playing.)

Bob 19:55

Could I be heard, Carolyn?

Carolyn 19:57

(In background) Yes.

Bob 19:58

Okay -

iON 19:59

Yeah, puttin' everybody to - puttin' everybody to sleep.

Bob 20:05

This is for the ghosts, the lonely ghosts that we retrieved or evoked or someone. So -

iON 20:16

You get them ghosts - you get them ghosts to fuckin', you'd be all right.

Bob 20:21

All right. Okay, so Gregg or Ginney, do you have any statements or comments or questions about what Carolyn read?

Gregg 20:32

No, I got no comment on the - what she read, Bob. I have not, ah, followed it much due to sporadic evenings home on Saturdays.

Bob 20:45

Right. So, did you hear us discuss the Trump article?

Gregg 20:50

I did. I was on the phone and I, I guess I was muted. I was talking and asking, but it sounded like you couldn't hear me, ah, so I checked my phone -

Bob 20:59

Hmm, don't know what that was.

Gregg 20:59

- a couple of times, so that was on. Yeah.

Bob 21:02

Yeah, I might have been - it's hard for people to connect right now to get in.

Gregg 21:09

Yeah, you mentioned it, so,

Bob 21:10

So, I don't know. Okay, so does Ginney got anything to say? Nothing?

Gregg 21:15

No, she's already gone to bed. She's already gone to bed.

Bob 21:18

Okay. All right. So, do you want to mention some article?

Gregg 21:24

Couple of questions, though, on the article.

Bob 21:27

Yeah, let's save that.

Gregg 21:27

Yeah, on the article.

Bob 21:28

We'll do that after.

Gregg 21:30

Okay.

Bob 21:30

Let's see, keep it in the Egyptian Book of the Dead. So, we'll come back to that if you stay up. Okay?

Gregg 21:35

Sounds good. Okay, we'll do.

Bob 21:36

Yeah. All right. So, does Leon have any questions for, or themes on the Egyptian Book of the Dead? (pause) Well, I'll leave his line open to see if he comes on. Meanwhile, does Trina have anything to say?

Trina 22:01

I think that's an awful long chapter to read over somebody that's dead.

Bob 22:08

You hear that, Carolyn?

Carolyn 22:13
(In background) Yeah.

Trina 22:14
(laughter)

iON 22:14
Depends on if want 'em back. Depends on if you want 'em back or not. It ain't too long if you're trying to get 'em back.

Carolyn 22:22
Yeah, especially if the nurses are -

Trina 22:23
And if she's anxiously reading it -

Carolyn 22:26
Yeah, and the nurses and doctors are comin' in and sayin', what? What are you doin'? What are you doin'?

Trina 22:33
Yeah.

iON 22:33
Malpractice! Malpractice! Malpractice! No, it ain't malpractice if they're dead. You got nothin' to do with them once they're dead 'cause of ya hypocritical oath.

Bob 22:34
(laughing) So, is that it, Trina?

Trina 22:37
Yeah, I have nothing to say, Bob.

Bob 22:39
Just an emotional response?

Trina 22:51
That's right, I don't have - I'm just listening. But thank you for checking.

Bob 22:56
You just - nobody knows what to say about any of this, right?

Trina 22:58
I'm absorbing. Yeah.

Bob 23:01
Yes.

Trina 23:02
Okay, well I really -

Bob 23:03
Okay.

Trina 23:03
- like how - I don't understand what it means, but I really liked how Carolyn brings it back to Revelations and the Keys - that makes it more meaningful for me.

Bob 23:13
Yeah.

iON 23:15
They said the same thing about the Revelation series, and it's going down in history as a pretty good one, the fair one - ha ha ha - the fair one, isn't, Bob?

Bob 23:27
(laughing) Okay. All right.

Trina 23:29
Thank you.

Bob 23:29
Thank you, Trina. All right, then we - Leon we still got the line open if you wanna speak. And then we have Nik or Michael. Do you guys have anything to say? (pause) Maybe people are having problems connecting. So, and then, anonymous, do you have anything to say?

Alissa 23:59
This is Alissa.

Bob 24:02
Alissa, yeah, can you

Alissa 24:03
Can you hear me?

Bob 24:06
Yes, do you have anything to say?

Alissa 24:07
Um, I - not right now. I just tuned in to the last bit of Carolyn's thing, so I'm - I don't have anything prepared to question right now.

Bob 24:18
Okay. All right. Okay. And, um, Scott. You said you weren't that interested in the Book of the Dead, but maybe this time you have something to say?

Scott 24:33

Um, well, I was wondering if my - isn't, isn't - wasn't Thoth the, the god who invented writing? I mean, what - isn't that what he's - because Plato talked about that, I think.

Bob 24:56

Yes. I think he's called Ra.

iON 24:59

He was given reference to it. Given reference to it. It's more of a - not an alpha numeric congregation. It's more of the - how the pictures lead into characters. Like the Phoenix: the bird stands for this and that. For the meanings and the inferences is what he gets credited for.

Bob 25:22

He was a translator of the ideograms? Is that what you mean?

iON 25:28

Not really a translator, he was the - he drew parallels to them. Which is what Scott's trying to imply.

Bob 25:40

He would use them to tell his stuff. Not, you know - what's your point here? That he would say nothing related to the ideogram.

Scott 25:49

Yeah, he was - he's the relation.

Bob 25:50

Just a minute, Scott! Just a minute, Scott!

Scott 25:52

Okay.

Bob 25:52

Let me make it clear with iON.

Scott 25:54

Okay.

Bob 25:54

So, you're saying, iON, he would talk about the ideograms with his own improvised meanings, nothin' to do with what the ideograms might have applied to in the Book of the Dead?

iON 26:08

But they were translated into what they meant because of Thoth. He got - whatever he said, that's what they went with.

Bob 26:17

Well now, I said, he's a translator. You said no, and you gave some other words. Now you're saying he translated them.

iON 26:25

No! The translation would be something we call accurate. This is his opinion of a translation. We don't find that to be

Bob 26:33

Why did he get - did that lead to an invention of some kind of writing?

iON 26:40

Um, we'd say no.

Bob 26:43

So, the, the perception that he invented writing for the Egyptians is not accurate.

iON 26:52

Yeah, 'cause they didn't do writing. Egyptians don't do writing, still don't.

Scott 26:56

They don't -

Bob 26:58

Okay, writing referred that -

Scott 27:00

They don't do - they don't do phonetic writing but, but they do ideo-, ideographic writing. I mean, they do, ah, hieroglyphs. So, right?

iON 27:10

Which is right. Which is what Thoth gets credit for laying out. Yeah.

Scott 27:16

Right. Yes.

Bob 27:18

Well, that's what I was saying, iON. Pay attention.

iON 27:22

Bob! Bob!

Bob 27:23

Plato, Plato -

iON 27:24

Listen! Listen! Listen to what you're saying.

Bob 27:27

Oh, no, no, you listen!

iON 27:28

Yeah. No! no!

Bob 27:29

Plato -

iON 27:30

We're not gonna listen! No, we're not gonna listen! We're gonna, you gonna -

Bob 27:33

You're gonna listen!

iON 27:34

Just a second!

Bob 27:34

You're gonna listen!

iON 27:35

Here's what's gonna happen! Here's what's gonna happen! He made up words, and that's what he said those things were. Okay? Now, if you call that a translator, we don't care. But he could make up anything, and that's what stood. So, the translation might not be correct. But whatever he said, right or wrong, is stuck. That's what we're saying. So, you maybe thought

Scott 28:07

So, that's, that's similar -

Bob 28:09

Wait a minute, Scott! Wait a minute, Scott! Hold it, Scott.

Scott 28:11

Okay. Okay.

Bob 28:12

So, iON, he, he did not invent the writing of the ideograms!

iON 28:21

Correct. That's exactly right. Just gets credit for it.

Bob 28:24

And he, and he and Plato - we read Plato. We think maybe phonetic writing, but then the more educated say, okay, no, it's Egyptian writing. Thoth did that, and the Pharaoh said, this will cause forgetfulness in the learner souls and all that. That did not - Thoth did not do that! He did not do it as Plato presents it. Correct.?

iON 28:46

Perfect. That's exactly correct. Very good. So, you are correct, Bob, in your words. We just want to be very clear. That that meaning can't be messed up with something else.

Bob 28:58
There's another -

Scott 28:59
So,

Bob 28:59
- reason why Thoth didn't invent the writing? Just a minute, Scott. Because I was Thoth! Or am Thoth! I never invent nothin', I just interpret. Correct? He was being me!

iON 29:11
Well, or, or you more - you more, you intimate more than you interpret.

Bob 29:16
Right. This is what you're saying he did.

iON 29:19
Correct. Good.

Scott 29:22
Let me say -

Bob 29:22
Now, is that Ophenel? Is Thoth Ophenel?

iON 29:28
No, Ophenel is higher in the food chain than Thoth.

Bob 29:33
Well, how did that - how did I become Thoth? Was that an exit from the Ophenel roll? Another level?

iON 29:40
You - they overheard you. You was fuckin' some of them damn Nubians again, talking out of your damn head. And they heard it, they were ear hustlin'. And you're hav'n the ooh and the aah, and the ooh and the aah, and they started making that sound like somethin'. And they thought, oh, it's god, 'cause the little Nubian you's havin' engagement with, said: oh god! oh god! oh god! oh god! And so, they thought it was god, and so, there it went. It went downhill from there. Then Carolyn come in and whooped the hell out of everybody. Then Carolyn walked in and whooped the hell out of everybody.

Bob 30:14
(laughing) Now was that Ophenel or Thoth that was oohing and aahing?

iON 30:19
That was Ophenel doin' the oohing and aahing, and Thoth was ear hustlin'.

Bob 30:25
Oh, so Thoth took - took it from Ophenel.

iON 30:31
Correct.

Bob 30:34
Why do you say I was Thoth? You mean because Thoth took it from Ophenel?
That's what you mean, I was Ophenel.

iON 30:41
Correct.

Bob 30:41
Okay. I get it. Okay Scott.

iON 30:43
That's right, the same way we say it was Marge Stewart. We say it was Marshall McLuhan when it was really Marge Stewart.

Scott 30:49
So, this is, so this is sort of like what Doug Vogt is saying Moses did with the phonetic alphabet. Which is, he got the symbols and then he - then he made up a story to go with them so that he could assign - he can assign them phonetic values and fit it into a story so that he could preserve the program. But the program actually came from, I don't know, the gods or, or something. It had a different source.

iON 31:24
James. James Joyce 101. Perfect.

Scott 31:28
Yeah, right. Same, yeah. Okay. Right. So, so in a way, Thoth is about the transition from one sort of medium mentality to another. He's the - he's the carryover or the metaphor from one - from one age to another?

iON 31:53
Yeah. And we're not absolutely positive about that, but Plato was a tranee, that's for sure.

Scott 31:59
Oh, okay. Heh heh

Carolyn 32:00
(laughter in background)

Bob 32:03
Was a tranee, Carolyn?

Carolyn 32:04
(in background) Yeah.

Bob 32:04
Okay.

Scott 32:09

All right, I just wanted - that's, that's what I wanted to clear up.

iON 32:14

You did great. Thank you.

Scott 32:16

Thank you.

Bob 32:17

Ah, let me just see. (sneezes) Excuse me. Just starting my notes, so, Scott was about 10 minutes so that's 6:22. Okay, so

iON 32:36

(singsong voice) Sixteen 22.

Bob 32:37

Aw, I forgot to play that. Sorry. Um, so we got here Bert. You got something to contribute on the Book of the Dead, Bert?

Bert 32:49

Yes, I do, Bob. Hey, iON, are the pylons -

iON 32:52

Hey!

Bert 32:52

- connected to portals?

iON 32:55

No. They're in - they're what hold up the, the, the space between the middle ground where the dead are. Okay? The pylons are the things, the headers that hold up that space. Otherwise, it would be enveloped onto itself likened to a black hole.

Scott 33:14

So, it's like, it's like a mineshaft. It's like a mine.

iON 33:19

Kinda. Kinda. Kinda, that's right. Not linear like that, but yeah.

Bob 33:25

What is it that's like a mineshaft?

Bert 33:27

Is the mineshaft the middle ground?

Bob 33:28

Oh, the pylons, the pylons are like things in a mineshaft? I see.

iON 33:33

Yeah. Or like, a pier built on those pylons and it's one right after the other.

Bob 33:40
Okay, Bert.

Bert 33:41
Right. Yes, I have another. iON, the Tchatcha Chief title. Does that represent the hierarchy among the gods? Because a lot of gods were represented -

iON 33:53
Strata.

Bert 33:53
- with the Tchatcha Chief title.

iON 33:54
Strata.

Bert 33:55
Strata.

iON 33:56
Strata. Um hm.

Bert 33:59
Okay. That's all I have, Bob. Thank you.

Bob 34:06
(laughing) That's all everybody has. I don't know, Carolyn -

iON 34:08
Well, it started off -

Bob 34:09
- if that's not enough questions.

iON 34:10
- it started, it started off real good though. Didn't it, Bob?

Bob 34:15
Who? Bert? Or who, or what?

iON 34:18
Bert. Yeah. He started off good.

Bob 34:20
Oh, Bert. Yeah, Bert started off pretty good, but (laughing) he'll have to redeem himself in the private session. Okay, well Trina has her hand up. Trina has remembered something to say or ask. Right, Trina?

Trina 34:33

Yeah, yeah, in reference to the Book of the Dead. It looks - it's kinda of sounding to me, like, if we say this over somebody and they come back to life, it looks like they're going to be in in an ascended realm. So, is that right iON? I as a little man -

iON 34:54

No, no. No.

Trina 34:56

No? Even in the RUBRIC -

iON 34:57

There won't be. No.

Trina 34:57

- where it says

iON 34:58

You're not makin' them - you're not makin' them a god! You're making them a live human.

Trina 35:05

Okay, so when it says none of the evils which appertain to him shall be around him.

iON 35:11

Well, but that's -

Trina 35:13

Is that -

iON 35:14

- that's a negotiated -

Trina 35:14

- meaning the person that you brought forth?

iON 35:17

That's a, that's a negotiated point. Right. So, yeah.

Trina 35:21

Because that's the desire of his heart.

iON 35:24

Correct.

Trina 35:26

Okay. Okay, interesting.

iON 35:29

Good.

Trina 35:32

Okay.

Bob 35:33

Okay. Do you have a question, Serling? I don't think you're phoning in, but do you have a question on topic here? Ah, rather than your silly claims you're typing, do you have something relevant to contribute? Amy is very impressed with the overall party.

iON 35:54

Yay. Amy's very impressed.

Bob 35:57

We'll wait to see if he types anything. So, I'll go to, back to Nik or Michael. Anything there, Michael? Nik? And anonymous? I don't know if that's Ophelia or someone else. No, that's Alissa. So, we'll come back to her later. And then Gregg has nothing, so we have no questions. I think we've run out.

iON 36:24

Yay.

Bert 36:25

I have some follow-up. I have follow-up, iON, ah, Bob.

Bob 36:31

About the Book of the Dead?

Bert 36:33

Yes, from iON's answer.

Bob 36:35

Okay. Yeah, go ahead. Go ahead.

Bert 36:38

Hey, iON, the pylon's in the middle ground. So, there's more than one way to go into the middle ground or come out of the middle ground from the pylons.

iON 36:49

There is. There certainly is. Very good. It's good to be number one.

Bert 36:55

But they're - but they're only - they're only exits, they're not entrances. Correct?

iON 37:03

Ummm, well - we can't just say it like that because Bob's got some outs. He can get in there. And he don't say. Ask him. He won't tell ya. So -

Bob 37:18
Ain't tellin' you that, Bert.

iON 37:19
(Bob and Bert chuckle) He ain't tellin' you. Bob can get in there.

Bert 37:26
iON, is there a significance -

iON 37:31
(inaudible)

Bert 37:31
- of the number 21? Is there a significance -

Bob 37:32
What?

Bert 37:32
- of having 21 pylons? Is there a significance -

iON 37:34
There is.

Bert 37:34
- of the number of pylons?

iON 37:36
There is.

Bob 37:39
Well, that's three sevens, does that mean something?

Bert 37:41
Right. Yeah.

iON 37:43
No, it's - there's actually 22. They don't give the other last one. So, it's 22.

Bob 37:48
Ah! So that's what helped create the Kabbalah, or the Kabbalah was only involved with angels?

iON 38:00
Angels are involved in this, so yeah.

Scott 38:04
Aren't there 22, ah, aren't there 22 letters in the Hebrew alphabet?

iON 38:10
There are.

Scott 38:12

Okay. Is there a correspondence between those? Between the pylons and the, and the letters in the Hebrew alphabet?

iON 38:22

With the Kabbal. With the Kabbal, yeah. Kabbalah, Kabbal. Ah huh. You're on, you're on a path that's right and throughout the damn book of Moses, but it was all those damn Benjamites that got you fucked up.

Scott 38:38

Well, they wiped those out.

Bob 38:40

Did they?

Scott 38:41

Didn't they wipe out the Benjamites?

iON 38:44

See, that's what got you fucked up.

Scott 38:49

Hmm.

Bob 38:49

What? The Benjamites' interaction with the alphabet? The Hebrew alphabet?

iON 38:53

Ah huh. Do.

Bob 38:55

Are they, are they the ones responsible for the Kabbalah?

iON 38:58

Ahhh. We don't want to say responsible. They had lot to do with it.

Bob 39:07

They had a lot to do with it. Okay. Now, see, Amy? Do you have something on the Book of the Dead you want to mention?

Amy 39:18

No, not on the Book of the Dead. You need to pass me. Go on.

Bob 39:24

Yeah, we're going to finish the Book of the Dead first. Okay, so - um - anybody got anything to say?

Bert 39:34

Yeah, one more. One more, Bob, to follow-up iON's answer.

Bob 39:36

Okay.

Bert 39:37

iON, one more. Okay, iON, you said that the Tchatcha title is a strata. Is there, is there a difference to you in strata and hierarchy?

iON 39:47

Yes, hierarchy is the pecking order. And strata is where you come into the picture.

Bert 39:55

Strata is where you come into the picture.

iON 39:58

Yeah. Now, if you're in the airplane -

Alissa 40:00

Is that the same -

iON 40:01

- and flying? If you're in the airplane and you're flying? So, let's say you're in the stratosphere and you go to the troposphere. That would be a - which one would that be? (pause) That'd be the strata.

Bert 40:15

The troposphere. Strata, okay. Yes, okay, I see.

iON 40:19

Those different layers are strata. But if you're in an airplane and you're flying and you enter it, then that doesn't have anything to do with a pecking order that's just where, it's just where you are. So, there's not like a climbing or caste system. It's just where you enter the picture. See the difference?

Bert 40:35

Okay. Yes.

iON 40:38

Perfect. On point.

Bert 40:39

But also when, when you were, ah, when every time that the Tchatcha Chief title came up, sometimes there were three gods, sometimes were four, and sometimes were six. Is there's a significance to that mention of law that sometimes there were only three?

iON 40:55

They rarely run it themselves -

Bert 40:57

Is that also

iON 40:58

- 'cause they have no power -

Bert 40:59

They rarely run by themselves.

iON 41:00

- individually. 'Cause they have no power individually. They have to have a corporeal reference or back in the day it would be like: can I get a witness? So, that becomes the witness.

Bert 41:13

They have no power individually. That's different.

iON 41:16

Correct.

Bert 41:17

Is that because of they're in the dead? Is that because they're in the dead realm?

iON 41:22

No. They don't have to stay - wait, hold on. They don't have to stay the dead realm. So, not always. See, this isn't just bound to that. This is describing that position. But that's not the only position that you're including, or that's inclusively included. You get that?

Bert 41:45

Yes! There's a - there's a lot there. So, the gods - are you saying gods generally do not have power individually, or is this just reference to the Book of the Dead?

iON 41:57

We're not talkin' - it's reference to the Book of the Dead.

Bert 42:01

Okay. So that's why they come in a certain order. Sometimes - there's always at least three or two. I think it was three I always saw, but then sometimes there were five or six. So that's - is there a significance - sometimes there's three and sometimes there were five referenced?

iON 42:23

Right.

Bert 42:27

Based on the message that went on before they were declared. Yes?

iON 42:32

Correct.

Bert 42:34

Okay. Thank you. (pause) Alissa was gonna say something.

Bob 42:41

Okay. Alissa, do you want to say something?

Alissa 42:49

The strata of the gods who had the hierarchy, that made me think, iON, of when you were talking a couple weeks ago and you were saying it's not an order, it's a condition. So, does that condition -

iON 43:03

Yeah. Same conversation.

Alissa 43:03

- apply to the strata? Yeah.

iON 43:06

Same conversation. It's what that con - it's what that's based - it's what that conversation's based on. Which is great. That's why these days we're having to be a "liitttle" bit more particular with how we proscribe things 'cause this is recorded, and you'll have it forever and, and, and we want to make sure it's pretty right.

Alissa 43:26

Yeah.

iON 43:26

So, then you come back and say: (mocking) iON! You said some'um, some'um, some'um, some'um. Like, fuck that. Where did that come from, anyway?

Alissa 43:34

(giggle) So, do the different tropospheres, ionospheres, conditions, have to do with tonal base and frequency?

iON 43:47

It would. Yeah. It would apply.

Alissa 44:06

I didn't hear the session earlier. What's the middle ground?

iON 44:12

That's what all this is about.

Alissa 44:17

That's the in - the in-between the dead and alive or, what's all this about?

iON 44:23

No, no, no this is gettin' you to where the dead are.

Alissa 44:30

Are the dead in the middle ground?

iON 44:33

Nooo, they're on the other side. The pylons -

Alissa 44:38

Okay.

iON 44:38

- separate - the pylons would be the middle ground. If you're gonna say it like that.

Alissa 44:47

Oh, so, is that like the valance and valence of the fourteenth ring?

iON 44:53

Yeah, but you're reaching.

Alissa 44:56

Okay. Okay. So, getting you to where the dead are, um, I don't understand that phrase. So, is that like saying that because of

iON 45:21

You're going to get people from - Listen! Stop! Don't, if you don't get it, don't make some more words you don't get. Let us do that first. All right, you got dead people. They're not here. They're there. Where's there? Okay, wherever the dead people are. It doesn't matter. This Book of the Dead makes conversation that gets to a step-by-step place to take you where the dead are. You still may not know where the dead are, but it takes you there.

Alissa 45:53

Okay. Okay, thank you.

iON 45:55

It doesn't matter where they are. See, that's the difference between the strata and the stepping place, and the - all that conversation get cleaned up, itself, if it doesn't matter. They're at the airport! Okay, where's the airport? Okay, which airport is it? Is it a high airport or low airport? No, but they fly into it. Well, on the - okay, what's the gate? Okay, Gate 22. Gate 17. Gate 9. Okay. So, you can get in and out from there. Right? But the gates work both ways, but in this particular thing the gates only come in, they don't go out. That's the difference. Got that?

Alissa 46:41

Okay.

iON 46:43

Okay, now the better words now are: Does that help?

Alissa 46:50

I don't know how to apply the - if they only get in, they don't get out. But you said that Bob can get in and out?

iON 46:59

Yeah, to the place. For, see, if they can get themselves out, they don't need the Book of the Dead. If the dead could -

Alissa 47:08

(giggle)

iON 47:08

- save themselves, they'd be saved. You see the difference? You gotta go get 'em. That's the point, darlin'. That's what this is about.

Scott 47:16

Well, yeah, but I'm afraid to go - to go there because I might not be able to get back.

iON 47:24

That's why you want to do the OA movements.

Scott 47:27

Oh.

iON 47:27

You're valid. And wait now. And you're valid. Your words are sound. You're right. Yeah, that's right.

Alissa 47:37

Yeah, -

iON 47:37

And there's no reason -

Alissa 47:38

- why would we want to -

iON 47:39

- there's no reason

Alissa 47:40

- why would we want to get them?

iON 47:41

Well! Well, of course there's a thousand reasons why you want to!

Alissa 47:46

(giggle)

iON 47:54

What if you were Germaine and you can't get the deed signed? Can't get it transferred. Bring that motherfucker back. Guillermo. Bring him back and make him do the paperwork right. Go get his ass. Do it. That's a good reason to do it. Get -

Alissa 48:08
Okay.

iON 48:08
- them money checks. Get them money checks. Okay? Somebody run all - and Bob, Bob may get real good at this and go bring all 'em motherfuckers that owes him money. He may bring all 'em back and say, I'm gonna hold you right here till you pay your money plus interest. You see. He may do that. A lot of people die owin' Bob money.

Alissa 48:38
So, is this all very

iON 48:40
As normal rule of thumb, Bob's not that generous. So, it's very odd for him to actually have money in the take, but apparently is to some people.

Alissa 48:52
And is this all very applicable because the Guf is disappearing? So, there's

iON 49:00
It's disappeared.

Alissa 49:03
Disappeared. Okay, but that's why we're doing this because the dead are here.

iON 49:09
Nah, we were bored, and we just needed somethin' - we were bored and just needed somethin' to do and we's fucking around and y'all was getting antsy -

Alissa 49:16
(giggle) I don't think so.

iON 49:17
- and not doin' the right thing. Not doin' what you're supposed to, wasn't ascending right, you wasn't calling in, you wasn't answering, you wasn't doin' your thing. Other people are comin' in and goin' to take your spot, gonna beat your time. So, Bob thought he'd take one more chance to give you all another window or a hike up 'cause Bob does without so that y'all can have. Otherwise, he'd take the time and just do it in private sessions for himself. He's real selfish like that, he'd do it in a second. But noooo, he has to bring y'all to the middle ground so that you can have a taste of heaven, however supernal and fleeting.

Bob 50:01
So, is that it, Alissa, for the Book of the Dead, for you? (pause) Okay.

Alissa 50:12

Okay, yeah.

Bob 50:13

Do you have a question, Roy? Okay. Do you have a question, Roy, for the Book?

Roy 50:19

Yeah, I like to kind of understand how we can get to use this because it's not the kind of thing you want to try one day, is it? Or is there a way we can -

iON 50:29

Why not?

Roy 50:30

Well, one thing is you don't normally have, you know, dead people you want to practice on do you? So, that's a that's a bit of a non-starter.

iON 50:38

Really? Ya got nobody in your world that's ever died -

Roy 50:42

Okay, yeah, well -

iON 50:42

- that you wanna bring back?

Roy 50:43

So, so, can you do that for somebody who died years ago and stuff - then can you?

iON 50:49

Well, especially - you're in luck. There's no time, so yeah. Huh.

Roy 50:55

All right.

Scott 50:56

So, what if, what if you want to bring back some - someone who was, ah - what's the word when they, when they burn them up?

iON 51:07

Cremation.

Scott 51:09

Yeah, cremation. And they scattered their ashes or something.

iON 51:14

Don't matter. Ashes and ashes and dust to dust. It doesn't matter. Ain't nothin' to do with it.

Scott 51:21

Okay.

Roy 51:22

So, the state of their body that - why they died has gotten no problem - it's they're just back to normal. Is that what you're saying?

iON 51:29

Basically, yeah.

Roy 51:31

Right. Would this

iON 51:33

You aren't flesh and blood. You aren't flesh and blood either, already now.

Roy 51:37

No, I understand that. Would this work -

iON 51:40

You have an image.

Roy 51:43

- on animals?

iON 51:43

You have an image. Ahhh, yeah. Beasts have the same thing. Now that you loosed the Tech Body to this level, the beasts are becomin' more superior to you. And the humans that don't ascend are becoming the beast.

Roy 51:56

Mm hmm.

iON 51:59

Ya understand?

Roy 52:01

Yeah. So, I can see people trying it on pets first because that would be common thing. All right. I'm surprised

iON 52:13

On Pinterest, too.

Roy 52:15

On Pinterest?

iON 52:18

Yeah.

Roy 52:21

What does that mean? You talking about the website?

iON 52:25
Yeah. Tech Body. Yeah.

Roy 52:27
Ah.

iON 52:28
We do that. (pause)

Bob 52:40
Are you stumped, Roy?

Roy 52:42
Yeah, I don't understand. How does Pinterest apply?

iON 52:47
Tech Body connection.

Bob 52:52
The Egyptian Book of The Dead is about the Tech Body.

iON 52:56
Mm hmm.

Roy 52:58
Mm hmm. But Pinterest is a site with, with photos of things. Is that what you're referring to?

iON 53:07
Yeah. They're called Pins.

Roy 53:11
Yeah, Pins.

iON 53:12
Things you might be interested in. And it's called Pinterest 'cause you might be interested in those Pins.

Roy 53:20
Right.

Bob 53:20
So, iON, since the Tech Body is eight-elevenths, you and your Non-Physical come forth to be not Non-Physical, at least not the uncreating part. So, the Tech Body interacts with the Non-Physical and that would involve the dead and ex-Guf residents? That's why -

iON 53:42
It would. It would.

Bob 53:42
- the dead thing is happening.

iON 53:43

It would. It would include it. We're trying to slow it down because when you rip this thing asunder - there was a movie some time ago with Dan Aykroyd, and they called it - wait a minute. What was the name of it? Wait.

Bob 53:58

The "Ghost Busters."

iON 53:59

You know, it had to do with - "Ghost Busters"!

Bob 54:02

"Ghost Busters."

iON 54:02

Exactly right. Exactly. What an incredible meme that set up. Nobody even thought about it like that. They knew about scary things. They knew "The Shining," and they watched the, that "Blair Witch Project" and the damn, little Megan on "The Exorcist" and that kinda foolishness. But I mean, that was the case. But this was a way where it lined up that these unquieted dead spirits, monster, Poltergeist, glob, glob, glibber glibs 'em glim glammers was all around. And they were separated and something pierced - well, it was Gozer, the Gozerian, pierced that, that thing, and allowed them to flow back and forth, back and forth, back and forth. That's the rub.

Bob 54:59

So, I used to say that, you know, McLuhan's evolution of technology extended our different body parts and faculties. Then it extended - the satellite extended the planet, the whole planet. We created an artificial planet to exist in. Then I said iON shows up to show the next extension of - which would be Non-Physical. So, iON has extended Non-Physical, and it meets the technological evolution prior to the Non-Physical and then that becomes a Tech Body. So, the new aspect of media ecology should be called paramedia ecology, because the technological escape we're dealing with is no longer Chip Body Android meme or anything 'cause it does involve the Non-Physical, physical, and battles with the angels and other aspects of another dimension, not just the physical senses. Do you agree with that?

iON 56:02

We do.

Bob 56:04

Right. So, note that, Scott. That's what I mean when I say we, we have broken into a new level of media ecology that goes past McLuhan or anybody before even Kroker because the Non-Physical enters into it. So, we knew you were merging with the physical, iON, and then you told us in late 2011 that it was hologramic. It was a hologram, so that started to bring in the technological landscape as being part of you, the new

you. And then we've learned more about the, the old Non-Physical landscape of, I guess, fairies, demons, angels, dead people.

iON 56:47
Nephilim.

Bob 56:48
That enters

iON 56:49
Nephilim, seraphim.

Bob 56:51
Right. Yeah. So, that, that merges with you into the physical, but the physical with technology and the residue of the Non-Physical that you carry with it, I guess. So, it -

iON 57:06
Yeah.

Bob 57:06
- makes very logical sense that you're, you're the next environment, or what you're doing, and the Tech Body is part of the interaction of heaven and earth or Non-Physical and physical. It makes a lot of sense and, and perfect province or landscape for me to gallop around in since I waited on the sidelines and followed through the McLuhan scene, the Kroker scene, and then because of my side actions with the Non-Physical, with Worcester and Michael Blake Read that set me up to be the "quote" McLuhan or Kroker or Thompson of this period with this new phenomenon that Marge Stewart foresaw. Correct? Like that?

iON 58:02
Correct. Love it.

Bob 58:04
Right. Okay, so does that stimulate a question from you, Scott, in relation to the Book of the Dead?

Scott 58:13
Um, well, I had this - I'm somewhat concerned about my sister who passed away about a year ago, or something. And then I had this thought about the dendrite sisterhood. And I didn't know what it meant. But I looked up the, the concept of a dendrite and it's, it's a - it's an extension of a nerve cell or a certain kind of cell that's like tree limbs or tree roots. And there's a phase, where a, where a juvenile dendritic cell or dendrite, starts off by having a veil or a membrane that, that eventually (transmission corrupted) another dendrite or something. You know, I don't know about there's a gap there or something but at any rate, it transitions through that gap. It's like juxtaposable positions, I think. And so, and so I was wondering if this notion of the dendrites and the dendrite sisterhood, um -

iON 59:41
Right.

Scott 59:41
- is, is on the right track and, and what does the sisterhood mean or is that just referring to my concern about my sister?

[Top](#)

2019-11-30--hour-3

iON 0:01
Right.

Bob 0:02
You didn't get a question out of that iON?

iON 0:11
No.

Bob 0:13
Okay, so is the dendrite sisterhood, Scott, is that a group of people?

Scott 0:18
Well, I don't - it was just, it was just a phrase that came to me and, and I immediately, initially, thought of it as like, you know, the sisterhood of feminists or something like that. It's like the - it's like, ah, a gender sisterhood or something. But then I just, and I was intending to ask a question about that, it's like, what does the term sisterhood mean? The relationship between sisters or would brothers be involved in that as well?

Bob 0:53
Are you - you're making this up. There's no group of feminists or somebody called the dendrite sisterhood?

Scott 0:59
No, there isn't. I just - it just came to me.

Bob 1:01
Ha ha ha ha. Maybe that's why iON doesn't know what to - you have to ask a question about your concept then 'cause it's not based on reality.

Scott 1:10
That's, that's what I'm asking is. Is, is the concept of a dendrite sisterhood valid as a generalization, or is it just valid to my particular circumstance? Is the sisterhood referring to like something like, like feminism? Or is there like, well, the term dendrite actually comes from the Latin term for trees. So, so my thinking is that, is that like trees have a gender or something. And, and so, the dendrite sisterhood would be like the sisterhood of all trees. And, so, is a dendrite sisterhood like that - do dendrites have a gender?

Bob 2:02

Yeah, but that relates to your concept. It's all within your projection. So, there's not, none of that's out there.

Scott 2:08

Oh, yeah. So, first of all, is my concept valid?

iON 2:15

No different than "Inception." The different layers of a dream. Are they valid? Yeah.

Scott 2:23

Okay, yeah. And it came to me as kind of when I was coming out of a dream. And there was also the concept along with it, I think, of doors. And of, there were, like, two doors that were available to me and there were potentially a lot more doors. And I was trying to push through and say, let's open all those other doors and - and, and then instead of that, this business about the dendrite sisterhood came to me. So, I'm just trying to

Bob 2:57

Okay, Scott.

Scott 2:58

Okay.

Bob 2:59

Yeah, that's your concept, but we're talking about the Egyptian Book of the Dead. Why don't you talk to your sister right now?

Scott 3:08

Well, I'm kinda scared, but, ah, okay.

Bob 3:11

Well, just ask through iON. See what she has to say. Does he have a comment?

Scott 3:18

Do, do you have a comment or, or a way for me to talk to my sister? Could I talk to my sister?

Bob 3:25

No. You don't - you address your sister right now and iON will pick up a response.

Scott 3:36

Um, Vicki, are you happy where you are?

iON 3:47

Wow.

Bob 3:48

Ha ha. What did you say, iON?

iON 3:52
Wow.

Bob 3:52
(laughing) Wow. That's her response?

iON 4:02
Yeah.

Bob 4:04
She says wow, she's amazed that you're talking to her, Scott. Ha ha.
Go to the next question.

Scott 4:22
Well, I want to thank her for, for, for her love and for everything she did for me. Thank you, Vicki. And, and I can remember when you put your hand through the door of the French doors and, and, and ripped your wrist. I can - if I close my eyes, I can imagine those, like, white scars on your wrist from, from where your hand went through the window after it healed.

iON 4:56
Mm hmm. Apparently.

Bob 5:01
What did you say, iON? Fairly or apparently?

iON 5:04
Apparently.

Bob 5:06
Apparently. Was she older than you, Scott?

Scott 5:11
No, she's younger.

Bob 5:14
Hmm. But she helped you.

Scott 5:18
Yeah. Vicki was kind of different. Like me. And I guess we, we both sort of connected because of our difference. And the other two in the family were like not different. They were like, they fit in. So, we didn't fit in. So, I really miss her.

Bob 5:48
So, ask her why she didn't fit in. Ask her why she didn't fit in.

Scott 5:54

Would she know? Any more than she did when she was alive? Do you know why you didn't fit in, Vicki?

iON 6:04

We're doin' The Book of the Dead.

Scott 6:08

Okay.

Bob 6:12

Ha ha ha. Vicki wants us to stay on the topic, but The Book of the Dead is about communicating with the dead. So, Vicki is this relevant? Is Vicki being different -

iON 6:25

Butt fucking -

Bob 6:26

- saying something like that?

iON 6:27

- butt fucking is for the other section of the program, Bob.

Bob 6:31

What kind of fucking?

iON 6:34

Butt fucking is for a different part of the program.

Bob 6:36

Butt fucking. Is Vicki saying that or iON saying that?

iON 6:41

We are saying it, Bob.

Bob 6:45

Not Vicky.

iON 6:45

Not Vicky, she's kind and sensible.

Bob 6:48

So, Vicky wants us to stay with the - she does not see the relevance of her in the Book of the Dead series. Of her communicating with Scott. That's odd.

iON 6:58

Yeah.

Scott 7:01

She's very practical. She's very practical.

Bob 7:06

Well, that's efficient causality. That's from the literate effect. She's very literate. She's goin' by the book. Heh heh.

Scott 7:13

Yeah. She, she had, she used to beat everybody in - remember that game called concentration? She had phenomenal pictorial memory. She, once the cards were turned over to reveal the faces, she never forgot where they were.

Bob 7:33

Wow. That's called -

Scott 7:35

So, she couldn't visualize - yeah.

Bob 7:37

- yeah, photographic memory.

Scott 7:41

Yeah. So, she always - and, ah, and she was also really good at history. She understood history really well, but she never, she never had a chance, to like, get the advanced education to really - I don't know.

Bob 7:56

So, that, that made her odd. So, it was a

iON 8:02

It may have served her; it may have served her well.

Scott 8:06

What?

Bob 8:07

Right. It may have served her well.

iON 8:09

It may have served her well.

Scott 8:14

Yeah.

Bob 8:17

Yeah, but she had a visual memory. Not necessarily a literate memory, but a photographic, visual, eye person. That can be a -

Scott 8:27

Yeah, that

Bob 8:27

- if a woman is right hemisphere and oral more than eye, then she'd be odd because she's eye-biased.

Scott 8:44

Yeah, it's, well it's right, right brain eye-biased Yeah.

iON 8:49

Right. Good.

Bob 8:56

Does that make any sense to you, Vicki, what we're saying?

iON 9:02

Well, sure, it's references, but doesn't apply.

Bob 9:09

Okay. What does apply? (pause) No answer? What does apply?

iON 9:28

Right.

Bob 9:32

So, she's not in the Guf. So, Vicki, -

iON 9:35

No.

Bob 9:36

- can you describe your situation, ah, that you're in? Are you waiting?

iON 9:44

Well, still here. Still functioning. Still calculating. Nobody can do shit. The world's messed up and she's in it.

Bob 9:52

What did you did you just say? Did you just say still fucking?

Carolyn 9:55

(in background) Calculating.

Bob 9:57

Oh, calculating. Okay. Heh heh

iON 9:59

Calculating.

Bob 10:00

Still calculating. What is she calculating?

iON 10:06

How to get to the next level. How to get out of where she is.

Bob 10:11

All right. Does she, can she interact with our friend, Eliza? Would she know of Eliza?

iON 10:18

Not necessarily. Non-Physical could hook them together, but that's vulgar.

Bob 10:26

Yeah. So, does that make you think of a question, Scott? She's trying to figure out -

Scott 10:41

Yeah.

Bob 10:41

- the happiness question. She's not happy there, she wants to get somewhere else.

Scott 10:49

I guess that's what "wow" means. Is that - that would be an opportunity for her, but she has to figure it out. Is that right, Vicki?

Bob 10:58

Yeah.

iON 10:59

Capacity.

Bob 11:02

What did you say iON?

iON 11:05

Capacity.

Scott 11:07

So, so, so, my contacting her awakened her to a capacity, but she hasn't figured it out yet.

iON 11:17

Mmm, fair enough. Yeah.

Bob 11:23

What about your parents, Scott, are they in her contact?

Scott 11:29

Dad would be. So, how is dad? Are you in contact with dad, Vicki?

iON 11:51

Your swoons don't come to that level or degree.

Bob 11:57

You said her swoons, her swoons don't.

iON 12:02

Uh, uh.

Bob 12:04

So, she's not aware of her father. Not much.

iON 12:09

Right.

Bob 12:12

But where is her father?

iON 12:15

Right there beside her, I guess.

Bob 12:19

But she can't see him.

iON 12:23

Right.

Bob 12:25

Well, that's interesting, Scott. We associate, you know, the Catholic Church says you die and you get, you get to be with your relatives and loved ones. But it may not necessarily be the same frequency or the same capacity. So, that's new information.

iON 12:46

If you pay, if you pay your bill, you can.

Bob 12:49

Ha, ha. What bill is there to pay?

iON 12:54

The tithe.

Bob 12:58

You mean Matthew Hurtado-land tithing? Or is that Vicki talking and she wouldn't know who Matthew Hurtado is?

Scott 13:14

She's an accountant, so - she was an accountant.

Bob 13:20

Hmm. But wait, were those last words from Vicki or you, iON?

Scott 13:33

Was she talking about paying the bill?

iON 13:37

Yeah.

Bob 13:40
That's accountant talk. Heh heh.

iON 13:45
Settling the account.

Bob 13:48
What iON? Say it again?

Scott 13:50
Oh, she doesn't know that I, she doesn't know that I settled the account. Because she died before John. I arranged for, for John to get \$1,000 besides the \$350 that Margie donated to you. So, did you know about that? (pause) I think, I think she was already fading at that time, and she didn't know - she may not have even known about the about the money that, that I got from Margie for her.

Bob 14:45
What do you say to that, Vicki?

iON 14:48
Hmm. Not much.

Bob 14:53
So, you didn't know?

iON 14:57
No.

Scott 15:07
So, I, I don't - are you talking about a monetary debt then?

iON 15:19
No, not quite like that. No.

Scott 15:23
Oh.

Bob 15:29
Would this be, you know, iON you talk about when there was a Guf people would judge themselves. And that would determine whether they get into the Guf. Is this calculation - is she, the people now, when they transition, get into - getting into judging themselves worthy of the Guf even though the Guf isn't there?

iON 16:07
Okay.

Bob 16:10
Yeah, no, did you get my question?

iON 16:13

What's your question?

Bob 16:16

You said that people judge themselves before they go to the Guf. It determines how they judge themselves. And they can do it while they're alive or once they're in transition, but they're not in the Guf. This was when there was a Guf. Now there's no Guf, but the people aren't aware that there's no Guf to do a judgment or calculation of themselves like they used to. That's a question, iON.

iON 17:03

Well, ask it.

Bob 17:05

I just did. Do people still judge themselves, even though there's no Guf?

iON 17:13

Yes.

Bob 17:15

Is that what Vicki is referring to? She's calculating, she's judging herself.

iON 17:20

In essence, yeah.

Bob 17:23

So, there's there's no product, no resolu - if you judge yourself and complete it, then you can go into the Guf. So, what happens to the judging process if you still do it when you transition? Because there's no -

iON 17:37

You're stuck.

Bob 17:37

- Guf to enter.

iON 17:38

It's just - you're all gonna be here.

Scott 17:43

So, yeah. So, so is Vicki coming back? Is she afraid of coming back because she's feels less than?

iON 17:55

Somewhat, but yeah, not - not that serious. When you come back, it means something different, so you get over a lot of those problems.

Scott 18:09

Well, it would scare the shit out of me if she came back all of a sudden, but I could tolerate it.

Bob 18:16

Okay, so it would scare you, Scott. What would you be afraid of?

Scott 18:27

That I brought her back! That I had that kind of power.

Bob 18:31

Oh, ho, ho, Scott, come on now. E equals MC squared. Quantum physics. Deeley. Renee Gerard. You know, apply your knowledge. Create some power. That's ridiculous.

iON 18:44

Trotsky. Trotsky. Trotsky. Don't forget Trotsky.

Bob 18:48

Ha ha ha. Did you read Trotsky, Scott?

Scott 18:53

No, I didn't. I know about him, but I didn't read him.

Bob 18:56

Right. But, but the thing is, why are you shy of your power? It's certainly not tolerated around here.

Scott 19:08

Well, I mean, nobody else does it. So, it's like, it's like running a three-minute mile or something. It's like if I do it, then everybody's gonna pay attention to me and I won't be able

Bob 19:25

And you'd make some money, Scott. You'd solve the problem, and you'd make some money.

Scott 19:29

Yeah, and I'd have to live up to a standard though that I set myself, so

Bob 19:37

Okay, so you're afraid of social interaction when standards come in?

Scott 19:44

Yeah, because I mean, well, isn't everybody? I mean I, I'm used to thinking of myself as "less than," so

Bob 19:52

Ha ha ha. Well, you don't have to, Scott. You know, why would you think yourself less than? Not in this environment! We're encouraging people not to feel that, think that way.

iON 20:11

True.

Scott 20:17

So that would change

Bob 20:21

Go ahead, that would change what?

Scott 20:24

That would change - I would be in a different world. I mean

Bob 20:31

Yeah.

Scott 20:33

Maybe I would be a

Bob 20:34

You don't necessarily die. Your old self would die, and the new self would be startin' to unfold into the lotus! And the, and the light! You'd activate the light somehow!

Scott 20:49

Mm hmm.

iON 20:55

Do.

Bob 20:56

Yes, Scott, if you have that "less than" attitude, you - you deserve to be here. But we solve those issues. So, ask Vicky something about that. Maybe ask her what is it that you're afraid of? She might be able to see what is holding you back.

Scott 21:23

Yeah, Vicki, can you see what I'm afraid of?

iON 21:39

Hmm. Okay, Mr. Neveritt.

Bob 21:46

Ha ha ha. Well, did Vicky answer?

iON 21:53

No.

Scott 21:54

She's calculating.

iON 21:57

Apparently.

Bob 21:59

She wouldn't be able to see what's suppressing Scott. She hasn't got that ability yet.

iON 22:07

Well, he didn't listen to her when she's alive. Why should he listen to her when she's dead?

Scott 22:14

Yeah, that's, that's what the debt is. That I didn't, I didn't pay enough attention to her.

iON 22:21

Yep.

Scott 22:21

That's, that's what the payment is about.

iON 22:25

Yep.

Bob 22:27

And Scott, why didn't you pay enough attention to her? You know?

Scott 22:34

Um, because I was a jerk?

iON 22:40

Full of himself. Full of himself. Tryin' to conquer the world or something.

Scott 22:44

Yeah. Heh heh.

Bob 22:49

Ha ha ha. The Scott we all know! The Scott we all know.

Scott 22:53

There you go.

iON 22:54

Hey, here's the rest of the story. Now that you've chiseled off all the fucked-up parts off of him, we can actually stand him now. So, it's better. You moved up the food chain. In your strata, in your strata you moved up. Your fear base is gonna get you before it's over with, but we'll play with you till then. It's all right.

Bob 23:14

So, Scott ignored her, full of himself. Do you have that attitude towards your other sister, Scott?

Scott 23:31

Yeah, I was just gonna ask if, ah, if what she's talking about has anything to do with our, with our other siblings. And with mom.

iON 23:40

Yeah.

Scott 23:42

So, I have to, I have to somehow straighten things out with mom and with them.

iON 23:46

You don't have to do shit. You don't gotta do shit. Do what you gonna do. They won't believe it 'cause they're like, why all of a sudden now you got this epiphany. Now, just now you got it all straighten out. Oh, whoopie. They wouldn't believe it. Go get you a damn - go get you a damn book to read or somethin'. That'll do you good. Go learn - go learn -

Scott 24:05

Is this Vicky talking to me or is this iON?

iON 24:09

Go learn somethin'. Go learn somethin'. No, it's us. We're translating. So, we're doing Bob's version. We're being Thoth to Ophenel. Go get you a book or somethin' and read it. We're goin' make the, the alphabet work in this conversation.

Bob 24:27

Are you translating Vicki, Vicki's feelings or something?

iON 24:31

Yeah, 'cause she wouldn't say.

Bob 24:32

You're expressing, articulating them?

Scott 24:35

Yeah, because she won't say. That's Vicky. She won't say.

iON 24:39

She wouldn't say. She'd die, well, she did. She'd die before she'd say anything, and she did.

Scott 24:46

Yeah.

Bob 24:50

And this all happened in Spokane. That's where all you guys lived. Right? Spokane, Washington.

Scott 24:57

Well, near Spokane.

iON 24:59

It's Spokane. Cocaine is what, it's what you smell, Bob. That's Spokane.

Bob 25:04

Ha ha ha. Spokane, okay.

iON 25:05

That's what you're supposed to - that some stale stuff. You get some fresh one when we're in there. And we can Spokane.

Scott 25:15

Yeah, he said Spokane. It's the Easterners that say Spokane. It's like Anabelle.

Bob 25:27

Right.

iON 25:27

Yeah, the Southern Easterners say Spokane, like a pee can. You put it under the bed.

Scott 25:34

Yeah.

Bob 25:35

Heh heh heh. So, Scott, I think we got somewheres. I think you got an insight about your family dynamics there.

Scott 25:43

Yeah.

Bob 25:46

Well, it's always like, that's all we want to do get a little bit of light. Little bit of breakthrough there. And we did. We can talk to Vicki when you're ready again.

Scott 25:58

Okay, thank you Vicki. Nice talking to you.

Bob 26:02

Yeah, iON. Have an answer, iON, from Vicki?

iON 26:10

No.

Bob 26:12

So, iON, if Scott, if he changes or does something, gets something out of this, does this affect Vicki or there's no connection once you're over there and you don't care when you're over there?

iON 26:24

It could. It could. No, it could because there's only now. So, yeah, it changes. You softened Adolph Hitler, Bob, after you gave him a stern talking to.

Bob 26:34

(laughs) So, so this is the point of the Egyptian Book of the Dead. It improves communication between the living and the dead.

iON 26:44

And Gerd. And Gerd Stern. And Gerd Stern.

Bob 26:48

What? And Gerd Stern?

iON 26:51

Yeah.

Bob 26:52

Who's half dead.

iON 26:55

Which half?

Bob 26:58

What?

iON 27:00

Which half! Get you a damn speaker! Get a better speaker. Get a better microphone. Can't hear nothing. Say something right. You're gonna get throd' off. We're gonna - we'll mute you! We'll mute you! We'll mute you! You gotta give us so we can hear. We'll mute you! Yeah, there you go. That's all fun. What's good for the goose is good for the gander. Huh, Bob?

Bob 27:21

Ha ha ha. Are you listening? You're not listening, Carolyn. I need to take the better phone, okay? So, put this on yours and I'll

iON 27:30

He borrowed you the one with the microphone and to turn it up. Like he didn't give it one second. Carolyn, he didn't give it one second. He plugged it in for less than one second and said: "Oh no, that's terrible, I can't do that." He didn't even know. He didn't even take it through the paces. He didn't even turn the volume up to see if he would like it or not.

Bob 27:52

What are you talking about? Carolyn didn't do, didn't do what for one second?

iON 27:55

Your new, your new, your new headphones. You plugged it in for onnnne second.

Bob 28:01

Yes! And they were lousy. They were lousy. (laughs) Well, they're over there. Right, Carolyn? I can try them again maybe later tonight.

iON 28:10

But turn it up. The volume control, turn it up.

Bob 28:15

I did. It's right over there. Right? I put them over there.

Carolyn 28:22

(in background) But where?

iON 28:23

You put them over there, and you're asking her!

Bob 28:26

(laughs) Are they good Carolyn? Are they good?

Carolyn 28:27

(in background) Of course!

Bob 28:29

Of course they're good, she said. Anyway, this phone's better. Okay. Amy, "Bob, let's talk quick about the dead. Ha ha." Okay, well that's very good. Thanks for being a good sport, Scott, so that we could end the Book of the Dead as our opening - this is opening gambit, Carolyn. And we, we talked to the dead. So, very good, Scott. So, we will end the dead talk or the dead section. Unless we'll see here. This doesn't - do you have something you want to say, Anonymous, to the dead or about the dead topic? Book of the Dead. I'm addressing you, Anonymous. Okay. Sarah, do you have something about the Book of the Dead? You have a question?

Sarah 29:21

No, I just called in.

Bob 29:23

Okay, so you haven't been listening to that part of the show?

Sarah 29:27

No, I've been wanting to, but I couldn't.

Bob 29:30

Okay, so we'll come back to you as we go through people's private sessions here. All right, so, um - I'm gonna unmute.

Announcer 29:40

All participants are now unmuted.

Bob 29:43

- say about the Book of the Dead. Any left over Bert, Amy, Roy?

Amy 29:49

Amy, yes, I'm in. Amy, I'm in. Biggest (inaudible). Can you hear me?

Bob 29:56

Okay, go ahead. Yeah, do you have a question on The Book of the Dead?

Amy 29:59

Not a question. An absolute. Everyone needs to realize as Carolyn is reading the Book of the Dead, we are in an incredible time. It is so powerful as you hear her read the words, try to even understand how to pronounce them, it's almost like for me, like, playing the drums, like a vibration, a rhythm. When you listen to HER, it would be totally different from iON or Bob or Ginney or Bert or me. With Carolyn's reading the Book of the Dead, it's an incredible dance. I say thank you, Carolyn. Thank you, Bob. Thank you, everybody. That's all I have to say.

Bob 30:50

Yeah, yeah, I agree with you. Do you hear that, Carolyn?

Carolyn 30:53

Yeah, yeah. Thank you, Amy. I wonder if I'm raising some of the dead, Amy.

Amy 30:59

Oh, oh, and gee, I could feel them. All I've ever been of all time; it's constantly rising around me. I've never done as many drops as I've done in the last four hours of my life. I put it on the chat once or twice: "I'll be right back, gonna do some drops." I even put 'em over ice in a little glass. And I'm sitting here doing my drops. Oh wait, what is this? What you are rising us if we choose, as you guys live on the highest point of this marvel, as I talked about the blue wave for years, as I talked - whatever words I use whatever anyone wants to claim me to be, all I know is I am. And I'm not kidding. And I'm all over this. I lovvvve Carolyn. Oh, then I learned about Bob. Then I learned about iON. Then I learned about Bert and the rest I can go I can move it here. I'm telling you, we are in a time like nobody lived other than the time I guess somebody may have touched by Jesus or Muhammad or whoever was out there. But we're in now! We're here! It's right now! I mean, we are - take your two palms or your two fists and hit 'em. Bam! That's where you are. Right now. And I thank you and I am not kidding. Read me, iON, you can scan me all day long. I'm not kidding. I really mean this. The power is right there. All you gotta do: lick your finger like you're puttin' up for the wind. Which direction am I going? My direction. And I love it. I love all these different things that everybody talks about. But Carolyn reading, reading this! It started back with the Keys. Remember? Remember? I mean, this whole book started to open. Now Carolyn's goin': "You know, I like the Keys." Well, man, I like the Book of the Dead now. I want to read that. She's sellin' herself, like, we're sellin' Bob, like we're engaging with iON like, this whole freaking thing is just getting bigger

and bigger. We're all a part of it. We're all a part of it and again, I thank you. I will stop talking now. Thank you, everybody. This is just a great time. It's awesome. Thank you. Love you.

Bob 33:31

Thank you, Amy. I agree with you, Amy.

Carolyn 33:33

Thanks, Amy.

Bob 33:35

Carolyn doesn't agree. She never knows what's really going on here. Ha ha ha.

Carolyn 33:39

Mute yourself, Bob. Mute yourself.

Amy 33:46

Carolyn, I love her. I've been listenin' to Carolyn long before I even knew you were there, man. Hey, we're good.

Carolyn 33:51

Yeah, Bob.

Amy 33:51

We're good.

Bob 33:51

Yeah.

Carolyn 33:52

Me and Amy, Bob. Me and Amy.

Bob 33:55

Yeah, I understand your pain, Amy. I understand your pain. You had to go through the doctor birth. You got to be through a doctor.

Music 34:02

(rap music)

Bob 34:14

What was that? Is that you, Leon?

Leon 34:17

No.

Bob 34:24

It was some - was it iON? I don't know, well, okay, thank you very much, Amy. Let's, so, we should take a musical break, then we'll do - we'll go to Gregg. Oh, Gregg left. We didn't get to talk to Gregg. Okay, so that's it, play a little music then we'll get into

Carolyn 34:40
(in background) Bert.

Bob 34:26
What Carolyn?

Carolyn 34:40
(in background) Bert.

Bob 34:43
Bert. Okay. I'll mute everybody no I'll just mute this. This. So, that was pretty good, eh, Carolyn?

[Top](#)

2019-12-07--1800-1-page 24

Carolyn 0:01
Okay, sorry guys, you can go to sleep, come back in, in 45 minutes. Here we go. "THE CHAPTER OF OPENING THE MOUTH OF THE OSIRIS ANI." We're reading from the Egyptian Book of the Dead with iON. "THE CHAPTER OF OPENING THE MOUTH OF THE OSIRIS ANI. To be said:- The god Ptah shall open my mouth, and the god of my town shall unfasten the swathings, the swathings which are over my mouth." (Carolyn: now, swathings, iON, that tends to mean babies. Is this about the -)

iON 0:40
Mm hmm. Swaddlings.

Carolyn 0:40
- birth of, like, a baby? Hmm?

iON 0:46
Mm hmm. Yeah, you want us to help you?

Carolyn 0:48
Ha ha ha. Well, is this - is swathings related to the swaddling clothes with a baby as in this -

iON 1:00
Yeah.

Carolyn 1:00
- person is being reborn or brought back?

iON 1:04
Yeah, yeah.

Carolyn 1:06
Okay. Perfect.

iON 1:08
But okay.

Carolyn 1:09

I'm fine. Um, would you want to go, go more? You want to dive in and take it from the (indistinct).

iON 1:18

Ahhhh, well, ah (pause). This is not - when we get through this - no, when we get through, this ain't gonna be boring. How about that? Would that help a little bit?

Carolyn 1:39

Ah, ha ha ha. Okay.

iON 1:44

So.

Carolyn 1:44

Will I continue? (pause) No?

iON 1:49

Ah, till we can't take, till we can't - please continue till we can't stand it anymore. Then.

Carolyn 1:56

Oh, yeah, yeah, yeah. "Thereupon shall come Thoth, who is equipped with words

iON 1:58

How long you gonna go till the Speech of Priest Sameref?

Carolyn 2:06

Huh? Well, what do you mean? I didn't leave out any words, did I?

iON 2:12

No, we said how long until -

[Top](#)

2019-12-07--1900-2-page 24

iON 0:00

Priest Sameref.

Carolyn 0:05

I don't know. I haven't looked at this before.

iON 0:08

Okay.

Carolyn 0:08

Do you want me to check?

iON 0:09

Okay. No, no, no, no, no.

Carolyn 0:13
The Speech

iON 0:14
Yeah, the Speeches after the Pylons.

Carolyn 0:20
No idea. I have no idea. So, we'll just have to go until when we get there. Okay?

iON 0:29
Mm hmm. But you're done with all the Pylons, right?

Carolyn 0:34
Continuing - heh heh, yes. The Pylons are underneath us. They're behind us. They're in our wake.

iON 0:51
Okay.

Carolyn 0:52
Okay continuing: "Thereupon shall come Thoth, who is equipped with words of power in great abundance, and shall untie the fetters, even the fetters of the god Set which are over my mouth. And the god Tem shall cast them back at those who would fetter me with them, and cast them at him. Then shall the god Shu open my mouth, and make an opening into my mouth with the same iron implement wherewith he opened the mouth of the gods. I am the goddess Sekhmet, and I take my seat upon the place by the side of Amt-ur the great wind of heaven." (Carolyn: so, stopping here, iON. Has this got anything to do with the winds and waves?)

iON 1:50
It does.

Carolyn 1:52
Talks about great wind.

iON 1:54
Okay, this is fun. Okay, this is fun. This is fun. Stop all this foolishness and let's get over this because you're, you're - we're being literal. And this means things and it means applications. We got to go back and we're gonna do a little cursor. If we don't do another thing of this tonight, here's what we're gonna do. We're gonna clean this up. So, you can pack, now, while we carry on with this just a little bit, we're gonna show you a little some'um some'um. Okay. What this script, ridiculous pieces of a bunch of words are, are a ramification of the outcome of the Gutenberg blah, blah, blah, print, prop, press, press, prop, prop, press, prop when nobody bothered to learn what the Egyptians were, and the Anunnaki, and how that all applied. Okay? Ah, the Giants in the Land of Canaan came to stand as an example that are the ramification of

this respect as you are an eternal being. As we've told every one of you over and over and over, and gonna tell you one more time: This world is not your home. Okay? So, this ball of wax that you - now, we told you how to get lost, we told you how to move through it, we told you how to get your way back if you want to learn how to do that. We told you we'd come get your damn ass at the "broke-ass" bar hall, we'd come drag you home, and we'd protect you, and we'd help you, and we do everything we can do if you start doing your part carrying on. We did all that. But now let's start making this a little bit more practical. In your search for your path back home - okay, where is home? Well, we've clearly established that would be Andromeda. Right? Okay, how far away is Andromeda? Well, we don't know. We have to go talk to JR Bob Dobbs on the face of the Sphinx. That's the lion that's crossed with the serpent. So, you got both sides of Ophene, Bob, and the serpent. The asp that will strike at you and put poison in you! He would do that, ooo, yes, he would do that. Just try him. He would do it. He would step on you, cut your head off, and pee down your throat hole. It won't bother him at all. He don't care. He don't got no - Dark Soul got no repose. The point of this condition - y'all been playing this ridiculous game for about what you call 10,000 of your years. Troublesome, you see, from the cycle. What you're confusing: the condition of getting back from the dead, being in the dead, and all these different positions, are very clear from how this house is set up and how this all conditions. They all line up. How many times, well, let's see. Hold on one second. Bob, lay down that food for a second and do me, do us a favor. (short pause) He's gotta come from the kitchen. Oh, my god, don't you touch that phone! You wash them hands, you wash them hands. What in the world? He just - stop.

Carolyn 5:04

Bob? Where are you at, Bob?

iON 5:05

Everybody take a little break. Wash your hands. Wash your hands. You've eaten.

Carolyn 5:12

iON requires your presence, Bob.

iON 5:14

Just - we need a, we need a, we need a, we need a sidekick. No, we don't need him to work, we just need a sidekick.

Carolyn 5:24

Sidekick. Yeah. Bob, come and be kicked in the side by iON. Stop hacking, Bob.

iON 5:29

No, I need him to do a thing. No, I need him to do a thing. He's got to push the button and push the button. And we have a sidekick. We're gonna do a sidekick.

Carolyn 5:42

I don't know where he is. I'm gonna have to run upstairs, -

iON 5:45

He's gotta wash. He's got to wash them hands.

Carolyn 5:47

- haul him out of the bathroom.

iON 5:50

True.

Carolyn 5:50

Haven't got a clue what's going on. No, -

iON 5:53

It happens.

Carolyn 5:54

- no, but this is good, iON, if you're -

iON 5:57

No, it's wonderful. We're gonna do it.

Carolyn 5:59

- taking us out of the murky mire. Uh huh.

iON 6:01

No, we're gonna make it - we're gonna make it interesting. We're gonna make it interesting because what's happened is in this - same thing happens with "Finnegans Wake." It's fabulous. It's the most wonderful thing ever, but you get lost in the words and it doesn't mean anything, but it's ridiculous. So, what we want to do is we want to get some of the pinpoints of lines and spaces. This is the bullshit we've been doin' for a thousand years, and now it comes to the full crux of the rotation. And it lines it all up so you can go: "Oh, my Jesus fucking god, really? You mean it's like that? You mean this is what that's all for?" And then now these things that you're doin', it's great. And see, this is what we were talkin' about when you start using the, the, the Keys and the Aethyrs correctly.

Carolyn 6:48

Get on the phone, Bob.

iON 6:50

Here's what happens with the Keys and the Aethyrs. That energy shifts things and it gives the answer to the solution.

Carolyn 6:56

Ah, yeah, yeah, yeah.

iON 6:57

See what you did?

Carolyn 6:58

Yeah, yeah.

iON 6:59

See what you did? You did this. You did this you marvelous, you powerful vixen, you siren you, you did this. You did this. It's a good thing. Okay, Bob, what we want, all we want you to do, we want you to

Carolyn 7:12

iON, you know what? Bob, Bob took off his phone and was listening on -

iON 7:19

Of course, he did.

Carolyn 7:19

- his headset so he could hear your dulcet tones. So, he's, he's been two minutes behind.

Bob 7:26

I couldn't talk! I couldn't talk!

iON 7:27

We know. All we need you to do, all we need you to do -

Bob 7:29

Now wait, now I got the other phone on.

iON 7:31

- that's fair. We don't need anything; we just need you to get Bert. Open up Bert's line and then y'all go pack and listen and we'll clean this up. That's all we want, and we'll be good. We'll do this section and it'll be great.

Carolyn 7:43

Heh heh, Bert.

Bob 7:44

Well, I liked how you describe the JR Bob Dobbs head and the Sphinx. That was pretty good. I don't think you realized the depth of that, Carolyn.

Carolyn 7:52

Yeah. Yeah.

iON 7:53

All it does - that's why Dobbstown is under the left paw.

Bob 7:56

Right.

iON 7:58

And they're about ready to find that, by the way.

Bob 8:00

Right.

iON 8:00

But we want Bert because Bert's, unlike you all, Bert's smart. You've got this. He knows a lot of things. And so, he's fresh, fresh in the throes of this information superhighway; and he knows things. So, we can, he can be the antiphonal conversation of points of encouragement that we have previously provided in this per curiam of politicalness. We're gonna help it just a little bit. But that way, then what happens at that point, we'll clean it all up -

Bob 8:34

Well, he hasn't shown up.

iON 8:35

Oh, my Jesus fucking god, he's been talking all night long. He's been talking all night long. He's been on the chit chat, up, down, over, and under, and everything with the stump. Just get him. You need us to go over to fucking Zurich and lay his ass out? Okay, we can do that. And take him to Hawaii? But you'll have more people around the house, and you know how that goes. He couldn't come in, but he'd be standing in the yard. And you didn't even close the windows. You didn't even close the windows, so he could probably enjoy the show from there. Probably a good thing, we guess.

Bob 9:06

Yeah, I know, I think he's not listening to the show right now. I think he's doing stuff with his, his relatives. He should have called in by now. He's not here.

Carolyn 9:17

He was on chat, though, it's a

Bob 9:20

Yeah, but now he's not on chat. See? Something happened.

Carolyn 9:23

Oh, Bert, Bert, Bert, Bert, Bert, Bert. Bert, Bert, Bert.

Bob 9:26

People are going nuts on the chat line. People are saying: "Get serious!" Other people are saying: "Oh boy, this is gonna be good." Ha ha.

Carolyn 9:35

Serious? Really? Us? Uh oh. This is gonna be good.

Bob 9:40

"Do us a favor," says Sky Goddess, "stop all this foolishness." Ha ha ha.

iON 9:48

Ha ha ha. She's quoting, she's quoting us.

Bob 9:50

Here he is. Okay, so Bert's here. Bert's here.

Carolyn 9:58

Yay.

iON 9:58

Imagine. Imagine - fuck imagine (indistinct) yeah.

Bob 10:02

You better live up to expectations, Bert.

iON 10:05

If you'll just let him on the phone! He don't even have a prayer! You just open the line, we'll do this! Just open it up. That's all you got to do. It's all good.

Bob 10:13

It takes him awhile to get in.

iON 10:16

Oh, okay.

Bob 10:17

Okay, Bert.

Bert 10:18

Hello?

iON 10:19

Sheesh, lord have mercy. Okay!

Bob 10:21

You're on mute, Bert. You're speaking but we can't hear you. Fix your phone there.

iON 10:26

He said hello. He said hello.

Bert 10:28

You can hear me?

Bob 10:29

Now, now we do.

Carolyn 10:30

Got it. Yeah.

Bert 10:32
Hello. Hi, Carolyn. Hi, Bob. Hey, iON.

Carolyn 10:34
Yeah, we can hear ya.

Bert 10:37
Great.

Carolyn 10:37
Yeah.

iON 10:37
Greetings Bert. Okay, y'all get off the line. You're too loud, fix your mic, you got bad things, it's no good. Get off, get off the line. Get off, get, get, just go get. Okay, we need a little play here. We gotta a little interplay. There's a lot of things that you know, that we know, you know. Okay? And now Book of the Dead has died. Okay? So, and it's kind of important only because it's a bunch of damn words that are gonna save the damned. Do you get that?

Bert 10:39
Okay, yes.

iON 10:47
Okay, you gotta stay real focused and you gotta, you gotta stay real focused with - stay with us and go with this, and we're gonna have questions and positions and you're gonna engage with those. Okay? Because you know what we're talking about. For example, where do we say everybody comes from?

Bert 11:30
Andromeda.

iON 11:32
That's exactly right. Okay. And that's very important 'cause that's what - let's say that's where heaven is.

Bert 11:38
That's a news flash.

iON 11:39
We're gonna - well, you fixin' to get flashed, you fixin' to get flashed like you ain't never been flashed before. Let me tell you child of God, right now it's good to be Number One. That's what you need to know. Here we go. How far is Andromeda from here?

Bert 11:58
Oh, iON, see. Um, no, it's close. It's not far.

iON 12:04

Okay, wait. Wait, wait, wait, wait. How many stones are there in the Giza pyramid - exactly?

Bert 12:14

Okay, if you mean stones, pyramids, there's three.

iON 12:17

No, no, no, not three pyramids. How many rocks are in the middle Giza pyramid, the one behind Bob, JR Bob Dobbs the Sphinx? The one the, the Giza. The one behind the Sphinx. There's 2 million five hundred thousand -

Carolyn 12:37

Five hundred and thirty-seven thousand; which is, the earth to Andromeda is 2,537,000 light years.

iON 12:49

Light years or sun years.

Carolyn 12:52

Wow.

iON 12:52

That's exactly right. They told you. See, you didn't have to know. All you had to do is count the rocks. And those rocks, how much do those rocks weigh? Two and a half tons apiece.

Bert 13:06

Hmm.

Carolyn 13:09

Mmm.

Bert 13:09

Mmm.

iON 13:10

Okay. Okay, now. Now, now now. When you layin' this all down, that's - now you know some things. All this history and this gobbly gook y'all had to go through is just gettin' you up to right here right now. But now you've, you've noticed our bit of sense of urgency tryin' to get you on with this before the Tech Body gets y'all all pregnant? Huh huh, yeah; you better look out because let me tell you, seven come eleven, it's coming! We got to get you on the next level, fast. Okay. Orion's Belt lines up with Giza. Right?

Bert 13:50

Yes, yes.

iON 13:53

Okay. Gilgamesh means what?

Bert 13:59
Gilgamesh.

iON 14:03
Tree of Life.

Bert 14:05
Gilgamesh means the Tree of Life.

iON 14:08
Yeah, Tree of Life. That's right. Tree of Life is what the angel serves, and it's what man serves. Remember?

Bert 14:16
Ah, if you say so, iON, yes.

iON 14:22
No, no, they do. That's the whole, that's the point, now. We weren't, we weren't precluding anything. We were - it wasn't a trick. It was just sayin' that's the point. That's the connector point. See? That's what you're tryin' to figure - how many years have we been talking about triangulation?

Bert 14:41
Ah, since you appeared. 2009 -

iON 14:44
Yeah.

Bert 14:44
- from what I remember.

iON 14:45
So, where is the, where is the Triangulum?

Bert 14:50
Okay, the - okay, Triangulum is - okay, first thing, you told me a few weeks ago and it's funny I had this question, but I wiped it out, that Orion's belt is here, or touching; so, the triangulation would be Orion's Belt, here, and Andromeda. Would that be the triangulation point?

iON 15:16
Home. Home. It was. But what's the Triangulum?

Bert 15:20
Triangulum.

iON 15:23
Mm hmm.

Bert 15:29

Oh, a galaxy.

iON 15:32
That's right.

Bert 15:32
Triangulum galaxy.

iON 15:34
Okay, okay, okay, okay, okay. Now don't, don't get lost. Just - we're telling you some um.

Bert 15:40
Yes, you are.

iON 15:41
See, Carolyn, see Carolyn? Isn't this a little more interesting - is it a little interest - gettin' there, we're gettin' somewhere now? 'Cause what's gonna happen is we have to apply all the knowings that we knew into the knowings that are. That makes these stupid, bad, broke backed, fucked up, nobody-gives-a-fuck words to meaning. All right? It's kind of like getting the key to a Playfair cipher. It makes a difference when you can figure out the puzzle. Sudoku ain't no fun if you can't figure your angles. Right? (slight pause) You're supposed to say right, Bert.

Bert 16:17
Right. Right. I did.

iON 16:18
Now, moving right, moving right along, moving right along. Come on, we got, we got, we got, we got business. We can't get - let them fall off here. We losin' them to CNN every minute. We gotta hold, get some, get some content! Gotta get some content here! All right, go back down to the pyramid. The pyramid, the Sphinx, is older than all of these other things. Does everybody agree?

Bert 16:40
Yes.

iON 16:42
Good. Okay. The paws hold up and it is a Leo. Do you know what Leo in the - well, not an apocrypha, but they have the Leo the Lion. Right?

Bert 16:56
Yes. Yes.

iON 16:58
If you take, if you take Leo the constellation and you look at it, guess what you have. You have the lion and if you take the top line off, you have a snake; and then behind that you have a pyramid. Which the pyramid's the tail of the Andromeda conclusion. Got it?

Bert 17:26

Got it.

iON 17:28

So that's why Dobbstown where they're fixin' on - we're havin' to do this because we gotta hurry. They're fixin' to open this thing up, and here this fucking stone's gonna roll back and then there's gonna be a Landsea container that says Dobbstown on it! JR Bob's Dobbs pop's pipe stickin out of the corner of the thing. There's a key like in the, like in the "Fifth Element." You know, when they slide the key in the door and try to turn it to open up so the Fifth Element, the perfect beam, can get in the middle with "Earth, Wind & Fire," the singing group. You remember that? This little pipe will be sticking out the thing with a key to open it up so you can get there so y'all can get your ass back home. The point is, we've been saying that this earth is changing, it's shifting. It's becoming, and it's not a spaceship. Everyone thinks this planet is a spaceship. But Number One, we've had a big fight. How many years have we've been carrying on about: they don't even know how many planets we got.

Bert 18:27

Right, you always said it was nine, but then Pluto went away. But then you also said a while ago that there's another planet outside of Pluto.

iON 18:36

Ah ha. Yes, that's exactly right. You see, God damn you doing good tonight! You on the money, honey. This is good. There are a total of ten planets that you're dealing with.

Bert 18:48

Mm hmm.

iON 18:48

Ten. And everybody knew this. Everybody knew this. The Indians knew it, the lolly dami, Dalai Lami, Lami, Hami knew it. Buddha. Buddha, you know, Buddha wasn't a Christian, but Jesus would have made a good Buddhist. So, you know, all of them knew it. They all had it all figured out. It's good. The Mayans knew it, the Afferites{?}, the Safferites{?}, but the Amalekites, you gotta be careful with them, you see, 'cause you're still dealing with giants. The fear-based reality is the giant interaction. Now, Gilgamesh, you decided was the Tree of Life. Remember?

Bert 19:30

Yes.

iON 19:31

The fronds on the Tree of Life they go out. It's represented many, many, many ways. Especially in the Book of the Dead, especially in the hieroglyphs. And they spent, God, a chapter or two just going over those details. They're not literal the way they lay them out. They're actually stars that make the hook-up. They're gauges of stars to hook you up to where you're supposed to go. Carolyn and Bob are lucky. They have the

actual patterns that are the, the star chart, if that's what you're calling it, to make this gate work.

Bert 20:07
Wow.

iON 20:07
Now all the gates and portals are open and that's why now you're lining up. If you take Bob. If you take a picture, you're gonna - do you have a good picture of Bob's face?

Bert 20:21
No, but I can get one. I don't have one right now.

iON 20:24
Okay, get a picture, get a picture, get a picture of Bob's face and do it in such a way that it's kinda like, if you have those slides, you know, if you used to have those slides you could put in a little projector and have a slideshow? Well, you know, if you line up the two shots, two slides, put one on top of each other. If you take Bob's face, Bob's face, and you line it up with the sun, all the marks on the sun, all the lines, the ear, the side, kind of like a profile, is Bob's face. His nose is in there, every bit of it is in the sun.

Bert 21:03
Okay, so you're saying that all - if I line up Bob's face with the sun,
-

iON 21:08
They are the same.

Bert 21:09
- all of the - all the marks that would be on the sun are the same as Bob's face. That's what you're saying.

iON 21:15
Yep. Yep.

Bert 21:16
Wow.

iON 21:16
And do you know - have you ever been to, have you ever been to the iON site?

Bert 21:22
Yes.

iON 21:24
That "O" in the middle, that's Bob's face.

Bert 21:29

Oh, yeah! I'm looking at it right now. Okay.

iON 21:33

Mother fucker! Look at that. Look at that, look at that. All the way through. It's pretty amazing, you see. So, here's the - check this out. Check this out. Check this out. Okay, now, this opening, this gauge - we keep sayin' that the earth is changing. Now guess what science has figured out. Now, first of all, science don't know nothin' about nothin'. But science has figured out when they get rid of - they can look at it now. It was so bright. You see, the sun is not a planet. You get that?

Bert 22:03

Yes.

iON 22:05

It's a - what is the sun? It's a

Bert 22:09

Star.

iON 22:11

That's exactly right! Okay. This star has a hole in it.

Bert 22:19

Wow.

iON 22:21

Do you know what purple is?

Bert 22:22

Ah, that's - you've always referenced the radiation and also, it's Bob's name sometimes. Bob refers to himself as purple.

iON 22:32

Right. That's right. Well, Fukushima is those rods that are going, racing to the center of the earth. That nuclear radiation, the rods, they weren't spent, they're live. They're radioactive, right? And there's other places that are pumping radiation hard. Okay. What's happening is the gamma radiation is increasing, but now they have filters that they can look at the sun and you can actually see, like, you'll see it like if you're looking at the picture. We're gonna lay it out so everybody will get this. And, oh lord, Ed Long, he can't do tea with Mussolini somehow, but he can do this. They'll do the - underneath the ear, like the jaw line, that's where the hole is in the sun. And it shows it just as plain, so it'll be like the cusp of - he has a very strong chin line. Did you know that? Makes the girls just go crazy. Makes them swoon. They just dig that chin line. It just does them in. And makes the little nipples stand up. Is it, ooo, it's just a sight to see that. It's his chin line. He's got a strong chin. Okay, well that underneath that right there is that bottom crevice of the sun where you can have the little hook, see, like the sun, and you can see his damn ear, his pristine,

clear ears. He has the cleanest ears of anybody. The cleanest ears, it's ridiculous. But under that jaw, -

Bert 23:54

Bob's right ear, iON? Bob's right ear?

iON 23:56

- if he's looking, this would be, this would be, well, we don't know. It would be Bob's left ear if he's looking up towards the sun. If you're going to marry that to the picture, his left side. And on his neck, you've got this little thing right there on the side. And that little thing, it's like a little bitty mark. That little mark is also on the same face as the face on the pyramid. Because that's Bob's likeness. It's on the same thing.

Bert 24:23

Hmm. Okay.

iON 24:28

Mm hmm. Now, before reconstruction, there were lines on the Sphinx. Okay, those lines give the quadrants. Those are also on Bob's face as the Dark Soul. Those are the lines that go across his face, too, but they are like shadow, what you call the compass lines or some of them, those - the crystal lickers. The crystal licker, that'd be Avaton and Worcester, and Shockley. They called them the, the, the magic lines or the ley lines or the grid, or the whatever, whatever. That grid lines up the details or parameters. Okay? So, now, this Egyptian Book of the Dead business, the reason we're doing this now is because it's gonna clean up some of the positions that you're coming to; 'cause you can't have as many people fixin' to die that's gonna die without any kind of explanation. Gonna be some explanation. It's gonna line it up; it's gonna tell you what's going on. But now every religion is comin' back to fixing, lining up of what's happening. Okay. And so it becomes conditional. Got it? Orion's is a - Orion and the constellation Orion is where? Which Nebula would it be included in?

Bert 25:59

Oh, I had that. Hold on. One second. I had that.

iON 26:02

See, that's good. We know, we know. That's why we asked. (whispered) That's why we asked.

Bert 26:09

I know. Hmm. It's in Orion's Belt.

iON 26:20

Exactly. It's in Orion's Belt but where that is - where is Orion?

Bert 26:26

(to himself, softly) Heh heh heh. Where is Orion?

iON 26:30

It's in this circulation that lines up with the winter solstice and the summer solstice. See, all your rock formations all over the world line up with certain things certain ways. Okay, now what -

Bert 26:44

It's located in the - it says it's located in the celestial equator, visible throughout the world.

iON 26:52

Correct. Correct! That's the reason it's important! That's why it matters. Okay, now everything is MAGA. MAGA. What does MAGA stand for?

Bert 27:00

You told me that, also. MAGA?

iON 27:07

Yeah.

Bert 27:12

You, um,

iON 27:14

It's an acronym. It's what Trump says all the time.

Bert 27:25

Okay, iON, what I remember you saying, maga has something to do with the liquid substance in the earth.

iON 27:33

No, no. That's magma. That's magma. MAGA, it's what Trump runs around with his hats on that everybody hates. Make America Great Again.

Bert 27:42

(same time as iON) Make America Great Again. Yes. Make America Great Again.

iON 27:46

Okay, MAGA. See, that - now, first of all, why does it matter? Why does America matter?

Bert 27:56

What is the many things, but one of the things is that America serves like a parallel world 'cause it came out of a parallel world.

iON 28:06

It was before. America was before. That's how it became the Dragon.

Bert 28:15

Yes.

iON 28:17

Okay. Now we got to give you a little bit of - y'all don't have the benefit of the hieroglyphs and we do. So, you got - you know, you know Horus? {pronouncing it like Harsh - Ed.}

Bert 28:26
Horus, yes.

iON 28:28
Horus. We - you so proper. It's Harsh. You know Horus and you know Harsh. And you know Issy. They, some call it Isis. You know Issy?

Bert 28:39
Yes, I know Issy.

iON 28:40
You see pictures. Ah ha. Well, when you see pictures of Issy, on her head she's got a - ah, ah, serpents on her crown. How many serpents has she got? Ten. Oh Lord, no. If it was seven that was over - you're over seven continents. But she's got ten. She's over everything. Okay. And then when you got a sun on top of the snake (pfft), that takes it over, that takes it out of this time space continuum. You got that?

Bert 29:19
Hmm. Yes.

iON 29:20
So, the Book of the Dead references the conditional response of what you're in control of, and how you rule and reign. That's why you had to bring it back into the dead side of the live living. See? We can't, we say you can't be up until you know down, and you can't be happy till you know sad. Otherwise, how do you know? Was it just "I've been in bliss, and in more bliss." Ha ha ha. You see, it becomes - now it's just your projection of where you are within where you are. It's all relative. Got that?

Bert 29:54
Yes.

iON 29:55
Okay, America, lines up with a constellation too. It was before and that's why this is key. And that's why the Dragon has to - how long is the Dragon gonna make it?

Bert 30:14
How long is the Dragon gonna make it? You got me on that, iON.

iON 30:19
Yeah, we went on that pretty hard. Forever! It wins! It's why, it's why -

Bert 30:25
That's why China (indistinct)

iON 30:25

- the Mountain make - that's why - well, no, no, don't say China. China didn't matter. China is just where the Mountain was. The Mountain's gonna make it. And now it's official; Hong Kong will be spared. Just so you know. That's your, that's your free part; it didn't cost you nothin'. You like that? You like that?

Bert 30:47

Yeah.

iON 30:48

We knew you would. Yep. Yeah, yeah. Sure, as Michael Lindell makes My Pillar. Mm hmm. Okay, now, you set a premise now for how things are going. Nothing, okay Bert, nothing is logical anymore. Nothing makes sense anymore. Nothing - up's, down, down's up; the tranees and the, and the hagees and the wagees and the tagees and the bestiality people and the, and the baby killers and the, what were those - the, the Hillary's baby eatin' people, and religious things and all this crazy, this crazy shit where people look at this and go "what!?" And then they got, and then they go to Utah: "Oh, well, there's a whole section on where you take, you take bloody flux and you run through this and afterbirth and do something with a dead baby and do" - crazy, crazy shit! I mean it's beyond crazy shit. And then they talk about it like it's just no big deal, like, "Well everybody knows about that. That's like going to Communion." Heh heh heh. That's the way they talked about it. There's trouble, you see, because the people are not sighted, they're driven. They're not sighted, they're driven. Used to back in the day when you had culture, you said a bad word your granny would slap, bitch slap you in the mouth. Wouldn't she?

Bert 32:19

Yes. Yes.

iON 32:21

You didn't talk, you didn't talk - you had respect. You didn't talk trash. You didn't say bad things. Now on the TV, you can say nigger! It's all right! All of a sudden, it's all right. Come on now. You know. I mean, what are you gonna do? What, you're gonna work for Lil Wayne? Why can't it work for us? It works good if that's what you gotta do.

Bert 32:42

Ha ha. Great.

iON 32:42

But the point now becomes, that becomes relative. Okay? Okay. And that becomes relative. Now, what are you serving? So, everybody starts blaming everything on the devil. What is the devil, Bert?

Bert 33:01

Well, the first thing there's no devil. Devil was created

iON 33:05

By whom?

Bert 33:06

By the printing press. Ah, by the

iON 33:09

By whom? Dante.

Bert 33:13

Dante, that's right. Yes. Yes.

iON 33:15

Dante. And so, it became a projection of a relative position of something that filled the void of a purgatory. To where Hell, of course, being, being the absence of God. So, if that's the case, then you're true when you sing the song, "I'm the Only Hell My Mother Ever Raised." Right?

Bert 33:42

Right.

iON 33:43

You know that song? It's not, it don't make the playlist around here, but it's a good song. Hey! hey! Johnny Paycheck, Johnny Paycheck sings it! He's right up there with Bill Anderson. It might make it, it might make it, it might make it if Bill Anderson's on the scroll, now. He, he, he may have a prayer! We will have to see. We will have to see.

Bert 34:06

Johnny Paycheck. Wow.

iON 34:06

There you go. Get them Ferlin Husky records out, Bob. You got the Victrola goin' on. We got the key. We got a brand new roller skate if you got a brand new key. Hey, that's a good one, too. Well, anyway, set that aside. Okay, now, the lining up this Book of the Dead business applies to a construct. It's time to get ready, Bert. Hey, Bert. Bert.

Bert 34:30

Yes. Yes, iON.

iON 34:32

You worked hard. You've worked hard. You've been faithful over small things. You now know things otherwise. Remember this week? Last week we told you this week you was gonna go through some stuff.

Bert 34:45

Ha ha. Yes, you did.

iON 34:49

Did you think we were playin'? Did you think we were playin'?

Bert 34:52

No, I don't. No, I'm literal with you.

iON 34:54

Give it a straight - give it a straight, straight face value. Did you?

Bert 34:58

Yes.

iON 35:00

Okay. You know things now that you didn't necessarily know.

Bert 35:09

Yeah, I know.

iON 35:12

All right. Mmm, well, we're gonna go as far as you want to go.

Bert 35:22

Ha ha ha ha.

iON 35:23

We'll go as far as you want to go, that's okay. Now, we got to test the limits of what your body knows or what you know about your body in the shifting, the condition. But now, we're not talking about you, we're talking about the Book of the Dead. The point of the information that's being laid out in the Book of the Dead is how you have the hieroglyphs applied to the bigger condition of your science of what the Triangulum - how it works; how America fits into the picture; why the constellations are turning; why the stars are moving around us; why the sun turns into a - just straight out turns into a huge stargate, you can take the whole thing through. But when it goes through that parallel flipping of a conditional response of how you layer and overlay time, the earth is an incredibly dense thing. Remember, we said if you took all the humans on the earth and took all of the ions out of them -

Bert 36:20

Yes.

iON 36:20

- and you had just the cells, and it would be the size of a sugar cube?

Bert 36:25

Yes, I do.

iON 36:26

But it would be the very, very, very, very dense sugar cube. Okay, -

Bert 36:31

Yes.

iON 36:31

- the denseness of this earth lands into a space or a linear space. So, when you see, like, a black hole?

Bert 36:44
Hmm.

iON 36:47
Hello.

Bert 36:48
Yes, you see a black hole. Okay, I'm following you. I'm following you, but

iON 36:52
A flat, flat piece, a flat piece, a flat piece of paper, and you draw a circle, and you take a Van Gogh and swirl some shit around the outside of it, and that's a black hole. It looks like a black hole, a black circle. Like the moon is illuminated, but it makes a bright spot in the black night, the dark night.

Bert 37:12
Yes.

iON 37:13
It's just reversed. But if you take that and take it into a three dimension, it looks like Saturn where you have an earth with rings around it. It's a, it's a ball. It's not a flat thing, it's three dimensional.

Bert 37:30
Okay, yeah.

iON 37:31
You got that?

Bert 37:31
Yes.

iON 37:32
Okay, now, if you take, if you take the time space continuum, and you drop the earth into it - it's being held. We are being held. We're not falling. Do you agree? We're held. A gravitational pull has captured the foundation of the earth. Do you agree?

Bert 37:51
Okay, iON, I would agree, but you've also said there is no gravity, so I'll go with what you're saying.

iON 37:57
That's right! That's right, that's right. No, no, no, 'cause, see, there you go. Good. It's -something's holding it. Okay? Now, if you can't take gravity, there isn't any, you're right; but there's also no time. But this is how you apply the black hole in a time space continuum. When you

drop the earth, when you drop the earth into this flat thing, it drops down like a - have you ever, have you ever, have you ever watched a woman put pantyhose on in the car?

Bert 38:31

Yes, I have. I have had that.

iON 38:33

You have. You have seen it? It's like pushing a marshmallow in a Coke Cola bottle. Have you ever seen that?

Bert 38:39

Ha ha ha. Yes, yes.

iON 38:43

Ha ha. Just like that. Okay, what happens is it drops down and it will pull. Like if you dropped a rock down in, say, a pantyhose or a screen, it pulls down because the earth is so heavy and so dense.

Bert 38:57

Hmm.

iON 39:00

Okay, what is the object, the animal that is revered in the Egyptian lore that's the protector?

Bert 39:11

The cat.

iON 39:14

Why do we say on this show every single week without fail or exception, "Lord suffering cats"?

Bert 39:24

From what I remember is because Carolyn's father used to say that. I mean, that's what I remember.

iON 39:29

Correct. He was very smart. He was very smart because he sets the modality of what this applies to. Those cats and abeyance to the separation of this knowledge and the protector of the knowing. 'Cause see, that's Bob's thing is that you should know. Remember?

Bert 39:51

Yes.

iON 39:52

And then Bob gets surly because you can't know nothin', but you keep knowing what you know that you don't know. Right?

Bert 39:59

Right.

iON 39:59

The Anunnaki, the Anunnaki figured it out, so it's all right for y'all. Okay, do you know who the druids are? We're jumpin' around a little bit, but we got to keep it interesting. So, we're gonna -

Bert 40:09

Yes, the druids are -

iON 40:11

Yeah.

Bert 40:12

- ancient priests. In - the ancient priests from, ah

iON 40:18

Ah huh. We laughingly, always laughingly said they must be from Druidea. Ha ha ha ha. The druids would have to come from Druidea. Right? Right, right. Okay. Okay, now, now, now. What happens is in a - have you ever heard or seen that the old - they show pictures of them around - the Myans had it and then they said some of the cavemen, the monkey boys, you know they're the monkey people, the monkey. Then they come out of the asshole of a monkey, the monkey people. They would draw pictures, they'd draw pictures on the wall and like taken, I guess, dung or colored somethin' and they'd paint, things like, ah, like, ah, it was the original cartoons. I'm sure they learned it from Ed Long with his caricatures. He is a very good cartoonist. Yeah, he's pretty good.

Bert 41:09

Yes, he is. Yes, he is. Very good.

iON 41:10

He's better than, he's better than Greg duffle bag we'll tell you that for sure. Don't have all that politico to go with it though, all that political poison attached to it. It's very distracting, you see. The cells get all tangled up, you see, but that's a passe thing anyway. But Ed's an up-and-comer; he's got it figured out. It's good to be Greg. Good be Greg if you're not gonna color things, see? Okay, so now, now Ed's got the caricature business. But on all them walls, they have these pictures, these what they call ancient spacemen.

Bert 41:48

Right.

iON 41:48

Did you know that?

Bert 41:50

Yes, I do.

iON 41:51

Describe some of those. Describe some of those.

Bert 41:54

Well, some of them they have helmets and, like, suits; and some of them, they appear to be riding, like, scooters or some type of a flying device. But they

iON 42:09

Sometimes, sometimes the Mayans, there's a famous Mayan one like that. But if you look at them, some of them look like what they call the little Martian people where they got two big black eyes, and the nose kind of falls down long, kinda rounded out.

Bert 42:23

The grays. Like the grays.

iON 42:25

Like the - if that's what you want to call it. What if we told you that they're trying to tell you something and it's not that they're little spacemen coming back to come here? What if we told you that those two black eyes were black holes and the earth dropped in-between those two black holes, contorting the time space continuum, and that earth is held in the nose of those circular galaxies with the two black holes with the earth dropped in the middle of those two. They're not spaceman at all, -

Bert 43:01

Wow.

iON 43:02

- giving you the actual remedy for your issue of time.

Bert 43:09

Wow.

iON 43:11

What is the perimeter of the base of the Giza pyramid?

Bert 43:15

One moment.

iON 43:23

364.25 cubits.

Bert 43:28

I remember reading that; I remember. Okay, go ahead. Yes.

iON 43:33

Okay. And if you do that, that solves your leap year and that solves your time -

Bert 43:40

Wow.

iON 43:40

- for what you call a year because everything's lined up on this pattern of failing and falling. Okay? Now, north, south, east and west, those are four directions. If all these monuments that have made it through all these thousands of years mean anything, what they do is they line up those space; but when those different elements are happening, you got to keep up with it. Okay? You got to keep up with it like, on the southern solstice, one side of the pyramid would be illuminated at a different time where the sun moves, well, you're moving in the rotation in the circle of the rotation of the sun. That's why the 33rd - we ever meant - we ever - have you ever heard us mention the 33rd parallel?!

Bert 44:26

Yes. A number of times.

iON 44:28

Once or twice.

Bert 44:29

Yes.

iON 44:29

Once or twice. Right? Okay. Have you ever heard us mention the, the joke with Bob that if he's standing in Maui looking south, and the wind blows and hits him square in the face, which direction is the wind blowing? And he never knows. Or he says south and it's like, no, it's comin' from the south. You're looking south, if the wind's hittin' you in the face, it's got to be going in a northern direction, right? No, no, no. It'd be hittin' me in the back my head if it was coming in a northern direction. No, 'cause you're looking - you're in Maui and you're looking - well, you've ever heard us do that once or twice?

Bert 45:08

Yes, once or twice. A few times.

iON 45:10

Once or twice. Okay. That layer of how this connection flows is a conduit, conduit condition of how these ley lines fall and -

Bert 45:27

Wow.

iON 45:27

- why you got to be in America. Why you got to be in America. The Originals were in America. And there are what you call aliens, the ones Bob's gonna meet, they're coming to America.

Bert 45:43

Wow.

iON 45:46

Yes. Bob's gonna greet them because he's the only one qualified.

Bert 45:52

Okay, iON, the origination point, -

iON 45:55

(slight noise)

Bert 45:55

- are these aliens com - okay, you want me to stop? You said shhh.

iON 46:01

No, no, no, no, no, no, we just breathed. You're actually (overtalk) fine.

Bert 46:05

Are they coming from Andromeda? Are these aliens coming from Andromeda?

iON 46:09

Yeah. Yeah. They're not aliens. They're, they're your relatives.

Bert 46:13

Okay the rel - our relatives! That's right 'cause we come from - the relatives are coming from

iON 46:19

Fuck, yeah.

Bert 46:20

Wow. Wow.

iON 46:27

Ah huh. Ah huh. Yeah, what about dat doh?

Bert 46:30

So, iON, so - okay. So, this - backup. So, with - are we approaching this point where we're getting

iON 46:38

Oh, God, Cheryl's back! Oh hey, Cheryl! Good lord, we thought we lost you to CNN years ago. Good, she's back. That works. You're doing a great job Number One. You're gonna get a raise. We gonna get you a raise.

Bert 46:50

iON, so when the earth goes into this middle point between these two black holes is that when the, ah, the relatives from Andromeda will be coming, or is that when the singularity

iON 47:04

Either that - well, okay, and that's a good point 'cause we have talked extensively on the singularity. Or, or, or, "in the land that our grandchildren knew." Remember?

Bert 47:19
Mmm. Yes.

iON 47:20
Remember?

Bert 47:21
Yes, I do.

iON 47:22
Okay. So, now wait now. There's a journey business going on. Remember the Eastern Gate?

Bert 47:27
Yes, I do.

iON 47:28
We talked once or twice about that.

Bert 47:30
Yes.

iON 47:31
Okay, what about the walls of jasper?

Bert 47:35
Walls of jasper.

iON 47:36
Pearl, gates of pearl and, and how does it apply? What would you use obsidian for if you had some? We went through those -

Bert 47:48
Obsidian.

iON 47:48
Carolyn's, Carolyn - obsidian, yeah - wait, that's not fair. Ah, yeah, you've heard it, but Carolyn went through it blow by blow, by blow, by blow, by blow, in Revelation. I mean every single one of them and got off on the different elements, 'cause we use osmium, and we use some of those things. Well, we can't talk shit, but anyway, we use some of those things that have half-lives. Ha ha ha. Shhhh, don't tell nobody. But anyway, so very intriguing those elemental conditions of what they do and what they're used for, how that applies; but she's brilliant at that because she's gone through it point by point by point by point to get that exactly right. She knows, but that don't make any difference. Those are just points of context that we have talked stupidly about that do apply to this figuring out the gates, the walls - we've talked - who talks about the wall more than we do? Who talks - which President speaks about a wall? But now, Reagan talked about the wall. He said: "Mr. Gorbachev, tear down that wall!" Well, Trump's come along, and he said,

"I'm gonna build that wall," and he's doing it. Even if it does fuck up a butterfly plantation in Texas. Butterfly plantation in Texas! Craziest thing you ever heard in your life, but there, there you go, there you go. Okay. Now, now. This application of a wall is a condensation point of a preparation stage of a barrier. Sometimes people call it the barrier reef. Some people call it somebody can see from space, the Great Wall of China. They have a lot of applications that have to do with this walled business. But this wall is not to keep the wayward Spaniards in Mexico; that has nothing to do with it. It has another course, another purpose. It's gonna be built so don't worry about it. Here at the wall.

Bert 49:56

Hmm.

iON 49:58

Okay, now back to the, back to the flour mill pappy. Let's get back to work. Now, this Book of the Dead, okay. Do you need any recap? You got all that? Piece of cake? No problem? You with me? 100 percent?

Bert 50:09

Piece of cake, no problem, I'm with you. Standing right with you.

iON 50:11

There is a quiz. There is a quiz, just sayin'.

Bert 50:15

I know. Okay.

iON 50:15

Okay. Okay. Okay, good. Okay, now, if you read this - oh, do you know what a crochet hook is?

Bert 50:24

Yes.

iON 50:26

Okay, so you know what a tatting shuttle is then?

Bert 50:32

I do not know what a tatting shuttle is, but I do know what a crochet hook looks like.

iON 50:37

Yeah, to - yeah, to tat, to tat is tying knots. It's what - have you ever heard of something called Chantilly lace?

Bert 50:46

Yes, I have. A song.

iON 50:49

Chantilly, Chantilly lace is tatting.

Bert 50:54
Okay.

iON 50:56
It's knots. You take a shuttle, and you tie knots to make lace, spaced unto itself. Chantilly lace is very fine and detailed; it's incredible. But that is like your time space continuum; it's tied knots.

Bert 51:13
Hmm.

iON 51:13
And those things are supposed to be consistent or the same. Do you know where Nuremberg is?

Bert 51:21
Yes, I do.

iON 51:23
Okay. It's supposed to be constant but yet it keeps moving.

Bert 51:29
Really?

iON 51:31
Yeah, these, these conditions and these positions, things were up and down and, and it won't be long, it won't be long until they'll be no more Adolf Hitler. You know Adolf Hitler. They'll retell it in such a way where there's no, there's no German problems, there's no World War, it was nothing, that's all.

Bert 51:51
Really?

iON 51:53
Yeah. That's what the Book of the Dead is tryin' to tell you.

Bert 51:58
Okay.

iON 51:59
Get that?

Bert 51:59
Ah, not really. So, you're saying, okay, is this related

iON 52:04
Did Carolyn do the, did Carolyn do the Seven Arits?

Bert 52:08
Yes, yes, she did.

iON 52:11

Okay. She did the Seven Arits. Those apply to a thing. What do they apply to?

Bert 52:16

(sigh) Ahh -

iON 52:21

To the py - stop. Now this is - we told you there was a quiz. It applies to the Pylons of the house of Osiris.

Bert 52:29

Yeah, I was gonna say the Pylons. Yes. The Pylons, yes. That's right.

iON 52:33

Okay. Now, you understand, you understand this condition lays to where this moves to or from based on the place of where you are. When you got all the, when you, when you - remember when you got broke down with the big dick syndrome some time ago?

Bert 52:52

Hey, ah -

iON 52:53

Remember that?

Bert 52:55

I don't remember that, iON, but if you say I did, I did, but I don't remember havin'

iON 52:59

Okay, it's when, it's when, it's when, it's when: "I'm not gonna change my body. -

Bert 53:04

Okay, yes. All right. All right.

iON 53:06

- I'm not gonna change nothin'. I'm gonna do this and I'm gonna do that. You don't know, you don't run nothin'. I run this here." Ah huh. Oh yeah.

Bert 53:13

I got ya. I got ya.

iON 53:14

Oh, good, good. That's good. That's good. We're glad you overcame that syndrome, aren't you?

Bert 53:21

Thanks, yes.

iON 53:22

To now we made the rest of you so big it looks normal proportion to you, right? Ha ha ha ha.

Bert 53:27

(sarcastic) Yeah, that's very funny, iON, really funny. Ha ha ha ha.

iON 53:36

Well, just sayin', just sayin'. It's in good proportion and good def and high def does you wonders, don't it there big'un? It's doin' all right.

Bert 53:45

Yes.

iON 53:45

Okay, now. Now, when you had that position, these conditions would apply. Okay, take the Seventh Pylon: "The Osiris the scribe Ani, whose word is truth, saith: "Garment which envelopeth the helpless one, which weepeth for and loveth that which it covereth." The name of her Doorkeeper is Saktif." These things apply to points of order of how things go. A layer of the Chantilly lace, a knot in the fabric of time, a place where if you get stuck you got the OA movements and you can get home, but you're not even sure where home was. Now, go back. Go back to the little spacemen. Remember the little space - you know, with the big eyeballs?

Bert 54:45

Yes.

iON 54:47

Those two eyeballs ain't eyeballs, they're black holes. Where do those black holes go? Where do those black holes go?

Bert 54:55

To Andromeda.

iON 54:58

And where else? We don't know. There's a key code that goes through them stars that lays out in the angel diagram a star chart that once it opens it's a star chart to get you everywhere you want to go, everywhere you want to go. Everywhere. We talk about it, talk about it, we talk about it, we told you, we told you, we told you. Give you every clue in the living, living right, living world. Hell, Sheila's painted it. Sky Goddess Sue's scribbled on it. She's done everything. She got it. She got it early days. She got it.

Bert 55:32

iON -

iON 55:32

Didn't question it, she just took it at face value. Said, "Oh, yeah, I got that. Let's go. Get on the plane."

Bert 55:37
iON, you also

iON 55:38
Do you under- stop. No, just wait! You do understand that every dab of your living fucked up history, every inch of it has created a god! Do you know what god it created?

Bert 55:58
Yes.

iON 56:00
What?

Bert 56:02
Everyone. I mean, everyone is a god. That's according to everyone.

iON 56:05
No, no, no, no. Hell, no! Turn on that god damn TV: "My nigga, my nigga, my mother fucking nigga." That ain't no god. That's not that. That's everything but that. They give you every example of about that. It's a "Me, too." I'm hurt, too! I've been sexually abused! I've done some 'um - I eat babies! I didn't eat babies! I was a little baby, and I was eat! Oh, I was ruined! I was molested! I was going to be, I'm mad 'cause I didn't get molested! I'm hurt 'cause I was supposed to be hurt. I didn't get hurt! I didn't come from a broken home, but I would've starved to death if you took away my food stamps that we didn't get! If you took away the food stamps that we didn't get, we'd starve to death, we would have! Then you tried to do it again! Trying to kill little people! Kill the poor, kill the poor! They're not gods. You know what god they created? Every bit of existential history, which is correctly laid out in Bob Carr's book, "God Men Con Men." You created a god. The god you created was G-P-S.

Bert 57:19
GPS?

iON 57:22
That's what every bit of this is for.

Bert 57:26
GPS as in - GPS as in GPS that we

iON 57:30
Global - Global Positioning System. It's what hooks it all together.

Bert 57:41
Okay, iON, let's, let's, let's take two steps back. So, you're saying that all of the whole historical references of god was representing -

iON 57:52

The Great Wall of China. The Mayan, the Mayan pyramids. Giza, the Stonehenge in Ethiopia -

Bert 58:00
Yeah.

iON 58:00
- the tower that goes up, that has seven sides and 10 corners with the door at the bottom that shows you how to get to the excavation or the elevator to god. That every marker, every position, as the earth spins and turns, it lines up in a celestial ring that hooks to your star chart. But now y'all not gonna get that star chart until it opens. Carolyn's got it. And she's got it and Bob don't care. Ha ha ha ha. He says, he says: "I'm glad we have the way, but I'm likely not going anyway. I likely am not going. I don't, I don't really know about that. Yes, that'd be good. That'd be good. But I'm not, I'm not going where there's filth, there's filth and degradation there. I'm probably just gonna stay here where everything's nice and clean." He might, but he's gonna sit there on that plateau with those paws firmly trenched on the ground. How do you live in a world of sayin' and for 10,000 years as they do time, stand they're lookin' at something specific? What is Giza lookin' at? What does the Sphinx adore? Anybody know that?

Bert 59:18
Is it the Eastern Gate?

iON 59:21
It is. It absolutely is. What it's waitin' on. Watchin' for the Eastern Gate. Exactly right. Damn! You on the penny tonight.

Bert 59:33
I do my best, iON. Pullin' it out of.

iON 59:35
You doin' the best you can with what we got to work with, huh? Ooh, we reel them in there, reel them in. Bob will still stay with you till you buy or die. Don't worry, it's a good thing.

Bert 59:44
That's right. That's right.

iON 59:45
Okay. Now, now see, this is key. Now, we could have started with this way back yonder. All right. But the four people that we had was, they was, they was just listenin' to James Curtis 'cause they wanted some meth. Ha ha.

[Top](#)

2019-12-07--2000-3

Bert 0:00

(laughing) Rough, iON, you're really rough. You're rough and tough, iON. Really rough and tough.

iON 0:00

(laughing) Hey, it's official, it's official. Our name is Donald Duck, and we could give a fuck. It's all good. It's all good in the neighborhood 'cause let me tell you what. These people we're offending aren't gonna live long enough to complain about it. The ones we are offending aren't gonna live long enough to complain about it. So, it's just perfectly all right. We stand as a bastion, looking at it and there's their choice. If they ascend, they're not offended. If they don't ascend, it won't matter. There's the rub. We kind of mentioned this and we've petted, we have drawled, we have loved, loved, loved, you. Pet, pet, pet, scrubbed, wiped your god damn tears from your eyes till we're sick of it. It's enough. If you ain't got it by now, it's not looking good. Come on now. If you want to get it, come on; we're giving you the condition. You're watching the conditions transpire. It sounded a bit avant-garde in the day. Okay? But it doesn't sound that way anymore. It's echoing at every level. There'll be a video about all this stuff; won't be long they'll be tellin' you all about it. And you're like, damn, we know about that already, iON told us that years ago. They lay out all this stuff. And that's all they know 'cause they don't know. The history they know isn't historical; it keeps changing! How do you need to write a new history book? They do it all the time. Rewrite history all the time. That's not the way that happened at all. Whoever wins the war writes the history. Remember?

Bert 1:55

Yes.

iON 1:57

That becomes the point, the point of order. Okay, now you got the quadrants. You want us to clean that up? Wait, whoa, whoa, whoa, gotta get to Issy. Got to get to Issy. Issy, who controls things. You got to watch the snakes and the suns. The snakes and the suns give you how far they go, 'cause different people are going to be in different levels of control or the power. And that controlling power is going to apply to how much they do control. You see? If you got the stableman, the stableman's over the horses, right?

Bert 2:33

Right.

iON 2:35

Okay, so he's running that, he's gonna control that. He don't control the linens in the upstairs maid's quarters. But they're both in the same household, holding, farm, plantation, pick some 'um, whatever those words are. Do you see that?

Bert 2:53

Yes.

iON 2:53

These different levels are controlled at different conditions, and that you still gonna have some of that now. Not all, but some of that now. And some of those division positions are just that. That work. And that's what's gotta come to. But you're just - you're gonna move toward that and you'll be able to divide that. It's divis - it's always divisible by itself. Okay? Now, let's clean this up. There's a more - there's more - there's further to go, but does the Book of the Dead mean a little somethin' different to you now, big'un, then it did?

Bert 3:31

Yeah, iON, but you kind of twisted my labyrinth up. I was following you until you said let's go back to Issy and the snakes. You didn't go further in that. About the sun and the snakes.

iON 3:44

No, we said we stopped. We stopped; we stopped on purpose. We stopped on purpose so that you can come back and ask questions or have a condition or figure out where there's any holes and you picked the hole, a hole, the hole, and that's fine. Now, you got to bring that back home to say we'll apply it 'cause the other crowns that are on all those gods, they give you keys to how that applies of what they control. This is all in the little side or the dead side of the architecture of the Book of the Dead. Remember what the Book of the Dead is for?

Bert 4:24

Okay. Yes. But you're saying that this is related to the Book of the Dead, but so far what we've covered, it's bringing people back from the dead. But now you've put this twist in of the earth, the two black holes and everything. But I want to go back to this. I felt a hole when you said let's go back to Issy and she has on her crown, she has 10 snakes. And the 10 snakes, I can't recall what you said, but then you just said that they are - represent rulership.

iON 5:00

Some have - now, wait, wait, wait. If you have seven snakes on your crown, you control the - you are in charge of the seven continents.

Bert 5:13

Seven continents.

iON 5:14

Seven continents of the earth. That's of this realm.

Bert 5:18

Okay.

iON 5:18

All right. If you have 10, if you have 10 snakes, that's - you're over the 10 planets in this solar system.

Bert 5:27

Ha ha ha. All right! So, Isis -

iON 5:33

If you have 14, if you have 14, if you have 14. -

Bert 5:38

Mm hmm.

iON 5:38

- If you have 14, you're in control of everything.

Bert 5:43

Wow.

iON 5:43

And if you have suns on top of those, well, that's when you wake up and you're at a quite what Carolyn calls Akasha. See, they call Carolyn Akasha right there. They thought that nobody had Akasha, but - and she didn't even lick the red crystal or the red stone or the red light or the black line. Can't you see you're stupid? Go to the black hole or the black crystal or the Dead Zone or the red licker or some um. We don't know. We don't know. We don't know. It's all tequila, it's all tequila to us. So, agave, so we can have that. It's okay. -

Bert 6:18

iON -

iON 6:18

- So, that's how that applies. That's how that applies. No, wait, we're not through. So, there are those conditions, and they just mean things. They don't mean anything to Bob. They don't mean anything to you. But it's just so how you can tell in layers of godship what you control. Okay? The Queen of England controls what? Does she control England? Well, no, she's been, she's the ruler of what? The United Kingdom.

Bert 6:48

Yes.

iON 6:49

Right? Well, yes.

Bert 6:51

Yes.

iON 6:52

So, so she takes one step out of Buckingham Palace is she out of bounds? No, the sun never sets on her Empire. Right?

Bert 7:01

Right.

iON 7:03

But she don't rule it all.

Bert 7:08
That's right.

iON 7:08
Right?

Bert 7:10
Yeah, that's right.

iON 7:11
Those, those alignments, those - now, would she be respected? Yeah, pretty much, but she can chop your damn head off. Ha ha. She can, she can do that, no question there. But you see the point? The point is it is not about that; it's not about do you, it's can you. Okay? You think the Queen of England could get her standing army and go take, say, Canada? Oh wait, no, she's already got Canada so never mind, never mind. She'll probably sell that for \$1. Oh, that's that movie "Taboo." Remember that movie, "Taboo"? That was what that was about. The East India Trading Company, it was. Yes. Okay. We don't want to sidebar you. So, what you want to know is what you control and how your power applies. Got it?

Bert 8:03
Got it. But one real quick, real quick question, iON. When I look at the
-

iON 8:07
Now, now you can do what you want to. We did our part.

Bert 8:09
- of the pictures of Isis, I mean, these are, you know, I mean we're dealing with the Tech Body and all the, you know, hoopla that

iON 8:10
This is like Carolyn. She stood about, she stood about three foot seven, just a little bit shorter than Carolyn. Ha ha ha.

Bert 8:27
Okay, listen, iON, she has 10 snakes, but

iON 8:32
The world's tallest midget in Club 22.

Bert 8:32
You're saying that she has 10 snakes, but everything that I see a few of them have, she has the sun on top of her head. -

iON 8:39
Of course.

Bert 8:39

- I don't see any representation of 10.

iON 8:41

She does. She does. In her crown. In her crown.

Bert 8:45

Her crown, right.

iON 8:47

Yeah, the sun is above that.

Bert 8:50

Yes. Did sun (overtalk) -

iON 8:51

Okay, let's clean up the rest of this. Hold on, hold on, hold on, hold on. Stop. Don't ask that. Every - most of them have these halo effects. Do you know these halo effects?

Bert 9:04

Yes.

iON 9:06

Okay, okay. You gotta - if you look how they do them, it's a circle, right?

Bert 9:10

Right.

iON 9:11

And then it has a - sometimes it has a cross behind it, like a, like it's circular across, you know, how it rolls up? It's like the ankh; you know the ankh?

Bert 9:22

Yes.

iON 9:23

That circular loop like the cross that it does. But sometimes they go like the - it's like the halo. It's not a halo; it's a clock or it's a compass face. And you turn that to work the stargate. And those stars are in the key of your angel diagram. Remember the, remember Gilgamesh?

Bert 9:49

Yes, Tree of Life.

iON 9:51

Tree of Life has the different stars. The different stars line up to different conditions. Different conditions are different pathways, different pathways are different places that the black holes go. And these, then these cave paintings, these cave things where they got the little spacemen, the little doo doo men, the doo doo men got a little

Martian men with the big eyeballs, you know, the one Bob thinks he's supposed to go meet. He's gonna meet the aliens but they ain't gonna, ain't gonna look like that. Those, those, those black holes - how many were there in most of those diagrams? Was there just one or was there 100 or 50 or 10 or 25 or 70?

Bert 10:29
Two.

iON 10:30
How many little spacemen - they're the least. But there - some of them had a cave-full!

Bert 10:35
That's true. Yes. Yes.

iON 10:38
Those are different galaxies. Each circle of the head of that is a galaxy. So, each set of those would have black holes that go places. Got to have a key.

Bert 10:51
So, iON, you're - so you're acknowledging that there are stargates. That was the question I had.

iON 10:57
Oh, yeah. All the gates, all the gates are open. The portals are open, the gates are open. These people have been zooming in and out of them all over the place. For Pete's sake.

Bert 11:06
Okay, so to clarify, so, all the time that you've reference gates, the gates that you reference, reference stargates. Is that what you're saying?

iON 11:16
Ah, no, no, no, no, now wait. They're different.

Bert 11:20
All right.

iON 11:20
There's a difference because - no, no, gates are open. Stargates are a little different. Stargates take it beyond what you know as a realm or a place of condition. It's different. That's like saying the interstate system goes everywhere. Yeah, but you got to follow them, and sometimes the ocean gets in the way from the interstate system.

Bert 11:39
Right.

iON 11:39

Autopista. Sometimes they run out of road. That's right. That's - those are those levels, from world to world. But in the big side, that's what maybe a whole galaxy can go through. The sun would be an example of a stargate.

Bert 11:58

Okay. The sun would be example of a stargate. So, I'm kind of gathering why you're bringing this up because it gives a whole nother perspective -

iON 12:08

'Cause Carolyn -

Bert 12:08

- of the Book of the Dead.

iON 12:09

- 'cause Carolyn, 'cause Carolyn, 'cause Carolyn was bored.

Bert 12:13

Ha ha ha. So, oh, so this is, wow, that's a lot to absorb, iON, but I see it changes the whole perspective when you bring in galaxies and gates.

iON 12:24

Hey, hey, hey, hey, hey, hey, hey, hey, hey, hey -

Bert 12:28

Okay, yes.

iON 12:29

She ain't bored, she ain't bored, she ain't bored no more. Hehehehehe.

Bert 12:33

Ha ha ha. Well, that changes everything.

iON 12:36

She ain't bored no more. Ta da! It's good to be Number One.

Bert 12:42

You're talking about galaxies, stargates, black holes.

iON 12:46

Now when it starts making sense - so, now you're lookin' at all this fucked up shit all over the place that's supposed to be some esoteric hold some um up, and praise this, and lick that, and rub that, and pet this, and get over that, and have some of this and that. All that's a bunch of bullshit which is what Bob's been sayin' since the beginning. He don't believe in nothin'. Good for Bob. You're not supposed to believe nothin', it's a damn, it's a damn road map. It's a, it's a McNally Rand Atlas! Good, you got the map. Let's go.

Bert 13:21

iON, this is - I have a, like a little, small question about Bob meeting the relatives from Andromeda. Will they appear in ships, or will they just appear?

iON 13:29

They're here. We're just waitin' on, we're just hooking up the appointment. They're here.

Bert 13:35

Ha ha ha. I thought that when you told me -

iON 13:39

We're tryin', we're tryin' to tell y'all, we're tryin' to tell y'all, we're tryin' to tell y'all to get the lead out. Don't be a Luddite, get the lead out. Don't be a Luddite, get the lead out. We're tellin' y'all to come on now. We said this is sweet and loving and pettin' and woo love ya, love ya, love ya, love ya. Y'all better come, y'all come. Y'all come, just sayin'.

Bert 14:00

Okay, can we take a half step back, iON. You said get the lead out. You're literal. So, you're saying lead, the element? Get the lead out.

iON 14:07

No. Lead, lead, the stuff in your draggin' asses that doesn't allow you to ascend.

Bert 14:14

Okay.

iON 14:14

The stuff in your damn mind that locks you up and pulls lead in your pocket and pushes you so far down that you can't function. The very idea that doesn't allow you to show up on time to jump into the very thing that's being provided for your best benefit. The only benefits you got livin' in this livin' world you can't make your own time to listen to a few minutes. It's made it engaging and entertaining as it can be. You gotta enjoy it. Remember the words, you remember the words, remember the words of the d' Medici tune? Remember those?

Bert 14:49

Yes, yes, I do.

iON 14:51

"Let me show you one last sign. Let me show you one last time. We can build a new world for you. We can make our words stand true. But yet, you remain frozen." We don't, you do. Very, very, very, very - Bob said it's the most beautiful song he'd ever heard in his life. That lasted for seven, eight minutes. It was a good seven or eight minutes. That's the longest his attention has ever been held that we're aware of. So, that's good. Good for him, but it was marvelous because it means

something that applies. This music stuff that he does, those lay caricature, caricaturegrams, caricaturegrams because he does all, all genres.

Bert 14:53

Yes. Yes, he does.

iON 15:40

He hits all genres. Those are pertinent.

Bert 15:46

Yes, he does.

iON 15:48

They're pertinent.

Bert 15:48

Wow.

iON 15:50

There's a little bit more. There's a little bit more, but you might be in overload, eh?

Bert 15:56

Ah, not really.

iON 16:03

Haaa ha ha ha ha ha ha.

Bert 16:07

Not really, not really. 'Cause that's clear. 'Cause its perspective changes. Now it's clear of your outline in the Book of Dead when you're talking about galaxies, relatives from Andromeda, where - and then the, the earth settling into a black hole and that the whole - the cave diagrams of the, what most people try to interpret as the greys are the representation of those two black holes and, okay, correct me. So, then you're saying that the earth will be dropped in the middle of those two black holes or dropped in-between?

iON 16:42

It has already.

Bert 16:45

It has already! Shit.

iON 16:47

Yes, that's your condition.

Bert 16:52

Okay, iON, did this start with - three weeks ago? I know you don't deal in time, when there's the, the gamma radiation -

iON 17:01

Hold on, hold on, hold on. Now, try that. That better?

Bert 17:07

Yes.

iON 17:07

Say some um. Say some um.

Bert 17:09

Yes.

iON 17:09

Is that better?

Bert 17:10

Yes. Yes, that's a lot better. A lot better.

iON 17:12

We had to change a - the Tech Body, the Tech Body fucked up the pea pod Pros, so we had to switch to the pea pods.

Bert 17:19

Good, 'cause I thought it was my

iON 17:21

Pros go nuts.

Bert 17:23

I thought it was my connection. Good. Yes, that's perfect.

iON 17:25

No, we have to - we got you. We got you. Now, that Tech Body is a , is a, is a, is a wily, devilish thing now; it'll bite you.

Bert 17:35

Yes, it is.

iON 17:35

It's like, it's like, it's like Lil Wayne. He'll bust a cap up in your ass.

Bert 17:42

Okay, iON, let's take a half step back. The, ah - we're already in - so, you're saying we're already in-between these two black holes at this point right now? That's what you're saying.

iON 17:55

Hell, yes! That's, that's how, that's how you explain the gravitational pull. See? The denseness of the earth is sunk. It's not sitting on top of this space continuum; it sits down into it. That's why it overfolds. Physics is all fucked up. But they didn't explain it that way - of how

that these different worlds bump into each other, and how a black hole opens up into one into another. But that's what the Book of the Dead is trying to navigate you, giving you the rules and regulations for how this subway, they call it a subway, it's a way in the subterranean positions to get you from itch to scratch. And these are their hierarchy rules and regulations for who's lookin' after what and what happens on your journey when you're on the Upper East Side tryin' to get home.

Bert 18:51

Yeah, let's go back again. -

iON 18:52

Got that?

Bert 18:52

- You said something about the gravity - yes - the gravitational pull. You said there's no gravity, but to use - are you using gravitational pull for the science folks of what's holding

iON 19:03

No, we're trying to say words, we're trying to say words so you all can understand -

Bert 19:09

Okay, yeah.

iON 19:09

- what the hell is holding you in to your space. Other than we could say we got Roxy's jinn that's fuckin' her to death who's got a little string holding up the earth. Then we can say that. We could say that; a jinn could do that. You know, we could, we could. We could. "I Dream of Jeannie." We could get a blue jinn, a blue jinn.

Bert 19:29

A jinn could actually do that, iON? A jinn could actually

iON 19:31

Hell, yeah! They, they tear it up on the weeknights. Yeah, they can get right on down and take you right on down through there, they sure can.

Bert 19:39

So, you're saying a jinn, one jinn, could hold the earth in position.

iON 19:45

With a string. With a string. Yes.

Bert 19:48

With a string.

iON 19:48

With a string. Mm hmm.

Bert 19:51
One jinn.

iON 19:51
That's exactly right. So, so, so, when we say that you go, "Oh, okay." But that's not the way physics says it is. Physics says there's this, like, this computer mat and it's flat and if you drop an earth in it, it sits down like putting a rock in the pantyhose; it drops down. That dropping down, it's what connects different dimensions, different tiers, different levels. Do you remember, do you remember the Squidbillies? Have we ever said anything about the Squidbillies?

Bert 20:22
Yes, you have. Yes, you have. Number of times.

iON 20:25
Okay. Do you know the episode, do you know the episode, the one that's called "God's Bro"?

Bert 20:30
Very well. Yes, I do.

iON 20:32
Okay, and that's when Dan Halen made the whore-swallowing black hole because he had an eightball-fueled weekend of debauchery that killed the whore, and he had to get rid of the body.

Bert 20:45
Right, yes.

iON 20:47
And they tried to put grandpop Pa-Pa-Pee-Pee, they tried to put Pa-Pa-Pee-Pee in there, too, because he was gettin' on everybody's nerves, gettin' on everybody's nerves.

Bert 20:55
Yes.

iON 20:56
They were gonna throw him in there, too. When they opened that, when they opened that like what they were - you know, hey, do you know why they don't talk about CERN no more?

Bert 21:05
Why?

iON 21:07
They know somethin'.

Bert 21:09
Who's they? That CERN knows something -

iON 21:12
Bob.

Bert 21:12
- or they

iON 21:14
Bob.

Bert 21:15
Bob. Okay.

iON 21:17
Mm hmm.

Bert 21:19
Yeah, you're right. You don't hear CERN - much, you don't hear - actually nothing, and I'm in Switzerland.

iON 21:24
And, and, and we know. They don't say shit no more. You know why? They found somethin'. Ah huh. Remember the little man that was in CERN with them breadcrumbs?

Bert 21:34
Yes.

iON 21:34
That was Bob with that terrible, ridiculous, shadow blend herringbone, not-lined pants. He didn't even have silk-lined pants, pullin' the hair off his legs. The most ridiculous lookin' thing we ever seen in life. And them cookie crumbs in CERN. Yeah.

Bert 21:51
Yes.

iON 21:51
He did it. Yeah, that was Bob.

Bert 21:55
That was Bob?

iON 21:55
You don't hear no more - we said that. You know, that's from day two.

Bert 22:01
Yes, but

iON 22:01
It's back in the day when they were trying to find what matter, and antimatter, and doesn't matter, and should-have-mattered, and could-

have-mattered. They were lookin' for some could-have-mattered, but they didn't find no could-have-mattered. It was out of could-have-mattered.

Bert 22:13

Can, can you say what CERN found, iON? Can you say what you hopefully

iON 22:17

No, Bob, Bob, Bob, Bob and the computer says "no."

Bert 22:22

Okay. All right.

iON 22:25

And fuck, you're Number One. You're Number One and you didn't get it. So, what's up with that?

Bert 22:33

That's big. Yes, you're right. That's the point. You don't hear anything about CERN at all. There's not one blip on the radar coming from that area.

iON 22:41

We're gonna use it. We're gonna use it when we have to prove something. And we're gonna prove some things because it's soon gonna come time when we have to do some divination. You know what divination is?

Bert 22:55

Divination. Yeah. To divine something. To, ah,

iON 22:59

Oh yeah? That sounds like fun. What do you think?

Bert 23:03

Wow.

iON 23:05

Yeah, you ain't seen nothin'.

Bert 23:06

That's big, iON.

iON 23:07

Wow, wow my ass. You're gonna - wow my ass. You gonna see it, you're gonna feel it.

Bert 23:14

Okay, iON, go back to this

iON 23:16

Anytime, anytime Lord break these chains.

Bert 23:20

Okay, let's go back. Ah,

iON 23:23

Ah, ah, ah. Papa Justify in the Conjure of Sacrifice. Remember that?

Bert 23:27

Yes, I do.

iON 23:28

Don't forget that. That's coming. That may come in - better know that 'cause that may come in handy in a tight spot.

Bert 23:34

I'm learning that one.

iON 23:35

If you get in a tight spot, it might be handy. So, -

Bert 23:38

Anytime, Lord.

iON 23:39

- we're gonna let you, we're gonna let you, we're gonna let you digress. We're gonna do that. But before you digress and fuck it up, we're gonna clean up what you got goin' on so far. Okay? What you got going so, so, far is you had this conditional response of the world and then what it knows.

Bert 23:56

Right.

iON 23:57

Okay. Did we say they're vampires? Apparently, there are. Did we say there are watchers? Apparently, there are. Did we say there's overlords? Apparently, there are. Did we say there's demagogues? Apparently, there are. Did we say there's resident aliens? Yes, and the Bootians and the Lillians and the galleons and the ghoulians and the boogalala. There's all that mess. Okay, there is, there is, there is, there is. So, fine. Unquiet spirits, undead spirits, you're the same spirit, is there a Guf? Not a Guf, it won't matter in a minute. That's why there ain't none no more. There ain't no more room. Let's go. We're cleanin' that up so you can get a stance on what the condition is. Do you get that?

Bert 24:39

Yes.

iON 24:42

All right now, ask your question, darlin'. We'll let you - now you can - you have free permission to fuck it up now.

Bert 24:49

Ha ha ha. I'm not gonna fuck it up. I'm just gonna ask the question when you said that we're in this, we're already in the black hole. And I was gonna ask, we're already there. Did that situation occur when you gave me the moon, full moon, gamma radiation warning? Is that when that situation changed?

iON 25:14

It did, it did. It did. And things went south, and that things went bad. And then the first time it happened was it wasn't necessarily written in the stars that Donald J. Trump was gonna make it. You know that, right?

Bert 25:31

Right.

iON 25:33

But he did. You know how he did? There was a shift, a shift had to happen. Do you remember, do you know who Thompson is?

Bert 25:42

Yes, the Thompson quadrant if that's what you're referring to. That's the only Thompson I know.

iON 25:46

Ahh, that's the only one we know, too. Remember the upside down?

Bert 25:51

Yes, I do. Very well.

iON 25:53

Remember how fucked up that was? You know how fucked up that was? You couldn't get to iON, iON couldn't get to you. It was a long time, it was messed up, it made the, it made you have that awful show with the little El. Remember El?

Bert 26:07

"Stranger Things."

iON 26:08

A whole show to get you out of that so you can see it. You know what got you out of it?

Bert 26:13

How?

iON 26:14

You could see it.

Bert 26:16

Okay.

iON 26:16

You could see it.

Bert 26:17
Sightedness.

iON 26:18
You could see it. You knew what an eight-track tape, you knew what an eight-track tape player was.

Bert 26:25
Yes, I remember those.

iON 26:27
You say yes. A lot of - wait, a lot of people don't!

Bert 26:27
Ha ha. Yeah, that's wild. Yes, that's right.

iON 26:36
And they made, they made in the Thompson quadrate, made that ridiculousness normal.

Bert 26:44
The Thompson quadrate made that, huh?

iON 26:47
Yeah, made the upside down.

Bert 26:48
You saying the Thompson quadrant made "Stranger Things"? Made the upside down?

iON 26:52
No, no, WE had to make the "Stranger Things" to get you OUT of the Thompson quadrate because y'all jumped into that ass deep.

Bert 26:52
Oh, okay.

iON 27:00
You listened to his bullshit and put you right under it. Put you right under it. Where was McLuhan in that? Nothing was McLuhan. Everything was lost in space, dead gettin' deader. "Lost" can't get it. It's like Atreyu in the "NeverEnding Story." It's over. Where's a good Rockbiter when you need one, you know?

Bert 27:17
Ha ha. Right. Hey, iON, I

iON 27:23
So, that got you out of it. Well, because of the Thompson quadrant experience, it cleaned up - first of all, it shut LaRouche up. 'Cause

now for the first time LaRouche had something to be scared of. He'd been talkin' his crap for all this years and the Queen's gonna put something up your bum and all that shit; eat the babies and all that crap. But now he's got somethin' to be really scared of. See? Makes a difference.

Bert 27:51

You're saying LaRouche was scared of the upside down? Is that what you're saying?

iON 27:54

Yeah. Of Thompson. Of the Thompson.

Bert 27:57

The Thompson quadrant. LaRouche is scared of the Thompson quadrant.

iON 28:00

Thompson. Don't say quadrant, it's Thompson. He wasn't a quadrant -

Bert 28:02

Okay, Thompson.

iON 28:03

- it was Thompson.

Bert 28:05

Okay, Thompson.

iON 28:06

LaRouche is a quadrant, but the LaRouche quadrant wasn't afraid of the Thompson quadrant. No. LaRouche was scared of Thompson, the people, the person. Now, they're ridiculous, they're nothing, they're absolutely nothing; but goddamn boss, boss, hoss, Bob, Bob, Bob, whatever his name is, he's, he's in charge of everything. So, he made the thing. So, now every parameter like the Book of the Dead has to be judged on this thing to the point where you start into the Thompson quadrant, you get bored. The next thing you know, you're so bored you're in the upside down. Most ridiculous quadrant of all the quadrants; it'll mess you up worse than all of them. The most innocent is the most deadly.

Bert 28:10

Ohhh.

iON 28:15

The most innocent is the most deadly.

Bert 28:52

Newsflash, yes.

iON 28:55

'Cause, see, McLuhan said right out of the chute, "I'm gonna fuck you in the butt. You need to know that. That's what I'm here to do. You're gonna get it and I'm gonna do this and I'm gonna, like it or not. And

you're not even qualified to rebuke this conversation and if you let me in your behind, I would never marry you" and, and, and, on and on, on and on, on and on. You see, it kinda goes on. And we couldn't even get into that to that level of this degree until we were post-Mary McLuhan. That was key. Linchpin.

Bert 29:24

What about Kroker? Kroker?

iON 29:25

Ah, who? (Bert and iON laughing) Arthur, Arthur wasn't a very good author. We don't have to, we don't have to - he is the antiphonal side, but we don't care. He's doesn't - he's almost a bit of a non sequitur. Bob can tell you everything you want to know about it. What do you like about Kroker? Yeah, see, there you go. What would you prefer? What do you like about Kroker?

Bert 29:59

I mean, he's really masterful with his wordy words. I mean, like, for the last month I've been looking at three pages of his book, "Possessed Individual" because he's, like, twisted a lot of wordy words explaining what's hap - what's gonna happen to people fucking with the Tech Body is what I see it - as far as their

iON 30:17

But see, and here he is a conditioned Luddite telling you all about that. Isn't that interesting?

Bert 30:22

Ha ha. A conditioned leadite, loodite, is that what you're saying?

iON 30:27

Luddite. Yeah.

Bert 30:28

Luddite. Is that due to his Jesuit background? Is that - does

iON 30:34

No, he's just scared to death, scared to death of technology. Why was he able to write such - wax so aimlessly about the perils of the conditioned response within the, the nightlife, the nightlife of the Android meme. Ha ha ha. And all that we can tell you, we've been, we've been playing with that anthropomorphic anti until it's gotten sore! That's all we know. Ha ha ha.

Bert 31:06

Hey, iON, you've really opened up the Book of the Dead.

iON 31:09

You're supposed to laugh! You're supposed to laugh! You're supposed to laugh. He's funny.

Bert 31:13

I was laughing! I was laughing. I'm just going back to the Book of the Dead because I'm looking at - you've really opened this wide open now, the Book of the Dead. You've really

iON 31:22

It means somethin'. We wouldn't do it if it wasn't important. But now they said the same thing about Revelation; "not gonna do it, bunch of bullshit, who's gonna listen, nobody wants it, it's a bunch of ups and downs, and lions and tigers and bears, and it sounds like Lewis Carroll somewhere up the wishing well, and somebody's gonna jump through the looking glass. Vial judgments, what the hell's the Tiny Note anyway? Little Book, my ass. My belly's sore. Marriage supper of the lamb. What? Are we gonna eat lamb? We're gonna have a feast? We're gonna eat lamb? No. Why are these people staring ahead and looking at me in this dirty chair with the 4 and 20 elders? Get them the fuck out of here, I'm not gonna listen to this." Yeah, that's the way I'd start it off; started off, too, so we thought we'd better do a little intercession there to help the brethren, Number One. What do you think? Ha ha ha.

Bert 32:12

Yeah, I think you got everyone's attention now.

iON 32:17

Well, good! That's just so good. That's good. That's good. We can see Lawrence Welk now with the bubble machine startin' to blow the bubbles out on the stage. You know who Lawrence Welk is?

Bert 32:30

Yes, I do. Yes, I do.

iON 32:33

He came on, he came on before Jack Paar.

Bert 32:39

Yeah, I was too young to watch Jack Paar, but I do remember watching Lawrence Welk.

iON 32:42

Mm hmm. What about, what about, what about "The Courtship of Eddie's Father"?

Bert 32:50

Yes, I remember that as well.

iON 32:53

Ah, okay, okay, okay, wait, check this out. "Room 222"?

Bert 32:57

I remember that as well. Yes.

iON 33:00

AHH, ha ha ha!

Bert 33:01
I'm dating myself.

iON 33:01
Then you remember Sally Field's - you're dating what?

Bert 33:06
I'm dating myself.

iON 33:08
Oh, we thought you were gonna tell us you're, you're, oh, you're steppin' out on the missus. I thought: "Oh lordy, he's gonna tell it all now. Easy, easy, easy." Do you remember the, do you remember the Sally Field - the original debut as the "Flying Nun"?

Bert 33:22
Yes, I do!

iON 33:25
See, now you gettin' it right on down through there. And how about, how about Lloyd Bridges, "Sea Hunt."

Bert 33:33
No, I don't remember that one.

iON 33:34
That will get you back in there. It was Lloyd Bridges. He'd come on every week. It was good. It's good, but not, but now, he wasn't as popular as "McHale's Navy."

Bert 33:47
Yeah, I remember that one as well. That was a favorite. One of my favorite shows.

iON 33:50
Yeah, and "Gilligan's Island."

Bert 33:53
Right. Right.

iON 33:55
That Lovey was somethin'. That Lovey could get it, though. You know that, don't you? She could get it.

Bert 33:59
Yeah.

iON 34:01
Everybody was after Ginger or Mary Ann. But shhh, naw, Lovey, she had it going on. She knew what time it was.

Bert 34:02

Okay, iON, can we go back to the Book of the Dead and what you're explaining about?

iON 34:11

If you're sure you're done. If you're, if you're, if you're certainly sure you're through with Thurston Howell III's first wife, Lovey.

Bert 34:19

Yes, I'm finished.

iON 34:22

Ha ha ha. We wanted to give you another chance there.

Bert 34:27

This is really, I mean, this, this what you just laid out - I mean, that, that opens up the mind.

iON 34:33

Well, we told you, we told you, we told you damn asses to show up this week, didn't we? We can go to the beach now. Huh?

Bert 34:42

Well, no, you can't go to the beach yet because you've got to help us with it. Okay, so then - I have a question when you were outlining the, the OA movements. Do the OA movements work with the star patterns?

iON 34:55

Yes, yes, they most certainly do. Okay, stop. Remember the - what, where is Gilgamesh?

Bert 35:03

Tree of Life.

iON 35:05

Who worships the Tree of Life?

Bert 35:08

The angels.

iON 35:10

And humans.

Bert 35:16

Angels and humans worship the Tree of Life. Okay.

iON 35:20

That's the hook up. That's your connect. That's where you have power over the angels. Now you have -

Bert 35:29

From the, the Tree of Life.

iON 35:29

- Keys, and you have Aethyrs. That's exactly - without that it wouldn't matter. When they were cast out of the Garden of Eden, they, God, set an angel, an archangel with the fiery sword, to bar entrance to Eden. You remember that?

Bert 35:46

Yes, I do.

iON 35:46

They were east of Eden. They were east of Eden, weren't they?

Bert 35:51

Yes, they were.

iON 35:53

Okay, so that you could never go back to Eden that, that, that paradise anymore 'cause they sinned. They separate themselves from their power. See, they got naked, and they were embarrassed by it. There's your trouble. You all better get naked anytime, anywhere. That's why Jack, my nigga, we fuck with Jack. We got that - he was with his daddy last week. It was so funny. He couldn't even talk -

Bert 36:18

Yeah, I heard him.

iON 36:19

- 'cause he didn't want to take his clothes off. We, like, no, hell no, you think we're gonna - you all right layin' up buck ass naked up there, layin' up, rubbing up on Germaine. You all right with that, but no, when it's real, when the, when the, when the grits and the gravy on you can't do it. Oh, hell no. Hell, no. So, he had to get right, too. So, everybody - ah, ah, ah, you can't do that. You're gonna do it always. His rule. But now that point now becomes, he's comfortable in his skin. That's the point, because it's not an issue. They're non sequiturs: anatomy. Who cares? But the point is that it goes past those biases; that's why this applies. The biases are what gets you in trouble. It's not the words, it's what you do with them.

Bert 36:19

iON, so what you just opened up tonight, that brings more relevance to the Keys and the Aethyrs then. Is that what you've been

iON 37:12

We've proven the point; we've proven the point now that it doesn't matter. We've proven the point. They wanted us to prove the point when it, when it, when it didn't matter, or when it did matter. And we would never do that. We didn't do parlor tricks; but when it didn't matter, now you can have it. It's time, it's over, done. You need to know how it goes.

Bert 37:35

Mmm. Also, okay, now I have some of my questions -

iON 37:40

Good for you. Good for you.

Bert 37:41

- are coming back coming back coming back. So, ahhh, so, with - because when you were describing the

iON 37:49

Go back to the driveway, go back to the driveway.

Bert 37:53

Go back to the driveway?

iON 37:55

Yeah, remember the driveway issue? Your driveway issue?

Bert 38:01

Ah, yes.

iON 38:03

When you killed the frogs.

Bert 38:06

Yes, I remember the frogs. You know, one did come back, though, by the way; one did come back.

iON 38:13

They all can. They all can now. But, but I mean, just stomping around fightin' angel fightin'. So, the stomping around the driveway, that was key.

Bert 38:25

Okay. That was key?

iON 38:28

That was before, that was before you were Number One.

Bert 38:33

Okay. Ah,

iON 38:34

Mm hmm.

Bert 38:36

Damn ya, iON, I slipped - I had a question.

iON 38:39

Hard to, hard to remember when you weren't Number One, doesn't it? Seems like it was an eternity ago. Yeah.

Bert 38:45

Hey, yeah, but, oh, oh, hold it, iON. Let's go back for a question. I had a question. I had a question.

iON 38:50

Come on.

Bert 38:50

The Keys and the Aethyrs, they're more relevant - ah, that's - they're more relevant now.

iON 38:57

Yeah. Carolyn is mastering them right now.

Bert 39:00

Okay, yeah, I have a - okay, now I have another - so the, when you were describing and talking about the cave paintings and then you mentioned that Bob and Carolyn have these - the charts. It made me think - so the - can we consider the angel diagrams sort of like a black hole? I mean, or some type of navigation system?

iON 39:22

No, no, no, no, no, no, no. That key goes inside the black hole and turns. It's gonna go inside the sun; the dot in the middle of the sun. You know, when you have the things that you look at the sun, it's a piece of paper that's circular - its got a little bitty hole in the middle of it? That goes -

Bert 39:42

Yes!

iON 39:43

- in the center and you turn it, and you turn it. It's the key. That's how you get to Bob; the piece of Meissen, the bobblehead Bob, the little bobblehead that's sittin' on the mantel. That's what you use to open that key, the lock. You can see him, but you can't get to him. (two-second music interruption) That's what you open with. (two-second music interruption).

Bert 39:43

Ha ha. It's the boss.

iON 39:48

Mm hmm. That's what you open that with. Okay, now, the next flavor that you come back to, that, that's where it's opens. When that opens, the lotus flower is what's key 'cause it lines up the, the, the petals of the lotus flower which gives you - how many branches are on Gilgamesh?

Bert 40:33

Great question, iON. One moment.

iON 40:36
Twenty-two.

Bert 40:37
Twenty-two!

iON 40:38
Those flowers. What are the flowers? What are the flowers on the Tree of Life, those blooms, those blossoms?

Bert 40:50
Um, you got to school me on that.

iON 40:53
Star -

Bert 40:53
Star systems!

iON 40:54
Star systems. Mm hmm.

Bert 40:57
Boy, you've bust this wide open today, iON.

iON 41:00
These are that are multi, that are multi, that are multi galaxies.

Bert 41:03
Star

iON 41:03
Well, you can't be bound in this earth and leaving this earth. There's - star systems hold galaxies. You can have multi galaxies

Bert 41:10
Damn you, iON, you've fucked this open.

iON 41:13
Well, fuck it. You wanna fuck? Let's go. Let's go. Let's go.

Bert 41:18
You've busted this open - flowers on the lotus. Okay, so okay, iON. So, the lotus flower, the -

iON 41:24
In the Tree of Life.

Bert 41:25
- blooms (overtalk, inaudible) the Tree of Life are star

iON 41:28

Stop. The Tree of Life: those flowers, there are 22 on the Tree of Life. The lotus, the star diagram, the angel diagram, is one bloom. The lotus opens. And the lotus opens. And that's the key that you put in the center and turn. You turn it to the left or to the right?

Bert 41:50

The right. I mean the left. You turn it to the left.

iON 41:54

Very good, very good. Which is antiphonal, and it sets the tone to the Eastern Gate.

Bert 42:03

Sets the tone.

iON 42:05

Yeah. It's a frequency.

Bert 42:06

(whistles) Oh my goodness you just dropped - okay, iON, iON. So, two questions. The first question is that diagram that you see ancient diagram where it's the black line and then it has a dot in the middle. Is that a - that is an ancient symbol of the sun? Because I saw that

iON 42:29

It's a solar system. It's a solar system.

Bert 42:31

That's a solar system when you see that? That's a -

iON 42:34

A, a solar system.

Bert 42:35

- a solar system.

iON 42:37

It's not a UFO. Everybody says that's the picture of a UFO, a flying saucer. It's not a flying saucer. It's a - that's the - that is a star system with a sun slipping into the drop in the middle of the star sitting on this time space continuum. It's not a UFO. It's another galaxy, as you were.

Bert 43:01

So, you're saying that the angel diagram, what we see, that goes into that, that dot, and you turn it to the left and that's it?

iON 43:14

You're off to the races.

Bert 43:21

Okay, ah

iON 43:23

You can go back to Atlantis, and you can go back to Atlantis and change history the way you want to. See, in essence that's what Bob has actually done here. Bob is really, really, really, really, really good; and Ophenel Hobab has been doing this for a long time. But even he can't come back and quench his every foe. Do you realize through the entire history of time he has gone back and undone or erased everyone who ever raised their hand against him? Everyone.

Bert 43:33

Bob has done that?

iON 44:00

So far. Drove some of them to their fucking funeral! that he don't even drive a car and he's drivin' them to their funeral! He don't even drive a car, and he'll drive them to their funeral!

Bert 44:11

iON, you

iON 44:12

Singin', singin'. You know who he sings like? Like Rich Homie Quan. You know Rich Homie Quan?

Bert 44:18

No, I don't know Rich Homie Quan. That's a (overtalk, indistinct), no.

iON 44:22

What!? What!? You gotta know Rich Homie Quan. Goddamn, Bob you got to get some Rich Homie Quan up there. That's just (indistinct) up there.

Bert 44:31

Rich Homie? Damn. Okay, Rich Homie Quan. Oh, then, see this - this is your new - okay, Yo Gotti fell off the map now. (iON laughing) Rich Homie Quan, iON. This is some fuckin' - shit. Ha ha.

iON 44:33

Ha ha. It's bliss. No, it's bliss. It's bliss. You know why? Look here, look here, look here. Uh uh, uh uh. Now wait now.

Bert 44:53

Shit.

iON 44:53

Hold on. Here's why. They, uh uh - now wait now. They come right up in here. Do you know what "Straight Out Of Compton" is?

Bert 45:01

Yes, yes.

iON 45:02

Euphoria. You don't tell me. You don't tell me shit! You don't run me! You don't run this! You can't run what you got! But you're not - if you can't run your shit, you certainly not gonna run my shit! My niggas.

Bert 45:18

iON, you just don't (overtalk) here. We're talking about Bob going back and now you're bringing up this rapper.

iON 45:25

This caused that! This caused that! This caused that!

Bert 45:30

Bob caused Rich Homie Quan?

iON 45:31

You think there was a time - you bet. Caused all of that whole rap rap business. Caused every bit of it.

Bert 45:38

Bob caused

iON 45:37

Do you really think, do you really think that there was a time space in the continuum that made tractor rap a good idea?

Bert 45:50

Okay.

iON 45:52

You know what tractor rap is?

Bert 45:56

I believe I've heard a little something to that. Yeah, it's like, yeah.

iON 46:00

Okay. Okay, and that becomes apropos, you see?

Bob 46:05

Hey Bert. Bert, where we stayed at Gerry Fialka's - yeah, were we stayed at Gerry Fialka's on Glyndon Avenue from '88 on was right beside the rap Compton scene, but it wasn't Compton, but it was the same ghetto, -

Bert 46:29

Really? Great.

Bob 46:23

- dangerous place. Right beside. So, I walked by it every day from '88 on. So, of course I planted the seeds of, of the justice warrior.

iON 46:31

He walked by, he walked by Lady Gaga, Stephanie, when she was a little girl at her school in New York. Walked by the school every single day. Every single day. And if she messes up,

Bob 46:42
Yeah, 91st and 5th.

iON 46:42
- he'll put her in the ground. If she - and if she messes up, he'll put her in the ground. But she hasn't, thank God. She's out of the "Shallow" now. So, it's gonna be okay. It's gonna be all right. Yeah, we fuck with her. She's gonna be all right.

Bob 46:55
Better not screw up with Frank's vault.

iON 46:56
That's true. That's true. Well, she saved it for you anyway, so, can't hurt that. Okay, now, we're sorry.

Bob 47:03
Yeah.

iON 47:03
We're sorry. Hey, did this, did we - hey, have we helped - boss? Did we help your damn Book of the Dead? (pause)

Bob 47:17
He talkin' to me, Carolyn? I put my phone down. Did you

Carolyn 47:20
(in background) Yeah, he's talking to you.

Bob 47:22
Did you help with the Book of the Dead? Not bad, not bad for a student of Ophenel. You're doing pretty good, iON. Yeah, iON, he's been yellin' for exam, exam coming up. There's going to be a test, and it turned out iON tested himself! He couldn't hold back; he had to tell Bob what he knew.

iON 47:34
It's the damn, it's the damn, it's the damn midterms. We're tryin' to make it; we're tryin' to make it before they had the impeachment. We had to get it all out before the impeach - impeach 45! Impeach 45! We had to get it all out before the impeachment. If they kill him, if they kill him then we'll know what happened. We'll have it all in recorded time. It'd be good. Great for you, good to know.

Bob 48:01
Yeah, this is, this in a way is iON rehearsing. He pours oral when he, when he presents his PhD; you know, piled higher and deeper.

iON 48:09

Now, now, we think, we think, we think anybody's bedroom - their habits ought to be in their own business, Bob. Don't be puttin' your stuff out there on the street.

Bob 48:19

Ha ha. I'm pretty tricky. I'm putting my neighbor's stuff out.

iON 48:28

Yeah, yeah, that's when the Packers that's when the Packers are playing the 69ers. Yeah, they don't, don't call it the Big 10 for nothin'. They don't do that.

Bob 48:40

Yeah, what was that guy. Paul. Paul Bunyan. What was that guy? Paul Tsongas, the great running back for Green Bay Packers. (iON laughing)

Bert 48:49

Paul Hornung. Paul Hornung.

Bob 48:50

He was the last guy like - yeah, Paul Hornung.

iON 48:51

No no no. Paul Bunyan. He had an ax. He had an ax. Didn't he have an ax and an ox? He had an ax and an ox. Paul Bunyan. He did. He had an ox and he had an ax. That was the last one. See, Bob said it right. That was the last one he liked; he didn't like another one since then. So, there you go. That's it.

Bob 49:11

Yeah. Paul Horny.

iON 49:13

He likes to watch; he likes to watch (overtalk).

Bob 49:15

Right in his name. Ha ha ha. Dennis, the Waltman. Looks at these guys. I don't even know these guys. Jackman.

iON 49:28

When the war damn, when the war damn, when the war damn Eagle come and whoop their damn Alabama asses. Yep, did that.

Bob 49:39

You know, I did meth with George Patton once in North Africa. (iON, Bert, Bob, Carolyn laughing). I've been everywhere, man. We were a bit worried about Rommel. Rommel was making - fucking. He had Rachel working for him. You know, Rachel, the medium. Yeah, so he had a big advantage over us.

iON 50:06

Ha ha ha. But then he says, but then he says him and Hermann Goering didn't have tea with Mussolini. He acts like he's just some foreigner or something, somewhere. The craziest thing we've ever seen. Too, too crazy.

Bob 50:23

Yeah, you're not supposed to talk about that part of the bathroom.

iON 50:31

Ahh, that's true, that's true.

Bob 50:31

Mussolini.

iON 50:31

Yeah, better leave, better leave Otto von Habsburg and his business out of it. Is that what you're trying to say?

Bob 50:34

Heh heh heh. Otto von Bolschwing, also. He was an important guy in Silicon Valley before Silicon Valley.

iON 50:44

He was just the, he was just the financier; he didn't mean too much.

Bob 50:47

That's true, that's true.

iON 50:49

Oh! Elon Musk won his lawsuit! Elon Musk won his lawsuit. Thank God. Tesla's gonna make it. He won his lawsuit, the defamation lawsuit. That's good. (music briefly plays)

Bob 51:03

Who was it against or for, or why did it happen?

iON 51:06

Some stupid, some stupid taxicab driver. They called him, he called him a bad name. He called him a faggot petdro, pedro, pido, pedophile pedo driver or somethin' like a pedophile driver. You know, you've been one for years, Bob. He called him that, and over there in England where the Queen hangman is, they got real bad libel laws. You start sayin' nasty things over there, they'll drag your ass to court. And they got some barristers, lined them up, and they went after Elon Musk; but he won. He came out victorious, thank goodness. But it would have cost him all of Tesla from one little slang, slang, slang word. That's why, that's why your little buddy's is not doing so good, WikiLeaks. Assange.

Bob 51:56

Oh, yeah, right. He's got "want ads" or pleading. He's got his cup out. Whenever you go on Wikipedia, he's asking for donations. So, is there more stuff you want to say, Bert?

Bert 52:07

No, that's all. I mean, it's - iON brought me in.

iON 52:11

You did really good -

Bob 52:12

So other people could ask.

iON 52:13

- you did really good. Didn't he do really good, though? 'Cause what he did was (overtalk) something outside -

Bob 52:19

Yes.

iON 52:19

- something outside. 'Cause it's not fair 'cause y'all know too much. Somebody from the outside that's just heard what's out and could engage. And he didn't miss a stitch. Well, there were a few things he dropped the ball on, but we caught him really quick and drug him back in there. He still - I don't think he still knows what he did with the angels in his damn driveway. It's amazing the stuff he actually does in his own house. Those are the things that are most foreign to him. Like when people steal his meat out of the 'frigerator. Strange.

Bert 52:47

Ahh, strange. Yes, it is strange.

iON 52:49

Well, just, sayin', just sayin'. And them doors that creek, that don't creek; and lights that come on, that don't come on; and doors that don't shut when they should shut.

Bert 52:58

Yeah, yeah, yes. Yeah, thank you.

iON 53:02

Yeah, yeah, no worries, no worries. Now,

Bob 53:04

Well, I was Bert's PhD mentor, and he did his homework all these years. Did more homework than anybody else.

iON 53:11

He did that. He did that.

Bob 53:12

Moving up the ladder. So, I certainly had picked him to be the candidate to see if he could do it. And he sort of did it. I know all of Bert's tricks. I know where he fucked up, but, ah,

iON 53:22

Yeah, that's true. That's true. You didn't out him, though. You didn't out him, so that was good. That was good.

Bob 53:27

I didn't out him, though.

iON 53:30

And here's the best part. Here's the best part. What he's doing is he's applying it; it's not just the word. Some people can quote every word,
-

Bob 53:38

Right.

iON 53:38

- but Bert is the one that is "be ye doers of the word not just hearers." Be ye doers. See, that's what Carolyn - she gets in this mumbo jumbo. She's like, "Stop! What are we doing? Let's do something with it. If we can't do something with it, why are we talking about it?" It's like McLuhan; what's the point? You know, make something with it.

Bob 53:59

Her hands go crazy if she doesn't have anything to do.

iON 53:59

You can make something. You can make something with it or you can set fire to it, but she's just as easy. She'll set fire to it as fast as anything. Let me tell you what. We love it. We think we may blame her for the California fires and give her a pack of matches. Every time she flies over, she starts a little fire. That might be fun. But no, we're thankful for the carbon. That's what's necessary. Now, but here's the rest of this now.

Bob 54:23

Everybody's posting that they're so thankful, iON, that Bert turned left at Greenland following John Lennon's instructions.

iON 54:30

That's true. That's true, that's true, that's true. Oh, and we may still buy it y'all. We're thinking about it seriously. We might need a little haven. Bob likes ice in his tequila.

Bob 54:44

Well, I am the color green on the chart. I am,

iON 54:51

That's true.

Bob 54:52

- I am the color green on the Tiny Note chart.

iON 54:51

That's true. And then the red, the red light comes from the green era of the black light of the myth crystal lickers, and, yeah.

Bob 55:01

Yeah, that was, that was somebody. Yeah, Carolyn, Carolyn got the -

iON 55:01

And somebody got fucked, somebody got fucked, in the typing.

Bob 55:09

Yes, I was just gonna say that. Carolyn got to Akasha before she knew anything about the green or blue crystals.

iON 55:15

That's right. That's right. She's straight out. "Straight Outta Compton." "Straight Outta Compton."

Bob 55:22

Well, the, the audience is regaining, (rap music plays while speaking) regaining their composure. They're adopting a superiority complex. Amy says it's "What the hell?"

iON 55:32

Go ahead. That's your background. That's your background music. Keep on talkin'.

Bob 55:37

Oh, okay. Yeah, Amy, Amy says, "It's a pleasure listening to Bert grow all these years." See, Bert, you are the young brother, the young kid in the family. We hope for the best for you. Everybody's retrieving their superiority mantle. Look. Susanna, "Can't wait for any more."

Bert 56:08

Is that Homie Quan, iON?

iON 56:11

Yeah! I got my finger on the trigger. That's Nicki Minaj. (music continues) Wasn't that nice? That was nice.

Bob 58:19

Yeah. Was that the new guy that you named 10 minutes ago?

iON 58:23

Yeah, he was part of it.

Bob 58:26

Yeah. What's his? What's his - he has a long name. Alpha beta or something.

iON 58:33

Quan. Quan. Quan.

Bob 58:34

Oh, yeah, Quan. Okay, well, can anybody predict what song I'm gonna play to wrap it up before we go to other people's questions?

iON 58:43

Well, of course it will be Ralph Stanley.

Bob 58:44

People can ask about this.

iON 58:46

It will be Ralph Stanley, of course. It'll be "Oh Death." Of course, no other choice.

Bob 58:53

It is in, it is in - it is a name in the "S's" in the alphabet. His name begins with "S," like Stanley. You're close.

iON 59:02

Oh, okay. Phonetic, phonetic or otherwise?

Bob 59:02

A letter for the labyrinth. The letter for the labyrinth is "S." "Sun Ra" says Michael. No, everybody knows what it is as soon as I say it. It's the only one it can be. Perhaps the greatest song from February 1969. Can you, Bert, can you predict, Bert, what it is?

Carolyn 59:11

Zappa. It's Zappa.

Bert 59:19

Zappa.

Bob 59:28

With an "S"?

Bert 59:24

Yeah.

Carolyn 59:29

Yeah.

Bob 59:30

Stan Zappa? No. Not Zappa. It's a guy, it's a guy who I - ate in health food store across from Carnegie Hall in July, 1972.

Carolyn 59:55

Pharoah, Pharoah, Pharoah. Pharoah Sanders.

Music 59:40

(Creator Has A Master Plan)

[Top](#)

2019-12-07--2100-4

Music 0:00
Music plays.

Bob 17:14
Okay, Bert, he's blown his wad. I'll unmute and it's up to you guys to keep it going if you want more information.

Announcer 19:18
All participants are now unmuted.

iON 19:21
Ah, ha ha ha. He was a good ole big'un or a big ole good one, we don't know which.

Bob 19:28
What is it? He may be not as good as he used to be, but he's still good one time.

iON 19:36
Ha ha. No, he's not as good as he once was, but he's as good once as he ever was.

Bob 19:43
Heh heh heh. That's right. Yep. Okay, so I've opened the - so, Alissa, Linda, Nan, Scott. Go ahead, pursue whatever you picked up; what you want to know more about.

iON 19:59
Don't forget Todd and Joe, Todd and Joe and, and Armando, and bring them all on.

Bob 20:07
All right.

Michael 20:07
iON, you, you sort of let us know before the show started that you were going to give this delivery. So, I was wondering -

iON 20:12
Yeah.

Michael 20:14
- what was it that happened in the world around us that opened this up that made this

iON 20:30

The veil. The weaving and the veil.

Michael 20:31

I wrote my testimonial. I wrote my testimonial before the show.

iON 20:35

Bob wrote his testimonial and it weaved; it weaved a crocheted afghan that had no stitches. They made the movie about the loom that would run, it would tell tales. There used to be a show, a movie, about that where it would give the secrets in this loom, and they'd know the future by how many knots are in the loom. That weaving laid out from a sense of - you've noticed the urgency of late?

Michael 20:37

Yes. And, and it did feel like a tapestry being sewn together tonight; very much like that.

iON 21:13

Yeah. Well, that was right. And, and besides that, Carolyn was getting bored with the Book of the Dead.

Michael 21:18

Yeah.

iON 21:19

That'll, that, by God, that'll do it. Ha ha ha.

Bob 21:26

Well, iON, I pointed out to the chat line, the last time Carolyn got bored in April 2010, we got the Coldplay and the answer to cancer.

Bert 21:35

Wow.

iON 21:35

That's true.

Bob 21:35

And Carolyn hasn't been bored since then - till now.

iON 21:39

Till just recently. That's right. That's right.

Bob 21:41

So, what was your first

iON 21:42

Even with the grimoire. She almost got lost in the grimoire until she found out what it was for. That was fun.

Bob 21:50

Yeah, Bert, I mean, Michael, what was the first reason iON said before iON mentioned my testimonial? What did he say was the reason? What prompted it?

iON 22:02

The thinning of the veil. The thinning of the veil.

Bob 22:04

Oh. Okay. And what about Trump's impeachment scenario that locked down? All the media sees Trump's gonna win. So, that kind of got declared this past week. That might have been a factor. My, my session I'll be playing tonight has a lot of end-of-the-road statements.

Bert 22:36

Hmm.

Bob 22:37

End of the road or wrapping up. You'll see, it's really good. So, come on Linda,

Jean 22:46

iON -

iON 22:47

Well, they've done so well, they've done well. And so, therefore, it's like come on now, you got it. Good. And then, see, it's like the four-minute mile. Who talks about a four-minute mile anymore?

Michael 22:58

Yeah.

Linda R 23:00

So, does this mean that the

Bob 23:01

Who's done well? Are you sayin' the iONnauts did well, iON? That's a little extreme.

iON 23:07

No. Oh, -

Bob 23:08

What are you saying?

iON 23:08

- no, no, no, no.

Bob 23:09

Over the years - you're not saying.

iON 23:11

Some of them, some of them have done all right.

Bob 23:15

Heh heh heh. Yeah, some of them. Names to be withheld.

iON 23:23

Yeah. Maybe. We can call - hey -

Bob 23:26

Never know who you are.

iON 23:28

- hey. As they say, it don't scare one of us. Think we won't call names. Yeah, we'll kick ass and take names all day now. Yeah, don't scare us. We take it like a man. Ain't no trouble.

Bob 23:40

Has anybody seen iON swing a punch? It's a lot of talk from iON. He ain't scared of nobody. It's his main mantra. It will be on his gravestone, but I don't see iON in the fray there like I am, punching people out, doin' this and that.

iON 23:57

That's true. That's right.

Bob 23:58

He's staying close. One foot in Non-Physical to make his escape. If this physical thing doesn't work out, he's heading back to the Guf.

iON 24:08

Bob doesn't have, Bob doesn't have anything to do with keeping the turbo bridge goin'. No, he doesn't do that at all.

Jean 24:18

Well, iON, the state of being dead -

Bob 24:21

I keep Bill happy. I keep Bill happy. Uh oh, look, Susana, Susana couldn't stand it.

iON 24:29

\$20 an hour. \$20 an hour.

Bob 24:30

She said, "Fuck you, mom. Fuck you, mom. This is the night I'm going to the party." And Susana's showin' up. Yes, Susana.

Jean 24:39

She called in?

Bob 24:40

You locked your mother in the basement, and now you're gonna talk.

Susana 24:44

Ha ha ha. Actually, I'm house sitting for a friend, so I'm free, free, free for the week and for tonight.

Bob 24:53

Oh, that's good.

Susana 24:53

Can you hear me okay?

Bob 24:54

You must have a question or two.

Susana 24:56

Yeah. iON, it was a phenomenal session with Bert. I have a question about the black hole. Did you say

iON 25:05

He really is big as we said. No, he really is that big. He's a big drink of water.

Bert 25:11

Ah, man.

iON 25:11

Ha ha ha. He's phenomenal! Bert, she said you was phenomenal. We were just agreein'. How you fightin' with that? You can't fight for being phenomenal for Pete's sake. Damn. Maddest we've ever been.

Susana 25:30

It was phenomenal. Okay, about the black hole that's in the sun. Did you say where that went or do any explaining about exactly how that is applied?

iON 25:45

About what, darlin'?

Susana 25:48

The black hole. The black hole in the sun that's in Bob face just under his ear.

iON 25:53

Oh, okay. Yeah, It's under - it's under the jawline. You know he's got that real sexy jawline. Just underneath that. And if you look really close, there's a little mark on his neck. It's the same one if you look at the, at the Sphinx, this has the same stone missing under his neck. Bob's got that little mark on his neck in the same place.

Susana 26:18

Okay, and you say the earth is being

iON 26:19

Actually, the copy was from Ophenel, Ophenel Hobab.

Susana 26:25

And you said that the earth is being - has already been pulled into there. And can you, can you explain a little more where "there" is?

iON 26:37

Well, between those two black holes, when you drop the earth, like the rock in the pantyhose, it pulls down between them like in the alien pictures where you see the two big eyes and the nose kinda comes rounded. It's held like that.

Susana 26:58

Oh, so it's held; it's held in-between the black holes. It doesn't drop into any blackness.

iON 27:03

Correct. Just like, just like, just like the, the greys, the greys, the aliens, the little people, the little ET people, which aren't that at all. They're showing you how these galaxies work with these black holes. It basically dismisses the thing of time.

Susana 27:27

Okay, and then - hmm. And then you mentioned about the Tree of Life and the blooms were all star - um - star

iON 27:37

Constellations. Star systems. Star systems.

Susana 27:41

Yes. And so, there's many galaxies. Is that a representation of, of an ascended being?

iON 27:52

No, the representation of star systems. Why does that, why does this, why is the Andromeda galaxy an ascended being? You came from there, and y'all are little as they come.

Susana 28:02

Well, I was wondering how that - how this all applies to ascendedness. Everything you (overtalk) Bert.

iON 28:09

You got to go back. You got to go back. In order to get home, you got to go back. In order to go back, you got to ascend. You were a god; you got to come back to god.

Susana 28:23

And god is a way, the way sta - a way, it's in-between to where we're from? It's not the end point?

iON 28:33

No. God is not a journey. God is what you are. God is what you are to get on the train. God is what you are to ride the bus. God is your - there's gonna be a chariot. When God's chariot - "God's own chariot's coming in the mornin', oh, that wonderful day." Remember the, the - Vestal and Howard Goodman -

Susana 28:58
Yes, yes.

iON 29:00
- sang the God's own chariot song?

Susana 29:03
Uh huh.

iON 29:04
Well, you gotta be ascended to get on the chariot.

Susana 29:07
Chariot. Okay. And then that is taken you

iON 29:09
Just like Jesus is, Jesus, Jesus is coming to split the eastern sky to fetch his bride, the bride of Christ. And unlike Bob, Jesus ain't a pedophile, so he doesn't want an immature bride, he wants a mature bride; one that's come into their place of power.

Susana 29:27
Mmm. Okay, and that is on the way to Andromeda or to what we were when we were in Andromeda?

iON 29:41
Let's call it, let's call it heaven. Let's call it heaven. That's where you came from. Everybody wants to go to heaven. Well, let's say that's heaven.

Susana 29:50
Hmm. Okay.

iON 29:53
See, it's intermingled 'cause if we say that then it becomes with some weird something and with the - oh, it will be, "He went to heaven. Okay, heaven." Okay, good. So, now that's nebulous and now nobody gives a funk what you said, you know. It's all good.

Susana 30:08
Right. So, now, more specifically, heaven is Andromeda.

iON 30:16
What we've said then and it's what we said now. We've said that's where y'all is from. A hundred years ago. Just sayin'.

Susana 30:24

Very interesting. All - wow.

Bob 30:29

Hey iON, was Rob -

iON 30:31

Hey.

Bob 30:32

- Rob of Tottenham's mother passed, passed last night. Would that be a factor?

iON 30:39

No. No. He got his drops though.

Bob 30:43

No? He's not a factor.

iON 30:44

No. No, but he got his - he's gonna get his drops. That's all that matters.

Linda R 30:52

iON, once you said that

Bob 30:54

Um, okay, I have - no, I'm finished.

Linda R 31:01

Once you said that

Bob 31:02

Oh, no. I had something to say. Somebody posted something. Hold it Linda. (iON and others laughing) Somebody said, ah, oh yes. You know, I wanted, I wanted to mention this. Loyette points out that Trump gave his New Jerusalem speech this evening. That would seem to be timely, iON. Did that prompt you?

iON 31:22

Yes. Yes, it is very, it's very pertinent. He got it from you.

Bob 31:31

Okay. Okay, go ahead, Linda.

Linda R 31:33

Um,

Bob 31:34

I know. Every - Linda's question she got from me. What we're going to hear in the next 10 seconds come from me. Right, Linda?

iON 31:42

Of course. Of course.

Linda R 31:43

I'm not sure. Once you said -

Bob 31:48

Heh heh heh.

Linda R 31:48

- the base of the lampstands was off planet. So, does that mean the base of the lampstands are in Andromeda?

iON 31:57

They are.

Alissa 31:59

Nice.

Linda R 32:01

So, in order to -

Bert 32:03

Wow.

Linda R 32:03

- activate the lampstands then, we need to pierce the firmament and move into the heavens and bring the heaven into the earth. Is that right?

iON 32:16

That's what Brian Johnson always said.

Linda R 32:20

Okay, interesting.

Bob 32:21

We learned back then, Linda, that the firmament in 122 of Ezekiel, I think it is, means the audience, not the sky.

Bert 32:29

Yeah.

Bob 32:30

Exactly.

iON 32:31

The color. -

Linda R 32:32

I remember you saying that.

iON 32:33

- the color of the terrible, -

Bob 32:34
You know that.

iON 32:35
- the color of the terrible crystal.

Linda R 32:37
Yeah.

Bob 32:40
Yes.

Linda R 32:41
Okay. Very good. Thank you.

iON 32:47
And so, the answer - the most important question -

Bob 32:50
Next.

iON 32:50
- it's not been that the most - we have it. We're next! We're next!
Five, five, five! Where's five? Where's five?

Bob 33:00
Heh heh heh. Go ahead, iON. Check with yourself.

iON 33:02
Okay, five, five. We got one. Damn. That's the way

Bob 33:11
Carolyn turns into - iON turns into a little cockroach or something.
These weird voices, I've never - it's iON, it's cockroach.

Susana 33:20
But iON's not getting through because he's doing just five. It's star
five.

iON 33:26
Oh, shit. Okay. Hold it just a minute. Star. How do you spell - S-t-a-r
five. Oh! It works if you type star five (indistinct)

Susana 33:39
The icon, star.

iON 33:43
Okay, I got it. I - c -

Bob 33:44

We have an anonymous caller here.

iON 33:51

-i-c-o-n. Where's space? Where's space? Where's space!?

Susana 33:56

Ha ha. No space. No space.

iON 34:08

N-o-s-p-a-c-e. Now what? We forgot. We got to start over. Okay. Icon no, n-o-s-p-a-c-e, then there's no space. Okay. F-i-v-e. Okay. Okay, good. Okay, that's it. Now we forgot what we were gonna ask. Oh, no, we know what we were gonna ask. We know we were trying to -

Bob 34:38

Got your ID?

iON 34:40

- had to take our turn. We had to take our turn. We have a question we'd like to talk to Non-Physical about. How does Bob's Tiny Note

Bob 34:48

Okay, go ahead. And who are you? You're? You came in on anonymous. You came in anonymous. Where are you? What's your name?

iON 34:55

We do that. We do that. We are Non-Physical. We're the penultimate Non-Physical. That's what we are.

Bob 35:02

Okay.

iON 35:03

And we're calling from the realms, from realms. Angels from the realms of glory. We've got a question. We keep hearing so much about Bob's Tiny Note Chart. We can spell it if you need us to. The Tiny Note chart. How does Bob's Tiny Note Chart fit into the Andromeda con- (background noise, iON pauses) the Andromeda conclusion -

Bob 35:33

Constellation?

iON 35:34

- that's been wrought. Conclusion that's been wrought from the - Carolyn's engagement with the Book of the Dead or coming by the light of day and bread of Living Water.

Alissa 35:50

GPS.

Bob 35:51

We have an easy, easy answer. Anybody else get an answer for that? No.

Alissa 35:58
I said GPS.

Bob 35:59
No, here's the answer. No, the Tiny Note Chart comes from where I'm from: Alpha Centauri. So, it's an anti-environment to all you Andromeda schmucks who have been fucking up this timeline for thousands of years - to put it bluntly. I can be polite.

iON 36:23
There now. There, there it is.

Jean 36:23
It's the phony star map. It's the phony one. You're replacing it, Bob.

iON 36:29
Now, now, now Bob's -

Bob 36:31
It's an anti-environment.

iON 36:31
- Bob's quit - Bob's no longer chopping a dutch; now he's gonna roll a blunt.

Jean 36:40
Chopping a dutch?

Bob 36:41
That was blunt what I just said.

iON 36:43
Yeah, chopping up dutch. Now he was gonna roll a blunt.

Jean 36:49
What was the first thing?

Bob 36:50
Really, we will have to explore this later -

iON 36:52
Chopping a dutch.

Bob 36:53
- between me and Non-Physical. Did Bob come from Andromeda? Or, is he from something else? Alpha Centauri, what is that about?

iON 37:03
Something else.

Bob 37:03

And how come I can - you see how we have an image of my, Bob's, hologramy?
'Cause you're all inside the sun, and the sun is me. See? Totally fits,
-

iON 37:14
Right.

Bob 37:14
- the hologramy.

Jean 37:15
We're in your nostrils. We dropped into your nose, Bob.

iON 37:19
No, no, no, it's under his jawline.

Bob 37:22
Ha, I wouldn't let you guys near my nostrils, face, mouth, nothing.
(group laughing) You're not near my face. My face is far away.

iON 37:29
You're filthy. You're filthy. You bunch of filthy vagrants. You're filthy! You live under bridges, you ain't got no money, and you can't even get a job, hanging around Bob -

Bob 37:38
Came to the wrong solar system.

iON 37:40
- and you set up them somethin' like you're gonna give me some money or somethin'. It's the craziest thing we ever heard of. Crazy. Unbelievable.

Jean 37:50
Well, iON, the state of being dead. There's like a - I get the sense that you're giving us a whole new definition of being dead and being alive. And first of all, first of all,

iON 38:05
The Book of the Dead, did.

Jean 38:06
Okay -

iON 38:06
The Book of the Dead did, we didn't.

Jean 38:09
Right. Your interpretation of the Book of the Dead is an - seems to

iON 38:12

Well, we say, if there is a death, every death's a suicide; and there is no death. So, you gotta sort that out between the sides. There is no death.

Jean 38:21
Right.

iON 38:21
And every - your still as eternal as you ever were eternal. Now, the condition of your eternalness is up to you. Where you abide or the abode of your eternalness, it's up to you. Now, where the Gnostics would say it's in some middle ground, and where the religious would say, okay, if you're good - we don't know what that means - you go to heaven. Well, that's home, Andromeda. Or if you're bad, then you go to hell with an archangel. Well, both of those are addressed in the Angel - in the Angel's Book, which we haven't even done that yet. We got to do that. We got to, we'll have to do the Angel Book.

Bert 39:02
The Angel Book, wow.

Jean 39:03
The Angel Book?

iON 39:05
Yeah, a little bit. See, now you're to the - you've got this part. We can get you out of the ditch and now you can drive the car.

Jean 39:12
Okay, so, all right. The state of being dead; we can be dead in a living meatsack body? Is that true?

iON 39:21
The most - the deadest, the deadest people we've ever met were walking around in their live, meatsack bodies.

Jean 39:27
Right.

iON 39:28
Some of them dead as a sack of hammers. We've had some of them, we've had them on this show. Stone cold damn dead. Yeah.

Jean 39:36
So, your interpretation of the Book of the Dead is getting back to, to the state of the living, returning to the state of living?

iON 39:45
No! no! no! no! Where's star five? No, no, it's not that, it's not that at all. It lays - the Book of the Dead lays out the details of how these conditions, the rules and regulations to ride the subway to get your

damn ass back home. You just got to get your ticket to get on the bus; on the chariot. That's ascension.

Jean 40:09

All right, and then, and literally that's Andromeda. It's going back home in a chariot.

iON 40:14

And literally, and literally - and let's - people get offended with that. Well, fuck them if they get offended by that. Choke them if they can't take a fuck. Oh wait, that's Garrett Dean's line, isn't it now? That'll be forever Garrett Dean's line: choke them if they can't take a fuck. But if that doesn't work, then this gives you the rules and regulations of how the mock-up is if this happens, you do this. If this one, you see that. If this one, if Araseph is out of this line and Amentet is over this line, and Isis's messed up and Sedcru and Adga and Lulu and DV and Labin, they can't help you, then Horus will get you back over the River Styx. And Styx, the band, or the Plastic - the - John Lennon and The Plastic Ono Band. Do you remember them?

Michael 41:01

Oh, yeah.

Jean 41:01

Yes! Yes, vaguely.

iON 41:04

The Plastic Ono Band.

Jean 41:06

Plastic Ono.

iON 41:08

Mm hmm. So, this lines up the details or regulations. Now, reading the rulebook is kind of like reading the rulebook - rules to soccer. Have you ever read the rules to soccer?

Jean 41:20

No.

iON 41:20

Bore you out of your damn mind. But if you're in the playoffs and there's a question, you want to have them rules by heart. That's what this coming forth by day is all about. That's why it would be very, very, cumbersome and laborious, almost like LaRouche: hard to swallow. It's like wormwood and the gall: it will make your belly sour.

Jean 41:43

Yeah.

Michael 41:45

So, iON, when you uh, going forward with the OA, you kept on saying, "The OA is to get you home, to get you home. You don't know where home is, it's to get you home." So, is the OA a kind of GPS for the Andromeda?

iON 42:00

No, no, it's not. It's to get you back to here. You're traveling all over the place all the time anyway.

Michael 42:07

Yeah.

iON 42:08

To here, get you back to this plane, this plane. Because you get lost, often, -

Jean 42:15

Okay,

iON 42:16

- as you describe. Those are your words, gettin' lost. Those are your words.

Michael 42:20

Yeah.

iON 42:20

The point is that you get lost. To get you back, to get you back to this syncing up to this GPS position.

Jean 42:29

Okay, describe the relationship between moving between different dimensions and being - the state of being dead versus the state of being living. Is there a relationship there?

iON 42:42

You're, you're, you're you have too much to drink and you're in the floor. That's one dimension. You climb up out of the bed drunk and you get into bed. You're on side of the floor drunk and you get into bed. That's a different dimension. You get mad or you get tired of liquor and get you some Adderall or some meth and you decide that it's a good idea to sweep or dust the shingles on the top of your house. So, you get a real tall ladder, and you go up on your gables and you start dusting the asphalt architectural shingles, three - four squares to a - four bundles to a square architectural shingles on your house - dusting that with a very fine feather duster. That's another dimension.

Jean 43:28

Uh huh.

iON 43:28

Okay. Now, the state of being dead it's when you fall off the roof. But now we can't really say that because people on meth don't die. Have you

noticed why - you know why they talk about meth? Them fuckers on meth, they won't die. They wither up, their teeth fall out -

Jean 43:43
True.

iON 43:43
- they have all kind of trouble, but them bitches, they do not die. They do not - they've never been sick a day in their life. It's better, almost as good as magnesium. You'll live forever, I guess. But if you take enough, you won't remember it. You don't remember it.

Jean 43:56
Yeah, you soon or later they're gonna kill themselves, and they just don't. They just don't.

iON 44:00
They just don't, they just hit it. They just hit it again. They just hit it again. Hit it, they hit it. Rolling a bowl, just rolling a bowl, I guess. Yeah. So, anyhow, settin' that aside, those dimensions between dead and alive, it's a state of knowing. A lot of people are dead, and they don't know it. So, it's a good question that you're asking 'cause they don't know. There's a lot of - and hell, ho, ho! There's a lot of dead people that don't know they're dead. Remember the movie, "Sixth Sense"? The little boy said, "I see dead people."

Jean 44:31
Yep.

Michael 44:31
Yeah.

Bert 44:33
Yep.

iON 44:33
Bruce Willis didn't know - that fucker, he didn't know he was dead. You see? That reality is sub-real. That sub-real, sub-real, sub-real. Okay? Like a connotation of the mind. See, even in death it's not a thinking man's game. But you can think yourself all over the place. You see?

Jean 44:54
Yeah, that's why - okay,

iON 44:56
It's all - that's why you asked the question and that's why we got the answer.

Jean 45:00
Yeah, and I want to get real clear on this. So, you can be dead in a living meatsack body and not know that you're dead; just like you can be

iON 45:09

Most deadeast, deadeast people - Ross Perot was dead for years before he ever give up the body. Ah, Ruth Buzzi Ginsburg, they're about to put her in the ground and she don't know it yet. Ha ha ha.

Michael 45:23

Pelosi's dead already.

iON 45:25

No, now wait now, that's a different - they've got her face put back on. It's crooked. If you look at it straight on, it's a little bit crooked. And they got the sockets all wrong. I've never seen - whoever put, whoever embalmed her did a terrible job. You got to put packing and stuff underneath there. It's just all caved in and on the far side it's even worse. It's awful. And now she thinks 'cause she's a Catholic, that she don't hate nobody. The awfulest haters who's ever hated on this planet earth is damn Catholics. Jesus God, look what they've done. Look what they've done to Anne Boleyn. They didn't even recognize her in the eyes of God. There you go. They made a whole religion

Jean 46:08

She's got something stuck up her nostril, Bob.

iON 46:13

Yes, she's got, that's a cavity, yeah. It's a cavity for sure. A big ole open cavity; maybe a black hole, might, might, might, might be. Might be, but yeah, no, she just had a real bad case of bondo work. Very bad. Talkin' about Pelosi.

Alissa 46:31

So, iON, are, are you saying that now there is death? 'Cause there is no death.

iON 46:38

No, there is no death, but it's the condition that's being presented in the Book of the Dead is how to bring them back. And so you have varying degrees like drunk on the floor, drunk in the bed, on meth on the rooftop. All those are conditions. You see? But there's some people, they go, "He's dead to me." That means they're not dead, but they're dead to you.

Alissa 47:05

Okay.

iON 47:05

Okay, it's, it's - he's sleeping. Why don't you say it like this: he's sleeping now. Is there any real sleep? It's not really sleep. You go to REM. So, you got to REM sleep. Well, what the fuck is REM sleep? Rapid eye movement. Well, how in the fuck is that sleep if your eyes are moving if that's the case? That's more it is when you're awake. You go to REM sleep and now you're busy. Well, god dern, that don't makes no sense. Makes no sense. So, even the science doesn't support

Alissa 47:32

It's just the way that the condition is labeled.

iON 47:37

And if he can accept those words, we'll play with those words as long as at the end of the day, 'cause we don't change our words - that you're eternal.

Alissa 47:48

Mm hmm.

iON 47:50

You got it. Good.

Bert 47:51

Hey, iON -

Jean 47:51

Now, is part of this process - go ahead, go ahead.

Bert 47:55

Okay, iON, are there different stages of death? Because probably everyone on this call that's listening to your words has been to a funeral with someone is in a casket and put in the ground. So, is that a different stage of death versus

iON 48:07

But, but, but now, whoa, whoa, whoa, whoa. Whoa, whoa, whoa. How many people have gone to the funeral and the people sit up and get up out of the casket? Now, that's a funeral. That's a funeral.

Bert 48:20

Heh, heh. I hadn't been to one like that, I can say.

iON 48:23

Well, here's another one. Here's another one. This is from the Archbishop Benson Idahosa. Okay, Archbishop Benson Idahosa. Talk about a man, he handled God at a whole nother level. He got it plain and clear, and it was a reverent, respectful thing. He come to Atlanta and had church and he said, "Okay, come for communion." He said, "This is a special communion where you get the power of Godt." He didn't speak good English. "The power of Godt." He said, "but do not take, do not take the Holy Communion. If you take the Holy Communion and your heart is not right with Godt, then you will die in this place, right now." And it was like ah, ah, ah, people didn't say nothing about it. Well, they took communion and three people fell over dead as a sack of hammers, right there. It's like Ananias and Sapphira. They took them out feet first. There's power in that condition. Benson Idahosa from Benin City, Nigeria. That's where he's from. Benin City, Nigeria. So, yeah, that's another kind. It'll cause a funeral sometimes. That's the case.

Bert 49:43

Okay.

iON 49:45

Or we laugh - now, the best - remember when we said, now, that if y'all gettin' yourself - if you're gonna get an autopsy, get it from Dr. Dean. She's got the best autopsies on the planet. 'Cause if you survive an autopsy, you're doing pretty good. And then they can tell what was wrong with you. All these people, sick, callin' in. They keep gettin' sick and it's like they got to get sick to be able to call in, to have somethin' wrong. And between the damn GERD and the, and the, and the Peyronie's - and the, and the broke dick syndrome, and the, and the, and the too much - what was that stuff with the - candida! The candida, and the hair falls up and then their skin falls off, and then they gotta have, can't have gluten or they need gluten or they got too much gluten or they got the - vitamin D comes out wrong and then they gotta have, they can't take CoQ10 'cause the statin runs out. And then you gotta have vitamin D to make the new vitamin C work, or just take magnesium and it'll take care of that. Yeah, you know, you got to constantly get sick to get benefit from all the goodies. So, it's - after a little while that runs out and you just got to ascend. That's the point. 'Cause it's almost like you're looking for things to do to be dead. And then if you go to a doctor long enough, they'll find somethin' wrong. You can believe that. You go to the - the bible said that those that are sick are the ones in need of a physician. But Carolyn is the great physician; there's no question. It won't be long till she's gonna tell you to shake yourself and know you're God, or get out.

Alissa 51:23

iON, do you call, do you call that show The Dead Bob Show because those people think Bob is dead?

iON 51:31

No, because there's a comedian called Dead Bob, and he has a Dead Bob Show. It's a ventriloquist.

Alissa 51:38

Okay.

iON 51:41

It mocks, and it mocks, it mocks the very condition that's trying to be presented. And so, -

Alissa 51:48

Okay.

iON 51:48

- it's a good application from the Dead Bob Show.

Alissa 51:53

Okay.

iON 51:56

I mean, if they live one more day, it's a miracle that they lived one more week to call in to have somethin' else break, break up from to get wrong. I saved my sight, but my eyes fell out! I finally can see but my eyeballs fell out! What do I do? Well, save them in a jar. Nice Coptic jar.

Nikolas 52:19

iON, you often refer to needle pulling thread. And to now -

iON 52:25

So.

Nikolas 52:25

- in Bert's session you use the crochet hook tying knots. What's the significance of that?

iON 52:33

No, no, no. Stop, stop. A crochet hook does not tie knots. A tatting shuttle ties knots.

Nikolas 52:41

Ah, tatting shuttle. Yes.

iON 52:43

Tatting. A crochet crochets and pulls and weaves the thread into like an afghan. But you can undo crocheting by pulling it and ripping it apart. That's an example of string theory, where you pull the string theory up close.

Nikolas 53:01

Okay.

iON 53:03

Now, we'll give you a good example that'll give you - this, this will work. Does anybody crochet? Who crochets?

Alissa 53:10

Mm hmm.

iON 53:10

Okay.

Jean 53:11

I have.

Susana 53:12

Okay, I have.

Nikolas 53:14

Definitely not.

iON 53:15

Okay, now y'all, okay. Well now, listen. I want my - y'all, the rest of y'all, the rest y'all can listen but if you stay a word, just go on to hell 'cause we don't wanna talk to you. We're talkin' to crocheters. (group laughter) All right, you take a chain. Take a chain. You crochet a straight chain all the way in and you come back through and you do three stitches where you pull it through, pull it up, pull it up, pull it up, three, a three-chain stitch up. And you do that again. And then you go through the space and so you've made about, about a half-inch of crocheting, where you pull it up three times, and then pull each chain, each pull through the chain. Then you chain 10 and you count over 10, 10 spaces; and you do it again. And so, you basically make a row and then a big open space with the chains that connect it. Then at the end, when you get that done, you can pull it in, like chain, pull it up, just pull one of the rows into the other and it makes like a row, like a cornrow, a weave. And so, it pulls up that space. Well, you have this vast space and then you pull it up because basically -

Jean 54:22

Yeah, you're tightening the loops.

iON 54:24

Yes, like a variegated, variegated thread, it'll actually make a very interesting dimension. But what happens is you have this really wide afghan. When you pull that up, it takes - wash about a third of that space out and makes a very tight, comfortable, attractive throw or bedspread or whatever it is that you're making. But that's an example of taking the time space continuum, you can do anything you want to with it. So, if thread is time, you can manipulate it like you want to. So, now you can take a big space of time and pull it into a little space, or time flies when you're havin' fun, but Christmas is fucking slow as molasses. (group laughter)

Susana 55:10

Wow.

Jean 55:11

Well, iON, that sounds like you're making loops with the crochet hook.

iON 55:17

You are.

Jean 55:18

And so,

iON 55:18

Well, you do make loops. That's what you're making -

Jean 55:20

Yes.

iON 55:21

- it's not loops, you're basically pulling the thread into itself. You're pulling the thread-

Jean 55:25
Right.

Nikolas 55:25
Right. Right.

iON 55:26
- into itself. That's what you're doing -

Jean 55:28
But some of

iON 55:28
- that's what you're doing. That's what you're doing with what you call time, now. You're making time.

Jean 55:33
Yeah. And some of the loops

iON 55:34
And they go through time and then they - and then somebody stupidly said, "time is money." And so now you have to go to work and do something, go play on your iPhone at work so they can give you money. 'Cause time is money.

Jean 55:46
Yeah.

iON 55:47
So, now you stretch it out or you speed it up or you run it down. You see?

Susana 55:53
And, well, what about Chantilly lace? What is the significance of the pattern?

Nikolas 55:57
Yeah.

iON 55:58
That's, that's a diff - that's not string theory. That's your, that's your continuum. That's the continuum. Those are knots. Chantilly lace with a tatting, to tat, a tatting shuttle ties knots.

Susana 56:12
Yeah.

iON 56:13

It locks it in. The Chantilly lace or a bat - not like so much Battenburg 'cause that normally has a weave around it. A cloth and then the Battenburg is added to it. But it's an example of it. It's an example as long as it's not a, if it's not a - it can't be a crocheted aspect. It's got to be an actual tatted pattern. That's a matter of taking thread and tying knots into the spaces and you open up the spaces to hook the flowers or the Chantilly pattern into the locked spaces. The only way to fix lace is to cut it out and add to.

Nikolas 56:53

iON, are you describing a web of sorts?

iON 56:57

It would be like a web, but it's also like the pattern that you see when they're tryin' to explain the pictures of space where they had these left and right grids where it lays out a grid. It's a flat thing. And if you take the world and sit it on top of it and it pushes down like the rock going into the pantyhose, it curves in; that would be an example of the Chantilly lace. It won't, it won't break; it'll give, but it won't break.

Jean 57:25

Okay, iON

Alissa 57:25

iON, you said

iON 57:27

Hold on, we're right here.

Alissa 57:32

Go ahead, Jean, I'll go after you.

Jean 57:34

Well, I just want to make the distinction. In both of those cases, crocheting and tatting, when it's loose, the spaces are because you're not tying - you're not making it tight. You're not pulling up like you described in crocheting. You're tightening the knot.

iON 57:51

Correct. But now, now listen. Listen. Chantilly lace can't be tightened once you tie the knot.

Jean 57:57

Right.

iON 57:58

Crocheting, by pulling one string, you can tighten the whole thing. That's the difference.

Jean 58:04

Okay.

iON 58:04
But this weaving we've been talking -

Susana 58:06
Or you can undo it.

iON 58:06
- about is after it's crocheted - you can undo it just by pulling it out, pulling it out, pulling it out. Now men folks that are stupid and don't know what to do, you can take a drop cord and crochet a drop cord up to make it where it doesn't tangle up; you make the big loops, pull it into itself. That's crocheting, for those less literate ones among us.

Susana 58:28
Hmm. So then,

Alissa 58:34
So, this applies to the ley lines. Right?

iON 58:39
It does.

Alissa 58:39
I mean, so when you were talking to Bert

iON 58:42
It's what, that's what all that - okay stop, don't mess it up. That's where all these things, all these signs and wonders line up. And what you created allowed the Tech Body to prove, now that you have your new god, is you created GPS. It's the gods -

Alissa 59:04
And that's the tatting? -

iON 59:05
- that came here before knew all along.

Alissa 59:07
That's the tatting or the crocheting?

iON 59:10
Neither. That's the GPS, -

Alissa 59:13
Okay.

iON 59:13
- the position that you are on the globe. But the original builders of all these things knew where they were in the world.

Nikolas 59:23

But weren't they on the same blind spot?

Jean 59:27

Crocheting is time and tatting is space?

iON 59:32

Okay.

Jean 59:35

Is that what you said before? You, you related tatting to space.

iON 59:40

It might, it might, it might change, but yeah, it's pretty good; we like it. You like it? We'll go with it.

Jean 59:46

Yeah, I could - that could be useful because the - yeah, the crocheting, you can pull it apart. You can lengthen it or shorten it.

iON 59:52

Just remember, just remember. Just remember because of Doctor Carolyn Dean, that all analogy sucks sooner or later.

[Top](#)

2019-12-07--2200-5

iON 0:00

Oh, it will suck sooner or later. Just so you know.

Jean 0:03

Okay, got it. Knot holds on.

Susana 0:04

ION, how, how about if we say if you - if one says that tatting is an example of lining up the lines and spaces?

iON 0:15

But it doesn't; tatting doesn't.

Susana 0:17

It does not, no?

iON 0:18

No, tat - no, no, it doesn't. What is tatting? It's capturing an imagery in lace. It's making lace. It's taking thread and creating a picture, creating a flower, a locks of flowers. Taking a thread and turning it into a piece of something.

Jean 0:37

Design.

iON 0:37

Something that is, something that is, that is weltable. To welt. That is weltable. So, it's a, it's the land - Bob once called it the - used to be what would be called the mystery landscape 'cause stuff would fall through it; but it's still captured in the lace almost like a sieve, but it's welted. That's the difference. And now, you see, that's been destroyed. There's no more mystery landscape. See? That's why we can talk about it. Why we can talk about it.

Susana 1:18

I don't know what weltable means.

iON 1:21

Look it up.

Susana 1:25

Can you spell it?

iON 1:28

W-e-l-t. To welt.

Susana 1:36

Oh. To welt. Okay, 'cause I did weltable but I couldn't find it. Okay.

Nikolas 1:43

So, iON -

iON 1:44

Weltable's like - weltable's like fuck. To fuck, and fuckable. You know, it kind of goes like that. But if you put in fuckable, 'specially in the rectum, you'll get all kind of images that you'll be interested in. Yeah, you can do that. Just sayin'.

Susana 1:58

Okay, welt. A strip between a shoe sole and upper through which they are stitched or stapled together. Or, a double, double edge strip, insert or seam as on a garment for ornament or reinforcement, or three: -

iON 2:18

Ta da!

Susana 2:18

- and then there's a third. Three: a) a ridge or lump raised on the body as by a blow or allergic reaction, or b) a heavy blow.

iON 2:32

Ah huh. To a welter, a welterweight fighter.

Susana 2:39

So, what - so, so, it's like a, it was kind of like something that's raised.

iON 2:44

Two.

Susana 2:44

Okay.

iON 2:45

No, it's number two. It's a reinforcing condition. It's weltable. It's reinforced. So, if you have the lace, that's say, fra-gee-lee. What does fra-gee-lee mean? Fra-gee-lee? It's fragile. So, you can use a weltable - it's weltable; meaning, it can be reinforced. Crocheting cannot be reinforced.

Alissa 3:09

Hmm. Yeah.

Bert 3:11

Hmm.

iON 3:16

Now, everybody's got their mama's and grandma's ivory tatting shuttles, don't they?

Jean 3:25

No.

Susana 3:25

No.

Nikolas 3:27

No.

iON 3:29

Well, I guess that's maybe, maybe - hey Siri. Can you tat? Damn, she won't even answer. She won't even answer. You bitch! You bitch!

Susana 3:47

Now, tatting. Is that a representation of what our chromosomes look like?

iON 3:52

(background noise) Oh, Lord, Siri did it to us. Uh oh, it won't go off. AHH! She did it. That bitch. She's takin' y'all -

Alissa 4:10

That bitch.

iON 4:11

- (overtalk) place. That's the Gators! That's the Gator, that's the Gator Brothers. It's the Gator Brothers. Oh lord. Y'all just gonna have to talk 'cause we can't turn it off. We hit the button, we unplugged it, we've done everything we can do. (background music) Can you hear it?

Susana 4:35

Yes.

Alissa 4:36

Yeah.

Susana 4:40

Siri took offense to being called a bitch.

Bert 5:10

Hey, iON (over music) can the three-elevenths overcome the eight-elevenths of the Tech Body? Just illustrating that?

iON 5:16

Well, it may. But I don't know, the Tech Body's fucking us in the butt right now 'cause it won't turn off. So, it's drivin' it. It's as low as it can go at the lowest level. And at the lowest level and it's unplugged. So, just see what it do. I guess it's 'cause we called her a bitch. (music continues in background). That's Dotti Rambo.

Nikolas 6:10

Dotti Rambo!

iON 6:24

See how they're talking about heaven's golden shore? In the morning like that's any day?

Susana 6:36

Heh heh, iON has to shout over Siri.

iON 6:39

Yeah, we're gonna do that, too.

Jean 6:51

Okay, so, iON, what is this? Is this an example of Tech Body taking - 'cause this isn't us taking our power back from the Tech Body is it? -

iON 7:04

No.

Jean 7:05

Just to listen to what Siri has to play, interrupting our questioning?

Alissa 7:12

Do angels hate this song?

iON 7:14

It caused David to lay down his harp. David was a king.

Alissa 7:24

iON says this song drives something crazy.

Bert 7:28

That's right. That's right, yeah.

iON 7:30

Yeah. Heaven's calls are silent. It's on zero. You may - y'wanna try to turn it up? What'd ya think?

Bert 8:04

Try it.

Alissa 8:05

Yeah.

iON 8:07

It don't go up or down.

Bert 8:10

Wow.

iON 8:18

You should be here; you should be here in Memorexland.

Susana 8:24

Tell Siri to turn off.

Jean 8:27

Amy's got a good question. Is Siri from planets - from Sirius a or b? Where is Siri from?

iON 8:34

(music stopped) Wait, wait. Okay. Phew! Okay, that was good. Hold on.

Jean 8:44

Okay.

iON 8:45

We never know for sure, so, just sayin'. Okay, looks like he did all right. Y'all don't - y'all please don't piss off the Tech Body. It could be a white-knuckle flight, now. We're doin' the best we can with the limited resources for which we've made available to ourselves.

Susana 9:07

Well, don't call it names.

iON 9:11

Well, she is a bitch, so, it's all it is.

Jean 9:15

Stop, iON, quit it!

Linda R 9:16

Here we go.

iON 9:18

Just sayin', just sayin'. So, anyway the - what was the - okay, somebody right quick: "Mama's Teaching Angels How to Sing." Somebody do the lyrics. We don't have to take the time to do it, but if it's this important to be applied, you need to get the words and put it on the goober snatcher so that the ridiculous people can read it. Anything that causes David to lay down his harp, you better pay attention to. Yep. We would. Just sayin'. That's powerful words.

Susana 9:59

What was the -

iON 10:01

"Mama's -

Susana 10:01

- what was the words?

iON 10:02

Mama's, "Mama's -

Susana 10:04

Oh.

iON 10:05

- Teaching Angels How To Sing." Want us to spell it for you? We will, we don't

Susana 10:10

No, no, no, no. Jean got it. She got on the chat.

iON 10:14

Yeah.

Jean 10:22

"Rock of Ages" will never sound the same.

iON 10:26

Right.

Jean 10:26

"God heard her signing heaven's

iON 10:27

We did a big thing on "Rock -

Jean 10:31

I'm sorry. Go ahead. No.

iON 10:33

We did a turn on the "Rock of Ages," remember?

Jean 10:38
Not offhand. I'm thinking of social mortar.

iON 10:41
Yes, you do. What if - how did, how did, how did Moses get fucked up when he struck the Rock of Ages.

Jean 10:47
Oh, that's right.

iON 10:49
Yeah, you forgot.

Jean 10:52
And the water came out, right?

iON 10:55
Yep.

Jean 10:56
Yeah.

iON 10:58
"Heaven's halls are silent when mama sings. David lays down his harp and heaven's bells won't ring." The most key of all. Look at the words. This is - guess who wrote this song: Dotti Rambo.

Bert 11:17
Hmm.

iON 11:18
Mm hmm. She writes all her own stuff. You know what she - you know, how she got famous? She got famous - you remember little Jimmy Dickens, you know, the governor of Louisiana? Little Jimmy Dickens.

Susana 11:32
Mm hmm.

iON 11:35
Huh? No?

Susana 11:35
Singing in the Grand Ole Opry?

iON 11:39
He did. Little Jimmy Dickens; he was real short. He was, he was taller than Carolyn; just barely, just barely taller than Carolyn. Little Jimmy Dickens. Yeah. He wrote a song that made him famous, and he's got - become, he become later the governor of Louisiana. Well, he was singing. Dotti Rambo was singing with him back in the day 'cause she had a little

age on her as she'd gone along there. He wrote - she helped write the song, "You Are My Sunshine." You ever heard that song?

Susana 12:08
Mm hmm.

Bert 12:09
Yes, yes.

Jean 12:10
Oh, yes.

iON 12:10
You are my sunshine, my only sunshine. She helped that and got some of the credit on it and he made her some money checks. That's before she ever married Buck. Buck Rambo. And so, that's where she got her start way back then. She was almost charmed. Her realm was almost - all but charmed. And "The Holy Hills." Y'all remember the song where Vesta sings the "Holy Hills"? She'll wrote all of it. She won Dove Awards, all kind of things. "Build My Mansion Next Door to Jesus." Oh, it goes on and on and on. You can look up her work. She was a singer, but she was more famous as a songwriter.

Susana 12:56
Mmm. And, iON, didn't you say at one point that angels like to hear or - singing. Humans singing or ascended people singing? It's just - they love it.

iON 13:17
Actually, they hate it.

Susana 13:20
They hate it! (Bert and Susana laugh)

iON 13:24
They - it runs them up a tree. It is absolutely runs them crazy. You know why? Because they have to respond. It's kind of like, if you get - have you ever dealt with a vampire?

Susana 13:43
No, I don't think so. I don't think I have.

iON 13:46
Okay. Well if you're never - if you're not sure, here's how to find out. Take a box

Susana 13:50
Ha ha. Okay.

iON 13:51
Take a box of toothpicks.

Susana 13:54

I'm not sure how to do it.

iON 13:57

Take a box of toothpicks or a box full of those peanuts, you know that they pack things with, or sugar, or something that's individuals, and throw it in the floor wherever they are. And that cannot help but count it. So, if it's grains of sand, they have to count it if they're a real vampire.

Bert 14:23

Really!?

iON 14:24

Matchsticks. They can't have to count, they HAVE to count it. They can't finish - you've known people who are kind of countered like that; they just can't stand it, they have to count. Those most likely are vampires. If you're not sure, throw something down. They'll count it. They'll count marbles, they'll count red lights, they'll count street signs, they'll count - they're, they're, they're, they're, they're untenable counters. That's how you know. And so, now your question about the angels. The angels have to yield because the - like this music that just came through the thing here that they did here. That's as close to angelic as you're gonna get. But the angels don't like it because it's beatin' their time. See? That's where they have to yield. And so, they don't like the having to yield. It's like your Keys and Aethyrs. Now y'all know the Keys, right? Y'all been practicing?

Bert 15:20

Yes.

iON 15:21

Michael, Michael, what's the fourth Key? Michael, what's the fourth Key?

Michael 15:25

Ah -

iON 15:28

Oh, you didn't, you didn't expect that one, did you?

Michael 15:31

That's Dobbstown.

iON 15:33

Yes, but what does that mean? People don't know what Dobbstown is. Bob doesn't even know what Dobbstown is.

Michael 15:43

Placement, positioning.

iON 15:47

Okay. Trying to find something to place or position?

Carolyn 15:49

No, four, four is 33rd, isn't it? Bob says Dobbstown is three.

Michael 15:55

Yes, what I'm saying, the position is the 33rd degree.

iON 16:00

Dobbstown is three.

Carolyn 16:01

Yeah, when you think of three and you want to say 33rd That's not it. So, four is 33rd parallel.

Jean 16:13

Coldplay, right?

Michael 16:24

So, what were you going to say about the Aethyrs, iON?

iON 16:28

Well, no, we wanted you to say what the fourth Key was.

Michael 16:33

If you give me a second, I can grab my chart.

iON 16:37

You have eternity; you have all the time space continuum. If you'll get the - if you load the shuttle, we'll tat lace till you get back. It's all right with us. You have eternity.

Susana 16:48

All right, so, iON, back to the angels. They actually -

iON 16:53

Ah ah - oh, sorry, sorry, no. We're tatting, we are tatting, we are tatting now.

Michael 17:03

It's what I recalled, iON. It's what I said to you. I have on the fourth Key: divine where to reside, where to go, direction, placement, 33rd degrees. Shifting of the earth.

iON 17:17

The fourth. Okay.

Michael 17:18

The fourth Key.

iON 17:19

So now, so now. The Aethyrs. You know the Aethyrs?

Michael 17:27

Yes, I don't know what they are, but

iON 17:31

Oh? What's the what's the 10th Aethyr?

Linda R 17:37

Zax.

iON 17:40

Good. Good. Okay, now you can take a Key and apply it to an Aethyr. Now, that does another thing. Now, we're not saying - we're not telling you what to do. We're - you're given the example. You talked about the singing and the angels in the business. This takes the Keys which is how you direct the angels, and the Aethyrs is how it applies. So, how many different Aethyrs do you have? Hopefully you have a number of

Michael 18:09

Thirty.

iON 18:11

Perfect. So, you have 30 directions with how many Keys?

Michael 18:18

18 and one withheld.

iON 18:20

And one withheld. That's exactly correct. So, you have different - now you got to - you'll practice those and get good with it, but it'll be how you apply it. But that's not what this is about. That's about - that sends the angels - it's like fingernails on a chalkboard. They don't like it because it's kind of like the infernal bell. Did y'all watch the show "Downton Abbey"?

Michael 18:45

Yeah.

Susana 18:46

Yes.

iON 18:47

Okay. They could not stand those goddamn bells downstairs. Ring, ring, ring, ring, ring, and then they had to look to see who it was. And then the - somebody's chambermaid had to go clean the chamber pot or go polish somethin' or love somethin' or suck somethin' or do something. They did a lot of all of that in that show. But the jingle, jingle, jingle, it puts them at attention. So, they were bothered by that; they had to go "do." That's like the angel's issue if they have to be bothered to do. Singing, like the "Bells of Heaven," or the bells of "Downton Abbey," or the alarm that sounded, pierces and intervenes an otherwise peaceful experience. See, angels love, love, love, loved this thing with everybody being a little man. 'Cause everybody's fucking with the Tech Body,

everybody's running around, not - they're not even fucking anything anymore. They're not doing anything. They're too busy doing whatever that they do, but they're not doing anything. They're not working. They're not making money. They're not spending money. They're not doing anything. They just order things, and things kick in. They just keep typing and watching this and hooking up that, and fall into this and dealing with that, and complaining about this and complaining about that, dying a little more all the time, calling the Dead Bob Show tryin' to figure out how to live one more day in agony. How can we drag this agony out just a little bit longer. Then you come back to a circle side of: "Oh, okay, okay, okay, okay." Then this perks or peaks or picks an issue in the Chantilly lace to go through it to say: wait a second. That is affecting with, with singing certain songs. Some songs are more ridiculous than other songs, but some hit the certain frequency. Um, go back to one - everybody, hold on just one second. Hey, Bert!

Bert 20:48

Yes.

iON 20:50

Tell them what you know about frequency.

Bert 21:00

Frequency can be engaged by singing the - speaking to the angels.

iON 21:06

Yes.

Bert 21:07

And that the - that's the one thing that, that, - that's the one thing that always rang out for me is that engaging the angels changes one's frequency because it attracts them. The singing attracts.

iON 21:22

Okay, how does frequency - is everything a frequency?

Bert 21:28

Yes, everything is frequency.

iON 21:30

That's, that's how the rappers and the "rapees" get hooked up in the same island. Right?

Bert 21:37

Right.

iON 21:39

That's how the robbers and the "robbees" get hooked-up together, right? They're the same vibrational proximity. Right?

Bert 21:46

Proximity. Yes.

iON 21:49

Then they're in that same - close to that proximity that they're engaged. That's how the gangbangers can be shootin' each other, point-blank range with an AK 47, and they miss each other. And a little girl two streets over catches a nine-millimeter in her head and dies. They're standin' in front of each other shooting point-blank range and none of them get killed. See? It's an interesting construct of vibrational conditioning. How do some people - okay. Yeah. How many of you all have automobile insurance?

Bert 22:25

Yes.

Susana 22:25

Yeah.

iON 22:26

Okay. If you ever have an accident, guess what happens to your rates.

Susana 22:31

Goes up.

Bert 22:31

Go up.

iON 22:33

Why?

Bert 22:35

Liability. Increased chance of liability.

iON 22:37

No. Whoa, what's an increased chance of liability? Hold on, here's what it is. If you're in the vibrational frequency to have an accident, you're more prone to have an accident.

Bert 22:48

Right. Yes.

iON 22:53

If you get a speeding ticket, you are not, you're not unsafe. Everybody speeds. Who doesn't fuckin' speed? Who doesn't speed? Everybody. But if you get caught at speeding, you have a larger propensity to be not very good at the speeding part. So, therefore, your rates go up because they say 'cause you got a red car, so they see you more than they do another car. Maybe, maybe, maybe. But see, it's the frequency lining up. So, they're like, uh oh, you're gonna cost - potentially cost us more, be more of a liability. So, therefore, you're gonna pay more.

Bert 23:31

Mm hmm.

Susana 23:33

And so, does emotions like fear and anxiety change your frequency to be into those - to be, to create a vibrational frequency that would pull you into that situation -

iON 23:48

Why would you, why would you

Susana 23:48

- that you fear or feel anxious?

iON 23:52

Why would you - stop. Why would you use that example? We're just asking, why would you choose - yeah, why would you choose that example? Wait. Why wouldn't you choose - you mean if I choose the position of power and knowing and my autonomic system is so in line with what's going on that everything I get, I want, no matter every single time without fail or exception, and that everything works out for me, and that they always have fresh pigs for Bob to put his feet on anytime he wants a pig for his feet, and that his throne chairs are perfect in every way. And that everything is coming up exactly the way you desire it. And that all night long there's people running around all night long just making everything great. You push that button on, push that button on the "looky box" and then they ring the doorbell and deliverin', Amazon's deliverin' whatever it was. Sometimes they deliver it before - you forgot to push the button and by God, they knew it and you're - sending it on anyway. They knew you was gonna be out Tide pods real soon, but they just sent you some more anyway. They knew it was about time; you wash all the time. They just knew. They just knew. Every - why can't everything just work out good for you rather than being in the disdain issue? Now, see this is where Carolyn will chop your head off right here. She is the best at seeing things as she wants them to be. And you start with some bullshit and she'll say, stop, stop. And if it gets real bad, she'd go to bed. Ha ha ha. She'll go to (indistinct) bed and she'll get up. And if you changed your mind, okay, good. If you hadn't, she might just go right back to bed. It's over. She's not gonna put up with it. She only sees it as the way she wants it.

Susana 25:32

Right.

iON 25:33

Now, that means, that means that she's conditionally responding to her condition. Everything is not the way she wants it always. There's contrast. That's the only way you get a good erection is with contrast. You mix it up. That's not, that's not the problem. I mean, you don't eat so you can poop. Right? It'd be nice if you could eat and not poop, but pooping kind of comes a part of it. They're connected, you see? You see? But it becomes the whole process. So, you don't, you don't eat complaining about how you're gonna have to poop. Do you? I just hate defecating. I just hate, I just hate shittin'. I'm tired of it, I'm

tired. If I could quit eatin' I don't have to go shit. I don't have to have that Febreze, I don't have to have that Poo-Pourri, I don't have to have that Poo-Pourri I spray in the commode so it won't stink. To be fair, to be fair, now, Bob's shit don't stink. Now, he's got it goin' on. Nothing comes up smelt bad ever, ever. And his, and his shit is so clean that it is unbelievable, it's unbelievable. It's the cleanest stool you could ever want anywhere. If he's gonna shit at your house, -

Alissa 26:52
iON,

iON 26:52
- don't be makin' him use the bathroom. It's great.

Jean 26:54
Don't stink.

Alissa 26:56
iON, you brought up the Amakalites. Thank you, by the way, for what you're saying. -

iON 27:01
Yeah.

Alissa 27:01
- and you brought up the Amakalites and how you said the giants are responsible for the fear position. Is that right?

iON 27:11
Sure. That's what's wrong with it. That's what's wrong with Canaan. Do you remember Canaan Land? They wouldn't cross the River Jordan. -

Alissa 27:18
Okay.

iON 27:18
- All they had to do was go across the River Jordan. They was in the promised land, the land of milk and honey. Locusts and wild honey, and they didn't go there. There's giants! They sent a spy; they spent a spy. There's giants in the land. Oh, Lord, they've got a paradise. It's conquered, it's those Amakalites. Amakalites.

Bert 27:45
iON, when you say giants, are you talking about physical size or capacity of an individual? When you say giants.

iON 27:52
When you start judging giants, there's no difference.

Bert 27:56
Okay.

iON 27:58

There's spaces larger than -

Alissa 27:59

And the Amakalites were the giants?

iON 28:02

They were.

Alissa 28:04

The Amakalites were the giants. Okay.

iON 28:07

Yeah. Not the Amalekites. The Amalekites were the ones that were there. That was the age; that was right in that age with Bob. That's waaay back there. That was pre-flood.

Jean 28:23

Where is home for the Amakalite?

Alissa 28:24

So, which one are you - wait, there's two different ones that sound the same? So, Amakalite and Amalekite.

iON 28:32

What you're saying - and - are different. Yeah, they're two different words; they have different, they have different characters that make up their spelling.

Alissa 28:43

Okay, okay. So, Amakalite -

iON 28:47

Yeah, it's like ass - it's like ass and asshole.

Alissa 28:52

Heh heh. Right. And the Amakalites were the ones that had the crucible with the Fa So La. Correct?

iON 29:09

Yes, yes, excellent. Very good. Hey Bert! Hey Bert. You ain't the only one. She's been sort of, she's been sort of listenin', too. What about dat doh?

Bert 29:20

Yeah, it's great.

iON 29:22

It is good.

Bert 29:23

It's great.

iON 29:24

See, Bert wants everybody to get it.

Michael 29:28

So, iON, when Dotti Rambo's lyrics say, "David lays down his harp and heaven's bells weren't ring," is that -

iON 29:36

"Heaven's bells won't ring."

Michael 29:38

"Heaven's bells won't ring." Is she saying when the meatsack is laid down you cannot have any say over your vibrational proximity anymore?

iON 29:47

No, she most certainly is not.

Michael 29:52

What is the song

iON 29:52

She's saying that when mama's, when mama's teaching angels how to sing, that David lays down his harp - when mama, dead mama, who's gone - the words.

Michael 30:03

Okay, okay, yes, I get it.

Alissa 30:11

So, it's a big deal to teach the angels how to sing. That's why David will lay down his harp.

iON 30:19

Sure, sure, sure. It's exactly right. And it works, too.

Alissa 30:31

You also equated that song to the frequency of a violin which you said the angels - do the angels hate the frequency of the violins?

iON 30:40

Yeah, and they also hate this (organ plays in background) Hear the low tones?

Alissa 30:49

Mmm. Pipe organ.

Bert 30:55

Yeah.

iON 30:56

One - 128, 128. Here we go. (organ plays)

Bert 31:07
Wow.

Michael 31:07
Wow, that's amazing.

iON 31:36
Then you go into the fugue. And then it runs into the fugue. Oh God, we got to plug this back up. Nice. Well, it works anyway. So, do you see the point? They hate that, too.

Bert 31:56
Hmm.

Jean 31:57
Frequency.

iON 32:00
Yeah, the 128. When they pull out all the stops, that lowest, lowest, lowest basso runs them crazy.

Alissa 32:08
Yeah.

iON 32:09
Crazy.

Bert 32:13
iON, you said that the diaphragm of a angel appears to be like a harp. So, is that where their irritation comes from, -

iON 32:21
Yeah.

Bert 32:21
- hearing this, hearing this music, these vibrations?

iON 32:24
Yeah.

Bert 32:24
That's where?

iON 32:25
Yep.

Bert 32:26
Wow.

iON 32:27

It's the harp, it's, the harp metaphor, 'cause that's where David - what did David do? He captured the very heart of God by the playing of his harp, remember?

Bert 32:41
Yes.

Alissa 32:41
Mm hmm.

iON 32:44
Well, hell's bells! Y'all do know something.

Alissa 32:53
So, how did The Tree of Life apply? Because that's where the angels and the

iON 32:59
You'd never find - you'd never - you'd never find - well, there's a couple of levels. First of all, you'd never find the constellations that you're supposed to be navigating in-between. It's kind of like you can't find the road with the stop sign to see where you turn left or right or how you get to town. From the roads, you got to have some kind of knowing to get you there the first time. And then you can kind of learn your way and go by rote after that. But if you don't get that part, you're just driving around in a circle, making three lefts which turns into a right. You see? So, after that part, that's the - that's its point. And also, the root system is how you compare or bring up the connection between what the angels connect to, because remember, the angels were cast down here in the earth, in the earth. Remember? A third of the angels. Well, you were also sent here, too. You were run out of the garden your damn self. Well, you're not much different than the damn angels that are being punished; only, you chose to come here to complete the war in heaven. Well, hell, the angels is the one that is fighting over it, and you come here as a little man to be so powerful that you can separate yourself from your power and to be able to come back to your place of God. So, you go from the bloom of that tree to the root, dead taproot of that tree. Once you do that, then that's where the roots of the Tree of Life bloom in Andromeda.

Bert 34:30
Hey, iON, you said that we chose to come to complete the war, the war in heaven. That's news. I remember you saying war in heaven. And when we went through the Revelation series, it was never addressed that we chose to come to complete that. So, you're saying -

iON 34:43
Yeah.

Bert 34:43
- now

iON 34:45

You're so powerful. You're so powerful, you wouldn't have if you didn't choose it. You were a god.

Bert 34:51

Okay. Right.

iON 34:52

You were a god. And so, you wouldn't have chosen it - you wouldn't have done it if you hadn't had chose to.

Alissa 34:58

Mmm. Yeah.

Bert 34:59

Mmm. Yeah, that's true.

Nikolas 35:01

iON, is the constellation, the Orion's Belt, going to align with the pyramids again?

iON 35:08

It does now. It does right this hot second, right now.

Nikolas 35:14

So, are the three stars aligned right now over the pyramids perfectly?

iON 35:21

Yeah. Yeah.

Nikolas 35:24

Wow. And the -

Bert 35:25

Okay, iON, also, ah, - go ahead.

Nikolas 35:30

And the significance of that, iON? Because, they haven't aligned for millennia.

iON 35:38

For a - for iON's Belt? And the three pyramids? (group laughs and iON mimics theme from Bonanza)

Bert 35:54

iON's Belt?

Nikolas 35:54

iON's Belt.

Jean 35:54

Bam.

Michael 35:54

We're behind the iON Curtain. We're behind the iON Curtain now.

Nikolas 35:58

It seems that way.

iON 35:59

You leave, by god, you leave Margaret, you leave Margaret Thatcher out of this. Ha ha ha.

Nikolas 36:03

Thatcher. She's got a dog in the fight here, iON?

iON 36:11

Hell, yeah. She'd tear it up, too, now. Yeah, she'll blow up your shit.

Nikolas 36:15

Absolutely.

Linda R 36:17

So, when you're saying that we are bringing heaven to the earth, and heaven is Andromeda, then we're bringing - are we bringing Andromeda here or are we bringing here to Andromeda?

iON 36:30

Okay. Okay. Here we go. The answer to that question, is this live or is this Memorex?

Michael 36:38

Or is this Memorex.

Nikolas 36:40

So, are we pulling in heaven to earth?

iON 36:43

Listen! Live or is it Memorex? The point is you can't tell. So, it's moot to argue the point. You can't tell the difference. 'Cause whatever we say, it's gonna be half wrong. We don't know which half; it's gonna be half wrong.

Linda R 37:05

Okay, So, the Garden of Eden is actually Andromeda.

iON 37:10

Nahh, no, that's the conduit.

Linda R 37:17

That's what we're going back to.

iON 37:19

Let's say it's the con - well, Genesis, it's what you're going back to. And Exodus 36 is very clear of how it lays that out. Yeah. So yeah, you're going back to it. So, that would be the end of that circle. Doesn't say where it starts from; it's in the beginning, you see. God, you, created the heaven and the earth. Heaven is home. Earth was created here. So, the answer is still yes, you're right. You're right. You're right. That for those Sodomites and those few Edomites, gotta watch out for them, but - and don't buy diamonds from the Syrophoenicians. We told y'all 1000 times just not to do it. Never goes good. Never goes good. Never goes good.

Alissa 38:04
iON,

Nikolas 38:06
They cross through here a lot, iON, those Syrophoenicians.

Alissa 38:10
Bert, I'll go after you.

iON 38:11
Boy, let me tell you.

Bert 38:13
iON, iON,

iON 38:14
Hey, hey.

Bert 38:16
Okay. Orion's Belt is here, and it's lined up with the pyramids. But I've also heard you say that the Washington DC is aligned with Orion's Belt. Is that still the case?

iON 38:27
It is. It still is those points and the way it's made up; but now, they, they run a little - they line up, but now they - the centrifugal aspect of that does do it from the, from the phases - from the third - see, they're not on the 33rd parallel; Washington's not. So, it can get the pitch - the radius, the radium gets off from the different solstices. So, it only lines up perfectly four times a year in Washington; perfectly. But they're in the same range. You can't tell the difference.

Bert 39:05
Thanks.

iON 39:07
Sure.

Nikolas 39:07
So, so this triangulation

Alissa 39:09

iON, is

iON 39:10

Wait. She was next. Go ahead, darlin'.

Alissa 39:14

iON, is one black hole the live and the other black hole the Memorex?

Bert 39:19

Good question.

iON 39:20

No, no, they're both they're both black holes that go down different - we're gonna call it a "star shoot." We're borrowing words, we're borrowing words now.

Alissa 39:33

Mm hmm.

iON 39:34

'Cause that works as good as any other words, but why you'd call it that is like, shh. It's a sharp slide. It's a race, it's a race to the bottom. That's what it is, it's a race to the bottom.

Alissa 39:50

Okay, the answer "no" is all I need for that. Okay.

iON 39:54

Yeah.

Bert 40:00

(indistinct)

Susana 40:00

You break into that - sorry. You break into that theme from Bonanza, that song, that tune. What is the, what is the significance? Is it the definition of Bonanza?

iON 40:15

Would you prefer the Big Valley with Barbara Stanwyck? That was a good one, too.

Susana 40:21

Ha ha ha. Well, I just thought

iON 40:26

Oh, no! You know what our favorite - you know what - no, no, no. You know what our favorite was? It's Ronald Reagan's first wife in "Falcon Crest." That was the best, and maybe we'll do that one from now on. Yeah. That wasn't the Waltons. That was "Father Knows Best." This is a

Jane Wyatt. Yeah, not Jane Wyman. She was the mama on "Father Knows Best." But Jane Wyman, that was

Alissa 40:52

That's a perfect - that's a perfect segue to talking about the Phoenix on Isis' crown.

iON 41:01

Yes, it is.

Alissa 41:02

Nik,

iON 41:02

Exactly right.

Alissa 41:03

Nik, you were gonna say something, but can we do it - can we go into this Isis crown thing and then go back to what you were saying?

Nikolas 41:09

No worries, Alissa.

Alissa 41:11

Okay, so "Falcons Crest," Isis's crown. You talked about the sun and the snakes, but let's talk about the Phoenix.

iON 41:22

Ah huh. What does the Phoenix rise from?

Nikolas 41:28

The coals.

Bert 41:29

The carbon.

Alissa 41:30

The ash.

iON 41:31

Ashes, ashes, ashes. What are ashes?

Alissa 41:36

Carbon.

iON 41:37

Carbon.

Susana 41:38

Carbon.

iON 41:39

They connect. Good for you.

Alissa 41:41
Okay.

iON 41:42
You've done this before.

Alissa 41:43
It's startin' to feel like that. Even

iON 41:50
Well, and see, here's the fun part. Here's the fun part. You know stuff. When we first started off, you can't know nothing, you can't find nothing, and you can't figure out nothing and every time it's somethin' different. iON just makes it up as he goes, you can't figure it out. Every time you try to prove somethin', we can't even find 121 Depot Street. We don't know who the Queen is, we don't know where the gold went, we don't know how this all works, we can't do nothin'. The caldera didn't blow; the Mississippi River didn't go backwards; it did snow in Maui, but it was just a little bit; and all of California hasn't burned, goddammit. Why can't all of it burn? It needs to all burn. Okay, well, whatever works. Give - put in something in a nice pentatonic scale and we'll see how it goes. So, then you find that this - within the Telecaster you start finding routes and rudiments. Routes, not group, not root, that's (indistinct), not that. Not that, it's the other one. Routes and rudiments. Okay, that's good.

Alissa 42:58
Thank you, iON. Yeah.

iON 42:59
You're welcome, darlin'. Did that suit you? Is that what you wanted to know? Uh oh.

Alissa 43:06
Yeah, it suits me; it suits me just great.

Jean 43:12
Okay, Nik, I'm after you before I butt in.

Nikolas 43:16
So, iON, the, the Orion's Belt and the pyramids, is there triangulation going on there? Is what we need to be looking at in terms of the significance of that alignment?

iON 43:29
Would you please, would you please do an exegesis of what you just said, and tell us what the hell you're talking about.

Nikolas 43:39

So, the, the, the alignment of the Orion's Belt over the pyramids, or with the pyramids should I say, is there a triangulation going on between that, Orion's Belt, the pyramids, and say, the 33rd parallel? Is that what's going on there?

iON 44:00

It's - Bert knows this one. It's called a Triangulum.

Nikolas 44:05

Ah, you mentioned that early on. Okay, gotcha. Okay.

iON 44:11

We just had to be clear 'cause what you're (slight pause) - lines up, that's what lines up for the somethin's lining up for the - did it line up with what is lined up to? Okay, if that alignment is what it lined up to, did it line up to that? Yes, it applies. Okay. Yeah, we said that but when - if it aligns up to it, then - yeah, okay, we, we got lost again. So, we don't have a clue. Then it's back to the early days if you can't know nothin', can't find nothin', can't figure out nothin', you know.

Nikolas 44:40

I'll retract that question then, iON.

Alissa 44:42

Well, wait. The Triangulum -

iON 44:44

No, no, we're not warring, we're not warring. She's got it. She's got it. She's gonna ask the right question. There's a great question into it. You just got to get there. You'll get there.

Alissa 44:52

Yeah, so, the Triangulum is a really effective word, a brick word. So,

iON 45:00

Oh. Wow. What's that mean?

Alissa 45:01

Did you say, did you say to Bert that a Triangulum was a galaxy?

Susana 45:08

A constellation.

iON 45:09

Bert said that. Bert said that. We didn't say shit.

Alissa 45:12

Ha ha. Okay, so, what is the Triangulum that Nik is talking about?

iON 45:25

Well, look it up.

Nikolas 45:28

I just posted the Triangulum Galaxy on the, on the chat, Alissa.

iON 45:32

Oh, he said it's a galaxy. Okay, he knows somethin'. Okay.

Nikolas 45:37

2.73 million light years from earth in the constellation Triangulum. It's catalogued as Messier 33 or NGC 598. The Triangulum Galaxy is the third-largest member of the local group of galaxies behind the Milky Way and the Andromeda Galaxy.

Jean 46:01

So, Orion's belt in the Milky Way is triangulated with the Triangulum Galaxy and the Andromedan Galaxy?

iON 46:14

Andromeda. Ahhhhhh, no, but that does how you connect the United States of America to Orion; you know, you got Orion's Belt? Well, if you take all of Orion, that's the United States of America; it lines up with America perfectly, including fucking Alaska, too. It's the craziest thing ever.

Jean 46:41

All the stars in Orion's Belt, not just the - just the belt, or the whole

iON 46:45

The whole thing.

Jean 46:46

Orion configuration?

iON 46:50

Yes. You're so smart. We like smart.

Alissa 46:56

Did you see that the Triangulum is a figure of an isosceles triangle?

iON 47:02

Yeah. That's a, that's a bitch ain't it?

Alissa 47:05

Ha ha.

Jean 47:07

So, is there any relationship to Giza's pyramid in that? In that?

iON 47:12

No, but there is one to Bill. No, but there is a connection to Bill Anderson. Yeah.

Jean 47:20
Ah, jeez, iON.

iON 47:24
Ask Bob. It's Bob's run. Challenge Bob and see how it works out for you.

Jean 47:29
Bill Anderson. The singer, Bill Anderson? Whisperin' Bill?

iON 47:36
Yes. Whisperin' Bill, that's exactly right. Bob doesn't even know that. Bob doesn't know.

Jean 47:42
Grand Ole Opry.

iON 47:43
He doesn't care. He just found, he just - at the Ryman. The Ryman, not the new one. He died, he's gone since the new one, the new auditorium. He's in the Ryman. There's a difference. Sounds are different in the Ryman.

Jean 47:58
In the Ryman.

iON 48:01
Ryman Auditorium, yes.

Jean 48:04
Oh, okay.

Alissa 48:04
The old Grand Ole Opry.

Music 48:19
(background talking during music)

iON 49:01
See, that's one of the - did you hear the words? "I Get the Fever."

Jean 50:34
Yeah.

iON 50:34
Pack my bags and get out of here. Yeah. Can't stand to watch her and I can't stand to leave her.

Jean 50:40
"He's put lots of dust and clay between him and yesterday."

iON 50:46

There you go.

Alissa 50:48
Nice.

Jean 50:48
Dust and clay. Okay now, iON, you said that the earth was, I think you said - I got a few notes - that the earth was dropped into the time space continuum and that it's being held.

iON 51:05
Well, all 10 planets were.

Jean 51:08
All 10 planets, but not Andromeda, not the Andromeda galaxy? Or that, that system?

iON 51:16
Listen to what you're sayin', darlin'.

Jean 51:21
Well, all 10 planets of the Milky Way I'm hearing you say, were dropped in, like

iON 51:28
Wait a minute! Hold on. There's more to the Milky Way than just these little, then just these planets. It's just one star; one sun. There's a whole bunch more in the Milky Way to see. Galaxies are big.

Jean 51:45
Okay, well,

iON 51:46
The 10 planets, the 10 planets - hold on. The 10 planets were dropped here, in here. They're not Andromeda and they're not like Andromeda. That's a different, whole different thing. That's why they segregate it to call it, like, heaven and earth kind of thing. You know, like that.

Jean 52:05
Well, that's - I wanted to get some clarification because my question is, so when we go back home, we're getting out of that time space continuum? When we go back to Andromeda then we're not held anymore.

iON 52:19
Yes. Yes.

Jean 52:20
All right.

iON 52:20
That's right. And there's no time, and there really is no time.

Jean 52:24
Right.

iON 52:24
And there really is no space.

Jean 52:25
No space.

iON 52:26
Good. You're in heaven. That's where the streets are paved with gold.

Jean 52:30
And is that what the lines and the spaces are? Is just the representation, the 2D and 3D? The lines and spaces just draw out

iON 52:42
No, no.

Jean 52:43
Yeah, thank you.

iON 52:44
Too simple, too simple, too simple. It's the degrees of the tatting and the Chantilly lace. That's a better way to say it.

Jean 52:55
Oh. The lengths between the knots and the tension?

iON 53:06
You're addin' words. We didn't add all those words. You did, we didn't add all that.

Jean 53:11
I know. I'm just, yeah, I'm shootin', shootin' in the dark.

Alissa 53:17
So, wait, wait. Let's cover- let's go back. So, the lines and the spaces are the degrees and what of the tatting of the Chantilly lace? iON, the degrees and was there a second word? The lines and spaces are the degrees and?

iON 53:37
What was it, Jean? We don't repeat ourselves.

Jean 53:39
Oh! I'm trying. I'm, I'm tryin'. It made me think of the links.

iON 53:45
Jean, Jean was addin' her new words instead of hearin' our words.

Jean 53:49

Yes, thank you. Thank you.

iON 53:52

You're welcome. You're welcome, darlin'. We still fucks with you, though. It's all good.

Jean 53:57

No, this is good, and I appreciate

Alissa 53:59

Did anybody else get it?

Jean 54:04

I didn't even hear degrees.

Bert 54:05

No.

iON 54:05

No, can't get nothing, you don't know nothing. Can't tell.

Alissa 54:07

Memorex. We'll get it in the Memorex.

iON 54:09

Yeah. Ridiculous.

Alissa 54:10

We got it covered.

iON 54:11

Oh, yeah? Okay. What if this is Memorex?

Nikolas 54:16

We'll get it in the live show.

iON 54:17

The live show's comin'.

Bert 54:20

iON, you said the planets were dropped here. You said that the planets were dropped here. Can we go into that?

Alissa 54:26

Here and here. They said two times.

iON 54:28

Goddamn.

Bert 54:29

Yeah.

iON 54:29

You're Number One. Of course. You're drivin' this pony. Let's go.

Bert 54:33

Okay. Were the, were the planets in this solar system dropped from Andromeda? Because you said

iON 54:42

Out of the dry dust. Yeah. Out of the dry dust God created the heavens and the earth, and the earth were created and they're from Andromeda. So, yeah.

Bert 54:56

Okay. And the 10th planet, is that planet - I mean, I remember, we were discussing it and I asked a particular question about it, but you gave me the impression that the 10th planet is the same size as the sun. Is that correct? Or is larger than any other of the planets? What's, what's

iON 55:15

Well, we can't say that. We can't say that because the sun's getting smaller. You already see holes in the sun now.

Bert 55:24

But it

iON 55:24

Okay, wait. Stop. Just now, you check on your - what is that thing y'all do? The Googler? Whatever that is. Science, whatever it is, they're finding that when they use their, their filters, there are holes -

Bert 55:42

Yes.

iON 55:44

- in the sun.

Bert 55:49

So this, is this planet is larger than the any of the other - it's the largest planet in the solar system. Can we say that?

iON 55:56

It's a little bit bigger than Jupiter.

Bert 55:58

A little bit bigger than Jupiter. Okay, another question.

iON 56:01

Well, we can't say - well, hold on, hold on, hold on. You don't know how - Uranus is still growing, so you can't say that.

Bert 56:10

Okay. See that? Look at that.

iON 56:11
It's not set.

Bert 56:12
Ha ha ha. Uranus is growing. (Alissa laughs) Okay.

iON 56:18
It's an ice, it's a mound of ice, and ice gets thicker; it gets bigger; it gets more dense. We don't know.

Bert 56:26
Okay. You can also interpret it as your anus. Your ass is getting bigger. But anyway,

iON 56:31
Your anus. Yeah, that's fun.

Jean 56:33
Nah.

Bert 56:33
All right. Okay, iON, I just thought about when you threw at me and now it just popped, the questions just popped in. Our relatives from Andromeda. They're coming from a galaxy, but we occupy right now a planet. So, those relatives, do they have - each relative have their own planet? Where do they occupy - I mean in the galaxy, which is very large, but their point of origination

iON 56:55
Yes. There's no, there's no limitation. There's not a limitation. There's lots. The story is about this planet, but there are other conditions that include and preclude other experiences.

Bert 57:08
Damn. Okay. All right.

iON 57:10
That's where some of your broken - what you call your junk DNA. That's where some of the broken DNA strands apply from.

Bert 57:21
Hello.

iON 57:22
Sometimes.

Bert 57:23
Hello.

Jean 57:23
Yes.

iON 57:24
Sometimes.

Bert 57:24
Hello! Ha ha. That's huge!

Jean 57:25
Yes, that's, see, is the whole process iON, are we retrieving our dead selves, our many selves?

iON 57:35
Ahhh, you asked two different sides of the same question. So, either way we answer, we're gonna be wrong on the other. Dead selves, or the - all your selves, or which one is it?

Jean 57:51
Cells. Selves. Both.

Bert 57:55
Mmm.

iON 57:55
Dead cells or selves?

Alissa 57:55
You said dead or all. They want you to (inaudible).

iON 57:56
Dead or all?

Jean 58:02
All. Okay, let's say, let's start with all selves. All of them.

Michael 58:07
Jean, are you saying selves or cells?

Jean 58:11
I started with selves. There's many, many, many me's.

iON 58:18
She's tryin', she's tryin' to, trying to say - and see, Carolyn is a mini me. She's a little one; she's good. She's the world's tallest midget.

Jean 58:27
Yeah, no, not that.

iON 58:28
Club - she's the Chairman of Club 22.

Jean 58:34

You know, there's JW one, JW two, JW three. We talked about, you know, which JW is iON tonight, years ago.

iON 58:43

Here's, yeah, that's just a way. That's a nice way just to give you references or inferences. It would be like someone is a dad and a son and an uncle and a friend and a neighbor and a lover, and an ex-lover, but you can do it like that because they're different. Dad's act different than lovers, don't they?

Jean 59:05

Yes.

Michael 59:06

If they don't, they get in trouble.

iON 59:09

Well, that's right. There's, there's the rub. Yep, there you go. There you go.

Jean 59:16

All right,

Michael 59:23

So, Jean, were you wondering if you have selves that are dead that you need to resurrect? Is that what you were wondering?

Jean 59:32

Um, yeah, I'm still on this theme of just who are the dead that we're resurrecting; and it can go either way, iON. Yeah. Okay, here's another angle. The Tree of Life can, is often said to represent the chakras in our

iON 59:51

Yeah, oh now, yeah, but there's more chakras - there's more - there's more branches to the Tree of Life than there are chakras.

[Top](#)

2019-12-07--2300-6

iON 0:00

Chakras (inaudible) stars you're gaining to or drawing from. So, it's a representation -

Alissa 0:05

I heard,

iON 0:06

- however trite.

Alissa 0:13

I heard 72 branches and 22 pylons today.

Jean 0:19

Well, yeah, well, there's 22 branches on the Tree of Life, and 22 flowers. I thought it was 21 pylons, and you had told me before that there were 21 chakras.

iON 0:32

It's held; one's held out. So, there's 22. There's always one you don't get.

Jean 0:38

All right, one chakra is held. All right, just like - all right. Okay, so, do we apply the inner middle?

iON 0:52

Huh. Why, whoa, don't, don't - explain what you're trying to do. We're asking -

Jean 0:57

Okay.

iON 0:57

- how would you apply the three? Why would you ever want to - now you've got the answer to the full equation, -

Jean 1:04

Got it.

iON 1:04

- and now can we apply trigonometry, now can we apply trigonometry? Why? You have the complete equation.

Jean 1:10

Inside out.

iON 1:11

Now, do you want to triangulate Triangulum? Okay, that's all right. We, we showed you. Go get Nelson Thall, he'll help. Ha ha ha. That would've been funny if it wasn't so sad.

Jean 1:39

Tatting. So, what do the knots represent in the tatting of the, of space?

iON 1:44

Remember the, remember the, who remembers the movie where the loom told the future? They read the loom, did special things, it ran itself and it did, it told the future; it told when somebody was going to die and what was gonna happen, and all that kind of stuff. There's a magical loom.

Jean 2:04

The witch had the loom? Is that, um

iON 2:07
Who remembers the movie?

Bert 2:10
I forget the name.

iON 2:11
That's not very smart, you just - you gotta Tech Body right there that knows more than you all do all combined. Why don't you ask it?

Jean 2:19
I'm gettin' there.

iON 2:21
Okay. We should, we should speak slower. Is that what you're tryin' to say?

Alissa 2:29
It's called "Wanted."

iON 2:32
Okay. (background noise) Bing! that went. Don't call Siri a bitch or she'll play bad stuff on your TV.

Jean 2:43
"Wanted" is the name of the movie?

Alissa 2:45
There's also one called "Loom."

iON 2:47
"Loom" is the best one. Yeah.

Jean 2:51
I'm thinking, of the fairytale.

iON 2:53
And so, to answer the ques - the answer to the question is the distance between the spaces or the knots precludes a string theory outcome of vibrational proximity which has to do with, ah, what is the angle proportion and what's the other thing when you want to see if something's gonna come in order, -

Jean 3:20
Distance.

iON 3:21
- or if it's a logical progression. If it's repeatable. Come on Bert, what's the word? It's called a, an actuary calculates the - how often it occurs?

Jean 3:38
Probability?

Bert 3:39
Period.

iON 3:40
Proba - probability, yeah, that something will reoccur. Those are the knots in the spaces in the reference of the loom and also in the setting of how Chantilly lace comes out. That was pretty good.

Jean 4:00
Wow.

iON 4:03
Like that. Thank God they made this fucked up movie so you'd have something to talk about. Huh?

Jean 4:14
Wow.

iON 4:19
We hear that often, though, honey.

Jean 4:23
Yeah.

iON 4:24
Not as, not as often as Bert; not as often as Bert, but we hear that often.

Michael 4:34
Wow, Bert.

Bert 4:37
Okay!

iON 4:38
You strolled, you strolled right into that one didn't you there. How'd you do that? What about dat doh?

Alissa 4:46
Damn!

Jean 4:48
Okay, the movie, "Loom" in the near dystopian high-tech future where everything is sterilized and many feel completely detached, a loyal chief technician in one of the plants where meat is grown for food from protein strains, decides to grow something else.

iON 5:06
Do, do, do. (sung like a mystery)

Jean 5:09

The probability of possibilities. Hmm. Well, once again, that went somewhere else, and I'm stymied.

iON 5:29

Nice, but for a very lovely cause.

Jean 5:35

Yes, absolutely. The most lovely.

Alissa 5:46

Okay, I have a question about the Chachi.

iON 5:51

No, Wallis, Wallis Simpson didn't have anything to do with it. She was just a lover that got hooked up with the wrong one. Nothing you could do.

Alissa 6:03

Am I pronouncing it incorrectly?

iON 6:06

But she was very bitter.

Alissa 6:09

The strata of God from last week that came up in the - what Carolyn went through, is it T-cha or Cha-che, cha cha?

Bert 6:18

Cha cha cha, cha cha. Cha, c-h, c-h-a -c - c-h-a - something like that. Yeah.

Alissa 6:29

Okay, so, iON

iON 6:31

She does a, she does a good samba, she does a good samba, but the cha-cha it's not her favorite. But she'll do a mean samba though. That reggae - that little reggae stuff, she likes that. What's that, ah, you know, what Muhammad Ali used to do? Not the cha-cha -

Bert 6:49

Shuffle.

iON 6:50

- it would be more like a samba - a samba, a bit of a samba. Yeah.

Alissa 6:54

Okay. Ah, so, you're relating the timings. You're relating different timings to my question?

iON 7:00

We were just riffing on - we were just riffing on Carolyn 'cause we like to do that.

Alissa 7:06

Okay, but maybe the timings apply. So, different people -

iON 7:11

Always.

Alissa 7:11

- are gonna, are gonna be in different -

iON 7:14

Did you hear that?

Alissa 7:15

- levels -

iON 7:15

Did you hear that?

Alissa 7:15

- all ways.

iON 7:15

Don't be asking different questions till you get the answer to that question.

Alissa 7:22

All ways.

iON 7:22

The answer to that question is all ways.

Alissa 7:23

All ways the timings always apply.

Jean 7:26

All ways.

iON 7:27

Ah huh. Not just time, timing.

Alissa 7:28

So, that was really what you laid out what you laid out today about how the stableman is different than the fabric worker.

iON 7:39

Yeah. Bert, Bert, what's a lapidarist?

Bert 7:46

What's a lapidarist?

iON 7:49

Yeah.

Bert 7:49

Lapidar - you got me on that one, iON. I got to Google that. Lapidarist.

iON 7:55

Okay. Can we hum a little?

Bert 7:57

Lapidary, lapidarist.

Jean 8:02

Stonecutter.

Bert 8:03

Okay.

Alissa 8:04

Mmm. Yeah, gems.

Bert 8:11

Lapis -

Susana 8:14

Memories etched in stone. The lapidarist stone is made of Hollohazi porcelain, an internationally acclaimed Hungarian brand. Porcelain, iON?

iON 8:34

No. One who cut stones.

Susana 8:37

Oh, okay.

Alissa 8:40

Oh, you said stonecutter. Right. The stable (indistinct)

Bert 8:45

Artisans, yes.

Alissa 8:45

The stonecutter.

Bert 8:46

Lapidary. Lapidary is the proper word. Lapidarist is Latin.

Alissa 8:51

Yeah, lapidary.

Bert 8:52

An artist or artisan who forms stone, minerals, or gemstones into decorative items such as cabochons, engraved gems (including cameos), and faceted designs. Yes, lapidary.

Alissa 9:12

Okay, so different people are gonna be in different levels of what they run and control, and I want to check if that relates to last week, iON, when you were talking about the ionosphere and the troposphere and where you enter, come into the picture. Are those the same conditions or are those different, different conditions?

iON 9:47

Mmm, you need to qualify it differently.

Alissa 9:53

Okay. Um, it doesn't really matter to make the connection, just the fact that that is going to be the case is enough. So, -

iON 10:10

Okay, then do that.

Alissa 10:10

- it's gonna be, yeah, it's not - it's not a hierarchy, it's a - people are going to be in different levels of what they run and control. Boom. That's the end of that. So, at that, I think the other side of it or another application was discussed last week with the strata of God. Does the strata of God apply to the different levels of what we're going to run and control?

iON 10:44

Maybe.

Alissa 10:47

Okay, yeah. Same household. I'm done with that point if anybody has something different.

Roy 11:12

The question about what iON said earlier on. They said degrees and tappings of the Chantilly lace.

Jean 11:20

Yeah, it's tatting with a "T." Tatting.

Roy 11:24

Tatting, is it?

Alissa 11:24

Thank you, Roy.

Roy 11:25

All right.

Jean 11:30

Okay, iON, a stonecutter strikes the rock like Moses did.

iON 11:35

That's right.

Jean 11:37

So, it's the timing of our striking of the rock? And that's related to the timing question?

iON 11:48

No, we just asked Bert if he knew what it was.

Jean 12:01

Can you explain the significance - will, please, explain the significance of asking Bert what a lapidarist was.

iON 12:09

A lapidarist, a lapidarist has a job. What's his job?

Jean 12:16

Cutting stone, polishing, developing artistic works of stone.

Susana 12:26

The art of cutting gems.

iON 12:30

Okay, it's an art, right?

Jean 12:35

Yes.

iON 12:37

Okay, so it has the capacity to have to see the cuts to choose how to cut the diamond to facet the stone.

Jean 12:49

Yes.

iON 12:51

What's diamonds made out of?

Jean 12:54

Carbon.

Bert 12:54

Carbon.

Susana 12:55

Carbon.

iON 12:56

What's the most hardness of diamonds? Mohs scale hardness of a diamond?
The number of planets in this, this -

Jean 13:05
10.

Bert 13:05
10.

iON 13:06
- solar system. Mm hmm. The hardest thing here, and yet, the way the Chantilly lace of a diamond or the pure carbon is, it's so tight that it becomes an incredibly - made super stable, maybe? But now, an emerald or corundum is as, is almost as hard as a diamond; but it's very, very, brittle because it has no - the cross, the striation of how it's created. You can drop an emerald on a counter and shatter it - from the lines. But you can't a diamond because of the way it's crossed. It's kind of like unraveling crocheting and ripping Chantilly lace. It's the only to do.

Bert 14:02
Mmm.

Jean 14:02
Mmm.

iON 14:03
Got that?

Susana 14:04
You're saying the emerald -

iON 14:05
Got that?

Susana 14:05
- is like crochet, is like a crochet-

iON 14:09
Yes.

Susana 14:09
- piece, and the diamond is more like Chantilly lace.

Jean 14:13
The tatting.

iON 14:14
Good parallel.

Bert 14:16
Good.

Jean 14:22

And with more carbon, the - it's stronger and tighter? With the tatting and the carbon?

iON 14:30

Ehhhh, you always add some bullshit.

Jean 14:40

I'm thinking of the increase of carbon; you know, we want more carbon, we're increasing carbon.

Bert 14:45

Right, right.

Jean 14:46

Is there, does that - (music starts in background) is there a relationship between that -oh, we pissed off the Tech Body again.

Susana 15:02

iON, but, iON, you say that an emerald is the same hardness as a diamond and yet it's more fragile. Kinda of an oxymoron.

Jean 15:18

It's not as hard.

iON 15:20

Oh my god, it's it. We got it.

Michael 15:24

It would require a very different (inaudible).

Alissa 15:32

What is iON playing?

Susana 15:33

Oh my gosh, he's playing

iON 15:36

Of course, everybody knows that. That's the theme song from "Falcon Crest."

Jean 15:43

Yep, I knew it. (group laughter)

iON 15:55

That's perfect.

Susana 15:57

Dum da.

Jean 16:00

Okay, so, all right, describe the relationship then of carbon to time, please.

iON 16:12

There is no comparison. Carbon has nothing to do with time and time has nothing to do with carbon. Matter of fact, you carbon date things, you carbon date things, trying to work out some detail about it, but you can't even do that. How about dat doh?

Jean 16:36

Yep.

iON 16:38

(inaudible)

Jean 16:38

Unreliable now. Yeah, that's unreliable.

iON 16:41

It always was unreliable; but now, now science can't even, science can't even substantiate it now.

Jean 16:50

Repeat it. Mm hmm.

Susana 16:53

So, would you say that time is also unreliable and fragile like

iON 16:59

Especially since there's not any. Especially since there's not any. Yeah, we would really support that theology.

Jean 17:11

Okay, so the planet earth; I'm going to start with earth. It's so dense that it fell in-between two black holes like a rock in pantyhose.

iON 17:27

Mm hmm.

Jean 17:28

And it fell into a, into a time space environment where time and space appear to exist.

Michael 17:38

Fell or placed?

Jean 17:42

Did it fall or was it placed in the pantyhose, iON?

iON 17:47

It didn't fall.

Jean 17:51
It was put there

iON 17:52
That would say, that would say that it was due to happenstance. It wasn't happenstance.

Jean 17:58
Right.

iON 17:58
It was very premeditated.

Bert 18:01
Hmm.

iON 18:03
It's like, it's like the OJ trials. He did it.

Jean 18:08
And it's held there by, by, by what we consider as gravitational pull which really doesn't exist, but that's what we're calling it.

Bert 18:15
Yeah.

Jean 18:16
It was held. -

iON 18:17
Okay.

Jean 18:17
- It's held there. Yeah?

iON 18:20
Sure.

Jean 18:20
So,

iON 18:22
In an animated position, it is there.

Jean 18:27
Is that related, did that happen when we fell? When we came down in order to complete the war in heaven?

iON 18:38
No, no, no. He moved to Brentwood early on, but he wasn't there back then.

Jean 18:43
(group laughter) Who's he? Who's he?

iON 18:54
OJ! Come on. Can't you keep up? No more communion wine for you, honey.

Jean 19:06
Oh, man, you just do anything to throw me upside down.

iON 19:10
Ha ha ha ha. But it is, but it is fun It is fun. You got to give it that. It is very fun.

Jean 19:17
I know. I know. This has been amazing. There's a lot to chew on.

Roxy 19:23
This is the much fun, ever.

Jean 19:26
Roxy.

iON 19:26
Roxanna. She's in, she's in. Yes, and.

Bert 19:34
Uh oh.

Nikolas 19:34
She's plugged in.

Roxy 19:35
I was in another world.

iON 19:40
We know.

Roxy 19:42
It's, it's the Muslims.

[Top](#)

2019-12-28--1900-1-pages 24, 25

Carolyn 0:01
Hello, iON. Bob has relinquished his phone to me.

iON 0:08
Oh, nice. That's amazing. He rarely does that.

Carolyn 0:13
Oh, I know. But that's 'cause he doesn't want to read the Egyptian Book of the Dead. I will refrain from calling it boring, although the last

time I called the Egyptian Book of the Dead boring we got an incredible download from iON. What Bob?

iON 0:33

We had to stop it though. We had to stop it to hold on.

Bob 0:39

I just want to compliment on his drumming, iON's drumming; it was good.

Carolyn 0:42

iON was drumming? What?

iON 0:44

We were kind of tapping it out. We were tapping one out. Tell us, tell - it's been so long, tell everybody, tell everybody exactly where you got to, what page you're on, gonna start on.

Carolyn 0:57

Yeah, I don't know about pages. I'm way beyond pages 'cause I

iON 1:03

Okay, roll it up, roll it up, roll it up and down and I'll tell you what page you're on of the 69 pages. Just scroll it up or down, and it will tell you what page you're on.

Carolyn 1:15

Yeah.

Bob 1:15

(in background) Hey, Carolyn.

Carolyn 1:19

What Bob?

Bob 1:20

(in background) The opening of the - the chapter of Opening of the Mouth, that sounds familiar.

Carolyn 1:26

Yeah. "THE CHAPTER OF OPENING THE MOUTH OF THE OSIRIS ANI." Yeah, somehow, iON, I don't, I don't see pages here, but if people just search for The Chapter of Opening the Mouth of the Osiris Ani and if - is it Cheryl who puts the pages on the chat? Somebody does that.

Bob 1:54

Right, so, so, we went past, you go down past the Rubrics and then it's some'um past that is where we start next.

Carolyn 2:07

Well, what we had done on December 7 was, um, I read the first paragraph and then I, I complained that it was too boring. And then we went into a whole dissertation by iON of Andromeda, etc. But iON wants us to

continue with the Book of - the Egyptian Book of the Dead because it is the beginning book of all the dead things. So,

iON 2:37

Well, if you're going to be living in a world of the dead, if you're going to be living in the world of the dead, you need to get the details so you know how to handle the dead. You see?

Carolyn 2:50

Yeah, and you've been telling us lately, like, Bert is working with a woman in a nearby desk, and she's dead.

iON 2:59

Right.

Carolyn 2:59

And we're all encountering dead people now, so, that's

iON 3:04

So, you're, you're past the 21st, you're past the 21st Pylon. Is that correct?

Bob 3:13

(in background) We did the Pylons.

Carolyn 3:15

I guess so. We did the Pylons, yes, yes, yes. And now it's the section that says, 'THE CHAPTER OF OPENING THE MOUTH OF THE OSIRIS ANI.' And I'll start: "To be said:-The god Ptah shall open my mouth."

Bob 3:32

(in background) No, we did that.

Carolyn 3:33

I know we did the first paragraph. We're going to redo that paragraph and then continue so that we have a continuous stream.

Bob 3:43

(in background) I remember doing Ptah.

Carolyn 3:46

Ptah.

Bob 3:46

(in background) I remember doing it.

Carolyn 3:48

Good Bob. Bob remembers something. Awesome. Continuing.

iON 3:53

Page 24. The end of page 24 for everybody that wants to know where it was.

Carolyn 3:58

Ah, end of Page 24. Thank you, iON. "THE CHAPTER OF OPENING THE MOUTH OF THE OSIRIS ANI. To be said:- The god Ptah shall open my mouth, and the god of my town shall unfasten the swathings, the swathings which are over my mouth." (Carolyn: now, this is interesting because it is talking about words. So, I don't know that we've come to)

iON 4:31

Mm hmm. Swathings. Mm hmm.

Carolyn 4:31

Yeah, the words here are being said or being given some sense of importance.

iON 4:39

Well, here's the rub. Here's the rub. You used to, you'd discern things as someone is alive and this is your condition and you have to make it through this chain of life called time, called history, called my life; okay, however long or short. Okay, but you don't talk about the words, and so, even though your life is short, you still have words, apparently. Because these things are conditioned responses that come to and from yourself. Now you realize that you literally are - they're building a wall to keep the illegal aliens out. Come to find out, every one of you is an alien tryin' to sneak your way back into a foreign land. That's why it doesn't feel normal. That's why it doesn't feel normal. So, so abnormal did it feel that you started the metamorphosis of changing your mystery landscape. That's what ridiculous Bob called the mystery landscape; 'cause it was foreign to him. Now, you don't call it that no more because they're starting to find out what it is. Okay? And this weirdness called radiation that was terrible, terrible, terrible, all of a sudden, it's doing really, really, really good. See? Really, really, really good. Now it's a different conversation because it's like, oh, okay, okay, okay. Now we're good. So now, the Egyptian Book of the Dead, or coming forth by day, is showing you how to navigate the condition.

Carolyn 6:12

Ooooooh, oh now that's something! So, the condition being the new environment!

iON 6:20

Which is what the condition - that's why we couldn't do this when we did the Emerald Tablets and when we did all of this stuff with the, with the quatrains. That was telling you what's coming and where it applies from back then from a Nostradamus to those damn d' Medicis. That's, that moves up. You don't mind having d' Medici money now. You didn't want it then, but now all of sudden, the d' Medici money is just fine to have now. Now it's all right. You see, it wasn't then, but now it's all right. So, that's good, you see? So, that's morphed as well. So, in that morphing, now you got to know what to do with the damn d' Medici money, and this is telling you how that applies. It tells how that applies. And so, now, the swathings; you're gonna unfasten swathings. Now, you got to realize

you're dealing with the dead people and there's gonna be a world of dead people here. Remember how we talked about it a million, well, a million six, million six. Yeah, a lot of times. If you take all the molecules out of the human, the nucleuses in the cells of everybody on the earth, -

Carolyn 7:25
Yeah.

iON 7:25
- you could fit all of them the size of a sugar cube. It would be a super, super, super dense sugar cube; it would be the most dense sugar cube ever, ever, ever. But that's the whole size of the whole thing would be. Okay, they'd probably pushed or crushed to the middle of, to the middle of the earth. But that's the same condition. All those things that are, still are, even though they're dead.

Carolyn 7:50
Yeah.

iON 7:51
And that's the rub. And this is what these things are helping with. Now, the metaphor -and the reason it's boring is because it brings into the metaphor aspect which you despise. You know, you don't like it.

Carolyn 8:03
Yes!

iON 8:03
But that's the same thing in medicine where they do the Latin, where they take the Latin and the, the ridiculous references so that stupid people don't know what you're talking about when it's the simplest thing in the world. But Web MD straightened all that out. You can die real easy on Web MD. Now it's no problem because Wed MD will tell you how to die. That's, that's, that's a digression, you see. People can look themselves up and see what's up. I feel this, I feel that, and they get a response. So, the body is startin' to report to itself. You see? You can almost tell the difference between a myocardial infarction and indigestion anymore, you see, anymore. But now you can get yourself -

Carolyn 8:45
Okay, good.

iON 8:46
- your own EKG at home. But that's because the Tech Body has a - that's because the example: it allows the Tech Body to engage with the humans. All right, the Book of the Dead is engaging with the dead and allowing you, the ascending, to know how to work the deal. You're gettin' the primmer; this is your primmer. The, the, you're gonna learn by rote the rudiments.

Carolyn 9:10

Yeah. Mm hmm. Got it.

iON 9:13

Good. Now, swathings which are over my mouth. Go ahead.

Carolyn 9:20

"Thereupon shall come Thoth, who is equipped with words of power"
(Carolyn: now, that's the first Key, correct?)

iON 9:30

Yes, very good. That's exactly right. In great abundance.

Carolyn 9:34

Yeah, putting yourself in your place of power. Yeah. "in great abundance, and shall untie the fetters, even the fetters of the god Set which are over my mouth. And the god Tem shall cast them back at those who would fetter me with them, and cast them at him. Then shall the god Shu open my mouth, and make an opening into my mouth with the same iron implement wherewith he opened the mouth of the gods." (Carolyn: hmm. So, I mean this sounds like branding.)

iON 10:14

No.

Carolyn 10:15

I'd like to know what iron implement is.

iON 10:18

It's F-e. It's F-e. Iron. It's Fe

Carolyn 10:22

F, F as in Frank?

iON 10:27

Yeah. F-e, iron.

Carolyn 10:31

Oh, yeah, F-e.

iON 10:31

Like the element.

Carolyn 10:32

Capital "F," small "e."

iON 10:34

Yeah, like Geritol.

Carolyn 10:36

Ha ha ha. And what's the purpose of this iron implement to open the mouth of gods?

iON 10:46
Iron, iron poor blood.

Carolyn 10:50
Wow, I see. So, this has got to do with making the blood more like the lamb's blood?

iON 11:01
Well, it, no, it's just tellin' you if you're bound by Hanes, if you got traces, you know, like hooked to a buckboard, a wagon; if you're chained up and bound, then your problem, your problem - and you make the opening of the mouth "with the same iron implement wherewith he opened the mouth of the gods." So, basically, you build yourself up if you don't have your power. You build your hemoglobin up to a higher level so you won't be a hemophiliac.

Carolyn 11:36
Okay, so it's, it's the damn metaphor.

iON 11:41
Again. They could have done it in Latin. Would you have felt better -

Carolyn 11:45
Continuing.

iON 11:46
- if we did it in Latin? If it was done in Latin, would it make you feel better?

Carolyn 11:48
No, no.

iON 11:49
Oh, okay, good.

Carolyn 11:50
I rebelled against Latin, too.

iON 11:50
We agree, we agree. We support, we support you. We support you with it, but that's the, that's the same rub. So, you're doing great.

Carolyn 12:00
Okay, continuing: "I am the goddess Sekhmet, and I take my seat upon the place by the side of Amt-ur the great wind of heaven. I am the great Star-goddess Saah, who dwelleth

iON 12:22
Saah.

Carolyn 12:22

"among the Souls of Anu. (Carolyn: Saah, who dwelleth among the Souls of Anu.). Now as concerning every spell, and every word which shall be spoken against me, every god of the Divine Company shall set himself in opposition thereto." (Carolyn: okay. Couple of things.)

iON 12:45

Okay, now all that's - okay, now, let me just clean it up before you get too far. That's just settin' up-

Carolyn 12:50

Yeah.

iON 12:50

- what's bound on earth is bound in heaven. That's the point. You know that. Everybody - when we said it, it's easy. Well, it's laying it out right here. It's like we laugh - the example we always laughing give is, it's like, okay, raise your hand up against Donald J. Trump and see what happens to you. See? They, you raise your hand up against it - those winds, remember the winds and the judgments? Remember the vial judgments? Ginney can almost do 'em by heart. It lays it all out -

Carolyn 13:19

Yeah.

iON 13:19

- here from this position. Now you find out that in the dead's receptacle, or reticule, you have spells. And every word that you speak against somebody becomes the way the Divine Company sets it up now. Y'all would call that, laughingly, karma. We don't, you know, we try to say don't worry about the karma, worry about your dogma. Don't let your dogma run over your karma. So, we don't, we don't get all that foolishness. But we do get the aspect of what you're trying to lay out here, which is, -

Carolyn 13:56

Yeah.

iON 13:57

-if you come into your power, it will grind you right up pretty fast.

Carolyn 14:01

Mm hmm. Mm hmm. And has that got to do with the angels here? Because when you speak a word, then you're - the angels are incorporated; and if it's in anger, then it comes back at you?

iON 14:17

Well, but yes, but if you're dead, you don't know the difference.

Carolyn 14:20

Yeah.

iON 14:20

See, human, dog, goat, a minotar, a necromancer; you know, there's - it doesn't really matter. If your dead, it really doesn't make any difference, you see. You don't know the perspective.

Carolyn 14:40

So, why are they talking about it as if it should make a difference? Why are they talking about it?

iON 14:46

Because apparently, because humans apparently didn't need this book don't know that. The humans that don't know that, that all of a sudden now the, the world is shifting, the world is shifting. And so, you're gonna have to decide real quick -

Carolyn 15:03

Yeah.

iON 15:03

- if you're gonna be part of the live part or part of the dead part. If you decide to be part of the live part, here's your primer. This is your, this is your rudiment. This will show you how to navigate when you understand it so you can recognize the dead; work with the dead; deal with the dead; and handle it correctly and appropriately so they won't be blowing smoke up your skirttail, telling you how the milk got in the coconut, which they do. And they do, and Carolyn - and get right in your face and lie to you like this, lie like a suck head dog.

Carolyn 15:32

Sack of hammers!

iON 15:35

Like a sack of hammers. They just lie to you. And you look at them and you know they're lying! They're lying. You tell them they're lying. They'll argue to the end of time. I didn't do it. I didn't do it. I didn't do it. I didn't do it. I didn't do it. Judge, I didn't do it. I didn't do it. Well then, see, you can now deal with things from a different level because your plane of existence has a greater foundational bond that allows you to navigate the stream amongst the dead. So, in the time of trouble, you know empirically how to handle it. You see?

Carolyn 16:12

Yeah.

iON 16:14

Good. Now, other things.

Carolyn 16:17

Yep, very nice. Okay, capital letters here. So, this would be: "THE CHAPTER OF BRINGING WORDS OF POWER TO THE OSIRIS ANI, who saith:- I am Tem-Khepera who produced himself on the thighs

iON 16:42
Tem-Khepera.

Carolyn 16:42
(Carolyn: oh, Tem-Khepera. Yeah.) "who produced himself on the thighs of his divine mother. Those who dwell in Nu have been made wolves, and those who are among the Tchatcha Chiefs have become hyenas." (Carolyn: um, those are)

iON 17:04
Y'all remember, y'all remember way back in "The Omen," the movie, "The Omen," where the jackal and the hyenas, and the - those that the devil could the spawn of Satan come from the jackals and from the hyenas and that was part of the line that the Antichrist had this stuff going on with him. That's just that reference of where they come from of a subset. And it's letting you know of those that are - that the werewolves, that's the, the, the uncommonly ones among you. This is that point of power, because they have power. That's whether you like it or not, or know it or not, or whatever, whatever; they do. They are. This tells you how to navigate it.

Carolyn 17:48
Mm hmm.

iON 17:49
Keep you out, keep you out of the courthouse.

Carolyn 17:52
Mm hmm. Yeah, well, they're predators as well.

iON 17:59
Of course.

Carolyn 18:03
Okay, continuing: "Behold, I will gather together to myself this charm from the person with whom it is [and from the place] wherein it is [and it shall come to me] quicker than a greyhound, and swifter than light." (Carolyn: okay, so that's a protection? They're talking about protecting yourself?)

iON 18:32
It's a direction, it's a direction. It's a direction. It's like that you have the power quickly to overcome it. So, you call forth like, -

Carolyn 18:44
Okay.

iON 18:44
- you go to the bathroom and flip the light on. Then there's no more darkness.

Carolyn 18:48

Yeah. Yeah, switching on the light, yeah. Got it. Continuing: "Hail, thou who bringest the Ferry- Boat of Ra, thou holdest thy course firmly and directly in the north wind as thou sailest up the river towards the Island of Fire which is in Khert-Neter.

iON 19:17

Neter. Khert-Neter.

Carolyn 19:24

(Carolyn: Khert-Neter) "Behold, thou shalt gather together to thee this charm from wheresoever it may be, and from whomsoever it may be with [and it shall come to me] quicker than a greyhound, and swifter than light." (Carolyn: so, that's just the reinforcement of the same thought. Correct?)

iON 19:47

Yes.

Carolyn 19:51

Okay. Continuing: "It (the charm) made the transformations of Mut; it fashioned the gods [or] kept them silent, by it Mut gave the warmth [of life] to the gods. Behold, these words of power are mine,

iON 20:16

You see, that's the condition. Hold on, hold on, hold on, hold on. So, that gives the condition of how you bring this to you. It fashioned the gods; so, that's the little man not dead, but little men that are, that are having problem with this. 'Cause see, the dead people are running around scaring the little men to death because they get them, they recognize them: these unquiet spirits, these unbound spirits, these unchained spirits that are runnin' around here. Ah, Sue, Sue Bone, it's the best one ever, ever, ever. She can see them. Started with her mother and sister. She could see them, and it was upsetting to her 'cause she was grounded, but she was best grounded in an airplane. But she could look out, sit in that damn chair and look out that window and she could see it. Okay? And that's interesting because she was able to - she couldn't deal with it sometimes. But she did. You know what I mean? She couldn't deal with it sometimes, but she did! But it's from a place of power that she borrowed to. She borrowed to until she could, and now she has no trouble with it no more. She sees it and moves right through it. But it was, it was present, and she could tell you everything you want to know about it and then struct dumb regarding it. You see, it was like a darkness, a storm front that blows, and you could see it coming, you could see it coming. Sometimes it would last for a year or so. Sometimes, sometimes not. But the point is, is that refraction, refraction, is what we're talkin' about here of how to step into that, and then come on out of it. You see. You can come on out, and see - 'cause you'll borrow it like

Carolyn 21:57

Transformation.

iON 22:00

Yeah. 'Cause you'll borrow it like, like the Munchausen -

Carolyn 22:03

Yeah.

iON 22:04

- syndrome by proxy. Same thing: you'll borrow it. You'll pull it to you and you go, "Well, that's a deficiency." No, it's a crutch. Ha ha. See, it's not a deficiency, it's a crutch. You borrow it. "Oh, I don't want to go, so, I got a hurt back." Well, then you have a hurt back. And then that becomes your palsy. You wear it like a crown, these problems. So, the excuses side pulls that back to the place where you use it to navigate to make it appropriate, or okay, or presentable, or not inappropriate. You know, you don't want to be lazy, you just don't want to go. You see? Or if you -

Carolyn 22:48

Okay, so

iON 22:48

- have another seer, sometimes you'll borrow that same condition. Now, this is an example - that's a bad example. They all suck sooner or later these metaphors, but we wanted to get this point that'll allow you to see how this power can become very overwhelming if you're not careful. That you're using it for just a second, that's fine. It's just like meth. You know, it starts off real good, but it never ends well, 'cause you've got to have more and more and more and more and more until it makes it where there's nothin' left. See, it becomes the sum total of you. So, that's the example that we're laying out here to say you can know how to navigate this place of power to NOT have that as an issue. You see?

Carolyn 23:30

Okay, so, if a person has a fear, they might, if they know this information, they might realize that fear is something they're borrowing in a transformation of their condition?

iON 23:55

Yeah, but there's more to it than that.

Carolyn 23:57

I'm sure. Ha ha.

iON 23:58

Bob doesn't let people wear shoes in the house. Bob, Bob doesn't like, Bob doesn't let people wear shoes in the house for a specific reason. And if they don't want to do that, he's okay if they don't come into the house. Ha ha ha. You see? He would be all right if they didn't come into the house. It's all right with him for them not to come into the house. But if they do come in the house, then they need to take their shoes off. Okay, is that a fear? No, it's a conditioned response because he has to control his environ. All right, so that control is what this

thing, words of power, are Bob's. And they come to Bob, and "wheresoever they may be, or with whomsoever they may be, quicker than greyhounds and swifter than light, or, according to another reading, "swifter than shadows."" And the shadows are what you're working with here. In the shadows is what you would fear that would be necessary for you to take your shoes off. What are you dragging in the house? See what are you toting into the house? Take the shoes off. So, that's - see, what you said was more nefarious than the way we - we made it more simple. You know, we made it not like more - more appropriate, like, why are you going to the bathroom and then washing your hands? See, we made it be like washing your hands, like, some hygienic thing you do which is not like this, but it's an example of it. Same type thing, you see.

Carolyn 25:28

Except what I'm trying to get at is a way for a person hearing this information, hearing this tape, would know what, what we're trying to get at. Would know -

iON 25:45

But they don't.

Carolyn 25:46

- what the words about

iON 25:48

They don't. That's the rub. That's the rub. They don't.

Carolyn 25:52

So, when we say the words, "It (the charm) made the transformations of Mut; it fashioned the gods [or] kept them silent; by it Mut gave the warmth [of life] to the gods." So, if people are going through transformations, they just, they just know, "Yeah, okay, I'm going through transformation." They can't know anything more about it?

iON 26:19

Yeah, but if they're wrong, then they're deluded. See, then they're, like, if they know if they don't get it right, then they're Heaven's Gate puttin' the Milky Way bars on their bed when they go with Ruby New Year, loggy gog year, whatever the house of log goger, or the lava gogs, and then they kill themselves by the 30 or 40 of them; and they make, then they become Jim Jones drinkin' the Kool Aid. See? So, we don't want to make it be that because then they can very easily be diluted into this Kool Aid drinkin' conversation. You see? That's the reason we do that. We do that on purpose.

Carolyn 26:52

So, there's nothing we can - well, basic - yeah. So, on purpose we're saying there's nothing you can get from, from these words.

iON 27:03

Yes, you can. These are an example of how the words apply. Now, how you apply the words, that's what you'll find and figure out. And then that,

what you find out, what you find out, is how you apply it. See, that's what Bob - Bob doesn't know why he's the way he is, but he's sure of how he is. Ask him. He doesn't know why he doesn't like these things dirty around him, but he knows for sure what's dirty and what's not. So, but you don't have to know. You'd like to know what makes Bob tick so let's do an autopsy and see what's, what makes him tick. But that's fine and he wouldn't care as long as you were really, really clean about it. Ha ha ha ha. And you can't be too invasive. You know, you can't get too close with a knife, and you know how that goes with it. So, your words are fine, you can know the issue, you just don't apply the reason. Don't apply the reason. Don't apply a reason, just know that that's the condition. And so, if you recognize it from that, then you go, "Oh, okay," and you're gonna get more words that will help you figure this out. But it'll take you "swifter than the shadows" once you figure it out. But what have you figured out? Not your condition. You don't know what you're going through, but you'll know to keep moving. As we laughingly say, if you're walking through hell, just keep on walking.

Carolyn 28:28

Mm hmm. Mm hmm.

iON 28:31

You may not know it's hell, but just keep moving. Keep moving until you see a shifting change. 'Cause Sue, now to this day, can look backward and tell you every time that she had that, that position of having to deal with those things that she saw, that while she was in the throes of it, she would defy you. You tried to talk to her, and she just wouldn't have it. It just wasn't working out. "You don't get it. Carolyn, you don't understand. Carolyn, you do not understand. This is serious." Okay, well, you're like, "Well, come here, don't have that. You know, well, shake yourself. Come on." No, no, no, no, no. You see, no, that doesn't work when you're in the throes of it. And see, in hindsight, she can look back and say, "You can, you don't realize that they were trying to bind me. They were trying to keep me in a condition where I was stuck." See? And she knows that now. But while she was in the throes of it, she could not, she couldn't have that. But see, it past and now it's all good. But she can talk about it now. That's what we're talking about here. Once you get that, you know why Bob wants people to take their shoes off. Now he can explain it. See?

Carolyn 29:37

Okay, so is death what you're describing about what Sue went through, is that how some people experience depression?

iON 29:49

Well, that's, that's just what you're calling it. She wasn't - yeah, but that's not really- like, clinical depression, is not about that. That's when something gets out of balance. And so they are not in a condition to deal with things the same right way as other things. But it's not like, it's not like a clinical depression. No. But if you want to add - there's the problem with adding words to it. 'Cause you could treat

somebody for clinical depression, but if they're not depressed, that doesn't work. And so now your treatment becomes in question.

Carolyn 30:22

Well, most treatment for clinical depression doesn't work. So, my question is, are most, are these people then in some sort of transformative limbo?

iON 30:37

Yes. Yes, and that's what we're - yes. And that's, and that's what we're sayin' is if you named it as something, if you name it as something and you're wrong, then it sets the whole thing to be aghast and wrong. And then you got all -

Carolyn 30:49

Right.

iON 30:49

- the people, you got a whole lot of people takin' lithium for all the wrong reasons. Ha ha ha ha.

Carolyn 30:56

Yeah.

iON 30:56

See, so, that's when you can't apply, you can't apply a knowing to it, but you can in hindsight know how you've engaged it. See?

Carolyn 31:07

Right.

iON 31:07

And that's good. And that's good. So, now that you know, so, if you're in the throes of it, you can have a different conversation when you can say, "Wait a second. Crazy Non-Physical was talkin' about this shit. Oh, this is that Book of the Dead stuff. Oh, I can look at this. Oh, where is it? Where is it: Appendix. The Chapter Which Maketh A Man To Remember His Name in Khert-Neter! What?" So, you know where to go look when you're in the throes of it!

Carolyn 31:36

Yeah.

iON 31:37

That's where you do. Okay, this is good. This is gettin' so good. You're doin' a great job.

Carolyn 31:44

Thank you. So, iON went ahead, which is where we're going now. It does say next the "APPENDIX." And, in caps: "THE CHAPTER WHICH MAKETH A MAN TO REMEMBER HIS NAME IN KHERT-NETER." Continuing: "[The deceased] saith:- Let my name be given to me in the Great House (Per-ur), and let me

remember my name in the House of Fire (Per Nesar), on the night wherein the years are counted up, and the number of the months is told. I am dwelling with the Divine One. I take my seat on the eastern side of the sky. If any god cometh after me, I shall be able to declare his name forthwith." (Carolyn: now just above, iON, we had the north sky. Correct?)

iON 32:43
Mm hmm. Yeah.

Carolyn 32:44
And now the east.

iON 32:45
The east is the only one that mat - the east is the only one that matters.

Carolyn 32:49
Yeah.

iON 32:49
Well, that's the Eastern Gate. The east is where it's all coming from.

Carolyn 32:53
Yeah.

iON 32:53
You can see 'em coming from the east. The north, they're gonna have to sneak around. You don't want to worry - they are gonna - they may be already in the house if they come from the south, the west, or the north. It's the Eastern Gate, that's what you're doin' there.

Carolyn 33:05
Okay, so we're at the, we're at the important gate now or - yeah. And the next section starting with caps: "THE CHAPTER OF GIVING A HEART TO THE OSIRIS ANI IN KHERT-NETER."

iON 33:22
Okay, wait one second.

Carolyn 33:31
Continuing:

iON 33:24
Wait one second. Wait, wait, wait, wait, one second. Now, you got - you realized there what it says in the, just finishing up from the last: "If any god cometh after me, I shall be able to declare his name forthwith." You mean to tell us that gods come after somebody? Ha ha ha ha.

Carolyn 33:44
Ooh. Mmm.

iON 33:46

Remember where it started off: "[The deceased] saith:"

Carolyn 33:54

The deceased what?

iON 33:57

Person. The deceased. The one that's speaking is the deceased.

Carolyn 34:03

Yes.

iON 34:04

At the beginning, -

Carolyn 34:05

Is the one.

iON 34:05

- the dead person is saying these words: "If any god cometh after me, I shall be able to declare his name forthwith." So, you could very easily be the god that goes after something; this here specifically, the deceased, or the dead. That you can handle it, basically. This gives you the ins and outs of how to work with this because soon and very soon, you're gonna have more dead than you have live. That's why people are all sittin' around now. Nobody's working, nobody's doing anything, and everybody's got everything. That's why, that's why they put the food pyramid down. It's why food has no nutrition anymore. It's why nothin' ever matters. Nothin' matters anymore. It doesn't matter, they're all dead. The dead's been votin' in Chicago for years. Now they're really going to try to change an election.

Carolyn 34:58

Okay, so going back to this: "If any god cometh after me, I shall be able to declare his name forthwith." The naming of someone or something, is that an ownership?

iON 35:14

You know, you know what it is. You know what is. If you say, -

Carolyn 35:18

Yeah.

iON 35:19

- Ginney Almighty Sanders, that - she's now named. There's no one else that could be. That's Ginney Belle.

Carolyn 35:27

Mm hmm. Mmm.

iON 35:28

See, now once that's done, you know what you're dealing with.

Carolyn 35:30
So that's a power - but -

iON 35:33
Yeah.

Carolyn 35:33
- is that a power position of the name or the named?

iON 35:39
Both. It's an identifier -

Carolyn 35:41
Yeah.

iON 35:42
- that can con - you see, it gives you - they're trying to figure out how to get the deceased. They're trying to figure out how to get to a safe place. And even if a god comes after them, they'll know what to do. So, this,

[Top](#)

2019-12-28--2000-2-pages 25, 26

iON 0:00
That works. And if you know how that works, then you can navigate it. That's what we're trying to learn here is the navigation of the dead.

Carolyn 0:08
Navigate.

iON 0:09
Book of the Dead. Mm hmm. Handy. It's a Madeline thing. It will hit you at three o'clock in the morning.

Carolyn 0:19
Ha ha. Continuing, capital letters: "THE CHAPTER OF GIVING A HEART TO THE OSIRIS ANI IN KHERT-NETER. He saith:- Let my heart be with me in the House of Hearts. Let my heart-case be with me in the House of heart-cases. Let my heart be with me, and

iON 0:45
Pericardium.

Carolyn 0:45
"let it rest (Carolyn: ah) let it rest in [me or] (Carolyn: and that's the pericardium. The heart rests inside the bag of the pericardium.) I shall not eat the cakes of Osiris in the eastern side of the Lake of Flowers, nor have a boat wherein to float down the river, nor a boat to sail up the river to thee, nor be able to embark in a boat with thee. Let my mouth (Carolyn: So, he's saying unless I have my heart, I won't be able to do those things. Correct?)

iON 1:20

Correct. And then the dead person: I won't be having the bread of life, and I won't have Living Water, and I won't have the cakes made of barley flour. I'm not gonna be able to have those. I'm not gonna get out on a boat.

Carolyn 1:21

Right.

iON 1:30

I'm not gonna be able to do it.

Carolyn 1:36

And then

iON 1:37

But, but, but especially from the eastern side of the Lake of Flowers.

Carolyn 1:42

Right. Very good. Continuing: "Let my mouth be to me that I may speak therewith. Let my legs be to me that I may walk therewith. Let my arms be to me that I may overthrow the foe therewith. Let the two doors of the sky be open to me. May Keb, the Erpat of the gods, open his jaws to me. May he open my two eyes which are blinded by swathings." (Carolyn: now, is that the next stage? We got our mouth open, is, are the eyes going to open next, iON?)

iON 2:21

Do. The eyes have it.

Carolyn 2:24

Got it. Okay, continuing: "May he make me to lift up my legs in walking which are tied together. May Anpu make my thighs to be vigorous." (Carolyn: now, the thighs being vigorous, is that a sexual metaphor or just a walking metaphor?)

iON 2:54

Ah, it has to do with stride and capacity -

Carolyn 2:58

Ah huh.

iON 2:58

- which could apply to the hara. And it could apply into your endurance.

Carolyn 3:05

Ah huh. Yeah.

iON 3:07

So, both.

Carolyn 3:08

And then, yeah. "May the goddess Sekhmet raise me, and lift me up. Let me ascend into heaven, let that which I command be performed in Het-ka-Ptah. I know how to use my heart. I am master of my heart-case. (Carolyn: which is the pericardium) I am master of my hands and arms. I am master of my legs. I have the power to do that which my KA (Carolyn: capital "K," capital "A") desireth to do." (Carolyn: so, the capital K-A, is that a god position, iON?)

iON 3:50

No. It's the, it's the energy. It's the what you call - what you'd describe as life force. It's like the life force, the KA.

Carolyn 4:00

Okay, got it.

iON 4:04

It's like what we were talking about Ginney Belle earlier about - we were talking about Ginney Belle earlier being so grounded. What we were actually saying is it's her KA was strong, you see.

Carolyn 4:16

Ah.

iON 4:17

You see, that's why it's so funny 'cause the last thing she wants to be is strong; but that's her best asset, if she's strong. But that's the last thing she's interested in.

Carolyn 4:26

She wants to be strong.

iON 4:27

Nah, nah, she doesn't really like - she don't, she don't care about all - she's not - that's not serious. That's not serious. She is, but that's not the desire. She wants everything to work out. She wants everything to go good. She wants everybody to be happy. She wants everything to flow where it's supposed to.

Carolyn 4:42

Yeah.

iON 4:42

She wants everything to be peaceful and kind and joyous and, and life-giving. But then comes back. It's gotta be back on her, you see. And so, the rub or the position now becomes, "Oh, okay," but she understands it. But that's just not something she desires. And because she doesn't desire it, that's how she can become Ginney All Mighty.

Carolyn 5:06

Hmm, hmm, hmm, hmm, hmm. Yeah.

iON 5:08

So, that's an example of a strong KA.

Carolyn 5:14

Very good. Okay, awesome. Continuing: "My Heart-soul shall not be kept a prisoner in my body at the gates of Amentet when I would go in in peace and come forth in peace." (Carolyn: so, Heart-soul, how does that differ from heart-case and heart?)

iON 5:37

Oh, okay. The, the, this - these bars of bones; this body, the meatsack body for the dead, these bars of bones is but a prison. Bars of bones, it's a prison. Keeps you bound. See, you can't be held.

Carolyn 5:59

Okay.

iON 5:59

But the doors of flesh are gonna open; swing wide open. And when that opens up, that's when you come forth in peace.

Carolyn 6:11

Yeah. Wow. Awesome.

iON 6:17

That's the Dotti Rambo song, The Hills - that's the Dotti Rambo song, "The Holy Hills."

Carolyn 6:24

Yeah. Heh heh. Okay.

iON 6:27

That's a, she's giving a, she's singing an example. Dotti's - Vestal sings it, but, but Dotti sings it, too. But Vestal sings it great. But that's the Dotti Rambo song, "Holy Hills."

Carolyn 6:41

Right. Good. Continuing in capitals.

iON 6:46

When the angels set my spirit free.

Carolyn 6:52

Ah huh. From the prison of the bones.

iON 6:57

Yep.

Carolyn 6:58

Okay. Continuing and in caps, the title of this chapter: "THE CHAPTER OF NOT LETTING THE HEART OF THE OSIRIS, THE ASSESSOR OF THE DIVINE OFFERINGS OF ALL THE GODS, ANI, WHOSE WORD IS TRUTH BEFORE OSIRIS, BE

DRIVEN BACK FROM HIM IN KHERT-NETER." (Carolyn: continuing the words)
He saith:- My heart of my mother. My heart of my mother. My heart-case
of my transformations."

iON 7:34
Mmm. Ascension.

Carolyn 7:35
So, does that mean the -

iON 7:36
Ascension.

Carolyn 7:36
- pericardium is -

iON 7:39
Yeah.

Carolyn 7:39
- ascension. The pericardium is, is our transformative ascender.

iON 7:46
If you don't have - the holy waters won't hold if the pericardium doesn't
ascend.

Carolyn 7:54
Mm hmm.

iON 7:55
It will eat it up. It will eat it up. So, that's why we have to - that's
why you have such issue trying to keep your products in line and adjusted
as you go. Because you get them the way they're supposed to be, and it
will kill them dead as a sack of hammers. So, you have to have it like
a half, and a half, and a half, and a half. And then they creep up, and
then you creep up and then they go. "Ooooo, that likes to knock the top
of my head off. Oooo that was exciting. Boy, I feel like that I was -"
Then the energy level start kickin' it and then they got - and then it's
like meth; they want it all the time. And that's all right. That's the
good part because then they start living. Once they start living, it's
- you get like Amy, everything is just fun. She don't know. You don't
know. They don't know. It's just fun. It's just fun. You rarely have
fun. Let's go.

Carolyn 8:37
Okay, you said - right. I think you said these words. The holy waters
won't hold if the pericardium won't ascend?

iON 8:48
Yeah, if you put the Living Water in the pericardium before it the
ascends, it will bust.

Carolyn 8:58

Yeah. Yeah.

iON 8:58

It will stop the heart from beating. It will cease that muscle. The aorta will blow every single time without fail or exception. The Widowmaker they call it.

Carolyn 9:15

Well, the Widowmaker is the left ascending coronary artery. The aorta is different.

iON 9:22

No, but that's what happens when the aorta - when the aorta blows, you can't tell the difference.

Carolyn 9:30

Heh heh. Yeah, yeah. Okay, but don't worry people! You're not gettin' the Living Water until you're ready for it!

iON 9:38

Yeah, or if you get it and you're early and you die, you'll know. And if you get it too early and you die, you'll know what happened. Ha ha ha ha.

Carolyn 9:45

Ha ha ha. Do not accept any Living Water from Bob!

iON 9:51

Just sayin', just sayin'. Yeah, don't, don't take it from Bob, yeah. Whatever you do, don't drink the Kool Aid if Bob's serving. Don't do it. It'll be really clean if he serves it, but don't take it. Don't take it from Bob. That's right.

Carolyn 10:07

Continuing.

iON 10:07

Unless you're Jimmy. Unless you're Jimmy. And if you're Jimmy, then you can. It's okay for Jimmy, if Bob can give it to Jimmy.

Carolyn 10:14

Yeah.

iON 10:15

Just a little, just a little bit. Not much, not much.

Carolyn 10:19

Jimmy's delivering Living Water and Bread of Life, morning, noon, and night.

iON 10:24

And he doesn't even know it. It is amazing.

Carolyn 10:28

Yeah. Continuing: "Let not any one stand up to bear testimony against me. Let no one drive me away from the Tchatcha Chiefs. Let no one make thee to fall away from me in the presence of the Keeper of the Balance. Thou art my KA, the dweller in my body, the god Khnemu who makest sound my members." (Carolyn: who maketh sound my members like my legs and arms makes my, my legs and arms sound?)

iON 11:07

And penises. And penises. And mammaries.

Carolyn 11:10

Okay, and those, too. Yeah.

iON 11:11

And toes. Eye holes. Eye holes. Don't forget the eye holes; they're important.

Carolyn 11:18

Got it. "Mayest thou appear in the place of happiness whither we go. Let not make my name to stink Shenit Chiefs, who make men to be stable. (Carolyn: Let not my name to stink? iON: Right. Carolyn: Shenit Chiefs who make men to be stable. Hmm.) [Let it be satisfactory unto us, and let the listening be satisfactory unto us, and let there be joy of heart to us at the weighing of words. Let not lies be told against me before the Great God, the Lord of Amentet. Verily, how great shalt thou be when thou risest up in triumph!]" (Carolyn: hmm, that paragraph didn't make much sense to me.)

iON 12:13

No, it's great. It's like you gotta - well, we could use names, but you never liked it when we use names. But we could pin the tail on the jackass if you think we can't. If you got a little sack to tie it in, we can tell you everything you want to know; but that's not the point. Don't live your life in such a way that your words stink; that you stink; that you're a stinker.

Carolyn 12:34

Ah ha.

iON 12:34

Don't get yourself sideways from the condition that you can't be judged. Where there's no way you can move and not find yourself judged. Tunk a lo pizen, you have.

Carolyn 12:44

Yeah. Yeah.

iON 12:47

Been tried and found wanting. So, then they come back up, and you have to get all of your aspects are sound. Now, if you fuck up, okay, you fucked up. Straighten it up, fix it. That's how you do that. Go on, but don't jump and get out of one pigpen and go jump in some more pig shit. You see?

Carolyn 13:06
Yeah.

iON 13:06
And it just gets worse as you're on the race to the bottom. So, then you're sayin' don't lie on people; don't tell lies and don't, don't let the lies be told against me.

Carolyn 13:19
Yeah, got it. Yeah, I see that.

iON 13:21
'Cause you're gonna come up in triumph and there's nothing you have to do. But it's like, basically it's sayin' don't get caught being a stinker.

Carolyn 13:28
Heh heh. Very good.

iON 13:33
Right?

Carolyn 13:33
Now it has the word: "RUBRIC I:"

iON 13:36
Good.

Carolyn 13:36
"These words are to be said over a scarab of green stone encircled with a band of refined copper, and [having] a ring of silver; which shall be placed on the neck of the Khu (the deceased), etc."

iON 13:58
Uh huh.

Carolyn 13:58
{Carolyn reading from previous page 25} "It (the charm) made the transformations of Mut; it fashioned the gods [or] kept them silent; by it Mut gave the warmth [of life] to the gods." (Carolyn: so, warm when it is used it, it seems to relate to life or life force, is that correct, iON?)

iON 14:24
Right. That's right. 'Cause if you're warm, you're not dead.

Carolyn 14:29

Ah, ha ha ha. Such common sense.

iON 14:35

It is. For dead people, you gotta tell them - for dead people, you gotta tell him everything.

Carolyn 14:42

Yes, true. "RUBRIC II (From the Papyrus of Nu, Sheet. 21): If this Chapter be known [by the deceased] he shall be declared a speaker of the truth both upon earth and in Khert-Neter," (Carolyn: now, if it's known by the deceased, that implies that the deceased is now alive, iON.)

iON 15:11

No, no, no. Not necessarily. This is a rubric. A rubric tells you what to do. This - it's kind of like: if your deceased read his autopsy, he'd know what he died of. This is a rubric. It's saying: If the deceased had read his autopsy, this is what he would have died from. That's what you're saying, -

Carolyn 15:36

Yeah, yeah, yeah.

iON 15:36

- and that's what this is sayin': If you know this chapter, then this is the deal. Here's the, here's the skinny; here's the 411.

Carolyn 15:46

Yeah, if he could have done, shoulda, woulda. Okay.

iON 15:50

Yeah. Past pluperfect.

Carolyn 15:52

Yeah. Continuing: "and he shall be able to perform every act which a living human being can perform." (Carolyn: see, that's what I was wondering, if he was alive.)

iON 16:06

Yeah. You don't have to be alive. You don't have to be alive, but if you know this chapter you can do everything a human can do. And that's what people are bumping into now, is they're havin' to engage with the dead people.

Carolyn 16:23

Yeah, wow.

iON 16:27

Which is why nobody's fucking anymore. Dead people don't fuck well.

Carolyn 16:31

Ah. Huh. Continuing: "Now it is a great protection which hath been given by the god. This Chapter was found in the city of Khemenu upon

iON 16:54
Dobbstown.

Carolyn 16:55
(Carolyn: Mmmm. Dobbstown, Khemenu. Got it.) "upon the slab of ba, which was inlaid

iON 17:05
Which is Bob.

Carolyn 17:06
"with [letters (Carolyn: Ba is Bob. Okay. Woo hoo. Bob's on delay, so, he's not hearing this yet.)

iON 17:15
Oh, that's great. We love that. We love that 'cause he'll jump in and he'll be screaming hollering and yelling, and takin' on like a wild man, like a beast. Then we get to our favorite, get to our favorite: lapis lazuli.

Carolyn 17:29
Yeah. "which was inlaid with [letters of] genuine lapis-lazuli, and was under the feet of [the statue] of the god during the reign of His Majesty, the King of the South and North, Menaura (Mycerinus),"

iON 17:43
Which is, which is -

Carolyn 17:46
Bob.

iON 17:47
- the Sphinx. Which is the Sphinx.

Carolyn 17:49
Yes. And Bob is under the feet of the statue of the Sphinx. Okay, Sphinx. Yeah.

iON 17:56
Well, Dobbstown is. Dobbstown is.

Carolyn 17:57
I knew that.

iON 17:58
His face is there. Ah huh.

Carolyn 18:01
Yeah, yeah, yeah, Bob. Here's Bob.

Bob 18:04
I am the Sphinx.

Carolyn 18:06
No, Dobbstown is the Sphinx.

iON 18:08
Yeah, he is the Sphinx.

Bob 18:10
No, no, no,

iON 18:10
Well, he -

Carolyn 18:11
Oh, yes you are the Sphinx.

iON 18:12
- he repre - Dobbstown is under the foot of the Sphinx; but he is the Sphinx. Ba is the Sphinx.

Carolyn 18:20
Wow. Yeah, you are the Sphinx. Dobbstown is under the foot.

iON 18:27
Sometimes, sometimes he's the sphincter. Sometimes Bob is the sphincter. Sometimes he's an asshole; sometimes he's the whole ass.

Carolyn 18:36
Yeah, yeah. I get it. Ha ha.

iON 18:38
Sometimes.

Carolyn 18:39
Continuing: "true of word, by Prince Herutataf, who found it during a journey which he made to inspect the temples. One Nekht

iON 18:53
Wait a minute. Whoa, whoa, whoa, now slow down, slow down, slow down. Go back, go back go back. You mean to tell us that once you sort out "the King of the South and the North, Mycerinus, true of word, by Prince Herutataf, who found it during the journey which he made to inspect the temples," actually applies? That's interesting that you can move, wax and wane, and fluidly flow from one world to another; from one temple to another; to one place to another. That's the point of this thing that you - a lot of you are doing all the time that you don't even know you're doing. And then we tell you're doing, and you say, "Oh, it's just astral projection." Okay, okay, and you know how that went, Carolyn, with the bruises. When you start bringing back bruises from your dreamland,

there's something' else that's goin' on. You start agreeing with that a little.

Carolyn 19:55
Yeah.

iON 19:56
So, but that's, that's not - we're not arguing. We're just saying that even the dead suffer from this malaise on the rarest of occasions.

Carolyn 20:04
Hmm. So, what you're saying about this last paragraph is that there was a King of the South and the North, and then there was this Prince. And the Prince is going back and forth to the land of the King and to his own land.

iON 20:26
Yes. And the navigating back and forth is very significant.

Carolyn 20:34
Ah ha. Why can't they both be Kings?

iON 20:41
They can, but they don't know. They can, but they don't know.

Carolyn 20:45
Yeah. Got it. Okay.

iON 20:51
See, that's the thing.

Carolyn 20:51
Okay, navigating is important.

iON 20:53
Until they know, until they know, then maybe they are, maybe they aren't. That's what we talk about people travelin' all the time. They don't - are they Kings? Sure, they are, but they don't know. If they don't know, then it don't help them none. See the rub?

Carolyn 21:06
Mm hmm. Mm hmm.

iON 21:07
Good.

Carolyn 21:11
Got it. Continuing: "One Nekht was with him who was diligent in making him to understand it, and he brought it to the king as a wonderful object when he perceived that it was a thing of great mystery, [the like of] which had never [before] been seen or looked upon." (Carolyn: now, is that some mystery object that helps traveling?)

iON 21:44

Ahh, it specifically is the OA movement.

Carolyn 21:53

Ahh. Okay, got it. Continuing.

iON 22:01

'Cause, 'cause just until recently, no one knew what the OA movements were.

Carolyn 22:07

Yeah. Mm hmm.

iON 22:09

Not like it's some esoteric, hidden thing that had been from the Ming Dynasty or the Han Dynasty that's been around for thousands of years. That's not true or the case. They didn't have machines back then that could do the actual OA movements. That's what we gotta get Bert. We gotta get Bert some machines to do the other, the other four parts with him doing it. We could, we could, we could, we could rock the house if we had that going on. What do you think? Tech Body may have to loan him some, some devices.

Carolyn 22:44

Well, what's interesting is

iON 22:44

Hey! It'd have to be a good machine, the clockwork mouse. The clockwork mouse that has to be wound tight, 'cause he could do them real fast.

Carolyn 22:54

Um, recently Nikolas sent out some movements by this guy. I forget his location, but I, when I was watching him, I thought: Man, you could have a couple, a couple of YouTube's showing the movements around you, and it could be like you're doing them. Because some of, some of these people do them in such a way that you are within them as they're doing the movement.

iON 23:27

Well, that's the esoteric part of the whole condition. That's why you have to do it in a circle. And you complete the circle because you get every vibrational pitch, or the pitch and yaw of the hula hoop going around the wall with the magic marker on it, making the wavelength. Remember?

Carolyn 23:45

Yeah, yeah, yeah. Mm hmm.

iON 23:46

That, that and the circle covers every pitch, every pitch.

Carolyn 23:53

Aha.

iON 23:54

It makes no difference the direction, it takes care of it. So, that's good, and it's good. We can get - see, that's why we laugh when you, when you're talkin' about how this is boring. We are, like, that's impossible. This - ha ha ha ha - it's the furthest thing from (inaudible).

Carolyn 24:10

Ahhhhhh.

iON 24:11

Then we went back and revomited when Bob was having a fit about the Revelation is the most ridiculous thing ever, and you can't know nothin' -

Carolyn 24:18

Yeah, yeah, yeah.

iON 24:18

- and you can't get nothin'. This is vial that and vial this, and what is Laodicea? And the Laodicea, who did - who had fellatio with which vial judgment, and how does the vial judgment - and who's has the - who's got the most sputum, sputum on their semen hole and, you know, all those kind of things. And we got good after the, after you got to figure out what's what. When you figured out who's pitchin' and catchin', it always helps the, the modality of the story.

Carolyn 24:50

Excellent, iON. I'm stumbling over to watch a beautiful sunset. I'd like you to enjoy it with me for a second. There it is.

iON 24:58

It's great, it's very yummy. Happens most days. Has it gone orange yet? Has it gone orange yet? Nobody else sees that orange. You know that, don't you?

Carolyn 25:08

It's gone bright orange, total orange. Yep. Total orange.

iON 25:11

And no one, you know other people don't - you notice other people, if you ask them, they won't know what you're talking about. Because other people don't get that orange, darling.

Carolyn 25:20

Wow. Okay, well, thank you.

iON 25:25

That might have been a Bob, that might have been a, that might have been a Bob secret. Sorry.

Carolyn 25:32

Heh heh heh heh. One second. I have to get Bob, Bob to get me - Bob, hand me my reading glasses. I dropped them over there.

iON 25:40

Wash them hands! Do not touch them without washing those nasty hands.

Carolyn 25:44

I don't care. I don't care.

iON 25:46

He's filthy.

Carolyn 25:47

I'll lick them. I'll lick them.

iON 25:49

No, you can. He's the filthy one. You have to watch him. He's filthy. You gotta, you gotta wash them hands.

Carolyn 25:56

He he he he. Okay, the hula hoop covers every pitch. Good. Continuing: "This Chapter shall be recited by a man who is ceremonially clean and pure,

iON 26:11

(iON and Carolyn laugh) Wash them hands! And: "who hath not eaten the flesh of animals, or fish

Carolyn 26:21

"or fish, and who hath not had intercourse with women. And behold,

iON 26:29

That's why he prefers, that's why he prefers farm animals. He prefers farm animals, that's right.

Carolyn 26:37

Ha ha ha. So what, what's - why do you have to have this wimp being the ceremonial god?

iON 26:46

They're dead! Dead people don't fuck much.

Carolyn 26:51

Oh, yeah, yeah, yeah. Got it. Yeah. Or eat much.

iON 26:56

Or eat much.

Carolyn 26:57

Okay.

iON 26:57

But now, Bob can't fit into that 'cause Bob can go and not eat. If it, if it strikes him, he's like, Oh, I'm good. He's, like, good; and he won't eat nothing.

Carolyn 27:06

Yeah.

iON 27:06

You know, he went on the drops. He went on the drops for awhile, and he went forever and didn't eat nothing. It's kind of crazy.

Carolyn 27:13

And the water; he did the same with the water.

iON 27:16

The drops were just like that's enough. Forever.

Carolyn 27:19

Okay, continuing.

iON 27:20

Best hydration he's ever had.

Carolyn 27:23

Right. "And behold, thou shalt make a scarab of green stone with a rim [plated] with gold, which shall be placed above the heart of a man, and it shall perform for him the "opening of the mouth." And thou shalt anoint it with myrrh unguent, and thou shalt recite over it the following words of magical power. [Here follows the text of the Chapter of Not Letting the Heart of Ani Be Taken from Him]" (Carolyn: so, now the Opening of the Mouth changes from iron to green stone. Tell me about that.)

iON 28:09

Yeah. Yeah, that's Marge, Marge Stewart. It gets you where you can talk right. That's why you have to engage with Bob. The scarab allows you to communicate. As yet, people who can't see, and they don't talk, and they're crazy, and after you have to talk to Bob for awhile. And then that opens the mouth. And see, the myrrh unguent, that's - you get that with the Grains of Paradise in your Bread of Life.

Carolyn 28:34

Ah, yeah.

iON 28:36

The myrrh unguent.

Carolyn 28:37

Yeah, yeah.

iON 28:40

And then you recite over it the following words of magical power. It's like, it's like a grimoire. Isn't that interesting?

Carolyn 28:51

Yeah. Okay, let's gets the words. Bob's coming over. What, Bob?

iON 29:00

(mimics "Bonanza" theme song.)

Bob 29:02

My color's green on the chart. It's a green stone.

Carolyn 29:05

Why are you whispering when you? About the green color.

Bob 29:11

The green stone and the scarab. I'm green on the Tiny Note Chart. It does refer to me.

Carolyn 29:17

Okay.

iON 29:18

Yeah. And Gurdjrefff, and Gurdjrefff was upset about this.

Bob 29:25

(laughs in background)

Carolyn 29:25

And Gurdjrefff. Heh heh. Now, I don't see these words of magical power, iON.

iON 29:32

Heh heh heh heh heh.

Carolyn 29:32

I don't see the words of magical power. Yeah, right. Where'd you put them? Where'd you put them? Come on.

iON 29:40

Heh heh heh heh.

Carolyn 29:40

Bad. Bad, bad.

iON 29:42

Not yet! Not yet. Not yet. This coming forth by day is coming forth by night.

Carolyn 29:48

Look how teasing.

iON 29:50

You better know it. You better know it. You gotta, you gotta get right.
Feed me, Seymour! Feed me!

Carolyn 29:57

Ha ha. Okay, so, we're not gettin' them. Okay, and

iON 30:03

It's right here in "THE CHAPTER OF NOT LETTING THE HEART-SOUL OF A MAN
BE SNATCHED AWAY FROM HIM IN KHERT-NETER."

Carolyn 30:10

Yeah. All right. "The Osiris the scribe Ani saith:- I, even I, am he who
cometh forth from the Celestial Water (Akeb). He (Akeb) produced
abundance for me, and hath the mastery there in the form of the River."
(Carolyn: so, is that our Living Water, iON?)

iON 30:38

It is.

Carolyn 30:41

Good. And then there's brackets I guess, from the, the transcribers.
"(This is a portion of a longer chapter which is included in the
appendix.)" So, then it says: "APPENDIX (The following is from the
Papyrus of Nefer-uben-f, Naville)" (Carolyn: blah, blah, blah.) "THE
CHAPTER OF DRINKING WATER IN KHERT-NETER." (Caroyne: oh my gosh! How
descr-, how perfect!)

iON 31:14

It gets really clear once you

Carolyn 31:16

So, will we stop here?

iON 31:17

If you want to. But look. It gets pretty clear once you know what you're
talkin' about, though. But before you'd look through that, you'd go, it
the most ridiculous thing we'd ever seen in our livin', livin' life. You
see?

Carolyn 31:28

Yeah.

iON 31:28

It sounds silly, but now, now knowing what you know, you're going: What?
What? You don't believe it. You're on page 26.

Carolyn 31:34

Yeah, I know. It's, it's almost like, you know, we'll see something and
then I'll predict: Oh, Living Water. And then, boom, Living Water. Very,

very cool. Bob, are you okay with stopping here right at the punch line like they do on all good soap operas? Bob?

Bob 31:54
(in background) Yeah, okay.

Carolyn 31:56
Yeah, Bob says, yeah, okay. Do you want your phone back? Bobby?

Bob 32:01
(in background) Not yet. Not yet.

Carolyn 32:02
Are you gonna play some music? What do we do? Are you on delay?

Bob 32:09
(in background) No.

Carolyn 32:10
They're not on delay. Okay, thank you, iON. Awesome. I might read ahead before next time, but I haven't yet, so maybe not.

iON 32:20
You're welcome. THE CHAPTER OF DRINKING WATER IN KHERT-NETER which is about middle ways of page 26. See, often that way - people get lost.

Carolyn 32:31
We did two pages. Oh, my god.

iON 32:35
That's all right, that's all right. That's all right because some people get lost real easy and they can't find it. So, we try to make sure we catch them up so they got up on point. We want them to be able to participate the best they can.

Carolyn 32:46
Oh, awesome.

iON 32:46
You know, it's all good.

Carolyn 32:47
Yeah.

iON 32:48
We do without so that they can have.

Carolyn 32:50
Yeah. Thank you.

iON 32:50
You're welcome, you're welcome.

Carolyn 32:52

I understand. Appreciate it. Okay, turning you over to Bob -

iON 33:22

Happy days.

Carolyn 32:56

- who says he - thank you, thank you. Who says he's on time? (music starts) How are you gonna do it, Bob, if you're not - (laughing)

Music 33:25

[Top](#)

2019-12-28--2100-3

Bob 0:02

Okay, let's see if there's any answers, any questions about what we just heard. Okay, I'll bring this up. I'll unmute it all and see if anybody has any questions.

Announcer 0:20

All participants are now unmuted.

Bob 0:23

Questions, comments on the Egyptian Book of the Dead today. Just go ahead.

Gregg 0:30

(in background) Oh my god.

iON 0:35

Is it, is it for live people or dead people?

Bob 0:40

Live people here online. You got a question or comment, Scott?

Scott 0:47

Yeah, okay, I got - can you hear me?

Bob 0:51

Yes, you're clear.

Scott 0:52

Okay. I guess about - I'm been thinking about -

Gregg 1:03

(in background) They are awesome to watch.

Scott 1:08

There's somebody else talking. I don't know who he is.

iON 1:12
Oh, my god, Bob.

Bob 1:13
That's all right. I'll mute them.

iON 1:12
You shamed him. You shamed him into a great phone. We don't have to listen to his bullshittin' telephone. This is great. How fabulous. I love it.

Bob 1:14
I'll mute whoever's talking, Scott. It's okay right now. I don't hear them.

iON 1:31
It's in his room. It's in his room.

Scott 1:36
Yeah, I was just always just worried about other people being able to hear. I don't care about it, but let's see. There's a, there's a phrase that's used in, in James Joyce's "Finnegans Wake" on page 469. And what she says: "Squall aboard for Kew, hop! Farewell awhile to her and thee! The brine's my bride to be." I was just wondering if that is a reference to W.T. Stead in "Kew" because it's not spelled with a Q, it's spelled with a K-e-w.

iON 2:22
Naw, it's not the same.

Scott 2:28
Okay. Other question: is there a difference between the dead who are looking for someone to blame or accuse in order to get off, get out of their own sense of guilt, and the dead, like Stead? Is, is one really alive, but in the dead realm. And the other dead, but in the alive realm? Is that, does that concept make any sense?

iON 2:59
You got it. You're, you're dealing with kozydozy, aren't you?

Scott 3:07
Kozydozy?

iON 3:10
Yeah.

Scott 3:12
I think I know what you mean by that. Do you mean my housemate?

iON 3:18
No, in the Book of the Dead. I mean, in the Wake.

Scott 3:24

Kozydozy.

iON 3:27

Yeah.

Bob 3:28

Yeah, it's probably mentioned once in the whole book, those two words.

Scott 3:33

Kozydozy. That would be -

iON 3:34

Bring out the dead.

Scott 3:37

-Com-, comfortably asleep, but comfortably numb?

iON 3:40

Who, buried upright like the Osbornes, kozydozy, had tumbled slumbersomely on sleep at night duty behind the curing station, equilebriated amid the embracings of a monopolized bottle. 429. Come on, now. We can quote it back.

Bob 4:06

What page was - were you on, Scott? 429?

Scott 4:11

No, 469.

iON 4:12

No, it's 469.

Bob 4:13

469, okay. 429. Good. You gotta be on your toes doing "Finnegans Wake" with iON, Scott.

Scott 4:13

Yeah, I guess so.

iON 4:25

Otherwise, otherwise, clickclack - otherwise, clickclack will get you.

Bob 4:37

Heh heh heh heh.

iON 4:38

But now, it does make reference to the other side more of Dinky Doll and Hazelridge. Maybe, but none of those that go as far as Kew.

Bob 4:53

Go as far as Kew did you say?

iON 4:56

Yeah.

Bob 4:58

The Kew that Scott's talking: K-e-w.

iON 5:02

K, capital E, W. Mm hmm.

Bob 5:08

Yeah.

Scott 5:10

So, is that the name of a - is that the name of a god?

iON 5:16

Reference. Go ask Bob, he's the damn expert of this ridiculous little shit.

Bob 5:21

Ha ha ha. Yeah, that's a reference to a god there, Scott.

iON 5:30

bickbuck! Jeejakers. I hurt meself nettly that time! Come, my good frog-marchers! We felt the fall but we'll front the defile. Was not my olty mutther, Sereth Maritza, a Runningwater? And the bould one that quickened her the seaborne Fingale? biga triga rheda rodeo, the cherubs in the charabang, set down here and sedan chair, don't you wish you'd a yoke or a bit in your mouth, repulsing all attempts at first hands on, as no es nada, our greatly misunderstood one we perceived to give him some sort of hermetic pride or kick to sit up and take notice, which acted like magic, while the phalanx of daughters of February Filldyke, embushed and climbing, rambler and weeps, voiced approval in their customary manner by dropping kneedeep in tears over their concelebrated meednight sunflower, piopady boy, their solase in korckaness, and splattering together joyously the fact plaps of their tappyphands as, with a cry of genuine distress. You know, pollylogue. Okay, good.

Bob 7:08

Did you get the page number Scott?

iON 7:12

You're stuck at 470

Bob 7:16

470.

Scott 7:18

No, I was looking 429. To Sylvia Silence, the girl detective

Bob 7:24

Yes.

Scott 7:25

(Meminerva, but by now one hears turtlings all over Doveland!) when supplied with informations as to the several facets of the case in her cozy-dozy bachelure's flat, quite overlooking John a'Dream's mews, leaned back in her really truly easy chair to query restfully through her vowelthreaded syllabelles: Have you evew thought -

iON 7:58

Oisis, coolpressus onmountof Sighing! Oasis, palmost esaltarshoming Gladdays! and Oisis, phantastichal roseway anjerichol! Oasis, newleavos spaciosing encampness! Oisis, plantainous dewstruckacqmirage playtennis! Pipetto, Pipetta has misery unnoticed! But the strangest thing happened. Backscuttling for the hop off with the odds altogether in favour of his tumbling into the river, Jaun just then I saw to collect from the gentlest weaner among the weiners, (who by this were in half droopleaflong mourning for the passing of the last post) definitely the familiar yellow label into which he let fall a drop, smothered a curse, choked a Guffaw, spat expectoratically, like Bob blew his nose and a trumpet was laid, and Bob knew that the next thing was the grummalicked the stickyback side and stamped the oval badge of belief to his agnelows brow with a genuine dash of Carolyn huff's off to bed irrepressible piety of the meeting room to the ladylike typmanzelles capsy curvy (the holy scamp!), with half a glance of Irish frisky (a Juan Jaiesan hastaluego) from under the shag of his parallel brows to fold the flogs and then the daggers. It was then he made as if be but waved instead of the handacross the sea as notice to quit while the pacifettes made their armpacts widdershins (Frida! Freda!) No, what's the point?

Bob 10:14

Well done.

iON 10:15

Let them, let them eat cake.

Bob 10:20

What page was that?

Scott 10:22

Yeah.

Bob 10:28

You have a page for that, iON?

iON 10:30

Oh, yeah, 471.

Bob 10:33

Okay, 471. Yeah, I'm trying to find a concordance or a - is there a "Finnegans Wake," Scott, that -

iON 10:40

Oh, you can go 470. You can go 470. Bob, you should actually read this. It's not bad if you look at it. When you get time.

Bob 10:48

Well, I like listening to you read it. You're pretty good at it.

iON 10:51

Well, but see, after a little while it's always the bridesmaid never a bride. We add our own inflection. Did you get it there where Carolyn stomped off to bed?

Bob 11:00

Yes.

iON 11:01

That was pretty cool.

Bob 11:04

Right. So, Scott, is there a "Finnegans Wake" out there that one can scan through? I thought I had one; I don't find it my files.

Scott 11:13

Yeah, they - that was at the University of Adelaide, I think, and they took it off the, off the internet for some reason.

Bob 11:20

Oh.

Scott 11:20

Probably influenced by the Tech Body. So, so, I just I have one that I downloaded, you know, just a PDF that I can look through.

Bob 11:37

That's good. Okay, so let's

iON 11:41

What's wrong with, what's wrong with finwake.com, Bob? Pretty easy, isn't it?

Bob 11:47

It's got - it's not. It's all in parts. I would like to have a whole text. You know that I can scan the whole thing rather than in parts because I don't know what part you were at.

iON 11:58

Oh, that's true. That's true. That's true. It is post-Mary McLuhan. I'm sorry, Bob, you're right.

Bob 12:04

Yeah. Yeah. Not perfect. Okay, so Scott, have you got any more you want to ask iON about? Preferably about the Book of the Dead. Let's exhaust that first.

Scott 12:20

No, just - those were the two primary questions about that. The others are personal stuff.

Bob 12:31

Okay, we'll do those later. iON, what did Joyce use the Egyptian Book of the Dead for? What was his concept for it? His role.

iON 12:42

Oh, oh, to the isomer the, the esatarshomer.

Bob 12:45

Is that a chemical chemistry term? Chemistry term?

iON 12:53

470. 470. Oasis, cedarous esatarshoming Leafboughnoon! What it's used for.

Bob 13:03

Yeah, that that does - you mean that part? That's the only use that the words indicate the you, or that is the only part?

iON 13:11

That feeds, that, that feeds, that feeds into the pollylogue. You got to - you got to - it feeds into itself. So, yeah, that's one part, but it's almost a lot of the part.

Bob 13:23

So, what page was that? Page 471 did you say?

iON 13:28

470. 470.

Scott 13:31

February Filldyke?

iON 13:34

Yeah, embushed and climbing, rambler and weeps, voiced approval in their customary manner by dropping kneedeep in tears over their concelebrated meednight sunflower, piopadey boy, their solase in dorckaness, and splattering together joyously the plaps of their tappyyhands as, with a cry of genuine distress, so prettly prattly pollylogue. And then it goes down of the Eh jourd'weh! Oh jourd'woe! dosiriously it psalmodied. Gues-turn's lothlied answring to-maronite's wail. Oasis, cedarous esaltarshoming Leafboughnoon! Oisis, coolpressus. That's all that; that's in the Book of the Dead. In that section. Mysery unnoticed. From Pipetto.

Bob 14:46

Can you say which part of the Book of the Dead it's from?

iON 14:51

Oh, the crying of the voice of Osiris, capturing the tears, capturing the tears in the forest.

Bob 15:01

Okay, all right. So, does anybody else have something to say about Egyptian Book of the Dead?

Bert 15:11

Yes, I do, Bob. Hey, Bob. iON.

Scott 15:14

Okay, go ahead, Bert.

Bert 15:16

iON, iON, the quote you had: "May Anpu make my thighs to become vigorous." And you mentioned the hara and, and endurance. Is endurance the source -

iON 15:25

Yes.

Bert 15:25

- is the hara the source of endurance in the meatsack?

iON 15:29

No, no. It's what balances your chakra energy. It balances your chakra energy. So, you would confuse that with an endurance builder. Like, when you're running and you don't know where it's coming from and you think if you run one more foot you're gonna fall over and die; but yet, you go another mile.

Bert 15:50

Yes.

iON 15:50

And you're sweating like a Jersey bull. Did you know Jersey bulls sweat?

Bert 15:56

No, I did not, but thank you for that. Okay.

iON 15:59

Yeah, they (overtalk).

Bob 16:00

Bert, was your question about the Egyptian Book of the Dead?

Bert 16:04

Yes, there was a quote Carolyn and iON were talking over was called, "May Anpu make my thighs to become vigorous."

Bob 16:13
Right.

Bert 16:13
And iON said that - mentioned that the hara and endurance. So, I just was following up on if the hara was the source of endurance in the meatsack.

Bob 16:25
Okay. So, the thigh, the thigh quote.

Bert 16:31
Yes.

Bob 16:34
Okay, got anything else?

Bert 16:36
Yes, iON, you were mentioning - you used me as an example about the OA movements. So, the OA -

iON 16:44
Yeah.

Bert 16:44
- the OA movements are ideally done with - is that why in the movie she had five people?

iON 16:50
It's good to be, it's good to be Number, good to be Number One, isn't it Number One?

Bob 16:55
Okay. You're still doing the Egyptian Book of the Dead, right, Bert?

Bert 16:59
Yeah, -

iON 16:59
That's right.

Bert 17:00
- It was the last, ah: "One Nekht was with him who was diligent in making him to understand it, and he brought it to the king as a wonderful object." And the object iON told Carolyn was, were the OA movements. And then iON said something about getting four machines to run. So, iON, so, ideal - in the OA movie, she had five people in a circle. Is that the reason why she had five people, is because the five people would, would carry on different pitches? Is that what that was?

iON 17:36

No, it's the bodies, it's the bodies in a circle. So, no matter where you were, that the movements, the shapes, covered all the circles in that parabolic construction.

Bert 17:58

I'll come back to that. Thanks, Bob. That's all I have.

iON 18:01

You know and the - no, it's not. Stop! You didn't ask the question that you're supposed to ask. The best question was: the shape of those movements, if a machine does them with you, is that as effective as you doing it with live people? We say it's the same because you're powerful enough to almost do it all by yourself. But you can't quite get there. But you've learned how to tie yourself a little tie-line, a little bit.

Bert 18:30

I learned how to

iON 18:31

Remember the Book of the Dead - okay, don't, don't say no more. And you remember how that we were talking about in the Book of the Dead about the pericardium, and how it's building -

Bert 18:42

Yes.

iON 18:42

- and it has more, more fullness? And so, when you get that tightness in your chest that you used to really have a lot, now it's more like strong. It's not, it's not like you're, you're feeling your heartbeat, but that you feel the pressure?

Bert 18:59

Yes.

iON 19:01

It's like that. Same reference, -

Bert 19:05

Is that

Bob 19:05

- but you're physically doing, you're physically doing it.

Bert 19:10

And that references the heart-case that was mentioned in the Book of the Dead; the heart-case, the pericardium. That's what you are saying.

iON 19:18

Pericardium. That's correct. And then, you, that's when you feel it 'cause -

Bert 19:26
That's what I feel.

iON 19:26
- you're a little bit ahead of yourself. Yeah. Because you're a little bit ahead of yourself. And so that's why you feel it in your heart. The tightness in your chest.

Bert 19:38
Yes.

Bob 19:41
Does this apply to the Egyptian Book of the Dead?

Bert 19:44
Yes.

iON 19:45
Yes, it's exactly making the reference to it. Bob, it ain't like you never heard this shit before. We spent an hour on this. We did almost a page and a half.

Bob 19:54
I was busy dealing with - I was busy dealing with ghosts. Dead people wandering through the room. I was applying it.

iON 20:00
Dealing with - with their damn shoes. With their damn shoes on. They wear their damn shoes in the house, but nobody else gets - "Well, you just stand outside. We're not touching the doorknob. You got your shoes on." I don't know why I'm touching the doorknob is such a big deal whether or not you have your shoes on. It's ridiculous to us but we don't know. We don't know.

Bob 20:25
Okay, anything else Bert?

Bert 20:27
That's all I have, Bob. Thanks.

Bob 20:31
Do you have something relative to the book?

iON 20:31
Did you ask Bob about - in the, in the Egyptian Book of the Dead, were you talkin' about peeing sittin' down? That's important too.

Bob 20:31
Yes.

Bert 20:36
Peeing sittin' down?

iON 20:43
Yeah.

Bert 20:44
I don't remember hearing that. I have to go back and listen.

iON 20:46
Oh yeah. When the waters flow. When the waters flow as you siteth down and the waters flow. That's when you have to sit down and pee.

Bert 20:55
Okay.

iON 20:56
That way we don't touch nothin'. If you do it that careful, you don't touch nothin', you see.

Bert 21:00
Right.

iON 21:00
Important not to touch anything. But it can be a gauge of how much water you displace.

Bob 21:06
Okay.

Bert 21:06
That's all I have, Bob.

iON 21:06
It can be a gauge of how much water. Can be a gauge of how much water you displace. So, so, that he has to be careful with that, too, you see. As the bird flys, you see.

Scott 21:17
There's another -

Bob 21:18
Amy.

Scott 21:18
- there's another phrase in "Finnegans Wake" where he could - where, where he talks about people confusing the peeing from the cueing.

iON 21:31

Mm hmm. Same thing, same conversation. It's the same reference. He got that from the Book of the Dead, too, that shyster. We need to get him for plagiarizing.

Bob 21:41

Hey, iON, why did Joyce not have the letter Q in the 1001 letters that make up the 10 Thunders of "Finnegans Wake"? Why wasn't the Q used much?

iON 21:53

Because, because, because of Bloomsday. He didn't use a Q ever to make that reference. He couldn't make it 'cause that would apply to a different conversation now. 'Cause, see, the Q -

Bob 22:05

You're saying the Q refers to Bloomsday? You're saying Q refers to Bloomsday?

iON 22:10

Yes.

Bob 22:10

Oh, I see. So, -

iON 22:12

Yes. And when he wrote it, there was - and when he wrote it, Leopold had no Bloomsday. Remember?

Bob 22:20

Other than "Ulysses."

iON 22:21

When Finnegans - well, but that doesn't, that doesn't apply then. Then.

Bob 22:26

Oh, you mean there was no tourist thing? Yeah, there was no tourist thing, Bloomsday.

iON 22:31

Right. Right.

Bob 22:31

Yeah.

iON 22:32

That's right, but he represented it as though it were. Mm hmm.

Bob 22:39

In "Ulysses."

iON 22:41

In "Ulysses," but then it also applies to the Wake. But it affected Leopold.

Bob 22:46
Yeah, okay, so that's

iON 22:47
It affected Leopold.

Bob 22:50
Right. He's HCE; he does fall asleep at the end of "Ulysses." So, then "Finnegans Wake" is his sleep life. Leopold's wake

iON 23:01
It's the wake, it's the wake after death.

Bob 23:03
Yeah.

iON 23:04
After death.

Bob 23:05
Yeah, the wake.

iON 23:06
Applies after the death, the wake.

Bob 23:09
That's Bloom's

iON 23:10
We ain't sittin' up with the dead anymore because the dead, because the dead keeps sitting up.

Bob 23:17
Right, but the - that's Leopold Bloom, the character from "Ulysses," is the - one of the chara - one of the characters in "Finnegans Wake."

iON 23:27
Correct. Of course.

Bob 23:29
Yeah.

iON 23:29
Hell, yeah, everybody knows that, Bob. They have to read that to get this far in the damn show. They can't just walk in off the fucking street and get pregnant, Bob. It doesn't work like that. Who the fuck are you talking to? You don't get nothin'. You just walk in and get pregnant.

Bob 23:44
Ha ha. You can't walk in off the street on this show.

iON 23:49

You gotta know, you gotta know who James Joyce is and you better know the life and times of Marge Stewart. You better learn Marge Stewart, for sure.

Bob 23:58

Ha ha. The life and times of Marge Stewart. Yeah.

iON 24:02

The life and times. Yeah, Marge Stewart, the Coach House of the future.

Bob 24:08

Ha ha ha. Okay, Amy, do you have anything to say about the Egyptian Book of the Dead?

Amy 24:14

Well, actually, can you hear me, man?

Bob 24:18

Yes, I can.

iON 24:19

Yes, we can.

Amy 24:20

Okay, cool. So, the Egyptian Book of the Dead; here's my question. The band "Earth Wind and Fire" from the 70's, 80's, 90's.

iON 24:28

Yeah.

Amy 24:29

They have all kinds of really neat artwork on their albums. How does that play into all of this?

iON 24:36

Makes reference - they make, they tried to make reference to the construct that are laid out in the Book of the Dead.

Amy 24:47

Nice.

Bob 24:49

What do they have, Amy? I though you said Beefheart. They have represented Egyptian Book of the Dead in their albums?

Amy 24:56

Damn right, -

iON 24:56

Yeah.

Amy 24:57

- let me tell ya. I was listening to - I recorded the show at the Kennedy Awards, the big thing that they give to musicians and artists. -

Bob 25:05

Yeah.

Amy 25:05

- and this, this one, the last month or whatever, was "Earth Wind and Fire." I never frickin' knew this. And I'm watching this and there's this gorgeous woman, just gorgeous woman singing, and there's all this stuff behind her. And I looked at my wife, Sue, and I went, holy shit. What is that? I never knew "Earth, Wind and Fire" was that; and here it is, this whole thing we're all talking about, the (overtalk).

iON 25:34

Look at the, look at the, look at Fire, "The Promise" album.

Amy 25:41

Oh.

Bob 25:42

Well, you didn't complete your thought. What the hell? You're saying that the Jefferson - the Kennedy thing showed Finne - the Egyptian Book of the Dead? What did you see? You - I don't know that. What?

Amy 25:53

Okay, here it was. I'm watching the, the black mirror, the "looky box," the television. I'm watching a recorded show; they are giving awards to "Earth Wind and Fire" for all that they've been and have done for us. And while they are presenting these awards, they are showing all what I'm looking at right now; all this stuff which is Egyptian. Everything is Egyptian, everything.

Bob 26:21

Oh. I see.

Amy 26:21

And as I'm looking at the Greatest Hits album right now, I'm looking at it, all this information.

iON 26:32

Go to "Fire," "The Promise," and go to "All 'n All." Go to all "Earth Wind and Fire, All 'n All."

Amy 26:44

"Earth Wind and Fire, All 'n All."

Bob 26:48

Why are they referring to Egypt, iON?

Amy 26:51

Yes, that's what I wanted. Yeah.

iON 26:53

They're making, they're making, they're not making - it's not Egypt, it's the Book of the Dead. It's not Egypt. It has nothing to do with Egypt.

Bob 27:02

Okay. Well, how did they get into the Book of the Dead? Is that another follower of me?

iON 27:07

"Earth Wind and Fire"? "Earth Wind and Fire"? They got it from you! Are you kidding?

Amy 27:13

"Earth Wind and Fire." Yeah. "Earth Wind and Fire."

Bob 27:18

Ha ha. Everybody's knows that. Yeah, that's on my chart. I got the four albums.

Amy 27:24

Bob, Bob, Bob. Yes. You gotta check this out. Just if you, if you wanna, like, check it out "Earth Wind and Fire Greatest Hits" album, The Book of the Dead, it's right there. Everything's there.

Bob 27:39

Now wait, you're saying that they have there's a picture of the Book of the Dead on the album.

Amy 27:44

Not the Book of the Dead, but what the Book of the Dead represents.

Bob 27:49

What's it represent?

Amy 27:50

It's art. It's art.

Bob 27:53

Egyptian art, okay, Egyptian art.

iON 27:54

You have to (indistinct). No, it's not. It is not Egyptian art. It is not -

Bob 28:00

But she's not being clear. What are you saying, Amy, what is there?

iON 28:03

Book of the Dead art. Book of the Dead art. It's not Egyptian.

Bob 28:08

Is that right, Amy? It's art that's in the Book of the Dead?

Amy 28:10

Yeah, it is dead art.

Bob 28:14

Yeah. Does it say that on the, on the sleeve?

Amy 28:17

No, no, it doesn't say it, but it is dead art which is alive. As we talk about the Book of the Dead, it is life. For as you look at the album

iON 28:33

Okay, stop. Okay, that's good. That's enough. Now go to "Earth Wind and Fire," "All 'n All" in 2019. Look at that album cover. That'll, that'll shake your shit.

Bob 28:49

Right. I want to say I just noticed on Trump's tweet, he's got a picture of Denzel Washington, who's pro-Trump. Den's out there working for Trump. Now, Denzel was the guy who turned Morgan Freeman and other people onto iON because his son went with Germaine's sister.

Amy 29:08

Yeah.

Bob 29:08

So, here's Denzel, he's learnin' about Trump from iON every week.

iON 29:14

That's right.

Amy 29:14

Yeah, I remember that. I remember that when she was saying she spent the night. Man, she's, like, hanging out when one dude showed up before or had a look, like, whoa, what's that, whoa.

Bob 29:25

Yeah.

Amy 29:26

Again, that's the Book of the Dead. It's for living. As you listen to all of this incredible information, it's how to live.

Bob 29:36

Yes.

iON 29:37

Okay,

Bob 29:37

You have to get over all your images of dead, Amy. Your mind has to change your images of dead.

iON 29:43

Okay, too many words. Too many words. "Earth Wind and Fire."

Bob 29:47

Mine wasn't. Mine was not too many words. Change your image of the dead. Ha ha ha.

iON 29:51

"Earth Wind and Fire." "The Promise" album cover. "The Promise."

Bob 29:56

"The Promise."

iON 29:57

"The Promise" -

Amy 30:00

Okay.

iON 30:00

- album cover. Look at that one. That one will fuck you up, too.

Amy 30:02

Okay. Well, now, here's somethin' I want to know that was fucking with me today and it was awesome. And this has everything to do with what we're talking about. So, I'm a human being with eyeballs. I stand on my deck, I'm looking at the sun. To not ever be able to look at the sun.

iON 30:18

Don't stand on your - ahra - Amy, if you stand on your dick, it will make it sore. Do not stand on your dick. That's not cool.

Amy 30:29

Ha ha. Ah, shit. Ah, man. X-rated with that one.

iON 30:30

It will make it sore. Yeah. Well, you're standin' on your dick and you're wondering if you can see - honey, you'll see - you're standin' on your dick long enough you'll see stars, too. You'll see the earth, moon, earth, wind and fire and the stars. Don't stand on your dick, darlin', you can't do that. Don't do that. Don't stand on your dick. It hurts!

Amy 30:51

You could have paid me a trillion, I couldn't come up with that. That was smacking good. Drop the mic to you, iON, that was good.

iON 30:57

Well, you said it! You did come up with it! You said it! You said you were standing on your dick looking at the stars and you saw the sun and you couldn't look at the sun, the stars. No damn wonder, yeah, I guess so, honey.

Amy 31:10

Well, (inaudible). I was standing on my deck and then I'm lookin' at the sun and then the sun split, so I guess I have balls.

iON 31:19

(overtalk) stand on your dick. That'll get you.

Amy 31:21

This is good. While I'm standin' on my deck, I'm standin' on it, literally, I see the sun I see the light, right?

iON 31:28

Yeah, guess so.

Amy 31:28

But really what happened was I watched you, or the energy of you, all of it start to come toward me. I'm not kidding. I'm not kidding. I looked at the sun on my

iON 31:42

Were you still standing, were you standing on your dick?

Amy 31:46

Now, I'd feel better if I did that. I like that now. I'm standing on my dick, looking at the sun, -

iON 31:52

Ooooo,ooo. Stop, stop. Lordy, lordy -

Amy 31:55

- I finally grew one and it was big, man. It was so big, I was grounded. Imagine. Imagine how big. But I looked into the sun

iON 32:04

You did the OA movements while you were standing on your dick?

Amy 32:07

You're damn right. Oh, these were the OA and beyond. I'm looking at the sun

iON 32:11

Ooooo. Can you imagine doin' the fourth movement, Bert, while standin' on your dick while you're doin' it? What about dat doh?

Amy 32:18

My dick is now 15 feet. I'm sitting on it and I'm looking at the sun -

Bert 32:26
Crazy, iON.

Amy 32:27
- well, I look at the sun, it split. So, now I have balls, right? With my dick upside down, but I'm looking at the sun.

iON 32:34
The little face, the little portholes and then the dropping down. Once you're nuts, once your nuts fall, that's what happens. It'll fall down to the sack. That's right. That's good. I guess it will fall pretty far if you're standin' on them long enough. I guess you (overtalk) -

Amy 32:49
I'm so sorry people you went through this. Okay, for real.

iON 32:53
- discussion. Now go back to the "Promise" album cover. Look up "Earth Wind

Amy 32:58
It's all about the promised land.

Bob 33:01
No, the "Promise" album cover.

Amy 33:02
iON, what the hell was that - iON, iON.

iON 33:04
You brought this, you brought this bullshit up, now let's do it. You brought it up, so let's do it.

Amy 33:10
Okay, we're doing it.

iON 33:11
"Earth Wind and Fire, the "Promise." Look it up. Look it up.

Amy 33:13
And I'm looking, I'm looking at the sun.

iON 33:15
Pick it up, pick it up, pick it up with your butt cheeks. Pick it up with your butt cheeks.

Amy 33:22
Oh my god. Help me. Ha ha. So, I'm looking at the sun

Bob 33:26
Look at the "Promise" album cover. No, you're looking at the album - the "Promise" album cover.

Amy 33:32

Okay the "Promise" - okay, I'm doin' it- the "Promise" promise

iON 33:36

You can - you did this. "Earth Wind and Fire."

Amy 33:41

I did this. I did this, it started the other night. Earth Wind, okay, Wind and Fire. Oh my God, this is a trip. I never had a dick so big. This is tripping me out. Okay, "Promise" and Earth

iON 33:55

We hear that often though; we do. We hear that often though, by the way.

Amy 34:00

Here we go. Oh, whoa, there it is. Nice.

iON 34:04

See?

Amy 34:05

And there he is, standing there. Wow. What the - whoa.

iON 34:10

Look at your markers.

Amy 34:13

Holly shoot.

iON 34:14

See how it lines up?

Bob 34:14

You're talking about the cover of the "Promise"?

Amy 34:17

Yeah. Wow.

Bob 34:19

Yeah, I'm looking at it.

Amy 34:21

Yeah, that's universal. Look at that.

Background 34:22

(voice recording plays in background and continues)

iON 34:23

She did that. She did that. And see the different marks? You have the first one down the corner next to the ankh, you got the different, some of the different planet representations and marks on those planets that

mean things. And then you go down to the left of the other side of Promise, you get the bigger picture of the Sphinx's face. See the Sphinx's - Bob's face? Look, there's Bob's face right there next to the sun. See it?

Bob 34:52

Which one? Which one? Above the yank?

iON 34:59

"The Promise," P, no,

Bob 35:02

I'm lookin' at the "Promise."

iON 35:03

No, directly above the ankh. Directly above the ankh.

Bob 35:05

Yeah, I see that.

iON 35:06

Directly above the ankh is the sun, and then just to the right of the sun is your face. Can you not see your face right there?

Amy 35:13

Oh, there it is, Bob. See it?

Bob 35:14

Oh, yeah, the Sphinx. Right yeah, there it is. Yeah. Wow.

iON 35:18

That's not the Sphinx, it's your face. And look, and look, there's your little nipples. Look at the little nipples. That's like your nipples, Bob. Look at there. Bob's nipples, everybody look at (overtalk).

Bob 35:29

Nipple. Bi-sexual nipples.

iON 35:31

He's got the, he's got the superfluous nipple. It's always good, the superfluous nipple.

Amy 35:38

Wow, Bob, we found that out together.

iON 35:40

Look at all that hair. See that? That's what it looks like. And look at the little belly button. Bob's got a belly button just like that, too.

Bob 35:48

Yeah.

iON 35:48
Just like that.

Amy 35:52
Wow, Bob, I'm so glad we had this time together. Ha ha. Holly scheez.

Bob 35:57
Boy, what a way to share.

Amy 36:00
That was amazing. That was, yeah, well, okay, so, this is how everything's lining up. Again. I'm not gonna make a biggie out of it but, "Earth Wind and Fire," as I looked at the sun today, I watched the sun split into two. Seriously, two, like the year of 2020 is of 2020 vision. Everything is two, like Bob; February's 2nd, 2020. What's happening? That's really exciting.

Bob 36:35
Yeah.

iON 36:37
There's a lot of them.

Background 36:40
(voice recording still playing)

Amy 36:41
A lot of - okay, I hear a lot - Hello?

Bob 36:49
We're here.

iON 36:50
Okay, look at this one.

Amy 36:52
Okay.

iON 36:52
Look at this one. This one will get you a little further out there. It's called "Earth Wind and Fire." It's called, "Another Time De Earth."

Amy 37:06
"Earth Wind and Fire," Another Time Of Earth?

iON 37:17
D-e E-a-r-t-h.

Background 37:20
(background voice recording stops)

Amy 37:25

Another time. There it is, 1974. Okay, coming up. Oh, look at her. Oh yeah! Oh yeah!

iON 37:35

Now, Bob's got earbobs, Bob has got earbobs just exactly like that. And then that time when all his hair fell out, that's sort of what it looked like; but it's all grown back now.

Bob 37:47

What's the name of the album?

Amy 37:48

That's amazing. Oh, that's amazing.

iON 37:51

"Another Time De Earth."

Bob 37:58

Another time the earth. Oh, yeah. Okay.

Amy 38:02

iON, what is, what is "Earth Wind and Fire"? How did this all happen? How did they pull this together and create this incredible music we love?

iON 38:12

Oh, okay, that's easy. Are you ready? That's on The EWF Experience. Look that one up.

Amy 38:24

EWF Experience?

Bob 38:27

Yeah, "Earth Wind and Fire."

Amy 38:30

Yeah, I did exactly. You're saying E-W-F experience though. Okay.

iON 38:36

Yeah. And then, then, "Symbols." That's an album.

Amy 38:41

Yeah, I'm gonna be paintin' this on my wall. I want, oh man, this is incredible.

iON 38:46

And there's your Book of the Dead.

Amy 38:49

Bob wanted (overtalk).

iON 38:50

The Book of the Dead.

Bob 38:50

What was that one called? What album was that?

iON 38:55

EWf Experience, slash, symbols.

Bob 39:00

Symbols. Well, this turned into an appropriate time -

Amy 39:07

(singing) I'm so glad we had this time together.

Bob 39:08

- reading the Book of the Dead.

Amy 39:13

Isn't this credible, Bob? I mean, seriously, -

Bob 39:15

Yes.

Amy 39:15

- all this Book of the Dead, and now we've got the images, the power -

Bob 39:20

Yeah.

Amy 39:20

- of the images in the music. This is, this is - yeah.

Bob 39:27

Are you wondering what the symbols mean?

iON 39:30

What about dat doh?

Bob 39:31

They give you the meaning of the symbols.

Amy 39:35

The symbols are -

iON 39:37

Did you find the "Symbol" one? Did you find the Book of the Dead -

Bob 39:40

Yeah.

iON 39:41

- (indistinct) that Bob talks about the Book of the Dead and you found it? You see the fire? You see the light?

Amy 39:45
Yeah.

iON 39:46
And you see the angels? And you see the different -

Bob 39:48
Yeah.

iON 39:48
- symbols, how they apply? And then how many stands are there on either side?

Bob 39:56
Six.

iON 39:56
Are they six? Okay, is this a hexadic?

Bob 40:02
Oh, yeah. Hexadic. That's right. And it's right in front of my portrait. Look at that. I'm on another one of their albums.

iON 40:10
Yeah.

Scott 40:11
There's another, there's another image on "Now Then and Forever" that's a Sphinx.

Bob 40:18
Okay.

iON 40:18
That's very, that's right, now that's a good one, too. But the next one he needs to look at it's Very dandy. It's Very Dandy on Bobby's Wonderland.

Amy 40:33
What?

Bob 40:33
Bobby's Wonderland. Bobby's Wonderland? Ha ha ha.

Amy 40:39
Oh, man, this is just gettin' better.

iON 40:42
It's very dandy.

Bob 40:43

There's "Boogie Wonderland." "Boogie Wonderland."

iON 40:46

No, that's Bobby, that's Bobby. That's Bobby. Bobby's Wonderland.

Bob 40:50

Ha ha ha. That's me as the Tech Body.

iON 40:54

(indistinct) Bob.

Bob 40:55

Look like a Tech Body there.

Bert 40:57

Yeah.

Amy 40:58

I hope everybody else is like going into this stuff because it's powerful artwork; it's just incredible.

Bert 41:05

Wow.

Bob 41:05

Yeah.

Amy 41:06

It's changing.

iON 41:07

Just album covers, just album covers.

Amy 41:11

Yeah, but (overtalk).

Bob 41:12

Is this "Boogie Wonderland"? I'm lookin' at "Boogie Wonderland."

Amy 41:15

Listen, listen to this. Earth Wind and Fire when you got the artwork of the whole spectrum and all that, in the middle it says: "I Am."

Bert 41:26

Yeah.

Amy 41:27

"I am."

iON 41:27

Okay, are you ready?

Amy 41:28
Yes.

iON 41:29
And then you got to go all the way down to "Earth Wind and Fire." It's "Iron Maiden, the Powerslave."

Amy 41:34
Oh, oh shit. Iron Maiden; oh, man, now you're talkin'. Love it.

Bob 41:39
What did you just say? You said something there, Amy. "I Am," is that in the middle of the Tech Body image?

Amy 41:46
It is literally, it's on the album cover that has the pedestals or whatever you want to call them. It has the whole spirit thing, the star we're looking into. If you go straight down the middle it says: "I Am."

Scott 42:00
Well that's, that's the name of the album, "I Am." "Earth Wind and Fire, I Am."

Amy 42:06
"I Am," yeah. That's what I'm saying, yeah, "I Am." As we're talking about the Book of the Dead and I bring up "Earth Wind and Fire," now iON's taking this and going boom, boom, boom, everywhere and there it is: "I Am."

iON 42:20
(overtalk) We love, we love to fuck.

Bob 42:21
What image is "I Am"? I don't see the "I Am." What image?

Scott 42:25
It's the "I Am" album. "I Am" by "Earth Wind and Fire."

iON 42:30
Beneath the album, the album name.

Scott 42:33
July 16, 1979.

Bob 42:34
Sheeze.

iON 42:38
Did you go to "Powerslave" yet? "Iron Maiden - Powerslave." Come on, now, y'all keep up.

Amy 42:44

Yeah, man, we gotta keep up. "Iron Maiden." Okay. Oh, man. This is fun. This is awesome.

Bert 42:50
"Iron Maiden."

iON 42:53
Uh oh. You got Bert's little dick, you got Bert's dick hard now. He's on it.

Amy 43:01
Yeah, I just heard Bert, man. It's like, come on into the party, man. Yeah, I Am, maybe.

iON 43:07
Yeah, and don't stand on your dick; it'll make it big. Don't stand on your dick, it will make it big.

Amy 43:13
Mine's 15 foot.

Bob 43:14
What was the name of the album?

Amy 43:15
I'm in. "Iron Maiden"

Bob 43:17
What's the name of the album?

iON 43:18
"Iron Maiden."

Scott 43:19
The name of the album is "Iron Maiden - Powerslave," I think. By "Iron Maiden."

iON 43:24
"Powerslave." That's right. That's right.

Bob 43:25
Right.

Scott 43:26
"Iron Maiden," yeah.

Bob 43:30
Oh, yeah, another nice picture.

Bert 43:33
Wow.

Bob 43:36

Very nice.

iON 43:37

See how it connects? Now, you see, you see there's Bob. There's his little nipples again. Look at them rock-hard abs there, boss; look at them. Boy, he's standing up there like (overtalk).

Bob 43:48

Yeah.

Amy 43:51

There it is.

iON 43:52

See, those ablutions are paying off, Bob. I told you.

Amy 43:56

That is incredible.

iON 43:59

But you really should put water in the ReStructure, Bob. You're just eating the dry powder. We don't think it's doing the same thing.

Bob 44:06

No, no, I put, I put - I put - you mean I should put Living Water in it? Is that what you're saying?

iON 44:12

No, don't waste the Living Water. Hell, we can't keep up with your Living Water consumption now. Don't add no more of that. We can't keep up.

Bob 44:19

No, I add water. I always do water in it.

iON 44:22

Poor Jimmy, poor Jimmy's gettin' - poor Jimmy's getting strong just totin' this shit. It's all he can do toting two sacks at a time. Too bad. "Powerslave."

Amy 44:31

Okay, question guys.

iON 44:33

Oh, god. Oh, god.

Amy 44:35

Here we get - oh god, oh god, he says. So, you're talkin' all this stuff and all these different planets and where we come from on and on. Okay, we talked - I just want to ask Sirius A, Sirius B. The beast called a dog has no origin here on earth, but supposedly comes from Sirius B. Is this true?

iON 45:01

Okay, no. Not from Sirius B, not from Sirius B, but it is a beast that's not from this world; but it doesn't come from Sirius B.

Bob 45:14

What doesn't come? What did you ask about?

Amy 45:18

The dog, the beast. 'Cause I see dog as god spelled backwards. Dog -

Bob 45:25

Yeah.

Amy 45:25

- we didn't, we do not have a definition of its origin. So, where does it come from and as - has it come here for us, humans?

iON 45:39

It came as to be your - to be a mirror of physical with a Non-Physical. 'Cause it has no, it doesn't know, it doesn't have a soul. It represents (overtalk).

Bob 45:42

What are we talkin' about?

iON 45:59

Dogs, bitches.

Bob 46:02

Yeah, but what's it got to do with anything? What are you - Sirius?

Amy 46:09

And has to do with, whether it's the Book of the Dead, or whether we - where we come from; what planet, as we're going out into other realms or whatever you want to define them as. I'm choosing the beast called the dog or god spelled backwards. I wanted to know where does it come from and did it come here for us, humans, as a guide.

iON 46:34

It was given, it was given here for you just so you have a mirror. So that's why it's called man's best friend.

Amy 46:44

Bingo. Nailed it. Thank you, iON.

iON 46:47

And the best, and the best picture of Bob in the Book of the Dead references "Earth Wind and Fire and Friends Top 40, Their Ultimate Top 40." That gives you Bob's (overtalk).

Bob 47:01

I'm not getting your point, Amy. The Sirius constellation or planet has something to do with a dog that came here. What's your main point?

Scott 47:11

Sirius is the dog star.

Bob 47:13

Yes.

Scott 47:14

It's another name for it.

iON 47:15

But that's not where the beast dog comes from.

Bob 47:18

Okay, so this - what did Amy want to know?

Amy 47:19

I wanted, I wanted

iON 47:21

How that (overtalk) the Book of the Dead. The Book of the Dead makes references and she's, like, if that, if that comes from Sirius - if it come from there, if that's where they come from, is that the reference that the Book of the Dead is making? And their answer is no, that's not where they come from, but it is the reference of Horus, the god Horus in the Book of the Dead who has the dog face.

Amy 47:48

Yes.

Bob 47:49

Right.

Amy 47:49

Ahhh! Yes.

iON 47:52

So, it mocks the god Horus, not the beast from Sirius, the dog star. And so, now go to the "Top 40 Earth Wind and Fire, Their Ultimate Top 40 Collection" and look at Bob with a good nose, perfect nose. And now somebody - nobody really talks about

Bob 48:10

And I think you said, "and friends"? It's called "and friends, iON?

iON 48:16

No, Top 40

Amy 48:18

Okay, okay guys, and any beings, all that are listening, as we tic tock down to 2020, this "Earth Wind and Fire" artwork is blowin' my mind. I know this has some serious energy. Months ago I brought up Woodstock. I remember Carolyn and Bob talkin' to me about the absolute unbelievable sort of new earth hijack into a

iON 48:44

And Scott's right here and he didn't go. And Scott's right here and he didn't go, and he showed up there. So, he was at the one in Seattle somewhere, but wasn't quite there. But he went to a different one, which is the same Woodstock, but it was in somewhere in Willamette Valley. It was pretty amazing, but not that one. Not the real one, but it was a good one. And, yeah.

Scott 49:06

(overtalk with iON and Amy)

Bob 49:09

What did we say, what did we say about Woodstock, Amy?

Scott 49:15

Go "Creep."

Bob 49:15

What? Go "Creep." What were we saying to you, Amy, about Woodstock that you're saying it's memorable?

Amy 49:22

Oh, I was, I was trippin' out because I had, I just got ahold of Santana's new album. This was months ago. And I was like diggin' it; and it's got the whole rhythm and vibe going on. And you and Carolyn were talking to me going, "Whoa, man, we saw Santana here on the island, and, like, he, it was like -

Bob 49:39

Oh, yeah.

Amy 49:39

- the worst concert we ever heard." And it was this whole thing. I'm telling you, I never listened to that album again. I put it in a little bit, I really love the drums. And it was a chick; it was a woman playing, and it was, like, so cool. But then I was like, whoa, Woodstock's a rip-off. Shit. I'm like a hippie vibe; peace, love, all this stuff. It's all things; you know, party, happy. And it really changed my vibe which was really good. It pivoted me, it got me into the right direction. But now I'm looking at this "Earth, Wind and Fire," and it sounds like I'm in the right direction now. Because now it focusing as, as I look at this beautiful head that holds the earth, holds fire, holds wind; it's a three. Here we are coming into the vision of clarity. 2020 vision, Bob's year, Nostradamus, the Bible, the whole thing. Hidden - just put the seatbelts on people, here we go. This is incredible. This is awesome. I'm talking about -

Bob 50:38
I'll have to start listening.

Amy 50:38
- I'm talking to iON. Wow.

Bob 50:41
Yeah, I'm gonna - I'll go on YouTube this week and look up some "Earth Wind and Fire." I don't know their music that well. Look up some of their songs maybe, you know, bring them into the catalog.

Amy 50:52
Yeah, it's powerful stuff. It really is. And only one more question I want to ask.

iON 50:58
If you - now, wait a minute! If you've not gonna stand on your dick all night. Here's one more.

Amy 51:03
Fifteen-foot long.

iON 51:05
EFW. The EFW album covers and rare photos. Classic is the name.

Bob 51:15
"Earth Wind and Fire's"

iON 51:16
Look at that cover. It's "Classic/EFW album covers and rare photos by Earth Wind and Fire."

Amy 51:29
Hey Bert, are you on this man? I hope you are because you're gonna have a blast with this. I know it. Ooh, no, I didn't go to the right place.

Bob 51:37
It's rare what? Rare covers?

iON 51:40
Yeah, "EFW album covers and rare photos by Earth Wind and Fire."

Bob 51:45
Oh, rare photos. Yeah. iON just has to go into its own archive to find things. He has his own concordance.

iON 51:59
Aww, it works.

Bob 52:00
What? What is this one? I don't see what (overtalk)

Amy 52:03

Ha, I got "The Beatles." (overtalk) Beatles.

Bob 52:05

Oh, okay, so they got a lot of photos here. I see. That's what you're highlighting.

iON 52:14

Do you see the gold and see the different people?

Bob 52:17

Yes.

iON 52:20

Ah huh.

Bob 52:22

What is the, what is a song that they did? What's a major hit of theirs?

iON 52:29

They haven't written one yet. We put it, we put it on the, we put the picture on the goober snatcher. That'll help you.

Bob 52:39

What is a

Amy 52:41

Well, here's actually a - here's this, Bob. Listen to this. The dude, Maurice White, he was the guy like the - he put the band together. He's like the spiritual being, but here it is, "Like Moses, leading his people from Egypt to the Promised Land, Maurice White led his fans to the higher plane."

Bob 53:06

Mmm. Wow, they're saying that on his funeral?

Amy 53:11

Ah, this is just describing, this is just something I'm reading under the Greatest Hits album. "Still, Graham emphasizes that the music was never "religious." It was always dance music, but there was this "deeper way that you could sort of find a pattern for living." I call the Book of the Dead.

Bob 53:39

And earth wind and fire, those are alchemical terms. Eh?

Amy 53:45

Yeah, yeah. Oh, this is awesome! I'm lining up with you all tonight. This is great. This is fantastic. I hope others as you're listening. I thank you for your time because this is big stuff. Countdown, tic tock. So, 2020 man, here we go. Hey, iON, one thing, man. What's, what's, with

the red birds always showing up in front of me; and I had a baby cargo at my front door; I got red birds; Cardinals flying in front of me. What's all the red, red, red, red, red?

iON 54:18

You're callin' them. You're calling them.

Amy 54:22

Oh, why would I call them?

Bob 54:26

'Cause of the Book of the Dead.

Amy 54:29

Bingo. So, in the Book of the Dead as I'm looking at three pyramids, what would that red bird be in the Book of the Dead 'cause that I'm not sure of.

iON 54:41

No. It wouldn't be that. You're calling them as representation; you're summoning them and you're part of - the point of your power is that summons. You're issuing a summons: you got to show up. They gotta get right; you got to show up; you got to get there and don't you be late. Like when Bob calls you, you better answer.

Amy 55:04

So, when I call, they're showing up as I do the Aethyrs, as I do the prayers, as I do all the

iON 55:11

We don't even know, we don't even know, we don't even know what that is. So, yeah, okay, whatever. But yeah, you're callin' 'em.

Amy 55:20

Okay, good, good. Well, okay, everybody peace. I'm telling you; life is good. Here we go 2020. Thank you, Bob. We are living Genesis; here we are, Genesee. Thank you, Carolyn.

Bob 55:33

The blue wave.

Amy 55:34

Thank you, Ginney. The blue wave.

iON 55:36

Thank Bob.

Amy 55:36

Bob is surfing it. And I mean it. I really did see you, Bob. You're little; you're way far away; but you're little, standing on top of a huge wave. And it's Nostradamus.

Bob 55:46

Where did you see that? When did you do this?

Amy 55:49

I sent you an email a couple weeks ago. I literally, I literally was just like daydreaming and I saw -

Bob 57:02

Right.

Amy 55:56

- you, like, it was a big wave but it's way far away, but it's huge. And you're standing right on top of it. I actually have my hand up. And there you are. You're this person, you're Bob, standing on top of the waves. You're surfing, not surfing, but you're standing on top of your wave. It's powerful. And I want you to know, over probably 30 years ago, I listened to something about Nostradamus, one of these shows, I was listening to and talked about a person that was born in February, like 22nd, or in the two's, and they had a blue turban. That this will be a person that is coming forward. And on the TV show, this is TV, not "looky box," actual TV, and it showed their version of what this person was. They tried to make it look like it was the antichrist, and they gave this version of a person, like a turban, like a white turban, but it was blue. But they were born in February.

Bob 57:02

Yeah, that'd be the Rhyee. That's Worcester's Rhyee hat. That's Worcester's Rhyee hat.

Amy 57:12

No shit? Wow.

Bob 57:13

Yeah, he saw Rhyee with a big hat like that. So, yeah -

Amy 57:18

It was blue.

Bob 57:18

- it's Bob as leading one of the, the iON shows, Payday, as Rhyee. That's what I'm called on Dupes of Non-Physical, is Rhyee.

Amy 57:31

Yeah, there you go. And there's the blue wave, Bob, that came together -

Bob 57:35

Yes.

Amy 57:35

- to me when I saw you on that wave you were - it was like, oh, there's a blue turban. There's a blue wave. There's Bob. There's the three.

Bob 57:43
Well, is that still -

Amy 57:43
There's the three pyramids.

Bob 57:46
Right. You know, Amy, the surfing a huge wave, I see a lot of the images that - on the island here. That's the most incredible thing to imagine one doing, so that would be the impossible for me to surf a huge wave like that. So, that would be appropriate for when I ascend, I will be doing that. Or, when I did ascend, I did that.

Amy 58:10
Absolutely. And that picture you on Facebook, you are on a surfboard. Remember that picture?

Bob 58:15
Yes.

Amy 58:16
Where you are?

Bob 58:17
Yes.

Amy 58:17
That was years ago. Oh my god. It was like, whoa, we're all like going dude, whoa, check the pecs out.

iON 58:23
That was three, three days ago. It wasn't a long time ago.

Bob 58:27
Heh, heh. That was about two years ago in normal time. In Andromeda time, not in Alpha Centauri time.

Amy 58:34
Yeah, yeah. Well, again, I know many, many (overtalk)

Bob 58:38
Very good, Amy.

Amy 58:40
Hey, I love you, guys. I mean that, I always will mean it. Happy 2020. I don't know if you're going to be on Tuesday night or not, but wow. I look forward to talkin' to you real soon.

iON 58:51
Ask the boss, ask the boss if he's going out to get drunk, if he's going out to get drunk on amateur night.

Bob 58:58
Ha ha ha, amateur night.

Amy 59:05
You're gonna have, yeah, you're gonna have a show Tuesday night, Bob?

Bob 59:09
Yes, yeah, we'll have a show.

Amy 59:12
New Year's Eve, cool.

Bob 59:14
Yeah.

Amy 59:15
Hey everybody, you heard that. New Year's Eve, man. The end of the decade, bringing in the new vision.

iON 59:20
Be sure and don't, be sure and don't show up. Don't show up whatever you do, there's no room, no room, no room.

Amy 59:27
Or, like you said there's (overtalk).

Bob 59:28
That's the one story you don't go into.

Amy 59:31
Drink on Monday night, not Tuesday.

iON 59:33
And bring it - nah, no, bring your party liquor. It will bring out the - it will sort the evil ones out amongst you. Yeah, bring your party liquor.

Amy 59:43
That'll be fun everybody.

iON 59:44
Remember Renae, remember Renae, remember Renae would argue?

Bob 59:48
Yeah.

iON 59:48
Oh my god, she would argue and cry. And she would argue, and she's trying to fix the bathroom. The only thing she ever got from Non-Physical is how to repaint it.

[Top](#)

2019-12-28--2200-4

iON 0:00

- her room, her kitchen redone, remodeled. And she'd go on for hours and hours and all of a sudden you hear: Clunk, and then glug, glug, glug, glug, glug, glug, glug. And Bob would say, "Well that's it. That's Renae for the night." She would drink herself into it till she fell over and knocked the whiskey barrel over.

Bob 0:19

Yeah.

iON 0:19

Then we can hear it. It hit the table. Then it's going glug, glug, glug, glug till it all poured out. And then she'd be gone for a season or two; then she's right back at it. It was pretty fun.

Bob 0:31

Heh, heh, heh. Yeah, she would return after a long interval.

iON 0:33

She was our, she was our, she was our little - yeah, she was our little party girl.

Amy 0:38

All things recorded, huh?

Bob 0:43

Amy, Renae was the one who saw herself in a store in Seattle. You know, when she was like 15. She saw herself, exact self, just down the aisle and was shocked by that. That was her main, Non-Physical experience that she would talk about all the time.

Amy 1:00

She saw herself. And that's when iON asked me what I wanted for Christmas. It was like, hey, I just want to know me, when I have good health, be able to always get the products, always be able to talk to you guys. And I want the app. Whenever you guys come up with it, the app. It'll be good.

Bob 1:17

Yeah, the app, heh heh heh. The ascension app. Okay, thank you very much, Amy, we must move on to other enthusiast people.

iON 1:26

That was good. That was good. Hey, Bob, that's two people that actually liked the Book of the Dead. That's more than you did last time. That's good.

Bob 1:34

Yeah, yeah.

Amy 1:35

Woo hoo!

Bob 1:36

Pretty good.

Amy 1:38

"Earth, Wind and Fire," Bob.

Bob 1:37

Okay, Germaine, do you have anything to say about the Book - yes - Germaine, do you have anything you want to say about the Book of the Dead?

Germaine 1:44

Ah, I still need to catch up on it. I don't know enough. So,

Bob 1:51

Okay, so you're here for after that. Does any -

Germaine 1:54

Yes.

Bob 1:54

- okay. So, does anybody else want to talk on the Egyptian Book of the Dead or should we close the theme?

iON 2:01

Or, or, or if you have a propensity for standing on your dicks, then that would be appropriate to bring it to the point, too, as well.

Jaun 2:11

Hi, Bob. Hi, iON.

Bob 2:14

Jaun, you got something to say, Jaun?

iON 2:16

Hey, darlin'.

Jaun 2:17

Yeah, iON is the dead people in the Book of the Dead, are they people who gave their power to the Tech Body?

iON 2:25

Ah, it was absorbed by the Tech Body if they did it, yeah. There's a whole nother energy, but when you lose your life force, your power goes somewhere. So, once it goes somewhere, then that's what happens. It's absorbed.

Jaun 2:45

Okay, and - but they are still in their meatsacks. They have not separated from the meatsacks yet?

iON 2:51

Sometimes they have, sometimes not. Just depends.

Jaun 2:56

Okay.

Bob 3:00

Okay, so we'll end the

Jaun 3:03

Thank you.

Bob 3:04

Thank you, Jaun. We'll end the Tech Body topic, play a song and

iON 3:09

"Shaun of the Dead."

Bob 3:11

Right. Hey, could someone put - ah - no, it doesn't work. No. Have to do my own.

iON 3:22

Put on, put on "Lucy in the Sky with Diamonds." "Lucy in the Sky with Diamonds." That's a good one.

Bob 3:30

Let's see if I got that. Okay, Lucy (pause) What do you, what do you call it when there are three songs? Medley, medley, medley

iON 4:06

Metal - medley.

Bob 4:10

Yeah, I think I know where I'm going. (short pause) I think this is - no, that's not it. Oh, yeah, there it is.

Scott 4:24

That would be "Ebb Tide" by Bill Medley.

Bob 4:28

Heh, heh. Okay, this is what I got right now.

Music 4:30

(music plays)

[Top](#)

Carolyn 0:01

It looks like it's page 26 and it's

iON 0:05

That's good.

Carolyn 0:05

"THE CHAPTER OF DRINKING WATER IN KHERT-NETER" And it begins: "The am khent priest, Nefer-uben-f, whose word is truth saith; (Carolyn: and the am, so, this guy saith) I, even I, am he who cometh forth from the god Keb." My first question is, so is this priest, Nefer-uben-f, a born-again god who is opening the doors of heaven for those that follow, iON?

iON 0:27

Ah, no, it's not quite like that. It's more like standing in the breach. You remember when we had the angel issues before the vial judgments? And there was something like a placeholder? It's more likened to a placeholder. And the reason we say that is because you really can't, well, now, see, this is like a double standard here and we don't do much of these. You really can't just move back and forth between worlds or realms from the dead to the living from the living to the dead. But then, then you have Lazarus! So, how you know what you're gonna do with that, you see? What you're gonna do with that? But as a bird flies, as the crow bones, the dead stay on the dead side. Now, they can creep over, but as a placeholder. But they can't, like, get you pregnant. They can't, like, engage things. They can burn your house down, but you have to help them. See, they got to taunt you. They tease you into this haunting crap. But they know it's a - did you watch the movie, the crazy movie, "Beetlejuice"? They had these rules and regulations that they had to engage with the living ones about them when they were seeped into a spot or a place. So, without being too far out

Carolyn 1:59

But I thought this book, I thought this book was about being able to be dead and come back. So, now you're kind of saying it isn't that easy.

iON 2:09

No, no, no, no, no, no, no, wait, no. We're not sayin' that. We askin' this particular question. This book is so that you can bring them back. They won't have access to this book.

Carolyn 2:23

Yeah.

iON 2:23

See, this is on this side. They don't have access.

Carolyn 2:25

I see.

iON 2:25

But this answer to this particular question is a bit of an anomaly because it's not like being over here. It's about a placeholder between the two. It holds the channel; it holds the keyhole with the space. If we say it that way, you go: "Oh, yeah, yeah, yeah." Because we say keyhole, everybody knows about this: Bob's sittin' in the Meissen bottle with his bobblehead, sittin' on a mantle, you know, that's normal. As normal runs. Okay.

Carolyn 2:51

Right. Right. Okay. So, this, this priest guy placeholder, not a constant. Got it. Okay, -

iON 3:02

Correct.

Carolyn 3:02

- then we continue: "The water-flood is given to him," (Carolyn: now, when we were cut off, Bob and I were talking about this water flood, and that's what Madeline went through. It's like we stopped)

iON 3:16

No. No, no. She had a flood. Water came through her apartment and blowed everything up. And they couldn't get it to stop. And they came in and worked and they still never knew and it's so crazy. They didn't know where it came from, and it still wouldn't stop. Yeah, it was pretty bad. Yeah, she wanted a little water. She wanted some water, so she got it. But now she wants it from a faucet. So, okay.

Carolyn 3:37

Yeah. Okay. So, continuing: "he hath become the master thereof in the form of Hapi. I, the am khent Nefer-uben-f,

iON 3:50

I the am.

Carolyn 3:51

(Carolyn: I the am, I know) "open the doors of heaven." (Carolyn: so, that's the -)

iON 3:59

See the placeholder?

Carolyn 4:00

- placeholder is open -

iON 4:01

Right.

Carolyn 4:02

- the doors of heaven. Right. "Thoth hath opened to me the doors of Qebh (the Celestial Waters)."

iON 4:12

Qebh.

Carolyn 4:12

So, Qebh, okay. "Lo, Hapi Hapi, the two sons of the Sky, mighty in splendour, grant ye that I may be master over the water, even as Set had dominion over his evil power on the day of the storming of the Two Lands. I pass by the Great Ones,"

iON 4:36

You got that?

Carolyn 4:38

Well, the storming of the Two Lands; is that live and dead?

iON 4:44

Well, it goes back to the old hymn, "Now, On Land and Sea Descending." Okay, that's the Two Lands. It's the two parts. Remember when GQ had one foot on the land and one foot on the sea?

Carolyn 5:01

Okay.

iON 5:02

Remember that? Remember that?

Carolyn 5:04

I do.

iON 5:04

That was way back there.

Carolyn 5:05

I do.

iON 5:06

Yeah. And that's in that - from the Little Book, the reference in the Little Book. And that applies to both realms. Now, that's not two worlds, because this is the Two Lands. For now, those are corporeal. Those are corporeal because everything leads into the next, next, next space. And so, that's why it's so much fun, because people are where they are, Carolyn. They are where they are. Now, they're not where they're supposed to be sometimes, but they are where they are. But you don't push 'em, you let 'em be where they be. And then all of a sudden, it shakes and then they realize who they were. And when they realize who they were then that's who they are, and then they're fit for a perfect moment just like this. You see? So, they - it's a, it's a waxing, waning, but it's not really a malady. It's just a position of a placeholder from one foot on the land and one foot on the sea. So, it's good.

Carolyn 6:00

Okay.

iON 6:00

And, Carolyn, here is another little thing. Here is another little thing. Y'all need to be careful with your tears. They are absolutely - because the way the humans, well, we don't even like the humans really much. You see, we see everybody as ascended, but they're not. But we wish they were. That's what we are here for, but they're not. But we like to see them as that, but they're not. But those that are and know they are, you need to watch your tears. You need to be very careful for your tears. They will - they, the angels, will do anything to make you be in a position where you have or shed tears. Do you know why? There's the only way that angels can get salt. And they have to have it.

Carolyn 6:44

Oh, my gosh.

iON 6:45

You are salt and light, and they're the saltiest part of you. The purest part of you is in your tears. That's why, that's why Vestal sings that tears will never stain the streets of that city. Because you're gonna stop this damn cryin'. And I mean, right this second. You're gonna quit this damn cryin', 'cause it's running them crazy. It's worse than crack. They gotta have it. They gotta have it, and they'll do anything to make you cry to get 'em and get access to 'em. It's amazing. That's why everybody's runnin' around with this nasal crap tryin' to makey things. The mucus be so backed up all in your system and everything and be all watery-eyed all the time. They'll do anything. They'll do anything. Mind your tears. Mind how you handle them, mind what you do with them. Because I'm telling you, they'll do anything. It's literally worse than a crack whore. That's important. Now, we did, we had engaged a little bit extra in there. But you understand, step by step by step, Carolyn, when you open this stuff up, that's what you're gettin'. You're opening up stuff that's important, but you can't get it until you get there. Now, let's go back for one second. Set. What the hell does Set have to do with dominion over the evil power of the day? Why is Set involved in this conversation at all? We thought it was about the humans ascending and being a god. Once you're god, why are we havin' this conversation? Because they're trying to lay it out for you. If you go in there to go get somebody, you gotta know what you're doin'.

Carolyn 8:16

Yeah.

iON 8:17

So, if you bump into Set, you better know what you're talking to because that'll show you on which side or which capacity it's going to apply. Because here we go. "I pass by the Great Ones, arm to shoulder, even as they pass that Great God." Remember, that's the one we're talkin' about going to get somebody? The Spirit who is equipped, whose name is Bob Dobbs fucking Neveritt, oh, never, unknown, unknown, unknown, unknown, no, no. And, "I have passed by the Aged One of the shoulder. I am Neferuben-f, whose word is truth." Unlike facts, is truth. "Hath opened to

me the Celestial Water Osiris." You see? Now, this Celestial Water applies to the Living Water, the Living Water that they've tryin' to get their hands on at every level. But now, you're not talkin' about angels; you're talkin' about dead people. They have to have it, too. But they have no hope of getting it. Because you see how hard is for little man to get ahold of it, Carolyn? God darn, how's the dead people supposed to get it? We're certainly not pouring it in the grave. You see, that don't work.

Carolyn 9:34

And, you're saying the angels are trying to get it too, iON?

iON 9:38

Yes! They are desperate. Oh, yes, they are. They're desperate. And they don't have to have it, but the more you get it, the more chance that you have of ascending and knowing you're ascended, and then they're screwed. They're screwed.

Carolyn 9:52

Yeah.

iON 9:53

See, Jimmy brings packages when there's packages to bring. But what if you had to make Jimmy come every time, every time 30 minutes to see is there gonna be any packages? He'd get aggravated with that after a little while. He'd probably do it, -

Carolyn 10:05

Right.

iON 10:06

- but if he's an angel and he HAD to, that's a different conversation. See the rub? There's a difference in: I got a package, okay, I'm gonna take it up to him. But if I gotta do it every 30 minutes whether I want to or not, they don't want that or like that. There's the rub.

Carolyn 10:20

Got it.

iON 10:22

That was good. Okay, now, Celestial Waters to Thoth-Hapi.

Carolyn 10:28

Yes, but let me jump back when it said this: even as they pass that Great God, capital "G," capital "G."

iON 10:39

Yeah, that's you.

Carolyn 10:40

Now, I'm asking the Great God. Okay, so yeah, it implies there's someone more powerful than me. Are we the Great Gods? So, yeah, it's me.

iON 10:51

Yeah, and that's the reason we said if you go down to get somebody, you see. If you give it up and you decide that you're gonna go get Evelyn, you're gonna go get her, okay, that's fine, you can do that. You're powerful enough to do that, that's fine. If you want to. You don't have to, sugar. Don't think you gotta do nothing, but if you chose to, you certainly could; that's appropriate, it's necessary or warranted. And these are the sort of the byways to navigate it. Kind of like the step process of getting through the fifth gate when you're gonna go to the mainland, kinda like that.

Carolyn 11:25

Right.

iON 11:26

Kinda like that. And don't worry. We'll send somebody to help, we'll do that. We're bad like that, sometimes. But you don't want to get like that. You don't want somebody to have to hold your damn hand and go through the damn gate. You wanna just do it when you wanna do it. You're autonomous. That's why these words help, 'cause now you got a base to say: "Uh oh, wait, this isn't right. Stop. Hold on right here. Let's move this over a little bit. Now it's lined up. Now we can go." You know. You don't have to depend on someone else's place of power to assure your successful transfer.

Carolyn 12:00

Got it.

iON 12:01

That's pretty good, girl. You're doing good tonight. You're doing good tonight.

Carolyn 12:04

Heh heh heh. You're doing the words. Okay, so we're - we went through: "I pass by the Great Ones, arm to shoulder, even as they pass that Great God, (Carolyn: which is me) the Spirit who is equipped, whose name is unknown. (Carolyn: and then continuing) I have passed by the Aged One of the shoulder. I am Nefer-uben-f, whose word is truth. Hath opened to me the Celestial Water Osiris, (Carolyn: and you talked about that being the Living Water. Continuing) Hath opened to me the Celestial Water Thoth-Hapi, the Lord of the horizon, in his name of "Thoth, cleaver of the earth." (Carolyn: now when it says cleaver of the earth, is that the Two Lands?)

[Top](#)

2020-01-04--1900-2-pages 26-28

iON 0:00

Yeah, the chop. What chops the earth. It parses the earth, the parser.

Carolyn 0:08

Continuing: "I am master of the water, as Set is master of his weapon."
(Carolyn: so, again, water metaphors, referencing Living Water, and just identifying Set and his evil oversight, having the weapons. So, that's all there. Continuing.)

iON 0:29

But, but see. See, the master - wait a minute - the master has the water that they've all got to have, and Set is the master of the weapon. He ain't got no water though.

Carolyn 0:40

Yeah.

iON 0:41

See, there' the rub. They're asking for it. They get versions, they get versions of it, -

Carolyn 0:45

Yeah.

iON 0:45

- but it doesn't help anything. Because see, they're already in a timeless. The thing that comes into play here that you all are judged by is y'all are trying to play this time thing. It's the craziest thing we've ever seen. I don't know how - you can't prove it, you can't validate it, you can't mark it, it keeps changing, it keeps slipping, no day is the same length of time, no year's the same length of circle. It's insidious. Some days are fast, some days are slow. Christmas, Christmas comes but once a year and it's slow as molasses. And then trouble comes so fast you can't get out of it till you're right back in trouble. It's crazy how this slippage goes back and forth; it's not based on anything. So, y'all got time against you, it's not on your side. The Book of the Dead aspect, they're timeless, so, they don't, they're not judged by this timed element of, "Oh, we better hurry and ascend before it's too late."

Carolyn 1:36

Yeah.

iON 1:38

Ha ha ha. It's glib when we said - but we sound that way! We sound that way. We're like y'all hurry! Come on! Y'all come on. Okay. Heh heh heh.

Carolyn 1:45

Yeah. Ha ha. Yeah, so with the judging, I mean, there's a lot of words about judgment in, in the Keys, in everything. So, is -

iON 1:58

Capacitation.

Carolyn 1:58

- most of the judging about time?

iON 2:02

Apparently, because without it, there would be no judgment. There would be no time for a judgment 'cause, see, they deliberate. When the deliberations come forth, that's an element where they're convening to decide -

Carolyn 2:16

Yeah.

iON 2:16

- if it's okay or not, appropriate or not, vindictable or not. Are they worthy? Are they bad as they say they are or are they just sort of bad, bad, bad. You know, do they need killin' or not kind of thing. So, it's fun. You've been good because you've had a lot of practical magic in this, and this has, has a lot to do with you. You've had a lot of practical magic of how to use this place of power. You've watched them fall. My god, how many funerals have you been to that Bob's caused? I mean, you can get an idea how this thing kind of flies after a little bit; it's kind of crazy, crazy as it may seem. You know, we are post Mary McLuhan now, so all things are possible. So, jiggy for that. So, this rub now, darlin', is of the place where you start picking at it. Okay? Where you start parsing it out and seeing how this waylays itself. What that means is is how you can use - if there was a way to use the power from the deceased against the angels with your power that you have, a mighty army you could raise.

Carolyn 3:25

Yeah, right.

iON 3:28

That's gonna come up again, we promise. But not right now, but that's gonna come up again.

Carolyn 3:36

Got it. Okay,

iON 3:37

You'll see. If Reverend Stang lives through it.

Carolyn 3:41

There's a lot of words about justice as well. What is the difference between judging and justice?

iON 3:51

Well, now justice is a show with Judge Jeanine Pirro; comes on Saturday night.

Carolyn 3:56

I know.

iON 3:57

It's a real good one. That's, that's beautiful. That's a - you see reruns on, it's on all the time. It's good. "Justice with Judge Jeanine Pirro." That's her show. It's good. Now, to judge, it's to sort it out: compartmentalizing or placing something in a right side or a left side. You notice we're not saying right or wrong because that's in the judging. I judge you to be appropriate. I judge you to be less than. See? That judgment or this work is good, or this work is not. You see? Or this is pretty good, but it could be better. So now you're attaching a value or compartmentalizing a capacity of worth. Capacity of worth.

Carolyn 4:41
Okay.

iON 4:41
So now you adjust it. You want to be the best "you" you can be. And you're good at that 'cause you do. You want - you don't know, you don't care. You just want to be happy and right and together and you know, you got to be good-lookin' if you're gonna hang around Bob. He's not gonna hang around no ugly people. You're beautiful, so - and you're not fond of ugly people either, but you're kinder than he is. He's a little rough.

Carolyn 5:03
He he he.

iON 5:04
A little rough on the edges, but at least, you know, you don't mind them if they're not ugly, either, so that's nice. And being more social, you get more touches of the deference or deferral between people. When you're making value placement for people, "Oh, he's a nut job. Oh, he's okay. Or he's too forward. Or he's not. Yeah, he's okay. Well, he's ..." You give them the space, but you also discern conditions of position. Okay? Now, that discernment allows you sometimes heads-up of what's going on. You see? You know what to do with an Ed Seaton. It's easy after that 'cause you know what to do.

Carolyn 5:47
We're talking about justice and judging. So, are we gettin' anywhere?

iON 5:53
You're god, you're god, and that's what you do. That's how you do it. Once you decide then they're judged.

Carolyn 6:01
Yeah. Okay.

iON 6:04
And we want you to be good at it. And we want you to be appropriate with it. And that's the, that's what you're discerning here. It's the ultimate discernment, Carolyn. The ultimate penultimate discernment: judgment. Because here's the rub, you have to be careful. Here's where you come in. You do this with that kommy nami, lommy harmonica manna wanna honie ponie - whoa, whoa ponnie honey, wait, wait, -

Carolyn 6:30
Ho'oponopono.

iON 6:30
- don't tell us. Don't tell us.

Carolyn 6:31
Ho'oponopono. Ha ha ha.

iON 6:32
Ha ha ha ha - you're so, you're so funny when you say it like that. That's the funniest thing ever. Yeah, come on I wannalayya. What it's sayin' is, "I'm fucked up. And I know I'm fucked up. And if I wish I wasn't so fucked up, 'cause if I wasn't so fucked up, then I wouldn't see how fucked up you are. So, if I got me better than I wouldn't see how bad you are, and then - "

Carolyn 6:53
Yeah, yeah, yeah.

iON 6:53
Ha ha ha. So, the condition is this: judgments have to be careful 'cause here's what happens. You're judged by the same measure. Ah Ryhee! There's the rub. 'Cause, see, if you can't take it, don't pitch it 'cause you gonna get it. That's the, that's the thing. Your famous saying that'll go down in infamy is, "iON, it's like taking poison and expecting your enemies to die." Yep. So, that's it, so keep your judging stick long and slender 'cause you get it the same way, and you don't want that. You wanna do whatever you wanna do. You know, sheez -

Carolyn 7:32
Yeah, yeah.

iON 7:32
- you see? So, that's the condition. That's, that's enough of all that foolishness, but it does give you a little insight on how - we're trying to give you all the heads-up we can - so these crazy, dull, mundane, shoot-myself-in-the-fucking-head words mean somethin'.

Carolyn 7:49
Ah huh. Yeah, yeah, yeah, good. Good, good. Continuing. "I sail over the sky, I am Ra, I am Ru. I am Sma. I have eaten the Thigh, I have seized the bone and flesh." (Carolyn: question: is this bringing the conversation back to the physical talking about thighs and bones and flesh?)

iON 8:11
It's how it applies. Dead people have those things, they just don't have control of them. You're gonna get to the fire; you're gonna get to the fire soon.

Carolyn 8:22

Good. Yeah. Okay control over them - continuing: "I go round about the Lake of Sekhet-Ar. Hath been given to me eternity without limit. Behold, I am the heir of eternity, to whom hath been given everlastingness." (Carolyn: so, that's good, fine. And, and then it says:) "The following two Chapters are from the Papyrus of Nu, Sheets 7 and 12)" (Carolyn: and this Chapter starts with the words, or the title is:) "THE CHAPTER OF DRINKING WATER AND OF NOT BEING BURNT UP BY FIRE [IN KHERT-NETER]" (Carolyn: now, Khert-Neter, just to remind everyone, is the underground.)

iON 9:12

Right. The dark land.

Carolyn 9:16

So, that's the Living Water.

iON 9:15

Some say, some say the Shadows, too. Remember, Khert-Neter can also be the Shadows because they're not jud - they're not bound. They can sort of ease - so, in the Shadows, the underground or the Shadow, say the Shadows, 'cause you don't know what's in the inky, misty darkness anyway; so, that could be, that could be the underworld for all you know.

Carolyn 9:19

Right. Right.

iON 9:39

Excellent. Good catch.

Carolyn 9:41

Okay, the water - we're continuing the water and then we're bringing up some fire. Let's continue. "Nu saith:- Hail, Bull of Amentet! I am brought unto thee. I am the paddle of Ra wherewith he transported the Aged Gods. Let me neither be burnt up nor destroyed by fire. I am Bebe, the firstborn son of Osiris, to whom every god maketh an offering in the temple of his Eye in Anu. I am the divine Heir, the Mighty One, the Great One, the Resting One. I have made my name to flourish. Deliverer, thou livest in me [every day]." (Carolyn: so, I don't know if there's anything to be said there. It's just more of going along to the next. It's like, tagging -)

iON 10:39

It's bleeding-over.

Carolyn 10:40

- more distance. Huh?

iON 10:42

It's bleeding-over, it's bleeding-over. 'Cause, see, what's bound on earth is also bound in heaven. For the same thing. Remember, you have Inner Kingdom, Middle Kingdom and Outer kingdom: Inner, Middle, and Outer. Remember the three kings back in the days, of tale of tea? Boy,

you gotta be old school. You gotta be an old-timer. You gotta be an Aged One if you can remember the tale of tea, don't you, Carolyn? That's back in the day. But those can bleed over which is why your earth is burning.

Carolyn 11:13
Ohh.

iON 11:13
Bleeding-over. Now they don't want to be destroyed by fire.

Carolyn 11:19
Yeah, yeah.

iON 11:19
They're seeing this live - they're saying that they're seeing this condition being lived out on this earth. Now, some say, some say - we don't know who some are, and we don't know what they say, but some say that we and this engagement are causing this plight and perils to fall upon the land of this earth. That the kingdoms of our god have become the kingdoms of this world. Some would say that, yes, they might. They might say that. So, carry on.

Carolyn 11:55
He he he he. Okay, carbon, carbon, carbon.

iON 11:58
Do.

Carolyn 12:00
Next capital chapter and capital letters of this chapter and it says: "THE CHAPTER OF NOT BEING BOILED IN FIRE." So, I'm asking, we now know that the earth is being consumed by fire. And I saw a map of Australia yesterday and it's covered in wildfires. So, you've already expressed that and that's the bleeding-over on earth is, is in the underworld.

iON 12:31
Well, they shot off that mouth. They shot off that mouth. They shot their mouth off. So, that's what it feels like. And like they did in California. Yeah, they had a little somethin'. We told them, said: "Say something!" And they said, all right. Oops, there it is.

Carolyn 12:48
And they shot their mouth off in what way, iON?

iON 12:53
Oh, not agreeing with this whole process of being above it all, autonomist in their conditioned repose. Listen to them on the TV; they talking about it as, "Well, our houses burned down, but it doesn't really matter. And oh, we had to go stand in the ocean so we didn't burn up! But it'll be okay. And we hope our friends and family make it just fine." But it's just like so prim and proper with the whole thing and it's kind of like your damn country's burned to the ground. How are you, how are

you so calm? But get 'em on TV. It's kind of like when they have a tornado, the first place that goes is to the local trailer park. Ha ha ha. It never fails. That's where it's gonna go 'cause they can't take - that's the one place that can't take that, you see. Where's the water, Carolyn?

Carolyn 13:44
So, you're,

iON 13:44
They always have water in Australia.

Carolyn 13:46
Okay, okay. Ha ha. Right.

iON 13:49
Where's the water? They ain't got none.

Carolyn 13:49
Okay, so you're saying it's people just wimping out, acting like little man, not using their god power to turn it off.

iON 14:01
Correct.

Carolyn 14:02
It's the little people.

iON 14:03
That's exactly right.

Carolyn 14:03
Yeah.

iON 14:04
That's right. Now, some might say that this condition of ascension that's being offered, however profanely, that that's causing or ushering that into a larger place. And we ain't, we ain't mad. We ain't mad. We ain't arguing. We just sayin', just sayin', just sayin'. So, you know, you do it what you want to, but people are startin' - if you, if you pole or, or if you quiz the quorum present, what you're gonna find out is there's some people are actually experiencing this.

Carolyn 14:40
Yeah.

iON 14:40
And they're not saying shit, Carolyn. They're being quiet as a church fucking mouse; they ain't sayin' nothin'. They got it, they worked it out. They know and they ain't sayin' nothin'. They're just being real quiet 'cause they're afraid, they don't want it to stop. They don't want to lose this magic that they have. They don't want to lose control of

their connection that they have the ability to. And they see us turn on people like a, like a two-headed serpent here this right quick; drop 'em like a bad habit. And then they don't want that; they want to engage. And so, the point is, is you feed that thing that is until it comes into a place where it starts to be meaningful and work for you. Just the way you did it. You know, you said. "Nah, I ain't havin' this. I won't do it until I get it the way I want it and give a shit if it harelips the Queen. I'm gonna do it until I get it the way I want it. And I'm only gonna see it the way I want it. And the sooner y'all figure it out, the better it's gonna go for you." And you do that great. Now, we don't always necessarily 100% agree; that don't make any difference. It's working. See? That's the point, it's working. Now, if it don't work, then adjust it just a little bit. You don't gotta slam on the brakes, just ease off the gas a little bit. So, you got it. Now, that's how you keep from getting boiled by fire. Now, go ahead.

Carolyn 14:48

Got it. Awesome. Continuing: "Nu saith:- I am the paddle which is equipped, wherewith Ra transported the Aged Gods," (Carolyn: I've never heard of Aged Gods 'cause there's no time, so, what kind of misnomer is that?)

iON 16:18

Yeah, mature - no, no, Aged Gods are mature. The original Saint Germain would be an example of an Aged God.

Carolyn 16:30

Got it.

iON 16:30

Ginney Belle's mother would be one Aged Watcher. She done this a long time, you see? But she's good at it. She knows the ins and outs of it. And in "Fringe," that - the little bald-headed man that messed up and changed everything. He would be an Aged Watcher. But there's always a hierarchy because that's how power flows from above. You see? But you know, you still have the room to do it. You still got, you still got the room to - you know, you make your cauliflower any way you want to. They ain't caring about that. So, it's good.

Carolyn 17:05

Right, Okay, just backing up to continue: "Nu saith:- I am the paddle which is equipped, wherewith Ra transported the Aged Gods, which raised up the emissions of Osiris from the Lake of blazing fire, and he was not burned." (Carolyn: so, I'm asking, or saying, so, we see here that in spite of all this fire, we are not burned. You've already explained that because we're ascending and ascended.)

iON 17:37

Yeah.

Carolyn 17:38

Now, the emissions of Osiris, is that just him spewing water on the fire?

iON 17:45

Not necessarily. Not necessarily. Not necessarily. See, the, the lake is from the Lake of burn, blazing fire.

Carolyn 17:55

Yeah, yeah, yeah.

iON 17:56

It may be what's causing the thing.

Carolyn 17:58

So, what -

iON 17:58

'Cause he was not burned. The fire's the Lake of fire. The scriptures, remember in Revelation it talks a great deal about the burning lake of fire; and Johnny Cash did, too. He fell into a burning lake of fire.

Carolyn 18:11

Ha ha. Right.

iON 18:12

Yeah, remember? They sing about it. Same thing.

Carolyn 18:16

So, what are the emissions of Osiris, I guess is my question.

iON 18:22

Fire.

Carolyn 18:25

Okay, got it.

iON 18:26

And he was not, and he was not burned, the Light-god.

Carolyn 18:29

Got it. Perfect. Continuing: "I sit down like the Light-god, and like Khnemu," (Carolyn: how - say again? Newemu?)

iON 18:42

Khnemu. Khnemu.

Carolyn 18:44

"Khnemu, the Governor of lions. Come, cut away the fetters from him that passeth by the side of this path, and let me come forth therefrom." (Carolyn: so, I'm saying cutting the fetters, are these the last attachments we have to being little men?)

iON 19:12

Yes, it's when you go back and you know everything is okay. And you know if you're gonna be all right. And everything is okay, and you still go back to that oncologist one more goddamn time to "let me make sure that there's not some more little stray." One little cell there that's not gonna consume you. One more little time that "I may see, oh, if I could just have one more chemotherapy, maybe I'd feel a little bit better if I go along the way." See? One last time.

Carolyn 19:42

Right. You know what I call that iON? I call it treating fear. You're medicating your fear.

iON 19:53

Yeah.

Carolyn 19:54

Okay.

iON 19:55

Poison. That's good. Treating fear. Medicate. Y'all got it, rock it down. Mark it down.

Carolyn 20:01

Ha ha. The next Chapter is called: "THE CHAPTER OF GIVING AIR IN KHERT-NETER." So, we had water, then fire, now air. Now, this is the air, fire, water, Akasha that some cultures talk about. So, is Akasha the ascending or ascended place?

iON 20:27

No, it's no. It's just what they called it. It was the marker that lets you know there's a difference. Do you remember the movie, the movie with the, with Bruce Willis? "The Fifth Element."

Carolyn 20:41

Yeah. Yeah.

iON 20:43

It's like that; those combinations with Leeloo in the middle, that completes it.

Carolyn 20:48

Yeah.

iON 20:48

But see, they had to have the earth, wind, fire and water to hold those places. Plus the perfect what you call the perfect being.

Carolyn 20:57

Yeah. Got it. No problem.

iON 21:01

If you say it like that, you don't add a negative connotation to it.

Carolyn 21:06
Or even a positive -

iON 21:07
'Cause, you see Bob -

Carolyn 21:07
- you know, Bob.

iON 21:09
Correct.

Carolyn 21:09
Bob talks about my, my tridosha being air, fire, Akasha and thinks there's something -

iON 21:15
Right.

Carolyn 21:15
- special about it, but it's just a marker for the

iON 21:18
Well, and see, and then he'll play, and then he'll play "Earth Wind and Fire" and think that applies too. So, you know, it is what it is, so, no problem. It's so fun.

Carolyn 21:27
Ahh. Continuing.

iON 21:30
Why won't he, but he won't play Eartha Kitt. We don't understand that, but we wish he would. But he just won't.

Carolyn 21:36
I know, I asked for it. Yeah.

iON 21:38
I know, it's just - he's got his own way.

Carolyn 21:41
Continuing. Yeah, he's our Bob. "The Osiris Ani saith:- I am the Egg which dwelt in the Great Cackler." (Carolyn: now, this was funny to me.)

iON 21:58
Cackler. Cackler.

Carolyn 22:00
So, what comes first, the chicken or the egg? Cackler.

iON 21:58

The Cackler. The Cackler comes first. Of course the Cackler comes first, 'cause the egg dwelt in the Cackler, so the Cackler had to be here first.

Carolyn 22:08

Ha ha. Mm hmm. I was saying crackler 'cause it's like you crack the egg and you get, you get crackler. Right?

iON 22:13

Yeah, yeah, yeah. That wouldn't, that wouldn't be that, that'd be which came first, the crackler or the omelette? I guess the crackler came first and then the omelette.

Carolyn 22:26

Right. Continuing: "I keep ward over that great place which Keb hath proclaimed upon earth." (Carolyn: so, I'm saying that Keb is back.)

iON 22:38

Yep.

Carolyn 22:39

So that's the marker at the gate.

iON 22:42

Mm hmm.

Carolyn 22:42

But I was wondering is Keb bringing us back to the physical? I keep seeming to think we should come back.

iON 22:52

It's the window, it's the window.

Carolyn 22:54

Hmm?

iON 22:54

It's the window. It's the windows. It's the windows that you can open, but then Bob get started and you feel compelled you have to close the windows. Well, Keb is the window closer.

Carolyn 23:03

Yeah, got it. 'Cause it - continuing: "I live; it liveth. I grow up. I live, I snuff the air." (Carolyn: so here iON, -)

iON 23:03

Air. Air.

Carolyn 23:17

- snuff, does it mean snuff your life or sniff the air? Okay, so it's air. Got it. Air. I am continuing: "I am Utcha-aab. I go round about his

egg [to protect it]. I have thwarted" (Carolyn: okay, so egg there does that mean our beginnings? Like we're back to being an egg like before?)

iON 23:45

No no no, it's the containment. The egg contains it.

Carolyn 23:49

Ahhh.

iON 23:50

It holds the yolk and the albumin in place; the egg "is" already. The egg is the protector.

Carolyn 23:57

Got it.

iON 23:58

You could do it all the way down to the scrotum if you want to get that far with it, that protective area that allows it to function.

Carolyn 24:06

Yeah, yeah, a cup. He's wearing a cup.

iON 24:11

There you go.

Carolyn 24:11

Okay, continuing: "I have thwarted the moment of Set." (Carolyn: so, that means he's overcome the evil, I would say. Correct?)

iON 24:22

Yeah, he thwart - it's been thoroughly thwarted.

Carolyn 24:29

And continuing: "Hail, Sweet one of the Two Lands! Hail, dweller in the tchefa food! Hail, dweller in the lapis-lazuli!"

iON 24:41

That could be you.

Carolyn 24:42

"Watch ye over him that is in his cradle, the Babe when he cometh forth to you." (Carolyn: so again, it it's like this is a wrap up, a summary of how we are, how we're doin' so far. Is this a summary?)

iON 25:04

Yeah, and it gives the example. It gives an example of how you separate yourself from your power and how you get to be. If you're powerless, this is the way to become powerless. See, they can't - they can tell you how to get rid of your power, but they can't tell you how to get it back. Now, ain't that a bitch? They'll tell you how to, they'll teach you how to build - you remember what a Rubik's cube is?

Carolyn 25:30
Yeah, yeah.

iON 25:32
They'll teach you how to - they'll give you smarts to create a Rubik's Cube, but won't make you smart enough to learn how to figure it out, how to solve it.

Carolyn 25:38
Heh heh heh. Yeah. Continuing. There's an APPENDIX now, and supposedly in the appendix, the next title is: "THE CHAPTER OF GIVING AIR TO NU IN KHERT-NETER." (Carolyn: so, there was Keb, now there's NU. So, NU is both capitalized; N and U are capitals.)

iON 26:07
Yes.

Carolyn 26:08
What is NU?

iON 26:11
You'll see. It's another aspect. You go through each chain, kind of like around the clock, rockin' around the clock.

Carolyn 26:17
Yeah, yeah.

iON 26:18
Each aspect, you got to go from every capacity. Do you remember in the original symbols back in the day? Whoo, honey, we're goin' back old school tonight, darlin'. Remember like the wind?

Carolyn 26:27
Yeah.

iON 26:28
The wind chime is like a spiral, like a double helix spiral. It steps, steps, steps -

Carolyn 26:35
Yes, got it.

iON 26:35
- all the way down and around. It's like that, and so each aspect or ratio has to be confirmed in the terraforma condition.

Carolyn 26:48
Yeah, got it. Condition. Continuing: "He saith:- Hail, thou god Temu, grant thou unto me the sweet breath which dwelleth in thy nostrils!" (Carolyn: so, I'm saying we have the summary, now we're going into the details; and is this the breath of life?)

iON 27:15

Ah, you hope it is, but we got to see. You got to developed that.

Carolyn 27:23

Yeah.

iON 27:23

You hope it is. It could be it, it could be, could be the breath of death, but we're gonna see in just a minute.

Carolyn 27:28

Yeah, I've got it. Yeah, yeah. Got it. And the next word sounds like another summary saying: "I am the Egg which is in Kenken-ur (the Great Cackler), and I watch and guard that mighty thing which hath come into being, wherewith the god Keb hath opened the earth. I live;

iON 27:54

Little, little god, little god, little god. Notice that.

Carolyn 27:57

(Carolyn: yeah. Small "g.") I live; it liveth; I grow, I live, I snuff the air. I am the god Utcha-aabet, and I go about his egg. I shine at the moment of the mighty of strength, Suti. Hail, thou who makest sweet the time of the Two Lands! Hail, dweller among the celestial food. Hail, dweller among the beings of blue (lapis-lazuli), watch ye to protect him that is in his nest, the Child who cometh forth to you." (Carolyn: anything to say there, except that it's the summary now?)

iON 28:43

It's laying out. Well, it's laying out the process from this condition of how you become a little man 'cause you're on this side; that's in another realm. But this is laying out what happened. And so it's very significant because now that's why that the dead have all this capacity, can do all these things, because that's where that came from. You see? The Inner, Outer, Middle Kingdom.

Carolyn 29:10

That's where what came from?

iON 29:12

Little men.

Carolyn 29:15

So, the dead little men have all this capacity. All what capacities?

iON 29:22

To be able to say they're smarter than the little man on the earth that aren't gods. They got it together more; they can protect the egg; they say what's going on. They say what DNA you get; they tell whether you're gonna have spina bifida or not. Ha ha ha. Well, we pulled that one out the air. Where'd you see that one comin' from?

Carolyn 29:44

So, the dead are smarter - no. So, you're saying the dead are smarter than the little man on earth.

iON 29:53

Yep, we are. Well, how else could they spook ya? How come we say, "Boo!" and you go run under your bed? How do they come around and tear somethin' up and get you all messed up? How can they haunt your damn houses and walk and shake and rattle the chains and screwed you to death and all these kinds of foolishness; these spirits, earth-bound spirits are called that have the ability to do whatever they want to do. And everybody thinks, oh, they can't -

Carolyn 30:20

Right.

iON 30:21

- do nothin' to me. Okay, great, but then why are you talkin' about them. You see? So, yes, they have capacity.

Carolyn 30:27

Okay, and you say they, they protect the Egg and they decide about spinal bifida. Tell me about that.

iON 30:36

They can, they say what you're gonna have a propensity to if you're not gonna be human, you're not gonna be god. You're gonna be some aberration, some less than thing. Well, they get to decide what palsy you might engage.

Carolyn 30:52

Now do they get to decide that through the angels? How do they do that?

iON 30:58

No, no, no, no. It's the essence of this coming through, this power that they're covering. "I shine at the moment of the mighty of strength, Suti. Hail, thou who makest sweet the time of the Two Lands!" That Land and this Land.

Carolyn 31:15

Mmm. Okay, so we

iON 31:18

And so, so, some people, some people, some people are born and they have longevity. They live long, okay?

Carolyn 31:26

Mm hmm.

iON 31:27

So, they do. Well, they're all eternal, but some people bite it young as they say, because they're in and out of this thing. They're still eternal. And that's what this is acknowledging; but see, they're trying to get you back to their Land. They want to get you back into the dead. They're telling you how you got here to the point where it's like, okay, it ain't all you say. But here's where you get the insight. These words here allow you to know it, darlin', you get to know something. And when you know something, guess what? You get to drive it. Because you know it, you can drive it. You're goin', nah ah, ah, I don't think so. When they call and say, "Oh, you got to do so and so, and you got to do this." "Oh, I'm sorry, we got this taken care of. We already know how this goes. We've already documented everything. You don't have anything to say here." It's good, it good because you got the heads-up. Well, when you got the heads-up, that's what this is about. It's what this is about.

Carolyn 32:30

Yeah, okay, good. Good. Good. Thank you. Okay.

iON 32:34

Now, you want an example? You want an example of how this layin' out? You wanna know how this is working out?

Carolyn 32:40

Sure.

iON 32:41

Okay, remember President Jimmy Carter? He was presi-

Carolyn 32:44

Yeah.

iON 32:44

- he's the oldest president. He's pretty good. Rosalynn ain't good for nothin'. Rosalynn, she's sweet, but she's just, she's sorta out of her mind. And that's all right. If you had to know what she knew, it's pretty good. That's his wife, but she's real sweet, comes from a good family. Lillian, Miss Lillian was good people, too. That's Jimmy's momma. Billy, he drank beer too much; he just didn't do too much else, but he was all right, I guess. But regardless, didn't help. As it rocks and rolls along, what happened is he had this problem with these people, the sand Negroes had him over - they had them hostages that they held. And what they done is that they would not let them out until a new president come on the buggy, on purpose to defy him. Okay, now that's come full circle from a fight that's been goin' on, but this is gonna talk about that very battle. It's going to be discussed here. 'Cause where does Megiddo hook to? Well, it's comin', don't worry. So now it's a different fight. It's a different conversation. Now what happens is you've got the last trump of God says: You do one thing to any asset or any American, we're gonna blow your shit up. You know, we're not gonna have this discussion. Huh? We're not we're not gonna have this discussion no more. Now, govern yourself accordingly 'cause I'm tellin' you, I'm gonna fuck you up. Just so you know. If you don't like it, then don't do this. But if you do

this, I'm gonna fuck you up, and I am the bastion that's gonna stand at the gate to let you know. Thank God that Bob in all his all mightiness was bold enough to share with Donald J. Trump the ability and the capacity to rule the world, 'cause Bob would be too harsh with them. It'd be - the oceans would be, be too full of bodies and then they'd complain about the plastic. We love plastic in the ocean. They complain about the plastic but wait till they get ahold of one of these bodies floatin' in there, that'd be pretty crazy as it goes. So, it's good. So, now it's real easy. So, that's the full circle of - how many years? 33-year-circles that runs into this cycle that those are now catching up. So now, retribution from that problem is being taken care of in a 33-year poop. Bob will have some fun with that one day, likely. We'd buy that for \$1, Carolyn.

Carolyn 35:12

Yeah, yeah, yeah, yeah, yeah. Okay, so this, this: {review of paragraph} I am the Egg, I watch and guard that mighty thing which Keb hath opened. I live; it liveth; I grow, I live, I snuff the air. I am the god, and I go about his egg. I shine at the moment of the mighty of strength, Suti. Hail thou who makest sweet the time of the Two Lands! Hail, dweller among the celestial food. Hail, dweller among the beings of blue, watch ye to protect him that is in his nest, the Child who cometh forth. Okay. Okay, makes sense. Got it. Awesome.

iON 36:02

It's the next, next, the next step; it's the next step. But you got to know from those different angles that's where they're comin'. 'Cause it's not what they have to say, it's where they're comin' from. You did it with your patients, you did it with your patients. That way, it doesn't matter what your words are, you got to document from where they're coming from.

Carolyn 36:20

Yeah.

iON 36:22

Now, you know what you know, but that don't help them. That don't help them. But if you ever find where they're coming from, then you can change it. And once you change it, then their health, it's a different condition. You see? You made magnesium; you made ReMag in a way that helps them, but if they don't take it, how does that help them? Well, I guess if they own it, maybe it'll make 'em feel better. I don't know, maybe. Maybe they, they can rub it on their chest. Just leave it in the bottle and rub the bottle on their chest. Maybe that'd be

Carolyn 36:48

Yeah, rub the bottle. Right. Right.

iON 36:48

We're not sure. And we're not sure, but if it does it, you know, hey, it's okay. It's okay.

Carolyn 36:56

Right, right. Okay. Bob, do you want me to continue? Yep. Next Chapter: "THE CHAPTER OF GIVING AIR IN KHERT-NETER. Nu saith:- I am the jackal of jackals. I am Shu. I draw air from the presence of the Light-god, from the uttermost limits of heaven, from the uttermost limits of earth, from the uttermost limits of the pinion of Nebeh bird. May air be given unto this young divine Babe. [My mouth is open, I see with my eyes.]" (Carolyn: so, it's kind of like bringing back the, the little man babe. It's giving them another chance, correct?

iON 37:48

Yeah, and it's - you remember the movie, movie "The Omen" back in the day when they talk about real scary, now, the days when people had couth, or they had raisings. That was actually a scary picture. You know, it was like shocking. And they'd sing, they'd sing the, they'd sing the, the Latin music oprap, apop, pop, oka pop, they'd do that. It'd be out loud Opry-like singing. You'd know to be scared. And they were saying that that was a, that the Omen, that the beast was born of a jackal.

Carolyn 38:19

Ahh.

iON 38:19

That connects that storyline, this picture, that it was born or birthed of a jackal. This is the jackal of the jackals. And see, it controls the air of the - some call it negativity, but we call it positive 'cause we're positive they can make you devils. See, you got to know how to deal with that aspect. 'Cause you see there's an aspect of the demonic side, which is an angel. So, they can flow fluidly go here and fro. So, they're not judged by any of this, but that's not the problem. The problem is is that you're a god here on this earth and you won't take, you won't show up for your ascension. You won't show up for the coronation. So, this is how to know the difference. So, if you're not gonna sin and you get screwed, hard, you'll know how it happened. We're gonna tell you how it happened, and you can shake yourself if you want to. That way, just so we - just say somethin'. Yeah.

Carolyn 39:16

Yeah. Got it.

iON 39:18

Pretty good. Pretty good.

Carolyn 39:21

Nice. Yeah. Very nice. Next: "THE CHAPTER OF SNUFFING THE AIR WITH WATER." Sounds like a neti pot, iON.

iON 39:31

Yeah, ha ha. They even got, they even got machines, they even got machines now. People are too damn sorry to use a neti pot, Carolyn.

Carolyn 39:39

Yeah.

iON 39:39

They got this thing that pumps it through one side and sucks it other another and does all kinds of nasty. And they got it clear so you can see what you're doin'. It's kinda like, eww, I don't think I want to see what came out if that's the case. Make that dark, but such is the case. Such is the case.

Carolyn 39:55

Right. "THE CHAPTER OF SNUFFING THE AIR WITH WATER IN KHERT-NETER. Hail, Tem. Grant thou unto me the sweet breath which dwelleth within thy nostrils. I am he who embraceth that great throne which is in the city of Unu. I keep watch over the Egg of Kenken-ur (the Great Cackler). I grow and flourish as it groweth and flourisheth. I live as it liveth. I stuff the air as it snuffeth the air." (Carolyn: so, I'm saying here, here, here is the third chapter of, of not letting - oh, that's from, that's below - um - I'm jumping ahead.)

iON 40:44

Right, but now, no, no, no, no. But it's an example. It's an example. You're right. You're right. You're right, it is that below, but it says they're basically claiming that they have a capacity of how it's gonna go on this side. That's, that's the infer - if you were to infer something out of that, it would be a - wait a minute. This is over there? Wait, no, they have the control. So, that's gonna affect me over here. So you mean these devils in hell get to decide whether my house is gonna burn here or not? Well, I'll show you. If I knew that was the case, I wouldn't build that house.

Carolyn 41:16

Yeah.

iON 41:18

See, if I didn't build that house, you can't burn it.

Carolyn 41:20

Ha ha ha. Got it. So, the next Chapter, "THE CHAPTER OF NOT LETTING THE HEART OF A MAN BE SNATCHED AWAY FROM HIM IN KHERT-NETER." So, I'm saying, here's the third chapter of not letting, and I look back and I saw the first was "THE CHAPTER OF NOT LETTING THE HEART OF THE OSIRIS, THE ASSESSOR OF THE DIVINE OFFERINGS OF ALL THE GODS, ANI, WHOSE WORD IS TRUTH BEFORE OSIRIS, BE DRIVEN BACK FROM HIM IN KHERT-NETER." The second was "THE CHAPTER OF NOT LETTING THE HEART-SOUL OF A MAN BE SNATCHED AWAY FROM HIM IN KHERT-NETER." So, I'm wondering, when the book talks about the heart in this way, does it really mean the pericardium? But then, 'cause earlier we said the pericardium is a transforming ascender. But then just below this chapter, iON,

iON 42:27

It is, it is. It is the heart. It is the heart.

Carolyn 42:32

Yes, but then they do talk about the heart-case. So, they -

iON 42:36

Right. The pericardium.

Carolyn 42:37

- have the heart and the heart-case which is the pericardium. So, the question is,

iON 42:46

See - go ahead.

Carolyn 42:46

You go.

iON 42:48

No, you go. You're more important.

Carolyn 42:49

Okay, now the question becomes - heh heh. The emissions of Osiris, um, what is more important, the heart or the heart-case? You know, we know the heart of the matter is a matter of the heart.

iON 43:03

You know, that's exactly. That's what we say every single time without fail or exception. Because the matter that contains it, the heart-case is a part of the heart. You can't have a heart without a heart-case.

Carolyn 43:18

Yeah.

iON 43:18

If you destroy the pericardium or if you get an infection in the pericardium, it will destroy the muscle of the heart.

Carolyn 43:26

Right. So now we finally know what that phrase means. The heart of the matter is the matter of the heart. It is the heart-case.

iON 43:34

Yeah.

Carolyn 43:35

Yeah, so the heart physical and the heart-case. Okay, so then -

iON 43:39

Which liveth.

Carolyn 43:39

- I'm asking. Yeah. So, the heart is physical and the heart-case - is the heart-case, the pericardium, Non-Physical?

iON 43:55

You're asking is it Non-Physical, and we'd say yes.

Carolyn 43:59

Wow. And is the heart physical?

iON 44:03

Ahh. Typically, we have to say typically because you can have somebody with a heart of stone, and that's not.

Carolyn 44:15

Heh heh.

iON 44:16

See, the heart. No, no, they, you know, the Hard-Hearted Hannah. It was pretty rough. You can have that aspiration 'cause the muscle itself has containment of other imbued capacity. You see, in all the - remember the beating heart of Jack Sparrow in the -

Carolyn 44:34

Right

iON 44:35

- "The Pirates of the Caribbean," no Caribbean, Caribbean, no wait. Nice. Let's see. "Pirates of the Caribbean." No. They were in the Caribbean but it's nice, the Caribbean, anyway, the movie they have to get the heart.

Carolyn 44:36

Keep going, keep going.

iON 44:45

Still-beating heart. They keep ripping your still-beating heart out. Well, they're getting' that by the pericardium somehow. See, there's the rub. So, that aspect that goes with that muscle part could be both parts because it does. 'Cause see, the heart-case which liveth shall not be given unto thee. See, that's why the dead are trying to gain it.

Carolyn 45:13

Yes, I see.

iON 45:17

You see, the propitiation, the prayer, doesn't ever work, apparently.

Carolyn 45:26

Right. Right. Pray, pray, pray. So, I looked up in the notes here the heart-case is mentioned 24 times in the Egyptian Book of the Dead. Heart is mentioned 181 times, but the heart actually has both.

iON 45:47

Right.

Carolyn 45:48

The heart-case is just the heart-case, where as the heart is the heart and the heart-case. Correct?

iON 45:57

Ahh. Okay, empirically, the answer to your question, anatomically, yes, that is correct. 'Cause you don't talk about one without the other. And if you have an infection of the pericardium, you have an infection - heart disease, you see. So, that infliction, they're all as one thing. Okay, it'd be like the gallbladder and the guts of the gallbladder is all the gallbladder, right?

Carolyn 46:24

Right.

iON 46:26

Well, okay, so in that case, yes, it would, but now, we will defer it in the lead up in about two seconds. So, don't get too hung up on it 'cause it's for sure gonna shift a bit.

Carolyn 46:40

Yeah, you'll defer it in a difference, won't you?

iON 46:44

Yeah, viva la difference because we've got to get it to where you can apply it because you're gonna go into the details soon of how to make these magic things and incantations and spells and all the things that you can stir it so that you can freeze the heart. Well, how you gonna - you gonna freeze the pericardium and make it stop that way? No, the pericardium is gonna stand 'cause they don't want you to be the track to find out how you were able to rip their heart out. You see?

Carolyn 47:14

Ahh, right.

iON 47:14

So, that's the reason we're sayin' there's aspects, there's aspects that we're going to show 'cause it's very, very cool. It's way cool. That's why you're only doing a page and a half, that's why you're doing a page and a half a week. Ha ha ha ha.

Carolyn 47:28

Exactly. Love it.

iON 47:29

And it's all good 'cause we keep babblin' on. And Bob lets us babble, so it's a good thing.

Carolyn 47:35

Yeah, he does.

iON 47:35

We have to talk about him more. He'll cut us - we have to talk about him more or he'll cut us off, so, you know that.

Carolyn 47:41

Yeah, 'cause he's finished eatin' his pizza and finished banging around the kitchen. He's sitting now, so we don't know how long that's going to last.

iON 47:48

He washed his hands. Not long. He's about to bust right now. He would play some more bad music.

Carolyn 47:56

Well, you let me know too, iON when, when it's a good time to stop, but I'm going to continue if that's okay with you.

iON 48:05

Sure, come on, we're okay. It's all right, we might hit somethin'.

Carolyn 48:09

Yep, continuing: "The Osiris Ani, whose word is truth, saith:- Get thee back, O messenger of every god! (iON: little "g." Carolyn: Yeah, mm hmm.) Art thou come to [snatch away] my heart-case which liveth? My heart-case which liveth shall not be given unto thee. [As] I advance, the gods hearken unto my propitiation [prayer] and they fall down on their faces [whilst] they are on their own land." (Carolyn: now, they're not saying that they're going to smash the heart, they're going to smash the heart-case.)

iON 48:54

Right.

Carolyn 48:55

Right.

iON 48:55

See, that's the reason of the deference. That's the point of the deference because they're not even addressing the heart, they're talkin' about a paper sack.

Carolyn 49:05

Yeah.

iON 49:05

I don't want your nuts I want your scrotum.

Carolyn 49:11

'Cause if they take the sack, they take everything.

iON 49:15

It's gonna fall out, sure as shootin'.

Carolyn 49:17

Mm hmm. Okay, and the next is another APPENDIX and then the next chapter: "THE CHAPTER OF NOT ALLOWING THE HEART...TO BE CARRIED AWAY DEAD IN KHERT-NETER." So, we've already talked about that, the - taking the sack, the heart just falls out, but then you don't want that falled-out heart to be carried away, right, iON?

iON 49:54

Correct, and you got to protect it. Everybody's trying to protect their heart muscle when they should be protecting the case.

Carolyn 50:01

Yeah - um - so, in our world of RNA ReSet, we, we - I talk mostly about protecting the heart with the ReMag to begin with. Is there something more that can protect the pericardium? Is that the collagen you've been telling me about?

iON 50:29

Yes. It does, but it's more about, it's more about yes, and it's more about changing the pericardial fluid. That fluid. It's changing the fluid -

Carolyn 50:41

Yeah. Ahh.

iON 50:41

- which your ReMag does brilliantly. And the ReMyte helps stabilize the body so it can hold it. They don't - y'all not gettin' - you're not talkin' about ReMyte enough, number one. And you're not given enough credit for what it does because it doesn't stand up and it doesn't make you shit. It doesn't make your eyes bleed. It doesn't do all these other things that you can notice that you know where you are, that you - it's like digitalis when you're trying to get a dig level from Lanoxin to see how much you got into your body tryin' to make your heart pump a little bit cleaner when all you're really talkin' about here the ReMyte allows you to have a more stabilized electrophoresis containment that allows your - the frequency of your heart be cleaner. Meaning, meaning, meaning the place that allows you to mark so that, that containment is contained.

Carolyn 51:55

Now, none of those words made a whole lot of sense, so, let's just see what

iON 52:00

They don't have to. Take, take, take ReMyte, and it'll make the, the, the frequency, the frequency that your body has from the electrolytes in your body, they're more balanced. And when they're more balance, the heart can pump more appropriately.

Carolyn 52:23

Yeah. Okay.

iON 52:27

That's all. Or don't and die early. So, that's good, too.

Carolyn 52:33

Right. And the fluid in the pericardium responds to ReMyte is what you're saying.

iON 52:42

It does, it changes - ah, well, no, the fluid is made more stable when you are - the electrolytes in your body are raised or balanced.

Carolyn 52:54

Yeah. Yeah. Got it.

iON 52:58

'Cause, see, if you're electrolytes - here's the trick. You'll like this. And even if people are having ketone trouble and acidosis and all that kind of stuff, that's a whole nother conversation; we get all that. We're not talking about the renal aspects of the meatsack body, but do you realize that if your electrolytes are in balance that you cannot be dehydrated? Impossible.

Carolyn 53:20

I believe it. Yeah, yeah 'cause the, the electrolyte minerals in the cells will pull out the fluid from everywhere and keep you hydrated.

iON 53:36

Right. Have no choice but to.

Carolyn 53:36

You'll, you'll urinate less. Even if you - yeah, even if you aren't drinking and you urinate less and then one day there'll be no dehydration. Got it. Thank you.

iON 53:49

Yeah. Good. It's good, even if you could use a little more fluid in your meatsack.

Carolyn 53:56

Yeah. That's why I tell people to pump it in, just pump it, pump it. Continuing.

iON 54:05

Pee like a racehorse. Wait till they can pee like Bob. Then they'll really be doin' somethin'.

Carolyn 54:10

I know. Amy on the chat was talking about pump, pump, pump. So, pump it, Amy! Continuing: "[Nu, whose word is truth, saith]:- My heart is with me, and it shall never come to pass that it be carried away. I am the Lord of Hearts, the slayer of the heart-case."

iON 54:33
See? See?

Carolyn 54:34
Hmm. Now why do you slay the heart? Mm hmm.

iON 54:38
See, he's the Lord of Hearts, the slayer of the heart-case.

Carolyn 54:44
I know. Why?

iON 54:48
'Cause, you'll see. Keep goin'.

Carolyn 54:51
Okay, heh heh, you'll see. "I live in truth, I have my being therein. I am Horus, the Dweller in Hearts, [I am]

iON 55:03
Remember? It was Horus. Horus is the, Horus is the god of the dead, remember?

Carolyn 55:09
Yeah. Mm hmm. So, this Horus who's the Dweller in Hearts. So, he's taken over our hearts.

iON 55:25
Well, well, controller of the hearts. 'Cause see, that's what they say: that as long as the heart's beatin' there's life; even though you're brain dead, they can still keep you alive. But once the heart's quit, then it's troublesome. Not so much.

Carolyn 55:41
Mm hmm. So, "I live in truth, I have my being therein. I am Horus, the Dweller in Hearts, [I am] in the Dweller in the body. I have life by my word, my heart hath being. My heart-case shall not be snatched away from me, it shall not be wounded, it shall not be put in restraint if wounds are inflicted upon me. [If] one take possession of it I shall have my being in the body of my father Keb and in the body of my mother Nut. I have not done that which is held in abomination by the gods. (Carolyn: small "g") I shall not suffer defeat [for] my word is truth." (Carolyn: so, the heart, the defender of the heart is Horus.)

iON 56:35
Correct, but he's the one that's - because he's the defender, he's the one that can take it. See? So, there's the rub. There's the rub. It's the very thing, it's what you say every single day: "I want to get my power. I'm not interested in yours. If I get my power, I've got it. I don't need yours. I want mine. If I got mine, we're good." That's why

you should always eat first, so Bob won't eat all your food. Then you can leave him some.

Carolyn 57:05

Yeah, I do. I do, I do.

iON 57:08

Good.

Carolyn 57:09

Next chapter: "THE CHAPTER OF NOT LETTING THE HEART-CASE OF A MAN BE TAKEN AWAY FROM HIM IN KHERT-NETER." So, this is how we save our heart-cases. "The Osiris Ani saith:- Hail, ye who steal and crush heart-cases [and who make the heart of a man to go through its transformations according to his deeds: let not what he hath done harm him before you]." (Carolyn: good grief. I mean, you think of all the doctors who are, are stealing and crushing hearts.)

iON 57:45

Sure.

Carolyn 57:46

What's going to happen to them when they try some of this? Heh heh heh.

iON 57:51

It's gonna get, they're gonna have to get a very brutal stent.

Carolyn 57:56

Yeah, yeah. "Homage to you, O ye Lords of Eternity, ye masters of everlastingness, take ye not this heart of Osiris Ani into your fingers, and this heart-case, and cause ye not things of evil to spring up against it, because this heart belongeth to the Osiris Ani, and this heart-case belongeth to him of the great names (Thoth), the mighty one, whose words are his members. He sendeth his heart to rule his body, and his heart is renewed before the gods. The heart of Osiris Ani, whose word is truth, is to him; he hath gained the mastery over it. He hath not said what he hath done. He hath obtained power over his own members. His heart obeyeth him, he is the lord thereof, it is in his body, and it shall never fall away therefrom. I command thee to be obedient unto me in Khert-Neter. I, the Osiris Ani, whose word is truth, in peace; whose word is truth in the Beautiful Amentet, by the Domain of Eternity." (Carolyn: so, there are your marching orders for keeping your heart. Right, iON?)

iON 59:18

Yay. Do.

Carolyn 59:23

Okay, Bob, I'm done. Wake up, Bob.

iON 59:27

Done. Wait, kick the chair, Carolyn. Kick the chair. That was good. Okay, everybody, you're on page 28. Middle of 28 for next time.

Carolyn 59:37

Oh, my gosh, we, we've only done two pages. Oh, gosh.

iON 59:42

That's good! No, that's good.

Carolyn 59:43

But they were lovely pages.

iON 59:46

And they were on print. They were on print.

Carolyn 59:49

Yeah. On print.

iON 59:52

Very good.

Carolyn 59:53

Yeah, that was awesome. Thank you. I appreciate it. I know you are in my head.

iON 59:57

That's wonderful. You're doing great.

[Top](#)

2020-01-04--2000-3

iON 0:00

Great, you're doing great because, because, because, because what's happening is, is this is starting to unfold a lot of the other questions that are.

Carolyn 0:09

Yeah, yeah. Yes.

iON 0:11

It's settling some of those questions.

Bob 0:13

Very good, Carolyn. Very good.

Carolyn 0:14

How do you know, Bob? You slept.

iON 0:15

Stay good, Carolyn.

Bob 0:16

That's right.

iON 0:17
Ha ha ha.

Carolyn 0:17
You eat, you wash your hands, and you slept. He came, he saw, he conquered. That's it.

iON 0:23
He still has naked food on his chest. It's so amazing.

Music 0:24
(starts in background and continues)

Carolyn 0:27
Ooh. Ooo, what a little music stint.

iON 0:33
Uh oh.

Carolyn 0:37
Bye, iON.

iON 0:24
Good night, darlin'.

Music 18:20
(music stops at 18:57)

Bob 18:59
We're waitin' for you to call in, Sue. You're scheduled next for the telephone. Hope you hear this. Check your email. Look at the chat line; everybody's yelling for you, Sue. Sky Goddess, that is.

iON 19:13
Ha ha ha ha.

Bob 19:14
You keep out of this; you keep out of this.

iON 19:16
Sweet Sue, Sweet Sue.

Bob 19:17
Back to music. Yeah, enjoying your rest?

iON 19:20
He's probably got him some Popeye's chicken. He's get some, yeah, some Popeye's chicken. It slides down your throat hole.

Bob 19:25
Are you enjoying your rest?

Music 19:26
(music starts in background and continues)

iON 19:29
Beautiful. That's delightful. It's amazing. (music continues) Bob, she says she's gotta take a nap to focus. Come on, let's go.

Music 21:28
(Music ends at 22:45)

Bob 22:50
Okay, you have some questions, Linda?

Linda R 22:52
Yes, I do. Hey, iON.

Bob 22:55
Okay, go ahead.

iON 22:56
Hey darlin', how you doin'?

Linda R 22:58
Hey, I'm doing great. Thank you.

iON 23:00
That's good. We're glad. Hey, it's better than otherwise, huh?

Linda R 23:05
Yes, for sure. So, I'm just gonna jump right in. In one of the sessions that I had with you,

iON 23:13
Bob, what Bob is supposed to do, Bob is supposed to talk about: does anybody gonna say anything about the Book of the Dead? But he had his pizza and nap and so he don't want to talk about the Book of the Dead. So, that's okay. So, go ahead with yours, darling. -

Bob 23:27
No, no, that's a good point. No, I did forget that. Did you have anything to say about the Book of the Dead, Linda?

Linda R 23:34
Yeah, actually, I was watching the Netflix series, "Magicians." And I was wondering if that has any relationship to what you're talking about with the Book of the Dead and

iON 23:46
Fillory. Fillory.

Linda R 23:49
Yes.

iON 23:49
Fillory.

Linda R 23:49
Yes. In particular

iON 23:53
It waxes and wanes. Now, first of all, "The Magicians" is a little fucked up. This ain't about pedophilia, this ain't about all that stupid shit. It ain't nothin' about that; that's a distraction. What the point is, it's funny that they use a clock to come in and out of this mythical place where things occur in that realm and this realm, or things can be hidden in that realm or this one. So, it's an example of that - the zeitgeist. It's not accurate. But you know, otherwise it gets boring. It gets boring if you just talk about it. We talk about it, people go to sleep, people commit suicide, we've had some people just die they can't stand it; it's ridiculous. It really is sad. It'd be funnier if it wasn't so sad. But regardless, the, the magical part is, is it kind of makes it in some kind of twisted up foolishness thing where people can get into it like the wizardry of Oz.

Linda R 24:59
Right.

iON 24:59
When you realize it's just the goober behind the, behind the curtain with his little dog pulling nuts and levers. So, -

Linda R 25:07
Well, I'm

iON 25:07
- when you get it that way.

Linda R 25:09
Go ahead.

iON 25:10
No, no, go ahead.

Linda R 25:12
Well, in particular, I was wanting to know about the beast and Reynard. Reynard is, is a, some, something from the other side; a being from the other side that they invoked in order to kill the beast. And once

iON 25:31
It's transubstantiation. We were gonna - that's what we were to go to. It's called transubstantiation. That's where you take something that you create that's worse than what you got. It's what Carolyn says antibiotics are.

Linda R 25:45
Right.

iON 25:46
It's something worse that kills something that's worse. If you can live through that, then you're well. So, huf.

Linda R 25:52
So, once they

iON 25:53
It's silly when you say it that way.

Linda R 25:55
Once they invoke him, he invokes the lady of the underworld and starts tearing the hearts out of people on this side. So, is the power that

iON 26:06
Well, now wait, wait, wait! No, that's not quite the way it goes. What actually happens is it stirs up the fairy power. Remember the fairies that are running around that are kind of bound? It stirs up the fairy power, and that's how they have the power to rip the hearts out, which is what the Book of the Dead refers to. But they're trying to say it is a conditioned response. We're not saying this is a conditioned response, we're saying this is what is. See, they have to do a thing, and then the little black man has to - the head of Hogwarts, ha ha ha ha, of the school, he has to say something's okay. And then he has to be able to see, and then he can't see, and then they have to give us the - the thing reaches to reach, to reach, to reach. And then they create the thing that's then judged that has to come back and then create something else nasty that eats all them alive. You see?

Linda R 27:06
Right.

iON 27:06
And feeds - basically, when you say pull their hearts what you're actually saying is it feeds off their power. However ambivalently. You see?

Linda R 27:16
Okay.

iON 27:16
So, when you say it like that, then the words that Carolyn said tonight, all of a sudden start makin' a whole lot of sense, don't it?

Linda R 27:24
Right. So, he can't get - so, he gets power from getting - he's not able to ascend pulling out these parts, but he gets the power from that.

iON 27:37

That's correct. That's kind of like those people that are the king or queen as they switch back and forth. They're sleepin' with boys and girls, they - it's all over the place. You can't keep track of it, it's a bunch of foolishness. Anyway, you can be king of Fillory but you can't seem to make it on earth. See how that works?

Linda R 27:55
Right.

iON 27:57
Or you become king of Fillory and then you become a jackball back on earth. See how they wax and wane?

Linda R 28:06
Yeah.

iON 28:06
The goofy parts are that very way. It's almost like that - the both sides of the mirror. You're looking in the mirror, but the mirror is actually looking at you.

Linda R 28:20
Right.

iON 28:21
So, if you use it that way, that's good. We're glad you enjoyed that because it is fun, considering a larger gamut of a zeitgeist that has the capacity for bigger knowing.

Linda R 28:35
Okay.

iON 28:36
Now, what did we just say? Now, what did we just say? Palmer, have we learned somethin'?

Linda R 28:43
I'm just inferring that even though there's a lot of extra involved in the storytelling, that there's something I can get from that in terms of what, what we're talking about with the Book of the Dead. Yeah.

iON 28:59
Certainly. Certainly. The Book of the Dead and the book of the live, because it basically tells you how that you can navigate. And that's what we've been saying about the OA movements and how that applies, and the symbols, and how to get Keys and the Aethyrs, how to make that work. If you - if those angels had ability to help those - the magicians, good god almighty, what a wonderful world this would be. But you see they can't get that; they have to take some Aleister Crowley bullshit version to say something is something. Do you see? They're borrowing credence, credence, to have a creed, the credence of a position. See, they're borrowing it; they don't have it. So, that same thing Agnes Moorehead

was trying to do in "Bewitched." She had all the power but couldn't quite control her daughter; or her Derwood; or her husband, Maurice; or her Aunt Clara, her sister; or Serena. You know, they can't control anything. So, it's like, what good is it you see?

Linda R 30:10

Right. Okay, well, thank you very much. That's all I had on the Book of the Dead.

iON 30:17

Did you watch them? Did you watch "The Magicians"? It's fun.

Linda R 30:21

Yeah, I'm on season two. I haven't gotten that far into it yet.

iON 30:25

Oh, okay. Okay. Did you watch the "Messiah"?

Linda R 30:29

I did watch the "Messiah."

iON 30:32

What'd you think?

Linda R 30:32

That's, really - that's really interesting.

iON 30:37

Yeah. What if you had two? What if you had 200? What if you had 200,000 of them runnin' around?

Linda R 30:47

Walk, walking on water -

iON 30:50

Yeah.

Linda R 30:50

- in Washington DC.?

iON 30:52

Yeah.

Linda R 30:53

Yeah.

iON 30:53

But Bob's not gonna, Bob don't have, Bob does it every day. Bob's not gonna have to drive all the way across the 35 to walk on the Mall to walk on water. He just won't do it. You see, that's the thing. Now see, you know, here's the thing. You shouldn't have to - now, the alphabet people are after Bob, don't think they're not. Ooh, they can't stand

him. Ooh, they don't like him. He's too, he's too full of himself. He'd been calling them on their shit since the damn 80's and another 33-year cycle from the tail end of CKLN. He's been running bullshit crazy for years, just bat crazy as a shithouse rat for years and don't even know what's up. He don't even know what he's doin'; he's still doin' it. They can't figure him out at all, and they're mad as fire. But nothin' they can do. He's got the, he's got the (indistinct). He got the, he got the Voodoo economics right. He got some of the Keynesian economics right, just keep typing. And they have and they do, so, he's - Bob is the problem and he's also the solution. He told them already in advance how messed up they were, and now they found out they're messed up. Uh oh. You see? So, he basically, and that's called, what that's called it's called Rumpelstiltskin. He named it, Bob did. And that's why they don't like him. So, just like in the Messiah how they gone to every level, he can't move his damn bowels without them callin' somebody. It's the most amazing thing ever, ever, ever. And he lives such an exciting, aka, boring life. Ha ha ha. It's killing them! It's killing them because they're just like, oh my god, if he gets to go to Lappert's, boy, that's the highlight of the day. Ha ha ha. It's pretty funny tryin' to remember his extra nickel; \$20 and a nickel. It went up. It's kind of crazy, but he's got - whether or not he remembers his nickel or not, it's pretty exciting. So, anyhow, the point is like the Messiah, they're chasing it. But people are startin' to come into this place. And see, all those people were trying to believe. That's just a thought you've been thinking a long time. But now, all of a sudden you have this thing that you can't do anything with; that he's connected to his brother. And see, they're flowing back and forth, in and out of each other. So, which one had the power, or which one had the most power? You see? How far from Hezbollah do you have to be to apply for messiahship?

Linda R 33:32

Hmm.

iON 33:34

You get that?

Linda R 33:37

No. Heh, heh, heh.

iON 33:39

Yeah, that's okay. But it's fun. It's fun. It gives you an example of the new zeitgeist. You'll see, it's comin'.

Linda R 33:48

Okay. All right, that's all I had for questions, Bob, for iON for the Book of the Dead.

iON 33:53

That was pretty good. That was Book of the Dead. Hey, Bob! That was Book of the Dead, too. Not bad, honey. You keep goin', you're gonna get somewhere.

Linda R 34:02

Thank you.

iON 34:04

When it - wait. Now, when you wake up in the middle of the night and you don't know what to do, what do you think of? You wake up in the middle of the night and you wonder where you are sometimes. What do you think of?

Linda R 34:21

Hmm, well, besides going pee - ha ha

iON 34:26

Yes, that's right.

Linda R 34:26

I actually, what I

iON 34:28

That's the excuse. That's the excuse you use. You don't have - your bladder's not that full, you just - it's not that. That's your excuse that you use. "Oh, okay, I got to go to the bathroom. So, I woke up." No, that's not the case at all.

Linda R 34:40

I use, I use the opportunity to reflect back on what I was just experiencing and then retracing it in my mind.

iON 34:50

Good. That's right. And see, you remembering to empty your bladder is a way to bring you back before you get too far. Because sometimes it's really fun when you are, isn't it?

Linda R 35:01

Right. Yeah, yeah, I get, I get so groggy.

iON 35:04

Yeah. We know.

Linda R 35:05

I get so groggy in the morning.

iON 35:07

Because, because you want to stay. You want to stay.

Linda R 35:10

Yeah. Right.

iON 35:12

But you use the bladder to get you back to here. That's your point. That's your connector point. There's other better connector points because you don't have to pee yourself to death. There are easier ways

to do that; but we don't care. That's what you're using. That's fine, but you better practice the OA movements a little bit to get - in case you forget to go pee and don't make it back. You need to get home.

Linda R 35:37

Yeah, I've been doing the OA movements. Do -

iON 35:40

Well, -

Linda R 35:41

- I should be perfecting it better?

iON 35:43

- you're doing okay.

Linda R 35:44

I'm okay. I'm not doing

iON 35:45

You're doing okay. You're not - no, that's right. It's okay. But you also aren't lost either. See? Bert's gotta get, gotta get it right 'cause he's a Beau Brummell now; he's tearing up the world. He's pissing things off you can't even piss on. He's playing with the dogs in the big grass. So, it's appropriate that he's on point. You see what I mean? He's proving something. So, that's okay. And he's good; he's the, he's the example. We like that. We're not mad about that. But that's the same way when you start applying the Keys and the Aethyrs. Carolyn's number one in that for sure. She's got that down pat. She's shaking things, blowing over things. But that's not the point. The point is that you have the Book of the Dead that also tells you how to navigate this place. The navigation is what you're key. You're not trying to push the boat in the water. You're learning how to rudder the ship to the shore you would like to arrive. Because if you get your rudder right, you won't have to ask a Rotterdam Jew where to go.

Linda R 36:50

Okay. Gotcha. Thank you.

iON 36:57

That's pretty good.

Bob 37:01

Okay, you can ask what you wanted to ask, Linda. Go ahead.

Linda R 37:05

Okay. One of our engagements that we had in September, I was laying out my idea of the Tiny Note Chart as a pyramid, and we were talking about that it was actually in-between dimensions. Do I have that right?

iON 37:26

Yeah.

Linda R 37:27
Tiny - okay. - And you used

iON 37:28
Yeah. It's the clock - stop! Stop! It's the clock from Fillory.

Linda R 37:35
Oh, okay.

iON 37:39
And you gotta know how to key it. You gotta know how to key it to make it open. And if you know that, then you can go through - that's "The Lion, the Witch and the Wardrobe." And so, some of those other ridiculous machinations of Lewis Carroll and Wyndham Lewis and all those ridiculous plops.

Linda R 37:58
Well, you used the phrase, "dimensionally there are capacities, there's capacitation."

iON 38:04
Yeah.

Linda R 38:05
So I, I thought I knew what you meant by capacitation. But when I looked up the definition

iON 38:12
No, you didn't.

Linda R 38:13
I didn't. It said, "The change undergone by sperm in the female reproductive tract that enables them to penetrate and fertilize an egg." So, that -

iON 38:23
That's right.

Linda R 38:23
- completely threw me off. So, how does that apply to the Tiny Note Chart and the

iON 38:33
The zygote. Without the zygote, without the zygote, there's no level. There's no level. Without a zygote, there's no level.

Linda R 38:42
Okay. And the zygote is what?

iON 38:46
The baby.

Linda R 38:48

No, I mean in terms of the Tiny

iON 38:53

That's all the Tiny Note is. Talkin' about Bob's chart?

Linda R 38:58

Yes.

iON 39:00

That's all it is. That's just a snapshot. That's where it's born. That's where it comes to. That's what is.

Linda R 39:07

Okay.

iON 39:08

That's all it does. It takes you through the quadrants and takes you up to the hexad(vertisement). That's all.

Linda R 39:16

Okay, so would you explain what you mean by capacity in relation to the dimensions? Are we talking about opening up? Go ahead.

iON 39:29

No, we're talking about fertil - no, no, use the word. What do the words say? It's fertilizing; you're fertilizing this dimension and the next dimension and the next dimension and the next dimension. You're cross-fertilizing.

Linda R 39:45

Okay, that's really interesting way of looking at it.

iON 39:48

Yeah, well, maybe, maybe, it may be a terrible way to look at it, but y'all are not doing really good; so, we're doing what we can. Honey, we're pitching it any way you sling it. We're slinging shit on the wall just trying to get somethin' to stick.

Linda R 40:02

Okay, are you saying I'm personally not doing very well?

iON 40:05

No, we're saying that we use a lot of words and constructs that allow you to - like, like Red Lobster, we're trying to get you to see food differently.

Linda R 40:16

Okay.

iON 40:18

And if we do that, then you do. And if you do, then all of a sudden you have a new consideration. Now, all of a sudden you don't look at death the same way. You don't look at the Book of the Dead the same way; you're trying to figure out how to be alive. Then, fuck being a human, you're trying to figure out how to be a god. Fuck being a god, you're tryin' to be ascended. Oh, wow. Okay. I mean, there's gods that aren't ascended? Well, what are these Watchers? What are these vampires? What are these maenads? What are these things running around here scurrilously in the night? What are those things you see? What are these angels prescribing with Thoth, and Net Ta (?) and Ra and Sen Toko (?) and all these different ones doin' all this crap. See? They're not ascended. You see, but they are powerful, and they control what they control. We're tryin' to keep them from ripping your heart out of your meatsack body, darlin, and we're doing a real good job. So, we got you, you're doing fine. And you're asking all the right questions; you're engaging in all the right positions. You're making all the right points of order. You just need to apply them. Your stitching is perfect. We're just trying to get you into a patchwork quilt.

Linda R 41:37

Well, one of the things that have been - one of the challenges I have is really trying to get a feeling for what the source of power is. Are we talking about what

iON 41:53

You're overthinking it. You're overthinking. Stop. You - even in this question you're overthinking it. You're trying to navigate to find out what it is to see if you've got it or not. Heh.

Linda R 42:04

Well, it's more -

iON 42:05

That's like -

Linda R 42:06

- it's more -

iON 42:06

No, it's not. No, it's not. No, it's not. You crack the egg open and you're surprised there's a yolk in it?

Linda R 42:17

No.

iON 42:18

Why?

Linda R 42:20

Because I expect there to be a yoke in it.

iON 42:24

What is the yoke? (short pause) Don't know? Okay, how'd it get there?

Linda R 42:39

The yoke is how to get there?

iON 42:40

Don't know? No, no. How did the yolk get there? You don't know what - you know it's there. You crack that egg and you have all expectations that yoke is gonna be there. Now, you know what albumin is: the white part around, and it holds the yoke in place. And there's this tiny little filament that hooks in the end, and it ain't where the rooster's been either. It's a little filament that holds the yolk in the middle. So, it's protected like the pericardial fluid-like situation. Okay. You don't know how the yolk got in the egg. You don't know - you know what the albumin's for and how that works and what it's supposed to do. But past that, it's a bit foreign. And then you crack the egg open and you're not surprised there's a yolk in it, but you don't know what the yolk is, and you don't know how it got there. And now you're asking ambivalently about the power of how this power applies, and you're trying to consider it. That's like saying, "Well, let me consider the yolk. Yeah, and we'll crack eggs every time I can and see if I can get one that doesn't have a yolk in it." Because you go to some restaurants, and they have egg whites. Maybe they don't have yolks, or some eggs have a double yolk. Ooh, that's interesting. They have a double yolk, a double fertilized ovum, as it were. Or they hold the egg up to the light and they look and say, "Oh, it's a girl." Ha ha ha. So, anyhow, the point of the rub is you're trying to make the power be something that you can comprehend when you can take a yoke of an egg by faith, by rote. No question there. And to this now you still don't know what the hell it is. Pretty interesting. It ain't - we don't have any trouble with that. Piece of cake, groovy gravy. And you're trying to ponder about power. See the rub.?

Linda R 42:40

Right. Well, it's because I'm wanting to learn how to control and direct it. And maybe

iON 43:21

Then don't. And you can't, you can't know it to do that. Okay, then when they went to Fillory, now, since you went down through there, you did. You spent all the energy to go through that crap. It's just not where you use it. Why is it that in Fillory they can do things and get away with stuff, and yet they couldn't on this side?

Linda R 45:07

Hmm.

iON 45:09

Get it?

Linda R 45:13

Okay.

iON 45:15

How does a bad pedophile, somebody nasty that hurts little children, write a book that so accurately portrays this other realm, a secret hiding place that you can go behind the veil of the realm and be the king of something and fuck with fairies and do all this kind of crazy stuff? You see? That out - that, that creating of another backdoor zeitgeist, pardon the pun, that flows and flows and flows and flows and flows? You see? That's the same experience that you're trying to say. So, if you had something nasty in your world, you could focus your power into something else and create a whole nother world. But that was just something in his mind that when he wrote that causes that it turned out, but that's exactly what it actually was. You see?

Linda R 46:11

Mm hmm.

iON 46:12

You see? Now, you don't know where Fillory is, and you don't know how to get there, but yet it is. Your power's the same way; you just got to go with it. And after a little while they go, "Okay, if I do this and step through this and turn the key; set the clock; turn the door; boom, I walk through it. Boom. When I get back," and oh, yeah, forgot. Sometimes we'll throw you a fucking stupid talking rabbit in your world to tell you little clues when you're saying, "Look out, look out. Don't do it. Don't. Don't write the check. Don't write the check." And that stupid little rabbit falls out of your world to tell you - give you heads up on what's going on. Ha! You don't know how that happens, either. Right?

Linda R 47:01

Right.

iON 47:02

So, your words are sound. So, change your perspective. Rather than us listen to you go on and on and on, about how you don't understand how to get your power and control and blablablablabla. Forget all that mess. Start using it. Quit worrying about it. Start nuttin', honey, you won't worry about how you nut.

Linda R 47:24

Okay.

iON 47:26

That help?

Linda R 47:27

Okay. Well, that's, that's a lot of my questions is all about power and thirst for power -

iON 47:33

Sure.

Linda R 47:33

- and how to - yeah, -

iON 47:34

Sure. Sure, it's good.

Linda R 47:35

- so, let me, let me -. Okay, so, I did have a question about Upper Room. You've made several -

iON 47:42

Yeah. Come on.

Linda R 47:42

- references to the Upper Room.

iON 47:45

Yeah.

Linda R 47:46

And you said just when the veil was rent in two, that is when the Upper Room was opened; 40 days after Easter, after Pentecost. Would you explain the meaning of Upper Room? Is like - is that like a chamber in Solomon's temple or some Giza pyramid or something?

iON 48:01

No, it's not. No no no no no. Pentecost: five bodies, five bodies.

Linda R 48:08

Ahh.

iON 48:09

This is where Bob, this was Bob's five bodies in a circle in a 33-year pattern. Pentecost is when it all came together. Pentecost is where it all hooked together. Pentecost is where the power fell. Okay? And it had no choice but to fall because it was there, you see? This is when the veil was rent in two the first time.

Linda R 48:31

Right.

iON 48:33

And that power flowed. Well, it fell on their heads. Well, now, if you listen to Mr. Crowley long it's a pentagram which is also five bodies. That's five, that's Bob - Bob, Bob will fuck anything; he don't care, it don't make any - he'll do the Buddhist, the deist, the diest, the diocese, the diem, the carp diem; he'll do 'em all, he don't care. It don't make no difference. He applies them all. He'll take Q, you, do, blue, and Kim Jong-un and make it all be about him. It's the craziest thing you've ever seen in your livin' life. Every movie is about him, everything's about him, everyway's about him. He'll tell you just about it. You don't have to ask, but you can look - you start lookin' a little

bit it'll make sense to you, too. And you're like, this is crazy. All I just got to do is listen to Bob. He'll tell me and that's what'll happen. And you're, like, well of course this, and you say and after a little while it gets ridiculous. You know, it's kind of, Carolyn's like, you know, somebody's gonna pay the bills around here. It's just not a good thing. And Bob says no, no, no, just keep typing, it'll be okay. And then all of a sudden, the next thing you know, you got people that'll pay the bills for you! Ha ha ha ha. It's the craziest thing in the whole, wide world.

Linda R 49:48

So, the Upper Room is like the piercing of the firmament. That's the heavens that, that was the veil that was rent in two?

iON 49:56

Yeah.

Linda R 49:56

Okay, but that's what you mean by Upper Room, the heavens. Okay, got you.

iON 50:00

It's like when, it's like when Carolyn goes upstairs and goes to bed; she goes to the Upper Room.

Linda R 50:06

Okay. All right. So, I had some questions about the moon.

iON 50:12

Which one?

Linda R 50:13

There's - which one? The moon that we have here.

iON 50:20

There are three.

Linda R 50:20

There are three?

iON 50:20

You have three here. Here.

Linda R 50:24

We have three moons here.

iON 50:26

So far.

Linda R 50:28

Oh, interesting. Would you explain that a little further?

iON 50:32

Okay, there's moon number one. Just behind that is moon number two, and just behind that is moon number three. You see the shadow of it when you start looking with your microscope - microscopes. Ha ha ha. We hope you're not using a microscope to look at the moon although it might help you. Might help if you're blind. If you're blinded it might work out good. Okay, let's back that off a little bit and call it a telescope 'cause you got a telephone, so you might as well have a telescope and look at it that way and you can see the shadow. Get the Tech Body to do pictures or imagery of the moon. If you look just really close, you'll see the shadows behind it. It hides behind itself.

Linda R 51:14

How interesting. So, is the moon a natural satellite?

iON 51:18

See, Trump found this out - no, it's not. It's created. "Paperclip" has got this worked out, and they're working on some stuff. And that's all we can say 'cause Bob gets pissed off if we tell his shit. We don't mind, he tell it - now, he can - isn't it funny. He can tell his shit all day long, but if we say one little thing, he just goes bat fucking crazy that we're talking crap again. So, we can't say everything about it. But the things that apply that are moon-staged - you can get an idea. Do you know that - you know they have this - the thing, the what do you call that thing, the thing, the space thing? It's like a little circle thing, and they go up there; and it's up there all the time and they tote shit to it. They have "Chrema," they have "Chrema" up there this year; that outpost thing, that place in space, the little thing they go to, this little thing, what do you call it

Bob 51:18

A space station. Space station.

iON 51:20

Oh, a space station. See, Bob knows everything. See? A space station station. Yeah, that is positioned so that it can connect all three moons. You look at where it is in the sky in its orbital rotation. It's staged so it can identify all three moons.

Linda R 52:46

Interesting. So, it's an artificial satellite, or they are.

iON 52:51

So far. They area.

Linda R 52:53

Okay, so, I was suspecting that. So, so, are there ET inhabitants on the earth or on the moon, I mean, that are monitoring the earth?

iON 53:06

We can't really talk. We can't really talk about that yet. He'll get pissy. And see, he's really mean; he puts us in a box and it's not pretty

when Bob flails down on us, so we're gonna behave. So, ask your question a different way. Ask some other questions. We're not answering that one.

Linda R 53:27

Okay, so is it - so, it's hollow?

iON 53:32

Which one? Two's hollow.

Linda R 53:36

Two are hollow.

iON 53:37

One's solid. Number two is hollow. No, no, no, don't mess this up now. There's a quiz later. We haven't talked about this, so you're gettin' it first off, so just go slow. Number 2, 1,2,3. The one closest to the earth is one. The next farthest away from earth would be called two, and one farthest away from earth will be called three.

Linda R 54:01

Okay.

iON 54:01

The number two, it's hollow as you prescribed.

Linda R 54:07

Okay. All right. So, is the crust made of titanium?

iON 54:17

No, it is not.

Linda R 54:18

No. Okay. And is it a warm or cold body?

iON 54:27

Neither.

Linda R 54:27

Neither. So, there's no molten interior?

iON 54:33

No, there is not.

Linda R 54:34

No. Okay.

iON 54:39

Well, see, the earth isn't warm or cold either. The earth just refracts whatever is around it. So, when the sun's hitting on the moon, it's warm; and there's no gravity there just like there's none here. We fought about gravitation or the lack of gravitation already anyway. It's not right, Newtonian bullshit; it's not appropriate, see? 'Cause some places apples

don't fall down. They don't. Promise. So, therefore, continental divide, if you jump off of it, you can't commit suicide because it'll blow you back up of the mountain because of the wind shear alone defies what you call gravity; but it still defies the law, however "Newtonious" that is. So now, we're not saying that there's no good reason for it, we're just saying that number two is hollow, and they're warm or cold based on their perspective with radiating sun, or radiation.

Linda R 55:42

Okay, so is the one closest to the earth solid? Number one's solid?

iON 55:49

Yes. Number one is solid.

Linda R 55:51

Okay. And so, number three is, is hollow then. Is that right?

iON 55:58

No, no. It's kind of halfway. It's what you would call - it's variegated. It's more porous. Do you know what - Bob knows what this is. You know what lava rocks are?

Linda R 56:13

Yes.

iON 56:15

It's like that.

Linda R 56:18

Okay.

iON 56:19

In a, in a strontium kind of way.

Linda R 56:24

So, what is the crust made of?

iON 56:28

We can't say.

Linda R 56:29

We can't say. So, there's a guy named - it's a researcher named William Brian II. And so he was saying in his book, "Moongate: Suppressed Findings of the U.S. Space Program," he was saying that the crust is 20 miles thick. Is that true?

iON 56:54

Well now, which moon?

Linda R 56:57

Well, that's the question. So, that would be moon number one?

iON 57:05

Ahh, it's a little bit more than that, because it'll be - the diameter's a little more than that. So, be a little more than that.

Linda R 57:13

Okay, how about number two?

iON 57:18

At least.

Linda R 57:20

At least 20 miles. And then number three?

iON 57:25

It's porous. It's an inch.

Linda R 57:27

Porous.

iON 57:28

You know, it's porous.

Linda R 57:29

An inch. Oh, okay. Gotcha. All right. And then, why does the moon have a circular path versus the typical elliptical path of a natural satellite?

iON 57:43

Because there's three of them and the three take over the optical side. The oval, that when the - Galileo took the stick and the string and went around and proved that point of how things go, if you take three of those things, it'll be circular, not oval. Because your pitch and your yaw moves them independent of itself so that it does not give an oval perspective, it gives a circular one because there are three of them.

Linda R 58:15

Ah, interesting. So, I was wondering if the

iON 58:20

Hard as, hard as trigonometry.

Linda R 58:24

I was wondering if the moon has anything to do with women's menstrual cycles?

iON 58:31

No, menstrual cycles have to do with the moon, not the other way around.

Linda R 58:37

Okay, because there is this, I read, gosh, way back when when they were saying that before the moon was here, because it was brought here, that women had menstrual cycles like animals do, you know, once a year. And

then once the moon arrived here, it changed women's cycles to monthly cycles so we could populate the earth. Any truth to that?

iON 59:06

Nahhhh. No. No, because it didn't need populating. You didn't need populating for Pete's sake. 'Cause now that you're sittin' here and, okay, if there's no time, how would you know if a year or a month isn't a year? See what we mean? It just becomes too crazily dogmatic. You cycle as you cycle. And animals and beast spraying, which means they come into, into rut in a season when they're mating, that's when they get pregnant. That's when they are birthed because it makes sense, and it works out. Okay? Well, the females don't get pregnant every cycle. So, what's the difference? You can have about one a year. So, actually, the cycle is the same.

Linda R 59:56

Okay, gotcha.

iON 59:57

For birthing children. Right?

[Top](#)

2020-01-04--2100-4

Linda R 0:00

Right.

iON 0:01

Time you go intestate, half the time you get impregnated, and you go nine months and have a baby, you can get pregnant in about a year, just like an ole mama sow. Right?

Linda R 0:14

Right.

iON 0:15

And you're very fertile, that when you come out; when you're pregnant, just have a baby, that's when you're very, very, very, very fertile. Because you're used to being pregnant. Vibration clicks. So, just like a cow, you can have a good baby about every year.

Linda R 0:30

Okay.

iON 0:32

See?

Linda R 0:33

And then, is it true that 80% of the lunar oceans are found on one side of the moon? So, the side that we're looking at

iON 0:41

In two. In two you can.

Linda R 0:46

In two you can. Okay.

iON 0:47

Not in one. Yeah, but not in one. See, that's why it becomes so - that's why nobody knows anything and blah blah blah. And when they ever get to the moon, it'll be interesting.

Linda R 0:59

When they get to the moon. They've never been to the moon?

iON 1:03

Not yet.

Linda R 1:06

Oh, that's right. We

iON 1:08

You've been to, you've been to Arizona, honey. Ha ha ha ha.

Linda R 1:12

Right. I remember that.

iON 1:14

The edge of, edge of Mexico. Yeah, but they're goin' though. Don't you worry, don't you worry. Don't you worry. Donald J. Trump's goin', and boy, he's gonna turn out church. 'Cause what he's going to do - you know what a slingshot is?

Linda R 1:30

Yes.

iON 1:32

Okay, see, this is their shit. So, this ain't Bob's shit so we can talk about this. 'Cause Bob's gonna prove it, but they're saying it, not Bob; but it's okay. What they're gonna do is they're gonna take the gravitational pull of the third moon. And they're going to use that to catapult themselves outside of the energy it takes to get to the moon, and that the, the lunar expansion is what we'll call it. And then what happens is that'll let you get to Mars and all these other places through gates. You can see them when you're not on top of them. If you're inside a mirror, it's much easier to see the doors to get out.

Linda R 2:10

Ahh, interesting.

iON 2:14

Do you know your big mirror that you like? You know, when we say your big mirror you know which one that is?

Linda R 2:22

The one in the bedroom or the one on the door?

iON 2:24

Do you know why it's hard to clean? No, the one in the bedroom.

Linda R 2:28

Why?

iON 2:28

Do you know why it's hard - go ahead.

Linda R 2:30

Because it's plated? 'Cause it's plated?

iON 2:33

No.

Linda R 2:34

It has those, it has those edges to it?

iON 2:38

No, it's hard to clean because there's so much activity going on in it. Busy mirror.

Linda R 2:45

Really?

iON 2:46

Do you notice you clean - well, you clean your mirrors. You're clean. You're a clean person, are you not?

Linda R 2:53

Yes.

iON 2:54

Well, of course you are. But you clean it and then you turn around and you go, "What is wrong? I just cleaned this mirror; now I gotta clean it again." The other mirror is fine. What's the difference? You say it's plated; no, it's not - well, it is plated but that's not why. It's a busy mirror.

Linda R 3:12

Would you explain more about what's busy about the mirror?

iON 3:16

The conjure - what, dear?

Linda R 3:21

Would you explain what you mean by that?

iON 3:24

The Conjure of Sacrifice. You can look it up.

Linda R 3:29
Conjure of Sacrifice.

iON 3:32
Yeah. Anytime Lord.

Linda R 3:36
So,

Bob 3:36
You know, when iON says Papa Justice.

Carolyn 3:38
(in background) Justify.

iON 3:38
Break these chains.

Bob 3:40
What, Carolyn?

iON 3:41
Justify. Justify.

Bob 3:43
Papa Justify. Yeah, you remember that? Remember that?

Linda R 3:48
Oh, yeah. You were - he was just mentioning that earlier.

iON 3:53
Yeah.

Linda R 3:55
So, what is Papa Justify mean?

iON 3:59
The Conjure of Sacrifice. You'll have to Google it or some um.

Linda R 4:05
Okay. Conjure of Sacrifice.

iON 4:07
Or go through your mirror. Go through your mirror. Go, go, go through your mirror, and you'll find out why it's dirty. Heh heh heh heh.

Linda R 4:14
Interesting. 'Cause I was gonna ask whether I should be covering the mirror or not. But you're saying I should just go through it.

iON 4:23

Ha ha ha ha. No, don't cover it, darlin', just clean it. Just clean it. That's - ha ha ha ha. That's so funny, but it's - no. See, because of its magnet - you could take and do a -there are some scopes that test things that you could do. Nah, we can't go into all that 'cause Bob will get mad and we don't like it. He's been in a really good mood, and we're not gonna have that. So, we're not gonna get him in a bad mood. But there's some stuff you can test with that you can see the energy off that mirror is very different than other mirrors and other things of your house. That's why it's in the bedroom in the first place. And that's why you get to come back to go pee. That's how you get back presently. And that's why it's dirty because you're in and out of it all the time; in and out, in and out, in and out.

Linda R 5:22

Ohh.

iON 5:23

Trackin', trackin' mud in the house, always in the doorstep, the threshold, the threshing floor. And so that's the point. And we're not, we're not trying to mess nothin' up. We like what you're doing. You're doing fine. You don't know what the yolk is. You don't know how it got an egg. You don't know what it's for. You don't know why it's there, but you trust that it's there when you crack the damn egg open. All right, and now you're askin' about power, tryin' to figure it out when you're wielding it like a two-edged sword. You don't know what it is, and you don't know that you've got it, and you don't know how to use it; but you expect it to be there and that's what you're tryin' to find out. How too cool for school is that?

Linda R 6:00

Well, I'm wanting to be

iON 6:01

So, what we're saying, soooo, what we're saying without you messing this up. So, what we're saying is, you do got it, you can use it, you should expect it to be there, and start engaging it a little more. You won't even think about cracking an egg ever again to see if there's a yoke or not.

Linda R 6:23

Okay.

iON 6:24

But then again, you're so powerful, what are you gonna do when you start cracking eggs and there's no yolks anymore? Ha! That'd be a hoot. That'd be a hootenanny. That'd be a hootenanny, wouldn't it. We're very clever; you have to watch us. It would be quite an anomaly. You can have yolkless eggs. So, but that wouldn't prove any point except it would - if it happened, you'd notice that! So, that's what it takes to prove to you that you got power, okay. We've done worse with less. We did give you a

Bob, and Bob supposedly created us, but we keep that son of a bitch alive. You know that.

Linda R 7:05

Heh heh. Well, I just have one more question. So, when I

iON 7:11

Yes, Bob was born of a jackal. Ha ha ha.

Linda R 7:16

Heh heh heh. When I give my attention to something, am I giving what I'm attending to electrons?

iON 7:27

Protons. They're charged.

Linda R 7:29

I'm giving protons. Okay. And then when I'm receiving attention, what am I receiving: electrons or protons?

iON 7:39

Taking; you're taking electrons. They're negative.

Linda R 7:42

I'm taking. Okay. I'm taking electrons and I'm giving protons. So, is that why -

iON 7:48

That's right.

Linda R 7:48

- people are, are so attention-crazed that they're wanting -

iON 7:56

Yes.

Linda R 7:57

- that extra - they're wanting pro

iON 7:58

No, no, no It's that - just like in all science, it's better to give than receive. You get that?

Linda R 8:10

That doesn't explain why people are wanting so much attention.

iON 8:13

Sure it does. They're willing to give it to get it. An errant two-year-old wants attention, and misbehaving gets attention. Attention is attention. Right?

Linda R 8:27

Okay. So, they're giving attention to get attention.

iON 8:31

To be, to be attention. It's like Carolyn's -

Linda R 8:35

To be attention.

iON 8:35

- got this thing she's working on. It's like Carolyn's got this little thing, she's got all these "C's." If you haven't looked, there's enough carbon to move the world, you know? A lot more lately.

Linda R 8:47

Yeah.

iON 8:47

Takin' those "C's" and connecting them together; those electrons, and hookin' them together like in the, you know, in a Cheerios they've got a little heart? The Cheerios they hook together, the heart on the Cheerio commercial there's a heart. The bees and that Cheerios thing, you know? The Honey Nut Cheerios, you know the Cheerios, the Cheerio box -

Linda R 9:06

Yeah.

iON 9:07

- is in the shape of a little heart, and they got little Cheerios, little "C" hook together. That's how they hook together. That's a connection thing. And see, that's why those negative electrons are connected together, and they'll bond. But they're bound to something positive. So, when you're giving, you see, that giving is - makes it positive for you, and receiving is a negative for you.

Linda R 9:39

For me, particularly or in general?

iON 9:42

Darlin', we're speaking, we're mass communicatin' now, honey. It's not just you.

Linda R 9:47

Okay.

iON 9:47

Well, maybe now if Bob's involved. It's always about Bob because everything is about Bob. If you want this session to go on any longer, you better bring Bob up and talk about the goodness of Bob and how wonderful

Linda R 9:58

Talk about his penis. Ha ha.

iON 10:01

Yeah, no, he don't care about that, but talk about peeing, now listen, let me tell you what; he can pee like a racehorse now. Let me tell you what now. He's actually, he's actually engaging Living Water now, so his body's actually for the first time in his whole entire life he's been hydrated. First time ever. He has never really, really, really been hydrated 'cause, see, he lives in a world for one teaspoon full of the water is enough for any human being for a week. He doesn't like water, he doesn't drink water, he doesn't want water, it's not about water. He doesn't care for water. It's like, yuck. But Living Water, he's kind of, he's on to that; it's pretty good. So, he's pounding that, it's doing good because now he's no longer thirsty, but he wants it. It's like meth; he's gotta have it. Pretty good, but he's not thirsty. His skin is supple; it's like butter. Like butter. Just want to go lick him. That's why people - he has to stay in the house a little more 'cause people just walk up and try to lick him. It's crazy. He's like AHHHH! That dirty tongue, go wash that tongue before I'm gonna let you lick me. Well, depends on who they are. They're safe if they're ugly. The ugly ones are really attracted to him. See, that's an attraction. See, the positive, negative, aspects. You see? What would be positive for them, it'd be negative for you if they're licking you. See?

Linda R 11:16

Mm hmm.

iON 11:17

There you go, especially if you don't want to be licked, you see. That's how that attention thing works out, you see, but we're preaching to the choir. So, that being said, what happens now is you pull it back around and go, "Oh, you mean to tell me that we are in a position to where you're adjusting or superimposing positive and negative protons and electrons in a new environ that allows the positive and negative poles to be extended, hyperextended, to the furthest marks." Why, yes, darlin', how very ingenious of you to come up with that. That's brilliant. You've done it again. You've done it again. It's great, you have more room.

Linda R 12:11

More room. Interesting.

iON 12:12

Yeah, Bert's head, Bert's head is spinnin' around a few times. He'll be tearing this to death. But you gotta love you some Bert though, don't you honey?

Linda R 12:22

Oh yeah, he's great. Okay, just one more thing. Is there some, something I can do more than what I'm doing to improve my memory?

iON 12:34

Forget.

Linda R 12:36
To forget. Heh heh. Let go of my mind?

iON 12:41
Forget, forget about it. And then you'll remember everything. We're not trying to get you to remember. We're not trying to, we're not trying to get you to remember. We're trying to get you to know! But Bert's been doin' that all along.

Linda R 12:58
Okay. Okay. Gotcha. Thank you very much.

iON 13:05
You're welcome, darlin'.

Linda R 13:06
That's great.

iON 13:07
No, don't think - it's very exciting.

Linda R 13:09
That's great.

iON 13:10
You're doing good.

Linda R 13:10
Yeah.

iON 13:11
See? This little extra bit of homework you've been doin' is paying off. Do you agree?

Linda R 13:15
Yeah. Yes, definitely.

iON 13:17
Pretty good. Now, all of a sudden look, at the difference. Go back and listen to yourself when you've had the opportunity to engage, and how ridiculous you were in the beginning of day. (Linda laughs) And how patient we were with you. And now we can sort of gush you, now we can sort of gush you up a little bit and you go, "Oh, yeah, yeah, yeah. I got that, oh, yeah, yeah. Oh, yeah, yeah. That's right, that's right." Now you can get that, you see? You're doin' all right. You're doin' all right. See, we don't have to pet ya, we don't have to pet ya no more and say we love you, love you, love you. And you're doing good, good, good, and just keep doing what you doin'. Everything will be all right if it will. And you know, all that crazy stuff.

Bob 14:04

And her daughters love her. Her daughters love her. Stupid daughters, they should be killed.

Linda R 14:14

No, no, no.

Bob 14:16

Aww, look at that. You're still trying to protect them. You're the only one worthy of the family name there, for frig sake.

iON 14:24

Doing good. Well, you give them something to aspire to. They do look up to you more than they should; you know that, don't you? (Bob, Linda, iON laugh). That was your free part, honey, it didn't cost you nothin'.

Linda R 14:48

Ha ha. All right, thank you. Thanks, Bob.

iON 14:50

You're very welcome.

Bob 14:51

Linda. You still didn't finish your questions. Did you do them?

Linda R 14:56

Well, see, basically he

iON 14:57

I answered every one of them. I answered every one of them.

Bob 14:59

Oh, okay.

Linda R 15:00

Yeah, he basically said, or they said, that not - basically, not to focus so much on power. That was most of my questions, about the source of power and, and

Bob 15:15

Oh yeah.

Linda R 15:16

Yeah, all of that, so, I have to go back

Bob 15:17

Okay.

iON 15:19

Think about piddle power. You just piddle. Learn - if you can learn to pee like Bob, that's all you need to know. Bob will win the prize for best urination. The best urinator, that's our Bob.

Bob 15:36

Ha ha. Ya hoo. Okay, thank you very much.

Linda R 15:39

I'll talk to you about the preacher next time I engage with you.

iON 15:43

Oh, yeah, that's right. We're sorry about the Project Paperclip stuff, but Bob gets testy, and we don't like it when he gets cross with us.

Linda R 15:51

Okay.

Bob 15:52

Yes, you don't want to get me cross.

iON 15:54

One day we can.

Linda R 15:56

Okay. All right. Thank you.

Bob 15:58

Okay, good. Thank you. All right. Okay, Scott, you got some questions, Scott?

Scott 16:11

Well, I guess this is, this sort of -

Bob 16:14

Ha ha. You don't know?

Scott 16:15

- this is sort of like a question about the, the Egyptian Book of the Dead tying in with the, the "Messiah" thing.

Bob 16:33

Yeah. Okay, that's good.

Scott 16:35

Yeah, I think in the last episode, what's her name, the young girl got up on the stage when he was supposed to appear before the audience, you know, before the TV audience or something like that, and she gave this speech. And in the speech she said, "He is the eye of," and then there was a long pause and then she said, "the storm." What, what was she going to say other than the storm?

iON 17:08

What are you speaking about?

Scott 17:13

The, the young girl in the, in the "Messiah."

iON 17:19

"Messiah," "Messiah," okay. There's nine things people are supposed to be watching, so we had to know what you were talkin' about. Okay, gotcha. Okay. In the last one the, the raids, the tip, you're asking what she was gonna say, or she was supposed to say, or was gonna choose to say.

Scott 17:35

Yeah, she was, there was a pause. And then she said, "He is the eye of the." And then she paused for a long time and she, she ended up saying, "the storm." But was she going to say something else?

iON 17:52

Yes. She was gonna say, "the needle."

Scott 17:53

But she checked

iON 17:55

She was gonna say, "the eye of the needle." Mm hmm. Because what that refers to, you know the scripture reference is: easier for a rich man to go through the eye of the needle than it is - no, than a camel to go through an eye of a needle than a rich man to enter the gates of heaven.

Scott 18:12

Right.

iON 18:12

And the eye of a needle, the eye of the needle is a gate that you go through. -

Scott 18:16

Right.

iON 18:17

- and it's very big, but a camel has a hard time going through it. And that's what was said, it would be easier to do that. And so, this was the eye of the needle inference that she was going to say. Good. You paid attention, too. That was good. It's very interesting, isn't it? The way the system is laid out of how people are supposed to embrace it or not, or do it or not, or know it or not, or figure it out or not. They're all questioning the questions. It's great fun. Pretty good.

Scott 18:50

Yeah, he's like, they, they come up against him and all of a sudden, every one of them has to look at what their, what their particular issues are. And it changes.

iON 19:05

Yeah, Bob's been doing it, Bob's been doing this, Bob's been doing this for years. He's been doing it for years; playing it up, paying it down. And then they'll catch him on something. "Oh, yeah, yeah, I did that.

Yes. Yeah. Yeah. Well, but I didn't mean to, or I didn't do it hard, or yeah, yeah." He has to admit to it because he's caught. It doesn't matter because at the end of the day they still have to question their own business. See, they're pulling on Bob. When they're pulling on Bob what happens is, is it exposes their frivolities. So, and that's why Bob takes it. He'll just take it and take it. Yeah, yeah, yeah. Well, okay. Well, shut up then, or whatever. He'll, you know, he'll admit to anything. He don't care. It's crazy. We don't know why he does it, but he doesn't care. He doesn't mind. Doesn't seem to mind. He'll sell his soul to the devil; he wasn't usin' it.

Scott 19:56

It's just a stenographer anyway, right?

iON 20:00

So far, so far. Now, we're hoping for a little bit more. What that means is, is he is becoming, so you got to be careful now. You're gonna tunk a lo pizen if you're not real careful because he's starting to know things as he assimilates the stuff. Here's, here's the example. He talks all this crazy - you should have gone back far enough to get into some of the good CKLN stuff; some of the good stuff. I mean, past Barry Goldwater. Ha ha ha. CKLN stuff. When you get past of that, all of a sudden you start knowin' things where he was giving, he was postulating on condition responses. That's ceasing. Now he's starting to know stuff. Bob, that is. Very significant.

Scott 20:52

Mmmm.

iON 20:52

Notice, he's not, he's not, he's not telling you how Finneganese something is. He can tell you exactly how it applies now, nowadays. Pretty impressive. It's impressive. But we don't like to talk about it because it pumps - if his head get any bigger, it's gonna fall off. His shoulders ain't gonna be able to hold him up. So, we're trying not to pump him up any more than we absolutely can't help but stand. But you gotta do some of it, little of it, or it doesn't work out. You know, y'all know that. Obviously.

Scott 21:30

Can I ask other questions that don't have to do with the dead?

Bob 21:34

Yes, you can.

iON 21:36

Bob, as long as you're talkin' about Bob, if you're talking about Bob, he'll probably listen to that.

Bob 21:42

No, you can ask other questions.

Scott 21:44

I've been invited to join a working group and is that, is that gonna go some place?

iON 21:49

Eww, no, because you'll be the smartest one -

Scott 21:53

No?

iON 21:53

- there, and they'll just - no, because you'll be the smartest one there, and they're just going to hate you 'cause you're the smartest one there. Now, if you want to go do all the work if you're going to get paid, okay, that's fine, go ahead; but past that, if you want a little more degradation in your life, yeah, jump in both feet. You're good. And if you know that and don't mind it and it's okay, then great. But otherwise, why are you casting your pearls before the swine? They're pigs.

Scott 22:20

So, so I should just, I should just kind of surf it then.

iON 22:24

Well, just - yeah, or just do it. Do it. Tell them to get the fuck off of it and you just do it. Then that's good 'cause you're gonna have to do it anyway if it gets done, so just you do it. It's easy. Solved that. Then you don't have to, then you don't have to answer all the goddamn questions.

Scott 22:45

What do you mean "do it"? You mean like -

iON 22:49

Do the project, do the work, do the concession, do the work study, do the connection. Just do it. Do the whole thing. You do it. Don't have them do it, you do it.

Scott 23:03

Oh, okay.

iON 23:06

'Cause you gotta, you're gonna have to do it anyway. So, why bring them in it? They're not, they're not adding anything to it; you still have to do it all. So, if you got to do it all anyway, just do it, don't engage all of them because they just gonna tell you how it's inappropriate of what you're thinking 'cause you're not thinking what they're saying. Well, they're not saying what they know, you know and what you don't know you find out. When you really get tangled up, you'll ask us, so, you get a little heads-up on things. And you don't know that, but you've got enough to know to know where to look. See, the, the issue is not the answer to things, it's how to make the best hypothesis. And you're good at the hypothesis based on controlled inputs. And their

tryin' to make a controlled input be the example. And it never works that way because now you have to prove - not only do you have to prove the constant, you also have to prove the, the, the hypothesis. You see? So, you got to show your work, prove the question, and validate the answer. Well, goddamn, time you do all that, you're through; you know somethin' already.

Scott 24:15

Mm hmm.

iON 24:16

So, don't let them get the credit for your work if you're gonna do it. Now, if you're not gonna do it, tell them to piss off. It don't make a difference. You don't have to do that if you don't want to. Fuck it.

Scott 24:24

Hmm.

iON 24:25

But you can, you can if you want to. I mean, we're not sayin' it's your pleasure, yeah, knock it out but, pfft, we wouldn't give them the sweat - we wouldn't give them the bother of your tears. But -

Bob 24:38

But will he get paid?

iON 24:39

- it's all right if you want - ahh - not what he thinks, not what he'll have to put into it. If he's gonna get paid, do all of it. Do all of it. Then you'll get paid for it'll be yours. We like that much better.

Scott 24:53

You mean write, write a book or something like that after (overtalk).

iON 24:59

The whole work rather than going with this brain trust with you being the only brain there. (short pause) You see how this works great, Scott, when you're not touting how great you are - we'll tell you how great you are? But when you start telling us how great you are, we'll stop. Ha ha ha ha. Promise. And it's good because you're light-years ahead of the average bear. But when you start telling us that, yeah, we're not gonna have that. But now you see it comes back full circle, and you can make a lot of money at this. A lot of money at this, but don't, but they don't want you for that. They want you to do it so they can get the credit for it. They're tryin' to make the money off of it.

Scott 25:49

Hmm.

iON 25:49

We're sayin' if you're gonna go through all that bullshit, you just do it. And then you don't gotta share and you're good. And if they want it,

they can buy it from you. And if they don't, you still got it anyway. So, good for you.

Scott 26:07

Okay, thank you. There's one more question. I was wondering about the, the strategy of Trump. You know, he killed those, the head of that Kurds force and whatever the thing is, and a couple of others involved in that in Iraq. And there's a lot of, -

iON 26:44

Mm hmm.

Scott 26:28

- there's a lot of uproar about that. Even among former Trump supporters, they think he's like, gone crazy or something like that. And he just, he just, he just posted something that said that he's got 52 targets in mind in Iran -

iON 26:46

Yeah.

Scott 26:46

- for each of the 52 hostages. And

iON 26:50

That's exactly right. And he's gonna get - no, no, no, here. Wait, here we go. Here we go. Hold on. This goes back to Jimmy Carter. When they were holding our hostages, this is the final solution of that.

Scott 27:49

Right.

iON 26:55

We already did it. That's the final conclusion. And he's gonna for every hair on their head, he's gonna take theirs. Yeah. And it ain't crazy, it's appropriate, it's proper. He told them right from the start: I'm not tryin' to start a war with you and we're not gonna be in endless wars. We're not talking about war, I'm gonna kill your damn ass. You understand that? We're gonna kill your damn ass. Any question? No question. Okay, you don't blame me. This one's dead, this one's dead, this one's dead. I'm gonna kill you. And that's what he said. It was just as plain as day. And even the people in Iraq and Iran, because there's no difference in them - the ones - Iran is fixin' to throw us out, and then Iraq's gonna, they're just gonna move it right over to the other side. I mean, you got Syria. You can do whatever you want to. We're good. Ain't no question from this conversation. But it's not about that you see. This war has been going on for 10,000 years, and it's goin' on now. He ain't in all that. He just sayin' if you take anything against American or American assets, you gonna pay; not someday way out yonder in a sweet by and by, but right here in the goddamn dirty here and now. And I'll whoop the man that said it isn't so. There's the difference. You've had other presidents talk big shit, but he says: and

I'll whoop the man that says it is not so. That's the difference 'cause now when they start sayin' somethin', then he goes out after them: Say somethin'. You know what? I would too. Go ahead, say somethin. Say somethin'! And then what happens is he goes after them. And then they're really lambasted because they're like, "Oh my god, he said," bla bla bla bla. Yeah, no, I didn't say that. I said I meant it. I didn't say it. I said I meant it. Do you understand I meant it? Yeah, that's the condition.

Bob 28:30

So, iON, there's a lot of worries he's gonna cause a big war! And you see a war coming in the Middle East. These issues are not -

iON 29:14

Yeah. There ain't no war that ain't

Bob 29:15

- connected to the big war - Hey! Listen! These issues are not connected to the big war or they are. Is he gonna cause a big war right here?

iON 29:23

Bob, Bob, there's been a big war goin' on, and those - Kurds, and the Shites, and the Sunnis, this thing's goin' on for 10,000 fucking years! See, there's never been a time when they weren't at war. They'll stopped fightin' for two or three days just to take a break and then they go right back to fightin' again. What the hell kind of deal is that? Well, okay, we'll take off 30 minutes; I'm gonna have a baby. We're gonna have a baby now. Give me 30 minutes. Let me drop this baby and we'll go back to fightin'. They've been fightin' for all this time. And the people jump in and jump out. Then there's Russia and then there's not. Then there's USSR, then there's not. Then there's China, then there's not. All these other countries kind of come and go and wax and wane like the fucking wind. Meanwhile, they've been in there killin' each other since all of time, like the grain of sands, and they're warring about it. So,

Bob 30:11

Are they - they are gonna have the big Middle East war among themselves? It's just gonna be confined to their long war.

iON 30:18

Yeah, Trump ain't gonna get in no big ole war. He's gonna kill them motherfuckers that took our hostages from Jimmy Carter's day, just like he said. And then if they raise their hand to do somethin', he's gonna kill them, too. He's not trying to subset their, their democracy that they don't have. He's not trying to make them negro-loving Jews and nothing like that. He's not trying to do that. He don't care about that. They can believe in whatever they believe; it's all right. It ain't no trouble. But you're not gonna have, you're not gonna say nothing about America, and you're not gonna do nothin' to Americans or American assets. And if you do, we're gonna kill ya. And whoever the fuck you are, we're gonna kill ya. You just pick your number. You don't like that, well then, don't do it. Any questions? And that's why we say it. And that's all he's saying, and it don't matter if Schumer and Pelosi and them and all

of them has them a little gizgasm, a little bust out, a little nervous breakdown or whatever they got to have. He don't care. He didn't ask them people to start with. He didn't care, he don't care. It ain't about that. So yeah, they should be goddamn concerned. They're talking bad, Scott? They should be very concerned. They should be very concerned, and they shouldn't raise their hand against Donald J. Trump. That's what they should do, or not do. Yeah. 'Cause he ain't backing up and he ain't backing down because he's got it all on his side. He's running this. He's got this; and he's got enough in it behind it, to carry it out. So, in other words, his ass can cash checks that his mouth writes what he's tryin' to say. Right?

Scott 32:04
Ha ha. Mm hmm.

iON 32:07
And he ain't gonna ask fucking Congress anything. Don't you worry about that. Better than - Congress better worry about being reelected is what they better worry about 'cause he's fixin' to say no. They're gonna keep on. Now watch, this is gonna get really fun because they're gonna make it personal. And they're gonna say he's unstable or he's this or he's that. And he's gonna say: "Okay, okay, I understand, I know how you feel. I felt the same way. You know what? This is turning into a pretty ugly thing. We better go ahead and call a constitutional convention and just settle this!" He needs 13 more governors. With 13 more governors - you notice, nobody's talking about a goddamn governorship at all? 13 more governors, motherfucker, and you can have a constitutional convention. Fuck 'em. Now then, and they'll say, well, let's take out the part for the income tax. We're not gonna have any more income tax. We're just gonna pay as we go. No more income tax, we'll knock this out; get this thing cleaned up, get it back where people can make money, real money. Mm hmm. That'd be fun. Bobland. Bob will pay for it. He pays for stuff; you don't even know, so, it's good.

Bob 33:21
Yeah

Scott 33:22
Mm hmm.

Bob 33:22
I'll be paying for a lot of this, Scott, the money I'm gonna make. Well, I'll be money.

iON 33:28
Make?

Bob 33:29
I'll be money.

iON 33:30

Gonna make? Listen to him: gonna make the money. Yeah, Bob, let us know if you ever make any money. (Bob and iON laugh) You're so funny. You're so funny.

Bob 33:42

Hey, Scott, go in and tell Alex and David - they're picking at me the other day. I nailed them, but you can go in there and supplement it.

Scott 33:53

(overtalk)

Bob 33:53

Said it on, on Rushkoff, I think Yeah, I put down Rushkoff, they didn't like that.

Scott 34:01

Yeah. Okay.

Bob 34:02

You go in there and tell them the truth. Okay, back to you. So, did you get an answer on that, on the Iraq thing?

Scott 34:10

Oh, yeah. Yeah, that's what I was looking for.

iON 34:15

And it's clear.

Scott 34:16

I totally agree. He knows what he's doing.

iON 34:18

And if there's any conversation, just watch him. 'Cause what he does is he goes - he never - he just says: "Oh yeah. Oh yeah. Oh yeah. Oh yeah." And he goes with it. And then they do - they can say this stuff and do other stuff and he don't say anything. Now everything that - look how it's playing out though. Everything everybody's accusing him of, they're getting caught doing; they've got collusion that's what they're doing. Now they got, they got an impeachment, but it's not going the way we want it so they're gonna hold it back. So now there's no impeachment; so now there is. So, all they did was piss everybody off. And now he's guaranteed - we're gonna have to change our electoral college number. Now, we're all, we're Non-Physical. We should know everything. They've gotten this so much powered up now that it's even over-trumping. It's the Trump wielding our position. It's going up even more, Bob. We may be like at 320 before it's over with. It may move again which is very strange. I mean, that's, you know, it's enough. But the point is, is he's got it so everybody's so befuddled by the whole thing that they're like, well, let's just give it to him. Well, let's just see, let's see. If his dick is that big, I'd pay to see it. If his dick is that goddamn big, I wanna see it. And they're gonna say, "All right, let's go, show it." And then he'll, he's gonna knock them out. Just so, just so you

know. And he's not asking a soul now; if y'all notice, he ain't ask nobody yet. He's tellin' them. That's the difference. I'm the President of this country and that's what we're gonna do. And you're not gonna do this. Not one more second are you gonna do this. Who said? I said. Watch. Stand back. And then it's gonna be quiet. And he said when he said it started, they did some stuff, and he should have done somethin'. And they yelled and said, "Ah, he didn't do nothing. He's like Obama, he didn't do nothin'. He didn't do nothin'. The next thing though he starts somethin' and they go, "Oh my god he killed the baddest man of all that was bad. He's our friend and we love him and he's a great" stewardess or flight attendant or something, we don't know. Body builder or some ruler of some - craziest bullshit that you've ever seen in your life. And then they come up there and tellin' about how they gonna do this and they gonna that and he said, "All right, I'll just tell you. Do it. Do it. That's what you do. Don't tell us, do it. We'll meet you at the altar anytime you need to go pray. You want to have prayer meeting? Come on at that altar. We'll pray. I'll pray with you. I'll be there anytime you are. Let's go." It's pretty fun.

Scott 34:27

Yeah, there - Oregon just passed another, passed a law that said all of Oregon's electoral votes go to whoever wins the national popular vote. And I don't know how many states have done this, but, but if Trump wins the popular vote, he, he could win 90% of the electoral votes. So, he'd be the first President to ever do that. Then that would, that would give him the mandate to do all the other stuff that he's gonna do.

iON 37:28

That's it. Well, and see, and you know what's funny about it, Scott, and here's where it's interesting. The mandates what you have to have and able to function in Washington in this thing, he could care less. He really could care less. He's like, "I don't care. I don't like you. I don't like you. Who are you? Are you good for me right now? Okay, come on. Let's go. Let's go. I don't know you. I'm not gonna get so involved with you that you're gonna drag me down." He's very - he'd - take Melania. He'd dump her off a bridge right now if she got sideways. And she knows better. She ain't gettin' sideways for nothin'; she knows how the milk got in the coconut. But he has no regard. He has no regard. "We got somethin' to do; we're gonna do it. Yeah, that's what we're gonna do. No questions, we're just gonna do it. We're tired of talking; too much talking, not enough working, not enough action. Enough. Let's get on with this thing, or either shut up or kill me. You know, you say you don't like it. Well then, shut up or kill me." Now we're to the point it's on. And it's amazing because the gravitas that he has engaged has got everybody rocking and reeling 'cause now the big dicks are startin' to get stirred up, now, 'cause they're like, "Who does this man think he is? Where does he get the prowess to come up with such high-minded ideologies? From whence this come? This man isn't even very smart. He's not very intellectual whatsoever, making all these odd, precarious judgment calls." But he's gettin' away with it, honey. There's the rub.

Scott 39:03

Yeah, I think Thiel was decided that he's gonna be against him and stuff, and that, that's part of what

iON 39:11

Who? Who's gonna be against him?

Scott 39:14

Peter Thiel. Peter Thiel.

iON 39:15

Oh yeah. He better back, he better back his little gay ass up. He's gonna get one up the bum he don't want. Yeah, he's gonna feel all that. He don't need to get involved with that for sure; it's problematic. Because, see, he's too, he's too - now, we don't care who they sleep with, but you know how we are with that, we don't care. If you can stand it, fuck yourself to death, it don't bother us. Most people that are straight ain't fucking, so what are you? Don't matter. So we're not, we're not sayin' that. We're sayin' anybody you want to sleep with, knock yourself out. Be autosexual, it don't bother us. We're not sayin' that. What we are saying is that he has used his capacity, Thiel, Peter Thiel, in such a way that he's pulled himself so far outside, that he's made it a thing. See, it's a thing. That's the problem. Peter has made it a thing. He didn't have to make it a thing, nobody really cared. But now he's made it an issue, something has to be addressed. We gotta address it, we gotta do something. That's what's make it a problem, and he's in a lot of trouble.

Scott 40:25

Ah huh.

iON 40:26

A lot of his business is a bit questionable. When you start looking at it really close, there's the problem -

Bob 40:35

Who you talking about?

iON 40:36

- if you look at it really close.

Bob 40:36

Who you talking about? Who is that?

iON 40:37

Peter Thiel. Peter Thiel.

Bob 40:40

Oh, Thiel. Right, right. I know. Yes. Yep.

iON 40:43

We've discussed him.

Bob 40:44

Scott's been looking at him for awhile. Scott's been tracking his pumpes{?}.

iON 40:51

Yeah, he's a mess. And he could be all right. But every time he gets something straightened out, he uses - he'll build a little business. Okay, there's nothing wrong with that. Okay, fine. But then you take that damn business and turn it into something to make it into something else. Well, why couldn't you just do your little business and quit trying to then take that business and run somethin'? The business don't run somethin'. That's - if you've gotta - if you want to have a campaign, open your fucking Foundation and let stupid people give you money for it. Go Fund Me. Go Fuck Me Fund page if that's what you're gonna do. But don't build a little business and then drag your business down into it in such a way that it's destroyed out of it, too. 'Cause if people can't do business with it, as well, seeing that - and he has - him and Mr. Welch has quite a reputation regarding those regards.

Scott 41:47

Welch is who? I don't, I don't know who that is.

iON 41:50

Jack Welch.

Scott 41:52

Oh, okay.

iON 41:52

Do you remember Jack? Yeah.

Scott 41:58

Yeah, that's the "here comes everybody" syndrome. The HCE syndrome.

iON 42:02

Yeah. Yeah, that's exactly right. And it's systemic because it gets started and you can't get end of it.

Scott 42:09

Mm hmm.

iON 42:13

And that's what's wrong with it.

Scott 42:16

Right.

iON 42:20

What ya gonna do about Bernie?

Scott 42:25

What am I gonna do about him?

iON 42:27

Mm hmm.

Scott 42:30

I don't know. I wasn't gonna do anything about him.

iON 42:33

Okay, good. What's your, what is the, what is the opinion, the laudable opinion of Bernie Sanders that everyone holds in your world these days?

Scott 42:47

He's the, he's the, the non, the non-candidate that everybody loves.

iON 43:00

Got it. Yeah, yeah, yeah.

Scott 43:02

He's the loser that everybody loves to, to, you know, clap for.

iON 43:08

Mm hmm. Yeah. I mean, and I mean, they should, and he should. It's an old story and however long and arduous. But if he had his rightful call, he should put Hillary Rotten Clinton in the crosshairs. But instead, he can't seem to embrace that. So, he just sort of lets it go, it's kind of - it makes him weak. If you let that go, you're weak.

Scott 43:39

I think he's always been weak. He's always been a follower. So, -

iON 43:45

Mm hmm.

Scott 43:45

- he got a bit of a run of popularity, but he didn't capitalize on it, he didn't take it anywhere, so.

iON 43:55

Well, and it's two-faced because you're sittin' here saying I'm a socialist, I'm a deist, I'm a democratic socialist, I'm whatever it is. And then we're sittin' there, we're sittin' there, and the only thing he's ever done in life is be a damn politician. And all of a sudden, he's three houses and a multimillionaire. Huh. How does that work? "I wrote a book. I wrote a book, and the book made, so..." He hated millionaires till he became one and now all of a sudden he doesn't hate millionaires anymore, they're all right. He'll go after the billionaires now. But see, it's a bit two-faced when you come back to that place of fighting against the very thing that's making you rich. Sideways.

Scott 44:41

Yeah, that's the, well, I just, I just wonder if I should - I mean, I've been thinking about writing a, an article on - I sort of figured out

that the relationship between the digital, the digital mentality or the Tech Body or whatever you want to call it, the five bodies, and, and the American exceptionalism. And I've been thinking about writing an article about that, and also bringing in the role of Silicon Valley and stuff like that. I wonder if I should go ahead and do that.

iON 45:21

No, don't do that. Don't do this Silicon Valley stuff because that's old. That's the typewriter. If you wrote that story, you might as well say they invented the Gutenberg galaxy, made a printing press, and the printing press then became some "thing"; and that's what caused the Tech Body. See? So that doesn't really work because you've given them credit when they don't even deserve the credit. What happened was gonna happen anyway, they just happened to be there on the sway of it.

Scott 45:52

Mm hmm.

iON 45:53

They just caught the feng shui of what was happening already, anyway; that's all it occurred. That's all that whole run is. That's what the stock crap was. That's no different than in the roaring 20's the last time when people were making money on whale bone corsets, you see.

Scott 46:13

Well, it - well, what I would say is that these things feel authentic to people because, because it's based upon on tactility or it's based upon the resonant interval, the interplay of the senses, and it feels like a solid rock.

iON 46:32

No, no, everything - I know, but everything that - everyone who's deluded feels that way.

Scott 46:37

Well, yes.

iON 46:38

The Jim Jones people that was drinking the - the Jim Jones people that was drinking the Kool Aid was tickled to death to get out. It was good. He was glad to get out of it. Didn't bother them. So yeah, however deluded if you qualify it with that statement. Well, now you're, now you're depending on the delusions of grandeur to navigate a place of what you now know. And Bob's like, you ridiculous sots. What the hell are you talking about? You can't get there from here. That's the stupidest thing you ever heard in your life. If you're gonna follow that, okay, well, I got a nice bridge I'll sell you, too. It's great; I got a good price on it. It was double or nothing. With a tax lien I picked it up. You know, nobody used the bridge, so I might as well get some good out of it. I'll sell it to you for a good price. Ha, and laugh yourself all the way to the bank. Well, it's pretty ridiculous.

Scott 47:29
What is anxiety?

iON 47:33
Oh, the questioning of the impenetrable known. The questioning of the impenetrable known. Something you know that you can't change that's impenetrable that causes anxiety. That's the example or definition of the cause of anxiety.

Scott 47:53
And what is that a sign of? What is that telling you when you feel that anxiety?

iON 47:58
Weakness. Weakness. That you're smart enough to know something that's going to devour you. You've lost and you know it, and you're anxious about it.

Carolyn 48:12
Magnesium deficiency.

iON 48:15
Magnesium deficiency, Yes, that'll do it. But if you notice, but see, if you know, that's even worse; that could cause anxiety right there. Because if you know to take magnesium and you don't do it, then that could make you anxious because now you even know what the fuck, what the fuck is wrong with you. Ah! So, you know, how deluded is it that you're less than and know what to do, smart enough to be told what to do and still don't do it. Boy, you see, that'll cause anxiety right there.

Scott 48:46
But it is telling you what to do. I mean, the anxiety is like a sign pointing. It's a pointing sign.

iON 48:53
But you have to acknowledge that - you have to feed it.

Scott 48:56
Yeah, right.

iON 48:57
If you don't feed it, then you don't have it. Meaning, you don't know it. Many have the proponent, they say if I don't know I have something, I don't suffer from it. You see? And of course, our standard joke is that who died of cancer before they named it? They say, "Oh, they died, they just didn't know it was cancer." Okay. All right, I can't tell, I mean, you know, the ones who's got cancer still died, too, and they knew so what's the difference when you get right down to it in a, you know, liturgical kind of a way. Pretty fun. It starts to become like the United Methodist Church that ain't gonna be united much longer. The divided Methodist Church.

Scott 49:46

Yeah.

iON 49:48

Which is hysterical, too. (short pause) I want to be included as long as I'm excludable.

Scott 50:07

Hmm.

Bob 50:11

Who said that? Still Bernie you're talking about or something else?

iON 50:14

No, the United Methodist churches united, quote, United Methodist Church is gonna have a split right down the middle over gays and lesbians are not gays or lesbians. But I think they all don't mind gays or lesbians, but you can't run nothing, you can't preach, and you can't get in the pulpit. You can't get a Doctor of Theology and all that kind of stuff, which kind of goes against the whole thing of Methodism, you know, in a Charles Wesley kind of a way. The originally homosexual.

Bob 50:48

Yeah.

iON 50:49

And so - ha ha ha. It kind of comes into a kind of a nut in a hard place, because now they've divided themselves amongst themselves in a united kind of way

Bob 51:01

Heh heh. Okay, is that it, Scott?

Scott 51:08

Yeah, okay.

Bob 51:10

Do you have another question? You were going to say something?

Scott 51:14

No, I was just gonna say it's like Hobbesian dilemma where, where everybody is gonna impeach everybody.

iON 51:24

Yeah.

Scott 51:25

They're all impeaching each other.

iON 51:24

Yeah. Oh yeah. Now, just wait. Now just - now y'all think this is something, but just wait. Wait till the Republicans get both sides. Now,

Trump ain't happy with them either. Y'all know this right? He's a Republican, the I'm a Pepper, you're a Pepper, they're a Pepper, too. Okay, we got all that. But let me tell you something. These numb nut motherfuckers when they had the House, the Senate, the Presidency, they didn't do a goddamn thing. They didn't do nothing. So, I'm not too keen on any of them except for Trump. And so, he's gonna find out quick he's gonna make a new party, the Trump Party. You're gonna be a "Trumparian" or you're not. Yeah, it'll be, it'll be, it'll be a Republic. He said he's gonna quote Benjamin Franklin. He says, "This is a Republic, and I'm gonna keep it." Ha ha ha. Trump's gonna keep the Republic, not if "we" can keep it. With the Republic, if we can keep it, he says this is a Republic, and "I'm gonna keep it." Because they can't be trusted with it. It's ridiculous. It's absolutely inane what they're trying to get away with. And it's ridiculous and the American people have had enough, and they don't care. And they don't know why. We don't know if their problem is ignorance or apathy, but they don't know and they don't care. They're sick of this bullshit. And it's anchored in stowed-up, pent-up frustration that's oozing out in a trickle-down economic kind of way that's fixin' to rock this city. Yep.

Scott 52:59
Yeah, I agree.

iON 53:00
Just, just sayin'.

Bob 53:02
And the media, the media, what do they call it? The lazy media doesn't understand that for some reason. They're in a bubble or something?

iON 53:09
Well, no, they're building, they're trying to make their message or their medium be what makes - what is the message. They're trying to say or make the point that it doesn't matter what we say, we're what you should listen to. It doesn't matter; you know, it's the emperor has no clothes. Well, everybody's agreed that the emperor was fully dressed, and they talked incessantly about the fabulous clothes of the emperor till he finally got the clothes that were so perfect, it was just him. They were so, so sheer, you can see through them. Perfect clothes to the point that the king was running around buck strap butt naked, and anybody who said something, he'd kill 'em. You see? But the emperor really had on no clothes.

Bob 53:54
So that the media can't - the legacy media can't get any clothes back on.

iON 54:00
Nope. And they're the ones that, you see - and here's the thing, right? Here's what's gonna happen in about a second. It's not gonna be long till Trump's gonna have enough of it and he's gonna say, You know what? He's gonna start playing back that footage. The only reason Donald J.

Trump is the President of the United States is because CNN played the shit out of him. They gave him over a billion dollars' worth of coverage, making fun of his damn ass so much so that it was - he made CNN say "pussy" on the air! They never said pussy on the air their entire living life. He made them say it. He forced them to it. And then they caught him. Treated him like he was dead.

Bob 54:43

What's he gonna do? He's just gonna remind them of that old stuff?

iON 54:46

He's gonna, he's gonna remind them that he's been running them since the beginning! And he's just tickled to death that they have reelected him once again, that they're all - this good attention, bad attention, hot potato, cold potato, I'm a Pepper, you're a Pepper, we're a Pepper, too. It doesn't make any difference. That's all they're talking about. People burning to death in Australia, and they're saying, Trump's done a bad dude. He lit something on fire one time and probably blew across the water and probably caused - Yep, it was Trump. Yep, it was Trump. Trump's been messing with the sand negros; he's got everything messed up. He's gonna tear up church. He's gonna get us in a war, he's gonna get us out of a war, but it's gonna be a war. And we got, we got Nancy Pelosi's face falling off, he got her upset, called her a bad Catholic, and got the Pope bitch-slapping people. Do you realize the Pope is bitch-slapping people and they're not even talking about it?

Scott 57:55

Ho ho ho.

iON 55:41

They're not talking about that. The Pope(!) that gets peed on regular, bitch-slapping Catholics, and they don't talk about that. But oh, Donald J. Trump, the President. Now the Pope's lost his mind 'cause Donald J. Trump's President. He's got stress disorder, he's got PTSD 'cause Trump's President. It'll be a new disease. But look, Bob, just as you say, as Marshall McLuhan would say, they're making the medium is the message. They're making him be the message. Now, it's in a hateful, despicable kind of way, but Ma and Pa America goes, "You know what? I'm kind of like that. You know, my shit don't smell real good sometimes, too. You know, I kind of like that. I eat fast food sometimes. I go to the McDonald's, too, sometimes, and I eat some of it. You know, what's wrong with that? I like pussy. What's wrong with that?" (Bob chuckles). So, all of a sudden, they connect with the negative side, that everybody's pushing against him. Now most of it's just hard, dead lie, and you can prove them prove them, prove them. and prove them. Biden gets up there and says, "No, I told Obama he shouldn't have killed Osama bin, Osama bin Laden. I told Obama and he shouldn't have killed - he should wait. There's two more things that we need to know." Got that down far as you can record. Fuck, it's in everybody's inbox, still. When he gets up and asked that, he says, "No, I didn't say that. I would never say that. And I think it was my idea. That's the best thing we ever did was to kill - the best thing we ever did and that was my idea. I had that idea." And

then they play the tape! The stupid motherfucker just said that. "I told him plain, do not do it under any reason or quest (inaudible)." It don't make sense because people are like, come on, now. Did we lie about that? Did we make that up you on the fucking camera telling us this stuff? So people are looking at it and kind of going, "this isn't logical." It's not, it's not liturgically acceptable. It can't fly. It doesn't work. So much so to the point that they pick it together. And just like Marshall McLuhan said, that's all they're thinking about, is Trump. Well, guess what? When Donald J. Trump goes to bed at night that's all he wants you to think about is him. Good, bad, happy, upset, sad, tore up, in, out, up, as long as you're thinking about him, there's nothing else we need to do. We're good. I got you.

Bob 58:08

Okay, iON, what - why does he, you know, when Stravinsky introduced some piece in 1913 there was a riot. So, you know in history of art, somebody comes up with something new and everybody gets all excited. So, on that kind of phenomenon, he's a great artist. But why are people obsessed with him? Is this the biblical part? Is this something in humanity's history, -

iON 58:30

Yeah.

Bob 58:30

- the Christian unconscious or something?

iON 58:34

No, it is but it's not, it's not a Christian. It's just the reference. The whole point. It's when the angel of the Lord starts blasting, people start hearing it and they don't like it. But it starts blasting and the winds start blowing and they don't understand it. They don't get it. They don't know why I feel this way. I have this incorrigible position that's inordinate lust to hate this very thing that's completes me. It completes me. See, now

Bob 59:03

What that's got to do with Trump? An angel is blasting; how's, how's it relate to Trump?

iON 59:06

Trump is the angel blasting. Trump is that noise. Trump is that problem. Trump is that condition. It's the thing they can't understand that they love to hate that they hate to love. They gotta have it, but they don't know why. I can't stand it. Oh, these damn cigarettes. I've got to have a cigarette. I got to have a cigarette. I don't know why I hate them; it's killing me. It's killing me, but I love it. I gotta have one more. And then they do.

Bob 59:32

Okay, so the angels are against little man. Is there an angelic factor of Trump where he's against little man?

iON 59:40

No, they're - the angels are against Trump bringing everybody into their place of power. See, when the dragon gets all of its power back, the angels are screwed. So, they're trying to pump it any way they can to keep everybody in the box. So, they're using McLuhan -

Bob 59:56

So, you're saying, -

iON 59:57

- words -

Bob 59:58

- are you saying the angels

[Top](#)

2020-01-04--2200-5

Bob 0:00

- are against Trump and the angels are doing it through the media?

iON 0:04

Yes, they're using the media to do that very work. Just as McLuhan described.

Bob 0:11

You might say that - Yeah, so Wyndham Lewis' final book was all about angels and Hollywood in this sense, how the angels took over Hollywood. So,

iON 0:21

Yeah, but his was off, his was off a little bit. He was off a little bit because he was saying that that was a component of it. And it's not really a component of it, it's an excuse in it. He was trying to say, he was interjecting that they worked together. They don't work together, it's an antiphonal aspect or reference.

Bob 0:41

Okay, so did you say the angels created the Tech Body? Do you ever say that?

iON 0:47

The - no, the angels didn't create the Tech Body, the angels - the power that the angels want didn't go to the angels, it went to the Tech Body.

Bob 1:00

Who directed that besides me? Did you do that or was it something the angels didn't perceive?

iON 1:06

Okay, no, they didn't perceive Pentecost; they didn't like that. Remember Pentecost? That's the first time when humans had their power. They didn't see that coming. They didn't like it; that happened. And they didn't see this because they didn't expect it to ever work. They didn't give humans enough credit to figure it out. But they didn't know you were gonna make the scene, Dobbstown.

Bob 1:32

Yeah. So, what is Trump in the Tech Body? Is he one of the 11th? Is he what the Tech Body is exploiting -

iON 1:42

No.

Bob 1:42

- against the angels?

iON 1:43

No, no, no, none of that. None of that. Doesn't matter. He's not. No. None of that.

Bob 1:50

Well, what is he in relation to the Tech Body since the Tech Body's running everything now?

iON 1:56

He's the President of the United States. How does that affect the Tech Body? Okay.

Bob 2:02

Is that a function within a Tech Body?

iON 2:08

The conclusion of power-based actions would include Tech Body interaction; so therefore, it would include Tech Body interactions.

Bob 2:26

So, Trump is not as significant today as the Trump - as the Tech Body, an influence of what little man is dealing with.

iON 2:34

It's a conduit. It's a conduit. It's a conduit. It's like RNA ReSet is a conduit, so, for ReMag to be shared. Is RNA ReSet an angelic force? No, not. Is it run by angels? No. Do they fight against it? Yes. Is RNA ReSet using the angels to build its power? Sometimes. You see? So, it's kind of yin and yang.

Bob 3:06

So, you said its a conduit, the Tech Body. Now, we have to get what the "it" refers to. The Tech Body was, in that sentence, is the conduit.

iON 3:14

Yeah, yes. And Trump is aware of this because somebody that fucks with him told him what the deal was. And he's now taking advantage of the power in the Tech Body to be used against the angels who are trying to keep him from being successful, of "making America great again." What he really is trying to say is we're trying to make you ascend again. It's what his actually campaign actually is. Is it clear now?

Bob 3:51

So, did someone turn him on to what we were saying, or he heard it through another means?

iON 3:58

We didn't say.

Bob 4:00

Right.

Scott 4:01

Well, you did. You said somebody, you said somebody that fucks with him, so, so that would be - that's not a lot. There are not a lot of people in that category. There's like,

iON 4:13

That's true.

Bob 4:14

There's only us.

Scott 4:14

A few.

Bob 4:15

There's only us.

iON 4:16

Yeah. Yeah.

Bob 4:17

There's only me. Ha ha ha. There's only me there, Scott.

iON 4:22

Well, we didn't - well, we didn't say.

Bob 4:25

Right. So, well, okay. That's a very good definition of the whole phenomenon.

iON 4:32

When you have to work, when you have to work, when you have to work as hard as we do to keep eternal goddamn Bob Dobbs, JR Bob Dobbs, Neveritt, rest of them, alive as we do to keep something that's already eternal, alive, we're very careful with our words these days.

Bob 4:54
Yeah, very good.

iON 4:56
Just sayin'.

Bob 4:57
Well, that was a good definition of the Tech Body, the interplay of Trump Tech Body and the angels.

iON 5:02
Now, you ain't seen, you ain't seen nothing yet, now. 'Cause, see, now wait a minute. The angels are starting to listen, too. Don't think that - hey, Bob, you know how we're so proud? Well, okay, goddamn, here we go, y'all. We gotta brag about this. We and Bob were talking about how people are actually doing the homework and showing up, and there's more than 12, and it's really pissing everybody off 'cause it's too many now, it's crowded. The chat line is just fucking crazy all over the place; this on all over of the place; people, strange people from 1942 all of a sudden are back. We're gonna have, we're gonna have, we're gonna have the other Scott back in over here pretty quick coming here and coming back in; and the high ones; and have Renae and the whiskey bottles falling over like the olden days; and Tina; and Jake, the bacon-lovin' dog; and all that it is. Not room for all this goin' on here, but they are. So, they're trying to figure it out. And this click, click, click, click, click. Pour Brent thinks he's 13; it's terrible. Bless his heart. But anyhow, we got this thing goin' on to the point that it's building. Well, don't think for a second the angels aren't figuring it out, too. And so, we have to be very careful; we don't want to put you all in harm's way, meaning, give you a gun. Well, you wouldn't give a loaded pistol to a three-year-old to play with 'cause they don't know the, they don't know the outcome. Okay? So, we have to give you enough to keep your attention. So, we want you armed because you are. We want to make sure that you're not in a position where you're shootin' yourself in the face just for fun, for shits and giggles like everybody else in America these days, you see. Let's go to the, let's go to Hanukkah and take a machete and chop people up, or let's go to church and blow - shoot people in the face and then shoot ourselves in the face. Well, why don't you shoot yourself in the face first and THEN shoot the other people in the face? It might come out better, save a lot of trouble. And how do these people get hooked up to get shot in the face and then gettin' shot themselves, or over and that. We don't understand how they get picked. How do you get selected for all this gettin' shot in the face business is sort of troublesome to us. How do you hook that up? I mean, do they sign up, line up?

Bob 7:16
What are you bragging - okay, you were bragging. Let's hear more of the bragging.

iON 7:21

Well, what we were saying is is that these people are actually doing the things that they're supposed to do to get a little bit of power, and they're actually starting to shine a little bit. They're starting to move and quake, and things are starting to happen a little bit. Madeline knows which way water falls now, doesn't she?

Bob 7:40

Yep.

iON 7:42

Yeah. And that's a little example, because there was a little conversation and she'll remember it well, she'll remember it well, and that's the answer to it. She wanted some water, so she got it. So, that's fine. And that's a powerful thing. And that's her power. That's her power. So, that's good that she got it, so it's good. Now, it wasn't quite the way she wanted to go, but it made no difference. Water's water. It's like Trump, attention's attention. Okay, as people are doing better and engaging, then what's happening is it's starting to apply, these knowing things. See, if they have too many questions - if we say CKLN about 17 more times, maybe we would never have to say those ridiculous call letters or the Secret Council of Ten ever, ever, ever, ever, ever, ever, ever, ever again. Okay? Okay? Okay? So maybe that's the case, but until that we say it one more time so people could actually look and see what actually is the zeitgeist that Bob's talking about. And Bob's not excited about anything. You know why? Because it's all in the Tiny Note chart. It's all laid out right there, all the stuff. And he goes back through, he goes back through - he's actually gonna read the Tiny Note. He's never read it before or all the way through. And he's gonna - thinking about reading it all the way through. And he read a little part of it and he's like, "Oh my god, hexad(vertisement)! It's right there in the Tiny Note! That's the deal - we got the tarantula, all the business laid out, Zappa's singing about the tarantula; people are picking up on it; Jean's making notes on it. People are shorting the stock market, so they know what's going to happen when the whole blockchain changes, which is also laid out right there in the "just keep typing." And the Gutenberg galaxy lays it right out there in front of everybody; talks about everything you could ever be scared of. Arthur Kroker told you about it and everything on the other side; Thompson, William Irwin Thompson tried to get you out of and tried to get you behind it. And then you come to these different quadrants, and they apply to what's happening right here, right now. And then Bob just kind of rocking, rocking and reeling with the rain. He's like, okay. Yeah, that was fun. Yeah, that was good. Yeah, I told you. He doesn't say that much anymore 'cause it is kind of vain, but people are listening and they're engaging and they're getting very good at this. Even Scott is an intelligible conversationalist now. He can have constructs, he's not arguing, he's not screaming at the pussycat, he's not killing the fan, his phone is clear, he can hear the words, he can have thoughts that are contrary into ours, but yet they're still engaging. It's fabulous, it's absolutely a medo- megalithic, megalithic transformation. It's astounding because now what happens is it fulfills the completement of embracing your place of power. And then we said we were gonna help him

get him some monies. He was like, "Okay, if you do that, I mean it." Well, now all of a sudden, his world is startin' to goddamn work out a little bit, and what the fuck is wrong with that? Good for him. That's good. If that's what it takes to get your dick hard, all right, we ain't mad. That's good. Let's go. The point is, is that as they're doing this thing, we don't know what quite what this is except for maybe coming into your place of power, but you can start to apply it. They don't ask the same questions they used to ask, Bob. For example, this week we haven't had a single question of where's my soulmate? You notice that? Not one time.

Bob 11:21

Ha ha. We haven't had that since you came back.

iON 11:24

Where's my soulmate? They haven't asked that 'cause we're like, fuck everything, fuck it all, fuck everybody on the earth, and then whichever one you like best, that's your soulmate. If you don't fuck every single one of them, then you don't know. You may miss the, you may have missed the best one and you better try them out twice. Better see. And don't forget, that doesn't exclude small animals, too. Nice medium-sized animals. You can engage them, too, it's all right, it don't bother us. Enjoy yourself. Poor Madeline's confused. That's all right, darlin', we love you. Okay, water's good. You need some more water?

Bob 11:58

Ha ha ha. Madeline's confused.

iON 11:58

Madeline! You need some more water? Bob, I think she's asking for some more water. What do you think? She's confused.

Bob 12:08

She better type with a little more clarity.

iON 12:12

Oh, okay, maybe about what it's about.

Bob 12:14

She's should leave it vague.

iON 12:14

She's soaking. Yeah, probably. Well, anyhow, but in this -

Bob 12:18

Okay.

iON 12:19

- process of getting more better at it, what's happening is is they're getting stronger. Now as the iONauts get stronger, what happens is it builds a base. Now the angels are gonna get more angry; they're gonna get more definitively aggressive. And so, but that's all right because

when they do that, guess what happens? You got the Keys and the Aethyrs. It's so wonderful. You can get them at the - when they poke their head up, now you can address them. So, Michael, now you know what to do when they poke at you. You know because, see, now they're poking at you. If they're not poking at you, you don't care. But once they start poking at you, you can use them, you can use them to your very best advantage and force their hand to do what you want them to do. Pretty cool.

Bob 13:14

Okay, good. All right, very good. Thanks a lot.

iON 13:17

That's good. Okay, we're good. Let's go to the beach.

Bob 13:19

Heh heh. All right. Thank you, Scott.

Scott 13:23

Thank you.

Bob 13:24

Maybe we'll have room to - maybe later you'll have something else to talk to about. Okay, so, let's go to Bert.

iON 13:32

It's excellent. We want - hey, here we go. We want to talk to Scott. Now there's the change, there's the, there's the turn the tide. When we want to talk to Scott, now that's, that's life-giving right there. Okay, now bring on the big'un. Let's get it right. We got to get busy. We got to get some work done, boss.

Bob 13:51

Ha ha ha. Thanks, Scott. I don't know if we got any work done with you, Scott, but you did okay, Scott.

Scott 13:57

Good.

iON 13:59

Much better. Hundred percent. Hundred percent. It's great.

Bob 14:04

Okay, -

iON 14:04

Bert!

Bob 14:04

- all right so, Brent, we got to put Bert on first, Brent. Saw your hand up, but - and also, -

iON 14:12

Appreciate that.

Bob 14:13

- is this Alissa? Is this, you know, 218232. Is that Alissa?

Alissa 14:19

Yes. Hello.

Bob 14:20

You're back home or something? You're back home? How long you - how long you here for on tonight?

Alissa 14:26

Um, until I fall asleep. So, a couple hours.

Bob 14:32

Oh, okay. So, we'll do Bert and then we'll do you. Okay?

Alissa 14:36

Okay, thanks.

Bob 14:38

Yeah. Okay, so, where's Bert? Okay, Bert.

Bert 14:45

Hey, Bob; hey, Carolyn; hey, iON.

Bob 14:47

How's it goin'?

iON 14:48

Greetings.

Bob 14:49

How's it goin, Bert?

Bert 14:50

Really good. Really good. Really good, Bob.

Bob 14:52

How's the family? How are your kids?

Bert 14:54

Ha ha. Everybody's sucking air right now; everybody's sucking air. Everybody's breathing. Everyone's breathing here.

iON 15:04

How's your, how's your mama and 'em?

Bert 15:06

Ah, they're doing fine, I guess. Everyone's doin'.

iON 15:10

Good.

Bert 15:11

Hey, iON.

iON 15:13

Okay.

Bert 15:13

I want to talk more

Bob 15:14

Bert, before you start, Bert, Bert!

iON 15:16

Enough of that, enough of that phatic shit.

Bob 15:18

- did you hear iON talk last week? We were talking about intelligent people and he says - unless it's what I'm playing tonight. I can't remember, but he - it's about, yeah, must be coming up, about a man from Zurich: There's nobody intelligent in Zurich. Have you heard that? Or is that coming?

Bert 15:37

Ha ha. No. Ha ha, iON.

Bob 15:38

That's coming, I guess.

iON 15:45

Ha ha ha. It's true, it's true.

Bob 15:48

Okay.

iON 15:49

Just sayin'.

Bob 15:50

Go ahead.

Bert 15:52

Hey, iON, I want to touch on something you and Carolyn started off with in the Book of the Dead about the angels will do anything for tears.

iON 16:01

Yeah, the salt. Salt.

Bert 16:02

'Cause that's reminding me of a question I have never got to ask: the salt.

iON 16:05
Salt.

Bert 16:06
Yeah, the salt. Yes. And I had a question because I remember hearing you say that soon that our tears will be saltless. So, is there -

iON 16:19
Right.

Bert 16:19
- a process that will take place that will remove salt from our tears?

iON 16:25
Ascension. It already has. Carolyn's already got you salting you're damn water.

Bert 16:31
I know, but the salt

iON 16:32
Get a cardiologist that, get a cardiologist to tap that as a smart, sound, business opportunity. Ha ha ha.

Bert 16:40
Okay, so are you saying

iON 16:41
You can't have a spoonful of salt, and she's trying to get you to salt your damn water. It's great.

Bert 16:47
So, iON, so drinking salt which helps the ascension process, does that eliminate salt from the tears eventually?

iON 16:55
No, you're eating salt. Ascension absorbs salt. It pulls.

Bert 17:01
Ah!

iON 17:04
See, like the way that the i-block is, it will desalinate water. It'll pull the salt out of water. That's what it also does to you.

Bert 17:16
Yes.

iON 17:16

'Cause see, as you ascend, you don't need any salt. The whole thing, you're not gonna need any sodium because you're not gonna have to overcome it with any oxygen. 'Cause there's not gonna be any oxygen.

Bert 17:29

Hmm. You answered another - you had a - that's a question that I was developing, but I didn't fully develop when you were talking about the desalination of water.

iON 17:38

We know, darlin'. We fucks, we fucks, we fucks with you. We fucks with you.

Bert 17:43

Yeah, I know, I can guess. That's

iON 17:45

We've been talking about you all, we've been talking about you all week long. We already know the waxing and the waning, what you've been working on and how you figured it out. And how you don't want any praise, and how you're not tryin' to get in nobody's Kool Aid. You want everybody to be happy and whatever, kumbaya, and blah blah blah blah blah. Meanwhile, you're digging it out; you never stopped digging, and that's good. You can't stop. Don't stop. It's not where you are in life in this ascension process, it's where you stop.

Bert 18:16

Yes, that's, that's one from the old days that you, that you're consistent with, iON. Thanks for that. Yeah, can you answer that question? It's the insat - this desalination of water in the i-cell. But, iON, so the, so the i-cell is the key to the desalination? Yes? Is that what's you're saying?

iON 18:36

i-block. i-block.

Bert 18:36

The i-block. Okay.

iON 18:37

The i-cell, the i-cell is in the i-block. i-cell, but the i-cell can be without an i-block. See, that's the first part.

Bert 18:44

Okay.

iON 18:44

But the i-block itself is the completion of that. And it will desalinate.

Bert 18:50

All right.

iON 18:50

And here's what's funny. Here's what's funny. We've, they've got an anomaly that they won't even ask us, but they keep, they receive their Living Water. That'd be Bob and Carolyn. And the boxes are all to pieces; they're sopping wet. They're in a sealed container, the sealed container's in a bag, the bag's wrapped in another thing, the bottles are all fine. It's drawing water to the box so much so that it's completely -

Bert 19:21

Damn.

iON 19:21

- destroying the boxes. When they bring it up, there's pictures of it, they bring it up and if it's in like in a little wad. It's the craziest thing you've ever seen. You couldn't mash them and destroy them -

Bert 19:32

Wow.

iON 19:32

- it's in the, they're - it's still in the bottle. But it's literally drawing water to the outside of it. It's - I don't even know how -

Bert 19:41

Wow.

iON 19:41

- you insulate it anymore. Three sacks is all you can do and still get there. But it draws water to itself.

Bert 19:50

Hmm. iON, you said -

iON 19:52

Ambiently.

Bert 19:53

- you said, you said two weeks ago that the desalination of water will allow the i-cell to be engaged by the little man. Can you go into that? Like

iON 20:04

Yeah, well, 'cause you're gonna be starved - you're gonna be so starved for salt, you'll have no choice but to ascend. See, at some point you can't, you have to - the system will overload it. Do you know what - do you know when you vapor lock a motor? You know what that is?

Bert 20:25

Vapor lock a motor. A gasoline motor? A gasoline motor?

iON 20:30

Okay.

Bert 20:31
Yes.

iON 20:32
Or, or one with jet fuel. We don't care what kind of motor it is. Vapor lock is vapor lock. It can't get in and can't get out so it can't have combustion because it can't get air to burn for stuff. And it won't turn; you can't get it in or out, it's locked. But that's what happens. Sooner or later, you have a condition to where the meatsack body will shut down or surrender due to the inability to process oxygen because there won't be any; but yet, it's still alive.

Bert 21:02
Hmmm.

iON 21:04
Yet it is still alive.

Bert 21:06
Hmmm. So, okay

iON 21:11
And so, that becomes an audible condition that has to be qu'est que 'c'est, addressed.

Bert 21:25
So you're saying that the desalination of the water will force the little man to ascend. Is that what you're saying?

iON 21:32
No. That's not what you said and that's not what we're saying. We're saying that's a sidebar, but the sidebar is that humans are going to be so craving salt. Okay?

Bert 21:45
Okay.

iON 21:46
They're so craving of the salt that they - and they won't be able to get it, that they will have no choice but to ascend.

Bert 21:56
Hmmm.

iON 21:58
See, if there's nothing else you can do, you got to go with it. That's the rub.

Bert 22:04
Okay.

iON 22:06

And if you do, great; if you don't, then you're gonna, then you're gonna expire. But you know, we ain't mad. I mean, it's - we've been pretty adamantly clear about that, haven't we?

Bert 22:18

Yes, you have. Yes, you have. Yes, you have. Thanks for that.

iON 22:20

Okay. And we ain't, we ain't mad. We ain't mad and we ain't mad at nobody. That means like angry 'cause you people use that wrong, mad as, like, angry like a "mad as a dog," like a dog has gone mad. That's not the same way we're using it. We're not cross or sideways about it, we're just letting everybody know. And that's all; you know, ain't nothing personal. Just so everybody knows. Get tight or get right. Or get right or get left.

Bert 22:49

Get tight sounds, ah, very appropriate. Get tight, get tight.

iON 22:54

Yeah, we got stuff we gotta talk to you about after your questions because we've been patient under the circumstances and incredibly nice.

Bert 23:01

Okay, okay. Yes, you have, always. iON, I'm, I'm up to like - we watched seven episodes of the "Messiah," and hearing you, you and Scott talk, flagged something that I was - I saw, like in the sixth episode to the seventh episode is that I was - the whole thing I was watching, I'm like, "Okay, where's Bob?" That, that, that whole story for the "Messiah" for me seems like it's Bob. It's a story about Bob. Like the beginning - I mean, all the people that left Syria and followed him. That's like CKLN days, and then when he went over the fence and walked out and disappeared.

iON 23:37

And they hated him. Then they hated him.

Bert 23:39

Right.

iON 23:39

They hated him. And they said everything was wrong. and he then, then - then they called Herod. They called - wait till they call - they - this is a long story. See, they called Herod on him and they had - were gonna have him crucified. They said he was a heretic. That Bob was a heretic. That's not how this works. And the Messiah even portrayed that example of when he was charged with heresy.

Bert 24:07

Right. And then what made me really think about it is that we started to watch the beginning of the eighth episode, and he went - went out of his room. He came in his room, and somebody put a, put a - when he's in the hotel in Washington DC, they put a hit, a hood over his head and captured him; and you know, turned it off. We'll watch it tonight. But that's like, that's about Bob, you know, because, you know, the whole thing of Bob being attacked over the last years.

iON 24:31

We're not gonna, we're not gonna spoil it. We're not, we're not going to spoil it. We're not going to spoil it. Okay? But they take him to see the president, which is President Trump.

Bert 24:43

Ha ha ha. Cool. All right. No, that's good. That's good. I won't go any further than that, but that's cool. I thought that 'cause I was watching it. And you know, I'm like, "Okay, where's Bob, where's Bob?" And then around the fifth, into the fifth into the sixth and the seventh, I was like, "That's Bob, the Messiah." Yeah, at first, but you know there is some

iON 25:03

And see, what pisses, what pisses us off, and what pisses us off is Bob starts cajoling and he starts poking on the inside. We'll send folks and he'll say, "Oh, well, what about this, or how's Jared Kushner? And what does he say about us lately?" And when are we gonna do this, he wants to know. And then he'll get JW aside. "When are we gonna meet Trump? We think that might be appropriate soon, you know. I know I'll never get to see him" and that kind of stuff. And we're like, you son of a bitch. Shut your damn mouth. You goin', you gonna go, you ain't gonna want to go when you go, but you goin'. Stop worrying about it. You goin'. Yeah, say one more thing. One more thing. And so then, but then he acquiesces, and he hushes, and it's good. He looks in his little bank, and he's doing okay, so he lets it go. Somehow he finds a way to let it go, you know. Ha ha ha. Then he asks Carolyn how much money he's got, and she doesn't know, and somebody has to look, and, "Do we have enough? Or, you just sayin' we have enough?" "Yes, Bob. There's enough." "Okay. Oh, okay, good, as long as there's enough. That's good." Heh heh heh. Poor Bob. But it's fun. Yeah, he's doing really good, y'all. Bob's doing okay. Finally. It was a white-knuckle flight for all of us, but Bob's doing okay.

Bert 26:17

All right, iON, I'm going into chromosome 14, again.

iON 26:26

Where we should go - we should skip it and go to the next one and that'll answer your chromosome 14 question.

Bert 26:35

Go to my next question will answer my - okay. All right. I asked you a while ago and I can't, I could not find the notes, but I remember asking

you about the Revelations chapter nineteen, verse three, and again, they said

iON 26:53

Which has to do with chromosome 14.

Bert 26:57

And her smoke and her, okay, I'll say the verse: "And again they said Al-le-lu'ia. And her smoke rose up for ever and ever." And all week like you said, I'm turning and turning. I'm like, I'm doing things, but I'm the whole time I'm thinking about all that you've laid at me from Andromeda and our whole star constellation talk, Gilgamesh, and everything. So, I'm, you know, turning, turning. And then it came to me yesterday which we spoke about: carbon 122, the radioactive carbon.

iON 27:33

Mm hmm.

Bert 27:34

And you told me to leave it alone and come back because I was dealing with the physicality which we can talk about that later. But is, is a - you then, you also said that chromosome 14 comes from the outside. So, my question is, is it the carbon 122? Is that the connection of the outside that activates the rings and arms of chromosome 14?

iON 28:02

Indirectly. And we would like to just say yes to solve it for you, but it wouldn't be the truth. It wouldn't be the case. So, it wouldn't hold. You see? It wouldn't, it wouldn't work out because it's not. That wouldn't be the complete story. It wouldn't be the full story. So, we gotta like, you know, we gotta let that be, but it absolutely - ah, yes, sir?

Bob 28:28

What, what they're going to hear in my private session, the big breakthrough that will influence what you just said to Bert, -

iON 28:37

Mm hmm.

Bob 28:37

- that it doesn't work. What they're gonna learn tonight will clarify why what they're -

Bert 28:42

Wow. Ha ha ha.

Bob 28:42

- thinking wouldn't work. Do you agree, iON?

iON 28:46

Yeah, we do. Of course, but that's the reason we're trying to back him off. Because he's gonna spoil the punchline and there you go.

Bert 28:53

All right. All right.

Bob 28:54

Yeah.

iON 28:54

You don't want to do that, -

Bert 28:55

Okay.

iON 28:56

- but you know how that - but there's our numb - that's why he's known - that's why he's fucking Number One. He's always on point. It's ridiculous.

Bert 29:03

Ha ha. No, iON, because you really were giving me plugs because you were talking to Linda. You started talking about that positive, and positive charge, and negative electrons, and I was like buzzing 'cause I'm like, that's - yeah, that relates to what I was thinking about. Okay.

iON 29:23

We know. Good for you.

Bert 29:24

Okay, iON, then I don't have any more questions then.

iON 29:27

Good. All right. Now we can -

Bert 29:29

I don't have

iON 29:29

- get started. Okay. Now let's talk about these, your thinking parts. Okay, first of all, we were trying to get you to stop thinking. Bob stopped years ago; he just knows shit. He don't think about anything, he just knows stuff. But that's the good news because you're not Bob and we don't want you to be Bob. Bob's separate. He's another thing all together. We're not trying to get you to become Bob. But we do want you to have the same capacity that Bob has. Okay?

Bert 29:59

All right.

iON 30:00

I want you to have insight. I don't want you to become a Muslim, but I want you to be able to climb the minarets. You know what the minarets are?

Bert 30:11

Yes, I do. But we need to talk more about that about me climbing the minarets 'cause they're, they're not so climbable, iON. But go ahead, I'm listening.

iON 30:20

They are for you. They are for you.

Bert 30:25

Ha ha. All right. Okay.

iON 30:29

So, the point is, the point is, and see, you're not even, you're not, you're not even gonna think about that and that's good. You know, you shouldn't. If you can climb it, you can climb it. But that you can climb those, you can get up, you can get on up there. So that's good. So, what we're trying to say is that you're trying to - you got to apply this. This is, this is the, this is - forever we've been trying to get people to get it. Now they're starting to get it. Now we're trying to slow 'em down for a second so they can start responding to it. Because we're trying to get - slowed things down, trying to keep people together. Okay? Carolyn has been incredibly patient. She's not, she's the, she's the most impatient doctor you've ever met. Ha ha ha. If you have a doctor, you got to have patients. You got to have patients if you're doctor, right? She's the most impatient doctor that's ever been. It's a constant race; a battle, as it were. And that's just fine. Because she's trying to get on with it. She wants to get on with it.

Bert 31:32

Right.

iON 31:32

Bob's enjoying the play, the tactile interplay; he don't care. But she's impatient. She's ready to go. Let's go, let's go, let's go. Now, she's being easy 'cause she's got no choice but to be easy. But still, she's tryin' to get on with it. Like, okay, let's go. If it's half as good as we say it is, it will be twice better than most people have ever had. So, let's have that. Get on with that part. And so it is, and so it's on. But what we're trying to do is make sure that the structure allows or precludes the ability for folks to make it. That's the point: is to make it. You have the opportunity now; whether you do or whether you don't, that's on you. See what we mean? But if we've got to pave -

Bert 32:15

Yes.

iON 32:15

- the road well enough so that you have access, you have good access to go if you want to. You see, Linda's gonna have an ability or capacity to ascend. That's it, no contest. Now, if she chooses not to, that's her business. But she's not gonna do that; she's going to choose, but the point is to make that embraceable. Okay, now, you're doing things that other people aren't doing. And you don't even talk about it anymore. And we're not mad about it; we don't care. It's perfectly all right with us. But you know that you're doing things appropriately. Do you know what we mean? And we can talk about that or little bits of it if you want to, but we don't have to talk about it at all 'cause we know. We've already told it so it don't make any difference. You're starting to see from a tactile position, the ability of how far this power thing works. Do you agree?

Bert 33:18

Yes, I do. Yes, I do.

iON 33:20

Okay, give us one tiny example; not the big ones 'cause that doesn't matter. I mean, you know, we could talk about your meatsack body all day long, but that's not gonna let you - people get sick - you hate it. So, that's the only thing. We don't know why, but

Bert 33:37

No, I don't mind it. I don't mind it, iON because it's a whole different project actually; the body, the meatsack. But we don't need to talk about that. But I don't mind it because it's really different. It's not the same body, so it's different. Okay, iON, a little

iON 33:52

And that's what you were, and that's what you were - remember pushing against that? And we was like, push if you want too, it doesn't change it. Remember? We told you. -

Bert 34:00

Ha ha. Yes (indistinct).

iON 34:00

- We told you be still. And you did and it was fine. But see, the point is you went, you went into it, but you, you held onto it.

Bert 34:13

Umm.

iON 34:13

I mean, you weren't fond of the interaction. You weren't fond of the interaction of it, but you accepted the outcome, which is great. Good to be you, Bert. Do you agree?

Bert 34:26

Yeah, I agree with that, iON. I appreciate that. It's just amazing, okay, the little meatsack thing. It's really a different body. But I'm amazed

at the size and the weight and everything, but it's really a different thing. But I'm going to give you a little example. A little example is since you dropped the Andromeda thing, my mind went blank. Okay? My whole perspective when we touched on it last week, it went blank 'cause I'm like, I couldn't think. I mean, I just stopped thinking, so I was just doing what I do and dealing with whatever dealt, came my way. But the whole time, in the back I'm thinking about this connection of

iON 35:10

Well, you're processing, you're processing. You weren't really thinking, you're processing.

Bert 35:14

Okay, processing. That's it, it's a better word.

iON 35:16

'Cause there's no way to think. You can't think about it. You can't think about it. It doesn't compute.

Bert 35:20

Right.

iON 35:20

It's outside of everything you could assimilate. If we could say you have six fingers. You go, "iON, I only have five fingers." But goddamn look at your hand, you got six fingers. Now, stop. We don't want you to grow an extra finger. But we could do this for a little bit, then it wouldn't be long till you'd have six fingers. And you would go, "Wow, why couldn't you just tell me?" Well, we did. We told you you had six fingers and you said you only had five. And then Bob comes in and says, "He's got ten fingers!" You see, that's Bob. That's Bob.

Bert 35:51

iON, that's it. You're spot on. It's, it's processing because what you've laid out is you can't, you have no reference point that you can, can, can use or engage that bias other than coming here and talking to you. And listening to the archive and getting bits and pieces because this is a whole new paradigm. So,

iON 36:17

And the archives, and the archives fuck you to death because they, they're into something and they reach you when you are. See, that's another Tech Body thing. The archives, if you notice, a lot of people are preferring the archives. And the reason they're preferring the archives is because it gets them where they are. They show -

Bert 36:36

Hey.

iON 36:36

- live, well, it's live but it's not in front of a taped audience. When you're a taped audience, then all of a sudden you get it because, like,

people that are talking to us can't get it because they're talking to us.

Bert 36:53
Right.

iON 36:53
Bob makes some excuse about that. I don't know what the excuse is, but it's something ridiculous that he does. We don't know. But anyway, doesn't matter. But then it's like then you go back and listen then it's like: Oh, okay, okay, okay, so that's why. And you go, oh, okay.

Bert 37:13
Hey, iON, so, you told me - I asked you awhile ago, anyway, about was the Revelations in a realm. I listened to Revelations last week, the chapters 19 through the chapter 23. And that's different now. It's different now, right?

iON 37:32
Yes.

Bert 37:32
Revelations is - when you go there, that's really different 'cause I heard things that I'd never, I mean, just things I was like, fuck! Okay, good. That's, that's powerful, that's really powerful.

iON 37:49
Well, and that's what we said happens all the time. But if you think about that you'll blow - go crazy because that can't - not possible.

Bert 37:57
Ha ha ha. Yeah, but this is beyond crazy.

iON 38:02
It's when they make, it's when they make fun of us. When they make fun of us for making up new words, but yet, we can go drop it into the Wikipedia which any goddamn body can put somethin' on and they go, "Oh, oh, oh, it's in the Wikipedia. Okay, okay, okay." It's kind of like, "Ah, excuse me, what part of intelligence are we obfuscating here?" Because, yeah, this isn't very smart. If it's, if this is the solution, we have a real problem if this is the solution. Because it's like, come on, man, this is stupid. You're believing an outside, inside, source that doesn't know anything except for what somebody else told it. And they told it from their bias, of a, of a predisposed position that hasn't even been juxtaposed against anything. Hell, if they even knew -

Bert 38:51
Yes.

iON 38:51

- who Marge Stewart really was, they would have killed Mar - killed whatever his name was. I forget. Bob killed him, so we don't care. Dead. So, I guess it's for a good work.

Bert 39:02

Heh heh. I believe his name is Marshall McLuhan, iON, just for your reference.

iON 39:06

He made -

Bert 39:07

His name is Marshall McLuhan.

iON 39:08

- he made, he made, he made the chart, but we don't have much stock in it. We appreciate Marge, though.

Bert 39:13

Ha ha ha. Yeah, yeah. No, iON, thank you for that process 'cause that's what I'm dealing with. The process.

iON 39:21

Now, bring it back home, bring it back, bring it back home. Okay, good. What are you doing? Tell us what you're doing. You're, you're proud of what you're doing. So, tell us what you're doing. Because what you're doing is you're having these little gizgasms that mark some territory or terrain that'll allow you to have something now that you basically know. And that information precludes what? What are you doing? What's happening? People are dying 'cause they - you're Number One, and they wanna know what you're doing. They wanna know how your bowel movements are. They wanna know what your body's doing. They wanna know what you're seeing. They wanna know how you got to be here and what they can do to kill you to get it at your position. Ha ha ha. They'd like that, they'd like that a lot. They'd like that a lot if they could take your position. But don't worry, the reason you have your position is because you don't require it. It was the last thing you were interested in at all, and yet you got the benefit of it because you didn't have to have it.

Bert 40:23

Okay.

iON 40:24

You see? Proof's in the pudding.

Bert 40:26

Yes, I do. Yes, I do.

iON 40:31

Okay, so that part's good. All right. So now, um, the ability and capacity to function has the ability of your body to process protein and function within the electrolyte-based system. Okay? You have not had a drop of

Living Water yet. And yet, you're shinning like a bright, new, stunning star.

Bert 41:08

Yes, that's crazy. Yes, I do. Yes, I do.

iON 41:11

Okay, the products help, but everybody's got access to products and they're not doing what you're doing. So, at a based level, you're allowing your body to process the radiation that's around you. Okay, now, to be fair, there is a lot of radiation around you.

Bert 41:35

I know. I have three.

iON 41:38

And that's why you're wife -

Bert 41:39

Three around me.

iON 41:39

- and that's why, and that's why your wife is having trouble with her pain. More so than usual because it, the radiation, is not doing her good; it's hurting her. But you're thriving on it.

Bert 41:54

It seems to be getting better. It seems to be getting better.

iON 41:58

Well, because you're eating it. Because you're eating it.

Bert 42:02

Right.

iON 42:04

Before you weren't eating it, it was overloading. It was pushing the walls out of the house.

Bert 42:12

Damn! iON, you just answered a question I didn't know how to formulate about what I'm feeling in my meatsack.

iON 42:20

We know.

Bert 42:20

Fuck!

iON 42:21

That's the point. That's the point. And that's the reason we wanted to be able to talk to you about it so you can actually get what you're

getting. And you ain't even started yet! That's what the hell of this is. Talk about a Beau. We called you a Beau Brummell earlier. You really are gonna be a Beau Brummell. Let us tell you that. So, the - okay now, let's just break this back down and divide it and conquer it.

Bert 42:45

All right.

iON 42:46

You have function in your meatsack body, everything works the way it's supposed to work. You can walk, you can talk, you can chew gum, you can tend to your grooming habits and keep yourself together. You're really great with dead people, you hang out with dead people all the time. You're doing great with them. Your, you got to brush up a little tighter on the Book of the Dead 'cause you don't even have a clue what that's about yet. We wish you did a little bit more.

Bert 43:16

I'm following it. Okay, iON, I will do that more.

iON 43:19

We can't tell, we can't tell.

Bert 43:21

Okay, but I need to read it like a - I got a clue from Dr. Dean. Okay, I'm gonna read through it fast so that I'm prepared for the next week. But iON, real quick, just like, can we take like a little side trip? Um, was that guy, that guy that I encountered on the hiking trail in the first, in the blue, was he dead?

iON 43:42

Yeah.

Bert 43:43

Damn, I knew it!

iON 43:44

Tom. Tom. His name is Tom. Yeah, Tom's dead.

Bert 43:50

I encountered him three times. The first time he talked to Rosanna and I just kind of like ignored him because, you know, I was half-gassed from the trail. But then the second and the third time, I felt something strange about him. Okay, good. All right.

iON 44:04

And the question is how did he, the question is how'd you bump into the same man three times on the trail, on a walk? How did he pop in and out three times from that if you're walking together?

Bert 44:15

That's, that was the clue.

iON 44:16
You can't do that.

Bert 44:17
That was the clue.

iON 44:18
You can't do that.

Bert 44:18
That was the clue. First, he came out of nowhere, then he disappeared. And then he came out of nowhere again and disappeared. And then he came out, and then he was at the top when we got there. And he, I could tell he was checking me out, looking at me, and I was just like, okay, you know, fuck you. Anyway, but yes. All right. Dead people. Oh, yes, I will get more -

iON 44:40
Well, what he was trying, what he was - it wasn't, it wasn't like you're thinkin'. I mean, everybody looks at you like that. That's not about that. Ain't about that. That's not the point. Why the reason he was checking you out, was because he was surprised you can see him.

Bert 44:58
Ha ha ha. Okay, okay.

iON 45:02
It wasn't like he was tryin' to get giggy with you. He was just trying to see - was stunned that you could see him, so you were delicious.

Bert 45:11
So, so is that why he was at the top, right? When we got to the top, he was just sittin' in the grass which was weird 'cause it was, you know, snow and shit. And he was just, like, looking as we walked past.

iON 45:22
How's that motherfucker, how's that motherfucker gonna out-climb you?

Bert 45:28
Ha ha. Okay. Yeah, that he got, ah, right.

iON 45:33
What do you mean okay? What do you mean okay? He could barely walk. How's he gonna get there before you do?

Bert 45:41
Right!

iON 45:41
Three times.

Bert 45:42

That's why, that's why I asked because the way he was walking, and he had his head and shit. And it was pretty - it was really a steep trail. And I'm, like, how is this motherfucker walking - and then the way he was walking. And the way he was walking says that the guy's not living. He's not, he's not alive; he's definitely not alive. And all right.

iON 46:01

That's right. So, you, but see, here's

Bert 46:04

That's - that's becoming more prevalent now.

iON 46:06

I know. Here's the problem. Because, because do you remember the Whoopi Goldberg and the crazy ghost with Patrick Swayze or whatever his name was, "Ghost"?

Bert 46:18

Yeah.

iON 46:19

And Rubinel, or Ophenel, or pull a nail, or whatever her name was, she was pretending to be a psychic. And then when she went and could actually see Patrick Swayze, the dead guy, then all of a sudden everybody rushed in and she freaked out because there was a room full of dead people.

Bert 46:36

Right.

iON 46:36

The dead people want that connection. You see, you're now, you're gonna draw 'em. They know you know.

Bert 46:49

You know, that's interesting. That's interesting. That's gonna be like that, huh, iON? So you, when you said - okay, 'cause that's something that you said to Carolyn a number of times for, like, the last three times about - well, actually, the last two, last two weeks, that there's gonna be more dead people than alive. That sticks out when I hear that.

iON 47:13

Yeah, there already is.

Bert 47:13

And that's what I'm dealing with. And it's gonna be even more?

iON 47:18

Add up, add up all the funerals that's been, that's how many there are.

Bert 47:25

Okay, I don't pay attention to those, but

iON 47:27

Now, well, I know but they don't even have graveyards anymore. There's too many. Now everybody's getting "crematated." They're runnin' out of places. Now they're into ashes, but they still are, so they're composting em. So, there you go. Till it makes it more and more and more and more. And some of them are cool, and some are not.

Bob 47:46

Hey, Bert. I'm the Rianna or the Beyonce for those guys that are comin' over. They all want to get with Bob. (Bert laughs) They can see Bob, that he's not an Andromedan. I'm the Marilyn Monroe, no, I'm the Beyonce of the dead zone.

iON 48:08

Beyonce. Yeah.

Bob 48:09

They're hanging around you, Bert, 'cause this guy knows Bob. Well, maybe he'll show us how to connect to Bob.

iON 48:15

Yeah, that's why Bob, that's why Bob goes to the beach every day singing, "Bitch better have my money." Yeah, that's why he sings that. (Bob and Bert laugh) Bitch better have my money.

Carolyn 48:24

See how Bob equates himself? Bob equates himself with a black woman.

Bob 48:30

Yeah.

iON 48:31

Yeah, that's right.

Carolyn 48:34

Yeah, it's just unconscious.

iON 48:35

Of course.

Bob 48:36

I just read that. Somebody's doing it out there in the public. They're saying they're, yeah, he was a - Terry Gilliam. You know, the guy who worked for Monty Python? And he made great movies. He got in a little trouble this week because he said he was a black lesbian. But he was doing it - he's so pissed off with the "Me, too" categorization, so he used Bob's line! I just read that earlier today. (Bob and Bert laugh)

iON 49:05

And then, and then I don't understand when Eben Rey gets upset 'cause Bob says nigger; it doesn't make any sense. We don't understand. (Bert

laughs) It's kind of crazy. We're astounded by that one. It doesn't quite hook up for us. But we hold our guard, we hold our guard, best as we can. It's a good day. Okay, so the good news is, you're dealing with dead people, dead people are afoot. You better get your Keys and your Aethyrs right. Carolyn's best on that 'cause she's actually doing it. And the point is that that'll give you more room to move them around. Not the dead people, but the angels. You got to have help.

Bert 49:43
Yes.

iON 49:44
That's the only thing they understand 'cause we don't want them to aggravate you. And we go, "Oh, well, Bert, you're Number One. So, you have all the power in the world." But you see, these things are happening that you're not even aware of, you see? So, it'd be very easy to be taken aback when things are occurring you're not even aware of. Eh?

Bert 50:06
Okay. I'm on point though, iON, with the dead people.

iON 50:11
We'll get -

Bert 50:12
I'm on point with the dead people.

iON 50:13
- we know, we know, we know, we know, we know, but we're tryin' to make sure that if two or 20 or 200,000 show up in the front yard, what you gonna do with them?

Bert 50:23
Ha ha. All right, thank you for that.

Bob 50:28
It's not gonna work for you Bert, you're, you're gonna say, "Are you guys looking for Bob?" It's no, no, we're looking for you, Bert. You're gonna have to do the Messiah.

iON 50:37
Okay, and so now, there's some stuff that's going on. There's some extra stuff that's goin' on from the other side. But first of all, at some stage, we don't care what you think you're doing, but at some point, you're going to have to sleep. You get that right?

Bert 50:57
Oh, okay. Yes. I thought I was sleeping.

iON 51:02
But the thing -

Bert 51:02

No, you're right, you're right.

iON 51:04

- Yeah, okay. Okay, no, no wait. This will be fun. This will be fun. Yeah. Tell Bob what you're doing when you go to bed. Exactly. Convince Bob. Bob, ask him some questions about his slumber and listen to this bullshit. It's gonna be good. Tell us about your sleep, Bert.

Bert 51:23

iON, I mean, ah, when I, when I lay down, all I feel is my heart. Okay? My heart, my heart, my heart, my heart and then I'm gone. Okay?

iON 51:36

Mm hmm.

Bert 51:37

Then I have experiences, and then I wake up -

iON 51:39

You're -

Bert 51:40

- and then I'm out. I'm out for the day.

iON 51:44

- you're gone. You're gone. You're gone is right.

Bob 51:46

iON, said, didn't he say years ago that the heart - you feel your heart when you start to go to another world?

iON 51:52

Yeah.

Bob 51:54

Yeah.

iON 51:55

Mm hmm.

Bert 51:55

Yes.

Bob 51:56

So, Bert is almost consciously going into another world because he's feeling his heart pump. So, are your experiences - are they a dream, Bert? Dream-like?

Bert 52:11

They're dream-like but very real. Very real. And then I'm back. But when I lay down, I feel my heart and just feel my heart and then next thing, I'm gone. Poof, and then I'm -

iON 52:26
Right.

Bert 52:26
- experiencing things.

Bob 52:28
So, you don't have any -

iON 52:29
No.

Bob 52:29
- much unconsciousness. You're conscious a lot to much of the time. You're not getting unconscious.

Bert 52:35
I would, I would say 50% of the time, but I know I'm having experiences but as far as recall, it's only like 50% at times.

Bob 52:48
So, iON, you - people sleep to rest. If you start becoming aware of going to parallel worlds, then you're not going unconscious. But people think being unconscious is rest. So, you can go to parallel worlds and not have any unconsciousness, but you will feel rested as a reasonably calm, parallel world story. Or are you saying people don't need to rest? You say energy is the wrong word. We don't have energy.

iON 53:17
Well, we don't know, we don't know. We don't know - we're not sure how he's doing it. Because he's doing two sets of those. You see?

Bob 53:29
Each night?

Bert 53:29
Two sets?

iON 53:30
He's doing two, two sets of those.

Bob 53:34
Each night?

iON 53:37
Every time. 'Cause he's got his OA movements and all that's worked out. But then he turns back the other way from another world; he's doing the same thing.

Bob 53:47
Oh, I see.

iON 53:48
So, he's double dipping, and he's not sleeping at work.

Bob 53:55
Well, the question is do people need to be unconscious? No activity.

iON 54:01
Well, we don't, we don't, we don't even know what that means. Because the point is, is if he says he's sleeping to rest because he's resting, we go, "Oh, tell Bob about that." And then you're arguing that he doesn't need any rest. So okay, so if you're gonna substantiate that, that's great, fine, fun, well, that's good. That's good. So, you know, when you take a little catnap and work to kick the chairs that's just 'cause you're bored? So, we know that doesn't make any sense. So, the point is, what we're saying is, is that he's being hyperkinetic. Do you know what that means?

Bob 54:38
Hyper what?

Bert 54:38
Hyper -

iON 54:40
Kinetic

Bob 54:40
Hyperkinetic. Well, you think kinetic energy is a basic function of the human organism. You use that term.

iON 54:49
Yep.

Bert 54:49
Right.

iON 54:50
We do. And it is. Good. That's excellent. That here is Bob knowing stuff. That's pretty amazing. Good for you.

Bob 54:57
Heh heh. Naw, naw, I'm just remembering. It's what other people said.

iON 55:01
Naaaw.

Bob 55:02
I'm a good listener.

iON 55:04

So, -

Bob 55:04

I don't know what they -

iON 55:05

- the good -

Bob 55:05

- I know what you guys did.

iON 55:06

- news. Good news. Okay, so in your hyperkinetic state you are burning energy on both sides. Now let's talk about your eating, and what you crave, and then what you actually eat.

Bert 55:20

Ah, definitely crave

iON 55:29

Boring. Boring, isn't it?

Bert 55:32

Huh?

iON 55:34

Boring isn't it?

Bert 55:35

Yeah, it gets - it, it's boring at times, but the ReStructure helps me, you know, changes it. So I, you know, do ReStructure and protein. I don't engage much anything else. I mean, a little bit of sugar things. Yes, my eating is weird now that you're bringing it up to me. I, I just consume large quantities of protein, some sugary stuff, and water, ReStructure, and the Completent products, iON. I mean -

iON 56:08

Yeah.

Bert 56:08

- and then whatever meals are cooked, but I prefer meat.

iON 56:14

Right, right, right. Yeah, yeah, yeah. Like 20 ounces or so of meat, at least, a day. Right?

Bert 56:21

Right. Right.

iON 56:24

See, for most people that's a lot of meat.

Bert 56:29

Heh heh heh. Okay, also

iON 56:32

And you eat but you're hungry all the time. You eat but you're hungry all the time.

Bert 56:38

Yes. Also, iON, another thing is I've been really very good with the tomato juice, which is really, really good.

iON 56:48

Mm hmm, the lycopene - 'cause it's -

Bert 56:50

For the lycopene. Yes.

iON 56:53

- because you're eating it. And your body's kind of stretching itself out. And because you've got - once you got your - what we call a "dig level," your magnesium level, up, because you were having the lactic acid issues with the hips and the flexors, and all that problem with all that stuff that you don't complain about anymore. You notice that?

Bert 57:14

Ahh. Yes, that's what that was, huh? There's still a little touch up in the right hip, my right hip. My right hip is really working through that.

iON 57:25

But you're, but you're day and night, night and day, and you're not resting either way, any time. So, the joint has to kind of chill a little someday, somehow, and it doesn't. You know? So, but you're like fighting fire to get through it, so we're not, we're not fussing, but we're just saying that you eased off 'cause you're not talking about it as much.

Bert 57:49

No, thank you for that then.

iON 57:50

It's good.

Bert 57:51

Okay, so, so, I'm doing two sets. So that's what's the hip - I mean, it's better, but that was really strange.

iON 58:00

You're taking a sore muscle, an inflamed tendon, and working out at night when you go to bed when you go because you got to stay yourself together. Then you're coming home, you go to work, you got to work out again because you got to do that. Then you run, then you do this, and then you

do the OA movements, then you gotta do that. You got to attend to your thing called living a life or whatever that's called, listen to our bullshit and see what you can come up with the next time, and then go through that again. Then you're lame because you're just exhausted and go to bed and close your eyes 'cause you're done. Going someplace else doing the same thing all over again. And you do that, and do that, and do that, maybe resting one night a week. Maybe.

Bert 58:43

Okay, iON, let's, let's freeze a little bit right there. I feel that I am not working. I mean when I look at, I mean, that's what I'm saying. Okay, Bob, I'm talking about my body for three minutes. Okay, iON, that's the weird thing is that my workouts are really - when I compare what I do with my meatsack at this point in time and what I did 15, 20, 25, 30 years ago, it's a different body. I am not doing that much. I am stretching and moving around and running and things like that. But as far as muscle work, (iON laughs) I'm doing nothing, and my fucking muscles are pumped. Okay? So, I -

iON 59:23

You blewed up. But we told you that when that's when you first words out of your mouth. "I don't want that. I've been that. I don't want to get blewed up. I don't want to do what I have to do to look like that." And we say, you not gonna do nothin'. We got this. "No, we gotta do it right."

Bert 59:38

Right.

iON 59:39

Like, okay, do what you want to do, but we got this.

Bert 59:43

No.

iON 59:41

So, you do - you say what you want to.

Bert 59:44

Cheating.

iON 59:44

It's on like Donkey Kong now. And then in that process, -

Bert 59:48

Cheating.

iON 59:48

- but see, the good news is - that what you're not acknowledging is what little dab you're doing, you're also doing again at night.

[Top](#)

2020-01-04--2300-6

Bert 0:00

Well, then I need to fix that.

iON 0:01

That's why your pecs, that's why your pecs haven't, that's why your pecs haven't fallen into your gut.

Bert 0:09

Ha ha. Well, that's a whole nother side that I need to discover or focus to be conscious of, iON, because I, you know, the Bert that's talking to you right now and engaging you has no recollection of doing anything at night other than -

iON 0:27

We know.

Bert 0:27

- laying down, feeling my heart.

iON 0:30

Feeling the heartbeat and your - it's like a, it's like a countdown. Tick, tick, tick, tick, tick, tick, within 30 seconds you're in what they call rem, but before you hit rem, you're gone.

Bert 0:43

Damn! That's right. That's right.

iON 0:47

And if you weren't as good, and if you weren't as good, three times you've lost, been lost, and we had to come get you. And we have, every single time. And we're not gonna go into the details because we can give you every detail. And you know it, already, but we're not gonna do that 'cause it's not necessary. Three times we had to come and get you. But then you got really good with the OA movements because two times it actually scared you. And you're a lot of things, but ascares ain't one of them, big Bert. But you were concerned; it was a little bit too much. And after that, we got your attention and you got them OA movements down.

Bert 1:31

Hey, thank you for the recollection there, buddy. Thank you for the recollection on that. Yes, -

iON 1:38

You're welcome. You're welcome, that's fine.

Bert 1:39

- thank you.

iON 1:40

But we said 'cause what we said was that sooner or later you either gonna come into your place of power or you're gonna stay lost. You're like, "Tell me what I need to do. Shut up and get out of my way." Okay, we got that. Yeah, that's good, let's do that. And guess what? Your words were not as important as what your actions were; your actions were - moved or changed into actual outcomes. And now what happens is you have function and capacity. That's how it gets straightened out. Now, if you'll slow down just a little bit, we'll fix the hip thing. That's easy, but it's trying to keep you back to connecting. 'Cause on one side, everything is good: on the other side, there's still a little bit of pain. On the other side

Bert 2:30

And that's the weird thing because I (slight pause) The other side, I mean, iON, that's the weird thing. Thank you for that. I mean, you're really answering some unasked questions because I've not ever had issue on the right side.

iON 2:46

We told you to stop deadlifting. We told you to stop deadlifting and you said, "Okay." So, you go to the other world and what are you doin'? Squattin' six-, 800 pounds, no problem. -

Bert 3:00

Ha ha. Oh, no, man, come on now.

iON 3:02

- You don't have to; you don't have to go so heavy. You don't have to go so heavy. It's like, "No, I gotta get this. I gotta get this." Two sets of three, hard. And so it goes.

Bert 3:15

Ha ha. That's stupid weight, iON! That's stupid weight! Okay, I'm gonna have to

iON 3:21

Measure, measure. Ah ah. Ah ah. Do you know what your hamstring is? You know where your quads are?

Bert 3:28

Yes.

iON 3:30

Take a measuring tape to 'em if you don't believe me.

Bert 3:37

All right. I will. I will. I won't do it now, but I will. That's, that's

iON 3:41

Then what happens, then you're gonna, then - that's why you put them pants on and they feel funny these days. Notice that?

Bert 3:49

Hey! Ha ha. Hey, iON, this is really fucking kooky, now. This is like going beyond. 'Cause, you know, it's funny 'cause the Bert that's talkin' to you right now, this part of me now, I'm thinking I need to train my legs more. That's what I'm thinking -

iON 4:05

Right.

Bert 4:05

- because my upper body - and I'm, oh, that's just fucking ridiculous.
-

iON 4:10

You sittin' there -

Bert 4:11

- lifting 800 pounds, that's

iON 4:12

- you look in the mirror, you look in the mirror, you look in the mirror and you see chicken legs. And we say, okay, you about better make 'em. Meanwhile, you can't get your damn legs in your pants now. So, we're like, oh, okay, good luck with that.

Bert 4:25

Okay, iON, you're saying that's because I'm going to another world and I'm in a gym and I'm trying to squat six to 800 pounds. That's fucking ridiculous.

iON 4:34

You're not trying to, you are.

Bert 4:37

That's ridiculous. That's ridiculous. Come on now. Really?

iON 4:41

And it shows up only on one hip because one, you're back here. So, you have to have some - you've done the OA movements enough till you can move it now, till you can tell the difference. You can shift it.

Bert 4:55

Oh. Okay. This is the part of the program where Bert is, like, freaking out because I have NO fucking recollection of - I know what 600 pounds feels like.

iON 5:04

Yes, you do. Every single time, every, every time you do the fourth movement, you know exactly where you move to. Fourth movement, remember?

Bert 5:13

Okay. All right.

iON 5:16
What'd you mean okay?

Bert 5:16
Yes, I do.

iON 5:17
What'd you mean okay? All right. Fourth movement is what?

Bert 5:21
Yes.

iON 5:23
What is it?

Bert 5:23
Okay. iON, I do the OA so fast now that they're all blending together. So, I have no idea which one is the fourth movement. I just know that I'm zipping through 'em.

iON 5:38
You're, you're doing that so that you can't identify when you move from one place to the other. 'Cause otherwise you'd know that what you're sayin' is not the case with going to other places. Nice (overtalk).

Bert 5:56
So, are you saying I should slow down? I should slow down my

iON 5:58
No. No, no, no. We're saying, we're saying no, we're not saying that at all. We're saying because you will not identify the fourth movement which you most certainly know you could do it in one second right here, right now, that's the point where you know you shift. That's when you get to the fourth, you're gone; that's where you move, is on the fourth movement. And that's the point. And you won't even acknowledge that there is a fourth movement 'cause you do it so fast. Okay, well, that's pretty words, we like those words, but it doesn't change the condition. But by the time you do the fourth movement, you're gone. Poof. Then you finish the movements, wherever you're going. Which, hopefully, is back home. And that's fine. 'Cause we told you if you keep dicking around, we ain't gonna come get you. You gotta learn how to get - you drive your ass off; you need to find your way back home. We ain't coming to get you. Puttin' a lojack on your damn ass, we can, but we're not gonna do that. We're not about that. Get right. And so, all we're saying is this is that shifting part that allows you to know something and allows you to absorb.

Bert 5:59
Yes.

iON 6:08

Do you realize you listen to our words and then you come back and listen to our words and they're different?

Bert 7:11

Yes, I do that all the time. That's -

iON 7:14

Well, well -

Bert 7:15

- a strange anomaly.

iON 7:16

- that's - you, sha- no, you're moving your ears. You're moving your ears.

Bert 7:23

I'm moving my ears.

iON 7:24

Carolyn - yeah, Carolyn hears every single word. Every single word, every single time, without fail or exception. Bob will listen to it six times trying to hear it. She'll hear it half a time and she's got it. It's been noted, locked down, "stenographed," known, done, on the money. It's amazing. Astounding. But that's her thing. Okay. Bob has to get the gist of it. He wants to know how you feel about it. He wants to know what you think about it. Just the way he went out of here. He was using knowings that he knows to apply to your condition that allows you to note your place within your position. Sounds ridiculous when we say it, but that's exactly what we're talking about. Okay, and so now, we got to do some stuff. Back in the day we had, we had you trace your fingers. Do you remember that?

Bert 8:22

Yes, I do.

iON 8:25

Okay, it's time to do that again big'un. Heh heh heh heh.

Bert 8:31

Okay, I've got to look for -

iON 8:32

(indistinct overtalk)

Bert 8:32

- those. Do I have to - to compare from what I did before? I've got a look for those. Where, where? Okay, okay.

iON 8:39

Okay. Okay. If you do, good, but when you do it, you're already gonna know the difference. 'Cause you knew what it was, you're like, okay. And

then you do it now and it's like, whoa. That's when you look down at your hands and go, "whose hands are these?" Notice that lately?

Bert 8:57

Ha ha. Yeah, it's funny. Man, this is really strange and wild as shit, iON, because that's recollecting shit that I've done. I look at my hands. I'm like what the? Okay, yes. Okay, yes, I will. Thank you. Ha ha.

iON 9:13

Mm hmm. So now you're gonna have - you want proof? You want - proof's in the puddin'. Proof's in the puddin'. You want some proof, big'un? We'll get you there. Everything we told you you're gonna be, is.

Bert 9:23

Okay.

iON 9:23

And sooner or later -

Bert 9:25

Right.

iON 9:25

- it's gonna become very self-evident that this applies to some canonical end. The point of this engagement is to bring you into a place of your power. So now it's time to shake yourself and come on into your position, Number One. Good to be you.

Bert 9:50

Thanks, iON. I mean, really, thank you.

iON 9:52

Mm hmm.

Bert 9:55

You answered a lot of questions here. You answered a lot of questions without me asking.

iON 10:01

Yeah, it was time because, well, but it was time because you get all tangled up in your world and we wanted it clean; so that you can have it clean. So, the words flowed to a point. And that's the - that's good. It doesn't matter, it's just the condition. But the whole point of this movement is that you keep continually moving into a better place or predicament.

Bert 10:25

Right. Right.

iON 10:27

Yes, so that's good.

Bert 10:32

Thanks.

iON 10:33

Do you want to bring some dead people back to life yet, or what do you want to do?

Bert 10:38

No, I'm not interested in that.

iON 10:40

You wanna, you wanna, you wanna play with a dick? Now, don't take up that necrophilia, now. Bob, you'll have to ask Bob -

Bert 10:46

No.

iON 10:46

- but there ain't much to it. There ain't much to it if you ask us.

Bert 10:49

No. But that's, that's, iON, this dead people thing. That's why it feels strange when I go in public or on the public transportation because I can feel it.

iON 11:01

Yeah.

Bert 11:02

It's really. It's, it's - yeah. Okay. No, but I appreciate everything. Really, I'm really

iON 11:10

Then what happens is once they

Bob 11:11

What do you feel, Bert? What are you, what are you feeling, Bert? What do you feel?

Bert 11:15

It's just, it just feels strange when I - 'cause, like, I use public transportation, Bob. So, I'm like, in a trolley car full of people. And it's like disgusting for me to be in there because you can just feel there's something icky around me. I mean, it's just a really, a really strange feeling in my gut. I mean, I had - I mean, around Christmas, I saw a strange - I'm seeing really strange people, periodically, in public in Zurich. Really. I mean, really strange-dressed characters that just pop out of nowhere. I see them - see them and then I look, and they're gone. It's fucking really weird.

Bob 11:58

That's good.

Bert 11:59

iON, was that guy - iON, the guy I saw on the tram like maybe three weeks ago with the top hat; really large guy. Was he, was he from another world or was he dead?

iON 12:15

He was dead and from another world. He's a, he's what we call a bleed over.

Bert 12:22

Okay. Yeah. Okay, that's - yeah, all right.

iON 12:27

Kinda, kind of morbid, kind of morbidly obese.

Bert 12:32

Yeah, he took up two, I mean, that's why he stuck out. Because, normally, they have little seats where two people can fit, and he took up one entire seat. And he had a black trench coat on and a top hat like Abraham Lincoln. With a red shirt.

iON 12:48

Mm hmm. Yeah, William.

Bert 12:50

Yeah. Ha ha. Thank you, iON, for this stick and move.

iON 12:59

What do you wanna, what do you wanna do? Whatcha want? What do ya want?

Bert 13:06

We already talked about that, iON.

Bob 13:07

What do you want, Bert? What do you want? Heh heh.

iON 13:09

What do you want?

Bert 13:09

We already talked about that. We already talked about that and I'm working on it. I'm working on it.

iON 13:15

Okay. Okay. Okay. Just so (overtalk).

Bob 13:19

Okay, are you finished, Bert?

Bert 13:21

Yes, I'm finished, Bob. Thank you, iON. I'm working on that. I'm working on it.

Bob 13:27

Hey, Bert. When you look at the chat lines, there are a lot of new names. A lot of ghosts running in here right now. Very busy tonight.

Bert 13:35

Yes.

Bob 13:36

Yeah, it's the people iON, it's the people iON talks about. They've been listening for 10 years, they finally decided to come in and say something. And they're very, they pretend to be very knowledgeable.

iON 13:48

Say something.

Bert 13:49

Aha, Tom Low.

Bob 13:49

Who are these people? Yes Farthing. Richard Whitley

Bert 13:54

Cidersomerset.

Bob 13:56

Who are these people, iON? Are they longtime listeners? Are they in the wrong phone call? Are they ghosts? Are they parallel worlders? Are they friends of mine? Are they

iON 14:06

Well, we felt, we felt bad, we felt bad 'cause you only give Bill \$20 a hour for this stupid shit, -

Bob 14:14

Yeah.

iON 14:14

- so, we put in a little advertisement with Angel Talk with Char. And so, I guess they're all listenin' in.

Bob 14:27

Ah. Heh heh heh. Farthing's a regular legion here.

iON 14:28

Got 'em, we got 'em a cheeseburger.

Bob 14:30

Farthing says he's a regular legion.

iON 14:34

Yeah. And Poor Richards got a comically oversized Tiny Note Chart.

Bob 14:41

Yes, he said that. Martha says, "Well, that explains why when I took a picture of the eclipse moon in 2017 my photo showed two extra moons."

iON 14:51

Well, that'll do it, Marthahaha.

Bob 14:55

Okay, so who do we bring in? Who do you nominate to follow you, Bert? Who's worthy of following you?

Bert 15:02

Alissa. She's been waiting.

Bob 15:03

Take a list, imagine. Oh, Alissa oh, right. Okay. And look! Kenley showed up. Kenley's been delinquent for about two fucking years. And all of a sudden, Kenley, he's got another business problem. -

iON 15:15

He's been working. He's been working.

Bob 15:15

- Come in and get their business advice. He doesn't care about Bob as the sun. He had no interest in what's happening.

iON 15:23

He's been working. He's been working, Bob. He's been working. Sue's up, Sue's up, too.

Bert 15:29

Sue's up, oh.

Bob 15:30

Oh yeah. I don't see Sue's - oh yeah, she's up, but she hasn't called in yet. I'll have to see her phone number. Okay. Thanks, Bert. We'll talk to you a little later.

Bert 15:40

Thank you, Bob.

Bob 15:41

Wait till you hear this session tonight. You're gonna, you're not, you're never gonna think again after what you hear tonight, Bert? Get used to it. Never think again.

Bert 15:53

Ha ha ha. Yeah, yes.

Bob 15:57

Okay, there was Alissa started to giggle there a little bit. Not so much a giggle, maybe it's a more mature, mirthful expression. Let's hope so.

Alissa 16:05

I've matured, yes. I've made a lot of (indistinct)

Bob 16:05

Go ahead mirth.

iON 16:07

Mirthful, mirthful, mirthful expression?

Bob 16:09

Now's she's back home. Yeah, she's under her parents' rules. She's a little sober.

iON 16:13

Mirthful? Mirthful expression? Okay, you're gonna lay the thesaurus down now, Bob?

Bob 16:18

You like that phrase? Yeah? It's a good one.

iON 16:20

Mirthful expression. Nice.

Bob 16:22

iON learned a new phrase, Carolyn. We're gonna hear that one overused pretty quickly.

iON 16:26

Mirthful. Mirthful. Mirthful. Like full of mir. I'm full of mir. I'm mirthful.

Bob 16:33

Ha ha ha. Okay, good. Go, Alissa.

Alissa 16:40

Hi. iON, is my real name Alissa?

iON 16:44

Hi honey.

Alissa 16:45

Hey.

Bob 16:45

Ha ha. Is my real name - am I really me? That's a good opener.

Alissa 16:50

Yeah.

Bob 16:50

No, no, no, your name is Paula. Your name is Paula.

Carolyn 16:57

(in background singing) Hey, hey, Paula

Bob 16:59

Yeah, hey, Paula. So, what was your question, Alissa? Did you say, "Is my real name Alissa?" Is that what you just said?

Carolyn 17:05

Yeah, 'cause when, quote, when Benjamin called in and they're talking about his new, his new offspring, it was interesting about how, what people call the baby, but what the real name is.

Bob 17:20

Oh, yeah. Who's Benjamin? When did that happen?

iON 17:23

Ha ha ha. This is Bob's show, but he didn't show up. This is Bob's show, but he didn't show up here very often.

Carolyn 17:32

(in background, indistinct)

Alissa 17:33

You named him.

Bob 17:33

Ben - oh, okay, sorry.

Alissa 17:37

Yeah. Yeah, I know what's going on there. Ha ha.

Bob 17:45

(iON and Bob laugh) Don't be too confident, Alissa, don't trust your lying ears.

Alissa 17:51

Okay, okay.

iON 17:52

We do, too. We do, too. Just saying.

Alissa 17:56

Okay. iON, so may I know my real name?

iON 18:00

Hey. We just told you. Paula!

Alissa 18:05

Paula? Ha ha. Funny. Okay, Paula. iON, thank you for my transformation. I can keep moving without requiring a "why" for this process, so, yeah. I heard that part in the Book of the Dead.

iON 18:27

Well, maybe, but now there's things that you can engage that would be appropriate that are as valid as any other conversation. So, don't be listful in it. Do it. Do what you do. Do it till you can brag. Do it till you, do till you can brag like Bert, Bert.

Alissa 18:52

Heh heh. Ah, okay.

iON 18:57

Honey, that man's tearin', honey, that man's tearin' it up, and you know he is. You know, he is.

Alissa 19:02

Yeah. Yeah.

iON 19:04

It's unfathomable.

Alissa 19:07

Is one of my dead ancestors trying to embody my meatsack?

iON 19:16

No, they're just trying to talk to you, and you try to think some'um weird because you think everything is a weird sexual connotation and it's not. I mean, I guess it could be, but it's just not like that. He just wants to engage, and you feel like it's an "Invasion of the Body Snatchers."

Alissa 19:35

Did you say he?

iON 19:38

We did say he.

Alissa 19:40

Who is it?

iON 19:44

Ask him. That's the point.

Alissa 19:48

Okay, I want to talk to this "he." Who are you?

iON 19:56

Did you not hear what we said, darlin'? You are acting like this is an "Invasion of the Body Snatchers." Ask them, but you're actually thinks something's trying to take over you. You don't need to ask us what it

is and us tell you, you need to ask it and engage it. See, that's the point.

Alissa 20:22

Yeah, so can I engage it right now and talk to it right now and hear it that way?

iON 20:27

If you want to. It's all right with us. It's okay with us, but it doesn't have anything to do with us.

Carolyn 20:35

So, okay. So, how do I talk, how do I engage them?

iON 20:44

Okay. All right, Bob, there's a theme here. Are you getting this theme, Bob? Hold on just a second, darlin'. We gotta do somethin' to get some good out of this. Boss! (short pause) Tra-la-la, la-la-la.

Bob 21:07

Yes, boss.

iON 21:08

Okay. Okay. Here's, here's what happens. She's having the same issue that Bert's doing really good at, only she's doing not quite so good at. And we're trying to figure out how to pull this off and get her into a vicissitude that it can get the good information, because she's having the same bump. But the bump's not working.

Bob 21:33

So, we got to get Carolyn to stop reading the Book of the Dead. Carolyn's bringing the whole Guf over here. Ex-Guf. Right?

iON 21:38

No, that's okay. That's no problem, but we're tryin' - but the good news is, is you got to have power to get to the place of power. And instead, she thinks she's gettin' invaded or knocked up, or took over 'cause she turns this thing into a sexual thing and it ain't. Everything ain't sexual. I mean, it's all right to be sexual and you - guess you could make anything be sexual, but it just ain't like that. So, she's not trying to be invaded

Carolyn 22:05

I didn't, I'm not making it sexual. It just feels like they're in my way. Something's in my way, iON.

iON 22:13

What does sexual but - that feel like, but something in your way?

Alissa 22:21

I just - it feels like they're kind of possessing or wanting to possess me or

iON 22:26

Right. And they're not. And see, Bob, what the problem is is she's tangling herself

Bob 22:32

Well, that's her - we talked about this. This is her old hoity toity, snobbish, Jewish princess personality. Remember, she couldn't get into anybody.

iON 22:42

Oh, I didn't realize she was a JAP.

Bob 22:45

Yeah, I mean, a Protestant Princess, whatever she is.

iON 22:47

Oh, oh, okay.

Alissa 22:48

This isn't my sex life, Bob. We're not talking about my sex life.

Bob 22:53

No, I'm talking about your personality. You've always been lofty, compete with everybody, you have to be Number One. You started in school like this and you're still doing it. You, you think you're being invaded. You're always been like that. And we talked about it a couple weeks ago.

Alissa 23:11

Okay.

iON 23:12

Okay, so here, so here it is again, we're gonna deal with it again. And now we've explained it and you say, "Oh well, tell us who it is, and what they think, and how it goes, and what it felt like, and how many times could they come." Wait, this isn't sexual, remember? Ha ha ha. See the rub? Because what happens is it's happening from a standpoint that you are bumping into it, and they're just trying to talk to you. So, okay, boss, here's what's interesting about this conversation. Okay, you're good, honey. Hang on. Just sit aside for a second. We'll make you a nice cocktail. We're gonna be but a minute. What's happening -

Bob 23:51

Yeah, this is for the adults, Alissa. This is the adult talking.

iON 23:55

She's having, she's having the same, she's having the exact same conversation that Bert's having 'cause if you remember, Bert was having the same kind of trouble, the same kind of issue, only he was high-minded and knew after we told him what was up. She doesn't know yet or is trying to figure out something or fuck it, we know, we don't know. Whatever she's doing she's doing, but she doesn't know that she knows

that she knows or something. It don't make any sense when we say it, so we don't know. We're not sure, so, good. All right. So now you rock and roll with this thing just a little bit. And you start finding out and or realizing that she's having the same bump. But it's not a standpoint of a connection. It's trying to say: you can see me, you can see me, you can see me, you can see me. So now she's offended that this thing is trying to overcome her or super impose themselves in her, on her. Well, that's not the case at all. They're just trying to say, "help." Hear them out.

Bob 25:00

It was Roxy the first to experience this among the iONnauts with the jinn and the angel?

iON 25:05

Yeah. Well, originally, but she's got a lot of dead people, too. But still, most of them

Bob 25:10

Yeah. And she, she had the advantage of not knowing any of this was possible. And we weren't doing the Egyptian Book of the Dead, so she couldn't start -

iON 25:18

Yeah .

Bob 25:18

- being worried. Bert and them know too much. Roxy didn't know anything.

iON 25:25

Yeah, still don't know much, but she's doing okay.

Bob 25:33

So, -

Carolyn 25:37

Okay,

Bob 25:38

- start doing what Roxy's doing, Alissa. You know, start welcoming into your boudoir.

Carolyn 25:43

No no.

Bob 25:44

Uh oh, Carolyn's still up. We have to be moral.

Carolyn 25:47

(iON laughs) Okay no, here's another adult on this

Bob 25:51

Another adult! Ha ha. Here in the teacher's room discussing the student.

iON 25:57

Let the, let the, let the adultery, let the adultery begin!

Carolyn 26:01

(Carolyn, Bob laugh). Okay, so if someone doesn't want another person in their force field, and that's sort of the way they've lived their life - keep people out of their force field - and now there's this experience that wants to occur by coming close to the force field, then the natural assumption is that they're trying to get in my force field, and I won't let them. So, that's all I see. That's it.

Alissa 26:38

Thanks, Carolyn.

Bob 26:40

Well, what did you contribute there?

Carolyn 26:43

Alissa got it.

Bob 26:44

Well, you're just defining it.

iON 26:46

What does, what does that have to do

Carolyn 26:49

Instead of making it sexual or putting things out of proportion.

iON 26:54

No, no, no, no,

Bob 26:56

You're wrong, Carolyn. Carolyn's wrong.

Carolyn 26:59

Am not!

iON 26:59

Carolyn, no. The issue, the issue, the issue is not sexual or not. She's just, she's confusing it as a sexual response. That's all; it's not that at all. All it is is dead people trying to talk to her because she's

Carolyn 27:15

No, she isn't. She's not confusing it. She just doesn't like people in her force field. Get out of my force field now! And maybe because it could be a different experience with a dead person, then she's gonna say, "Oh, okay. then I'll allow this dead person into my force field and maybe I'll learn something."

Bob 27:37

She'll never let anybody into her force field. She always lived to use her force field to bowl everybody else over.

Carolyn 27:43

No.

Bob 27:43

She can't see this competition. Doesn't know where they are.

Carolyn 27:46

Well, this is a perfect time to allow a dead person into the force field because they're not, they're not competition, for example.

Bob 27:58

So, iON, were you disagreeing with Carolyn about the force field point?

Carolyn 28:02

No.

iON 28:03

No, that doesn't, that doesn't have anything to do with anything. We're just saying -

Bob 28:08

(Bob and Carolyn laugh)

iON 28:08

- that she (indistinct, overtalk) good news, she's having -

Bob 28:10

Bob won that round. One for Bob!

iON 28:12

- she's having, she's having a very similar situation to what Bert was having. Very similar and that Bert took it

Bob 28:22

Well, I'm having one, too. I got that lady I see every day. -

iON 28:25

Sure.

Bob 28:25

- and I'm supposed to regard her as dead.

iON 28:27

Well, you're a, you're the fucking Dark Soul. Of course you're gonna have that. That's normal. You killed them all. You killed, you fucking killed most of them, you killed most of them. Why would you be surprised of a few dead people?

Bob 28:38

They come back to bug me. No wonder I don't talk to them.

iON 28:42

You drive them, you drive them to the funeral says, you drive them to the funeral and say, "Carolyn, I see dead people." Well, you killed them! That's why you see dead people. So, yeah, that's why that don't count.

Bob 28:49

I know what to say to her, Carolyn. I said, "Did I kill you? Did I kill you?" That's what I'm going to say to her when I see her.

iON 28:56

Yeah. It's like, it's like, and then they look up and Bob says his favorite thing that he hears from people that he engages is they say, "You're gonna be the death of me, Bob Dobbs." And there he is. There it goes. So, but

Carolyn 29:10

Look at - we've been on the phone four hours, 44 minutes and 22 seconds.

Bob 29:15

Great.

Carolyn 29:17

That's since we did the Dead Book. Okay, Alissa, would you like to be the - one, two, three - fourth adult in the conversation and say what you think, now?

Bob 29:30

No, that's going a little too far.

Carolyn 29:33

Ha ha. Go ahead.

Alissa 29:37

Yeah, iON, so this competitive nature that I developed, what was that a response to?

iON 29:52

Your conditioning.

Alissa 29:58

Yeah. Hmm. I was just watching home videos tonight with my sister, and it was so weird to see how, like, everything was set up as a performance when I was young. And

iON 30:15

You don't say. It's still that way.

Alissa 30:20

Say again?

Bob 30:20

What do you mean? You were performing for your parents, your parents saying, "Okay, you two are going to put on a little skit or something?"

Alissa 30:26

Yeah, like performing for - yeah, my grandparents, for my parents. But, iON, did you say, "You don't say" and then something else after that?

iON 30:40

We said, we said, "you don't say" meaning you're still doing it.

Alissa 30:45

Yeah.

iON 30:46

It's still like that today.

Alissa 30:47

Yeah.

iON 30:48

And that's what we were saying. That the argument from now that you're getting - you listened to some words, and the words said that you have the ability and capacity to talk to dead people. And so now the dead people are showing up, and you're feeling like, and given the example of, the "Invasion of the Body Snatchers," which is what we said. And that's not a problem, but it's not a quantitative position that we said that you would mistakenly engage that for some type of interaction or some connotation, sexual connotation. That's why we're saying it's not that; it's they just want to talk to you, hard.

Alissa 31:41

Yeah. That's a different angle on it.

iON 31:44

Bert's, and Bert's having the same kind of trouble. Only his wasn't trouble, he's now jiggy about it. It's like, "Okay, wow, if I can do that, I'll find this out. And if I can do this and I can get a, I can get a heads up on this thing." He's trying to make it be to his best advantage. And we're not saying for you to do that, we're just saying that's the difference in comparison. That's why we had to stop the presses and bring the boss in to say, now look here, look at this scientific conundrum. Bert got it, didn't know he got it, and tickled to death he's got it. You got it, know you got it, and are bothered because you feel like you're being invaded. It's both ends of the same -

Alissa 32:29

Yeah.

iON 32:30

- relative structure. Which isn't a problem, -

Alissa 32:33

Yeah.

iON 32:33

- but it's interesting because it's how you - what are you gonna do with it? Now, we've addressed it. Now, what are you gonna do? Now, we've addressed it,

Alissa 32:40

Right.

iON 32:40

- and what are you gonna do it? There's the rub. What you gonna do with it. It's always the rub, what you're gonna do with it.

Alissa 32:45

Yeah.

iON 32:46

That's in most relations. So, no issue, -

Alissa 32:50

So, well, I

iON 32:50

- the good news is, the good news is you're seeing dead people.

Carolyn 33:01

Ha ha. I mean, it was interesting to hear Bert say he had a weird gut feeling because -

iON 33:08

Hm mm.

Alissa 33:08

- I mean, I just - it comes with such a weird feeling in my gut, and I, and I want to get rid of that feeling.

iON 33:18

Sorry. No, you don't.

Alissa 33:20

But yeah.

iON 33:20

No, you don't. No, you don't. No, you don't. Oh, wait, hold on. Let me see. Let me play with this. You wanna play? We like to play. Darlin', that's like saying I don't want to hurt anymore. I want to take the pain away. We said no, that's not true. Pain's not a problem. You're not - no, you don't want to take pain away. And you go, "iON, yes, I do. I

want the pain to go away." We say, "Okay, good. We're gonna take it away, it's gonna be gone." Then you lay your hand on the stove and it burns the flesh off your hand and if it doesn't hurt, you don't even know you got your hand on the stove. This pain is not a problem. This pain is the result of a autonomic response system that protect your dermis on your meatsack body. So, you may say, "Oh please take the pain away." And we're, like, ah ah ah, you want that pain. The better way to say it is please help me overcome the disdain and the problem or distention that the pain causes me. Or better still, let me come to some laudable conclusion that can address this issue so that I can supersede this painful engagement that I have subjected myself to or from. Okay?

Alissa 34:36
Yeah.

iON 34:37
So, all that's good because when - you see, we could have just been easy and say, "Okay, darlin," and pet you on the head and said, here we're gonna take the pain away. The next thing you know, the motherfucker's gonna be all over you and it ain't gonna hurt. Yeah, that's not good.

Alissa 34:51
Okay.

iON 34:53
Do you understand that?

Alissa 34:54
Okay, thank you. Okay.

iON 34:56
Yeah, you want to get this part really good. Now, Bert did it and he didn't know and blah blah blah. You know, I'm saying you both are innocent. You both are innocent if there's such a thing, but look at the difference. See, your position is one way, and his position is completely the other way.

Alissa 35:15
Yeah.

iON 35:15
Both are valid. Both are valid. So, that's good.

Alissa 35:21
Yeah.

iON 35:21
Okay, now, what else is up? What else is up besides you and the body snatcher?

Carolyn 35:27
Ha ha. Okay, so they wanna talk. They wannna talk, hard. Ha ha.

iON 35:34
Yep.

Alissa 35:35
Why do you qualify it like that? Like they want to talk, hard; like they really want to talk.

iON 35:40
'Cause it's not a chat. Because they - nobody can see them. Nobody can touch them. Nobody can engage them. Nobody can know. Nobody knows the secrets they know. 36-14-22-11. No one can get the combination to the safe. No one can give the numbers.

Alissa 36:01
Okay.

iON 36:01
So, they'll do anything to get that information out because it's very important. It was. If you were expiring, that means dead, that means leaving this meatsack body, that means don't live here anymore. And the last thing in the world that you'd held a secret all your life every day of your life and now you can't get it to your loved ones, if you had a loved one, that could solve an issue or have a Nancy Drew experience, you'd wanna find somebody that could actually have the conversation. I mean, if you're gonna get fucked up, don't you want Matlock to be your lawyer?

Alissa 36:35
Heh heh. Yeah, and MacGyver on the side.

iON 36:39
Okay, and MacGyver gettin' you out of the car wreck with his paperclip and belt buckle, and a quarter, and some 'um else. Yeah, I mean, that's all fun and well, but they go to him, they call, they call MacGyver for a reason.

Alissa 36:54
Mmm.

iON 36:55
See?

Alissa 36:56
Okay. So, the, the, them, that one that talked to me

iON 37:00
You've whooped a lion. You've whooped a, you've whooped a lion, darlin', you just haven't quite whooped a bear yet.

Alissa 37:06

Ha ha. Right. Okay. So, they that want to talk to me, were they my, are they my loved one or do they want to talk, like, to me about someone else? Or, what do they want to talk about?

iON 37:26

Ah, let me see, I think we covered this. Ask them! The point of this conversation is for you to have the ability and the capacity to engage with that which is bigger and beyond you.

Alissa 37:40

Yeah. So, I'm not going to get to that right now.

iON 37:43

Okay, now if we gotta do it, if we gotta get - honey, if we got to get you off every time, you don't need a man, do ya?

Alissa 37:49

Heh heh. I'm just, I'm getting the, I'm getting the - what do you call it? The byline, the rules and regulations of how to navigate there. So, that's why I'm

iON 38:01

No rules, there's no rules and regu - and there are no rules and regulations where you're asking a question and we're answering it. And then you're asking us to, to note it and we're, like, well no, it doesn't work like that. Well, we can, we sure can, it don't bother us. Fuck, yeah, we do everything else. It's all right with us. It don't scare us. That's fine.

Alissa 38:18

Okay.

iON 38:18

That's not the point. But the point, but here's the problem. The problem is that it's gonna be ours, not yours. See that?

Alissa 38:25

Okay.

iON 38:25

The Tech Body - the problem is, there's the problem with the Tech Body already anyway.

Alissa 38:30

Okay.

iON 38:30

See?

Alissa 38:30

Yeah.

iON 38:31
We'll help you. We have!

Alissa 38:33
Okay.

iON 38:33
But we'll help you.

Alissa 38:34
Yeah.

iON 38:35
That's not an issue. We're okay with that. That's good. All is good, everything's good. But at some point, you got to bring it to where it's into your place of power. You're close, -

Alissa 38:46
Okay.

iON 38:46
- and everything's okay, relatively, so to speak. But you know, it's like thank you, iON for my belief; now help my disbelief.

Alissa 38:54
Yeah.

iON 38:56
You see? You're fine.

Alissa 38:56
Is it - okay, okay. Yeah, awesome. Awesome. Um,

iON 39:05
It is awesome. So, here's how you do it: engage them. When you're feeling this weirdness or the "Invasion of the Body Snatchers" or whatever you want to call it; we don't, we really could care less. It doesn't make any difference to us; call it whatever you call it. And then what happens is, just go on with the next step of it. Don't fight it. Don't push against it. Just go with it.

Alissa 39:28
Yeah.

iON 39:29
And you're comfortable in your meatsack these days, aren't you?

Alissa 39:33
Yeah. Yep.

iON 39:36
Well, you didn't answer that very quickly.

Alissa 39:40
I didn't?

iON 39:42
Huh, you kind of had a pause.

Alissa 39:46
I feel much more balanced than last time when we talked when I was in-between worlds.

iON 39:54
Oh, hell, yeah, yeah, yeah, yeah. Okay, okay. Okay. Okay. That's good. That's good. That's good. But we didn't want to send you, we weren't gonna loose you to the hounds of hell if you weren't confident; you know, would turn into a bad example of the America's show, "American Horror Story."

Alissa 40:09
Heh heh. Yeah, I wanna, there's some other stuff with my niece that I want -

iON 40:18
We know. As long as you're comfortable.

Alissa 40:20
- that I want to talk about.

iON 40:20
We're gonna, we're gonna, we're gonna do that, we're going to do that, too, but all that that you want to talk about stems from the regret in this position.

Alissa 40:25
Yeah.

iON 40:26
All that reflects this. And that's okay, too, ain't no trouble. Ain't no problem, we got you. Okay, let's go.

Bob 40:32
A regret about what? A regret about what?

iON 40:35
What we're fixin' to talk about. What we're fixin' to talk about.

Bob 40:38
Oh, okay.

iON 40:41
All right, darlin'. Go ahead.

Alissa 40:45

Let me make sure I'm following what you're saying. So, this position

iON 40:51

Just talk about the next topic. Just talk about the next topic. That'll be the right - and you'll know.

Alissa 40:56

Mm hmm.

iON 40:57

Don't recap the recap until you heard the story. Kind of counterintuitive, isn't it?

Alissa 41:03

Yeah. Okay. I know how you like to, to lace it all up sometimes. Okay.

iON 41:09

Well now, we will, we will, but you ain't got that - there ain't nothing - you got no shoes yet. Gotta have a tongue before you lace it up.

Carolyn 41:17

Heh heh. Okay. All right. So, was my mom abused?

iON 41:27

She still is.

Alissa 41:38

Okay.

Bob 41:42

By dead people? By the uncle? The ancestor? It's part of the deceased, but who knows.

iON 41:52

Ahhh, it is a bit facetious, but it doesn't matter.

Bob 41:58

It's not, she's not abused by a ghost.

iON 42:03

Well, what do you call it?

Bob 42:08

Well, it's by someone -

Alissa 42:09

My mom -

Bob 42:10

- in this world.

Alissa 42:10

- my mom transitioned, Bob.

Bob 42:14

Oh, okay. So your, so, your question is about when she was living was she abused?

Alissa 42:20

Yeah.

Bob 42:21

And she still is. Oh, where is it? What - is that the post-Mary McLuhan Guf where people aren't obedient? iON's not there?

iON 42:33

We thought you were gonna say - he thought, he thought you're gonna say where people being Warren Beatty'd. Ha ha That'd be pretty cool if you said they're being - are they still being Warren Beatty'd? That's pretty bad.

Bob 42:45

Oh, was he, was he a Harvey Weinstein kind of guy?

iON 42:50

No, they did it to him. Not from him.

Bob 42:54

Who did it to him? Hollywood?

iON 42:57

Everybody. Yeah, Hollywood. Everybody.

Bob 43:02

Women.

iON 43:02

Men, small animals, yeah, all of it.

Bob 43:07

Okay, so, your mother was abused and still is. Deal with it, Alissa or Paula; deal with it.

Alissa 43:15

Paula!?

iON 43:16

Paula. Paula is great. Just imagine.

Bob 43:18

Ha ha. You wanted your real name.

iON 43:25

We'll even, we'll even, we'll even, we'll even tell you who your soulmate is, honey.

Alissa 43:31
Ha ha ha. Good.

Bob 43:33
We know that. It's Dave Newfeld. We know that.

iON 43:37
Aww, how sweet.

Alissa 43:42
Okay, so yeah. So, the - there's this aspect to my - well, it's funny. The last time we talked that you've opened, we were talking about Carolyn's, you know, initial TV appearance. And you, iON, you said, and candida can, can cause a sore fallopian tube or something like that. And, and then

iON 44:13
We said Bob's fallopian tubes are still sore.

Carolyn 44:17
Heh heh. But then later in the tailgate, you know, it ended up being talking about my sore fallopian tube. I mean, so, ah. So yeah, there's a, there's a, there's something going on in my mind.

iON 44:39
Connect the dots.

Alissa 44:41
Hmm?

iON 44:41
Connect to the dots.

Alissa 44:41
Yeah. Yeah.

iON 44:43
Dot. Dot. Dot.

Alissa 44:44
So I mean, I don't have a diagnosis.

iON 44:51
Go ahead.

Alissa 44:52
I heard you talking.

iON 44:54

Nope. We speak, we don't talk.

Alissa 44:59

Okay. I heard you speaking so I stopped. What were you saying?

iON 45:05

Ah, no, we were just finishing your thought. Go ahead.

Alissa 45:10

Okay, sorry. I have people in the apartment with me so I'm kind of hearing some other -

iON 45:16

It's all right.

Alissa 45:16

- conversation as well. Awesome.

iON 45:18

Well, that happens when you draw dead people. It happens often.

Alissa 45:22

Heh heh. Okay, so, tying the knot. I haven't received a diagnosis, but I sense that I might have some endometriosis in my, in my lower hara.

iON 45:41

You can - that's not too abnormal. That's not too abnormal. It can be addressed. Just go to your -

Alissa 45:48

Yeah.

iON 45:49

- your, your doctor and tell him what's up and let it go on because it's, it's pressure. Inside out pressure ripping - the flux doesn't come from a bad place. It comes from a full place. And so, you got to know, you got to know that the issue is you're not in Kansas anymore, Dorothy. And the steps that are carrying on are large, sometimes larger than you. And so, have that addressed; have it seen about. That's what you do. But there's issues that are bigger than that, that would cause or preemptively make that make sense. Don't send them on some long, abysmal jaunt to figure out what the problem is 'cause you know what the problem is.

Alissa 46:41

Yeah. Yeah. Okay.

iON 46:45

So, that's not a problem just 'cause you know. See? No big deal. But you also know what to do. So, you know what's up.

Alissa 46:56

Mm hmm. Yeah.

iON 47:00

Don't make it hard, and don't make it a damn drama 'cause it's not. It's easy; it's simple. Go slow and easy.

Alissa 47:06

Okay.

iON 47:07

And this is where Carolyn would jump in and say, "Shake yourself and come into your place of power, and let's get on with this thing."

Alissa 47:13

Yeah.

iON 47:14

And you'd go, "Yes, ma'am." And it would be good.

Alissa 47:16

Yeah.

iON 47:16

And everybody's happy, and -

Alissa 47:17

Yeah.

iON 47:18

- blah, blah, blah. So that's the point here. Those are the, the words, advices, sound as it can be, but you cannot confuse the conditioned response of borrowing the issue from your mother's condition. If you're not careful, you'll drag that with you. Now, in this thing called -

Alissa 47:38

Right.

iON 47:38

- we're doing this with little series called the - it's a book called The Coming Forth by Day, the Book of the Dead; it's amazing. Well, it's not very good. You know, it's really not that good, but it's okay good as far as things go, it's fair. We went over this exact thing that we're talking about with you tonight: with dealing with the angels who have a heads up that humans are engaging in something called this Book of the Dead thing. But then, of course, they would pick at because they got fresh ability or capacity to deal with an ascending human being. So why would they not fuck with you over somebody else 'cause you've got all the goods? You got the goods on them, you see? So why wouldn't they pick at you? Why wouldn't they bring it around you? Why wouldn't they make you feel uncomfortable from that conditioned response? Why wouldn't they?

Alissa 48:47

Yeah.

iON 48:48

Who better to do than you? You're good; you got it all together. And yet, got just enough question or doubt to wonder. See?

Alissa 49:00

Ha ha ha. Yeah.

iON 49:01

Just enough. Not a lot, because you've got it. If somebody pinned you, if we were there and they pinned you, you'd, you'd knock em out. You'd give them, you'd be on it.

Alissa 49:11

Yeah.

iON 49:11

You'd know it exactly; it'd be no contest. Wait a minute. You said on the - hell's bells, fuck all that. Let us say something. You'd tear us out of the frame. iON, you said blalablalala and you're not gettin' away with that lalalala. Whoa, whoa, whoa. Easy there trigger. Easy, easy, easy. See? 'Cause you're, like, no, no, no, you're not getting away with that. We know.

Alissa 49:33

Yeah.

iON 49:34

Okay. You see? And there's the rub.

Alissa 49:38

Yeah.

iON 49:39

The good part, but that's the rub.

Alissa 49:42

Yeah.

iON 49:43

So, that's fine. So, now, now, now we're saying, now we're saying take advantage of that. Make it work to your best interest. And that's, that's the advice.

Alissa 49:58

Thank you. Yeah.

iON 50:00

That's your mission should you choose to engage it.

Alissa 50:04

Okay. Heart of the matter.

iON 50:10

Next question. Next question.

Carolyn 50:13

Okay, what did the angels use the salt for?

Alissa 50:19

To live.

Carolyn 50:23

Does it have to do with the ionic bonding? Do they need the ionic bonding for the argon?

iON 50:29

No, they don't need any gases. They have to have that special salt. It's filtered a little differently.

Alissa 50:46

And okay, so, their - as we become gods, like, we still have the angels as our butlers. The angels don't go away, right?

iON 51:00

Don't, don't ask it within an uptalk: right? Because you already know that that's the case. But the problem is they're not wantin' to do it. They're not wantin' to go to work. They'd rather not.

Alissa 51:15

So, the angels need the salt to live. The angels are my butler. So, they're gonna live to be my butler, but they're not gonna have enough salt? Or

iON 51:29

Correct.

Alissa 51:31

Okay, so is there some sort of bond?

iON 51:34

They're gonna get the salt. They're gonna, they're gonna get the salt.

Carolyn 51:40

So, because gods are salt and light, is there some sort of bond there with the angels and the gods?

iON 51:47

Of course.

Alissa

Yeah, okay. Wow, this was like right down to the meat of it. That's what I'm interested in now. Who cares about all the other details?

iON 52:09

It doesn't really matter. But it is important because now what, you put, you put skin in the game now. Before you were just goofing off.

Alissa 52:20

Yeah. Gettin' ready.

iON 52:22

Well, we were, we were tryin' to soften that a little bit, but it came out pretty terse, but yeah. And that's where we would say Bob quotes us all the time. We don't mean it's bad, honey, but we mean it. You were just playin' church up until now.

Alissa 52:34

Yeah, I mean, I'm

iON 52:35

You were playin', you were playing church. You're playing church till now. Now, now all of a sudden, it's gotten enough to get real. And that's good. We think that's great. 'Cause now we, well, what part of your undivided attention do we control now?

Alissa 52:49

Heh heh. I don't know how to answer that. All of it.

iON 52:55

Yeah. We know. That's good, that's good. That's good and it's pertinent because it applies, you see? You've got it. You've listened just enough to get yourself dangerous. We think it's great 'cause now you come to the place where it's like, "Oh god I either gotta get on with this or I better quit. I have to get on with it or I'm all ready to quit."

Alissa 53:23

Yeah.

iON 53:23

'Cause now, it's now - well, no, but now you see, now you see it's startin' to become real; startin' to have life.

Alissa 53:30

Yeah.

iON 53:31

You're startin' to touch it, smell it, suck it, love it, hate it, bite it, chew it, swallow it, spit it. You see?

Alissa 53:40

Yeah.

iON 53:40

Now you can drive it. Now it becomes tactile and visceral. Well, everybody likes the sweet by and by till you find out that it has to solve the dirty here and now. You see?

Alissa 53:54
Mm hmm. Yeah.

iON 53:59
You got to ascend and get on the throne. You can't worry about your sister whether she's not - whether you're taking her space or not.

Alissa 54:08
Yeah.

iON 54:10
Can't worry about that. You hope she makes it.

Alissa 54:13
Yeah. Okay.

iON 54:16
A crown on your throne.

Alissa 54:19
Yeah. Oh, yeah. Got it. Got it. Yep.

Bob 54:30
Aren't you gonna explore the abuse of your mother for our entertainment?

iON 54:44
Ha ha ha. The ongoing abuse, Bob, the ongoing abuse.

Bob 54:47
Heh heh. iON is quoting what I just typed: ongoing. Somebody said this is, this is people's minds. Somebody's on there saying, "Is this the only show that's being produced on this network?" It's kind of suspicious, so I told him it was Angel Talk and another one that I don't know the name of, and Carolyn's show. Not too many shows, but there's a lot of recordings. But this person's suspicious. What do they think? That - especially Bob, he bought the station; he took over the station and kicked everybody off and it's CIA talk time. What's he saying? Well, I kind of group Monday, Tuesday - look at this. Look at this. He goes, "Well, I kind of group Monday, Tuesday, Saturday as divisions of the paragenius foundation." Ha ha. Paragenius foundation. Where is he coming up with that? Anyway, but that's - we are the main thing. We are keeping Bill alive. Yes, we are. We produce, you know, 20 bucks an hour, and we put in 11 hours for four months. 12 hours, eight months a week plus two on Tuesdays. So, let's say 14 hours, Carolyn's two hours: 16 hours. 16 times 20. Is that thirty-two hundred? Does that make sense, Carolyn?

Alissa 56:14
Yeah.

Bob 56:14

16 times 20. Well, nah, four twenty's is eighty. Nah, he's gettin' a lot more than that, eh, Carolyn?

Carolyn 56:23

(laughs in background)

Bob 56:28

I don't know. I know he's given thousands every week. No, maybe that's monthly. Okay. Yeah. 400 bucks a week or something. What is it? 16, 20, would be 320 bucks.

Alissa 56:42

Yeah, 320.

Bob 56:43

So, that's all Bill's gettin', man. I don't know how he's surviving, but he's doing it, so we appreciate that. But we are keeping this thing going. We came in as nobodies 11 years ago. We've been here 11 and a half years and we started with James in June, in July 2, 2008. So, 11 and a half years we've been on here. We were just one among many, many, many shows; just little people, but we stayed with it. We grew, we became more and more awesome, and everybody else got pissed off. They didn't like us, they didn't want to be associated with, with our gang warfare so they all left or died. Now there's just Angel Talk which iON makes fun of every 15 minutes. They seem to be tough though, takin' it. And since I was blocked way back there, I ended the music thing. I was talking about somebody - remember who that was, that was, Carolyn? Oh yes, Ester Philips, just for the record. I think I didn't get recorded at the end of - this is how weak your questions are, have been, Alissa. I feel motivated to create some interesting thing here.

Alissa 58:05

Ha ha. Yeah.

Bob 58:06

You're failing to contribute anything of any substance. So let me try to beef up the ratings here.

Alissa 58:12

Yeah, you gotta energize the room so, I'm not gonna be (recording corrupted) just now.

Bob 58:17

So, Esther, I played Esther Phillips, who died a long time ago, but she was pretty good. And that's who I played whatever the final songs were. Okay, back to you. So are you gonna talk about, you know, that your mother was abused. Does this mean like by her husband or somethin' else? She was in the Mafia or something? Mafia mother? Or -

Alissa 58:46

I mean, -

Bob 58:47

- you don't want to talk,-

Alissa 58:48

- I'm not -

Bob 58:48

- you don't want to talk about it.

Alissa 58:49

I'm not interested. I'll talk about it, I think, down the road. I'm not interested in the details tonight.

Bob 58:56

Okay.

Alissa 58:57

But because - it's just that

Bob 58:59

You're gonna do some investigation?

Carolyn 59:02

Yeah, that was an important landing that just happened. So, I'm going to sit with that and, and get some of the details later on if they apply.

Bob 59:14

Well, the way, the way we look back or the way Hollywood presents it, anything before 1970, oh, marriages were abuse for women. They were trapped economically; they couldn't leave. So many ridiculous situations. So, it's not odd that women were abused before I changed the economy in 1970 and got Carolyn a job. I started it.

Carolyn 59:42

My mom, you know, for, you know, there's no time and whatever, but for the sake of this conversation, my mom was born in, on June 30, 1960, and was married in April of 1982.

[Top](#)

2020-01-05--0000-7

Bob 0:00

Boy, that's, that's recent. That's young, you know, compared to me. 1960, huh? And so, she shouldn't have, she shouldn't have been abused. But maybe people - the 70's, 80's might have been a difficult period. Women's lib wasn't accepted so much and so men resisted a little bit. All these young people around us, Carolyn.

Carolyn 0:25

(in background) Yes.

Bob 0:25

I know, it's incredible. And if - and then we, we can't wait till Kim's - no, who is it? Linda's daughters get in here. They look like fun people to play with. You know, when I'm walkin' on the beach, on the walkway, there's just all these powerful women running by. You know, 22-year-olds, jogging. Powerful people. Powerful women all over the place.

Alissa 0:45

All right. Thank you.

Bob 0:59

They're gonna be, they'll be sick and dead. They'll be sick in five years 'cause of magnesium deficiency and because no one knows about but Carolyn, -

Alissa 1:06

Yeah.

Bob 1:06

- but they're, they're sort of unconsciously healthy right now and they're headin' for a crash, and they don't know it. And iON says they're all gonna to die anyways. If you listen to iON, it's only going to be older people are left. All the millennials are gonna go down. Any millennials listening to this? You're all gonna die!

Alissa 1:25

I heard about that.

Bob 1:28

Where? Here?

Alissa 1:30

Yeah.

Bob 1:32

Yes. Look at Brent. Brent's holding out. Brent says, "Not me."

Alissa 1:39

Is Renner a millennial?

Bob 1:40

Look. HMN. New - anyway. Brent's a millen - no, he's a, he's a twink. He's less, he's younger than a millennial. Millennials are now 30 and 40. Yeah, he's a "Z." He's actually Generation Z. X, Y, Z. Tween, a tween. This, this is elder tween, born in 1996. Anyways, enough of this. You finished? Is that it, Alissa? It's all you're gonna - no chemistry, no weird geometry, nothing?

Alissa 2:17

Next time. Next time.

Bob 2:19

Yeah, you're home. This is a shock of being among your, your little - you went back to your childhood home, and it's a little, tiny, place. And you can't believe how tiny it is. Goin' through that, right?

Alissa 2:31

I mean, yeah, there's a bit, I mean, my childhood home is no longer in my family. So, I have come back to, to not familiar territory really.

Bob 2:47

Your apartment?

Alissa 2:45

I'm staying with my sister.

Bob 2:48

So, your, did your sister, did you - you're staying at your sister's. Now, you looked at these old home videos. Did she get torn apart by them like you did or she thinks you're cute? Doesn't know the drama that was going on.

Alissa 3:02

Yeah, there's a different, there's a different situation there for each of us. Like, yeah, I mean, I was the firstborn. It's just a different story.

Bob 3:17

Yeah. I remember Zappa saying he was quite put out with the yuppie parents; how they treated their children as furniture, and they bragged about whatever they could get them to do. Yeah, they were all like extensions of the parents. The parents were ridiculously - their identity invested in how their kids turned out. I mean, Zappa, he grew up with a father that'd beat him up. That was normal. You'd fight your father. Father wasn't putting you out on display. So, your, your parents were the yuppie people. Yuppie parents were baby boomers and younger.

Alissa 4:01

Maybe, yeah, maybe. It's not the cliché. My parents weren't the cliché of like the 80's and 90's movies of this, you know, white bread, big suburban house kind of thing. That wasn't my experience, but

Bob 4:17

But they were proud of your alternativeness. They were proud of your artisticness.

Alissa 4:23

Yeah, I think, I mean, it was a bit more like there was some heavy stuff that happened in their lives. And, you know, it just, it got passed on to me and, and, you know, I'm helping carry it until it doesn't need to be carried anymore. So, I'm adjusting to that.

iON 4:45

Right. I was walking to the beach, walking to the beach today. There's this fat slob of a woman; short, stocky, overweight, and hardly dressed, and she's on the phone. As I walked by, I heard her saying, "Yeah, she's got one more year in high school, but she's on the South Korean Olympic team. So, she got to go over and train and bla bla bla." And she was all happy about her little athletic robot child. And she was a mess herself. I just thought there's someone putting their identity into the kid. Yeah, very proud of her kid.

Alissa 5:17

Yeah, like those dance moms. Where those, like,

Bob 5:19

What did you say?

Alissa 5:20

- Honey Boo Boo moms. Those, like, dance moms.

Bob 5:23

Honey what?

Alissa 5:25

Honey Boo Boo, something like that. Like, it's like a -

Bob 5:28

Never heard of that term.

Alissa 5:29

- it's this girl. This reality TV show star. She was like this young kid. I thought maybe she was in, like, pageants, you know? Like kids' beauty pageants or something.

Bob 5:43

Yeah.

Alissa 5:45

Anyway, yeah. Moms are usually proud of

Bob 5:47

That's what you're talking about?

Alissa 5:48

Yeah. Those moms are usually like, they don't, they don't have their shit together. You know those moms are like.

Bob 5:54

Right. Right. So, so, like, I was thinking, okay, that mom, her daughter is gonna be in the Olympics for a couple years or something. Then she'll start to get sick and headaches and all that, and the mother won't know, won't have the basic knowledge points you have to have to be a citizen today. She won't know about the Dead Bob Show.

Alissa 6:16
Right.

Bob 6:16
Don't know what's happening. Another tragedy.

Alissa 6:19
Right.

Bob 6:19
I walk by the tragedies every day. They're dropping like flies.

Alissa 6:23
Another tragedy. Olympic athletes gonna drop dead because they don't know about the Dead Bob Show. Heh heh.

Bob 6:30
That's right. Yeah. Well, the whole generation could be dead because of, because of the Dead Bob Show. Maybe, maybe these ghosts that you guys are seeing are these kids who died and grew up in other dimensions and are back 'cause we might think they're from our past, but if no time, they could be dead people from the future.

Alissa 6:51
Right. Yeah.

Bob 6:54
Where is iON? Did we bore him? We better get iON back in or he might go home. Are you okay with the conversation, iON? Are we doing okay? Like what

iON 7:02
Fabulous. It's delightful you softened -

Bob 7:04
Fabulous.

iON 7:05
- your tone so we wouldn't, so we wouldn't be so sharp. We would be sharper. You're being more psychosomatic.

Bob 7:13
Good. All right. So, are you finished, Alissa?

Alissa 7:18
Thank you, iON. And yes. Thank you, Bob.

iON 7:21
You're welcome, darlin'.

Bob 7:22

Okay, now we're into some good stuff. We've - our featured phone caller tonight, our special -

iON 7:28
Yea!

Bob 7:29
- with a unique program layout for us is Sue, Sky Goddess Sue. Never say her last name. Never say her last name.

Sue 7:40
Ha ha. Oh, no. Thank you, Bob.

Bob 7:41
Okay, go ahead, Sue. You're the featured wrestling match.

Sue 7:46
Hi Bob, Hi iON.

iON 7:48
Hey, darlin'.

Sue 7:49
Hi. Can you hear me now?

iON 7:53
Yeah.

Bob 7:53
Very clear.

Sue 7:54
I wanted to ask you first of all about New Year's Eve. Yeah, good? I want to ask about New Year's Eve because I, I felt so strange. And when I relistened to it, it was very offsetting. And it seemed like there was a five-second delay in-between your questions or my questions or talking back and forth. And I was wondering if I was even in the same, you know, world or was I in another world or -

iON 8:26
It was a shift. The Tech Body does -

Sue 8:28
- was the Tech Body interfering with my communication?

iON 8:30
- the Tech Body, Tech Body does part of it. But then the other part is the shifting that the, the details of this continuation of your process allows you to be a broader spectrum -

Sue 8:45
Okay.

iON 8:45

- human. And that broader spectrum - do you realize that your identity was as a flight attendant? That's who you were. Now the sum total of you is more than that, but you never saw yourself not doing that. Well, you figured one day you'd -

Sue 9:01

Yeah.

iON 9:01

- retire or lay down or whatever you had to do. But now your world is a whole different thing 'cause it's not that. You see? 'Cause that's unsettling too, and there can be a subset of a delight. But don't discount it, darlin', 'cause, see, you're more powerful than you know. You can shake the boots off if it needs to, you know, it's no problem. You shut somethin' down in a second. So, that's normal. See, that's normal.

Sue 9:29

I almost felt like my brain was scrambled, you know, like - it's normal.

iON 9:33

Good. Yeah, it is good 'cause it's not a thinking man's game. You don't have to be normal.

Sue 9:38

You mean normal - you mean normal because my identity has been scrambled by leaving my career after 44 years? Is that

iON 9:52

No.

Sue 9:52

What is that?

iON 9:53

Darlin', you have more - no, you have much more issue with dealing with the world around you. You were more comfortable in the air because you were in flight.

Sue 10:03

Right.

iON 10:03

You weren't on this plane. In this plane is where you had to deal with the real stuff. Up there you didn't have to do it, you were in charge. Here, you're here and you're powerful, but you're not quite in charge. You see? Because you got to deal with it. And there's nothing wrong with it. There's laundry, there's always going to be laundry, darlin', and there's always gonna be things to do. There's always gonna be gardens to prune, there's always gonna be all of it. That's not what we're talking about. It's the interaction in the interplay. Okay? You can't

live like you lived and not have those people that are coming to see you. And the Book of the Dead helps. But what you've done is they're all a little more excitable these days. Because now you all have the information. You're startin' to know stuff. And in that knowing stuff, of course, that heightens the sensory perception, which of course does the same thing if you'd set an offset. It also changes the way you sleep. Your patterns, your history, your consternation, shifts it a little bit.

Sue 11:07
Consternation.

iON 11:13
Yeah.

Sue 11:15
Consternation as what I'm concerned with?

iON 11:19
Yeah.

Sue 11:20
What I'm worried about? Yeah.

iON 11:23
Well, we're not gonna say worry -

Sue 11:24
So, the brain scrambling wasn't, wasn't a factor

iON 11:26
- we're not gonna say worry. Hold on. Hold on, hold on, hold on, hold on. We're not gonna say worry.

Bob 11:32
I think she's still on delay, iON. I think she's on delay -

iON 11:37
Yeah.

Bob 11:37
- because she's talking over.

iON 11:38
Yeah, it's okay. It's okay. But we wouldn't say worry.

Bob 11:40
I want to say this, iON, before you go on to another topic.

Sue 11:43
Okay, I'm shutting up.

Bob 11:44

iON is being, yeah, iON is right on because we were talking about this yesterday. You were proud of the fact that you could escape Halifax, you know, for 44 years. And that's exactly what he's addressing. You can't escape it anymore.

iON 12:00

Right. And it's good, but it's good to deal with it. And we want you to deal with it before you leave. Now if you stay, you stay. If you go, you go. We don't care, but we don't want you dragging them demons wherever you go. Deal with them; deal with them there. If you're gonna leave them there.

Sue 12:18

Yeah. Will they come with me when I go on flights?

iON 12:21

If you drag em, they do. If you drag 'em, you do.

Sue 12:25

They don't

iON 12:25

We're just saying deal with them. Deal with them there before

Bob 12:30

But did they, did she abandoned her - was she able to get rid of her demons for 44 years? She could leave them in Halifax?

iON 12:37

Yeah. Yeah, she left them at home. Whatever home was. And that's why in the sky, she was in charge.

Sue 12:46

They didn't jump into my suitcase.

iON 12:48

No, and if they did, they're still in your suitcase. 'Cause see, you wouldn't have it. You're in charge. You, you single-handedly were in charge of those people on that flight. If they got there - if there was a problem, you had to address it. If somebody had to get saved, you had to save them. If somebody had to get dealt with, you had to deal with it. If somebody had to get out of line, you had to sit them down. You took care of it. And you were kind, you were easy, you weren't mean, you didn't write any bad notes. Didn't nobody ever holler at you, didn't nobody have a problem, except singing the praises of how wonderful a fight we had because of your kind, attentive spirit of conclusion. The conclusion was, we're gonna get through this flight. We're going to sit there and shut up. We're gonna behave. I'm gonna get you a drink, I'm gonna get whatever you need to do to get through this. We're gonna handle this. And I got this and you need to sit down and we're gonna - everything's gonna be fine. Otherwise, we're gonna tell a different story. I'm in charge. But see, you kindly never even had to engage that.

Sue 13:49

But I did bring my sense humor with me.

iON 13:52

Of course, of course. Oh, everything is wonderful, darlin'. You lived through it. My God. You lived through it. It's a good day. Ain't no trouble. You did great because the point is is you survived. Shifted past it. You recognize it now. And all we're saying is is address that condition; which means, take this place of power that you have now and hear Bob, the same thing you're hearing or noting once again, the place that says: Oh, there is power. See, no one has trouble till you know there's power. Now there's power; now I got to deal with it. Now I got this - you see? That's good news. That you're powerful enough to overcome it allows you to settle it. And so, therefore, get good at it and address them, deal with them. You had it - we talked about you early, early, early on. Early on, sittin' in that chair, looking out the window. We saw it and saw it and saw it. We knew. We'd tell Bob; we'd say, it's true. She's okay. Sweet Sue's okay; she's busy. And they'd say, what is she doing? She's looking out the window.

Sue 15:01

Mm hmm.

iON 15:01

Receiving. And that, when that, that's all you can do. That's all you can do. You can - that's the only way you can deal with it at that point. Then we did mom, then we did sister, then we did issue, and we did that. Those things are all appropriate because of your sensitivity, because you're sensitive -

Sue 15:19

Processing.

iON 15:20

- brings that up to a bigger thing. Processing. And the processing is the way you compartmentalize. Everything in an airplane has to go in a certain place. Mise en place. That's difficult when you're dealing with the other worlds and other dead people. Mise en place is more challenging because, number one, you don't know where to put it. You don't know where to put it, but it's got to go somewhere. Right. Do you realize how neurotically organized you are?

Sue 15:52

Okay, how do you deal with dead people?

iON 15:56

Straight on just like you do live people. So, you can't tell. (Sue laughs) Straight on because you can't - hey, honey, guess what? The way things are going lately, you can't tell the difference.

Sue 16:25

Straight on.

iON 16:07

Straight on. Bert can't, Bert's dealing with them, and he can't even keep them old, old, old fuddy duddys are beating him up a cliff and he's he-man, The Barbarian. They're beatin', beatin' him up the side of a cliff. They can't even walk, and they're sittin' at the top of the hill, waitin' on him to get there! He's like, "How the hell did this happen?" You see, so you can be taken aback.

Sue 16:30

Yeah.

iON 16:31

We're not saying, we're not saying that, but we're just saying, be, be, be, you, - we don't want you to have the disdain. You've dealt with this all by yourself a long time. You've had to deal with the demons, if that's what you want to call them, or just the unquiet dead, because you're sensitive and you pick it up. There's - you always have. That happened pre-Garrett Deane, by the way. You know that. And that's the point because it opened up some of those abilities and the things that you can see. If you look back through those pictures, you've been going through them, and they have been a radial keratotomy of your experience. And you go, wow, what an incredible life.

Sue 17:22

A radial keratotomy?

iON 17:25

A radial, radial keratotomy. It sharply refocuses -

Sue 17:33

Keratotomy. That's a new one.

iON 17:36

- details. It sharply focuses the details to a pinpoint precision point. It focuses it. And that's the point of going through it. They weren't for Bob. Don't worry about Bob. Bob's doing good. Bob's fine. It's for you. It wasn't for Bob, it's for you.

Sue 17:58

No. Yeah.

iON 18:00

It's good.

Sue 18:01

Yeah.

iON 18:01

It's good 'cause you got to go through it, you see. Here's another mess, here's another mess -

Sue 18:04
So, this is valuable to do.

iON 18:06
- here's another mess you got to go through to clean up. And it's like, why do I gotta go through all this stuff? And everything's got to be clean, and I'm neurotic about stuff being in their place, and I've gotta bring all the stuff out, and I have to put it all back into its place. But it's very important because it allows you to inventory, inventory the catacombs. You gotta inventory - how many of those damn people are dead?

Sue 18:31
Ah ha. The catacombs. That's right.

iON 18:33
You see? Inventory the catacombs.

Sue 18:37
Yeah. Lots of them are dead.

iON 18:38
It allows you - if you can have the power to settle this darling, we promise you a euphoria that you've never known heretofore.

Sue 18:47
Yeah.

iON 18:47
Never known. The peace that moves past this is overwhelming.

Sue 18:53
Ah, yes.

iON 18:54
Because now what happens is you get to drive. You can run your world like you ran your goddamn flights: totally and completely in charge. Just like that. You see, the rules where they had to follow the rules. And they know that. But now, you know, if you poke, if you poke a bear, you're gonna get a response, you see. But most of them don't have very good hygiene.

Sue 19:19
Right.

iON 19:19
Their halitosis is rough. If you poke them, they don't smell very good. So, the point now becomes this is a way to indemnify the thing you've been going through for all these years, softly, with a little bit of delay. The delay is not a bad thing. You know why? Gives you a chance to keep your breath. Gives you a chance to keep your breath. Because the

issue is is that you know how strong you are. There's never, that's never been in doubt. But you have never wanted to overwhelm or overcome something with your power and strength. Do you realize how many roommate house buddies you've had over the years?

Sue 20:04

A zillion. Ha ha.

iON 20:10

And never, and never, and you're never at home? Never.

Sue 20:13

Yeah. Are you talking about the dead ones, too?

iON 20:16

The dead ones, too. That's right. But the live ones as well to hold the place. And you were never home. Never, ever, home because your power overwhelmed it. And you were kind and easy, and you just wanted somebody to be around. You were never there. You wanted somebody to make sure the house didn't get burned down. You didn't want to come home to a cold house for Pete's sake. You weren't troubled about anything. You paid for everything. Most of them didn't pay anything anyway. That's quite a ridiculous thing how many people you drugged home and scavenge over the years. But it was a good spirit 'cause, you know, you're kind. You're kind. So, you know, it is what it is. It's not an issue, but it's like, come on, now. Then after a little bit, it's like, wait a second. So, slow it all that back down. It explained some things to make it more clear of what's going on. Now what happens is you get to run your world and drive it from a new place of power. And the new place of power is what's allowing you to engage. And in the engagement means that you can deal with them, address them, and know what to do with them. You can deal with them straight on. Just like the new regular

Sue 21:32

Alive ones or the dead ones?

iON 21:34

The same, you do them both the same. If you can do them both the same, you're never confused. You're never confused. Deal with them the same. Now, the ecosystem of the dead are not the same, is not the same as the living, but they're just as precocious, you see. Some people are waspish by nature. Okay? You gotta deal with them, -

Sue 22:00

Okay.

iON 22:00

- or not! But if you gonna, if you're gonna find out they're waspish, though, then you're dealing with them.

Sue 22:06

Yeah.

iON 22:06

See? So, there you go, makes no never, makes no never mind 'cause it's not a problem. But the good news is, the good news is it allows you the capacity to overcome any issue. Overcome any issue. What that means is, is that whatever baggage they were trying to lay at your door, you, before, were stuck with it. And when it was too much, you had to shut down and let it pass; and compartmentalize it again. And you don't have to do it anymore because now you have more power, new insight, new information that is going to allow you to seamlessly move past it instantly so there's no delay. Like the little example of a delay we have here. So, there is no delay.

Sue 23:01

Okay.

iON 23:01

That's great because now you can step in time and address it. Great. It's fabulous.

Sue 23:14

And address it as in my relationships with people or my own relationship with myself?

iON 23:21

What's the difference? You don't know yourself but except how you deal with others.

Sue 23:26

Yeah, I guess there's no difference.

iON 23:27

Others don't know you it's how it is. See, the problem -

Sue 23:30

Yeah, that's true.

iON 23:31

- with the meatsack is you take it most everywhere you go. And that's okay 'cause we like you.

Sue 23:34

It's all relative.

iON 23:36

Well, we like you. And we like your - we like you. We like every part of you. There's no part that we don't like about you.

Sue 23:43

I like me, too.

iON 23:44

Well, and that's appropriate. And other people do so much so that they see you and they go, "Ah, here's a live one. I can take advantage." And you let them, to a point. And then you're aggravated and you're like, it was fun but no good. You know, it's like, "You're a user." So, you know, I'm not going to allow you to hurt me, but they're way in the door before you finally make that defining position, you see? So, it'll sharpen your discernment just a little bit because the dead are much more challenging to address than the living. The living have other worries and cares, and the dead, like you, can be very focused on whatever is at hand or whatever's at bay. You see? So, they'll hang around. And we're not, we're not we're not, we're not cross with it. Like I say, we're trying to get everybody really kind of together. There kind of comes a theme after a little bit 'cause look here. Lots of people are having the same trouble. You know, the same seeming new degree of problematic, problematic issuance. It's almost like somebody loosed the graveyard or left the gate open, and now everybody's dealing with dead people. And what we're trying to say is all that means is that we want you to be very versed in this ability. And if you're versed in this ability, then guess what happens? You know what to do. Now, guess what? Not only can you have the normal live people working for you, doing for you, Bob can get the dead people working for you, too. It's pretty exciting. Dark Soul Productions.

Sue 25:24

Heh heh. Was Nora from Germany a dead one or alive one? Was she a dead one?

iON 25:33

Ah, well, you got both. She was alive and then she was dead. You got both ends of it.

Sue 25:39

I got both ends, huh?

iON 25:40

Both when she was alive, when she was alive there was an engagement. Then when she was dead.

Sue 25:45

Yeah, two.

iON 25:49

Both sides.

Sue 25:49

Yeah. Yeah. Okay. Thanks.

iON 25:52

But see, the problem is is that here's the blessing is, you see people, all people, as good. Just naturally, you look for the good in people, naturally. Okay. And the bad news is that you look for the good in people. Ha ha ha. And you more times more often find -

Sue 26:12
Yeah.

iON 26:12
- the good part in people. That's the problem. That's the good news, that's your blessing, it's also your curse. So, all we're saying is that we've got a - you have a thermostat.

Sue 26:22
Right.

iON 26:23
That thermostat is where you set the temperature of where you want things to be. You want it hot, turn the thermostat up, you want to cool, turn the thermostat down. It's now no longer anybody else's responsibility for your happiness. You're responsible for your happiness. So, if you've got control of thermostat, and you can set the cabin pressure to whatever you want it to be, then set it and go with it. And run your household like you ran your flights: empirically, without any degradation. Run it that way. If you don't want to answer the phone, don't answer the damn phone. Or, if you've engaged in a completion of a process and you have to make peace tellin' everybody that indeed to remember that sometimes the nearest emergency exit may indeed be behind them, then go ahead with that step because if you skip it, then you're going to be -

Sue 27:15
Yes.

iON 27:15
- amiss if something goes wrong and you didn't let them know. See? If you're gonna rule the sun, moon and stars, if you're gonna run the world, then you got to tell them. You gotta be responsible. Now, if you don't want to do that, that's fine. Don't get on the flight. Don't set the pressure. Don't set the thermostat and complain 'cause you're cold and let these dead people run all over you from now on. It's all right with us. It's your world. We don't mind. We're okay. But that's, you - you're wanting, you're, you're, you're noting and you're calling for the next step; the better part. Honey, honey, we're almost post-Andrew Chrystall now, honey.

Sue 27:52
I'm back.

iON 27:53
You know, right here. Yeah, everything's gonna get all right here in just a second. Now, when it bumps again - things are gonna bump because they're not - they love you. You love everybody. Well, they love you. Well hell yeah, they're gonna come to you. They're like barnacles. They want to attach and suck the life out of you if they can. Of course, that's not, (Sue laughs) that's not the problem. The problem is to know,

the problem is to know how to keep the exoskeleton clear. Okay? Stir it up. Do what you do. Make a mess. Cook pasta, sling

Sue 28:30
Exoskeleton.

iON 28:33
Yes. Sling tomato sauce all over the kitchen. Just make the biggest mess in the living world. And then when it's all done, then clean it up. And if you know that, nobody is going to clean it up, you're going to clean it up, and you control the mess as you go, then it's your world. See? That's fine. Try that a little extra for a minute till you get comfortable with it. And once you get your sea legs under you, it's kind of like when you've been pressurized so long, you know how it will, it will age you. But it didn't you, you had a green drink, but, but it would age most people. You'd watch them for a little while and all of a sudden you'd look and go, "My god, they're old." They'd go, "Well, honey, I've been doing this a long time, and I look better than you." Ha ha ha. But you wouldn't say that, but you'd think it because you look at them and it's like, "Those people are falling apart! They're falling apart. Like, this is insidious." So, -

Sue 29:30
Yeah.

iON 29:30
- set that aside, you know how to handle this portion of the program. Okay. Now, this now allows you a new end game, or a new insight of power. The insight of power is because you've had old experience. Now. Now, we'll give you this. Sometimes it's almost you've been taken aback because you didn't know how to deal with it because you think, "Well what's wrong with me? What did I do? What is this?" It's not you at all and it's not even a problem. It's just segregated or different than what you know as reality. Okay? But it's real just like when we had our delay; that was real, but it was delayed. But we were real, you were real, I'm a Pepper, you're a Pepper, we're a Pepper too. No problem, but it was not lining up exact. In that lineup, it's where you say, "Ah, okay, I need to adjust the squelch on my CB radio."

Sue 30:36
I like that word, squelch.

iON 30:39
So, yeah, the squelch button, so you can find out if someone has their ears on or not. And see, then it syncs up your condition. So, if you're dealing with a dead person and you like it, then you can continue, and they can line up perfectly. And if you're dealing with a live person and it syncs up, you can enjoy it personally. If it doesn't, you can quietly, politely, and easily, extract yourself from that condition. You've been doing this too long to be so damn nice, Sue. Just sayin'. Mean, nice is nice, (Sue laughs) and you're gonna be nice and all that crap. After a second, fuck that shit. Get on with your life. Make sure you're happy.

It's gotta make you happy 'cause if it doesn't make you happy, it's not - they're not gonna be happy long. So, just - it's easy. It's a simple process. But now, the spiritual aspect, the cleanness of it allows you to clear. And sometimes if you're in the past if you didn't clear, it's like you come home and nothing's cleaned up, and they're slob, and everything's a mess, and it's almost too big a job to clean up. But you don't care. You go fightin' fire with your damn toothbrush, running around -

Sue 32:10

Mm hmm.

iON 32:11

- cleaning stuff. It's insidious, but you get it back to normal; it's like, fine. And it's gotta stay this way. You know? And then of course it doesn't, and then you just do it again. But see, if you let it go too long, it becomes a too much of a thing. That's the problem. That's the problem. See? So, if you do it as you go, then it's, it's not, it's not a big job. Little as you go. Load of clothes here and there. Who cares? But you know -

Sue 32:41

Yeah. Yeah.

iON 32:42

- every, every everything you own, every linen you own piled up in a mess somewhere. It's gotta be ironed. For God's sake, that's ridiculous.

Sue 32:51

Mm hmm.

iON 32:53

So, mise en place and then address it as you go. If it gets a little bit too much, then all we say is don't slam on the brakes, just ease off the gas. Let it coast a little bit.

Sue 33:09

Right.

iON 33:11

And that makes it simple. And always remember, if you bump into an oak tree and you're going five miles an hour, no problem, no problem. They won't even dent anything. Hit that same oak tree going 100 miles an hour, and I promise you that oak tree will not give. It will outlast your bump. Promise.

Sue 33:31

Mm hmm.

iON 33:32

And so, say - that gives you a ratio and perspective. 'Cause what we're talking about here in this conversation, the question was about the

syncing up. We went all the way around the mountain, appropriately, to note the condition of ratio and perspective. That deals with the live and with the dead.

Sue 33:57
Okay.

iON 33:57
Now, we haven't even addressed other worlds yet 'cause you do a great deal of that. But see, what happened when you went into the meat diet, to the real carnivore's strict carnivore let-me-get-some-meat, it changed everything 'cause you had the tenacity. You finally had enough protein in your system to go to other worlds. That's why you didn't have to fly anymore.

Sue 34:24
Ha ha. Excellent.

iON 34:26
And we think, we think it's great. We think it's great because you loved it and you loved what you did because it was your out.

Sue 34:36
Yeah.

iON 34:38
And that's fine. But you don't - now you no longer need the out.

Sue 34:40
I did try that, and it did suit me a great deal. I, I

iON 34:48
It was your out.

Sue 34:49
Yeah.

iON 34:49
And now you have a new better out. You got every world available now you're -

Sue 34:52
What is my out now?

iON 34:53
not limited. No, you have - now you're "out" now is that you don't have to fly. You can go to all worlds; you're not limited to where a locator says you have to go. It's great.

Sue 35:10
Yeah. And I haven't been flying anywhere. But I am planning to do some traveling soon. And yeah, that was something I - and I don't know is it

because I want to detach more from this house and, and Canada in, in a way and start moving to the States and start my experience of being in America and being part of the United States and in the golden era we're moving into?

iON 35:44

Well, we say yes. Yeah, yeah, yeah. That's right, and the thing of it is is you see that Canada is lost. Mean, nobody - people in Canada, they were just "meh."

Sue 35:52

Yeah.

iON 35:53

They weren't special. They weren't anything other than Canadian, and they were safe, and they were comfortable. And they didn't want to make me stir, and they queued up, and Canadians can go anywhere 'cause nobody even notices when they're there, and they try to clean up as they go. And, (Sue laughs) and, you know, they try to be -

Sue 36:14

We're so nice.

iON 36:14

- as innocuous, innocuous as possible because that's the thing to appropriately do. Such as a bird is flying. So, then what happens is now - but there's no, there's no excitement, there's no chivalry.

Sue 36:28

Well, you can't laugh anymore.

iON 36:31

Right. And if you say some 'um, they'll shoot in the face, so -

Sue 36:33

There's no laughter.

iON 36:34

- or have you shot in the face 'cause they don't have guns. Yeah, it's not fun. It's not fun. They have no future. There's no future. And -

Sue 36:44

Shut down. Shut down.

iON 36:45

- when there's no, when there's no future, there's no past.

Sue 36:50

So, is there - are - no future. Yeah.

iON 36:56

Okay, and so

Sue 36:57

Well, I am seeing, I do want - I see the light and, and

iON 37:03

Yeah.

Sue 37:27

Yeah.

iON 37:05

Oh, no, you're doing great. You're doing - no, you're doing great, darlin'. The meat's been a great thing 'cause the amino acids and the extra protein in the meat have a - have sustained you. It's given you strength. You're always strong, you've always been strong, but how many times do you get kicked in the head before you get tired of that? You know, it's like, yeah, that was fun. About as fun as a stick in the eye. So, yeah, no, thank you. So now what happens is it shifts a little.

Sue 37:31

Right.

iON 37:31

So, let's go back to the divide and conquer without the war. And so, you have things that can fight the war for you now.

Sue 37:40

Okay.

iON 37:39

You have all of Non-Physical and you have your place of your power. Plus, you have the angels if you learn the Keys and the Aethyrs; plus, you have the Book of the Dead, you can deal with the dead people; plus, you have Revelation telling you what's going to go on and what's been going on; plus, you've been listening to us for all these stupid years.

Sue 37:40

Yeah.

iON 37:46

We've birthed babies, and run the world, and had everything else done and you rode it. Talked about the living, the dead, the live, the coming, the going, and still watch Bob dance butt naked anywhere he goes. You know, it always is fun. Because that zeitgeist, itself, has become a part of a lot of people's lives and yours cleanly because it's a whole section. There's - you remember Mae Brussell. You remember CKLN. You remember all these stages and craziest things that he's gone through. You remember the gettin' the hell out of the Haifaxee -

Sue 38:36

Yes.

iON 38:36

- foolishness and all that stuff. So, you've watched this all morph and change in steps.

Sue 38:43

Yes.

iON 38:44

And so you get the - one a few that had the actual big, big, big picture. Which is great because now you can plug in. You know what the Secret Council of 10 is, for Pete's sake. And you giggle 'cause this is just Bob. You know, we've seen how you've known Bob forever. Now all of a sudden, it's serious. It's like, woo hoo, ha ha ha. Who is this person and why is he talking in Bob's mouth?

Sue 39:07

Yaw!

iON 39:09

Yes. And so, it's fun because it's -

Sue 39:12

Yaw!

iON 39:12

- become real. It's become real. And that's great from the standpoint of perspective of all those words that have been said forever ago. Who would have thought that stupid Tiny Note Chart would have actually applied to something? Who would have thought that the five bodies were actually gonna get obfuscated and then we're were gonna have a real hexadic? Who in the world would have ever dreamed that he would actually own the Church of the SubGenius? It's unbelievable. Unheard of. Unheard of.

Sue 39:43

Yeah. Yeah.

iON 39:45

Crazy. It's crazy.

Sue 39:47

So, yeah, Bob called you, did he, into, into reality for us? Bob called you, iON, into reality for us.

iON 39:56

We would like to say, we would like to say yes or

Sue 40:00

Or were you talking to Bob already before the (inaudible).

iON 40:04

War. That's right, or we were the reality that he lined up with when he was setting up the whole constellation foolishness from the Ophenel Hobab all the way through. Maybe. It connects, but you can't - all we know for sure is Rene doesn't, Rene doesn't get the credit for it, for sure. (short pause) Of course.

Sue 40:33

Which Rene? Are you talking about Rene, the artist?

iON 40:37

Yeah, no, Rene his, his "Papa."

Sue 40:40

Or Rene

iON 40:42

His father. Heh heh. Ha ha. Bob's dad.

Sue 40:49

Oh, Rene. Oh, yes. Okay, that Rene, okay. Yeah, yeah, okay.

iON 40:52

That Rene. Yeah, you're not the real Rene, just "that" Rene. The butler or whatever he was. So, anyhow, not that. So, but the -

Sue 41:10

The butler.

iON 41:02

- fun news is that it makes, it makes a way for the transition that was gonna happen anyway. The ascension was gonna happen anyway. But Bob was the only one that held all the way through. Bob held all the way through. And he's buried the Willows, he's buried Michael Blake Read, he's buried Ralph Duby, he's buried Dave Worcester, he's buried Mae Brussell, everyone. He's used them like a bad habit. They all we're taking advantage of him, and he was giggling all the way through it. He got all that information trying to find it. He wanted to see. You know: show me something! How do I live? Show me! What do I do? Show me!

Sue 41:15

Yeah.

iON 41:21

Well, the red crystal comes into the green crystal and the nine crystals is Akasha and coming in to the 7-11, and gig jack, and legal ak, and dig dogger, and lug luggy, and moggy nogs, and the Bootians and the rest of them, and the Lemurians, and they come over this on and have Ruup! Then they had a little more of somethin' else goin' on. He's gone through all that kind of stuff. (Sue laughs). Explaining the obvious that wasn't obvious.

Sue 42:16

He was an explorer. He explored.

iON 42:20

He still is. Still is.

Sue 42:22

Yeah. King of the castle. King of the mountain. Yeah.

iON 42:24

Now, now he's always said he's in charge and he never was. And now he really is in charge, and he's like, "Oh, yeah, I'm in charge." And we're like, yep, you're in charge. You wanted it. You asked for it. You wanted it. It's in your Tiny Note; you gotta go with it now. And so, it's astounding to everybody, we'll give you that. We'll give you that. But it makes no difference 'cause he's still runnin' it. And now he has, Sue, for the first time, for the first time he used to - could say any damn thing he wanted to say. Okay. Now he's having to be careful. You know why? Because what he says comes about. What he says now comes about, and he's shocked!

Sue 43:03

Yeah.

iON 43:05

Now it's like whoa, wait a minute. I'm not so sure about this. Well, sorry, too late. Sorry, too late. Sorry, too late. It's like what? So -

Sue 43:15

His alibi.

iON 43:15

- it's very astounding.

Sue 43:16

Yeah.

iON 43:17

It's very astounding, now, see? Astounding. So, he's a little more, is a little more conscientious of his orders, however belayed. So, it's good. Okay, now in the day

Sue 43:35

Now, he says he doesn't think anymore but he thinks still, doesn't he?

iON 43:39

No, he just knows.

Sue 43:41

In the day?

iON 43:41

He's had so much though that had the - he had so much thought that was compiled and was nonsensical. You see? If you have to compartmentalize all these thinkers, and when your whole wide world is reduced to the best thing that Wyndham Lewis could have ever come across, that's pretty sad, actually. You see? When the best, when the best is the reduction, is a port wine reduction of Wyndham Lewis, it's pretty sad. But he's converted all those nobodies - who the hell knows, who the hell knows who William Irwin Thompson is? Who on this planet knows who William Irwin Thompson is besides Bob and the few followers that are floatin' around in the world? They know now. Who knew what LaRouche was beside some ridiculous, inappropriate, sot accusing the Queen of puttin' something up your bum. For Pete's sake. I mean, it's - might as well have Joseph Stalin be your friend. It'll come across a little further. Let's go with Brezhnev. Brezhnev was cool. He never fucked nobody. It'd be all right. Do Brezhnev. That'd be nice. Yeah, no problem here. So, you see, it comes full circle back into the side of those that are engaging. Now for you, let's bring it back home. For you, what happens is it allows you the ability to be sighted, 'cause you can see; to know, because you're in control; and to now run your house just like you and your flights. Okay? You don't have to fly the plane, but you got to know who the pilot is.

Sue 45:27

Yeah.

iON 43:41

You got to know if he's drunk or not. You got to know, make sure there's no wailing maniacs in your cabin. Okay. You get to say how that goes. If you want to charge him for a ticket to get in, you can do that if you want to. If they've got frequent flyer miles honey and they want to hang over for the weekend, that's all right, too, if you say it's all right. See? Run it, run it like that. You got some little extra toothbrushes for the over - for the long flights that you can throw in the guest bathroom. They don't even have to remember their toothbrush; you got a million of them. Throw them into a little, throw them a little variety set, just like they got (indistinct).

Sue 46:04

Ha ha ha. Funny.

iON 46:06

Give them the little slippers, give them the little slippers if it's a Continental, intercontinental flight. It's all good. Give them a little pack of stuff. It's all fun because that's normal, see? You didn't think anything about it; didn't think anything about it. We're sure that'd take care of 100 people and never look up. That was a light flight. Everything's good. Sit 'em down, get 'em drunk, lay 'em back. Get out. Let's go, land. Happy. Bye. Bye bye. Bye bye. Bye. Bye bye. Bye. Bye Thanks for flying.

Sue 46:33

Bye bye.

iON 46:41

Bye bye, bye bye, bye. So now what happen is -

Sue 46:43

Air Canada.

iON 46:43

- you have a clear definition. You have a clear definition of what made you happy when you were happy. So, we're going to convert that into right here, right now, and convert all those same things into here. So even if you have a cabin full of dead people, you can still run it the same -

Sue 47:01

Yeah.

iON 47:01

- exact way without fear or issue. And you can call it like you want it and tell them to sit down and shut up if you have to. You see? And this time, though, you got an Air Marshal with you.

Sue 47:15

Buckle-up.

iON 47:15

Throw them out the window. They can throw them out the window if they don't behave. We got this, it's no problem. Now. Now, we'll offer all the help and power you want. And then some, but we don't want that. We want you - we don't care 'cause, see, that gives us more and more and more power.

Sue 47:33

Yay.

iON 47:33

At some point, at one point it's too much. It's amazing.

Sue 47:37

Right.

iON 47:37

It's too much. So, what we're trying is desperately to get you into your power. But we will help in the stages. Don't get overwhelmed with it. Call.

Sue 47:46

Yeah.

iON 47:46

It's no problem. You can get us. Anytime you - anytime. You already know that. You got the magic numbers anyway. You can get through. But the point is - but hell, most of the time we're calling you out before that

even happens anyway. So, we're ahead of it more times than not. So, the good news: fly where you want to, go where you want to, do what you want to. That's fine. Run your house like your cabin, like your flight considered here. Then the dead will expect those spaces. Because you didn't care who they were on that airplane. You didn't give a happy goddamn who they were. They were gonna go by the rules. They were not gonna make it unsafe for anybody else in the cabin. Where they?

Sue 48:26

Yeah, they are not opening that over-wing exit, high above the Atlantic Ocean.

iON 48:33

That's right.

Sue 48:33

No.

iON 48:34

That's exactly right. They're not gonna do it. And the point is, is that you have that, and that's clear, it is - there's the case. Okay. So now apply that to the living and the dead in this realm there until you can get the fuck out of that godforsaken place.

Sue 48:53

Okay.

iON 48:53

Ha ha ha. Ask us how we really feel about it but, ha ha - it allows you

Sue 48:57

And you'll give me some heads-up on that, right?

iON 49:00

Oh, yeah, yeah, yeah, you get heads up, but it's but - you see what's happening when you're lookin' at it. It's not the same place already. The, the people that are there, they're holding on what, what Canada was.

Sue 49:13

Yeah.

iON 49:14

They're holding on the pipe dream of what Canada was.

Sue 49:18

Yeah.

iON 49:19

Things are happening that could never happen. There's never

Sue 49:22

You know, I was talking about this the other day. There was so many good things about this place, so many beautiful things, so many.

iON 49:34
Yeah.

Sue 49:36
It's gone.

iON 49:37
Easy things. And then they're gonna go so far. And then their gonna make the thing, the announcement that there's a problem.

Sue 49:43
Yeah, easy, clean, fresh.

iON 49:45
They're gonna, they're gonna say there's gonna be a problem and there's gonna be a problem. They're gonna say, well, we need to fund the pension 'cause there's no more money. Then you're gonna see it.

Sue 49:57
Yeah, yeah.

iON 50:00
It's comin'.

Sue 50:01
Yeah.

iON 50:04
So, it's easy. We'll prepare a better way. We'll prepare a better way when it's easy.

Sue 50:08
I wanted - okay. Prepare. Yeah. Okay. So, I wanted to ask you about the Tech Body. Because when we had that talk about the top 10, number one came down to: do not fall prey to having a fellatio-based relationship with the Tech Body.

iON 50:41
Yeah.

Sue 50:41
Now, I don't quite understand exactly what that means. And I mean, I'm thinking the fellatio-base relationship would be the dominant and submissive relationship?

iON 50:53
Well, maybe, or basically

Sue 50:55

Can you get a little clearer on a summary?

iON 50:58

Yeah. Don't suck the dick of your computer. What that means is

Sue 51:08

Okay. And what that means is don't get involved in this new business that I was looking at?

iON 51:16

Well, but now, well now, wait. There's things you can do. There's things you can do. There are things you can do without having a fellatio-based relationship. But here's - the best never starts out like that.

Sue 51:29

Okay.

iON 51:30

People don't, Sue - people don't wake up, people don't wake up one day and say, "You know what? I think I'd like to mess with a kid. That sounds just really exciting." It never starts like that. It's always starts with something else.

Sue 51:42

Right.

iON 51:43

It's always a picture, and then it becomes, and then that lures you in, and then it draws you. Well, that's what this black mirror is doing. It's what created the Tech Body in the first place. Now people can't move their bowels without puttin' it on the "Facialbook." "Oh, I went to dinner, and I had this much wine and here's a picture of it. I had this food; this is my food. It's the color of my gown. It's what shoes I didn't wear. Here's the shoes. I don't want to show you the shoes I wore 'cause I don't like those. But here's if I was not gonna wear shoes, these were the shoes I was not gonna wear. And these were the paintings that would have been on the wall had I went to the restaurant that we were gonna go to." And then it goes on and on and on about who you're sleeping with, who your gonna sleep with, who you wanna sleep with, why you don't want to sleep with this one anymore. And, unlike, unlike, unlike, unlike, unlike. Well, you're the biggest joke in the whole wide world. You basically go into their house and tell him that you unlike them anymore while they're liking you. Huh. It's ridiculous. They Snapchat, and all these different conditions - may I? - this website wants to use your location to help make your experience more enjoyable. Is that okay? Why sure. One time or always or sometimes when it's all right? Well, but, but if it's the goddamn Uber gonna bring you food, they need to know where the hell you are! You see? So, either way, even if you're -

Sue 53:14

Yeah.

iON 53:14

- a Luddite. Even if you're a Luddite, you're still effected by the Tech Body. Do you realize that they know when you're comin' and they know when the red light should change?

Sue 53:24

Right.

iON 53:26

So, even if you don't have any computer or any black mirror or anything, then we don't even know who those people are that don't have that anymore. You almost have to have - it's almost a rite of passage. They don't even give you checks at the bank anymore. You have to have a card with a chip to play; they don't give you - who has checks? They don't even sell checks. People don't take checks anymore. If they do, they convert it into an ATM or an ACH transfer immediately.

Sue 53:54

I couldn't interact. Right. Right. So, I couldn't interact with you, with you right now unless I had this, this black mirror.

iON 54:08

That's right. That's right. And that's, that's right.

Sue 54:11

So, does it mean it's all over but the cryin'? 'Cause now that I'm totally involved with iON and Bob, and

iON 54:18

No, no, no, no, no, no, no, that's not what that means at all.

Sue 54:22

No. Okay. So, please explain it to me a little bit.

iON 54:29

That means don't have a fellatio - all right, we're going to. We're saying engage it, but you don't have to have a fellatio-based relationship. Some people can't go five minutes without their black mirror on them. Some people can't watch TV without a Smart TV that's watching them.

Sue 54:43

Okay.

iON 54:44

Some people can't make a meal without looking at the computer to see if it's got enough keto, it's got enough keto advantage for my conditional response or whatever whatever. Some people can't know how to cook a standing rib roast without the machine tellin' them when it's done. Some people can't order food online or go to the store and back then they have to hit a button to find out that they are. Some people have to ask

Siri how much Tide washing powders they got left in their damn house because they can't look in the bucket and see how much is in there(!), where the Tech Body knows how many loads that they done there is 120 loads in the bucket, and they've done 94 to tell them that they need to soon automatically reorder some Tide washing powders. You see. Oh, sorry. No, sorry. Now it's HE liquid because you can't use that. It's high efficiency because it's now computerized, and it knows what to do. It knows how dirty it is. It knows what you drank. It knows how much, how you spilled it. You know how you get that spaghetti sauce all over you? We're gonna wash your clothes really good 'cause we know that happens sometimes. And that's a really nice blouse that you bought overseas, and you really want to keep it forever. So, we're gonna take care of the nicely because it's a cherished memento of your past. This damn machine knows this about you, darlin'.

Sue 56:03
Okay. Yeah.

iON 56:07
And so what we're saying is, you're in it.

Sue 56:08
Is there, is it all over except the cryin'?

iON 56:12
What does that? We don't even know what that means. You're ascending. We're gonna get you to godship and then you run it. Then you run it. This becomes your plaything.

Sue 56:21
Good. Okay.

iON 56:22
This becomes your capacity to run. You drive it, but, but it's subtle, darling. It never starts off that way. You got to ascend in order to engage the whole enchilada. Otherwise, what happens is you buy the ticket, you get on the plane, and the plane takes off and then you find out that there's no landing. It's like, ah, ah, ah, didn't Icarus have that trouble? He couldn't. He was afraid, he didn't, he wasn't, he wasn't afraid of flying, but he's afraid to land. Or he got his wings burned off. The point now becomes in this Tech Body interacting, just like the upper room when Jesus came and split the veil in two. And the power rushed over the earth and everybody had their power back. People could speak in tongues, and they could do words of the angels, and raise people from the dead, turn water into wine, and do all kinds of stuff. And turn perfectly good money into bad corn whiskey that you can't drink; that happens even now. Ha ha. You know, it's fun. But now what happens, all those miracles happen. Instead, it's loosed and so what happened is no one was using their power, so they pumped it into the - to the tabernacle. The new tabernacle which is this black mirror.

Sue 57:43

Right.

iON 57:44

And it knows more than, it knows more than the Democrats. They don't know -

Sue 57:48

The new tabernacle.

iON 57:48

- (indistinct) everything. Just ask them. It's the new tabernacle that you have to worship. And they do. They have to keep a battery in it, they have to keep a cord to plug it up, they have to keep a mat to charge it on, they have to have the AirPods p pod pros to be able to listen to it. They have to have, if you're gonna talk to Bob, you have to have the best phone. You have to have a clear speaker. You have to have the best headphones. You have to be on point. You have to be able to be working here; I can't even hear you. I don't even know, I can't be, you know, who's using a Panasonic 1986 headphone? 'Cause that's the one he likes, and it hasn't been one made better since then. We kinda doubt that a little bit, but it's the one he knows that he's going with. It's Dark Soul Production, so as long as Carolyn can find them - she has a room full of the damn things that she stacks up 'cause he burns them up. "Ah, it doesn't work anymore. I can't hear anything" so she gives him another one. She opens a brand new, out of the pack, 1985 and it's (indistinct) and bless her heart. She keeps him together. I think they cost a total of \$7 or something really, really outrageous now but they don't make them anymore. So, she has to go back a little far to keep ahead of this to make sure because that's the one that he likes, and he engages. And that's fine. He still complains about it a little bit, but that's just his thing. You see? Now, they live in a whole nother world in that Tech Body world.

Sue 59:08

Is that why he keeps dropping?

iON 59:07

Everything - it does. It's an engagement because he's in the swing, he's in the swing and he can handle it. That's never the issue. That's never the question. That's not the problem. The problem is that this power flow theme you gotta stay on top of. You can be friends with benefits without having a fellatio-based relationship. So, as you build your relationship, control your appetites with the Tech Body. Okay? You don't need a Wi Fi light bulb, -

Sue 59:11

Okay.

iON 59:17

- but they have them. You don't really have to have a vacuum cleaner that works on your goddamn cell phone.

[Top](#)

2020-01-11--1900-1-pages 28-30

Bob 0:01

Okay, this is number 12, Carolyn? Session 12?

Carolyn 0:06

I have no idea.

Bob 0:08

I'll look it up.

Carolyn 0:10

Yeah. Yay. Hi, iON. You and me, iON.

iON 0:14

Hi, honey. Yep, we got this.

Carolyn 0:15

Back-to-back. Back-to-back.

iON 0:16

What page are you on? What page are you on?

Carolyn 0:16

Well, you said - yeah, you said last time we ended on page 28. So, there we are.

Bob 0:21

Yeah, this is part 12.

Carolyn 0:24

Okay. So, the first words are: "APPENDIX (From the Papyrus of Nu, Sheet 5)." So, I guess that's where

iON 0:41

So, everybody, that's mid - that's midway of page 28 so everybody can find it if y'all are using the Holy Books, Lichtenberg press crap.

Carolyn 0:52

Great. Thank you. So, the first

iON 0:55

Because they got, they gotta find it 'cause they don't know, and if they don't know where it is, they're lost the whole way through. And then they get mad and go to bed and all that stuff. So, we're tryin' to get it right.

Carolyn 1:05

Thank you. Okay everybody, the first words of the first chapter in capitals are: "THE CHAPTER OF NOT LETTING THE HEART OF NU, WHOSE WORD

IS TRUTH, BE CARRIED AWAY FROM HIM IN KHERT-NETER." And Khert-Neter, as we know, is the underground.

iON 1:24
Underworld.

Carolyn 1:27
Oh yeah, underworld. "He saith:- Hail, thou Lion-god! I am Unb (Carolyn: U-n-b) (the Blossom). That which is held in abomination to me is the block of slaughter of the god. (Carolyn: small "g") Let not this my heart-case be carried away from me by the Fighting Gods in Anu. Hail, thou who dost wind bandages around Osiris, and who hast seen Set. Hail, thou who returnest after smiting and destroying him before the mighty ones! This my heart weepeth over itself before Osiris; it hath made supplication for me. I have given unto him and I have dedicated unto him the thoughts of the heart in the House of the god (Carolyn: small "g") (Usekh-her), have brought unto him sand at the entry to Khemenu. Let not this my heart-case be carried away from me. I make you to ascend his throne, to fetter heart-cases for him in Sekhet-hetep, [to live] years of strength away from things of all kinds which are abominations to him, to carry off food from among the things which are thine, and which are in thy grasp through thy strength. And this my heart-case is devoted to the decrees of the god (Carolyn: small "g") Tem, who guideth me through the caverns of Suti, but let not this my heart, which hath performed its desire before the Tchatcha Chiefs who are in Khert-Neter, be given to him. When they find the leg and the swathings they bury them." So, all those words about the heart and the hard-case how, I guess, iON, to protect the heart and heart-case. Correct?

iON 3:43
Pericardium. The pericardium. That's what it's - the pericardium. See, you can get a new heart, but if you lose your pericardium, they can't transplant that.

Carolyn 3:54
Mm hmm. Wow. Interesting. Got it.

iON 3:59
But they can give you somebody else's dead heart. Now, think about this. They can take a dead heart and give it to someone else, but they can't transplant a pericardium.

Carolyn 4:13
Yeah, I've never heard of that, but it makes total sense. Very good. Continuing, the next chapter's titled: "THE CHAPTER OF NOT LETTING THE HEART OF NU, WHOSE WORD IS TRUTH, BE DRIVEN AWAY FROM HIM IN KHERT-NETER." So, more about the heart. Continuing: "He saith:- My heart of my mother. My heart of my mother. My heart-case of my existence upon the earth." So yeah, it's - following along from what you just said, then the heart of the mother is different from the heart-case. The heart-case is existing.

iON 4:57

Exactly.

Carolyn 4:57

Yeah.

iON 4:57

Exactly. Exactly.

Carolyn 4:58

Got it. And then continuing: "Let no one (Carolyn: stay. Excuse me.) stand up against me when I bear testimony in the presence of the Lords of Things. Let it not be said against me and of that which I have done (Carolyn: quote) "He hath committed acts which are opposed to what is right and true," (Carolyn: quote) and let not charges be brought up against me in the presence of the Great God, (Carolyn: capital "G," capital "G") the Lord of Amentet. Homage to thee, O my heart (ab). Homage to thee, O my heart-case. Homage to you, O my reins." Hmm. O my reins, is that - there's still some attachment with something there, iON?

iON 5:53

They're, they are. They are.

Carolyn 5:56

So that, yeah. So still attached to maybe the previous life, not ready to move on?

iON 6:07

Ah, indirectly, but there's more to the - the reins are what pull you from one side to the other. The reins are what connect it all together. You see, those arteries and veins have to go through the pericardium, right?

Carolyn 6:21

Yeah, yeah, yeah, yeah, yeah got it. Ah huh.

iON 6:23

Right? Well, that's, that's the reins. And now, we're gonna develop that more, so, yeah.

Carolyn 6:31

Awesome. Love it. Continuing: "Homage to you, O ye gods, who are masters of [your] beards, and who are holy by reason of your sceptres. Speak ye for me words of good import to Ra, and make ye me to have favour in the sight of Nehebkaui." And again, all these names are placeholder names. Correct, iON?

iON 7:04

They are, and it's the way it connects.

Carolyn 7:08

Yeah.

iON 7:09

Placeholders and how it connects. So, 'cause, you got to remember now, this is why this is good. Because if you didn't have access to these words, if you didn't have access to these words and you get stuck in Khert-Neter, what the fuck you gonna do?

Carolyn 7:28

Mm hmm. Yeah.

iON 7:31

You gonna use the Keys and Aethyrs, you gonna use the Keys and Aethyrs? You're still in the underworld. You see? You gonna make the angels work for ya? Yeah, they'll polish your shoes, but you still gonna be in the underworld. The upside down as Thompson would prescribe.

Carolyn 7:47

Yeah, so you got the words. Got the words.

iON 7:50

This will give you the Keys, the, the Keys to transcend the outer, the middle, and the inner kingdom.

Carolyn 7:59

Oh, I see. Okay. Transcend the - yeah, 'cause you have to put those aside to get, to get anywhere.

iON 8:14

Yes, and see, now this, now in this realm, in this realm it's a different thing. It takes, like, Tariq, who they, who didn't do anything; and they went after him and then they got him. When they got him, then he did something and shifted it. And on one hand, everything was kosher for Passover; he knew he was right, he got 'em. On the other hand, his eye was clouded; he lost his sight.

Carolyn 8:38

Ah, ah.

iON 8:38

On the other side, without looking full frontal, without looking full frontal you sometimes you can, you can be blinded by the rightness; as this divides the true from the right, and the good, the bad, the up, the down. And I done this, and I done that. Well, I didn't do this, but I've done somethin' else. You see? And all those things build against you from the same condition. Now, now it's been recognized. Ooh, that's so good. Now it's been settled. Ooh, that's so good. Now, he can go have a little procedure done and made it just as though it was. See?

Carolyn 9:17

Mm hmm.

iON 9:19

Perfect. Good. That was a good segue because it built up the point to apply in this realm; it works. And also in that realm, so it's not just there that it works. Although you're gonna have so many people there that are here, you ain't gonna be able to tell the difference in about a second. There're some people that are just butt fucking crazy these days. They're just crazy. I mean crazy; they got no sense. Oh, but CNN did have to settle the lawsuit with Nick Sandmann. Ha ha ha ha.

Carolyn 9:48
Did so.

iON 9:50
That's a bitch.

Carolyn 9:50
Yeah, iON, how much - they won't, they won't say how much, well, how much did

iON 9:57
It was more than six. It was more than six figures.

Carolyn 10:03
Okay, yeah, well, it would have to be -

iON 10:06
So, it was a lot.

Carolyn 10:06
- seven figures. He was asking for about 140 million.

iON 10:11
No, no, but that was from a bunch of - nah ah - that was for a bunch of people. CNN was just one part of it. They sued; they sued a bunch of people.

Carolyn 10:20
Ah, got it. Okay.

iON 10:23
But they settled. -

Carolyn 10:23
Okay, contin -

iON 10:24
- 'cause they know, they know it's bad. And see, here again, here again, here again it's an example from the Book of the Dead aspect. From the Book of the Dead aspect. That's something happening right here, right now. It was ridiculous then; the whole thing was ridiculous. The whole thing that was played out of it was ridiculous. The settlement that he's asking for is ridiculous. Jesus fucking god, Carolyn, what if you stood up in front of somebody that was standin' there saying somethin' and

then the next thing you know you qualify to get \$140 million? You're in the wrong damn business!

Carolyn 10:58
I know.

iON 10:58
It's crazy! And here, CNN settles it. They're like, "Oh yeah, we're really bad. We're bad asses. We better pay, we better pay. Yeah, we better pay." It's like, come on now. It's just, it's not logical, but it's okay. Bob said, just keep typin', Carolyn, so that's all we got to do. We just keep typin'. It's all good.

Carolyn 11:16
Yeah. Well, he gets after me

iON 11:19
As the stock market hits twenty-nine thousand.

Carolyn 11:21
Yeah. Very good. Yeah, Bob, Bob got the typing from me because that's all I do is type. -

Bob 11:27
No, no.

Carolyn 11:28
- I think through my fingers.

Bob 11:30
No, I'm not, it's not. It's a symbol for electronic involvement, digital involvement, -

Carolyn 11:36
Understood.

Bob 11:36
- not literally typing. Of course, this prompted me to clarify this. Sorry, I didn't clarify this over the last 50 years.

Carolyn 11:43
I'm the outer kingdom of your statement. Okay?

Bob 11:47
What? What did you say?

Carolyn 11:48
I'm the outer kingdom of your statement.

Bob 11:51
No, no, no, you're the inner kingdom, the symbolism of it.

Carolyn 11:55
You're the inner kingdom of it.

Bob 11:57
No, I'm the middle kingdom.

Carolyn 11:59
Heh heh heh heh.

Bob 11:59
I'm everywhere. That's why I (overtalk) to say.

iON 12:01
As the devil, Carolyn, as the devil just laughs. Heh heh, the devil just laughs. Ha ha ha.

Bob 12:12
Yeah, Carolyn just laughs.

Carolyn 12:14
I know! I put up with that laugh for 52 years!

Bob 12:15
52?

Carolyn 12:15
Yeah.

iON 12:15
And you know what?

Bob 12:16
52? We're goin' on 54 now.

Carolyn 12:17
Oh, my god.

iON 12:17
And you better be careful. And you better be careful. You better be careful 'cause you know what, Bob? She almost got used to your death rattle, too. Heh heh heh. But then it went away, and then it went away just like (overtalk).

Bob 12:32
Like everything. So what, -

Carolyn 12:35
Continuing.

Bob 12:36
- who's 140 million? What's that about?

Carolyn 12:38
Ah, the kid who

iON 12:39
The, the little - Nick Sandmann.

Carolyn 12:42
Go ahead.

iON 12:44
Nick Sandmann, -

Bob 12:44
Which kid, Carolyn?

iON 12:45
- the little guy. He had the MAGA hat on in Washington, -

Bob 12:49
Oh, yeah, yeah, yeah. The aboriginal guy went after him.

iON 12:52
- and Pocahontas thought he ayayayayaya

Bob 12:52
\$140 million, Carolyn? Is that what they're sayin?

iON 12:54
No, no. That's what he asked for. And it from, from a bunch of different people. CNN has settled their part of the lawsuit.

Bob 13:03
I see. Okay, thank you.

iON 13:05
So, it figures.

Carolyn 13:06
Continuing on with the Egyptian Book of the Dead. The next Chapter heading is: "THE CHAPTER OF BREATHING THE AIR AND OF HAVING POWER OVER WATER IN KHERT-NETER." Okay, so we're moving on to the physical elements. "The Osiris Ani saith:- Open to me! Who art thou? Whither goest thou? What is thy name?" So, it's all the degrees of separation questions.

iON 13:35
Yep. Yes.

Carolyn 13:35
Continuing. Mmm. Continuing: "I am one of you. Who are these with you? The two Merti goddesses (Isis and Nephthys). Thou separateth head from head when [he] entereth the divine Mesqen chamber. He causeth me to set out for the temple of the gods Kem-heru. "Assembler of souls" is the

name of my ferry-boat. (Carolyn: quote) "Those who make the hair to bristle" (Carolyn: quote) is the name of the oars. "Sert" ("Goad") is the name of the hold. "Steering straight in the middle" is the name of the rudder; likewise, [the boat] is a type of my being born onward in the lake. Let there be given unto me vessels of milk, and cakes, and loaves of bread, and cups of drink, and flesh, in the Temple of Anpu." So, I don't know if there's much to say there except, we're continuing on gettin'

iON 14:45

Two sides. The two, the two sides. The two-headed, two-faced, two represented, -

Carolyn 14:50

Ahhh.

iON 14:50

- two, two perspectives that have to fight and open. And then you question it, always, even when you know it. See? We'll use Tariq on his side. He knew what he knew. But then all of a sudden, they were like, "What are you talking about? You're guilty. You got this, you did that, you didn't..." See, all that stuff they came against him. Well, he had to prove that point. You see? It's the point. And then it's like, well now, wait a second. "Why I gotta prove that I'm innocent? I don't have to prove I'm innocent. I don't have to prove I'm not guilty." See, they go the other way. So, it's like, well, wait a second. That don't make any sense.

Carolyn 15:28

Yeah, no, none of it did. Um, continuing. It says: "RUBRIC: If the deceased knowest this Chapter, he shall go into, after coming forth from Khert-Neter of [the Beautiful Amentet]." Just like you said, these are the words that are important to know if you're if you're doing this -

iON 15:53

Yeah.

Carolyn 15:53

- this crap.

iON 15:54

You're stuck like Chuck; you need to know it.

Carolyn 15:58

Next chapter heading called: "THE CHAPTER OF SNUFFING THE AIR, AND OF HAVING POWER OVER THE WATER IN KHERT-NETER." Now, that's very similar to the previous chapter, breathing the air and of having power over water in Khert-Neter. So, snuffing is more assessing (?) rather than just passive breathing, correct?

iON 16:23

Correct. Unless it's French snuff; then it'd be different.

Carolyn 16:28
True. Heh heh heh. Continuing.

iON 16:31
Then you'd sniff the snuff. You'd sniff the snuff, but that's what they're talkin' about, is to actually bring it into the nostril like you would snuff; to snuff.

Carolyn 16:41
Yeah.

iON 16:41
That's why they call it snuff, you're snuffing it into your nostril. And that's what they're saying that this particular condition - now, okay, William Irwin Thompson had a whole bunch to say about this. We gotta, we gotta do one little thing here. Thompson tried to lay out the subset within these positions. Didn't do it very well, and it's pretty ridiculous. We don't know why Bob picked him anyway, but he had to speak about this condition of the different aspirations that humans engage and why. One of the few things he actually did. So, anyway, that will matter to Bob one day, so, good.

Carolyn 17:21
Mm hmm. Very good. I'm continuing: "The Osiris Ani saith:- Hail, thou Sycamore tree of the goddess Nut!" Now, I don't know, have we come across sycamore trees before except in what's his name's

Bob 17:42
Twin Peaks.

iON 17:42
Zacchaeus. Zacchaeus. Zacchaeus, the tax collector, was in a sycamore tree.

Carolyn 17:50
Oh. Right.

iON 17:52
And he took Jesus home with him that night. And he was a publican, a bad, a bad dude. And he took Jesus home and it all went really good. The sycamore tree is something that elevates you. It did it in Twin Peaks. It did it in all kinds of things. It's an elevator.

Carolyn 18:11
Mm hmm. Awesome. So, we're getting elevated here. "Hail, thou Sycamore tree of the goddess Nut!" And there's an exclamation at the end of it; I don't see many of them.

iON 18:23
Mm hmm.

Carolyn 18:24

And continuing: "Give me of the [water and of the] air which is in thee. I embrace that throne which is in Unu, and I keep guard over the Egg of Nekek-ur. It flourisheth, and I flourish; it liveth and I live; it snuffeth the air, and I snuff the air, I the Osiris Ani, whose word is truth, in [peace]." So, embracing nourishing, it's like growth, growth words.

iON 19:03

Basically. And it gives, and it gives the example. You know, in "The Game of Thrones," the little chick that was the dragon whisperer that kept the eggs?

Carolyn 19:13

Yeah, yeah.

iON 19:14

She, when those eggs did somethin', she felt those things. And that condition came back and forth, back and forth. So, it was an example of like that. Of how someone was in charge of that condition; and someone else then set it up to say, oh, okay, -

Carolyn 19:32

Mm hmm.

iON 19:33

- this is how it's gonna go or not gonna go. Or this is how it's gonna be or not gonna be here. Or this is how we're gonna do it or not gonna do it.

Carolyn 19:41

Right.

iON 19:41

So, the eggs are conditional and very important.

Carolyn 19:46

Mm hmm. Next, continuing, and this is the next Chapter heading: "THE CHAPTER OF NOT DYING A SECOND TIME IN KHERT-NETER." And how important is that?

iON 20:04

Right.

Carolyn 20:04

"The Osiris Ani saith:- My hiding place is opened, my hiding place is opened." Okay, so actually that reminds me of Key 12, uncover the covered. Mmm.

iON 20:19

Yes, that's right. Exposing it; exposure.

Carolyn 20:24

Mm hmm. And then continuing: "The Spirits fall headlong in the darkness, but the Eye of Horus hath made me holy, and Upuati hath nursed me. I will hide myself among you, O ye stars which are imperishable. My brow is like the brow of Ra. My face is open. My heart-case is upon its throne, I know how to utter words." So, yeah, look at all we've accomplished already. We're - the heart-case is doin' good, the face is open, you're exposed in a good way.

iON 21:05

And look, they're sayin' that the heart-case is on the throne even though the rest of you may not necessarily be.

Carolyn 21:10

Yeah, but that's because it's the most important.

iON 21:14

So far, so good.

Carolyn 21:17

Yeah, good, good. Continuing: "In very truth I am Ra himself." Okay great. So, we're at the god point here. Correct, iON?

iON 21:30

Yep.

Carolyn 21:32

Okay, continuing: "I am not a man of no account. I am not a man to whom violence can be done. Thy father liveth for thee, O son of Nut. I am thy son, O great one, I have seen the hidden things which are thine. I am crowned upon my throne like the king of the gods. I shall not die a second time in Khert-Neter." Yay. Okay. More power to him. So, that's all good.

iON 22:03

Mm hmm.

Carolyn 22:03

Continuing: the Chapter - this is a great Chapter: "THE CHAPTER OF NOT ROTTING IN KHERT-NETER." So, this makes a lot of sense. "The Osiris Ani saith:- O thou who art motionless, O thou who art motionless, O thou whose members are motionless, like unto those of Osiris. Thy members shall not be motionless, (Carolyn: Ah, okay. So, you're motionless, motionless, motionless and then you're not, shall not be motionless.) they shall not rot, they shall not crumble away, they shall not fall into decay. My members shall be made [permanent] for me as if I were Osiris." So, there's a little transition there that keeps you from rotting. Okay.

iON 22:58

Mm hmm. That's correct, the decay part. And that's what - that's the "symbolage" that people prescribed, like the - before they had the dead

ringers. When the body would separate, that it would separate, it really isn't separated, you see.

Carolyn 23:15

The body doesn't separate.

iON 23:17

From its body.

Carolyn 23:21

No, don't get that. Let's, um, so, there's a

iON 23:25

The soul - man has a soul, people die, they say the soul leaves the body. They say it separates; they put the body in the ground. Ashes to ashes and dust to dust, won't fuck with women that I can't trust. Oh, wait, that's a different thing. But anyway, you're supposed to die, but this is saying that they - they're motionless for a minute, but there's no separation; it's all back together really quickly.

Carolyn 23:47

Yeah. Got it. Thank you.

iON 23:51

Yeah.

Carolyn 23:51

Continuing. The next word is "RUBRIC." And it's probably an editor's note. "If this Chapter be known by the deceased he shall never see corruption in Khert-Neter." Very good. And then, "APPENDIX (From the Papyrus of Nu, Sheet 18)" The next Chapter is: "THE CHAPTER OF NOT LETTING THE BODY PERISH." So, continuing the theme here seems. "The Osiris Nu saith:- Homage to thee, O my divine father Osiris! I come to embalm thee. Do thou embalm these my members, for I would not perish and come to an end [but would be] even like unto my divine father Khepera, the divine type of him that never saw corruption. Come then, strengthen my breath, O Lord of the winds, who dost magnify these divine beings who are like unto thyself. Stablish me, stablish me, and fashion me strongly, O Lord of the funeral chest." Okay, first of all, this is where they used to embalm people to keep them from perishing, but that's not necessary anymore is it, iON?

iON 24:00

Nope, not anymore.

Carolyn 25:14

Okay. So, is - are these words then not appropriate anymore and they're from the past before people really could preserve their bodies without embalming?

iON 25:34

It doesn't make any difference because if you're dead, you're not ascended. So, whether they keep the blood or pump the blood out, the blood's no good anyway.

Carolyn 25:42
Ah.

iON 25:44
So, either you do, or you don't; either way, it doesn't make any difference, actually.

Carolyn 25:49
So, the embalming only happens if you're dead dead.

iON 25:54
Right, right. Right, right. Ha ha.

Carolyn 25:56
Yeah. Heh heh heh. Got it. And then continuing: "Come then, strengthen my breath, O Lord of the winds, who dost magnify these divine beings who are like unto thyself. Stablish me, stablish me, and fashion me strongly, O Lord of the funeral chest." Now I wondered 'cause we're talking about air and all that above a-i-r, does a funeral chest just referred to the lungs, iON?

iON 26:02
No. To the casket. Where they - where the motionless aspect occurs. And you're snuffing air or snuffing snuff back into the nostrils. A dead guy would really like to snuff anything.

Carolyn 26:44
Yeah, yeah, yeah, yeah. Got it. Thank you. Continuing: "Grant thou that I may enter into the land of everlastingness, according to that which was done for thee, along with thy father Tem, whose body never saw corruption, and who himself never saw corruption. I have never done that which thou hatest, nay, I have acclaimed thee among those who love thy KA." Capital "K," capital "A." Now KA, isn't KA soul, iON?

iON 27:26
Ah huh. Yeah, that's the condition of souls. Mm hmm.

Carolyn 27:31
Okay, so loving thy soul. Continuing: "Let not my body become worms, but deliver thou me as thou didst delivered thyself. I pray thee, let me not fall into rottenness, as thou lettest every god, and every goddess, and every animal, and every reptile, see corruption, when the soul hath gone out of them, after their death." And, we'll continue

iON 28:02
See, we actually ruined it. We kind of gave a precursor of what that we were - that was talkin' about, which wasn't really cool, but we still

did it anyway. Made the story go easier so you could go, Oh, yeah, okay, got it. Right.

Carolyn 28:13

Yeah, yeah, very good. "And when the soul hath departed, a man seeth corruption, and the bones of his body crumble away and become stinking things, and the members decay one after the other, the bones crumble into a helpless mass, and the flesh turneth into foetid liquid. Thus man becometh a brother unto the decay which cometh upon him, and he turneth into a myriad of worms, and he becometh nothing but worms, and an end is made of him, and perisheth in the sight of the god of day (Shu), even as do every god, and every goddess and every bird, and every fish, and every creeping worm, and every reptile, and every beast, and every thing whatsoever. Let [all the Spirits fall] on their bellies [when] they recognize me, and behold, the fear of me shall terrify them; and thus also let it be with every being that hath died, whether it be animal, or bird, or fish, or worm, or reptile." Now, let me just ask here, let all the spirits fall. It sounds like he's saying the spirits are the Non-Physical of these animals. Or is it? What is the spirits, iON?

iON 29:39

Spirits, spirits don't - beasts don't have spirit.

Carolyn 29:44

Right. Right.

iON 29:45

Remember? So, it's the whole, it's the whole conductivity. Like in a post-Mary McLuhan age. Okay, you got Mary McLuhan who was in the motionless, motionless set. So, the in-between place, now that's, that's what Thompson talked about was this compressed position of can't get there, don't know, don't know how to ask, or don't know how to see. Or to see the upside downside, you can't see the backside of the mirror. And when you turn the mirror around and look at the backside, it's not shiny. Does that make sense?

Carolyn 30:23

No.

iON 30:24

But when you're in the condition, when you're in the condition response, you can't see both sides of those worlds. So therefore, you would not know that as I'm dead or I'm alive, or I'm with myself or not with myself.

Carolyn 30:38

Yeah.

iON 30:38

The spirits are the in-between places before you realize what's up. When we say you're a god but you haven't ascended yet, does that mean you're a little man? Well, no, you're still a god, you just haven't ascended.

Carolyn 30:49
Ah, yeah. Okay.

iON 30:51
But you can't see that, and you don't know. You don't know, basically.
Boy, it was a nice save. Did you see that one, Carolyn?

Carolyn 31:00
Yeah, yeah, that's perfect.

iON 31:02
Ha ha ha ha.

Bob 31:03
Okay, I got a question.

Carolyn 31:04
Uh oh. Dark Soul, Dark Soul alert!

iON 31:07
Oh, lord. Oh, lord.

Carolyn 31:07
Dark Soul alert!

Bob 31:08
Heh heh. So, beasts are Non-Physical. Are trees, and grass, flowers,
Non-Physical, iON?

iON 31:20
They don't have a spirit, so, yes.

Bob 31:25
So, is most of nature Non-Physical?

iON 31:29
In the firmament thereof. In the firmament thereof.

Bob 31:34
You mean the constellations?

iON 31:38
Yeah. Yeah, Bob, Bob, Bob, Bob, here's a little sidebar. Now listen, now
don't tell anybody. Okay? Don't tell anybody.

Carolyn 31:47
No.

iON 31:47
How do you think we have so much capacity to say, I don't know, destroy
Puerto Rico? Anybody's in Puerto Rico,

[Top](#)**2020-01-11--2000-2-pages 30-32**

iON 0:00

- get out, right now. Don't wait till tomorrow.

Bob 0:03

Ha ha ha. Okay, how do you have the capacity? Is that because Puerto Rice -

iON 0:09

Because, because,

Bob 0:10

- is nature? That it's Non-Physical?

iON 0:12

Yeah.

Bob 0:12

Is that what you're saying?

iON 0:13

Yeah. Yes.

Bob 0:15

Geography is Non-Physical.

iON 0:18

Burn, Argentina. Poof. And there it goes. Burn, Australia. Poof. There it goes.

Bob 0:24

Heh, heh. So, so, humans, they got it backwards.

iON 0:26

Right.

Bob 0:26

They think nature is more physical than them. -

iON 0:30

And that's why you laughin', we talkin' about, you laughin'

Bob 0:32

The human word is the only thing that's physical. Human words! The only thing that's physical.

iON 0:36

And you, and you, and you turn around -

Carolyn 0:37
Hey, Bob.

Bob 0:37
Is that true, Carolyn? Try to focus now.

iON 0:38
- and you're trying to make the point about Pele, you're trying to make the point about Pele, and that's why we're just laughin'. 'Cause Pele's in our pocket.

Bob 0:47
Right. Well, it's another Non-Physical. There's hardly any physical. It's just our words, but they control everything.

iON 0:56
They're very little. They're little.

Carolyn 0:57
Hey, Bob.

Bob 0:57
What, Carolyn?

iON 0:57
Your interaction with the, with the aliens.

Bob 1:01
Right, but you just said very little. The word is very little? Tiny? Cellular?

iON 1:07
Yeah, yeah.

Bob 1:09
Yes, but it is, it does control -

iON 1:11
You humans -

Bob 1:11
- everything up until recently -

iON 1:13
- you humans -

Bob 1:13
- until the Tech Body showed up.

iON 1:14
- you humans. You humans.

Bob 1:16

Yeah. That was your first word as Ian back in April 15, 2009!, iON.

Carolyn 1:22

You, humans.

iON 1:22

You think

Bob 1:22

At the end of your interview you went, "You humans!" Yeah. Okay, go ahead.

Carolyn 1:26

Category -

iON 1:30

Mm hmm. You think something has to be very big.

Bob 1:32

No, no, I meant let iON finish, Carolyn.

Carolyn 1:33

AHHHH!

iON 1:33

You think something has to be - if it's important, it has to be very big. That's not the case. The most important things are tiny, tiny, tiny. Like Dr. Dean: tiny, tiny, tiny.

Bob 1:40

(Bob and Carolyn laugh). Okay.

Carolyn 1:44

Hey, Bob.

Bob 1:45

What?

Carolyn 1:45

Category five storm heading to Puerto Rico.

Bob 1:49

Oh, it's gonna be evaporated.

Carolyn 1:50

Wide-spread devastation. The winds have swept away the roofs of almost every house.

Bob 1:55

Already?

Carolyn 1:56

Yeah.

Bob 1:57

So, iON, is a storm Non-Physical?

iON 2:01

No, the storm is what - it's the winds that blow. The earthquake that destroys the rest of the grid, that's what's gonna do - an end.

Bob 2:11

Is that a Non-Physical?

iON 2:12

Earthquake. Shaking of the earth is shaking of Non-Physical.

Bob 2:18

Yeah, so the Hindus named it

iON 2:20

We made this world, we made this world so you, we made this world so that you, little men, have a place to survive until the day that time - God declares time on earth shall be no more. Fire and brimstone showering down, melting like the snow. What will you have, Dark Soul, to offer then to a dying soul?

Bob 2:44

Heh heh heh. In this particular case, I'm the god that triggers that. I make a decision the next week or so, don't I?

iON 2:54

You got until next Friday at lunch, this time.

Bob 2:56

Ha ha. So, so what, so, is the Inner King - the Outer Kingdom is Non-Physical. Is the Inner Kingdom Non-Physical?

iON 3:09

Well, that's what we're saying. The bleed through is gettin' so heavy that you almost can't tell the difference now.

Bob 3:15

Yeah.

iON 3:16

Does that make sense? - you almost can't tell the difference? Now, that's not exactly the case. And we're very careful 'cause every single time without fail exception, it's gotten to a blah, blah, blah, blah, blah, and all that bullshit. That's what, that's what duffel bag had trouble with us because it wasn't that way for his world. But that's another conversation. But then that was, that was an Art, Art Linkletter state of mind, kind of, wasn't it, Bob?

Bob 3:41
Yeah. Yeah.

iON 3:41
You had an Art Linkletter kind of a day, have you? When's the last time you thought of Art Linkletter?

Bob 3:45
Not in a few days.

iON 3:47
Not in a few days?

Bob 3:47
About a month ago you brought him up. You brought him up about a month ago.

iON 3:50
Oh, yeah. Yeah.

Bob 3:51
Yeah, ha ha, you forgot.

iON 3:53
We're good. Art. We don't know, we don't know. There ain't no time It was like, yest - next Tuesday, we said it again. So, we got it. Good. Okay. So, the rub becomes the interplay. What - do you remember back, burning in the belly? Back, way back, way -

Bob 4:11
Yeah.

iON 4:11
- back yonder, Bob, remember? And we talked about the -

Bob 4:13
Yes, 10 years ago

iON 4:14
- Outer Kingdom and the Middle Kingdom merging back together. That's sort of like -

Bob 4:18
Yeah.

iON 4:18
- the overflow and the overlay is what you're having to deal with. When the unquiet dead -

Bob 4:25
Overlay.

iON 4:25

- start gettin' up. They talk about it, they talk about it, they talk about that when Jesus comes split the Eastern sky, and they bust them graves, bust wide open and people get up out of the grave. And there's a remnant, and they get the rupture. They gotta go through the rupture. Don't forget about the rupture. Some, some of your people believe in the rupture. Don't forget about the rupture.

Bob 4:45

That's the Church of the SubGenius. That's what the X-ists comes.

iON 4:48

OHH! Okay.

Bob 4:49

Sex Goddesses on the vehicles. The X-ists.

iON 4:53

There you go. There you go. Another (indistinct)

Bob 4:56

But you said there's an overlay. Is the Middle, Middle Kingdom in there as Non-Physical, too?

iON 5:03

Well, we'd have to say yes because it's temporal. See, that's all temporal until you create a new heaven and a new earth. We got to get the new earth ready to go back home, which is not your home, but everybody else's home, to get y'all back to heaven. You want to go to heaven -

Bob 5:20

Right. And that place out there -

iON 5:21

- but don't seem to want to go today. You don't seem to want to go today.

Bob 5:24

That, that place out there, Andromeda, is that Non-Physical? Yes. According to what we've been saying. So, -

iON 5:31

Yeah.

Bob 5:31

- are parallel worlds Non-Physical?

iON 5:35

That's why, that's why Vestal sings, "This World Is Not My Home." See?

Bob 5:40

Yeah, yeah.

iON 5:42
That's why she sings it.

Bob 5:42
Are parallel worlds Non-Physical?

iON 5:47
They would have to be, Bob. They've had to be 'cause how could a - how could a parallel - how could this world be Non-Physical, and a parallel world be physical? The merging alone would crush it.

Bob 5:58
Right.

iON 5:58
Don't you remember Walter on "Fringe," -

Bob 6:00
Yes.

iON 6:01
- when Jean on one world had spots, and Jean on the other world didn't have spots? That was huge, Bob. (Bob and Carolyn laugh). He liked Jean. He liked Jean.

Bob 6:12
Yeah, I think Newfeld missed that. Dave Newfeld missed that. And Mike Kroeger and Alan Doutie. All three missed it.

Carolyn 6:18
Can I continue?

Bob 6:19
No, this is pretty interesting, Carolyn.

iON 6:22
All of a sudden.

Bob 6:23
I mean, is Carolyn Non-Physical?

Carolyn 6:25
Oh, come off it!

Bob 6:28
If I look out there and see Carolyn, she

iON 6:30
Ha ha ha. She's the best, she's the best, she's the best physical you've ever had, that's all we can say.

Bob 6:35

Ha ha. Okay. So we'll digress from there, Carolyn?

Carolyn 6:42

Yeah.

iON 6:43

Oh? Digress. Now look, Carolyn, he's embarrassed. Now we can digress. Look at there, that was pretty good.

Bob 6:48

Oh, no if you're gonna say I'm embarrassed, no, no. Let's pursue this. So, where is Non-Physical? Besides Carolyn?

iON 6:55

Oh, well, no, no, Carolyn, Carolyn, Carolyn, let's get down to it. We can get down to it. We'll send his butt to bed. Wouldn't that be a treat? Ha ha ha. We'll make him stomp up the stairs and off to bed with you. That's good.

Bob 7:09

Are you saying the physical is the interval? In the interval?

iON 7:14

The resonant node.

Bob 7:16

Yeah, not the spherical resonance; that's Non-Physical. The resonant node is physical.

iON 7:23

It doesn't matter.

Bob 7:23

We got somewhere, Bert.

iON 7:24

Those words - the spherical thing you don't even know. You can't even prove that.

Bob 7:29

Right.

iON 7:29

You can't, you don't even know that. You can't prove, you can't prove Marshall McLuhan ever was, and yet you quote the bastard.

Bob 7:38

Well, what if you show video of them? What's that? That can be faked?

iON 7:41

Well, wait a minute! CNN said that - CNN, CNN said, said "pussy" on the air! You can't do that either!

Bob 7:50

Heh heh heh. Okay, well, I expect tail -

iON 7:56

All those, all those

Bob 7:56

- we should have an interesting tailgate discussing this later.

iON 7:59

Yeah. All those aspects and ramifications apply, but it's kind of like if you take it as an artist paints a picture: a Renoir, a, a van Gogh, a Rembrandt. That's Rembrandt's ideology of what that is and put it on the picture. Now something helped it, but did he create Non-Physical? The painter? The painter painted the painting, and then the painting is. Then people look at the painting, and then they judge where they are in perspective to that painting. Like, I like it. I don't like it. I think it's good. I think it's a Pollock and it needs to be burnt. I think it's a Suzanne and it's overpriced. Ah, you know, it's all these different things that have value judgments that are constitutionally "to it" from a "based on where you are." You see, that's why artists' works get much more valuable after they're dead. Because the thing that connects it to the Non-Physical is now immersed in the Non-Physical. So, they're worth much more after the artisan is dead. You see?

Carolyn 8:26

You're muted, Bob, for some reason.

Bob 9:06

Did he say that painting was Non-Physical? That's what he started?

iON 9:16

After - it's more Non-Physical after the artist is dead. They bring more money.

Bob 9:21

I see. Yeah, it's in the interval, too, as a creation.

iON 9:27

Precisely, and that's what we're saying. A TV show is in the interval because it can change.

Bob 9:33

That's right.

iON 9:33

They say, oh, fake news, fake news. Fake News. No, it was Yes, it was. Yes, it was. No, it wasn't. Now you're, now you're having a fucking argument. You're arguing about it, it's not proving the point. It just

is a code for an argument. Yes, he is. He's a bigot. No, he's not, he hates us. He doesn't, he doesn't hate niggers, he hates everybody. It's not, but it's not that way. You can't, you can't. You can't use that as a bias for why something is or is not incapacitation. In incapacitation. Not, not -

Bob 10:03
Almost too many words there.

iON 10:04
- incapacitation. Almost, well, we better stop while we're ahead.

Bob 10:07
Almost too many words. Let's let that lie. All right, Carolyn? Let it lay.

Carolyn 10:11
Yeah, you guys.

Bob 10:12
Sorry. We botched Carolyn's special moment.

Carolyn 10:18
No, I don't care.

iON 10:19
Oh no, it's on the point. It's on the right point No, it's on a great point. Because it lays out what you're trying to develop here from the power of the Book of the Dead. If you could only see this world for what it really is, this will be the most powerful thing you ever lay your hands on. You cannot let go of the firmament thereof, and it is falling from under your feet right now. But yet, you hold it as dear. You hold it as true. You're trying to save it but don't know how.

Bob 10:53
There's a traditional meaning of firmament, but we added the meaning "audience" for firmament. See?

Carolyn 10:58
Ah, right.

iON 10:59
Okay.

Carolyn 11:00
The cloud.

Bob 11:00
Are you including that? You're including that?

iON 11:02
Inclusive. We do. We do.

Carolyn 11:04
The cloud.

iON 11:04

And here, and here, here's where we have fun about this audience, this audience of 12 or 13; that all of a sudden now you got people coming out of the woodwork that'd been listenin' all along know more about you than you do, Bob. They know more about you than you do. They know when you found out you were the Dark Soul, what'd meant, too, and how Reverend Stang reacted to it, and what Gerry Fielka would want to say (Bob laughs) if he was able to say anything. You know, normal pictures, the normal pictures of reality you so love and enjoy. Ha ha.

Bob 11:38

Okay, very good. Take it away, Carolyn.

Carolyn 11:41

Take it away. Thank you, thank you, continuing: "Let life [rise out of] death. Let not the decay caused by any reptile make an end [of me], and let not [enemies] come against me in their various forms. Give thou me not over to the Slaughterer in this execution-chamber, who killeth the members, and maketh them rot, being [himself] invisible, and who destroyeth the bodies of the dead, and liveth by carnage. Let me live, and perform his order; I will do what is commanded by him. Give me not over to his fingers, let him not overcome me, for I am under thy command, O Lord of the Gods." (Carolyn: now this business give me to him and him and me and Lord, that's all me. Right, iON?)

iON 12:33

It is, but a good way to explain it is Ralph Stanley's version of "Oh, death." Just make a little notation there. 'Cause everybody will go into it. It's a song that he sings where he's, he, Ralph Stanley, is talking to death "aka poco." It's fabulous. It's wonderfully. Mm hmm.

Carolyn 12:54

Okay.

iON 12:55

Oh, death, won't you spare me over to another year. You see? Death's coming to get him. Well, it's talkin' to him. It's like you're prescribing - your words are sound, but the example is that, in that song, would say, oh, death hold back. See, the death angel don't get you today. Wait till tomorrow. I got things to do. I got, I got, I got potassium to perfect. I can't go today. Go talk to me next Tuesday. And it makes it easy, because now what happens is you're having a conversation, as Bob would say, to and with yourself, trying to convince you, yourself, and you, that that's proscribable. Proscribable. So that's great, and it's gettin' good. Y'all startin' to get this now because what's happening is there's fixin' to be nothin' left. There's fixin' to be nothin' left. There's fixin' to be nothin' left to say you can't figure this out! There's fixin' to be no excuse. It's all exposed. It's

all lined up. It's all lined out. It's all the ups, downs, the overs, under. You got it. So, now if the upside down comes, if Thompson reigns again, you can go right down there and you can go right back out. If you'd ought to knowed this in - two thousand - what was it? - 17, we think it was 17, you would've never had to go through all that bullshit. But no, you had to go through it; and it was not pretty.

Carolyn 14:19
Right. We lost -

iON 14:32
It was a big condition.

Carolyn 14:20
- we lost people. Yeah. Okay continuing: "Homage to thee, O my divine father Osiris, thou livest with thy members. Thou didst not decay, thou didst not become worms, thou didst not wither, thou didst not rot; thou didst not putrefy, thou didst not turn into worms. I am the god Khepera, and my members shall have being everlastingly. I shall not decay, I shall not rot, I shall not putrefy. I shall not turn into worms, and I shall not see corruption before the eye of the god Shu. I shall have my being, I shall have my (Carolyn: it says I shall have "by" being. Maybe they made a typo.) being; I shall live, I shall live, I shall flourish

iON 14:37
Nope.

Carolyn 14:37
Nope. "I shall flourish

iON 14:55
Ah ah. No. I shall have "my" being. I shall have "by" being. Get that?

Carolyn 15:19
Yeah. Got ya.

iON 15:21
Yeah, it's by being and shall being.

Carolyn 15:24
Yep. "I shall live, I shall live; I shall flourish, I shall flourish, I shall flourish, I shall wake up in peace, I shall not putrefy," (Carolyn: a lot of - what they call them? Affirmations, positive affirmations here. Kind of new-agey to me here. Ha ha.)

iON 15:39
Well, yeah, they're trying to convince, they're trying to - well, no - that these dead people, Carolyn, are trying to convince themselves that they've got a prayer.

Carolyn 15:48

Mm hmm, yeah. Heh heh. "I shall wake up in peace, I shall not putrefy, my intestines shall not perish, I shall not suffer injury. My eye shall not decay. The form of my face shall not disappear. My ear shall not become deaf. My head shall not be separated from my neck. My tongue shall not be removed. My hair should not be cut off. My eyebrows shall not be shaved away, and no evil defect shall assail me. My body shall be (Carolyn: stabilized.) It shall neither become a ruin, nor

iON 16:22
Stablished. Stablished.

Carolyn 16:22
"be destroyed on this earth."

iON 16:22
It shall be "stablished," not stabilized.

Carolyn 16:26
Stablished. Ha ha.

iON 16:27
Stablished. It shall be stablished, which may be a stabilizing position, but stablished; look here, like, to establish something, it's the past that establishes a stablishment. A stablished.

Carolyn 16:42
Yeah.

iON 16:43
Pretty good.

Carolyn 16:43
Okay, so what, what this is, that's a description of total body meltdown, iON.

iON 16:49
Yep, that's right.

Carolyn 16:50
These people who don't, -

iON 16:51
That's right.

Carolyn 16:52
- don't know that, that they could still be alive and flourishing. They're just succumbing to total body meltdown, and those are the walking dead that you're always talking about.

iON 17:03
Well, isn't it funny that everybody gets on the goober snatcher trying to order one more product to take a wrinkle away, make a hair turn color,

make a saggy titty come back up, make a saggy some 'um fall back alive, some human growth hormone so I can fuck like a kid again, and one more little pill for this, and my Peyronie's disease gets fixed there, and my manicures get fixed here, and I have a plastic bondo face job, and I work all these miracles so that I can have the perfectly tucked skin under my turkey neck behind my ears. See, they move heaven and earth obsessively trying to be beautiful people, as the song says.

Carolyn 17:48
Yeah. Very good.

iON 17:51
And then they can get alternative example of this very conversation. This is pretty good.

Carolyn 17:57
Yep. Very good. Next chapter heading: "THE CHAPTER OF NOT PERISHING AND OF BEING ALIVE IN KHERT-NETER." (Carolyn: so, here we are. Khert-Neter, the underworld.) "The Osiris Ani saith:- Hail ye children of the god Shu. The Tuat hath gained the mastery over his diadem."

iON 18:20
Diadem. Mm hmm.

Carolyn 18:26
"Among the Hamemet Spirits may I arise, even as did arise Osiris." (Carolyn: and then immediately into the next chapter called:) "THE CHAPTER OF NOT GOING IN TO THE BLOCK OF THE GOD." (Carolyn: and that's one title I couldn't figure out: into the block of the god, iON? Can you describe that?)

iON 18:50
Yeah, you'll see it. Yeah.

Carolyn 18:52
Okay.

iON 18:53
The - go and - go do it and then we'll give a comparison to run it back out. Because basically the, the block of the capacity of godship is there, but if you don't know it, it doesn't do you any good.

Carolyn 19:05
Ah.

iON 19:06
You see? We'll send Bob his throne chair, but if he won't sit in it, it's still his throne chair, but he won't sit in it.

Carolyn 19:13
Yeah, he got a new - Bob got a new throne chair today, actually.

iON 19:18

He did. It's great. It's great.

Carolyn 19:21

Yeah. Very good. Continuing: "The Osiris Ani saith:- My head was fastened on my body in heaven, O Guardian of the Earth, by Ra. [This] was granted [to me] on the day of my being stablished, when I rose up out of a state of weakness upon [my] two feet. On the day of cutting off the hair Set and the Company of the Gods fastened my head to my neck, and it became as firm as it was originally. Let nothing happen to shake it off again! Make ye me safe from the murderer of my father. I have tied together the Two Earths. (Carolyn: there we go.) Nut hath fastened together the vertebrae of my neck, and [I] behold them as they were originally, and they are seen in the order wherein they were when as yet Maat was not seen, and when the gods were not born in visible forms. I am Penti. I am the heir of the great gods, I the Osiris the scribe Ani, whose word is truth." (Carolyn: so yeah, they're putting - it's like they're putting back together the person who has his head cut off and all that. So, it's all good. It's, ah, what is it?)

iON 20:48

Reanimation.

Carolyn 20:49

Raising people from the dead. Raising people from the dead.

iON 20:52

Reanimation. Reanimation.

Carolyn 20:54

Ah ha. Good. So then we continue.

iON 21:03

That's funny, Carolyn, 'cause then Bob, then Bob would bring it up and say, "See, Carolyn, I should have never let you cut my hair 'cause that was the hair - then, then he was worried about it falling out. Now he puts dirt on his head to make your hair grow back. Isn't it great? Then all his hair grew back. Then he's gonna get - then he fusses 'cause he has to get a haircut. It's rich. Pretty good.

Carolyn 21:21

Yeah, that's our docile Bob. Next chapter is called: "THE CHAPTER OF NOT BEING TRANSPORTED TO THE EAST IN KHERT-NETER." (Carolyn: now, the East that's where the Eastern Gate, that's where - why don't they wanna go to the Eastern Gate?)

iON 21:42

'Cause it's over! The jig's up. The jig is up when they hit the Eastern Gate. That's where it opens up. That's the way you're going back home.

Carolyn 21:53

Yeah. Okay. So, going back home though, isn't that what they want to do?

iON 22:02

No. They don't know what home is from there.

Carolyn 22:06

Ah ha. Okay.

iON 22:08

See? They, they've missed that boat or so they think. They're still hoping for eternal life, Carolyn. When they're in that state they're hoping - they don't - eternal life is not promised to them. What if they don't have the Book of the Dead? They're stuck like Chuck. They become worm feed.

Carolyn 22:26

Mm hmm. Bob's laughing in the background. My gosh, he's laughing. Okay.

iON 22:35

With the pinochle - with the, with the, with the pinochle card-playing worms.

Carolyn 22:43

Yeah, he's laughing. So, yes, because awhile back in the Book you had said under, "A hymn of praise to Ra when he rises in the eastern part of heaven." You said, 'When Jesus splits the Eastern Gate, when those levels appears, when Olivia went between the two worlds, -

iON 23:05

Yeah.

Carolyn 23:05

- how the aliens are going to come and greet you. This portal will open -

iON 23:10

Yeah.

Carolyn 23:10

- the Eastern Gate. This is the celebration of when it's open. The Tech Body has the portal field. Heaven is here on earth." So the question is for us gods, how do we open the Gate in spite of the Tech Body, iON?

iON 23:26

Well, work on that.

Carolyn 23:30

Got it. Okay. Hear that, Bob? Work on that. Now, Bob doesn't know what the word "work" means.

iON 23:40

I understand. But he has work done on him. He goes, he goes gets a non-chiropractor or non-massage. He goes to the massage, he goes to the

massage, lays on the table. They go, "Why are you here?" He says, "Well, I came to get a massage." And they say, "You're the most relaxed person on this planet. You have no tension anywhere in your body. You have no muscle tight; you have no nothing that's a problem. You don't have a care or worry in the world. Why are you here?" "Well, they told me I should come get a massage. So, love me up, I guess." There you go.

Bob 24:15

True, but, but many people who know me say, "Bob, you work harder than me or anybody else I know." So, I do work hard, Carolyn.

Carolyn 24:26

Who said that, Bob?

Bob 24:27

Don McCready! Don McCready!

Carolyn 24:29

Well, he's just such a slacker, it isn't even funny.

Bob 24:32

Oh, no, see, he's a work - he's made 100 films. You know, all he does is work. He's forgot to come here!

Carolyn 24:39

Oh, right. Right.

Bob 24:40

Wrong example.

Carolyn 24:43

Okay, continuing: "The Osiris Ani saith:- Hail, Phallus of Ra,

iON 24:52

AHH! He's got peter - he's got peter problems, peter problems! Here we go. Carolyn, you can't go to bed yet, darlin'. You just gotta suffer through this one, darlin'.

Carolyn 25:04

I know I can, I can deal with it. As a medical professional, you know, I've seen lots of these things so, it doesn't pester me.

iON 25:11

Oh, my goodness. These things. These things. Look at that. These things. Ooo, yes. Ooo, yes. These things, yes. Mm hmm. Now, there's more than one. Ah ha, so there you go.

Carolyn 25:22

Things, yeah. "Hail, Phallus of Ra, which advanceth and beateth down (iON laughs) opposition." (Carolyn: ah ha. True pornography.)

iON 25:36

Ah ha. That's down opposition. True.

Carolyn 25:39

Beateth. "Things which have been without motion (Carolyn: Without motion, the phallus) for millions of years have come into life through Baba."
(Carolyn: so, is Baba the Tech Body?)

iON 25:56

Baba. There's Baba.

Carolyn 25:57

Baba.

iON 25:57

Baba, no, Baba. Baba, JR Bobs Dobbs Baba. That's how they say Bob if they have a lisp. They say Baba.

Carolyn 26:06

JR Baba Dobbs. Okay.

iON 26:09

JR Baba Dobbs.

Carolyn 26:10

And continuing: "I am stronger thereby than the strong, and I have more power thereby than the mighty. Now, let me not be carried away in a boat, or be seized violently and taken to the East, to have the festivals of Sebau Devils celebrated on me." (Carolyn: so, this guy's fighting, doesn't want to go to the East.)

iON 26:31

Right. Right.

Carolyn 26:34

Okay. Now, I think some - I have these words here. We don't want to - maybe I said them. We don't want to be taken to the East until we control the Tech Body. What is going on now in Iran with the physical represent - being a physical representation of the East? That didn't come out

iON 26:54

Well, that's not, that's not. Yeah, that's not East.

Carolyn 27:00

Oh. Well, east of here.

iON 27:04

Well, but no. Yeah, no, a lot of things are. Ha ha. You know it's east of Eden, just a little east of Eden, too, but yeah, not the Eastern Gate.

Carolyn 27:17

Okay then that's - forget that. 'Cause then I said as part of my question: And the Tech body is the war that's going to be conducted with Tech Body drones. Yeah, it's gonna be a drone war. If there's a war, it's gonna be a drone war.

iON 27:33

Mm hmm.

Carolyn 27:33

Okay, so it's not the Eastern Gate.

iON 27:37

Right.

Carolyn 27:37

Got it. Okay, continuing: "Let not deadly wounds be inflicted upon me, and let me not be gored by horns. Thou shalt neither fall [nor] eat fish made by Tebun." (Carolyn: now, I don't know about the fish, but the question here was about the infallibility of a god. And with that - the deadly wounds. Well, if we're gods, we don't get, we don't get wounds. Correct?)

iON 28:16

Correct. Well, you can't sustain damage if you get wounded.

Carolyn 28:20

Right. And then that's part of the benefits of our products is the, you know, like with the Pico-Silver, it stimulates stem cell production. So, it's going to heal anything. Anyway, so that, that jumped out at me.

iON 28:36

Mm hmm.

Carolyn 28:36

Continuing: "Now, no evil thing of any kind whatsoever shall be done unto me by the Sebau Devils." (Carolyn: now, this is the first time, I think, that the devils came up and - but the thing of it is, if you're a god, there is no evil. And, you know, there's no good, no evil, everything is just "is." So, are they just bringing up the last of the teasing and prodding of)

iON 29:05

They - this is for dead people, Carolyn. So, yes, they are suffering under all those appendages. That's the rub. You know, if they were ascended, they wouldn't be in hell or the underworld; they wouldn't do that. They'd be where you are.

Carolyn 29:19

Oh, right, right. I'm already thinking, yeah, I'm a god and I'm through all this. But yeah, that

iON 29:26

Well, you in essence, you in essence are because if they threaten you with it, you can say. "I vacation in hell, what are you talking about?"

Carolyn 29:34

Heh heh. Yes, I live with a devil. What do you want?

iON 29:40

That's true, that's true, that's true.

Carolyn 29:41

Say somethin'.

iON 29:42

It's true. Say somethin'. Hey! Hey!

Carolyn 29:45

Hey. Continuing: "[I shall not be gored by] horns. Therefore, the Phallus of Ra, [which is] the head of Osiris, shall not be swallowed up." (Carolyn: ha ha. No swallowing.)

iON 30:05

Ha ha ha. Nothing like a bad maenad fellatio -

Carolyn 30:09

Fellatio, right.

iON 30:09

- a bad maenad fellatio-based relationship with the devil. There you go. And then what you gonna do?

Carolyn 30:13

Yeah, yeah. "Behold, I shall come into me fields and I shall cut the grain. The gods shall provide me with food. Thou shalt not then be gored, Ra-Khepera. There shall not be then puss in the Eye of Tem, and it shall not be destroyed. Violence shall not be done unto me, and I shall not be carried away in [my] boat to the East." (Carolyn: uh oh, he's going to the East. What happened? What happened, iON?)

iON 30:45

When he gets, when he ascends, when he gets that far, he can be, he'll be resuscitated.

Carolyn 30:53

Yeah, got it.

iON 30:54

When he gets fixed. But until he gets fixed, they're scared of it. That's like, that's like if you were sure of heaven, you'd want to die. If you were sure of heaven. See the rub?

Carolyn 31:06

Yeah, yeah. Got it. Perfect. Continuing: "to have the festivals of the Sebau Devil celebrated on me in evil fashion. Cruel (Carolyn: well, that was a continuation of the sentence above. Let me just finish. Go back to the sins.) "Violence shall not be done unto me, and I shall not be carried away in [my] boat to the East to have the festivals of the Sebau Devil celebrated on me in evil fashion. Cruel gashes with knives shall not be inflicted upon me, and I shall not be carried away in [my] boat to the East. I the Osiris, the assessor of the holy offerings of all the gods, Ani, whose word is truth, happily, the lord of fealty [to Osiris]." (Carolyn: continuing.)

iON 32:01

The base to get you in-between where you are and where you're going and how you get there from there. Precisely.

Carolyn 32:09

Yeah. Yeah. The in-between. And that's what the words kind of, you know, going back and forth there. Yeah, they're going back and forth, back and forth. One world, the other world. Next chapter: "THE CHAPTER OF NOT LETTING THE HEAD OF A MAN BE CUT OFF FROM HIS BODY IN KHERT-NETER." So if, if someone's coming after you and is gonna cut your head off, this, these are the words that you can speak. Very helpful.

iON 32:46

Correct. It's the, it's the maenad. It's the maenad. All of the shows with the maenads, the horned devils with the cow's head. That's what that's regarding. That's the, that's the ramification where, you see - see, they take this stuff and then they make movies out of it. They do it and they accuse us of raping or stealing or plagiarizing these constructs, that it's just kind of silly to us. But anyhow, it doesn't make any difference. Instead, what it's actually doing is validating. How can they show up everywhere? How can every religion have this horned devil monster, this - to do everybody in, you see?

Carolyn 33:29

Yeah, nice. Very good. "The Osiris Ani saith:- I am a Great One, the son of a Great One. [I am] Fire, the son of Fire, to whom was given his head after it had been cut off. The head of Osiris was not removed from his body, and the head of Osiris Ani shall not be removed from his body. I have knitted myself together, I have made myself whole and complete. I shall renew my youth. I am Osiris Himself, the Lord of Eternity." (Carolyn: so I'm saying they're rising from the dead.)

iON 34:04

Yay. Raised.

Carolyn 34:08

Raised. Ah, yeah, raised. Continuing. The next chapter is called: "THE CHAPTER OF MAKING THE SOUL TO BE JOINED TO ITS BODY IN KHERT-NETER." Now I'm seeing here, iON, well, the soul is the stenographer. Does a god still need a stenographer? Because god doesn't need anything.

iON 34:29

No. No, but it's not. This is the dead guy trying to find out what he missed. The stenographer -

Carolyn 34:37

Yeah.

iON 34:37

- tells what you missed. So, it's trying to figure out what it missed 'cause they don't know no more.

Carolyn 34:42

Mm hmm. Oh yeah. So, we're still in the dead zone. Got it. "The Osiris Ani saith:- Hail, thou god Aniu! Hail, thou god Pehreri, who dwelleth in thy hall, the Great God. Grant thou that my soul may come to me from any place wherein it may be. Even if it would tarry, let my soul be brought unto me from any place wherein it may be. Thou findest the Eye of Horus standing by thee like unto those beings who resemble Osiris, who never lie down in death. Let not the Osiris Ani, whose word is truth, lie down dead among those who lie in Anu, the land wherein [souls] are joined to their bodies in thousands. Let me have possession of my Ba-soul and my Spirit-soul," (Carolyn: so, my question here, iON, is what is a Ba-soul and what is the Spirit-soul? You said spirit might be interpreted as Non-Physical.)

iON 35:58

Yeah, the connection of putting up different aspects of you. Like I'm a mother, I'm a daughter, I'm a sister, I'm a husband, I'm a lover. I'm a this, I'm a that. Where these aspects of where you are in the dead side, you're trying to merge all these kingdoms back together so that everything applies. And so, this is the representation of how the bodies are joined together from the soul side, and it allows them, the guardians of Heaven, to be with - what's the word? Sojourned. Sojourned.

Carolyn 36:31

So - joined. Ha ha ha ha.

iON 36:33

Sojourned. Mm hmm. Like leaving onto the next place. To sojourn into the next place.

Carolyn 36:45

Mm hmm. And this reminds me of Key 16, bringing all your stuff together.

iON 36:53

Sixteen. That's exactly right.

Carolyn 36:55

Okay.

iON 36:55

That's right. Those lost - damn those lost scissors.

Carolyn 36:59

Heh heh. Okay, continuing: "and let my word be truth with it (the Ba-soul) in every place wherein it may be. Observe then, O ye guardians of Heaven, my soul [wherever it may be]. Even if it would tarry, cause thou my Ba-soul to see my body. Thou shalt find the Eye of Horus standing by thee like [the Watchers]." (Carolyn: okay, so question here)

iON 37:35

Right, which is - but before you do that, before you do that, that's what we were saying. This is the hooking it all back together so that - you're separated, you're lost, and you have different parts that know what's going on but they're not in the same place. This is merging them all back together. Like, you would go ask the Watcher, "Hey, what's up? Where have I been? What have I been doing? Which world is this? How does this apply?" Just like Walter tried to do.

Carolyn 38:00

Yeah, but my question is what did the original writer of the Dead Book know about the Watchers?

iON 38:11

Easy. They're everywhere. They've been around.

Carolyn 38:15

Okay. That's good. Yeah.

iON 38:17

See, you canonicalize - see, Carolyn, here's the problem with time. You canonicalize all these things. It's like, well, this happened here, and the Han dynasty was here, and the Ming dynasty was here. And this occurred there, these people came - the Aborigines people came from here and there, and this timeframe did this, that era was that. When you stir that all together and put it like the bingo cart, where you put all the balls in the thing, and you turn it, and a number falls out, -

Carolyn 38:51

Yeah, yeah.

iON 38:44

- that's the same way of what you call your time in history. It keeps changing. Then you come back, and you go do the roaring 20's all over again.

Carolyn 38:52

Heh heh. Okey-dokey. Continuing.

iON 38:57

The next thing you know, and the next thing you know, Ari Onassis comes back to take care of, take over FedEx.

Carolyn 39:06

Ha ha. Ho ho. FedEx. Continuing: "Hail, ye gods who tow along the boat of the Lord of Millions of Years," (Carolyn: so I'm saying, Lord -)

iON 39:19
See?

Carolyn 39:19
- Millions of Years. There's another time designation.

iON 39:24
Right. Which is what we just got through going over.

Carolyn 39:28
Yeah.

iON 39:29
Spinning. If those are all, if all those years were balls in a bingo game, every time you spin the wheel, it comes out different. Another number comes out.

Carolyn 39:39
Right.

iON 39:40
Now what makes it worse is that when they call the number, you put it back in the thing and it can fall out again. Then we have Groundhog Day that Bob talks about so - waxes and wanes so eloquently regarding.

Carolyn 39:55
Oh, Bob's awake. I just heard him chuckling.

iON 39:59
Oh good.

Carolyn 39:59
Continuing: "who bring it over the sky of the Tuat, who make it to journey over Nent, who make Ba-souls to enter into their Spirit-bodies, whose hands hold the steering poles and guide it straight, who grasp tightly your paddles, destroy ye the Enemy; thus shall the Boat rejoice, and the Great God shall travel on his way in peace. Moreover, grant ye that the Ba-soul of the Osiris Ani, whose word is truth before the gods, may come forth with your navel chords in the eastern part of the sky," (Carolyn: so there we have Eastern Gate, sky, all positive affirmations getting closer to their godself. Correct, iON?)

iON 40:55
Yep, to the representation that the godself presents. 'Cause see, they're not acknowledging god yet. They're just saying this sounds like the way we should be going. It's sorta, it's like, what we can do, let's go with it. If it ain't there, it's gonna be better than where we were. So, let's try it kind of thing.

Carolyn 41:13

Right. And then continuing: "and that it may follow Ra to the place where he was yesterday," (Carolyn: there's a timing.)

iON 41:22

Mm hmm. That's a bingo.

Carolyn 41:25

Mm hmm. Bingo ball. "and may set in peace, in peace in Amentet. May it gaze upon its earthly body, may it take up its abode and its Spirit-body, may it neither perish nor be destroyed for ever and for ever." (Carolyn: the rubric says -)

iON 41:44

Ta da!

Carolyn 41:44

Yep. The "RUBRIC" says: "These words shall be said over a model of the Ba-soul made of gold and inlaid with precious stones, which shall be placed on the breast of the Osiris." (Carolyn: so, they're directing the process which is awesome, and I rest my case, Bob. I rest my case.)

iON 42:05

Excellent. So everybody save your gold and we'll make Bob a shield. That'd be good.

Carolyn 42:12

Yeah.

iON 42:12

We'll put it on his titties. It'd be great.

Bob 42:17

(in background) Why?

Carolyn 42:17

Why?

iON 42:17

And we're gonna write in gold, "Thanks." We're gonna write, and we're gonna write on the thing, "Thanks for the mammaries."

Carolyn 42:22

Heh heh heh.

Bob 42:25

Did something get said to me at the end? About me or something? This armour I guess that -

iON 42:30

Yeah. We're gonna save the gold, all this gold that they're savin' for you. They're gonna make a golden calf Baal, B-a-a-l.

Bob 42:38
Yeah.

iON 42:39
But now we've decided we might make you a gold plate, -

Bob 42:45
Okay.

iON 42:45
- a chestplate for your breast.

Bob 42:48
Well, let's make it bigger. Let's make it a baseball grounds.

Carolyn 42:54
(in background) Ha!

iON 42:54
Okay. That'd be good.

Bob 42:55
There's a place in the middle.

iON 42:56
All right then. There's enough.

Bob 42:58
Yeah, there's enough.

iON 42:59
There's enough for a home place.

Bob 43:00
A golden dream place where dreams never die? What was that movie? Where (indistinct) become -

iON 43:06
Yeah, no, the "Field of Dreams." "Field of Dreams."

Bob 43:11
"Field of Dreams." Right, right, right, right. "Field of Dreams."

iON 43:13
Yeah, yeah, yeah.

Bob 43:15
We'll bring Sidney Crosby in to teach hockey courses on it.

iON 43:16

That's another one of those, that's another one of those movies. That's another, that's another movie that you quote but have never watched. Ha ha ha.

Bob 43:24

That's right. That's right. Ha ha ha. No, did you get that, Carolyn? Sidney Crosby could teach his hockey classes on the gold, smooth, rink.

Carolyn 43:34

(in background) Ho ho ho.

Bob 43:35

The Skype of dreams. So, you're finished, Carolyn? That's it?

Carolyn 43:39

Yeah. It was perfect. Thank you, iON.

Bob 43:42

Well, here's a nice present for all of you.

iON 43:44

You made it to page 32. 32 everybody, page 32.

Music 43:48

Ralph Stanley, "Oh, death" followed by "Going Up Yonder" by Tramine Hawkins.

Bob 51:16

Okay, so we'll start talking to people, see what people have to say about the Book of the Dead. Is this Sara, anonymous? Said Sara Zion? Or someone else. Want to identify yourself? Okay. Do you have something to say about the Book of the Dead, Nik? (pause) No Nik? (pause) Well, you're gonna have to listen to Alissa for an hour. Got anything to say, Alissa?

Alissa 52:19

I'm thankful that Carolyn's doing it. I'm taking it in. And no questions come to mind. I'm just taking it in, receiving it, applying it.

Bob 52:30

Okay. Okay, so you can ask what the questions you want.

Alissa 52:40

No questions come to, come to me now, Bob.

Bob 52:44

No, no, in general.

Alissa 52:46

Oh, -

Bob 52:48

Yeah.

Alissa 52:49

- not specific to the Book of the Dead?

Bob 52:52

Right.

Alissa 52:53

Ah, hey, iON.

Bob 52:57

Let me unmute him. Just a second. Okay, you're unmuted.

iON 53:02

Okay, (mumbles made up words). Yeah, like that.

Bob 53:11

Heh heh. Catch that, Alissa?

Alissa 53:12

Ha ha. What was that?

iON 53:13

The answer to your question.

Bob 53:18

Yeah, angel talk. The question you're gonna start with.

Alissa 53:28

Hmm. Well, I was gonna maybe talk about my mom's abuse tonight. Is that too heavy to get into now?

iON 53:36

We don't give a fuck. -

Bob 53:37

Not here. We want all problems.

iON 53:40

- We don't give a fuck. Let's lay it out, lay it out there.

Bob 53:43

We're gonna masturbate to it. We're gonna get horny from this talk.

Carolyn 53:45

(in background) AHHHH!

iON 53:47

All right. That's nice. Our Dark Soul. Our Dark - now that we've proven, now that we've proven Bob's necrophilia.

Bob 53:58

Yeah.

Alissa 53:58

Ha ha. Okay, so I felt kind of irritated and, like, a weird sort of resistance before tonight. Does that have to do with, like, does she, is she okay with me talking about this?

iON 54:22

Well now - go back, go back.

Alissa 54:26

Yeah.

iON 54:26

You gotta get a different direction. Start over. Start over. 'Cause, what are you asking? Does she mind? Why does she care? Go start over so we can get where you're trying to go.

Alissa 54:37

Yeah. Well, I'm noting the kind of irritability that I felt, and I'm questioning if that was from the dead that are around me.

iON 54:55

Yeah, well, you're more, well but this has forced you - what you're trying to say - Bob, what she's trying to say is is that these things have forced an emotion that she's having to settle. Is it proper or appropriate because of the social perception that she's now being able to start to see. There are none so blind as those who will not see. Now all of a sudden, your damn lying eyes are startin' to be opened a little bit.

Alissa 55:24

Yeah.

iON 55:24

And the same thing happened to Bert. He can see now and it's kind of tripping him out a little bit 'cause some of that he's going, like, "Ah, I really didn't have to see all that." Well, but yes, hell, you did. You need to know, you need to start, now you're gonna start to - now you're just now startin' to need to know. We talk about Bob says that's a "need to know," a "need to know" conversation and you don't need to know. Well, now you're startin' to need to know.

Alissa 55:49

Mm hmm.

iON 55:51

'Cause now you know the need. Now you know to kneed, which is what you do to bread.

Alissa 55:57

Mm hmm. Okay, so, how old was my mom when she was abused for the first time?

iON 56:08
Young.

Alissa 56:10
Yeah. Was it in Minneapolis when she was living near Lake Calhoun?

iON 56:16
St. Paul.

Alissa 56:18
St. Paul.

iON 56:21
Mm hmm.

Alissa 56:22
Okay, so was that - was it a stranger? Was it somebody in her realm that she was familiar with?

iON 56:34
A little bit of both.

Alissa 56:37
Okay. And so the, the St. Paul location. Does that, is that relevant? Do I need to go into that or that's just like a note? Is there something resonant about that location?

iON 56:59
It's where it happened.

Alissa 57:00
Right. Okay, so that's that.

iON 57:04
What would it be otherwise?

Alissa 57:11
Well, she never, she didn't live in St. Paul. So, I was just kind of talking

iON 57:16
Well, who said it just had to happen where she lives? She didn't stay there every day of her living life.

Alissa 57:21
Yeah, yeah. Okay. Was it a man or woman?

iON 57:31
It happened several times. First time was a man.

Alissa 57:35

And was, was my mom's mom, blood mom, also abused?

iON 57:43

Yeah.

Alissa 57:44

Yeah. How about my aunt?

iON 57:48

Well, now, stop. Stop, stop, stop, stop, stop, hold the phone just a damn minute now. What you're saying is abuse in those days, and those worlds, it wasn't called abuse, it was called normal.

Alissa 58:03

Okay.

iON 58:05

You see? 'Cause now nowadays, if you correct the child, if you correct the child, guess what? That's abuse.

Alissa 58:14

Okay, so let's

iON 58:16

Today.

Alissa 58:17

Right.

iON 58:17

No, no, let's don't, let's just stop right there. Nowadays if you catch a child and they misbehave and you give them attention and you pull their pants down, and you whip their ass with your hand, that's abuse.

Alissa 58:32

Okay.

iON 58:32

But in those days, that's what you did to correct your child.

Alissa 58:36

Yeah.

iON 58:39

So, you can't sit here and talk about how, how inappropriate it is, and you're not gonna pull the thread and say, "This is why I am because of this generational levels of abuse that I've endured." Darlin', we're post-Mary McLuhan now. We don't have that. We're not having that no more. So, we'll answer your questions. We're not tripping about that. We don't

care. That's just fine. Bob don't care, so we're good. That's not the point.

Alissa 59:04
Right.

iON 59:04
The point is that you're not going to pull back what they did in the 1800's, -

Alissa 59:07
Right.

iON 59:08
- how those chamber pots actually work and use that to prescribe that this is some anomalous condition now from then, you see.

Alissa 59:18
Right. Right, right. Okay. Okay.

iON 59:18
You can borrow, you can borrow trouble all day. But yeah, not so much.

Alissa 59:26
Well, I'm, I'm, I'm coming at it from conversations I've had with my family members like my aunt. And I'm coming at this topic with a mix of just clarity, like clarifying, you know, questions about details. But I'm obviously coming at it from more of like what we've talked about and opened up last time. So, it is a mix of kind of like, just okay, -

iON 59:55
Yeah.

Alissa 59:55
- you know, she thought my aunt thought my grandma was also abused.

[Top](#)

2020-02-29--U000-1-pages 32-34

iON 0:00
Did you say 32?

Carolyn 0:01
Page 32. Correct.

iON 0:01
Is that "THE CHAPTER OF NOT LETTING THE SOUL OF A MAN BE HELD CAPTIVE IN KHERT-NETER"?

Carolyn 0:03
Correct. Correct. Exactly.

iON 0:04

That's good. Go back, go back. Okay, now darlin', do one thing. Go back just a little bit.

Carolyn 0:15

Yeah.

iON 0:15

Before the RUBRIC, the tail end.

Carolyn 0:17

Yeah.

iON 0:17

With "Hail, ye gods." Start right there, because you gotta join the body and it's been so long, they're gonna forget. You got parts, and so, this was a great place to divide it 'cause everybody's forgotten all about it now. They don't know. It's like when you don't gas off your meth. It's like when you don't gas off your red phosphorus when you're making meth. That bitch will blow up if you don't give it a little time. You gotta gas it off, you see, with the red phosphorus. So, you got to make sure you get that done. So back it up just a little bit so you don't have a nice meth explosion.

Bob 0:26

You mean like the Chapter of not perishing and of being alive in Khert-Neter?

Carolyn 1:02

I'm not gonna do a whole chapter. But

iON 1:05

No, no just one little paragraph. Hail, ye gods, the last paragraph of - the last paragraph of 31, right before the rubric. 'Cause we got to get the part where you separate the pieces, and then when you hide it when you're not being held in bondage.

Carolyn 1:24

Right. Bob, are you ready?

Bob 1:26

I got the link. I'm gonna try to find rubric.

iON 1:30

Yeah.

Carolyn 1:31

Ah, but there's tons of them, Bob.

iON 1:32

The bottom of 31.

Bob 1:33
So, give me a word.

iON 1:34
The bottom of 31.

Bob 1:35
I don't have page numbers.

Carolyn 1:36
The word is -

iON 1:36
The bottom of page - yes, you do if you roll it up and down you have pages.

Carolyn 1:40
- not letting the soul. He doesn't know how to do that, iON. Not letting the soul of a man. (iON and Carolyn laugh).

Bob 1:47
Heh heh heh. Not letting the soul.

Carolyn 1:49
Not letting the soul. Bob knows how to search for things.

iON 1:50
He's now, he's now - yeah, now he's on, -

Bob 1:50
Captive. Not letting the soul of a man be held captive.

iON 1:58
- now he's on Pinterest trying to find Manolo Blahnik's website so if he could see of those peep-toed, sling back, do-me-like-a dog pumps are gonna suit him or not.

Carolyn 2:05
Ha ha ha. Where's my pizza? We didn't make any pizza yet. Sheez, what am I supposed to eat? (Carolyn laughs) How do I get through this?

iON 2:11
Eat? Eat?

Carolyn 2:11
It was so funny because I was sending websites with - of shoes. Germaine and I are gonna create costumes for me. So, I sent her pictures of shoes that I like and so she's gonna make a costume to match the shoes. And she said she and Jack were just out buying shoes and now we're talking about putting Bob, Bob in peek-toe. It's so -

iON 2:36

Yeah.

Carolyn 2:37

- synchronistic. I mean look at this world, Bob, -

iON 2:39

It works.

Carolyn 2:39

- look how we're saving the world with shoes.

Bob 2:42

Well, it's, it's xenochrony. I'm boss. If I take over, lockdown Bob rules, xenochrony rules!

Carolyn 2:49

Yep.

Bob 2:50

Yes. I predicted that.

iON 2:51

There's some new Italian, there's some new Italian designers that are really, really, hot. You got a few game changer things that we got to get ready because it's happening. It's gonna, it's gonna affect this thing. Carolyn, whether you know it or not, you're actually, actually, actually having to deal with some dead people. And they're a little bit waspish. They're a little bit waspish sometimes. But here's the trick: you have to keep a balance. You've heard that balance over and over and over and over with "Orkree" and all these different little problems of balance. The issue is, is that if you're not careful, now, now we're not say compassionate, 'cause you are. We didn't say caring, 'cause you are. We didn't say corporeal, which you absolutely are. What we did say is that it's the position that allows you to come back to not be overcome, verklempt with the condition of dealing more with the dead. 'Cause you see it's almost like at customer service. If you're not careful, you'll have a whole staff, a whole team that's doing nothing but pettin' on the dead. The bitches are dead! Why you gotta pet the dead? Don't pet the dead. Here's your sign. Here's you sign. Here's that - you should put this up in everybody's face in customer service. And rule number one: please do not pet the rattlesnakes.

Carolyn 4:19

Mm hmm. Yeah.

iON 4:21

You see, 'cause what'll happen is you'll spend all your energy petting the rattlesnakes, and all you're gonna get is bit. And then you have to question the vicissitudes, not the platitudes, see, we know magnesium works. That's not the issue. The issue is will magnesium work for me? How do I find the balance for me with a substance that's changing - we

discussed that - and a world and environment that's changing? You have so many variables there's no way to as "Oakree" so eloquently waxed and waned, keep her balance. Pretty good, pretty good segue Maude Aimee. Pretty good segue there, Maude Aimee. And that's what you're bumping into. That's what you're bumping into. And see, if you're not careful, next thing you know you're having a goddamn board meeting about it over the silliest thing in the whole wide living world. But as long as you know that larger construct, here's what it does: two things. It softens the butter. You can kill a man with a stick of butter if it's hard enough. Remember?

Carolyn 5:36
Yeah.

iON 5:36
And you can drown a man with a stick of butter if you melt it enough. Now, we're not talkin' about Oleo, we're talkin' about cow butter, the difference. See the rub? And that's nothin' wrong with butter. What can you find wrong with butter for Pete's sake? Okay.

Carolyn 5:52
Right, right.

iON 5:54
Now, that solved that -

Carolyn 5:56
Yeah.

iON 5:56
- to set the stage. We set the stage for your work. 'Cause some people hate this and some people really, really, really like this, if they apply it. What that means is, is if they condition the response to make it useful, it's very fruitful. That's like Bob not doing the Keys and the Aethyrs.

Carolyn 6:17
Heh heh. Yeah.

iON 6:17
See, if it served - all we gotta do is hide it in his trash, in his filing system, in the trash, and he'll have it forever.

Carolyn 6:27
Yes, yes, yes.

iON 6:28
No problem. Safe, safe in the trash.

Carolyn 6:32
Right.

iON 6:34

Okay, we digress.

Carolyn 6:34

Yes, the more, the more we know, the more we know everybody else is dead. So that, that's more than obvious.

iON 6:44

Well, not necessarily.

Carolyn 6:46

Yes they are.

iON 6:47

Not necessarily. Not all of them. Well, but we're not tryin'

Carolyn 6:51

They are dead to knowing about themselves. They're dead.

iON 6:56

Fine, but what - we know, but we're trying to - you want them to survive. Okay?

Carolyn 7:03

I do. I do.

iON 7:03

Otherwise, kinda what - that's true. Then otherwise, what's the point? But then it kind of gets fruitless. It's like saving Canadians; you can save a lot of them, but why?

Carolyn 7:14

Ha ha. Okay, okay. We're gonna do the Book of the Dead now. Is that okay with you, iON?

iON 7:20

Good. Perfect, darlin'. Let's go. That was your, that was your precursor 'cause that's what makes sense: how to work with the dead.

Carolyn 7:27

Ah.

Bob 7:28

This is part 12.

Carolyn 7:29

Ha ha. Part 12.

iON 7:31

Part 12.

Carolyn 7:32

Yeah, we begin with the words

iON 7:33

Twelve of 1700 and five.

Carolyn 7:36

Yeah, we begin with the words: "Hail, ye gods who tow along the boat of the Lord of Millions of Years," And back then I said, is this another time designation? And iON, did you say yes? I didn't type that.

iON 7:55

Yeah, you did. It was - that's reason we had to go back to clean it up. And yes, -

Carolyn 7:59

Yeah. Yeah.

iON 7:59

- what it does, what it does is it sets, this sets up the modality of time. Now, isn't this interesting: the dead are judged more by time. Dead are judged more by time than the living. And yet, the living fighting time all the time 'cause they're on time, or they're out of time, or there's not enough time, or too much time, or time they serve, or time - see, you can't figure it out. And yet the dead seem to be the ones that are actually judged by time. They are timeless, supposedly.

Carolyn 8:34

And are you saying that because time is mentioned so much in the Egyptian Book of the Dead?

iON 8:43

Yes, and that they are and it's the point. The dead have a timeline, the live do not. But they say the dead are eternal, but the live apparently are not.

Carolyn 8:59

Yes, yes.

iON 9:00

See how they flipped it? Flipped it. It's like Bernie Sanders; it's great idea, but you can't pay for it.

Carolyn 9:09

Awesome. Got it. And continuing.

iON 9:14

Okay, that was a great session. That was a great session. That was good, We'll see you next week. Ha ha ha.

Carolyn 9:22

For part 2300.

iON 9:24

For part 2300, that's right. Ha ha ha.

Carolyn 9:25

Hey, did you look at the - look at the times - time, time, time stamp today, February which is a two. 29, which adds up to 11, and then added up to another two, and 2020. Look at all that. All those two's. Awesome day.

iON 9:43

True.

Carolyn 9:44

Okay, continuing after we said

iON 9:48

Is this leap year? This is, today is leap year day, right? This is the day that wasn't? This one?

Carolyn 9:53

That's right. That's why I asked you to marry me. Okay.

iON 9:57

Nice. It's great. How nice. You asked Bob, too. You asked Bob, too.

Carolyn 10:03

Yeah, but that was 53 years ago.

iON 10:08

Oh, that's true. That's true.

Carolyn 10:09

Okay. "Hail ye gods who tow along the boat of the Lord of Millions of Years, who bring it over the sky of the Tuat, who make it to journey over Nent, who make Ba-souls to enter into their Spirit-bodies, whose hands hold the steering poles and guide it straight, who grasp tightly your paddles, destroy ye the Enemy; thus shall the Boat rejoice, and the Great God (Carolyn: both capitals) shall travel on his way in peace. Moreover, grant ye that the Ba-soul of the Osiris Ani, whose word is truth before the gods, may come forth with your navel chords in the eastern part of the sky," (Carolyn: so, my question here is the eastern sky gate, all these words are, and Great God capitals, are all positive affirmations of getting close to their godself. You said, "Yep," to the representation that the godself presents. Anything more to add to that, iON?)

iON 11:20

Just that you have the hooks, the lines and spaces.

Carolyn 11:24

Yeah.

iON 11:24

The hooks that pull it to one side or the other.

Carolyn 11:29

Ah ha. Now they talked, sort of, about a hook on what appears to be the umbilical cord. Is that what you're talking about?

iON 11:38

Yeah. That's another example of it. Yes. See, it keeps repeating and showing up. That's what's fun.

Carolyn 11:45

Yeah. Yeah. Okay, good. Continuing. We're almost done with the finish of last time.

iON 11:56

Eleven.

Carolyn 11:57

Timing. "and that it may follow Ra to the place where he was yesterday, (Carolyn: time) and may set in peace, in peace in Amentet. May it gaze upon its earthly body, may it take up its abode and it's Spirit-body, may it neither perish nor be destroyed for ever and for ever." (Carolyn: and that was the end of it. And then there's a RUBRIC, which gives us a direction that says:) "These words shall be said over a model of the Ba-soul made of gold, and inlaid with precious stones, which shall be placed on the breast of the Osiris." (Carolyn: so, it sounds like that's an effigy to represent the dead person and they put it on the breast of the dead person and call it Osiris. Is that right, iON?)

iON 12:54

It is. We've made up a couple of them, but we didn't use gold, we decided to use platinum because right today Bob's got a little more platinum than he actually has gold to waste on something silly like this. So, the platinum is a little more durable, anyway. And they're gonna do the enameling, the special enameling, 'cause he likes the vibrant - you know, being, being a Monet. Being from Monet, like he is, you know, how he always been a lover of Monet. We'll bring in the classic colorizations; you know, the rose and the different colors that he so fond of.

Carolyn 13:30

Right.

iON 13:31

But we use that on that breastplate, but it's, it's so you can make an example of it. And the example then becomes the way you can touch it in this realm, but not have to be in that realm. See the difference?

Carolyn 13:44

Yeah, yeah. Great.

iON 13:47

So, you can fuck somebody out and fuck somebody up in Maui, and they don't have to be in the fifth gate.

Carolyn 13:54
Ah. Heh heh. Okay.

iON 13:57
That's some cools.

Carolyn 13:59
So that's where we ended.

iON 14:00
That's nice.

Carolyn 14:00
And then we're, we're on page 32 now. And the first question even before we start, I'm asking you now, iON, as I'm reading the book, are lives being restored? As we are saying these words, kind of like you told me, me saying the Keys, I'm causing all kinds of havoc. As we're reading the words from this book, are lives being restored?

iON 14:36
We don't know your definition of restoration.

Carolyn 14:40
Uh huh. Are dead people coming back to life?

iON 14:45
No, no, no, that's not what this is for. This is the balance to notice how to navigate the dead. You ain't got to that part yet.

Carolyn 14:55
Got it.

iON 14:55
This is how to keep it conditioned. This is how to get your body in shape. Being dead is a pain in the butt; you got lots to do. Live is easy.

Carolyn 15:03
Yeah.

iON 15:04
They say life is hard, peace is when you die. No. Death is hard 'cause you got to figure out everything. The rules and regulations and kingdoms to subdue.

Carolyn 15:14
Yeah. Okay.

iON 15:16

Yeah. Bert likes this because it takes him out of his mind. 'Cause we say a lot of words and he gets all those words, like every single one. But he likes this because it takes it to a whole different level. He doesn't have to think about this. He has to think about everything else. He's a little thinker that way. But this is good 'cause it kind of gives him an ass pass to say, "Oh, okay, so this is, oh, okay. Oh, okay." Just kind of take it by rote, then that makes it easy - er.

Carolyn 15:46

Er. Next. And this is: "THE CHAPTER OF NOT LETTING THE SOUL OF A MAN BE HELD CAPTIVE IN KHERT-NETER. The Osiris Ani saith:- Hail, thou who art exalted! Hail, thou who art adored! Hail, Mighty One of Souls, thou divine Soul who inspirest great dread, who dost set the fear of thyself in the gods, who are enthroned upon thy mighty seat. Make thou a path for the Spirit-soul and the Ba-soul of the Osiris Ani. I am equipped with [words of power]. I am a Spirit-soul equipped with [words of power]. I have made my way to the place where are Ra and Hathor." (Carolyn: and the RUBRIC of)

iON 16:39

Okay. Now. Wait, wait, wait, wait. Now, right there, see, this is that mortar condition that Bob's takin' on, and that stupid whatever his name was, the great, the last great erection of Marge Stewart, maybe whoever that was, was trying to give validity to conjunctive letters making up of words. 'Cause, see, conjunctive letters should not have any power; and yet, the word "is." So, this is pointing that place of the power of words that seem to apply in both realms. But it's silly 'cause you can, you know, 'cause "bird is the word." So, we didn't know.

Carolyn 17:25

Okay. didn't make any much sense there. Can we do that again?

iON 17:30

Okay. Yeah. Words are power.

Carolyn 17:36

Yeah.

iON 17:36

And Marge Stewart wrote a lot about words, memes, conditions. Okay, they're important, but they're not important. They should not be important at all. And yet, they are important because they've been embraced and have been imbued with power.

Carolyn 18:00

Yeah, yeah, yeah.

iON 18:01

See, that's how we step away. But here's what happened. Check this out, check this out. Because of these rules about words and power, now the Tech Body can use words to crush somebody like a bug. Because Carolyn, Carolyn, Carolyn, Carolyn, words are power. Didn't say only human words

spoken by the human are power. No, it said words. So now a "me too" movement can destroy someone and eviscerate them.

Carolyn 18:34
Yeah, yeah, yeah.

iON 18:35
See, the same thing that everybody else has done that now you do it, you're ground up into a fine powdery poke.

Carolyn 18:42
Mm hmm.

iON 18:43
Or you have to go share a jail cell with Jeffrey Epstein.

Carolyn 18:48
Say those words; missed them.

iON 18:51
Or you have to go share a jail cell with Jeffrey Epstein.

Carolyn 18:56
Got it.

iON 18:57
Epstein, the one who killed himself. The one who killed himself.

Carolyn 19:02
I know. Yeah, I know.

iON 19:04
So, if he'd had a roommate, if he'd had a roommate, maybe he wouldn't have killed himself? Mmmm. Interesting.

Carolyn 19:09
His roommate was -

iON 19:10
Or the one that killed him.

Carolyn 19:11
- moved out just beforehand. I think I heard.

iON 19:15
Right. So, that's right. Because the guards, the guards didn't want the other dude to see who did the killing while they were turning off the cameras that didn't work. The cameras don't work, why you gotta turn 'em off? It don't make any sense.

Carolyn 19:31

Ha ha. Okay, continuing then they now give the directive RUBRIC saying: "If this Chapter be known by the deceased he shall be able to transform himself into a Sprit-soul who shall be equipped with [his soul and his shadow] in Khert-Neter, and he shall not be shut up inside any door in Amentet, when he is coming forth upon the Earth, or when he is going back into [Khert-Neter.]" (Carolyn: okay, so that's saying that if people have read the Egyptian Book of the Dead, they can have the ability to come back. Correct?)

iON 20:16

Yeah. It's like Bert's first love who died.

Carolyn 20:20

Yeah.

iON 20:20

She can come, she can come back 'cause she knows these words.

Carolyn 20:25

Ah. Mm hmm.

iON 20:27

Isn't that nice?

Carolyn 20:29

Yeah. Okay, they can come back. Interesting. Crazy but interesting.

iON 20:41

All the great work and wonder. All the great work and wonder of Marge Stewart.

Carolyn 20:47

Yeah. So, well, I'll just leave it at that because it's like would a person be reading it with the intent of if they do succumb to death then they can come back by knowing these words, or can you just read it once and be able to come back?

iON 21:09

Once will do 'cause if words are powerful, but that's not even the point. The point that comes back to it, it's like the Keys and the Aethyrs. You mean you can learn or have it be exposed to the Keys and the Aethyrs, and then put yourself in such a position that you can control the entire run of the angels? Fuck! What kind of brain surgery do you have to study to figure that one out? Like, ah, yeah, okay. Yeah. You see, that's the rub.

Carolyn 21:37

Yeah. That is pretty powerful. I apologize.

iON 21:41

If you use it, if you use it.

Carolyn 21:47
Heh heh.Yep. Continuing.

iON 21:48
We got to start keeping you've gotten so easy with your work that it's kinda like, it's just by rote to you. Which is silly. You're gonna start logging, you're gonna start logging, keeping up with your works and wonders. The Works and Wonders Campaign.

Carolyn 22:07
Yeah. Maybe.

iON 22:12
No, I'm serious. You're moving, you're moving crazy stuff. You're doing crazy stuff. And it's just so normal. You got to start writin' it down so you can go back and go: "Oh, yeah, I did that. Oh, yeah. Did that. Oh, yeah. I said, I said, I found out who the Surgeon General of the United States is; nobody even knew."

Carolyn 22:29
Mm hmm. Okay. Thank you. Continuing: "THE CHAPTER OF OPENING THE TOMB TO THE BA-SOUL AND THE SHADOW, AND OF COMING FORTH BY DAY, AND OF HAVING MASERY OVER THE TWO LEGS." So, we're back to the legs. But the question here came to me: opening the tomb, were the disciples of Jesus reciting the Book of the Dead to open the tomb of Jesus, iON?

iON 22:56
Yep, yep. And the Keys to have the angel, and the Keys to have the angels roll back the stone.

Carolyn 23:04
Wow!

iON 23:06
An angel did that. Remember?

Carolyn 23:08
Oh yeah, yeah, yeah.

iON 23:10
Then that whore, then that whore, Mary Magdalene, come sniffing around. She was actually into necrophilia and she's gonna get her a piece of dead Jesus nooky and come to find out he was gone.

Carolyn 23:23
Yeah. Oh my, I don't - yeah. Okay, that's awesome! Except for the last part. Ha ha ha.

iON 23:34
(laughing) This is the part, this is the part where Ginney would say, this is the part where Ginney Belle would say, "O-kay." And move right on by. Ha ha ha.

Carolyn 23:43
Exactly.

iON 23:43
Keep it moving, keep it moving, keep it moving keep it - ha ha ha.

Carolyn 23:48
We're in the truck now. Let's go.

iON 23:51
How are we gonna? How are we gonna, how are we gonna excerpt, excerpt this one? How are we gonna take this one out?

Carolyn 23:58
I didn't type the words that's for sure. Okay. Continuing.

iON 24:01
Oh, well. Good for you.

Carolyn 24:02
Yeah. "The Osiris the scribe Ani, whose word is truth, saith:- The place which is closed is opened, the place which is shut (or sealed) is sealed. That which lieth down in the closed place is opened by the Ba-soul which is in it. By the Eye of Horus I am delivered. Ornaments are stablished on the brow of Ra. My stride is made long. I lift up my two thighs [in walking]. I have journeyed over a long road. My limbs are in a flourishing condition. I am Horus, the Avenger of his Father, and I bring the Urrt Crown [and set it on] its standard. The road of souls is opened. My twin soul seeth the Great God (Carolyn: capitals) in the of Boat of Ra, on the day of souls. My soul is in the front thereof with the counter of the years. (Carolyn: there's time again) Come, the Eye of Horus" (Carolyn: So, I'm asking here, iON, the Eye of Horus is an ancient Egyptian symbol of protection or power in good health. So, is The Eye of Horus - tell me what that entails or means at this juncture.)

iON 25:34
The connection. The connection. It's a connection.

Carolyn 25:39
Yeah.

iON 25:40
It's a connection. What that means is that Eye sees both ends; it sees where it is, and it's looking somewhere else.

Carolyn 25:49
Yeah.

iON 25:50

Okay? And it's seeing two ends, so that's why the eyes are the window to the soul. That's - they say here - then the eyes and the soul are, okay, so now if you got both ends, this is how you can connect.

Carolyn 26:02

Yeah. And both ends means you're beginning to see the

iON 26:08

This world, that world. This world, that world.

Carolyn 26:10

This world. Got it. Got it.

iON 26:12

And we don't even really - those worlds are not, those worlds are not far apart. They're not a long way away. They're, like, right here. They're stacked. They're layered. They're tiered. It's like tiramisu.

Carolyn 26:24

Yeah.

iON 26:26

Bob loves it when we talk about food. He loves it when we talk about food. And he loves it when the waiter comes and asks if he - with a full glass of water, asks if he wants another glass of water, and you go, "No, I don't want!" Ha ha ha.

Carolyn 26:40

No, he cannot -

iON 26:41

"No! Yes, see. Take this water. Take this water and bring me another glass of water." Ha ha ha.

Carolyn 26:47

Oh, he did that the last time! He seriously did that last time. "Don't fill that glass. Give me a new glass of water. If you're gonna get me a glass of water, get me a new glass of water, now!"

iON 26:58

"And when you bring it back, be sure and interrupt my conversation 'cause I don't even know what I'm talking about anymore. Damn, I lost my thought. What were we talking about?" Ha ha ha. That's good.

Carolyn 27:11

That's why Bob likes the pizza here.

iON 27:15

True, true. No one interrupts. No one will even talk to him here. It's great.

Carolyn 27:20

Ha ha ha. Continuing: "Come, the Eye of Horus hath delivered for me my soul, my ornaments are established on the brow of Ra. Light is on the faces of those who are in the members of Osiris." (Carolyn: now, in the members, I mean, are we to think that's his organ or his extremities?)

iON 27:46

No. When the roll, when the roll is called up yonder, I'll be there. It's the members of the roll. Those that are counted in the "in crowd," the hipsters as it were.

Carolyn 28:01

Got it. Thank you.

iON 28:03

The Levites and the Hittites: the difference between the two shall never twain. Good.

Carolyn 28:10

Okay. Okay. "Light is on the faces of those who are in the members of Osiris. Ye shall not hold captive my soul. Ye shall not keep in durance my shadow. The way is open to my soul and to my shadow." (Carolyn: so yeah, you have - I'm asking here then, iON, what is the context of shadow here? Part of the dead self?)

iON 28:40

Nah, that's pretty good words, but it's more likely - remember when we had residue, the leftover part? It's how you tell the difference. It's how you negate the residue. Book of Shadows.

Carolyn 28:55

Yeah. Residue. Got it. Continuing: "It seeth the Great God (Carolyn: capitals) in the (Carolyn: shine) shrine on the day of counting souls."

iON 29:07

Shrine. Shrine.

Carolyn 29:09

Shrine. Yeah, got it. Well, that's making me stop and ask. Now, is this scene the Great soul and the mentions of the Great soul several times that this is what you're aiming for? Looking for?

iON 29:25

It's the final, it's the final adjudication of what is the soul do? Count your unrealized creations, your unrealized dreams.

Carolyn 29:33

Yeah.

iON 29:35

This is that reckoning, the reconciliation. To reconcile what you did, you're supposed to do, didn't do, and what was realized and what was not realized. So, the Great one in that, in that shrine of counting souls,

the souls that count. It's not like counting the number of souls, it's the souls that are counting. See, the abacus doesn't count. It keeps track of what's been counted. That's what the Heart-soul does, too.

Carolyn 30:03
Yeah.

iON 30:04
People would tangle that up if you weren't really astute.

Carolyn 30:08
Okay. Good. And continuing: "It repeateth the words of Osiris. Those whose seats are invisible, who fetter the members of Osiris, who fetter Heart-souls and Spirit-souls, who set a seal upon the dead, and who would do evil to me, shall do no evil to me. Haste on the way to me. Thy heart is with thee. My Heart-soul and my Spirit-soul are equipped; they guide thee. I sit down at the head of the great ones (Carolyn: not capitals) who are chiefs of their abodes. The wardens of the members of Osiris shall not hold thee captive, though they keep ward over souls, and set a seal on the shadow which is dead. Heaven shall not shut thee in." (Carolyn: I think that's pretty straightforward. Anything to add there, iON?)

iON 31:02
It is. Just that these are the conditions where the humans figure out the place. And the place isn't necessarily what they're, what they're negated to. Negated to from that inside out place. That these different sides of the members that connect are connected in this one goes here, this goes there. It's not like shuffling or bridging cards that you pull back around and do something different with once you shuffle them. Because the more you shuffle a deck of cards, the less random they actually become. The same way with these soul body, and soul body, and all those Spirit-souls and Heart-souls and -

Carolyn 31:43
Heart-souls, Spirit-souls, mm hmm.

iON 31:44
- the members. Now because, see, the Heart-souls - remember the pericardium and how that connects?

Carolyn 31:49
Yeah.

iON 31:50
You have that all worked out because that's the sack holds the organ in the body. That the heart of matter is the matter of the heart. That because when they get sick, it'll tell on other aspects of the body: the other conditions. You're talking about organs before. In the human side, that does take care of those organ aspect or issues; meaning, the different parts of the liver, and the gall bladder, and the small intestine, and what's another nasty part? Oh, yeah, the kidney.

Carolyn 32:28
Pancreas.

iON 32:30
Yeah, yeah. And then, and then you can, then you can, it'll make you, it'll make you eat, it'll make you eat hummus - no, what's the stuff that they cook it in a calf stomach? Oh yeah.

Carolyn 32:44
Oh, yeah, yeah, yeah. Haggis!

iON 32:46
Haggis! Haggis. That's true. They'll make you eat haggis.

Carolyn 32:50
(in Scottish accent) Ha ha. It's a lot squashy shit crap. Okay. "RUBRIC: If this Chapter be known by the deceased he shall come forth by day, and his soul shall not be kept captive." (Carolyn: so, that's good. We've taken care of the physical body, now we've taken care of the soul, the stenographer. We got that)

iON 33:12
Well, no, no, no, no, no, no, you haven't taken of, -

Carolyn 33:14
AHH!

iON 33:14
- you didn't take care of it. You didn't take care of it. You got it where it doesn't have to be bound. No, no the trick is the bound part. The bound is what's good.

Carolyn 33:22
Ah ha.

iON 33:22
'Cause once it's free, then you can make a different choice. Didn't say it was a good choice, but you can make a different choice. It's almost like if you know you gotta die, wouldn't you, wouldn't you be more, more happy to choose how you die than to not get to choose how you're - if you're gonna die, wouldn't you want to choose it? Just sayin'.

Carolyn 33:41
Yeah.

iON 33:42
So, that becomes at least more powerful than otherwise. So, that's why this is important, and people go, "Why are you talkin' about this dead stuff? We're eternal, we're not gonna die. Da-da-da." Okay, let's see how that works for you. Let's see how that works out for you. Good to know.

Carolyn 33:57
Okay, okay. So,

iON 33:59
Better to have, better to have than to want.

Carolyn 34:04
Right. Good. Appendix. Now these are the words of the APPENDIX. It's
"(From the Papryus of Nebseni, Sheet 6)." Saying,

iON 34:15
Yeah.

Carolyn 34:16
"That which was shut hath been opened [that is] the dead. That which was
shut fast hath been opened by the command of the Eye of Horus, which
hath delivered me."

iON 34:27
That's both sides. Remember the both sides?

Carolyn 34:31
Yeah.

iON 34:31
Remember the both sides of the Eye? This is that connection point that
pulls you to or from.

Carolyn 34:37
Yeah.

iON 34:38
To or from. To and fro, as it were.

Carolyn 34:40
Two realms.

iON 34:41
Okay, good, we're sorry.

Carolyn 34:43
Awesome. Continuing: "Established are the beauties on the forehead of
Ra. My steps are long. My legs are lifted up. I have performed the
journey, my members are mighty and are sound. I am Horus, the Avenger
of his Father. I am he who bringeth along his father, and his mother,
by means of his staff. The way shall be opened to him that hath power
over his feet, and he shall see the Great God in the Boat of Ra, when
souls are counted therein at the bows, and when the years also are
counted up." (Carolyn: so, there's the timing element there that is still
with the dead. Correct? Or the time element, I should say, of the dead.)

iON 35:36

Yes. Good.

Carolyn 35:38

Yeah. And continuing: "Grant that the Eye of Horus, which maketh the adornments of splendor to be firm on the forehead of Ra, may deliver my soul for me, and let darkness cover your faces. O ye who would imprison Osiris." (Carolyn: now, this imprisoning of Osiris, is that someone trying to mess up this process, iON?)

iON 36:10

It's trying to bind it. So, you can bind Osiris, now you got no access to any relief. 'Cause remember, all the relief comes from the milk of Osiris.

Carolyn 36:23

Ah. Ah ha. Now who is trying to bind? Is that -

iON 36:29

Whey/way {?} (indistinct).

Carolyn 36:29

- ourselves trying to screw up the process?

iON 36:35

Well, if you're dead and don't know it, then of course.

Carolyn 36:40

Yeah. Okay.

iON 36:42

You could do it yourself and not know it, you see.

Carolyn 36:45

Yeah, yeah.

iON 36:47

In essence.

Carolyn 36:49

Yes.

iON 36:50

So, the answer - we didn't really answer the question. The question isn't from where you are; where you're to. That depends - that suspends the condition. What that means is if you don't know, it's going to judge you until you do know; and when you do know, then you have to shift it.

Carolyn 37:08

Mm hmm. Great. Yeah, there's so many echoes of the Keys here. You know, the judgment.

iON 37:18

Well, that's, that's why you're doing it. And we're trying to fine tune it a little bit so you won't completely destroy what's left of Zimbabwe.

Carolyn 37:27

I know, I apologize.

iON 37:30

No, you don't. You love it, you powerful god, you. Ha ha. Yeah. (Carolyn laughs) You giggle and you giggle and you make the Dark Soul laugh. He's like, "I'm the Dark Soul and Carolyn's killin' everybody! How's this supposed to work? And yet, she killed more people than I did. She's ahead of me again. And happy anniversary, and damn it, I can't figure this out, and who needs to know anyways."

Carolyn 37:54

You just woke him up. That was very helpful.

iON 37:56

Uh oh. That'll do it. That'll do it.

Carolyn 37:58

Continuing. Yeah. Continuing the appendix: "O keep not captive my soul. O keep not ward over my shadow, but let a way be opened for my soul and my shadow, and let them see the Great God (Carolyn: capitals) in the shrine on the day of the counting of souls, and let them hold converse with Osiris," (Carolyn: My question here, iON, is does this mean a conversation, converse with Osiris? Is that the first notification of words being said?)

iON 38:12

Ahh, we'd like to say likely, but not exactly. 'Cause see, so much of this hasn't even occurred yet. They wrote it way back then for way up there for way over here. And so, in the land that your grandchildren knew, you haven't quite arrived there yet. That's the rub, if there was a rub.

Carolyn 38:56

Got it. Understood. Continuing: "whose habitations are hidden, and those who guard the members of Osiris, and who keep ward over the Spirit-souls, and who hold captive the shadows of the dead, and who would work evil against me, so that they shall [not] work evil against me. A way shall be for KA (Carolyn: capital "K," capital "A") with thee, and thy soul shall be prepared by those who keep ward over the members of Osiris, and who hold captive the shadows of the dead. Heaven shall not keep thee fast, the earth shall not hold thee captive. Thou shalt not live with the beings who slay, but thou shalt be master of thy legs, and thou shalt advance to thy body straightway in the earth, [and to] those who belong to the shrine of Osiris and guard his members." (Carolyn: so, we've got our legs back, iON. Correct?)

iON 40:01

That's right. Yeah, it's right. It's your faith, it's so your faith now has feet.

Carolyn 40:07

Ha ha. Awesome. Ginney will love that.

iON 40:14

Yep.

Carolyn 40:16

Okay, then we're on another chapter already: "THE CHAPTER OF

iON 40:21

See?

Carolyn 40:22

"LIFTING UP THE FEET, AND OF COMING FORTH ON THE EARTH." Awesome. "The Osiris Ani saith:- Perform thy work, O Seker, (Carolyn: S-e-k-e-r) perform thy work, O Seker," (Carolyn: so, I'm asking it's spelled Seker, but does this word mean s-e-e-k-e-r, iON?)

iON 40:42

No, it's like a Seker. Like a sepulcher. The box that holds.

Carolyn 40:49

Sepulcher.

iON 40:52

Like a sepulcher. The Seker is like a, you know in the old Bible when they couldn't make "u's"? It'd be for the succor.

Carolyn 41:01

Yeah, yeah, yeah, yeah.

iON 41:03

Like the succor.

Carolyn 41:05

Succor. Yeah. Okay, so I'm just looking up the spelling as sepulcher. But it's just like that. It's not that. Okay, continuing on.

iON 41:21

Right.

Carolyn 41:22

"O thou who dwellest in thy circle, and who dwellest in my feet in Khert-Neter. I am he who sendeth forth light over the Thigh of heaven. (Carolyn: capital "T") I come forth in heaven. I sit down by the Light-god (Khu). O I am helpless. O I am helpless. I would walk. I am helpless. I am helpless in the regions of those who plunder in Khert-Neter, I the Osiris Ani, whose word is truth, in peace." (Carolyn: so, I'm asking -)

iON 41:58

I'm ascended! I'm not ascended! I am ascending. -

Carolyn 42:01

I know! I know!

iON 42:01

I don't know what ascended is! How do I ascend? I don't know! I'm a sinner! No, I'm saved! No, I'm not a sinner! I don't need saving, -

Carolyn 42:07

Help me! Help me!

iON 42:07

- I didn't do anything wrong! I didn't do it. Help me, but I got it all. I'm the most powerful creature in the whole wide world, but I need a little bit of help. I'm ascended. No, I'm not. I give up. I don't know. Yes, I am. No, I'm not. Yes, you are. I'm powerful. Then why am I sick? If you're so powerful, then why are you sick? I don't know, but I don't know what I know. But I know. I know everybody else is doing better than I am, and I'm better off than they are. How does that work? Right. Comparisons.

Carolyn 42:32

Right. And the, the question you just answered was - that I was asking is this helpless lamination of ruse, because by now the individual should be much stronger. So yeah, it's they're falling back into the helplessness. Okay.

iON 42:50

Well, most of the time what that, what that really is, and well, you know, the psychosomatic condition of the human body is it responds in kind. The body responds in kind -

Carolyn 43:03

I get it.

iON 43:03

- whether you like it or not, or don't like it or not, or do it or not, or not. See? You can push it away, and avoid it, and still eat you for lunch. You see?

Carolyn 43:12

Yeah.

iON 43:13

'Cause you're talking about - you're fighting microbial conditions that you don't know what are. So, it's very challenging to stage the gauge of Khert-Neter if you don't know what the fuck is going on. See the issue?

Carolyn 43:27

Yeah.

iON 43:28

You don't have a clue what we're talking about. And yet, you're supposed to be confounded in a proper 5G "anomaly-less" condition.

Carolyn 43:40

Yeah. Yeah, yeah, yeah.

iON 43:45

Ha ha ha. Up to 650 megahertz.

Carolyn 43:49

Oh, man. And our bodies vibrate, like, eight megahertz and we're dealing with that. That's pretty amazing.

iON 43:59

Do. It's pretty fun. It's fun.

Carolyn 44:02

Yeah, adapt, adopt and survive or die! Next chapter: "THE CHAPTER OF FORCING A WAY INTO AMENTET [AND OF COMING FORTH] BY DAY." So, force - this is a new word. Did they have the strength now to force the way, iON?

iON 44:20

They do. They sure do. Marge, Marge made the way.

Carolyn 44:27

Heh heh. Continuing: "The Osiris Ani

iON 44:30

But actually, it was Krishna - it was Krishnamurti, actually, but don't tell Bob.

Carolyn 44:36

No. Continuing: "The Osiris Ani saith:- The town of Unu is opened. My head is sealed up, Thoth." (Carolyn: so, I'm asking; does head being sealed up referred to the mind or the pineal, iON?)

iON 44:53

Thinking. It's the thinking. No more Thoth.

Carolyn 44:56

It's not a thinking man's game!

iON 44:59

Correct. And so, this takes care of that position.

Carolyn 45:03

Ah, it stops that silly thinking.

iON 45:08

Yeah, so you can't - now you can no longer overthink it.

Carolyn 45:13

Yeah, got it. Awesome. Yeah, and like you said, you know, when people start thinking: Well, I'm sick, and I'm not supposed to be sick; so why am I sick? And trying to think it through. Okay, next. Continuing: "Perfect is the Eye of Horus. I have delivered the Eye of Horus which shineth with splendours on the brow of Ra, the Father of the gods, [I am] that self-same Osiris, [the dweller in] Amentet. Osiris knoweth his day, and he knoweth that he shall live through his period of life; I shall have by being with him. I am the Moon-god Aah,

iON 46:08

Aah.

Carolyn 46:09

(Carolyn: A-a-h) the dweller among the gods. I shall not come to an end. Stand up therefore, O Horus, for thou art counted among the gods." (Carolyn: so, yeah, I keep mixing up Osiris and Horus. How do they differ, iON?)

iON 46:28

Well, you can't - the reason you - they don't really. 'Cause that's what you're just learning here like the Eye of, the Eye of Horus, is now moved to the forehead of Ra. On the brow of Ra. So now that Eye can move to place to place so it could be Osiris as which is Horus. Which, you remember, Horus is supposed to be the driver of the dead. Bring out your dead. That kind of stuff.

Carolyn 46:55

Mm hmm. Cool. So, they're all melding.

iON 47:00

Yeah.

Carolyn 47:01

And the question is here

iON 47:04

The big drink of water like Tyrus. And like a big drink of water like Tyrus.

Carolyn 47:08

Tyrus. Ha ha. On Greg Gutfeld's.

iON 47:13

He's on, he's on our porn channel. Yeah, he's a big ole big'un, ain't he?

Carolyn 47:17

He's a big ole big'un. The question was, does "Stand up therefore, O Horus, for thou art counted among the gods" refer to the person getting his life back and becoming a god.

iON 47:32

Nah, not their life back, their life, their life exhumed. Not getting their life back, it's getting their life exhumed.

Carolyn 47:41

Oh yeah, I'm sorry. Ah ha.

iON 47:44

No, no, no, no, it's easy because your words are sound, but we had to be clear because there are things way on down the line in the 40's. You're gonna find a whole dissertation of how to shift, shift that around. It's like, "You said that it was over there. And we can't be..."

Carolyn 48:02

Ah ha ha.

iON 48:02

We're just, we're just cleaning it up now so we don't have to hear their bitching and complaining later.

Carolyn 48:09

Yeah. Heh heh. Got it.

iON 48:09

For those that actually listen. For those that actually listen and aren't playing Fortnite any longer.

Carolyn 48:15

I know. Bob, I wonder if people are on the chat listening to this or chatting. But I don't care. Appendix. (iON laughs) The APPENDIX is just saying that it's from "Naviille, op, cit., 1, B1. X" So, you can look that up.

iON 48:40

Yeah, the citation, the citation is those different marks, papyruses, from where - they're given a bibliography, so you can show where it came from.

Carolyn 48:52

A bible. Okay, next chapter: "THE CHAPTER OF FORCING A WAY INTO THE TUAT. The Am Khent priest Nefer-uben-f,

iON 49:03

uben. uben.

Carolyn 49:11

What about the "f"? uben. Yeah. uben-f.

iON 49:14
uben-f.

Carolyn 49:14
Heh heh heh. "whose word is truth saith:- Hail, Soul, thou mighty one of terror. Behold, I have come unto thee. I see thee. I forced a way through the Tuat. I see my father Osiris. I drive away the darkness. I love him. I have come. I see my father Osiris. He hath counted the heart of Set. I have made offerings

iON 49:41
Look here. Wait, wait, wait, wait, wait, wait, wait. Now, see? Now we're right back into the heart of the matter. We're right back into the sea, we're right back into who's who and who's moving to whom, and how who gets to hooaha, and whose hooaha is better than who's who.

Carolyn 49:57
Good Yeah, the heart. Yeah. When we hear about the heart, we hark back to the pericardium. Okay, -

iON 50:05
Yep.

Carolyn 50:05
- continuing: "I have made offerings for my father Osiris. I have opened all the ways in heaven and on earth. I love him. I have come. I have become a Spirit-body and a Spirit-soul, who is equipped. Hail, every god and every Spirit-soul, I have made the ways. I am Thoth...." (Carolyn: so, iON, I am Thoth. Is that reinforcing the life of the new god or what is what, what? What's going on with Thoth jumping in here?)

iON 50:36
Well, it's, yeah, yeah, yeah. It sets up the difference between a spirit, a soul, and a Spirit-soul. It's that merging. The merging that's known. See, when Thoth enters into it, remember the - all that crap from the Emerald Tablets? This is what all sets into that motion. That's what that does. Except, it's unlike Thoreau, it didn't have to go live in the woods.

Carolyn 51:04
So, it's, it's kind of marrying the Emerald Tablets to the Egyptian Book of the Dead?

iON 51:13
They're all connected. They're all connected. Of course.

Carolyn 51:16
Yeah. Okay. Emerald Tablets to the Book. Got it. Book of Bob. Gotta keep Bob in the game here. And then it just

iON 51:32
Why couldn't he get the pizzas on?

Carolyn 51:33
(whispering) I'll make it, I'll make it. Don't worry, I can do everything. Ha ha.

iON 51:38
Oh, okay. Phew, (indistinct)

Carolyn 51:41
The next is another chapter - I've got everything set up! It'll take 15 minutes, well, 20 minutes - if Bob can last that long.

iON 51:51
20 minutes. Good. Preheat it.

Carolyn 51:52
I haven't eaten for two days, myself, so, you know, think about that. Yeah.

iON 51:57
You'll be ready. You'll be ready for, you'll be in the mood for food.

Carolyn 52:02
Yes. Next,

iON 52:04
Did you try the grapefruit juice yet? Did you try the grapefruit juice yet?

Carolyn 52:08
No, I haven't been to the store.

iON 52:11
Gotta try it.

Carolyn 52:11
It's hard to come by that grapefruit juice. I have to travel to

iON 52:14
It's hard to come by, it's hard to come by

Carolyn 52:17
(indistinct) around.

iON 52:17
Yes, it's the same way here. And white grapefruit juice is even worse. You have to order it from Ocean Spray. It's unbelievable. Nobody sells it. They got that Ruby Red crap but not white grapefruit juice, and that's what you need.

Carolyn 52:38
Yeah, yeah, yeah. Maybe I'll have to -

iON 52:38

It's a little more acrid.

Carolyn 52:39

Right, I'll have to get it from Amazon, maybe. They have everything, you know.

iON 52:41

Yeah, they have everything, that's true.

Carolyn 52:42

Next: "ANOTHER CHAPTER OF THE TUAT AND OF COMING FORTH BY DAY. Open is the land of Unu. Shut is the head of Thoth." (Carolyn: okay. I would like to think that the head of a god should not be shut. So, but you've already mentioned that that's thinking. Yeah.)

iON 53:02

Yeah. And it overts the condition. It removes the con - it takes the problem out of the situation. It takes the problem out of the situation. Good.

Carolyn 53:16

Yeah. Yeah. So, but is Thoth known more as a thinker and has to be shut, shut off?

iON 53:27

Ah, maybe, but that thinking also controls the autonomic systems. You see? So, you shut the whole thing down, you shut it all down. You see? Respiration, it's not something you want to cease.

Carolyn 53:46

Yeah. So, we just shut off the head just represents the thinking. Shut off the thinking. Got it. Okay. Continuing: "Perfect is the Eye of Horus. I have delivered the Eye of Horus, the shining one, the ornament of the Eye of Ra, the Father of the Gods. I am that same Osiris who dwelleth in Amentet. Osiris knoweth his day, which cometh to an end. I am Set, the Father of the Gods. I shall never come to an end." (Carolyn: so, this indicates eternity, correct, iON?)

iON 54:30

Do.

Carolyn 54:32

Do. Heh heh. Now, surprisingly, this is, as far as I've come with questions, Bob, is that enough or shall I just stumble along? Bob wants me to go further. So, this is the next chapter, and it says: "THE CHAPTER OF COMING FORTH BY DAY AND OF LIVING AFTER DEATH. The Osiris Ani saith:- Hail, thou One, who shinest from the moon. Hail, thou One, who shinest from the moon." (Carolyn: is this the first time the moon's come up, iON? It's - kind of surprises me there.)

iON 55:16

It references from celestial bodies. Yes.

Carolyn 55:22

Okay. And why are we referencing celestial bodies?

iON 55:28

Because you just found a new moon and we thought we'd include it.

Carolyn 55:32

Ah ha ha, yes. There's a new moon that they found that, what? It's as big as a car you said, or somebody said?

iON 55:42

Right.

Carolyn 55:42

So funny.

iON 55:43

Right.

Carolyn 55:44

Yeah. Okay. Continuing: "Grant that this Osiris Ani may come forth among thy multitudes who are at the portal." (Carolyn: so, that kind of signifies to me that we're ready to get out. Is that true, iON?)

iON 56:06

Then let's go home. Yeah, let's go, let's go home.

Carolyn 56:10

Yeah.

iON 56:10

Let's go home. Leave, leave, leave, leave Bob's bitch ass there to take care of all these problems. He can work out all the problems. He may be the last one. Bob, when you leave out, be sure and turn out the light but don't touch that drive switch.

Carolyn 56:29

And if you come in Bob, I'm gonna stop, so hold that mute. Continuing.

iON 56:34

Hold that mute. (mimics the song, "Hold That Tiger") Hold that mute. Hold that mute. Hold that mute.

Carolyn 56:43

"Let him be with the Light-God." (Carolyn: Now, is that referencing the lampstands, the lamps, iON?)

iON 56:51

No, not yet. It's what the lamps would be if you are on this side of the Eye of Ra, but you aren't.

Carolyn 56:59
Ah.

iON 56:59
It's the light they have to borrow. Brian has actually solved the lampstand thing three times; he just doesn't know it.

Carolyn 57:10
Ah, cool. Yeah, the lamps are so, you know, the Keys gave me that reference where you fill your lamps with oil, your lamps burn bright. You change your frequencies such that you attract the elders who then are in a position to support you; not necessarily coming to you to help, but they're a point of support that we all wish we had.

iON 57:41
It's like a natural, it's like a natural resource. You have it, you just gotta know how to use it. So, you keep your, you keep your lamps, you keep your lamps trimmed and burning. 'Cause if you don't trim the wicks, they weren't, they won't burn bright. You'll have a sticky wicket.

Carolyn 58:00
Awesome. Okay the timing of that I have to go back and get those words. Got it. Continuing: "Let the Tuat be opened to him. Behold, the Osiris Ani shall come forth by day to perform everything which he wisheth upon the earth among those who are living [thereon]." (Carolyn: fine. The next is an) "APPENDIX (From the Papyrus of Nu, Sheet 13)" saying: "Hail, thou god Tem, who comest forth from the Great Deep, who shinest gloriously under the form of the twin Lion-gods, send forth with might thy words unto those who are in thy presence, and let the Osiris Nu enter into their assembly. He hath performed the decree which hath been spoken to the mariners at eventide, and the Osiris Nu, whose word is truth, shall live after his death, even as doth Ra every day. Behold, most certainly Ra was born yesterday, and the Osiris Nu was born yesterday. And every god shall rejoice in the life of the Osiris Nu, even as they rejoice in the life of Ptah, when he appeareth from the Great House of the Aged One which is in Anu." (Carolyn: now, those are a lot of words, iON, and, and they imply when they say Osiris Nu, is that the new body, the new god?)

iON 1:00:04
The reference, yes. And the main part that's necessary to know in this whole thing is what says eventide. Eventide is not up or down; it's not waxing or waning. It's when it's parallel. That's when hendiadys - that's the only time you can't tell that hendiadys applies.

Carolyn 1:00:24
Ohh.

iON 1:00:26

For when eventide, it's all, it's all even. So, you can't tell which is which. Which is not necessarily a problem, just know you can't. What you know you can't, then you don't worry about it. So now we're back to business. That's the short version.

Carolyn 1:00:41

Right. Okay, and then there's the next chapter. I'm gonna stop there, Bob.

iON 1:00:49

That's a, that's a good, that's a good place. Top of 30, well, almost top of 34.

Carolyn 1:00:55

Oh, we did two pages! Oh, I can't believe it. Okay, there you go.

iON 1:01:00

That's good. That was excellent. That was good.

Carolyn 1:01:02

Yeah, very fine. I enjoy it. Bob.

iON 1:01:06

That's not true, you're just

Unknown 1:01:10

(recording starts) meditating on the Kundalini -

Carolyn 1:01:15

Eh?

iON 1:01:15

Kundalini? Yeah, I've got some Kundalini. I've got some Kundalini. I got a little Kundalini. One time I got some Kundalini stuck in my teeth.

Music 1:01:24

Zappa's "What's New in Baltimore."

Carolyn 1:01:21

Yeah, stuck in your teeth? Oh boy. (Carolyn sings along).

[Top](#)

2020-03-07--U000-pages 34, 35

Carolyn 0:01

So, it's page 34, Cheri. "THE CHAPTER OF COMING FORTH BY DAY AFTER FORCING AN ENTRANCE THROUGH THE AAMHET."

iON 0:05

Aamhet. Aamhet. It's like I am, it's like IamAmy, Amy, IamAmy. Like that, Aam. Aamhet is like IamAmy, like IamAmy.

Carolyn 0:24

Yeah. Very good. Here we go. "THE CHAPTER OF COMING FORTH BY DAY AFTER FORCING AN ENTRANCE THROUGH THE AAMHET. The Osiris Ani saith:- Hail, Soul, thou mighty one of terror! Verily, I am here. I have come. I behold thee. I have passed through the Tuat. I have seen Father Osiris. I have scattered the gloom of night. I am his beloved one. I have come, I have seen my Father Osiris. I have stabbed the heart of Suti. I have made offerings to my Father Osiris. I have opened every (Carolyn: where are we?)

iON 1:05

Way in heaven and on the earth.

Carolyn 1:07

Yeah, I got a problem. They're weird things on my screen. I have opened every way in heaven.

iON 1:17

We may have done that.

Carolyn 1:17

Yes, get rid of that icon.

iON 1:21

Yeah, yeah, yeah.

Carolyn 1:21

"I have opened every way in heaven and on the earth. I am the son who loveth his Fathers (sic) (Carolyn: and it's plural. And there's a (sic) beside it as if it's an error. So,) I am the son who loveth his Fathers (sic) Osiris. I am a Spirit-body. I am a Spirit-soul. I am equipped. Hail, every god and every Spirit-soul. I have made the way [to Osiris]. I the Osiris the scribe Ani, whose word is truth." (Carolyn: so that's, they say, is a whole chapter and I don't know if there's much to be said there, iON. Any comment?)

iON 1:23

Oh, my stars, there's a ton. Yeah, there's a ton. Okay. This is - there's a great big ton and this is why we were hollering at Bert earlier, so he'd be all gussyied up. See, what he's discovered, Bert, that is, Number One. What he's discovered is that this, that these arenas that are being laid out here and in this realm are seamless. Okay? And he didn't know what the fuck he was doing. He just did the OA movements 'cause we said, "Hey, big ole Bert! Big ole gargantuan thing, you, do them." He said, "Okay." And then he was so lean and spry, boy, he was like a jackrabbit. Now he's so lumbering, and all ripply and muscly and all that kind of foolishness, but he can still do it. He's still agile. He maintained his plurality. Plurality. And so what this says is the distance and conditions that you come to, from, or to, if - there should be an "if clause"; that's the sic - when you're trying to find the Fathers "who loveth his Fathers Osiris," like Osiris is not more than one - then you

when you get Spirit-soul, Spirit-body and Spirit-soul lined up, then you become equipped. You can slip in and out of these conditions that apparently for the dead are judged by the Tuat.

Carolyn 3:37
Hmm.

iON 3:39
But see, if you're NOT judged by the Tuat, then you have passed through it. And then you know things, you've seen things, you get things, you know what's the difference. Then like Joe Biden you can discern the difference between facts and the truth.

Carolyn 3:58
Okay, so this is another - yeah.

iON 4:03
Okay, now hold on one second. Hold on one second. Carolyn, what this is, is this is acknowledging that there is a mind body, a soul body, and a spirit body. Now, we talked about the Three Kingdoms right after and before the tale of tea. Remember the tale of tea? Burning in the belly?

Carolyn 4:22
Yeah.

iON 4:23
Those apply but they were all segregated then. But now you're crocheting a great big ole afghan. And the afghan is all knitting together; not with pearls, but with chains. Chains. Papa Justify. Break the chain. Then what happens is once those are loosed, you have to be able to figure out if you're lost. See, road signs are real handy, they're good to have. They're really informative. They kinda give you an idea of what to expect or the conditions of your environ that lets you know that there's people exiting, that there's deer in the road, there's horses or buggies, or the bridge is iced before the road. I don't know what that even means, but they got big signs that tell you quickly that the bridge is iced before the road. And we go, not in Miami. Sometimes the road freezes before the bridges do in Miami. If the slushy truck turns over, it's, it's pretty ugly in Miami. But the signs give you a heads up of what's up. This is your bulletin board. This is your signage to let you know what's up if you are equipped. Hail, every god and every Spirit-soul. I have made the way [to Osiris]. I the Osiris the scribe Ani, whose word is truth, not facts. Okay? So now you're noting your position. Now, this is handy even for you, you superior, ascended, god-self, you, Dr. Carolyn Dean. This comes in your wheelhouse, too, 'cause you got to be aware of what you're doing; for example, you start turning something loose, you can be doing that in another Kingdom. Remember the Outer Kingdom affecting the Inner Kingdom? Well, they're all coming together now, so you can have blow over. And that'll cause Schumer to get on the television and commit suicide. Huh. Which is what he's doing.

Carolyn 6:46

Yeah, yeah. Okay, back, back, back, back to where you started when you went off the road to the road signs you said. "Once they are loose you have to figure out if they are alive." And do mean alive or dead?

iON 7:01

Ah huh. Yes.

Carolyn 7:02

Okay, and, and you do that by the signs.

iON 7:07

That's correct. With what the condi - well, when we say that, the signs, let's say the signs report condition. The signs report condition.

Carolyn 7:18

Yeah.

iON 7:20

You know, if it says, you come up and it says, "alligators crossing the road," you wanna make sure your boots are strapped up pretty tight. There's alligators in the road for Pete's sake! All right, but if it's comin', it says that your comin' into the dead, the east side of hell and it's pretty tough, then you need to know that. But see, if you got your OA movements down, pat, then you can navigate it if you get the drug off somewhere. See, that's the condition 'cause all this stuff is happening. And then you got boss hog, Bob, JR Neveritt, Beveritt, whatever his name is today, stirrin' up everything, makin' messes everywhere, doing all kinds of crazy things that pits new, little, things in it. He's throwin' sawdust in the - well, look what he did to CERN for god's sake. Nobody even gives him any grief about that. He destroyed that entire project. They were on the tip, tippy toe of antimatter, and he blewed it up with them damn cookie crumbs. He could have just stayed on the puffs it would've been all right. But no, he had to get them Famous Amos cookies and strolled in - well, it don't even do worth talkin' about it anymore. It's pretty sad. But this navigation point is important. Especially if you don't have a tweed sport coat with elbow patches and patch pockets on the coat, sport coat, however dapper.

Carolyn 8:48

Okay, so this is an important - could you say it's a pivotal point, or just a transform, a transition.

iON 8:56

It would be. No, no, no, it would be very pivotal. It would be very pivotal if you're Bert because now all of a sudden, now it starts to make sense. 'Cause these things that are a little odd, a little off, now it's gonna - Hey Ginney! Ginney ain't gone to bed yet. Hey, Ginney, this effects - this is you, too, missy. What this does is it lets you see where you are and where you to be, the condition between the two. So, it's kind of like a signpost, basically, of noting it to keep you out of the side of the dead side; it keeps you on the live side. Keep on the sunny side of life. That's what they used to sing. Ah, Little Jimmy

Dickins. Do you remember him, Carolyn, he was the governor of Louisiana. Him and that that, Little Jimmy. "You Are My Sunshine," yeah, and "Keep On the Sunny Side." The Whites sang that, too, it's a good song. But anyhow, it reminds you that there's a condition and an alternative path. See? And sometimes you feel that, and you notice. You can notice, like, I'm not 100% or I'm 100% not where I want to be. Ha ha ha. So, that's how you note that condition. But see, it's not fair, Carolyn, 'cause you talk about pain; it's the most wonderful thing that could ever be. 'Cause you say pain tells me what's goin' on. That's my threshold to let me know what's up. I got to have that. How else would I know how well-off or bad-off I am. You see? But everybody else, Bob, you could start at him with a pin and he's ready to kill himself. "Oh, I'm not doing that, get away -

Carolyn 10:30

No, let's leave Bob out of it. Bob's eating. He's not gonna bother us, so moving on, iON.

iON 10:37

Oh, better let him eat pizza then.

Carolyn 10:39

Moving on.

Bob 10:41

(laughing in background)

iON 10:42

Oh, yes. That's a big chapter. That's a big chapter.

Carolyn 10:45

Okay, the next - Yeah, they're little, tiny chapters but like you're saying there's a lot to be said. Thank you. Next one -

iON 10:52

It's huge. And they play it that way. They play it that way on purpose so that you'll lay it by; you won't give it any credence.

Carolyn 10:59

Yes, yes.

iON 11:00

That's the Clearwater Revival version.

Carolyn 11:03

So, the next little bitty chapter is titled: "THE CHAPTER OF MAKING A MAN TO RETURN TO LOOK UPON HIS HOUSE ON EARTH." So, is that like looking back like Lot's wife, not to be done?

iON 11:20

No, it's a way that if you get slipped off and you're bound in the Middle Kingdom or the Inner Kingdom, or the dead, the land of the dead, you

need to borrow a body to get you back to check on the folks at home; see how your mama and em are doing? That's how you do it.

Carolyn 11:43
Wow.

iON 11:43
Very handy. See? Carolyn, it's the thing that you've been saying' that that fucked up biology totally has been saying over - you're eternal. So, you can be here, alive, or you can be here, dead. Okay? And it's not some judgment that's being proliferated on yourself like nuclear annihilation. It's more like if the condition of nuclear annihilation hits you, how do you survive? How do you work it out?

Carolyn 12:12
Yeah.

iON 12:13
How do you build your Kingdom in that realm? And of course, you say, well, we just look at the obvious. We gotta get our body where we can hold up, get that Prussian blue, line it up just right so the body can take those rads and move through it. Don't you get yourself too perfect. Like, you see, you would just give solution to it. Yeah, that's what it's good for.

Carolyn 12:33
Oh, yeah. Yeah, take charge.

iON 12:37
And that's Key 13. Good.

Carolyn 12:41
Ha ha ha. Key 13, well, that's knowing the known.

iON 12:49
Right!

Carolyn 12:49
Wouldn't that be more like Key 6, taking action?

iON 12:53
Ah ah. No, 'cause there's no action required. This is so you know. What if you were in the dead, land of the dead and you were stone cold dead and didn't know it? That'd be a bitch, wouldn't it?

Carolyn 13:04
Ha ha. Okay.

iON 13:06
There's the rub.

Carolyn 13:07

Okay.

iON 13:07

This is what to do once you know. So, you're doin', you're doin' good, you see. We were gonna say keep typing but now we're fixin' to say, "Quit it! Stop! You got 'em. You done it! You don't have to do no more, you're good." Ha ha ha.

Carolyn 13:20

No problem I like it - my fingers.

iON 13:24

You tore up, you tore up Maui already.

Carolyn 13:26

Yeah, my fingers type regardless. Irregardless. Okay,

iON 13:32

Irregardless, that's right. Irrespectively irregardlessly.

Carolyn 13:35

Moving on, the Osiris Ani saith, oh, this chapter continues: "The Osiris Ani saith:- I am the Lion-god who cometh forth with long strides. I have shot arrows, and I have wounded my prey. I have shot arrows, and I have wounded my prey. I am the Eye of Horus, I traverse the Eye of Horus at this season. I have arrived at the domains. Grant that the Osiris Ani may come in peace." (Carolyn: and that's the end of that chapter. So, we got the lion, arrows, we haven't heard of them before. We're wounding the Eye of Horus. That's an important symbol. So, it looks like there's a few things going on there of which I have no idea.)

iON 14:29

You're traversing the Eye of Horus; that's the point. The point is that you can look upon the house of the earth, because at the domains or whatever the dominion is, that's where you have to make sure that Osiris Ani can get back and so you can get back, but you can hook it up. Because see, the Lion is the Leo. That's a whole - Leo is a whole star constellation. Remember?

Carolyn 15:00

Mm hmm. Yeah.

iON 15:01

Not too far from Gibraltar.

Carolyn 15:07

Okay. Okay. And the importance of Gibraltar?

iON 15:15

It's just the star constellation to get you back to Andromeda, path home.

Bob 15:23

(in background) Not Gibraltar on the planet Earth.

Carolyn 15:25
Gotcha. Yeah, yeah.

Bob 15:26
(in background) Which is a portal to the Atlantic Ocean.

Carolyn 15:29
Right.

iON 15:30
That's right. Very good.

Carolyn 15:31
Thanks.

iON 15:32
Wash them nasty hands. You go wash them nasty hand before you touch something.

Carolyn 15:37
Leave my tissue alone! Leave my tissue alone. He's always cleaning up my tissue.

iON 15:41
Wash them nasty hands.

Carolyn 15:42
No wonder he's washing his hands. And does everybody realize - I'm sure we said it last time, that Bob's washing his hands compulsively all these years. The whole world has to wash their hands now for, for at -

iON 15:56
Or die.

Carolyn 15:56
- least 10 to 20 seconds after every time -

iON 15:59
Or die.

Carolyn 15:59
- they

iON 16:00
They have to sing, they have to sing, they have to sing, "Happy Birthday, kiss my ass" two times or

Carolyn 16:07
Or "row, row, row your boat."

iON 16:10

No, that's not long enough 'cause, see no, no you can't do that 'cause that's you have that in sections. That's row, row, row, row, row and sing that choral thing. You have to wash your hands twice as it's goin' on at the same time. 'Cause that's like a round. Yeah, no, you don't want to do that. You can do that.

Carolyn 16:28

Oh, what are you doing in group wash? Group wash?

iON 16:31

Oh, good. Ooo. But you can't have a group. If you have a group, you're spreadin' the virus. Then you can sing one time sing my nigga. My nigga, my nigga, my mother fuckin' nigga. You could do that one time and scrub it real good. Carolyn, tell them about the benefits of those fingernail brushes. But don't - if you can contaminate the fingernail brush, doesn't that bring that back to your fingernails or no?

Carolyn 16:57

I know! You bleed yourself, so then it's even worse. Crazy. That's what they made us do in the hospital; bleed ourselves with scrubbing.

iON 17:07

Yeah. But you gotta scrub it. You gotta scrub it 'cause it's good. If you're gonna be, if you're gonna be all that worried about it, you know. But we'd say just go, just go catch it, then you can just get over it and you wouldn't have no trouble but, pfft - think it's a little extreme for us.

Carolyn 17:20

Okay, moving on. We have another chapter. Here we go. And it says

iON 17:28

We're knocking them out, though. Look it here. They're knocking them out.

Carolyn 17:30

Yeah, whole page done already. It says: "ANOTHER CHAPTER OF THE COMING FORTH OF A MAN BY DAY AGAINST HIS ENEMIES IN KHERT-NETER. [The Osiris Ani saith:-]"

iON 17:43

There we go. Hold on, hold on, hold on, hold on, hold out. Hold on. Listen to this. This is con - this is conditional. Now listen. We wish they would use "if," but they never use "if." It says, basically, with the, with the inset: "I have divided the heavens," but basically what he's trying to say is, "IF I have divided the heavens, then I have cleft the horizon. This is what Bert's been doin', hard. And he, well, we're gonna give him credit. He's pretty bright; he kinda knows; he gets enough to be dangerous. He's fixin' to figure it out and it's gonna get, it's gonna get hot. Hot, hot hot. So now we're sorry, we digress. We had to set the stage just a little bit. I have divided the heavens. Go ahead.

Carolyn 18:36

Yes. "I have divided the heavens. I have cleft the horizon. I have traversed the earth [following in] his footsteps. I have conquered the mighty Spirit-souls because I am equipped for millions of years with words of power. I eat with my mouth. I evacuate with my body. Behold, I am the God of the Tuat! Let these things be given unto me, the Osiris Ani, in perpetuity without fail or diminution." (Carolyn: so, you're saying the whole thing should be if, if, if, if, if iON.)

iON 19:12

Correct, and you missed the one thing to add that we'll make sure you get it right here. It brought us back to it, so you did it perfectly. I have conquered the mighty Spirit-souls.

Carolyn 19:22

Oh.

iON 19:22

You see, now, no, wait. That's, that's key. No, it's key because you did it (indistinct). I'm glad we worked this out in rehearsal, Carolyn, 'cause it would just be dead if we'd have done this otherwise. That's pretty good, huh, huh, huh? So, if you can capture the Spirit-souls, okay? Because, or if you could, because you were equipped for millions of years with words of power. Okay? And you eat with your mouth and shit with your ass, then you can figure this all out. Meaning, you can drive the dead people. Wait a minute. What? Are you saying you can make dead people do stuff? And we go, yeah. We can make the booger man go get on somebody, you can make somebody fall out. You can make somebody wreck their car, you can make red lights change and even run it. But wait, no, no, no, that's the Tech Body, Tech Body. No, you have this, apparently! Apparently! If you had enemies in Khert-Neter, you can fuck with them. Isn't that what, isn't that what Kanye was trying to say? Okay. okay.

Carolyn 20:41

Ha ha. Mm hmm. Good. You can fuck with them. Okay. "APPENDIX." They're telling us that this is "(From the Papyrus of Nu, Sheet 21)" Okay, and then another chapter: "THE CHAPTER OF COMING FORTH AGAINST ENEMIES IN KHERT-NETER." Which is what you just said. We can do that, and this looks like how we do it. "The Osiris Nu saith:- Hail, Am-a-f (Eater of his arm). I have passed over the road." (Carolyn: now, who's eating whose arm, iON?)

iON 21:30

Am-a-f. That's his name.

Carolyn 21:34

He's eating his own arm, and why?

iON 21:37

That's what, that's what his name means. The Eater of his own arm.

Carolyn 21:43
Why would you do that?

iON 21:45
Ah, well, you're in that kingdom; it's pretty normal. The scriptures say that if your arm offends you, it's better to have it cut off than to defile whole body.

Carolyn 21:59
Yeah.

iON 22:01
That's a gang - that's a gangrene issue, isn't it, Dr. Dean?

Carolyn 22:05
Yeah, put that Pico-Silver on. Continuing.

iON 22:10
You're gonna come up with that; that's gonna come up again, the necrosis.

Carolyn 22:16
Okay.

iON 22:17
Well, no, we didn't mean to bring that up; but we didn't mean to bring it up. We didn't mean to! But we did.

Carolyn 22:21
No problem.

iON 22:22
It's a good plug for it because this is where

Carolyn 22:24
Festering. It's festering.

iON 22:26
That's right. That's exactly right. And that's what this is. If this doesn't get unrequited, if it doesn't get settled, it's gonna go, it's gonna go gangrene. And then -

Carolyn 22:37
Yes.

iON 22:38
- you won't be able to - except this one, no matter how heavy your hands are, you will not be able to debride it. You're never get good blood flow to it -

Carolyn 22:48
Yeah.

iON 22:48

- 'cause it's rotten. And then necrosis, see, from this will eat itself away. And that's this point of, and so, when you, when that starts occurring and you have to deal with it, then you can go, "Oh, you must know Am-a-f." That'll be fun.

Carolyn 23:04

Wow. Nice. Got it. All righty. Let's go. "I am Ra, I have come forth from the horizon against my enemies. I have not permitted him to escape from me. I have stretched out my hand like that of the Lord of the Urrt Crown. I have lifted up my feet even as the Uraei-goddesses lift themselves up. I have not permitted the enemy [to be saved] from me. As for mine enemy, he hath been given to me, and he shall not be delivered from me. I stand up like Horus. I sit down like Ptah. I am strong like Thoth. I am mighty like Tem. I walk with my legs. I speak with my mouth. I chase my enemy. He hath been given unto me, and he shall not be delivered from me." (Carolyn: so, it sounds like we're taking on all the attributes to make us more powerful.)

iON 24:13

Well, you already had that, darling. This is just how it applies. See? That's our rub. Our position is that you have all this already, but this allows you to navigate from that life. Their rules of cadence in the underbelly are different. They're different. It's kinda like when y'all went through the Thompson quadrant of the upside down. Things didn't make sense; it wasn't right. Everything that you knew to be the solemn and the case, they said was a lie. Everybody we trusted, Carolyn, during the upside down they said, "Oh, everything's a scam. It's terrible. It's this, it's that." When you knew better, but that's the only way it was presented. You're like, Well, okay, I gotta go with this. I mean, everything's on fire! What am I gonna do? Well, that's what happened in that condition. And you lived through that firsthand. Well, Bob, especially, 'cause it was no good. Then, then the next thing you know that you had the potential in the Thompson quadrant, or the upside down, that you can almost have the Dark Horse come after you! And instead, whew, you got out, saw it, identified it just like this is telling you how to do it. So, you know how to then stand, and you would say - you are darling - what you would say, "Let's live our lives in such a way that we have no enemies." Be nice, but it rarely works out exactly like that, you see. There's the rub. So, if you have an enemy, this is how that applies, and you can consume them like unto a fire. Now some people are gonna hear this and they gonna get the big dick syndrome. They're gonna run around, run around, Sue, run, run, you know that song, "Runaround Sue". Bob will have it and he'll play it long more than we want him to, but he'll play it. But the run around Sue, and they'll try to use it for people that they're trying to take advantage of. But you gonna find out what happens when you do that, so, go on with your big, bad, self. You all that? Just make sure that your, that your mouth don't write checks that your ass can't cash. That's all we're sayin'.

Carolyn 26:27

Yeah, yeah, yeah. That's like being angry is like you taking poison and expecting the other guy to die 'cause it's always, always gonna come back on you.

iON 26:37

That's right. But it tricks you though, Carolyn. They get, they get full of party liquor, get drunk on their own liquor, and they run around like they know something. They've got just enough power to be dangerous. They're going around and running around with a double-barrel butcher knife tryin' to lop somebody's damn head off and like you say, they end up cuttin' their own throat. Ha ha ha. To prove a point. So, but we want to solve that 'cause what if you're important and you do that? Well, if you end up there, then somebody's got to go get ya. Well, they gotta be plugged in enough to know you're there. You got to find out how the Urrt Crown applies. 'Cause the Lord of the Urrt Crown, now, that goes all the way to your four and 20 elders. And, no, Mathew Rose, we're not talkin' about 4-20 marijuana cigarettes either. Ha ha ha. Sorry, we had to give another shout out there; we couldn't miss it. We had to do, we had to do, keep it interesting.

Carolyn 27:43

Okay, good. Good, good, good. Continuing: "A HYMN OF PRIASE TO RA WHEN HE RISETH UPON THE HORIZON, AND WHEN HE SETTETH IN THE LAND OF LIFE." Back to life, now, we are.

iON 28:04

Ah huh.

Carolyn 28:04

"Osiris the scribe Ani saith:- Homage to thee, O Ra, when thou risest as Tem-Heru-Khuti."

iON 28:12

Khuti. Khuti.

Carolyn 28:18

"Thou art to be adored. Thy beauties are before mine eyes, [thy] radiance is upon my body. Thou goeth forth to thy setting in the Sektet Boat with [fair] winds, and thy heart is glad; the heart of the Matet Boat rejoiceth. Thou stridest over the heavens in peace, and all thy foes are cast down; the stars which never rest sing hymns of praise unto thee, and the stars which are imperishable glorify thee as thou sinkest to rest in the horizon of Manu, O thou who are beautiful at morn and at eve, O thou lord who livest, and art established, O my Lord!" (Carolyn: is Manu, this horizon of Manu, is that earth?)

iON 29:21

What's left of it.

Carolyn 29:24

Heh heh heh heh. You mean when we only have the 28 countries?

iON 29:30

Basically.

Carolyn 29:32

Yeah.

iON 29:33

Look how it's laid, look how "as thou sinkest to rest in the horizon of Manu." Is to the end.

Carolyn 29:41

Yeah. Right. Wow.

iON 29:45

But see, there's no time so there must be a realm, there must be a realm where Manu is here. And some, your grandmother, Carolyn, your grandmother would look and say, "this is." You know, this is where the devil's walkin' on the earth, and dogs and cats are laying together. You know, it's ruined, it's over, we're through. We messed up; this is terrible from their perspective, you see. Civilized humans don't live here anymore.

Carolyn 30:13

Hmm. Mm hmm. Well, -

iON 30:18

Poor Evelyn.

Carolyn 30:20

Heh, heh, heh. If, as you know, some people are predicting, even you, iON, are alluding to that this, this virus and then the next one are going to do a lot of damage and doom us, I mean, you could see it happening if the airlines are shutting down. One crazy, crazy establishment in Nova Scotia that sells lobsters to China isn't, is not gonna ship to China anymore, as if that could be a problem. It's crazy the way people are shutting themselves down. And that means they shut off whole countries.

iON 31:07

Well, see, what they're afraid of, Carolyn, is that the Chinaman has to pay with money; and when he puts the money in the bank and wire transfers it, it may give the corona virus through the wire transfer.

Carolyn 31:23

Heh heh heh. I know. And people won't even drink Corona beer now because it may have the virus.

iON 31:30

Ha ha ha. Well, they shouldn't be! They shouldn't be drinking Corona; they should be drinking Stella Artois. If you had a beer, would it be Corona that it's so bad that you have to put a damn lime in it to drink the shit, horse piss, it's not good. Take, when you have Stella Artois;

when you can drink something called Stella Artois, it's so much more beneficial. So yes, they should drink Stella not Corona. Good for 'em. Good clean up. My, my Corona.

Carolyn 32:02

Whew. So, yeah, this, this, you know, ruining and all that is being said here is occurring right now. No time.

iON 32:13

If you ever get out of, if you ever get out of the fifth gate again and we pray god you don't. We're gonna do everything we can to keep you in there. You wouldn't stay five minutes in Maui if you saw what it was really like. You wouldn't stay five minutes. You wouldn't even pack your shit. You'd walk off that bitch. Done. If you only saw it. Oh, that paradise, that queer line of paradise, or parasitic device that you line in that's perfect. Carolyn, there's no place that perfect, darlin', there is no place that perfect. Sorry.

Carolyn 32:53

Well, we have created it and we love it.

iON 32:57

You stay right there with it. Don't - stay with it. Do what you want to. Remember the Maven no matter what they cut off; it always comes right back? I mean, no matter what they do; they'll cut the blooms off and the next day the blooms are right back. That's not exactly normal.

Carolyn 33:12

Yeah. Yeah, okay, okay. Well, we like it. We're making it.

iON 33:17

Just sayin'. No, no, just stay -

Carolyn 33:19

Key 18.

iON 33:19

- in the fifth gate and it'll be fine. Yeah.

Carolyn 33:22

Got it. Okay. Continuing: "Homage to thee, O thou who art Ra when thou risest, and who art Tem when thou settest in beauty. (Carolyn: There's Maui). Thou risest and thou shinest on the back of my thy mother [Nut], O thou who art crowned the king of the gods! Nut welcometh thee, and payeth homage unto thee, and Maat, the everlasting and never-changing goddess, embraceth thee at noon and at eve. Thou stridest over the heavens, being glad at heart, and the Lake of Testes is content." (Carolyn: Testes. Is that referring to testicles, iON?)

iON 34:14

Yeah. And it's the, well, actually it's talking about the scrotum. The sack that holds it all together. It's what pulls it so it's hanging

outside of the body but yet it's still part of the reproductive system. The reproductive system, the lymphatic system, is what it's making reference to.

Carolyn 34:37

Yeah, yeah, yeah. Got it. And just noticing all this "est," everything risest, setest, "est," shimest. What's with all the "est's," iON?

iON 34:54

The mostest, the best, the mostest.

Carolyn 34:59

Yeah. Ah ha, yeah, bestest. Okay, so it's the - not the extreme, but the highest.

iON 35:09

The fullest, the fullest, the fullest amount. The fullest amount.

Carolyn 35:14

Good, better, best. Good, better, bestest. Very good. Continuing: "The Sebau-fiend hath fallen to the ground, his fore-legs and his hind-legs have been hacked off him, and the knife hath severed the joints of his back. Ra hath a fair wind, and the Sektet Boat setteth out on its journey, and saileth on until it cometh into port. The gods of the South, the gods of the North, the gods of the West, and the gods of the East praise thee. O thou Divine Substance, from whom all living things come into being." (Carolyn: okay, so a couple things. We've got all four directions here. That must be important, iON.)

iON 36:04

Yes, it is. And you see, this is that shaking, the shaking or continuance. This is the contingent plan 'cause it's coming at you from every side, or relief comes from every direction. And look at that now, the problem is comin' at you from every side. You can't hide from it. You can't run from it. You're gonna deal with it. It's gonna look you right down your throat hole. And the help, the clear and present -

Carolyn 36:30

Yeah.

iON 36:30

- help that you have for your deliverance to draw up nigh, comes from the same direction.

Carolyn 36:35

Mm hmm. Yeah. Mm hmm.

iON 36:41

That's pretty good. What's wrong with Hunter Biden?

Carolyn 36:46

Ho, ho. Poor Hunter, man, everything that comes out about him. It gets worse and worse. Now, this Divine Substance, is that like bone marrow?

iON 36:57

Rhymes with Living Water. Rhymes with Living Water.

Carolyn 37:03

Yeah.

Bob 37:03

(in background) What's Living Water?

Carolyn 37:05

The Divine Substance is Living Water. Mm hmm. Nice. Bob, get me some Living Water right now.

iON 37:14

We're so happy. People, people, people are comin' on; it's comin' on pretty quick, Carolyn. They're catching up enough that now the Living Water practically won't kill anybody. So much wonderful.

Carolyn 37:24

Oh, great. Yeah.

iON 37:27

It's good. We're very happy. They're workin' hard.

Carolyn 37:31

Awesome.

iON 37:31

That's good.

Carolyn 37:32

Continuing: "Thou didst send forth the word when the earth was submerged with silence, O, thou Only One, who didst dwell in heaven before ever the earth and the mountains came into being". (Carolyn: okay, so there's, they're trying to, you know, they're talking about time but they're negating time at the same time, right, iON?)

iON 37:58

That, well, it's, where'd it come from? Where'd it go? Where'd it come from? Where'd it go? How does it apply? Does it apply to me? No, Yes. No. Yes. Does it? Okay, it's a red light. Does that apply to me or to everybody? Is that red light for them and I can go right on through it? 'Cause if everybody else is gonna stop, I shouldn't have to. Right? It's a suggestion, right? This is what it's laying out, it's what's a rule and what's a suggestion.

Carolyn 38:24

Yeah. Got it. Continuing: "Hail, thou Runner, Lord, Only One, thou maker of the things that are, thou hast fashioned the tongue of the Company

of the Gods, thou hast produced whatsoever commeth forth from the waters, thou springest"

iON 38:47

Oh, waters? What?

Carolyn 38:49

Water, woo hoo. Bring me that water, Bob.

iON 38:54

Get the good tumblers. No, get the good tumblers. Ya got water tumblers. Get them.

Carolyn 38:59

Yeah, he's got the good ones. Okay. Hang on. Mmmm. It's still sweet, iON.

iON 39:09

Quit showing off.

Carolyn 39:09

It's amazing.

iON 39:10

You still think it's sweet. Well, it's better than acrid, we guess, but it's strange 'cause it doesn't seem sweet. Doesn't seem sweet, but I guess it's working; it's doing you good.

Carolyn 39:22

Yeah, thank you. Continuing: "thou springest up out of them above the submerged land of the Lake of Horus. Let me breathe the air which cometh forth from thy nostrils, and the north wind which cometh forth from thy mother Nut. Make thou my Spirit-soul to be glorious, O Osiris, make thou my Heart-soul to be divine. Thou art worshipped as thou settest, O Lord of the gods, thou art exalted by reason of thy wondrous works. Shine thou

iON 40:06

Oh, so it is your damn fault. Oh, Carolyn Dean. Okay, so -

Carolyn 40:12

Ahhh.

iON 40:12

- you admit it. Good, that's good. And that breathing, the breathing the air that comes from your nostril, that's 'cause the air that comes out of your nostril is carbon dioxide.

Carolyn 40:23

I know!

iON 40:23

So, when you start breathing carbon dioxide, it's pretty clear they're settin' the stage. See, it's amazing; the dead people have got this shit more put together than you gods have. Craziest thing ever. And we pimping y'all, pimping y'all out for godhood and you still in the dead, y'all spend our time with the dead and play with the Dark Soul, Bob, and get the god - get the dead to become gods to rule the earth again. If y'all don't hurry up with it, the rocks are gonna cry out, glory and honor. It's coming. Seven come eleven.

Carolyn 40:57

Yeah. It's coming. And they said, yeah, breathing air from nostrils. The CO₂, is that part of the carbon -

iON 41:05

It is.

Carolyn 41:06

- excess access?

iON 41:08

It is. It is. It will make - it will actually be a, it'll be a carbon ester. What? What?

Carolyn 41:20

Ohh. Oh, my. And then, let's look at that -

iON 41:23

And if it gets there before, before negative pH, it'll be a carbon acid ester, but after negative pH, it will just be a carbon ester.

Carolyn 41:35

Yeah. Mmm. An ester is a chemical compound derived from an acid, which, in which at least one -OH (hydroxyl) group is replaced by an -O-alkyl (alkoxy) group. Usually, esters are derived from carboxylic acid and an alcohol. So, carbon and oxygen at play.

iON 42:03

Yes.

Carolyn 42:04

At play.

iON 42:05

In tow, in tow.

Carolyn 42:07

Heh heh heh. Got it. Um, continuing: "Shine thou with the rays of light upon my body day by day, upon me, Osiris the scribe, the assessor of the divine offerings of all the gods, the overseer of the granary of the Lords of Abydos, the real royal scribe who loveth thee, Ani, whose word is truth, in peace." (Carolyn: now grainery, that's the first time we've heard about grains and grainery. Correct, iON?)

iON 42:51

No, they referenced Bread of Living Water a couple of times. They're just cheeky about it.

Carolyn 42:56

Ah, ha ha.

iON 42:57

See, the rub here, here, here again, here again, the dead got it goin' on more than some of the live ones do. Just sayin'.

Carolyn 43:05

Yeah, mm hmm. Fun.

iON 43:10

Did you find this batch overdone, or did you find this batch overdone?

Carolyn 43:15

Oh no, I forgot to mention - no, it seemed to me to be pretty perfect. Yep, pretty perfect.

iON 43:22

Okay. 'Cause he thought it was, he thought it was overdone; but you would always say, no, no, it was not quite done enough. So, good.

Carolyn 43:30

Well, you know, I just toast mine. So, I do, I change the composition with the toasting. So, maybe I'm not the best judge.

iON 43:40

Oh, no, no, no but in a convection oven, it changes it from a 20 minute to a 30 minutes. That's the difference of 10 minutes, 350 convection.

Carolyn 43:50

Oh. Oh.

iON 43:51

That's what we wanted to see. But see, for him it was almost too much, too dark, too heavy. But see, you said no, no if you're not careful, it wasn't like - it's not gummy, but it wasn't like, like, done, done, done inside; 'cause it's so dense. The denseness is what makes - you have to cook it that long. 'Cause normally you cook it 10 minutes and it'd be enough. But there's so much to it, the girth of it is so - it's not heavy, but it's a heavy bread. It's a heavy, heavy bread. Does that make sense? It's not like rolls of puffed rolls.

Carolyn 44:28

Yeah. Well, it has heavy ingredients; the ingredients themselves are dense.

iON 44:32

Sure.

Carolyn 44:32

They're not like, you know, fly-away white flour, that's for sure.

iON 44:37

Correct. That's right. And it's still - and notice it's filling. But you know how when you - some people who don't eat gluten and don't eat bread and stuff, if they eat it, it just lays in their belly and it makes them miserable; you know, just makes them miserable. This isn't like that. It doesn't do that in your gut.

Carolyn 44:57

No, no, not at all. Okay,

iON 44:59

Which is, which is odd. It's odd because the consistency is different. But now you got to be careful 'cause here again, here again, you're laying this in a condition that you're already in a way different place. You see? 'Cause over time, it evolves and does its thing. So, somebody that's not ascended that's blown up with GERD and all those other nasty words that we only can't even say let alone have, of course it would be just like knocking them off. It'd be like givin' them a painkiller with a 410 shotgun. Ha ha ha. It will stop - 410 shotgun will stop your pain, we promise; it will quit it. Ha ha ha. Not quite what you had in mind.

Carolyn 45:42

I know, it's like you're saying, iON, with, with the Living Water and the Bread of Life, they are such revolutionary substances that they're bound to cause some shifting when people take them. So, it's hard -

iON 46:03

That's right.

Carolyn 46:03

- to just put them out. It's hard.

iON 46:05

Well, but now what's happening, you've got enough, you got enough now, folks are coming along enough, now, that it's gonna be, it'll catch them up and keep on going. Catch them up and keep going. They're doing good. They're actually doing very well. And they know it. See, you can listen to their questions, you can listen to their talkin'. Now, Bob will get started and he'll go slay 'em and chop their fucking heads off. But that's what he always does. You know, that's why you have LaRouche quadrant; so you can have something to complain about, of course, but that's fine enough. But then you have to bring it back to Marge Stewart to say that this message is a medium, not a large or small, the message is medium. And so, the common place - even these words would fit into "Finnegans 'Woke.'"

Carolyn 46:52

Ah, heh heh.

iON 46:53

These words would fit into the best of "Ulysses," you see. Because it's what makes Bloomsday valid. You're like, wait a second. But you understand, Leopold Bloom was the connection between the live and the dead. Right?

Carolyn 47:14

Right. Ah, true.

iON 47:16

Bob will play with that. Oh, Lord, you're gonna hear it on Thursday, on a bad Thursday night you gonna listen to that for about three hours, Dr. Dean. Sorry! Ha ha ha. You better, you better, -

Carolyn 47:28

No, I'll just go to bed.

iON 47:29

- you better get you a massage. Get you a massage appointment for about 5:30. Ha ha. You'll want to get away right quick before he does all that 'cause he's gonna blow that to death as you know.

Carolyn 47:42

Ah huh. Yeah. Cool. Yeah, thank you. We appreciate our Thursdays. Okay, continuing.

iON 47:50

Did great.

Carolyn 47:50

"Praise be unto thee, O Osiris, the Lord of Eternity, Un-Nefer, Heru-Khuti (Harmakhis), whose forms are manifold, whose attributes are majestic [Praise be unto thee], O thou who art Ptah-Seker-Tem in Anu, thou Lord of the hidden shrine, thou Creator of the House of the KA of Ptah (Het-ka-Ptah) and of the gods [therein], thou Guide of the Tuat, who art glorified when thou settest in Nu (the Sky). Isis embraceth thee in peace, and she driveth away the fiends from the entrances of thy paths. Thou turnest thy face towards Amentet, and thou makest the earth to shine as with refined copper. Those who have lain down in death rise up to see thee, they breathe the air, and they look upon thy face when the disk riseth on the horizon. Their hearts are at peace since they behold thee, o thou who art Eternity and Everlastingness." (Carolyn: so, I get from that it's, it's about the eternity that we're seeking.)

iON 49:19

Now, no, it's about Isis coming to the gratification that it makes no nevermind. So, if your dead, bring 'em back; if they're not dead, kill 'em and then bring them back. Doesn't make any difference. See, 'cause what you lay down in death, you rise up to see. You breathe the air, and you look upon the face when the disk riseth on the horizon. You know

that little place on Bob's neck, the little thing on that side on this, like when he turns his head; like the Sphinx on the side. When that opens up, and the disk in the sky, you can see that place where you start to go to, toward the sun, then you'll know. Too wet to plow.

Carolyn 50:05

iON, my, my phone escaped. So, we've got to go back and let's go back to when I said it's about the eternity that we are seeking and you said no, it's about Isis coming to the gratification of, of what?

iON 50:24

Isis coming to the gratification of both; of both sides, of both markers, of both conditions. Both.

Carolyn 50:33

Both with being what?

iON 50:34

So if you're dead, -

Carolyn 50:35

Eternity or not eternity?

iON 50:36

- if you're dead, -

Carolyn 50:37

Ah ha.

iON 50:37

- no, no, no. Live and dead, live and dead.

Carolyn 50:41

Yeah.

iON 50:41

You see? You lay down and you're dead and you can get you up, then death ain't no big deal. Right? So, if you know how to get back, if you got these things hooked up right, then you don't worry about death anymore 'cause it's like, well, hurry up and kill me motherfucker. Kevin Gates said it best said. "You say you don't like me. Well then shut up or kill me." See? 'Cause now, if you know this, then you can go right there. And those who have lain down in death rise up to see thee, they breathe the air, and they look upon thy face when the disk riseth on the horizon. That's when Bob's - the little thing on Bob's neck - when he looks at the sideways on his profile on the Sphinx and on his real face and on the real sun, that little disk, when that opens up, when it riseth on the horizon, you'll be able to see it. 'Cause as you get closer to it, what happens is, it looks bigger. Like sometimes when the moon is full it looks like it's huge, like it fills the whole sky, just because it gives that appearance from the way it goes. That's the point.

Carolyn 51:51

Yeah. Okay,

iON 51:53

It looks bigger from perspective. What this is talking about, Carolyn, is perspective. Yes.

Carolyn 52:01

But it's mentioning eternity several times. So, is eternity just a word for being able to get back when you're dead, so no big deal?

iON 52:13

Yes, but yeah. Well, if you do, see, there's the rub. That's right. If you do, it's great. It's great if you do. But if you don't have this and you get caught in the wrong side, then you spend eternity in the Hell House.

Carolyn 52:30

Ha ha ha. I gotcha. Yeah, so yeah, the eternity can be in life or in death.

iON 52:42

Yeah, and look here. And it even gets our grounding metal, even gets our grounding metal.

Carolyn 52:48

Yeah.

iON 52:49

And thou makest the earth to shine as with refined copper. Remember the anodized copper? The grounding when people have grounding issues?

Carolyn 53:00

Yeah.

iON 53:00

The copper - can you see - can, can they eat copper, enough copper to hurt 'em? Is there a way you get enough to copper? -

Carolyn 53:08

Oh yeah. You can -

iON 53:09

Oh wait, that's two questions.

Carolyn 53:10

- people got copper poisoning from all the copper plumbing, women from copper IUDs. There's a lot of excess of copper, but that, but you still need bioavailable copper such as happens to be in our ReMyte in order to run your body properly.

iON 53:32

Right. Good. And see now, in that grounding, some - now that, like you say, you would say some people are sensitive, so they'd be - that's not true. It's not sensitivity. It's the amount they need to be grounded. If you're already well grounded, you don't need as much copper added to. And sometimes people who have issues - now, they complain about it. We see them as perfect, but they complain or run with it. The thing with the - some people say that they are heavy, but then Bob says everybody's fat. You know, if you don't weigh 65 pounds, he thinks you're morbidly obese. Ha ha ha. You know, when you're the world's tallest midget, Carolyn, everybody, everybody's huge. But the larger girth, sometimes, is explained from the question of grounding. And we've talked about that to death, that you want to be grounded, so, you'll make yourself be groundable. You'll make your body shape and form so that you're not comfortable at higher elevations. Like, you can make yourself big enough that you wouldn't feel comfortable climbing a ladder to clean out the gutters. But if you're Bob and you're 12 pounds, you just shimmy up the ladder. Well Bob ain't gonna do nothin', but Bob would have somebody do it. Ha ha, you know. Carolyn! Get somebody to clean out the gutters. You know how it goes. Ha ha ha ha.

Carolyn 54:55

Right. Heh heh. Okay, -

iON 54:58

As that is agile, agility does not mean that you're grounded. That's what they confuse, which sometimes makes them wanna hold weight. They see it as necessary. I mean there's nothing wrong, but you wanna have it balanced so you can function; that's the point.

Carolyn 55:18

Perfect. Now an interesting next point. It's, it's not a chapter, its just is in capitals saying: "THE SOLAR LITANY."

iON 55:32

Yeah, that's Bob.

Carolyn 55:32

Can you say what that refers to? Bob?

iON 55:36

The hole that you're going through in the sun.

Carolyn 55:41

Oh, that's the hole in the sun. Oh. Yeah. (to Bob in background) The next line I have is capitals, "THE SOLAR LITANY."

Bob 55:50

(in background) Oh yeah.

Carolyn 55:51

That's the hole we go through, the hole in the sun. Yeah! And Bob is -

Bob 55:57
(in background) Finally gets (indistinct)

Carolyn 56:00
Say that in unmuted, Bob. (short pause) He's getting there.

Bob 56:09
Finally gets to Dobbstown.

Carolyn 56:11
Ah, ha ha.

Bob 56:12
Dobbstown's role.

iON 56:13
Yeah.

Bob 56:14
R-o-l-e.

iON 56:14
Yeah, with a, with a beer back, with a beer back of Neveritt, with a beer back of Neveritt.

Bob 56:19
Heh heh heh heh.

Carolyn 56:21
And a roll in the hay.

iON 56:24
Yeah. Fuck me hard in the watermelon hay.

Bob 56:28
Solar Government - the World Government was the LaRouche quadrant, peaked in 1960. Solar Government peaked in 1965. That was the McLuhan quadrant. The Universal Government peaked in 1970, Thompson quarter. And the Mythic Government peaked in 1980 with the Kroker quadrant. And 1990 was Lockdown BobRule, 1990 to 2020.

iON 56:53
FEMA cramp, FEMA cramp, FEMA cramp. FEMA cramp.

Bob 56:56
Yeah. Heh heh heh.

Carolyn 56:59
Okay. Are we, are we good here? Will I continue? Bob?

iON 57:06
That's pretty good. A good spot.

Bob 57:08
Let's see how long we've gone.

Carolyn 57:11
Yeah, I think so.

Bob 57:13
We started at 5:30. Oh, yeah. It's been about an hour. We used to go about an hour.

Carolyn 57:21
I think so. Yeah. Okay. Yeah, I'm good. I could continue, but I think I'm good here.

iON 57:26
That's page, that's page 35. That's page 35. You're halfway there, Carolyn.

Carolyn 57:33
We did a whole page.

iON 57:33
And you're halfway there. Your halfway.

Bob 57:35
What is it? 69 pages? 69?

iON 57:38
Ah huh.

Carolyn 57:38
I think so. 60.

Bob 57:40
69, Carolyn.

Carolyn 57:41
Really.

Bob 57:42
Yeah McLuhan's number, 69.

Carolyn 57:45
Thank you very much, iON. Fun again. Much fun.

iON 57:48
It's pretty good. It's pretty good. Now, forget takin' - normally, we say be easy about it, don't be all serious. Forget we ever said that about this. This is serious. This is serious. If you're gonna look at it, this is - it's not Howard Stern, this is the real deal. So, get it or don't; we don't care. There is no quiz. There is no quiz. There is

no test. You get it, you get it. You don't, you don't. It's all right with us. No problem. Please yourself. Freely is it available for all who will.

Bob 58:20
Cover the whole series?

iON 58:21
Whoso - yeah. Whosoever will.

Bob 58:23
Cover the whole series.

iON 58:24
And that's good. Yeah. (overtalk, indistinct)

Bob 58:26
Whoever will be smart enough.

iON 58:27
Mm hmm.

Carolyn 58:30
For whosoever will, Bob.

Bob 58:33
Yes, whoever's smart enough -

iON 58:34
For whosoever will.

Bob 58:35
- to pay attention.

Carolyn 58:36
Thank you.

Bob 58:37
All right. Thank you, iON.

iON 58:38
You're welcome.

[Top](#)

2020-03-28--1900-1-pages 35-37

Carolyn 0:01
Okay, Egyptian Book of the Dead part 1000 beginning with, "Homage to you, O ye gods," but let me say this right at the outset, iON. There are 64 "homages" in the text where the paragraph begins with homage. This next section has a slew of them. It sounds a bit obsequious to keep "homaging" this late in the game. What do you say to that?

iON 0:32

No, homage due, clandestine rigidity, allows for respect to be noted. Because apparently you have levels and tiers of death to overcome. And so when Bob plays a song, "I just called to see what condition your condition was in," so, you see where you are; then your homage is based on that epiphany. Or, like Billy Eilish. Remember Billy Eilish? She was singin'; she this little child. She ain't 12-years-old, she was singing. She sang, "Where do we go when we go to sleep? Where do we go? Where is it we go when we go to sleep? Where do we go? Where do we go when we go to sleep?" Pretty interesting.

Carolyn 1:18

Well, yeah, good for her.

iON 1:20

So, that's the, the ohmage of the homage is valid because you want to make sure. You never want to give too less homage. You're that way with gratitude almost overtly so. You're very, very quick to be thankful 'cause you are. It's not like it's a put-on kind of thing; you're sincere and genuine. And if they're full of shit, you'll tell them they're full of shit.

Carolyn 1:42

Damn right.

iON 1:42

But if there's any, any gratitude at all that you can share, oh, Lord, you all about that. The same thing here is whatever condition that they're working into, those homages will show up to say, okay, it doesn't matter where you are, let's get you out of here. Okay. Homage to you. If you can get me out of here, let's go. Here's homage for you. That's what that applies to. It's gonna make more sense when we start parsing out the bodies. You'll see in a little bit.

Carolyn 2:10

Mm hmm. Okay, now let me just say about your first words. What, what does clandestine rigidity allow? Well, I mean, what does clandestine rigidity mean?

iON 2:29

Oh. Okay, well, the - okay. First part is clandestine. It's like "what is to be, will be," like the Southern Baptist - the, no, no, - primitive Baptist. They think what's gonna be is gonna be and there is nothing you can do with it. So, it's clandestine appointment. It's gonna happen anyway. And the rigidity is rigor mortis.

Carolyn 2:51

Got it. Okay. Heh heh. (to Bob in background) You're muted very young one. (iON laughs)

Bob 2:57

What are the words you're near the title?

Carolyn 3:01

"Homage to you, O ye gods of the Dekans in Anu, and to you, O ye Hememet-spirits in Kher Aha, and to thee, O Unti, who art

iON 3:18

It's The Solar, it's "THE SOLAR LITANY," Bob. Solar Litany.

Bob 3:24

Solar Litany. And you said Dekans?

Carolyn 3:28

Yeah.

Bob 3:29

Yeah, so we - oh yeah, it says the word Dekans.

iON 3:31

It's like pecans that gone bad.

Bob 3:32

Yeah.

iON 3:33

It's like pecans that's gone bad.

Carolyn 3:37

Yeah.

Bob 3:37

How come you didn't know it was The Solar Litany, Carolyn? Are you not looking at that?

Carolyn 3:41

No, I'm down at the words themselves. Okay, continuing. "O Unti," Heh heh, it sounds like auntie. "O Unti, who art the most

iON 3:55

Ah huh. You can say auntie. That's how the black, well, black people call it "Ursher" and they say "Urnti," they don't say "Auntie" they say "Urnti" and "Ursher." Yeah, they do that. They like that.

Carolyn 4:04

Stop it. Stop.

iON 4:08

Heh heh heh.

Carolyn 4:08

"O Unti, who art the most glorious of all the gods who are hidden in Anu, O grant thou unto me a path whereover I may pass in peace, for I

am just and true; I have not spoken falsehood wittingly, nor have I done aught with deceit." (Carolyn: next homage.)

iON 4:30

Right. Now, wait, wait, wait, wait. That's where - now, wait, wait, wait. That's where we talkin' about: being straight up, being on the point. Ain't nothing nefarious goin' on, so that's why homage is comin'. Ain't nothing messed up here, we all scraped, scraped. We all scraped. Okay? Go ahead.

Carolyn 4:47

Scraped. Right, right. Okay. "Homage to thee, O An in Antes, Heru-khuti, who dost with long strides march across the heavens, O grant thou unto me a path wherever I may pass in peace, for I am just and true; I have not spoken falsehood wittingly, nor have I done aught with deceit." (Carolyn: so, it's saying the same words again, iON.)

iON 5:16

It is, but it's a different person. Like the certain Keys to the next Aethyr.

Carolyn 5:21

Ah. To a different person. Got it.

iON 5:26

Yeah, that's, that's your free, that's your, that's your free part.

Carolyn 5:32

Heh heh heh. Okay, so all these ten will be to different people. Let's go. Let us go. "Homage to thee, O Everlasting Soul, thou soul who dwelleth in Tetu, Un-Nefer, the son of Nut, who art the Lord of Akert. O grant thou unto me a path wherever I may pass in peace, for I am just and true; I have not spoken falsehood wittingly, nor have done aught with deceit. (Carolyn: continuing) Homage to thee in thy dominion over Tetu, upon whose brow the Urrt Crown is established, thou One who createst the strength to protect thyself, and who dwelleth in peace. O grant thou unto me a path wherever I may pass in peace, for I am just and true; I have not spoken falsehood wittingly, nor have I done aught with deceit." (Carolyn: now,)

iON 6:39

Apparently, it's a pretty big deal; this aught and deceit must be a pretty big deal breaker. Eh?

Carolyn 6:45

Right, right, right, right. Right. Right. And it's, yeah, it is interesting that for the first time in years, I've brought up Matthew David Hurtado, who's name Hurtado, in Spanish means thief. Very interesting. Mm hmm.

iON 7:03

True. Do you miss him?

Bob 7:05
Why? What did you just see?

iON 7:06
Do you miss him?

Carolyn 7:08
Ha ha ha. We're just talking about how deceit is -

Bob 7:12
Yeah.

Carolyn 7:13
- a big theme here. And, and, you know, it's just talking about how certain people have deceived us. Okay, very good. Continuing.

iON 7:27
And they did it wittingly. And they did it wittingly. That's the difference. Wittingly.

Carolyn 7:31
Ha ha. Yeah, yeah stupidly wittingly. Wittingly.

iON 7:36
Well, that's all right. (overtalk, indistinct)

Bob 7:37
Well, apparently, I was a role model, the mole for that action. Right, iON? Am I in there; can you see me mentioned there?

Carolyn 7:47
In these homages?

iON 7:51
Ahhh, these homages, Bob?

Bob 7:53
Well, you're just reading about deceit. Aren't I mentioned?

Carolyn 7:57
You're not deceitful.

Bob 7:58
Oh, yeah?

Carolyn 8:00
No, there's not one little

Bob 8:01
You're the first main deceit, deceit person. Heh heh heh. Am I mentioned there? I can see

Carolyn 8:10

Look at Bob, he, he so much wants to be a part of everything. It's so sad.

Bob 8:15

I'm there, right? I'm in that club.

iON 8:17

You're in the, you're in the death and destruction part there, dad. You got the dead part. You're bringing out the dead. Bringing out the dead, Bob. Bringing in the sheaves and bringing out the dead.

Bob 8:27

Yeah, yeah, thank you for a role. As long as I got a role.

Carolyn 8:31

Okay rolling along. Here we go.

iON 8:32

As long as you have a nice biscuit or a nice scone. Or a nice scone.

Bob 8:35

Heh heh. That's "The Gong Show"?

Carolyn 8:40

Yeah, remember. Continuing: "Homage to thee, O Lord of the Acacia Tree, whose Seker Boat is set upon its sledge, who turnest back the Fiend, the Evildoer," (Carolyn: now that's may, may be where Bob comes in.)

Bob 9:00

Mm hmm.

iON 9:01

Maybe the Fiend.

Carolyn 9:02

"and dost cause

iON 9:03

That's friend without the "r."

Carolyn 9:05

"The Evildoer,

iON 9:07

That's friend without the "r."

Carolyn 9:09

(Carolyn and Bob laugh) "and dost cause the Eye of Ra (utchat) to rest upon its seat," (Carolyn: now why is an Eye resting, iON?)

iON 9:25

Oh, remember the all-seeing eye on the, on the crooked dollar bill?

Carolyn 9:31

Mm hmm.

iON 9:32

Same one.

Carolyn 9:33

Yeah, that one.

iON 9:35

Same one.

Carolyn 9:36

Okay. Okay, got it. Okay, continuing: "O grant thou unto me a path whereover I may pass in peace, for I am just and true; I have not spoken falsehood wittingly, nor have I done aught with deceit." (Carolyn: yeah, you say this a dozen times and, you know, if you are in a deceitful aspect, it's gonna start showing up. It's going to make the person saying this stumble. It's going to expose this person correct, iON?)

iON 10:16

Well, you're laying out the distance; these people are dead. You're laying out the distance to sort it out. Apparently, they've already been judged. No problem with that, that's okay. That's fine. But now you're coming to the place where the judgment has to be applied. And that's where homage comes forth.

Carolyn 10:35

Ah.

iON 10:37

From clandestine rigidity. Yeah.

Carolyn 10:41

Heh heh. So, they've been judged that now -

iON 10:50

Yes.

Carolyn 10:50

- their judgment is - they've been judged, but what does it mean to say now the judgment applies? What's the difference?

iON 11:00

This is the sentencing. Sentencing.

Carolyn 11:04

Okay, got you. Yeah, yeah, yeah, of course. Like Harvey Weinstein, he gets sentenced to corona virus.

iON 11:15

Well. That's okay, they probably gonna let him out because of it, too, so, call it a day.

Carolyn 11:20

Oh, oh oh oh.

Bob 11:21

Let who out, Carolyn?

Carolyn 11:23

Harvey Weinstein.

Bob 11:24

Oh yeah, yeah.

Carolyn 11:25

Yeah. Got it. "Homage to thee, O thou who art mighty in thine hour, thou great and mighty Prince who doeth dwell in Anrutef, thou Lord of Eternity and Creator of the Everlastingness, thou Lord of Hensu, O grant thou unto me a path whereover I may pass in peace, for I am just and true; I have not spoken falsehood wittingly, nor have I done aught with deceit. (Carolyn: continuing) Homage to thee, O thou who restest upon Truth, thou Lord of Abtu, whose limbs form the substance of Ta-tchesert, unto whom fraud and deceit are abominations, O grants thou unto me a path whereover I may pass in peace, for I am just and true; I have not spoken falsehood wittingly, nor have I done aught with deceit. (Carolyn: continuing) Homage to thee, O thou who dwellest in thy boat, who dost bring Hapi (the Nile) forth from his cavern, whose body is the light, and who dwellest in Nekhen, O grant thou unto me a path whereover I may pass in peace, for I am just and true; I have not spoken falsehood wittingly, nor have I done aught with deceit. Homage to thee, O thou Creator of the gods, thou King of the South (Carolyn: okay, here, here we're gettin' some substance. King of the South) and North," (Carolyn: anything to say about the directions here? It's not East which is the strong direction.)

iON 13:34

Right. No, no. You gotta go into the thing. It's making a marker. Now it's the generationals. Generations, like where you are from the South or you are from the North. That's laying out the spaces. So, they've covered the boat, they covered the water, they've covered the land, they covered the South.

Carolyn 13:52

Yeah, yeah.

iON 13:53

They're doing from the whole North and South aspects.

Carolyn 13:58

Mm hmm. Got it. Nice, and it is the last homage. Finishing the words. It is: "O thou Creator of the gods, thou King of the South and North, Osiris, whose word is truth, who rulest the world by thy gracious goodness, thou Lord of the Atebui, O grant thou unto me a path whereover I may pass in peace, for I am just and true; I have not spoken falsehood wittingly, nor have I done aught with deceit." (Carolyn: and it ends with the "APPENDIX, (From the Saite Recension, ed. Lepsius, Bl.V)" saying what scrolls it comes from. Uh oh, more homages. Sorry, I thought we were done. Continuing:)"Homage to thee, O thou who comest as Tem, who didst come into being to create the Company of the Gods. Homage to thee O thou who comest as the Soul of Souls," (Carolyn: now, this Soul of Souls, iON, is that our stenography even to the Egyptians?)

iON 15:14

It's, it's the registration of the unrealized creations. The Soul of Souls is what the list and the totality of what you didn't create.

Carolyn 15:27

Ah, wow. So, this is the daddy, the daddy stenographer.

iON 15:33

Right. 'Cause see now the judgments here, now the sentencing is taking place. Now we got up the the Tem, you know, up the River Styx. Now we're coming to the place: O homage to thee. Here we come with everything that hadn't been created. My soul stenographer, the Holy One in Amentet, homage to thee. Okay. President of the Gods. Go figure. Go ahead.

Carolyn 16:03

Wow. "O President of the Gods, who illuminest the (Carolyn: twat. Ha ha ha. Sorry) Tuat with thy beauties."

iON 16:16

(laughing) Hey! We resemble that remark. We resemble that remark.

Carolyn 16:19

I know you do! Totally. "Homage to thee, O thou who comest as the Light-god, who travelst in thy Disk. Homage to thee, O thou greatest of all gods, who are crowned King in heaven, Governor in the Tuat. Homage to thee, O thou who makest a way through the Tuat, who dost lead the way through all doors. Homage to thee, O thou who art among the gods, who dost weigh words (Carolyn: now here's our words) in Khert-Neter. Homage to thee, O thou who dwellest in thy secret places, who dost fashion the (Carolyn: twat, I mean) Tuat with thy might." (Carolyn: they are leaving nothing out, iON.)

iON 17:11

Right. Every aspect. And then even the judgment; if you tried to plead out of it, you still have to be marked based on what your actions - see, remember the salvation is not supposed to be, but it's not on deeds. Those are the sins you're supposed to be forgiven of. But you are, they are not the judge, you are. And so, when you judge, you mark it; when you mark it, that's it. When that's it, that's it. Now, this is the

aspect after this fact of what are we gonna do with those things? So, nothing is left in the valance.

Bob 17:53

Why do you say they aren't leaving out everything, Carolyn? What indicates that?

Carolyn 17:57

Just a number of things that we are giving homage to and -

iON 18:03

Every aspect.

Carolyn 18:03

- ticking off. It's like the accounting of the person's life. Nothing is - remains unaccounted for.

iON 18:14

Nothing is hidden. Everything is covered. Everything is exposed.

Carolyn 18:20

Yeah, and that's Key 12, uncovering the covered; Key 12. Right, iON?

iON 18:27

Yep. Correct.

Carolyn 18:31

All right. Awesome. I love the Keys.

iON 18:36

They're working for you, honey. They're working for you.

Carolyn 18:40

Yeah.

iON 18:41

Does anybody need a Corona?

Carolyn 18:44

Ha ha ha. Yeah. But it's interesting. The Keys, you know, when, when you and I saved Bert the, the other night, I stopped the Keys. I stopped using the Keys just to create a halt.

iON 18:59

Yeah. Right.

Carolyn 19:00

And now,

iON 19:01

No, it didn't - no, no, no, no, it didn't. No, it didn't create a halt, it created a space. And the space allowed a connection. That allowed a

connection. 'Cause what did you - your words were, in fact, "Use me. Do it through me. -

Carolyn 19:17
Right.

iON 19:17
- I got this. Do it through me." And when you do that, it makes a position that focuses. It's like a, if it was a cell phone, it would be like a booster. If it was like that. The, the, the, the fractal; it shifted the fractal.

Carolyn 19:40
Fractal?

iON 19:41
Fractal, yes. Like in the cell phone, there's a fractal.

Carolyn 19:45
Right. Yes, yes, it is true. Okay -

iON 19:49
So, it's like that.

Carolyn 19:49
- well, -

iON 19:50
And so, it didn't stop it, just, it marked it. It made its path. Now some would say, "You mean that's like a portal?" We'd say if you want to call it that, that's okay 'cause it connected. So, okay. We ain't mad. Oh, god, now Carolyn's her own portal. You better be careful, Bob. She'll consume you like a fire.

Carolyn 20:11
Heh heh heh. And what I was, what happened next for me was it, it threw me into really focusing on, on the OA movements because I realized that I might require them to bring maybe just not my myself back.

iON 20:35
Hey, hey, hey, hey that eye of the tiger ain't no joke, now. Just sayin'. That eye of the tiger ain't no joke.

Carolyn 20:42
Yeah.

Bob 20:44
Hey, Carolyn, everybody, well, several people on the chat line - what did you guys say, that somebody gone and saved Bert? Carolyn saved Bert? What, what did you guys say?

Carolyn 20:52

iON did. But he -

Bob 20:53
What'd he say?

Carolyn 20:54
- won't be talking to Bert about that.

Bob 20:55
What did he say? What did iON say? I told him not to say anything for fuck sake! What'd he say?

Carolyn 21:03
Ha ha ha ha. Ah, what did he say?

Bob 21:04
How did he say it? Like, what words? In what context?

Carolyn 21:09
Um, I, well, I was saying that when we were saving Bert the other night,

Bob 21:17
You said those words?

Carolyn 21:19
Yeah.

Bob 21:19
I told you guys not to talk about it.

Carolyn 21:22
Did you? Anything you say doesn't register; you know that, Bob.

Bob 21:28
Hear that people? See the trouble they're in?

iON 21:30
(iON and Carolyn laugh)

Bob 21:33
My employees are acting up.

Carolyn 21:34
What is that song? Nobody knows

Bob 21:38
The trouble you're gonna have.

iON 21:42
Nobody knows our sorrow.

Music 21:53

(short clip) It was a dark day in Dallas, -

iON 21:59

Uh oh. Oh god, nooo! Nooooo. We're punished enough! Get me outta here! I thought I was dead but now I'm not sure. It was pretty good - (music stops) I don't know what's left. Let the (indistinct) take over!

Carolyn 22:28

Help me! Help me!

Bob 22:28

You two are incorrigible! Remember, I'm Santa Claus. I know who's naughty and nice, so you watch it, you, -

iON 22:35

Yeah.

Bob 22:35

- bloody employees.

iON 22:36

Yeah, boss. Yeah, boss. Yeah, boss.

Carolyn 22:38

Yeah, boss.

Bob 22:39

Yeah, boss. Look at that, the mutiny in their voices, people; you can hear it!

Carolyn 22:45

Yeah, boss.

iON 22:46

Yeah. Ho, ho, ho, ho.

Carolyn 22:49

Continuing: "Homage to thee, O great one, (Carolyn: not Bob) O mighty one, (Carolyn: not Bob) thine enemies have fallen in places where they were smitten. (Carolyn: It's true) Homage to thee, O thou who hast hacked (Carolyn: hacked! Look at that. H-a-c-k-e-d) the Sebau-fiends in pieces, and hast annihilated Aapep. Grant thou the sweet breeze of the north wind to the Osiris Auf-ankh, whose word is truth." (Carolyn: now that's a heavy piece of shit there, iON. What do you have to say about that?)

iON 23:35

There you go. It's sort - it's the sorting. It's the sorting. If you want to go this way, good; we can do you in pieces. It's all good.

Carolyn 23:44

Yeah, yeah. Yeah, yeah, it's, it's exactly the way you've been talking all along, you know. Just shut up or die. Heh heh heh.

iON 23:54
Yep.

Bob 23:54
Yeah, one note iON. His vision was one Lockdown BobRule 11 years ago when he busted through the Guf just to stick to the point. We had it ad nauseam.

iON 24:05
We closed the womb, stirred it up, made it up, fixed it up, made everything come true, made everybody poor, rich, happy, sad, up, down, over, under, everything else a rabbit can do to a stump to wake up one day and say: "You mean ascension was a choice all along?" And we go, yeah, hell yeah, it was a choice all along. "How do I get some?" Just go to Bob. He'll get you some. He's got a little bottle of it. He'll dole it out to you. Won't that be nice? It's good to be Bob.

Carolyn 24:36
Heh heh heh. That's great. You mean ascension was a choice. Ha ha ha.

iON 24:41
Right. You mean ascension was a sweet potato pie? All we had to do was eat sweet potato pie? What? Why didn't you say something? Okay.

Carolyn 24:54
On the menu; a choice on the menu.

Bob 24:57
I read all that LaRouche, all that McLuhan, Kroker; I even listened to Scott and I read Thompson, and all I had to do was eat pie? Ha ha. More deception from yours truly.

iON 25:10
All you had to do was eat pie and lick, and lick, and lick Bucky. You gotta lick Bucky. Bucky's got to make it all true. Bucky's got to make it all true somehow. We're not sure; he doesn't know either, so we need somethin' to make it true somehow.

Bob 25:21
Bert's the only guy that got anything out of it, so that's why he's Number One. He enjoyed it.

iON 25:25
He's doing okay.

Bob 25:26
It was a rabbit hole, but he got something out of it. Then we had to save him.

iON 25:30
He's doin' all right.

Carolyn 25:31

Ha ha. Hear that iON? Hear that iON? Bob's saying now, "And we had to save him." Bob's in on it -

iON 25:37

We.

Carolyn 25:37

- know that, iON? Ha ha. We.

iON 25:40

It's the superfluous. It's the superfluous. It's the superfluous "we" that's Bob with the mouse in his pocket.

Bob 25:47

(laughing) I'm the one that's gonna make money out of this. I posted it a little while ago, Carolyn. I said I saved Bert. He's okay, of course.

Carolyn 25:53

Ha ha ha. Funny.

iON 25:54

Oh, nice, oh well, then there's - (overtalk)

Bob 25:55

Before even iON mentioned it or even you. I jumped the gun.

iON 25:59

He saved, he saved. If Bob saving, he saved to the uttermost then. It's good.

Carolyn 26:07

Well, you know, the thing of it, Bob, iON was texting me because he couldn't reach you, Bob.

Bob 26:15

That's right. I'd done it and gone to bed. Look at Bert's - says right - he goes, "Thanks Bob." I get acknowledged. He didn't talk to you guys. Thanks, Bob. Ha ha ha.

Carolyn 26:25

He knows which bread his butter is, is, spread on, or whatever you'd say. Heh heh.

Bob 26:32

It may be deception, but still, those that read LaRouche, McLuhan and all the other stuff, they're the ones Bob will save. That's the crux of the matter, of the biscuit.

Carolyn 26:42

Okay, the next section.

iON 26:44

With a little bit Krishnamurti. With a little bit Krishnamurti.

Carolyn 26:47

Heh heh. Okay, the next big section, big header here: "A HYMN OF PRAISE TO RA WHEN HE RISETH IN THE EASTERN PART OF HEAVEN." Oh my gosh! Rising in the East is important as you've noted in Key 7 and Key 11.

iON 27:06

Eleven, yep.

Carolyn 27:09

You, yeah, you said to us, iON, from the East means it's coming through pretty hard. So, we're in, -

iON 27:17

Uh huh.

Carolyn 27:17

- we're rising in the East.

iON 27:21

What are you saying?

Carolyn 27:22

And iON says, iON says, uh huh. Yeah, this is heavy stuff.

iON 27:26

Mm hmm.

Carolyn 27:28

Okay.

iON 27:29

Mm hmm.

Carolyn 27:29

Uh huh. This is what I will put in the notes: Uh huh. Okay, continuing: "Those who are in his following rejoice, and the Osiris, the scribe Ani, whose word is truth, saith:- Hail, thou Disk," (Carolyn: look at this. We're talking about hacking, and now we've got disks. I mean, that could be a reference to computers or the disk of the

iON 28:03

Sunshine. It's sunshine.

Carolyn 28:04

Yeah, got it. Okay, got it. "thou lord of rays, (Carolyn: yeah, so there's your sun) who riseth on the horizon day by day. (Carolyn: there's the sun. Okay, fine. It's not the computer.) Shine thou with thy beams of light upon the face of the Osiris Ani, whose word is truth, for he

singeth hymns of praise to thee at dawn," (Carolyn: okay, so presumably we've been in darkness and now we're in the light, iON?)

iON 28:37

Correct. And that's why you need the Dark Soul, so you can know what the light is. 'Cause Bob is the representation of the light. Isn't that somethin'?

Carolyn 28:49

Ohh, did you hear that, Bob? You help us -

iON 28:53

Aww, sweet Bob.

Carolyn 28:53

- with your dark contrast to realize what lightness is.

Bob 29:00

Shut up! Shut up!

Carolyn 29:01

(Carolyn and iON laugh). You're quoting me, Bob. Stop it!

iON 29:10

As the door goes, slam! Slam, slam! There you go.

Carolyn 29:19

Continuing: "and he maketh thee to sit at eventide [with words of adoration]. May the soul of the Osiris Ani, whose word is truth, come forth with thee into heaven!" (Carolyn: Ooo, heaven. Hey, when did heaven get into this mix, iON?)

iON 29:41

They're tryin' to get home, honey. They're just like you, they're tryin' to get home.

Carolyn 29:46

Got it. So is heaven -

iON 29:51

Andromeda, yes.

Carolyn 29:53

- what's that? Andromeda. Heh heh, what's that word? I keep forgetting that "A" word. Okay, trying to get home to Andromeda. Thank you. Andromeda. Continuing.

iON 30:07

Yet, there's conditions. There's conditions, there's conditions. Okay, go ahead.

Carolyn 30:13

Okay, here we come with the conditions, I guess. I don't even know how to spell Andromeda yet.

iON 30:21
It's all right.

Carolyn 30:24
An-drom-eda. Got it. "May he set out with thee in the Matet Boat [in the morning], may he come into port in the Sektet Boat [in the evening], and may he cleave his path among the stars of heaven which never rest."
(Carolyn: so, these are the conditions, the type of boat he has to use?)

iON 30:47
Yeah. No, not the boat, the conditions of how this works. You're not guaranteed a seat on the ride back home.

Carolyn 30:56
Ahh. Ahh.

iON 31:00
If you made it this far down the rabbit hole. If you made it this far down the rabbit hole, you got a good chance, but you still are in line. You're just trying to get into the Costco, Carolyn, you're not in the Costco yet. You're trying to get in the Costco.

Carolyn 31:14
I know! I mean, last week, we were an hour in this revolving serpentine line outside and inside, and around, around. And today, it's like, okay,

iON 31:26
16 feet, 16 feet apart. Now go. What you want to do?

Carolyn 31:29
He heh. Yeah.

iON 31:31
What's happened is that Bob hasn't sent them their money yet, so they've, they blew their wad on nine years' worth of toilet paper last time, so there's nothin'. They don't have no money to spend, -

Carolyn 31:43
Ah, right.

iON 31:43
- so, the only ones with money, the only ones with money to spend are the one in their Lamborghinis and their rented Hummers. They had all they could do, but gas is cheap, though. That's good. You can get it cheap; dollar a gallon everywhere.

Carolyn 31:59
That's cool. When we have nowhere to ride to, no job to work at. Ha ha.

iON 32:03

Can't go nowhere. And you're supposed to be, you're in your Lockdown BobRule in your rented Hummer in the garage full of gas and you can't go nowhere. How about that?

Carolyn 32:14

Yeah.

iON 32:14

Promise to give you eternal life and then chop the arms and legs off. Isn't that the way?

Carolyn 32:20

I know. You humans! Amazing.

iON 32:24

Humans.

Carolyn 32:25

Ha ha ha ha. Continuing.

Bob 32:28

(in background) I didn't get - was there a big lineup?

Carolyn 32:29

You're muted.

Bob 32:31

Was there a big lineup or what at Costco?

Carolyn 32:33

Not, not today.

Bob 32:36

Not much, eh?

Carolyn 32:36

No. Yes, iON? Sorry.

iON 32:40

No money. We were just saying, no money.

Bob 32:43

Or the virus has gotten here. (Carolyn laughs) The culling has begun on the dead Maui.

Carolyn 32:48

Oh, and let me say this. When Miss Hillary decided to, to twerk off Trump and say, "Oh, he's the greatest, yeah, he's the greatest for getting the greatest number of Coronavirus victims in the U.S."

iON 33:03

Yeah, no, no, he said, "he did want America..." He said she said, "Well he did want America number one." And then they referenced it as America was the worst in the Corone world.

Carolyn 33:16

So, let me say about that. It's because they're testing everybody and their puppy dog for Coronavirus. So, the more tests you do, the more you're gonna find the many false positives that pump up the numbers, but it will also drop the fatality rate because all these (overtalk) positives.

iON 33:40

And that's why, and that's why you're at 1.5% like South Korea, which is 1.3%. They tested people twice. And if they weren't, they really got tested for sure to make sure that the modality was better. Now, in Italy, 20% are dying. They're really dying.

Carolyn 34:01

Yeah.

iON 34:01

But y'all, please know this isn't begun yet. This is not begun yet. It's just startin'.

Bob 34:09

And just know that if it wasn't for Carolyn, you women would lose. That's why I'm the boss. Your role model for the feminine archetype is fucking Hillary. (iON laughing) I keep telling Carolyn I'm gonna kill her so that Carolyn can be -

iON 34:22

She's, she's -

Bob 34:23

- a contender, the male archetype. The battle isn't over yet.

iON 34:27

- ordering, she's ordering, she's ordered, she's ordered on Amazon, some Windex but they won't ship it to her 'cause it's not essential. She's trying to clean her glass ceiling and she (laughing) she can't quite reach it and she -

Bob 34:40

Who's he talking about, Hillary?

iON 34:40

- (indistinct) Windex to - Hillary.

Bob 34:42

Hillary tried to get Windex?

Carolyn 34:43

Yeah.

iON 34:43

For her glass ceiling. That's the archetype you said for women; that all women were in the "HillBillary" boat. "HillBillary" boat of descent. So, they're - she's still trying to clean her glass ceiling that she couldn't break.

Bob 34:57

Oh, yeah, yeah. So, she's, she's asking for it, isn't she? So, she tweeted against Trump today?

Carolyn 35:03

Yeah.

Bob 35:04

What an idiot. Boy, she's in trouble.

Carolyn 35:07

Yeah.

Bob 35:08

Do you hear that Trina and Alison and all you feminists of the wave one, the first wave? Look what you're up against. I mean, I'm a better substitute, I'm a black woman.

iON 35:18

Eben Rey didn't say nothing. Eben Rey didn't say nothin' about that. So, that's okay.

Bob 35:22

Eben Rey's even more screwed up about it. Yeah. (iON laughs) Eben is like a Maxine Waters hope, hopeful. Maxine Waters they say is the black archetype.

iON 35:32

Oh! Impeach 45. Impeach 45. No, no, no, it's Sheila Jackson Lee. Now there -

Bob 35:37

Oh, it's her now, eh?

iON 35:38

- your Beau Brummell. There's your - no, it's always been. There's you a Beau Brummell. There you go, Sheila Jackson Lee.

Bob 35:45

That's right. And Ginney's sittin' on the fence about it all; she's not sure who to vote for.

Carolyn 35:50

Oh, come on, will you guys stop it.

Bob 35:52

What do you mean? This is shoptalk. Right? (iON and Bob laughing)

Carolyn 35:55

No. Shock talk, yeah.

Bob 35:57

Ha ha ha. You're gonna hear some of that in the private session. You guys will actual - hear, hear actual shoptalk. You're gonna hear iON talkin' about you people.

Carolyn 36:08

Howard Stern shoptalk.

Bob 36:09

Howard Dern.

Carolyn 36:10

And just so you know,

iON 36:11

Who's afraid of Furry Lint? Who's afraid of Furry Lint? Who's afraid of Furry Lint?

Carolyn 36:16

Just so you know,

Bob 36:18

Who's afraid of Furry Lint?

Carolyn 36:19

Just so you know, I am not gonna allow a second wave of infections. Okay?

Bob 36:26

What are you talking about?

Carolyn 36:28

I've just made my statement.

Bob 36:29

Oh, yeah. That's got no clout. I'm in charge. I determine who gets culled.

iON 36:29

Oh, Carolyn. Oh, Carolyn. Oh, Carolyn, you mean there's a second wave?

Carolyn 36:37

AHHHH! Oh no!

Bob 36:40

You missed the second wave.

Carolyn 36:41

I just created it by saying that! Oh no!

Bob 36:45

We're in the third wave, Carolyn.

Carolyn 36:47

When will I learn?

Bob 36:48

See, people? Even Carolyn's barely keeping the feminine archetype going.

Carolyn 36:48

Ha ha ha. I'm not - how many decades?

iON 36:56

She has to go to the morgue. She has to go to the morgue to get some vegetables.

Carolyn 36:57

How many decades have I said, "I'm not a woman, I'm a human being." And I'm not even that; I'm an Andromedan, apparently.

Bob 37:10

Yeah, a little late. I could have told you what I was, or if I did, you ignored it. Your father understood.

iON 37:15

Don't call her a little late. She's not a little girl. And she's not a little girl either. Don't call her a little late or a little girl. Yeah, don't do that. Ha ha ha.

Bob 37:25

People are trying to concentrate on the Book of the Dead, Carolyn. Stop bringing yourself into this.

Carolyn 37:29

Continuing. (iON laughs) "The Osiris Ani, whose word is truth, being at peace [with his god], maketh adoration to his Lord, the Lord of Eternity, and saith:- Homage to thee, O Heru-khuti, who art the god Khepera, the self-created."

[Top](#)

2020-03-28--2000-2-pages 37, 38

Carolyn 0:00

"When thou risest on the horizon and sheddest thy beams of light upon the Lands of the South and of the North, thou art beautiful, yea beautiful, and all the gods rejoice when they behold thee, the king of heaven. The goddess, the Lady of the Hour, (Carolyn: that's me) is

stablished upon thy head, her Uraei of the South and of the North are upon thy brow, and she taketh up her place before thee. The god Thoth is stablished in the bows of thy boat to destroy utterly all thy foes. (Carolyn: yeah! We got backup. That's backup. That's number 11, Key 11, backup.) Those who dwell in the Tuat come forth to meet thee, and they bow to the earth in homage as they come towards thee, to look upon thy beautiful Form. And I, Ani, have come into thy presence, so that I may be with thee, and may behold thy Disk every day. Let me not be captive [by the tomb]," Oh, by the tomb. It's that abject reference to Jesus's tomb, iON?

iON 1:25

No, it's the reference that if they don't work this out, they are doomed to stay in hell.

Carolyn 1:30

Yeah, got it. Yeah, stay in hell. Continuing: "and let me not be turned back [on my way]. Let the members of my body be made new again when I contemplate thy beauties, even as are the members of all thy favoured ones, because I am one of those who worshipped thee upon earth. Let me arrive in the Land of Eternity, let me enter into the Land of Everlastingness. This, O my Lord, behold thou shalt ordain for me." Whew. Now this worshiping and ordaining gettin' kind of churchy there.

iON 2:20

No, no, it's - you got to behold the lamb. You got to behold the lamb. That lamb's blood got to flow through you. If it doesn't flow through you, you can't adore that condition to respond to notice it. Notice where it says the little god; let me be before my little god. You're the little god. Let me get - let me get me straightened out with my god. You see? Then I can be god if I straighten myself out. And I look at Bob, the Disk, every day. Don't mess that up. Behold thy Bob every day. Look at Bob every day. Don't let me be stuck outside of Bob in the darkness even though he's the Dark Soul. Don't let me be turned on my way. Don't send me back the way I came. Oh, and let all my body - remember we were making on about giving you eternal life and then chopping your arms and legs off? Now they call it (indistinct).

Carolyn 3:15

Yeah, yeah. I want my members. Yeah, give me.

iON 3:17

I want my members, my members to make sure all - and then, then they said on the resurrection morning when all the dead in Christ shall rise, I'll have a new body, I'll have a new life.

Carolyn 3:28

Mm hmm.

iON 3:28

As be made new again when I contemplate not ugly people even as they are members of all thy favoured ones. That means the ones that don't stink.

The ones that don't stink. Bob don't like the ones who stink. It ain't fun. The ugly he can do with a little bit, but if they stink it's over, it's through, it's done. And so it's lining all that up into the everlastingness. So, it's an ordination. So, you're marking your ordination, and if you fucked up, it gives you the notice to get unfucked or you ain't gonna go.

Carolyn 4:07

Mm hmm.

iON 4:10

That's not churchy, unless that's churchy. That might be churchy, though, now that you say it like that. It may be. Turn or burn. Turn or burn.

Carolyn 4:17

Ha ha. A bit churchy. A bit churchy. Yeah.

iON 4:20

Yeah, okay a little bit churchy.

Carolyn 4:22

You're muted Mr., Mr. Dark Soul.

Bob 4:25

Where are we? What words that was the part about me?

iON 4:28

And moreover, the Osiris Ani.

Bob 4:30

Osiris Ani. Osiris.

Carolyn 4:33

"AND MOREOVER, THE OSIRIS ANI, WHOSE WORD IS TRUTH, IN PEACE, THE TRUTH-SPEAKER, SAITH:-"

Bob 4:49

No, that's not -

Carolyn 4:51

That's where we are.

Bob 4:52

We'll, say it again.

Carolyn 4:55

In capitals: "AND MOREOVER, THE OSIRIS ANI, WHOSE WORD IS TRUTH, IN PEACE, THE TRUTH-SPEAKER, SAITH:"

Bob 5:03

Moreover. I have - moreover grant ye that the Ba-Soul over the Osiris Ani? That sentence? Moreover, grant ye whose word is truth?

Carolyn 5:14
No.

Bob 5:16
Hmm. That's about the middle. What's a title of the section you're in?

Carolyn 5:23
That's what I'm saying. In capitals: And moreover, comma, the Osiris Ani, comma, whose word is truth, comma, in peace, comma, the truth, dash, speaker comma saith, colon.

Bob 5:39
Oh, I see that. Now. How far up do I go to see the Bob stuff?

Carolyn 5:43
I don't know. It's, -

Bob 5:45
Oh, the Thoth. Oh, the Thoth talk.

Carolyn 5:48
- it's on the page!!

Bob 5:50
Is that what you're saying, iON?

iON 5:50
No, the Disk. You're the Disk. No, you're the Disk. They have to look at the Disk every day. You're the sun. The Disk is the sun.

Bob 5:57
Oh, yeah, the Disk. That's right. That makes sense.

iON 5:58
So, they have to look at the sun called the Disk.

Carolyn 6:00
Oh, yeah, yeah. You're - there's a hole in your head that matches the hole in the sun.

iON 6:05
The neck. The neck.

Bob 6:06
Yeah.

iON 6:07
In his neck.

Bob 6:08
I see that Disk.

iON 6:09

And it's also showed, it's also showed - Bob you realize that somebody's got to pay for all these N95 fuckin' masks? You got 44 million N95 masks in order production. They cost 30 cents. They're sellin' them two for \$9 and they've ordered billions of them, enough for everybody to have eight apiece for the rest of us. Who's, number one, who's gonna pay to store all this shit when they don't need them no more?

Bob 6:38

Right. And we've got that covered though. I know why I can pay off everything. I know why.

iON 6:47

Oh, okay.

Bob 6:49

I'm not worrying.

Carolyn 6:50

Continuing?

iON 6:50

Just so you know. We know. We just want to make sure you're on point so we know no damn surprises.

Bob 6:55

Yeah.

iON 6:56

"I didn't approve that. I didn't approve that." Yeah, yeah, yeah. Okay. Just sayin'.

Carolyn 7:03

Continuing.

Bob 7:04

Hey, Carolyn. There's this great guy imitating Trump I posted on my Facebook page.

Carolyn 7:10

Uh huh.

Bob 7:10

And it ends up with Trump competing with Jesus at Easter to see who could raise the more dead. Ha ha. It's pretty good.

Carolyn 7:20

Oh my, ha ha. Perfect. Yeah, that is perfect. Awesome.

Bob 7:24

I recommend everybody go to my Facebook page and listen to it. Watch it.

iON 7:28

Is that like the Pope sitting by himself? This is important, this part. Is that like the Pope sitting in the square by himself, not a living soul.

Carolyn 7:44

Oh my.

iON 7:46

Not a living soul. Saying words: "I will not lock the door. I will not shut the door. Bob, I have not locked the basement. Please have pity on me." Look up what he says.

Bob 7:58

Is that what we were just looking at, Carolyn? Where's that?

Carolyn 8:01

No.

Bob 8:02

Oh, he's comparing the Pope to Trump?

Carolyn 8:06

No.

iON 8:07

No. No, no, no.

Bob 8:08

I did that.

iON 8:09

He was doomed. And the Catholics were doomed if they locked that door against you.

Bob 8:15

Yes.

iON 8:15

And he's, like, in the square where gazillion people, more people than Trump gave out in - more people, more than Trump gave out in money check this week, standing in the square, listenin' to what he had to say. God's representative of the earth. He sat in that damn thing by himself, not a soul. Right by himself.

Bob 8:38

Nobody showed up. He had to do it - under the ritual.

iON 8:42

They weren't - he had to hold the place. No, he didn't. He had to do it. He had to - he didn't have to do it. It ain't even Easter. It ain't

nothin'. He was lettin' you know on the point that he's not gonna lock the door, he didn't lock the door, and to please have mercy on him. Which is what we said: if he locked the door, it was gonna be over. And so, he had a mass but nobody could come and he didn't - look at what he said exactly. Look at what he said. It's in Latin but they translate things. Carolyn does Latin pretty good - or ancient Samaritan Hebrewloid.

Bob 9:13

Well, let's see, was that - I'm putting in Pope in his square, alone. There it is. Pope faces Bob alone in the square. Ha ha ha. He faces Bob. Look at that, Carolyn. It says right in the headline, "Pope faces tempest," and that's the fifth, that's Dobbs quadrant. That's the Shakespeare play in the Dobbs quadrant. There's the code. He faces tempest, Bob.

Carolyn 9:37

Golly. Wow.

iON 9:38

That's exactly right. And all he said if you look at exactly what he's said. If you look exactly what he said, he said, "I'm not gonna lock the door. I'm not gonna forbid you to come. I'm not gonna stop, stop you. And please have mercy on my soul."

Bob 9:56

He trying to one-up the Queen. He knows what the Queen's gonna do. Queen knows what the Trump did, and the Pope's puttin' his deal in his cards.

Carolyn 10:05

Wow.

Bob 10:07

You'll know what this means later, people.

Carolyn 10:09

Ginney has something to say about the church, how they just sort of heard that people couldn't congregate so they, "Oh, okay, we'll just go home. We'll go on vacation." They didn't try to figure out how to reach their people and stay with their people. So, Ginney was pretty pissed off at the church about that.

Bob 10:31

Yeah, her people, her tradition, her profession. Disgraceful.

iON 10:34

Yeah, and now, and now, and now where it gets funny, they spend jillions of dollars 'cause they're really hurtin' on the money. And they got Billy Graham, stone cold dead, Billy - well, actually it's Franklin Graham, his boy, who looks just like Billy Graham, but they ain't no George Beverly Shea. You know, "How Great Thou Art." George Beverly Shea, the singer, they ain't none of him. They should always have him 'cause when he said, "Just As I Am," with that one played, that's when people come

get saved. Well, anyway, Franklin Graham says, "I know you're scared about the viruses. I know y'all got trouble. I know you sinnin'. Jesus can save you. And if you pray this prayer and call and give us some money checks, we'll be glad to let you know that you have been marked in the Lamb's Book of Life." Put it on commercials, where they're doing commercials so you can get saved in a 30-second spot. That's Franklin Graham.

Carolyn 10:36
Ahhh.

Bob 10:38
Carolyn, you don't know this.

Carolyn 11:15
Put your hand on, put your hand on your -

Bob 11:29
Radio.

Carolyn 11:29
- black mirror. No, black mirror.

Bob 11:32
No, you don't know this, Carolyn.

iON 11:34
Nooo, don't touch that mirror. You have to wash your hands now. You'll touch your face and get the virus.

Bob 11:37
Yeah, you got to touch the radio, Carolyn, an obsolete medium.

iON 11:40
Yeah, do that; you gotta touch the radio. Obsolete. Yeah. The phonograph.

Bob 11:42
You missed all this, Carolyn, but iON is giving general principles. The details of which will be in the private sessions which I'm playing two hours' worth. Early hour, and then later the final hour. We have a big one today.

iON 11:58
A split screen.

Bob 11:59
But look at this.

iON 12:00
You got green screen and live. This will be great.

Bob 12:03

Yeah, yeah. Listen to this, Carolyn. In a historic first, they don't call the Pope anymore, he's called the Argentine. The Argentine performed a rarely recited "Urbi et Orbi." Okay? That is McLuhan's most repeated phrase from "Finnegans Wake." And for the first time, it's been recited in centuries. And he did it from the steps of the Basilica to an empty square addressing Bob's Facebook page, and iOBandBob.blogspot.com and the old Fivebodied.com. It's right there.

iON 12:38
That's right.

Carolyn 12:38
The Urbi et Orbi. Wow.

Bob 12:43
The city orbs. The orb is a city. That's total, I mean, that is the most important punch line code that McLuhan puts in.

Carolyn 12:51
Look! Look! Addressing those in lockdown.

Bob 12:54
Yeah, yeah. Ha ha ha. (indistinct) Dobbstown. Who the hell wrote this? Did I write this? Bangkok! Oh, that's Opi! Opi's people wrote this as code for Dobbstown. Thank you, Opi. Opi in the Malaysian front there.

iON 13:09
One night in Bangkok makes a hard man hungry, Bob.

Bob 13:12
Ha ha ha. We find ourselves afraid and lost now that we found that Bob's in another dimension. He described the play, "Tempest" as that is Bob's play, that is about Bob. What's the name of the guy? Prospero! Prospero on his island, Maui, with his friend, Ariel, the iON. Ariel is the guy that works with Prospero.

Carolyn 13:38
Yeah.

Bob 13:38
And they'd said, "everybody's been put in the same boat."

Carolyn 13:43
Boat? The one on the River Styx!

Bob 13:46
Yeah, yeah.

Carolyn 13:47
Whew.

iON 13:47

Yeah.

Bob 13:49

He, "the pontiff traditionally speaks out against armed conflicts around the globe before delivering the Urbi et Orbi blessing. But on Friday," (since Bob and Carolyn have) "killed more than 23,000 people that was in his sights - and humanity's errors and lack of faith leading up to the crisis. He said in his homily, 'We have gone ahead at breakneck speed, feeling powerful and able to do anything. Greedy for profit (trying to get to Dobbstown slack), we let ourselves get caught up in things and lured away by" (Dobbstown). Look, heh heh, heh, he's mad at me. He's very mad at me. Ha ha ha.

iON 14:30

Well, you exposed him.

Bob 14:30

We were not shaken awake by Stang, etc. What?

iON 14:35

You exposed him.

Bob 14:38

Yeah, we -

iON 14:38

You exposed the Pope.

Bob 14:39

- were not shaken awake by Reverend Stang or the sixth quatrain of Nostradamus. Nor did we listen to the cry of iON for 11 years on our ailing Goshen. We carried on regardless, not buying the Revelations, not doing anything that Bob asks for, thinking we

Carolyn 14:56

Thinking we would stay healthy in a world that didn't take the complement formulas!

iON 15:02

Not (indistinct), not listening -

Bob 15:02

In a world that was slackless.

iON 15:03

- didn't like, didn't like Vestal Goodman, didn't engage Vestal Goodman. It's right up there.

Bob 15:10

Called iON, "ioff." Insulted iON with "ioff." And says, today was not 'the time of your (vial) judgment,' the Pope clarified, but rather a time for people to focus on (Dobbstown) a time to separate what is

necessary from what is necessary from (the people that are) not." Look at that, it says right there, the people who are not. Wow.

Carolyn 15:31
Forgotten people. Yeah.

iON 15:32
God's peculiar people, God's peculiar people who are not. Yeah.

Bob 15:35
Ha ha ha. He's basically trying to save the little man as we ascend. That's what he's trying to do. He's trying to give a little voice the last voice.

iON 15:46
No, look at what he's saying: that he's not locking the door. He's not gonna bar you from the door.

Bob 15:52
Yeah.

iON 15:52
That was the deal. If he does that, it's on. You won't have a basilica to sit in.

Bob 16:00
Yeah. He says, "The anti-contagion (condom) has been tight around the pope for weeks," the newspaper La Stampa wrote today." The anti-contagion condom.

Carolyn 16:09
Cordon? Ha ha.

iON 16:10
This is the same god. This is the same god; this is the same god that at a homily the other day called in sick. God called in sick! Ha ha. What a mighty god (overtalk).

Bob 16:21
Ha ha. Quoting Jack.

iON 16:23
He's sick, he's sick. God's sick, god's sick. He don't feel good. God don't feel good.

Bob 16:29
Let's go over and see if they're enjoying themselves on the chat line. Are they laughing?

Carolyn 16:33
Okay. Okay.

Bob 16:34

There's a lot of: Thanks, Bob. Thanks, Bob. Yeah, great Bob. Funny, Bob.
-

iON 16:38

(singing) Praise Bob, praise Bob, praise Bob, praise Bob. (continues)

Bob 16:39

- Thanks, Bob. Yeah, Carolyn's a little inadequate here. She's not gettin' it. Ha ha ha. (Carolyn laughs) Back to you Carolyn. Happy says, Happy Horses has updated our famous Urbi Orbi thing. He says, "Get happy or get the fuck out!"

Carolyn 17:08

Uh oh.

iON 17:10

(iON and Bob laugh)

Bob 17:15

The new tyrant, iON.

Carolyn 17:18

Heh heh. Continuing. "AND MOREOVER

iON 17:21

Who hates your guts, who hates your guts and Christian love. Isn't that how we say it, Bob?

Bob 17:27

Heh heh heh. Yes. You know the words.

Carolyn 17:31

"AND MOREOVER, THE OSIRIS ANI, WHOSE WORD IS TRUTH, IN PEACE, THE TRUTH-SPEAKER, SAITH:- Homage to thee, O thou who risest on thy horizon in the form of Ra, who (Carolyn: re- hmm.)

iON 17:46

Restest. Restest.

Carolyn 17:47

Restest? Who retest. Ha ha ha. I thought it was RNA ReSet I though RNA ReSet was in the Egyptian Book of the Dead! (iON laughs) And this is not a valid menu option!

iON 18:03

That's a bestest retest.

Carolyn 18:08

"retest upon Law [which can neither be changed nor altered]."

iON 18:13

That's our words.

Carolyn 18:16

"Thou passest over the sky, and every face, watcheth thee and thy course, for thou thyself art hidden from their gaze." Uh oh, what happened?

iON 18:30

Yeah, you're fighting with yourself; you're settling amongst yourself; you're having to settle it amongst yourself. And the arguments between you and you, and they passeth they (you) passeth over the sky and every face - two-face bastard - watcheth thee and watcheth your course. Where'd that come from? Rear view mirror. And I was looking back to see if you were looking back to see if you were looking back to see if you're looking at me. For thou, myself, thy self, me myself and I, are hidden from my me, myself and I's gaze. So, I'm lost. I'm fucked up.

Carolyn 19:07

Yeah. Right, right.

iON 19:07

Thou doest show thyself -

Bob 19:09

On the chat line, Carolyn, the, the maenads have come out trying to prop up Carolyn. They're trying to rig up any excuse, like, Carolyn has a chance on the final lap. They're screaming; the old feminist faction, the archetypes are all yelling, no Carolyn. "You may be the boss, but Carolyn's the director." Or, "You may be the head, but Carolyn turns the neck." They're really desperate, your gang here.

Carolyn 19:36

Ha ha ha. I got it.

iON 19:38

To be fair, Bob. To be fair, to be fair, any movie's made better by at least a couple of lesbian sex scenes, so we're not saying nothin' about that. It's okay. That's okay. That part's okay.

Bob 19:49

No comment.

Carolyn 19:50

No comment, eh? Continuing: "Thou dost show thyself [to them] at dawn and at eventide each day. The Sektet Boat, wherein Thy Majesty dwelleth, setteth forth on its journey with vigour. Thy beans [fall] upon all faces, thy light with its manifold colours is incomprehensible [to man], and thy brilliant rays cannot be reported. The Lands of the Gods see thee, they could write [concerning thee]; the Deserts of Punt could count thee. Thy creation is hidden. It is one by the opening (Carolyn: o-n-e by the opening) of thy mouth." Uh oh, is this the word? The word makes manifest, iON?

iON 20:52

Well, it would, it would, and see, it would be like everybody running - let's say - we'll give you an example of it. It's like everybody running around trying to ask us how to ascend. Kind of like that. Creation, apparently, is hidden. "It is one by the opening thy mouth."

Carolyn 21:16

Yeah. And then what? But, okay, they're opening up the mouth, but is it - is there a requisite position the words from the mouth have to take?

iON 21:31

Yeah, yeah. Thy form is the head of Nu. Thy form is the head of Nu. And then, period. May he - who? - (Ani) advance, even as thou dost advance, without cessation - so you don't quit - even as (capital) Thy Majesty [ceaseth not to advance] even for a moment. They don't get ahead of you. You don't get ahead of you. The problem with this program is you seem to take you most everywhere you go. With great strides thou dost in one little movement (moment) pass over limitless distances - oh yeah, Bert? - which would need millions and hundreds of thousands of years [for a man to pass over; this] thou doest -

Carolyn 22:38

Hmm. No time.

iON 22:38

- and then thou sinkest to rest. But see, here's the problem. The little man applies time, so you move a million years; and you got a million-year journey to get back. And if you don't know that, you got to take a million years to get back.

Carolyn 22:54

Yeah, yeah, yeah.

iON 22:55

There's the rub. Lost in Space. Danger, Will Robinson.

Carolyn 23:00

Mm hmm.

iON 23:01

So, this is the part where we start applying the glib, cliché, archetypes that we have been cramming down your throat hole for years so now that you can now so, qu'est que sais, figure it out?

Carolyn 23:13

Mm hmm. Mm hmm.

iON 23:16

Whew. Then let's go to the beach.

Carolyn 23:20

Wow. Is this enough for this session, iON? Heavily so?

iON 23:25

No, we go, go this - you're in, you're really, really in the thick of it. It'd kill us all if you stop right this second because you just hit the good part.

Carolyn 23:32

Got it.

iON 23:32

Go on down till you get to a good quittin' place.

Carolyn 23:36

Thanks. Continuing: "Thou bringest to an end the hours of the night, even as thou stridest over them. Thou bringest them to an end by thine own ordinance, and dawn cometh on the earth. Thou settest thyself before thy handiwork in the form of Ra, and thou rollest up on the horizon..... Thou sendest forth light when thy form raiseth itself up, thou ordainest the increase of thy splendours. Thou mouldedst thy limbs as thou advancest, thou bringest them forth, thou who wast never brought forth, in the form of Ra, who rolleth up into the height of heaven. Grant, thou that I may reach the heaven of eternity, and the region where thy favoured ones dwell. May I unite with those holly and perfect Spirit-souls of Khert-Neter. May I come forth with them to behold thy beauties as thou rollest on at eventide, as thou journeyest to thy mother Nut (the Night-sky), and dost place thyself at the right hand (in the West)." So, we've gone from East to West. It's a journey with no time.

iON 25:09

Yeah. You're right.

Carolyn 25:14

Great. Now Bob says no. Bob says no, we're going through spaces, iON.

iON 25:27

No, you call it what you want to, ah, yeah.

Carolyn 25:36

Call it what you want to. Yeah, it's something. What it is is something. Heh heh.

iON 25:45

Yeah, my two hands are raised to thee.

Carolyn 25:52

So, someone's had a hand in helping. What Bob? Bob has his dirty hands

Bob 25:57

(in background) You don't know about (inaudible).

iON 25:59

Wash them nasty hands, you Corona devil, you. You're muted.

Bob 26:06

I'm a Corona devil. So, so, Carolyn doesn't understand - women, now note this feminist archetypes, Carolyn's not too good at describing what comes after the end of time. You guys like to say frequencies. But if you read McLuhan, you understand the phase shifts of spaces. He'd enhance your spatial knowledge. Okay, Carolyn? That's a warning -

Carolyn 26:31

Thank you, Bob. Oh, thank you, Bob. Oh, thank you, Bob.

Bob 26:33

- from the Corona demon. I like that.

Carolyn 26:36

Thank you, Bob. And I would say the West is mentioned in Key 9 and Key 11, but as you said, from, from the West, not so concerned. But it's, it's like Bob says, you get to the West and then that's what Bob's pretending he knows about: what happens at the end of the journey. And Bob's laughing like a demon. Heh heh heh.

iON 27:11

As the Dark Soul just laughs and nervously washes his hands.

Carolyn 27:16

Totally! Totally nervously washing his hands. Continuing. My two hands! My two hands getting dehydrated and chapped. Chapped and dry with all the hand washing.

iON 27:29

With the alcohol, with all the alcohol-based -

Carolyn 27:32

Yeah. Yeah, yeah, yeah.

iON 27:32

- think of all the whiskey they could be drinkin', and they're washing their hands in it. It's ridiculous.

Carolyn 27:38

Yeah. And we're gonna promote the ReMag Lotion for all these hand washers. Ha ha.

iON 27:45

And you know what you could use? They could use the hand sanitizer in the coffee enema; that might even be better than vodka. Ha ha Ha.

Carolyn 27:53

Ehhh. Stop it! Continuing: "My two hands are raised to thee in praise and thanksgiving when thou settest in life. (Carolyn: so, we're setting ourself up in life) Behold thou art

iON 28:10

Correct. Start living, 'cause you're not living. The dead people aren't living, and the live people aren't living. Until you become god, it ain't living. It's a pain, it's sorrow, it's disdain. People hate you, people use you, people lie to you, you lie to people, people fuck you over, you fuck people over. It's a race. You do the thing - I'm gonna do this, I'm never gonna do this, and that's exactly what you go do. Every time I get a gallon of corn whiskey, somethin' bad like this happen. Oh, I'm not chasing that dragon no more. That meth didn't do me no good - let me get one more eightball. Oh, let me go get this. Oh, I'm gonna get rid of my husband, I ain't want my husband no more 'cause he takes a drink. Then you go marry you a drunk. You spend your vicarious living life trying to chase one little thing to give you an ounce of pleasure, and then you flit it away as though it were nothing. What would you give for your empire of dirt? Sorry, we digress. That was a little teensy one, wasn't it Carolyn?

Carolyn 29:08

You do wonderfully. You digress wonderfully. Continuing: "Behold, thou art the Creator of Eternity, who art adored when thou settest in Nu. I have set thee in my heart, without wavering, O thou who art more divine than the gods." Now, iON, is Nu the new earth?

iON 29:35

Nu is the representation of you as god. When you're a little man, when we, when people give us a hard time - see, we only see people as god; we recognize them as god.

Carolyn 29:45

Yeah.

iON 29:46

They don't. And they won't let us treat them as a god 'cause they'd be consumed.

Carolyn 29:51

Yeah.

iON 29:51

They won't take it. But we see them as god, so when they look in the mirror which is past tense, see that's the old school, 'cause by the time those light waves get back to you, that's in the past, they see a god. Okay. Now, and then females typically spend their whole life tryin' to paint and prick and pop and tops and Botox and retox and Seroquel and then we will. And rub and scrub and cat and pat and pat to rub up, tryin' to keep everything perfect, perfect, perfect. And then the high - then the dastardly thing called high def; AK shows every pore. Ha ha ha. You can see between the eyelashes. It is so detailed, so if there's you hidin' something, don't you worry, they'll see the little marks behind the ears where they glued the facelift and pull it up a little more. They'll see it all, don't you worry. And all them crow's feet. They can see between the crow's feet. It's pretty bad. So, that's the thing they

fight to change it because they recognize it in the mirror. So they try to apply things to make themselves look quote, quote, better or beautiful or whatever that is. But when you ascend, your, your form changes and you become that. See? That's why they talk about you and Bob, Carolyn, like, "Oh, you're so young. Oh, you're so beautiful. Oh, you're so wonderful. Oh, you're bleblebledbledl" And you're like, "Okay, I know that. Tell me something else." I'm gonna give me something else going on. "Oh, you grew your hair back." Oh yeah, that's nice. Oh, I got here. That's great. "You look really nice. You're skinnier than you were. Wow, that's really amazing; how do you look so good?" Yeah, yeah, yeah. But that's what happens 'cause it's not what you put on the outside. It comes from the inside out. It's not like physical things that you do 'cause, honey, just go ahead and tell him right now. You've eased up a whole lot on your rigidity darlin'. We appreciate it, too.

Carolyn 31:43
Oh, yeah.

iON 31:43
Because it's nice 'cause you actually get to live a little. That's the whole point of being a god.

Carolyn 31:49
Ah ha.

iON 31:49
And it applies. Now, total fucked-up biology says the same thing. If you can figure it out, you don't got to worry about it. Right? If you figure it out, you don't gotta worry about it. Well, if you don't gotta worry about it, then you have a different conversation. So, and you don't have to have all those rules and regulations about the rules and regulations that you can't keep anyway that you end up judging yourself for because the rules and regulations. So, out of the blue comes this crazy, little, viral bug thingy thing that now questions all of mankind in and out of humanity. Do you understand the dead people all over this world are mortified 'cause y'all fixin' to bump them out of the way. It's comin'. It's just now startin'. Everybody's complaining already. Let's see. You ain't seen nothing yet. Dada. Ba-ba-baby, you ain't seen nothin' yet. Da da. Comes a little somethin' now you're never gonna forget. And so, that's the reason we say for all those that got it on the Emmaus Road, that's good, 'cause here comes the Damascus Road.

Carolyn 32:59
Mmmm. Right.

iON 33:01
You're gonna see what that looks like next. It'll be fun. You'll like it. You like pain and disdain and derision and stuff. (Carolyn: heh heh heh) Good thing, good thing Carolyn made some - good thing, good thing Carolyn made a tincture. She made a little somethin' to soothe you, while you're going through this.

Carolyn 33:22
Ahh.

iON 33:22
You better take it. Better take it.

Carolyn 33:24
Mm hmm.

iON 33:25
And we appreciate - we're gonna put some money on the donate block, too, Carolyn. We think that's a good idea. (Carolyn: ha ha ha.) Help the homely, help the homely. We'll give you some monies. Some money checks -

Carolyn 33:37
Thank you.

iON 33:37
- to give 'em somethin' for free. We need to give 'em something for free. It will judge 'em. When you give 'em something for free, it's gonna judge 'em. You know why? They're gonna be like, "I wasn't worthy for this. I couldn't even pay for it." So, it's not so good. But it's gonna be the thing. It's gonna be the thing that marks 'em. So they'll know, they'll feel it for just a second. It'll be fleeting, Carolyn, but they'll feel it just a second. Ah, they'll be like Ralph Stanley singing that song about the rich man in hell wantin' one drop of water, but the water didn't fall. Mm hmm.

Carolyn 34:08
Ahh.

iON 34:10
That's a good one. Bob should play that one, one day, but he's busy. We'll have to take him on a bad Friday night. He's got too much Dylan in his dick, so we'll have to go with that.

Carolyn 34:23
Okay.

Bob 34:23
Yeah, I don't have much sympathy for them, but I have a little pang of Andromeda infection for the Doug Rushkoff's, the Mark Stahlmans, the Alex Kuskis, these poor, miserable, usurpers of the McLuhan throne. Where are they gonna be in a couple of weeks? Scott, Scott's one of the few people that jumped ship just in time. He didn't even know where he was jumping to. I just told him jump, and he jumped. Stupid Clinton and those idiots. And Adam Pugen they're so - what.

iON 34:59
It is kind of sad. It is kind of sad. And all he asked -

Bob 35:01
It is kind of sad.

iON 35:02
- for, and all he asked us was for, was for some, some, some, basically, interaction with someone.

Bob 35:12
Yes.

iON 35:12
And so we asked him if he wanted somebody to mate. And he said, "Oh yeah, that'd be good." So, we gave him a pussy. And he's still trying to throw it in the fan. Even now. It's so sad. Ha ha. (Bob laughs) He wasn't specific, Bob. He wasn't specific. He wasn't specific. He didn't say he wanted a woman. He said he wanted a feline, so he got a pussy.

Bob 35:34
Ha ha. Yeah, I wonder if de Kerckhove somehow got the word from Scott. That's why de Kerckhove jumped.

Carolyn 35:44
No, no. Didn't happen. Okay. Can we continue?

iON 35:50
Yes, please.

Carolyn 35:51
We are continuing. "The Osiris Ani, whose word is truth, saith:- Praise and thanksgiving be unto thee, O thou who rollest on like unto gold," Okay, here's the gold, the glimmer in the gold. Is this an influence in some way? Metals? Or is it riches?

iON 36:18
It's a, no, it's luminary. The lumineer.

Carolyn 36:22
Mm hmm. Well, the - you know in the Aethyrs, there's the Aethyr - where is that? It's like number 27, Rii, R-i-i. Does that relate to gold?

iON 36:40
Ah huh. It does.

Carolyn 36:43
Illuminate.

iON 36:44
And it's - don't say it's like gold; it's not like gold, it's just precious.

Carolyn 36:49
Oh, yeah.

iON 36:50

If you say, you can take precious and take gold that - because see, gold, then Bob perks up. He's says, "Oh yeah, I got that already. We're gonna swap that, what little is left for swapping for stuff."

Carolyn 37:01

Okay, yeah, very nice.

iON 37:04

Are you ever gonna let the RNA drops back out again? You think you punish them enough, Carolyn? What do you think?

Carolyn 37:10

Yeah, I mean, it was just in the transition from, from one area to another that we had

iON 37:19

Oh, no, we didn't need any excuse, darlin', we didn't need any excuse. We just asked are you gonna ever let them have anymore or not? That was all. Ha ha ha.

Carolyn 37:29

Ah, yeah, we're making it precious because we're making it unavailable. I can see why you brought that question up.

iON 37:36

But it's working. Girlfriend, it's working. It's working. It's working. And then they asked us; they get us hemmed up and go, "iON, I need some drops." Well, you didn't buy 'em when they was on the shelf. Ha. You didn't buy 'em then. Why is it necessary now? Oh, is there something urgent goin' on? Oh, yeah? Oh, okay. Good for you. Good. You're doing good. You're all doing very well, as Young Mr. Grace would say.

Carolyn 38:02

Yeah, and you catch that tone listeners? Catch that? Heh heh. Continuing. Yeah, maybe backtracking a word or two: "Praise and thanksgiving be unto thee, O thou who rollest on like unto gold, thou illuminer of the Two Lands on the day of thy birth." Now, is this the birth, this, this birth from the land of death we're talking about, this present birthing?

iON 38:43

Can't tell the difference. See? That's why it gets so tangled -

Carolyn 38:46

Ahh.

iON 38:46

- you can't tell the difference. You don't know if your dead in the dead land, or you're born to the dead, or dead to the live, or live to the dead, or which side of the bucket did you come out of. Where was the Guf that you came to or from?

Carolyn 39:01
Yeah.

iON 39:01
Can't tell. Then people try - then the church try to get you to be born again. And we'd say well, it's not very unusual, it's not as unusual to be born twice as is to be born the first time.

Carolyn 39:12
Mm hmm.

iON 39:14
Go ahead.

Carolyn 39:15
Yeah. So that, that's emphasized right there. Yeah. Continuing: "Thy mother brought thee forth on her hand, and thou didst light up with splendour the circle which is travelled over by the Disk." Which is the sun.

iON 39:33
Sunshine.

Carolyn 39:33
"O Great Light who rollest across Nu," And Nu, you said - sorry, was the - not the new land but, one second, I'll find that.

iON 39:46
The condition, the condition. Call it the condition.

Carolyn 39:52
Yeah, tell me what, what's that song? The condition your condition is in? Ha ha.

iON 39:57
Oh, I just came by to see what condition my condition was in. That's right.

Carolyn 40:02
Yeah, right. Continuing: "thou dost raise up the generations of men from the deep source of thy waters, and dost make to keep festivals all districts and cities, and all habitations." Okay, what's going on here? Dost make to keep festivals. Well, you know, that's where right now all districts, cities and habitations are shut down. Is that, is that a reference?

iON 40:29
Yeah. And it was supposed - yeah, it was just supposed to be, supposed to be the dragon, and they turned it into the whole wide world.

Carolyn 40:37

Ahhh.

iON 40:38

The poor people, the poor people, the poor people in Tahiti, they don't - they're all fucked up and they don't even know what's wrong. They don't even know what it is, but it's deadly. They don't got none, but if it ever gets there, they're gone. They're through. They run, they run to the Costco to buy up everything. Ha ha ha.

Carolyn 40:55

Toilet paper.

iON 40:56

Everything. If they're gonna die, they wanna die stocked up. They wanna die stocked up. They got enough toilet paper to last nine years in case they die. I guess.

Carolyn 41:05

And they've got people in Newfoundland being arrested when there's one case of Coronavirus in Newfoundland.

iON 41:15

Oh well, it's over.

Carolyn 41:16

So, what's this you're saying? It's just supposed to be the dragon, iON?

Bob 41:20

Yeah, you know what that is, Carolyn?

iON 41:21

It's supposed to be America.

Bob 41:23

You wouldn't understand this, but you might have heard the rumor last week on Saturday iON said that Lockdown BobRule comes in on Monday at noon hour.

Carolyn 41:33

Yeah.

Bob 41:33

A few days ago, Monday. Well, that was the day they announced that the national emergencies will go global, not just in the United States.

iON 41:41

That's right.

Bob 41:41

Everybody got on board and joined Trump. That was the final Lockdown BobRule. Final act.

iON 41:47

When the last damn pizza -

Bob 41:48

It's been quite a week.

iON 41:49

- restaurants in the world wouldn't let you go in and sit down and have a decent meal. Yeah, that's when it got ugly. You better know it.

Bob 41:57

You ain't - you're not gonna hear any kind of commentary like this with the Rebel Wisdom stupid thing. I watched that panel a little bit of it. Of Jordan and Chris and some other guy and Vervaeke. Oh my god are those guys pitiful, oh Jesus. They wouldn't even be able to handle - they're actually going faster than the McLuhan gang.

Carolyn 42:18

And Bob just said Jesus.

Bob 42:21

Did I? I apologize for that.

Carolyn 42:22

He's never said Jesus before.

Bob 42:23

I never said Jesus, but that, these - that's how bad these guys are. The stoa, or the - I don't know what they're trying to be, but they're sad, very sad people. Now what line are we at, Carolyn, so I can see what you were just referring to?

Carolyn 42:37

No, I'm - you mute yourself. I gotta ask iON. iON, what do you mean it's just supposed to - what did they mean? Or you - just supposed to be the dragon?

iON 42:47

It was just supposed to be the dragon. It's all it needed to be was the dragon. That's the standard bearer. Nobody else had to get into it. What did Italy do? Italy didn't do shit. Italy didn't do nothin'. What has Italy done? Now there's more of them dying than all of them. It's ridiculous. (overtalk, indistinct)

Bob 43:06

They joined the global environment, iON.

iON 43:08

Well, (overtalk)

Bob 43:09

I'm the only guy who knows this, could explain it, Carolyn. And I posted it earlier on the, the chat line.

iON 43:15

You did. (overtalk) chat line. (overtalk)

Bob 43:16

I quoted McLuhan, 1965, America becomes a world environment, Carolyn! The dragon became a world environment! And Italy and everybody, they consume the American media for the last 50 years, so

Carolyn 43:30

No, no, no, let me go back. -

Bob 43:31

But where's this line? Where's this say that?

Carolyn 43:34

It's supposed to be the dragon. In conversation, I mean, in

Bob 43:37

What line?

Carolyn 43:38

Shut up!

Bob 43:39

No. Don't tell me to shut up. I'm the one who

Carolyn 43:43

iON said the dragon is not -

Bob 43:45

Ha ha. iON loves dissension.

Carolyn 43:47

- in the Dead Book of Bob.

Bob 43:50

Ha ha. He never said that. If he did, that'll be corrected. That'll be edited out. Okay?

Carolyn 43:56

iON said these words.

iON 43:56

No, no. That was not what - That's right. Wait. This doesn't have anything to do with that. This, the Coronavirus doesn't have anything to do with the Book of the Dead.

Carolyn 44:07

Yeah.

Bob 44:09

Well, don't bring it up.

iON 44:10

That it only supposed to be, it was only

Carolyn 44:13

Yeah.

iON 44:13

No, no, no. It's the reference. It's the reference point that we're looking at now; how it morphs. The Book of the Dead is what morphed it into the whole wide world. Humans, not being god.

Bob 44:23

Well, where's the line, Carolyn? What line are you at? Where's this?

Carolyn 44:30

We're at these words, thou, where's the next word?

Bob 44:36

Have you got to the word wavering yet?

Carolyn 44:38

"thou dost raise up the generations of men from the deep source of thy waters, and dost make to keep festivals all districts and cities, and all habitations." When I read those words I said, "Oh, iON, does this reference Lockdown BobRule? iON said, yes, but it was just supposed to be the dragon and it turned into the whole wide world. And I am trying to figure out why it was just supposed to be the dragon. And the question is, is this the battle between China and the US?

Bob 45:24

No! It's - America is a world environment, and literate or manuscript documents and scriptures of this type do not understand the electric age. They don't get that in until they get the Bob -

Carolyn 45:36

Oh, shut up.

Bob 45:37

- Tiny Note chart, which is why that's in the book of Revelation. My chart updates these old shamans. They don't see the global Guf destroyer. They don't see it.

iON 45:49

And so, Carolyn, and so, Carolyn -

Carolyn 45:50

iON, the Cronavirus started in China.

Bob 45:53
No, it didn't.

iON 45:53
Yeah.

Bob 45:55
We're not allowed to talk about that.

iON 45:57
That's not the point. That's not the point.

Bob 45:59
Right now it isn't. It will be later.

Carolyn 46:01
Mute yourself, Bob!

Bob 46:02
No, I'm a part of this.

iON 46:04
The point is, okay, you can be. It's fine. It's fine. Carolyn, it was - should have in the first level, it should have only been a zika thing only in the United States of America. 'Cause then that would have been something that the United States of America, the dragon, would overcome or not. That was the choice. They'd come about - they had about all of the smooth walking Emmaus Road they could stand. Some people ascend because they see the light, other people ascend because they feel the heat. This is a little dot, which then humans, gods, that don't know they're gods, got ahold of it and morphed it into this worldwide propaganda which goes exactly to what Bob says, that goes to the hexad(vertisement) level of the program. Which is not in the Egyptian Book of the Dead, but it's where all those people who don't get the hexad(vertisement) are gonna go to in the dead. Ha ha, so that's the connection point.

Carolyn 47:06
But if it's just supposed to be in the, if it's just supposed to be in the U.S., why didn't it start in the U.S.?

iON 47:14
Oh, it never - nothing ever starts there. It's not whether you win or lose, it's how you place the blame. China was in the position - well, we'll just say it. China made all the antibiotics. China made all the drugs. China made (indistinct) all their damn money. China was - the Red China - without China there would be no big pharma. Where else would it come from?

Carolyn 47:40
Still not computing.

iON 47:43

Oh, well, that's where it came from.

Bob 47:46

There it is. The feminist, the woman, or I wouldn't say Carolyn's a feminist, the whatever she is.

iON 47:51

She's not a feminist. Not a feminist.

Bob 47:52

The feminine principle that Baudrillard was talking about that, that's their block. They can't get what the human guy can get. The difference.

Carolyn 48:00

Heh heh. Okay, so,

iON 48:02

Oh. They didn't have to. It's the reason they had to come from somewhere because otherwise you'd have to say: so, you mean the United States poisoned themselves? They'd go, yeah, kinda, I guess. Kinda like smoking cigarettes, isn't it?

Carolyn 48:18

So, the reaction of the United States to it got blown up and then blown all over the world.

iON 48:26

And then your Tech Body, and then, and then check this out. Then check this out. Then the Tech Body got a hold of it and said, Oh, yeah, -

Carolyn 48:34

Yeah.

Bob 48:34

Ha ha. Say somethin'.

iON 48:35

- oh, yeah? Oh, yeah? And took it to a next level, and took it to the next level. And the next level says: Well, you know what, you got a good idea there. This is a good idea. Y'all come, get off them streets. Get out of them roads. What y'all doin' runnin' around? You got no business runnin' up and down through here. Get out of there. And then them airlines. They put one more row of seats. They got 9,277 seats in an AL10-11. I mean they stacked 'em, they got a standing room section. They got enough people put it on the thing tapping each other. And Carolyn's the only person that could fly and she flies first class that's not private. And she's the only one that could sit in them little seats. You couldn't put your butt in the one corner of the chairs that they put in there. She gets in there and lay down and cuddle up, and read a book, and bring a feller and still have plenty of room. Be just fine, but nobody else can be in the world, tallest midget and all. So, now the

airlines got judged. They got judged. Now there's seats everywhere. Ooo, you can sit in front, back, middle, you can lay down and dance buck naked, nobody knows. Mile High Club if you can get somebody to get close enough to you, you can get, you can get lucky now on anything you want to go to. Now, nobody's flying. Now. There's no more problem anymore.

Bob 49:49

Okay, so how does that answer your question?

Carolyn 49:51

I got it.

Bob 49:53

Let's hear your interpretation.

iON 49:53

That's an example. That's an example.

Bob 49:55

Of what? Of the Tech Body?

iON 49:58

Of what was happening. Of the Tech Body taking

Bob 50:05

Where does the Tech Body - does the Tech Body have a national origin?

iON 50:07

The Tech Body doesn't care now. The Tech Body, the Tech Body

Bob 50:08

No, does the Tech Body have any national origin? Who created the Tech Body? It was me, right?

iON 50:12

You did.

Bob 50:14

I created it. Yeah. Well, where am I from? What country am I identified with?

iON 50:19

Not Andromeda. Not Andromeda.

Bob 50:21

Yes.

Carolyn 50:24

Okay, we're gonna continue just for a little bit, or is this enough right here, iON?

iON 50:31

Wait, wait, wait, before you do that, before you do that, before you do that, before you do that, let's finish the construct of where we were. This is what the point was -

Bob 50:39

Ha ha ha ha. Mine's all worked out about this. Ha ha.

Carolyn 50:41

Mine's worked out. The next words

iON 50:45

- you segregated it from the United States of America, and why it wasn't just the dragon. And we're gonna tell you why. Because it was capitalized on; it was seized on. If you notice very closely, we have said every step of every thing that's gone down. Now, a few things hadn't happened just yet, but they haven't. The Mississippi River ain't gone the wrong way yet. Oh, yeah. Joplin, yeah, that happened. Oh, yeah, California, oh yeah. Yeah, it snowed in Maui. Yeah. Yeah, okay. Now, the water hadn't covered the big toe of the Statue of Liberty yet. That's one thing. So, there's like a little working list of what's up. Okay? And what's happened now is this is building. We've been very precise, very precise. And now all of a sudden, well, I don't know. We'll have to see. Well, we'll have to see what they do. We don't know, we don't know. Because the humans have now pumped this into a whole new thing. And that's when it left the United States or the dragon. The dragon got to blow and fire everywhere, and everything caught fire. What the fuck did Australia do? Why is Australia even in this conversation? Who the fuck is even in Australia? Why are they involved in this? What did they do? What did they do? They didn't do shit. They didn't do nothing. They didn't do anything and yet they're running from coast to coast trying to get away.

Carolyn 52:11

Oh, they did. They did, iON. They did. They followed the Codex rules and they blocked dietary supplements.

iON 52:20

Well, okay, then very well. Sorry, there you go. So then the Tech Body takes advantage of it and says okay you want some, too? Okay you want some, too? And then it feels it, feels it, feels it, feels, and these things, these ridiculous things. Bob's reading the headlines and he's stunned! He's stunned when we say we can't make this up! We told him what the Pope was gonna say, but we didn't think it'd be in the damn square in front of god as god, himself, in front of everybody. With a tissue wiping his snotty, fucking nose saying I'm not gonna lock you out. And then here's the orbs and here's what we killed the virus with in 1902 or whenever it was the last time. And he's holding all of these talismans. These magical little orbs trying to conjure something. Oh, they give us a hard time. We talk about the Conjure of Sacrifice. This motherfucker's sittin' there holding charms, trying to move something on our stead. It is ridiculous and we are thrilled beyond words because

Carolyn 53:21

And look, yeah, he's using stuff from, from the plague; and look what happened to the plague. Heh heh heh.

iON 53:27

Great. So, and then that give us a hard time for being a little sanctimonious. We don't even know what a sanctimonious is. If you were sanctimonious - we don't even know what that is, but I guess you're sanctimonious, that's what happened. But the point is, is it's morphed. It's changed. All we said was Bob's shortin' the market. Okay? (Bob and Carolyn laugh). We didn't think it'd be eight trillion dollars! And then, and then Carolyn gets nervous about the poor people who lost all their money. So, it blows up. One minute it's death, destruction, it's over. Get the bullets. Go get the government to give you some bullets to blow your brains out 'cause it's over. A third of the national money's gone; a third of all that is is gone. You can't live. We couldn't live when we had all of it; what are we gonna do we lost a third? And then it goes up 4000 points and then go, "It's the biggest rally ever since the Great Depression. It's boom time." (Carolyn laughs) Happy days are here again. The money's back, okay. Then it's shorted so it goes back down 1000 points. They go, "Oh god, what are we gonna do? It was a good run, lasted 30 minutes. It was a good run." (Bob and Carolyn laugh) Y'all are laughing, y'all are laughing and we said you can't make this shit up! You can't make it up. You cannot physically come up and conjure these worded positions that a Joe Biden would be the considered presumptive nominee for the Democrats. He can't even hold a sentence! He's gets to arguing with himself and he just stares like a deer in the headlights. On a live cam in his own library in his own stupid house, and he can't - he doesn't know he's live, his dear wife has to run (indistinct). And he looks and his eyes light up like, "Oh yeah, I know you, you're my sister. I like you." He hits her on the back and off they go. It's like, we got to get him off this thing, this man is a blithering idiot! That's normal. That's normal. That's not right, sports fans. Something has gone terribly awry. Meanwhile, back at the ranch, they're gonna give enough money to keep everything going so you can go to your house and stay in your house. You go, "Okay, well now, we need monies." You got - we have some people don't own the things they have. We don't understand this, but they don't own the things they have. And they go, "Okay, I can't go to my job because everything is closed. Okay. And I have a car that I didn't pay for. Do I have to pay for the car that I don't have? Oh, wait, no, I have the car, but I don't own the car. I bought the car, but I didn't really buy the car." Well, it gets real confusing as that don't make sense of it. But anyway, the short version is they can't pay for the car they didn't pay for when they bought it the first time. Now, they can't drive it nowhere, and nobody's gonna come repossess it 'cause nobody can leave their business to come repossess the car that you're not gonna pay for 'cause you can't pay for the car that you didn't have. And you got gas 'cause it's 25 cents a gallon. That's good. That's good. But ain't nobody driving anywhere. So, it's all good. Okay, now, you got this in a position in a house that you also didn't pay for. And you can't pay for your house, and you can't pay anything. Who's gonna pay the electric bill? You don't have money. There isn't enough money. And if this goes on for three days, everything's okay. Oh, five days, okay.

We're at ten days and people are lining up at the soup kitchens. Ten days and people are linin' up for the soup kitchen. What happens when we say this is just now, just now begun? Do you realize Mario Cuomo, whatever the "po-po" is, whichever one, whoever was, he should have been killed whichever one it was. So anyway, now you got Cuomo the governor, he's sittin' up there chiding Donald J. Trump 'cause he won't give him 30,000 ventilators! He gets on the television set on the porn channel and hands the bulbs that you - the respirators where you squeeze and let go and squeeze and let go and squeeze. And that's what he's gonna get the National Guard to teach them how to squeeze the bubble for 24-hours a day while these thousands of people are dying. Ha ha. And if they're feeling good, the people squeeze the bulb themselves for the first few hours, and then the National Guard taken on this 'cause they don't have enough ventilators and they spliced the cords. They're gonna run two and three off of one ventilator to keep it all pumping till they can't no more. Then what'll happen is they'll start dying, and that'll be fine. They've got the refrigerator trucks to go and line them up, stack them up, as they go for the, for the reverb, of tryin' to keep this thing together. Okay, now, meanwhile, back at the ranch, the Tech Body has taken advantage of it. All you can do is come inside with your telephone, with your black mirror, and watch TV and wait for the next alert. Wait for the next alarm. Wait for the next issue. Notice that we said - y'all laughed at us when we said, oh, there's not gonna be an election. Now most all the places have delayed their primaries and not havin' primaries. You can't have a conference where you decide all this stuff 'cause you can't be two people - parties of two aren't allowed. Then you're gonna find out that this thing lasted just as we said. A lot more days on hard surfaces, and then they're gonna start scanning of another level. That's not the point. The point is the Tech Body has taken advantage of this conundrum that the humans have morphed into a mega doomsday divisive derision. And that's why we're careful now that we don't say shit 'cause whatever we say blows up. And it's like, What? You can't even make that up. The very idea, the Pope's gonna let Bob in the basement of the Vatican to get his last things that he needs to make his thing work. That there's actually a grimoire there that might be necessary for Bob's causal reality. Ha ha ha ha. Isn't that funny.

Carolyn 59:48

Whew.

iON 59:48

Well, now it comes back around, now it comes back around and all of a sudden, they are saying this crazy shit. They are talking about this. Yeah, Easter's coming. The Queen's gonna make her speech.

[Top](#)

2020-03-28--2100-3-page 38

iON 0:00

Go listen to that. That might be a good speech. Get you a nice hat while you're in your house. Get you a nice hat while you're in your house, watching on the television. Pretty hat. Get yourself fixed up. The TV's

watching you Marshall McLuhan says, so make sure you brush them teeth. Shine yourself up 'bout 8K. Them smart houses know what you're doin'. They know what you're doin', don't you worry, they know. They're just being nice, ain't sayin' nothin'. They know what you do. So now you come back around, and you go, "Oh, oh, oh, oh, oh. I think I understand." And then what you don't understand is that it's been encapsulated. So, the question of all questions should be after a little while, "Hey, wait a minute. How did that food get inside the Costco?" (Carolyn: heh heh heh.) How did it get there? How did it arrive? Did they make it there? Do they do it there? Well, if they make it there then they should never run out of anything. It should be there. Okay, we're good, but what happens when they decide that they can't. They lined it up where you have to stay apart, and you have to do this, and you have to do that. Apparently, all that's okay 'cause starving to death must be right up there with the Coronavirus. But nobody says what happens, the step, step, step. And now, what happened to "it's only old people"? Now people 30-years-old are dropping like flies. Now people 20-years-old are dropping like flies.

Carolyn 1:33
No, they're not!

iON 1:33
Yes, they are. Yes, they are. Yes, they are.

Bob 1:36
Carolyn can't take it.

iON 1:37
Oh, yes, they are.

Carolyn 1:39
No.

iON 1:40
Oh, yes, they are.

Bob 1:41
Give your team a little better effort, Carolyn.

iON 1:45
Oh, we don't care. We would just soon it be the old people. It doesn't make any difference. They know better. They know what's up. Go ahead. That's not the case. Once again, the Tech Body has lured them into this causal reality of a condition that the Android meme says it doesn't matter to me. The "me too" turned into it doesn't affect me. So, it became the "not me" movement, and now "not me" has caught them right in the ass. This is the new "not me" movement has caught them in the ass. People runnin' around doin' whatever they want to do thinking it don't affect me. The sky's gonna fall, but not on me. Well, now they've morphed that into a thing the Tech Body says, Oh, yeah? Oh, yeah? Then it's like, phew. Okay, Spanky. Here we go. Meanwhile, back at the ranch, frequencies are moving, things are changing. Things are shifting. The

known is unknown, the unknown is known. Every word that proceedeth from the Tiny Note is now being made manifest to the chagrin of many. We can assure you that no one wanted that bullshit to come true. Are you kidding? (Bob laughs) We just as soon the holy orifice took over. The holy orifice's could - club 22 could have ruled the world, but no, they couldn't do that. They couldn't do that. No, no, no, you had to turn it into this thing that there really is no control to. So now, this is the saddest indictment that's ever been for a little man on this earth. The best hope you got today is Bob. Your best hope is Bob.

Carolyn 3:26
AHHH!

Bob 3:26
(Bob laughs) All right, so listen to this. I have an

iON 3:28
Yeah, scary, scary. Run, run, run if the best hope you got is Bob. But today, that's the best you got.

Bob 3:35
Right.

iON 3:35
Now, you want to finish your Book of the Dead, or you got to do a commentary on the commentary?

Bob 3:41
I have a quick statement. You know this phrase the Urbit Orbs, or Urbi et Orbi?

Carolyn 3:48
Mm hmm.

iON 3:49
Yes.

Bob 3:49
In "Finnegans Wake," "The urb it orbs." Well, Lofti showed up this past week. Who's Lofti? If you remember the Dupes of Non-Physical, Lofti is that sort of negligent - what do you call it - retardant. This person who hasn't been attending for decades. Steve Reimer who made my timeline.

iON 4:09
Writes you. Who writes you, writes you off.

Bob 4:10
Steve Reimer for some reason got off his ass up there in Ontario and is joining the fray; and he knows a little something. So, he posted just a little while ago, Carolyn.

Carolyn 4:20

Yeah?

Bob 4:21

He wrote a quote from September 10, 2016, where iON said - this is like four years ago, "Bob is a cold, dry, orb."

Carolyn 4:34

Ohhhhh.

Bob 4:34

Lofti found it for the male faction. Bob - I don't see Ginney or anybody, any of the women faction or you, yourself, Carolyn, coming up with it. Bob is a cold, dry, orb, which sums up what iON just said. The Urb et Bob's it orbs!

iON 4:50

Wow. And what did they say about it? That Bob's the orb.

Carolyn 4:54

Ha ha. Bob's always competing. I know I don't have to bother. I don't have to bother.

Bob 4:58

That's right. I never let up. Always on duty, 24/7. 10 million years I've been doing it.

Carolyn 5:05

And look where it got you.

Bob 5:06

I do it with five of my bodies tied behind your back, Carolyn.

iON 5:10

And he almost - and Carolyn, and he's almost figured it out. Isn't that great? Ha ha.

Bob 5:16

Ha ha ha. Ten million years. The longest Damascus, Damascus, "Humaus" merger.

iON 5:22

Damascus, Emmaus. Emmaus, Emmaus, yeah, Emmaus.

Bob 5:26

Merger. Ha ha ha.

iON 5:27

Well, it could be, it could be, it could be. The representation. Now see, here's the fun. You have some implementation, the, the, there's some implements here that can apply. 'Cause see, Bob, you have treblers. Carolyn is most definitely a trebler. Now, she loses it and then we have to let it go 'cause things take its, take its own. See, it takes

its own - remember? Fire makes its own wind. And you can use the angels to control it, but fire still makes its own wind. You see? Maybe you could have saved Sodom and Gomorrah, but you couldn't save Lot's wife. That bitch is gone. She's through. There's the rub. So, the magic of this implementation is engaging. You can't now - you got yourself in a world where you can't lay down your Tech Body. Remember? Even if you said, "Oh, iON's saying we're suggesting that we should become a thorough Luddite." You can look that up. I'm a thorough Luddite. It still doesn't matter that they still got you. They're bringing your groceries now to your door. Ha! That's the only way you can get em now, soon. So, don't get mad about the delivery, where they deliver your food, your groceries, your restaurant food and your - now you're washing powders and now you don't have to buy no toilet paper. You gotta nine-year supply of toilet paper. You're good on toilet paper, don't worry about that. And the MREs when they start dropping those by, you better have enough water to put in 'em to make that work. But now, now you got - oh god, you're talkin' about that - who's the ridiculous one that said that the Columbine didn't happen that's so sad?

Bob 7:21

Ha ha. Alex Jones. Alex Jones.

iON 7:24

Yes, Alex Jones. You don't have to, you don't have to jump that far off and go get your ammos and your gun. "They're not gonna take this TV when them aliens come and take over. They're not gonna get this TV." And you're in your bunker trying to live off something; you know, some 25-year-old ravioli or Chicken of the Sea, or some'em, some'em in a tin can. Carolyn will eat a lot of tuna (continues to talk - overtalk by Bob and Carolyn).

Bob 7:49

That's the kind of stuff Carolyn buys. Tuna. Canned stuff. Chicken of the Sea, I ignore that.

Carolyn 7:54

You eat it.

Bob 7:55

I don't eat it!

Carolyn 7:56

Well, you don't know what you're eating.

Bob 7:58

I know, not knowingly. I don't need to know; I don't want to know what I'm eating.

iON 8:03

So, so that the point then becomes, the point then becomes that you don't have to go like that; it's not that serious. But what is important is, you have enough of the layout here from - if there's any good part left

of the Tech Body, if there's any good part of it, is to embrace the ascension aspect of it. And when you do that, you have a capacity. It's clear, it's not hard. This isn't difficult. It's getting easier, actually. It's getting clearer. Some people need evidentiary position. So, once they clear out the hospitals, we'll get you an MRI or a nice head CAT scan to tell you what's up. What you really need is a nice autopsy (overtalk)

Carolyn 8:48
Well, iON -

Bob 8:49
iON explains it on the new, private session. Everybody should listen.
iON explains ascension.

Carolyn 8:55
iON, I must be driving the Tech Body crazy because I've got the 18 Keys, well, 19 Keys and Aethyrs on my cell phone Kindle. So, it's just -

iON 9:08
Of course. It's beautiful.

Carolyn 9:08
- blasting through the whole realm. Yay.

iON 9:11
It's beautiful. It's beautiful and it's wonderful. And it's so appropriate because

Bob 9:14
Yeah, but if one person does not engage, it has no effect! And that's me! I don't have a cell phone, so, everything becomes Luddite inconsequential.

iON 9:23
Yeah, but (overtalk)

Bob 9:23
So, listen, iON, add what you're saying.

iON 9:26
Okay.

Bob 9:27
Yeah, go ahead. Oh, you, you.

iON 9:29
No, we're good.

Bob 9:30
Yeah, okay. He won't go, Carolyn, I got to go. Okay.

iON 9:34

We don't mind. No, we can do it.

Bob 9:38

Right. So, what was I gonna say? Okay, so, Heather.

Carolyn 9:45

Ah ha ha.

Bob 9:46

No, listen. Heather. I think that's Heather Snow. Heather's on there replaying the archetype of Heather on Greg Duffel's old show. This ridiculous Heather used to call in and go on about the Zionist lobby and the Dulles rear view mirror, antisemitic Israel stuff. Well, we have here Heather, and the way she's - the thing she's emphasizing she wanted us to ask iON about, like the Fed, all these old things. She's not a good Mae Brussell for the female faction, Carolyn. Now Lofti is a fine case of the movie, "A Room With a View," where the stupid maid suddenly at the end does something that fixed everything up, but no one expected it from the maid. That's Reimer. Reimer's been doing nothing for years, laid up there in the Bolete wilderness of Ontario. He's suddenly jumpin' in and he's posting constantly now, Carolyn. He's inspired! He thinks Bob needs reinforcements. He's the maid from the room with the view. And he says, first of all, iON - Susana says - now, you need to answer these, iON. Susana says, "iON said there would be no Easter this year." Madeleine says, "Trump is going to visit the Easter services." Susana. "iON also said all the chicken will die." Or chickens. Do you have something to say - are they saying that you are not fulfilling those statements, iON?

iON 11:02

Watch. Watch and see.

Bob 11:04

Yeah. She's saying, "iON also said all the chickens will die." What's that got to do with you? Did you say that?

iON 11:14

The roasted, the roasted pollo, the roasted pollo is going away. There's a blight coming on the chicken industry. It's gonna make chicken poison. So, you can't - if you have chicken, you're gonna be starving to death and in order to live, you got to throw out the last of the chicken. That's the last you got. You'll see.

Bob 11:37

So, I don't know what Susanna is reinforcing, iON, or wondering what iON meant, but iON just explained.

Carolyn 11:43

She's just stating it. Now, are you guys - have you stopped the Egyptian Book of the Dead?

Bob 11:48

No, no.

Carolyn 11:48

'Cause if you have, I can make the pizza.

iON 11:51

No, no, no.

Bob 11:51

Don't worry about that. I don't need no pizza right away, Carolyn. I'm not run by that kind of stuff. I stay on duty.

iON 11:57

Hell, you're gonna die!

Carolyn 11:57

It's nothing to do with you.

Bob 11:58

We're in the ninth inning for fuck sake. I'm gonna worry about pizza?

Carolyn 12:01

Well, I'm bringing up pizza. You're bringing up the chat line. I'm trying to finish the Egyptian Book of the Dead.

Bob 12:04

Yeah, she's trying to distract me with the feminine wiles of cooking. As if I cared what feminine people did! As if I cared about cooking.

Carolyn 12:12

Continuing. Thou protest (overtalk)

Bob 12:12

No, no, no, wait, your faction, you're blocking your faction.

Carolyn 12:17

"Thy KA riseth up with the (overtalk, keeps talking)

Bob 12:17

So, Madeleine says, - let's mute. Mute Carolyn, iON. I can't get to her. You mute her. Mute her.

iON 12:24

Oh, no. Ha ha ha.

Bob 12:27

Everybody, mute Carolyn!

Carolyn 12:33

"thou Powers of Powers." Powers!

Bob 12:34

Yeah, I remember him. A guy named Powers.

Carolyn 12:37

Austin Powers.

Bob 12:38

No, a guy in Dartmouth. He played in the hockey team.

Carolyn 12:41

Can I get back to the dead, please!

Bob 12:44

Patty Powers.

Carolyn 12:44

Let me get - ahhh.

Bob 12:45

Let me just finish up with what they're saying though, Carolyn. Madeleine says, "Bob the best hope." So, she defected from you. Jean says, "The best hope you've got today is Bob. Run." So, Jean's defected. Susana says, "Here comes Bob to save the day." Then Jean says, "That's who? Lofti from the old dupes forum?" She kinda remembers that. Lofti, she quotes that "Bob's a cold, dry orb." Then Jean said "Connie dried his lung out. lol." I don't know what that's about.

Carolyn 13:11

When you used to wheeze and hack. Every time he almost dies, I save him.

iON 13:17

With your death rattle. Your death rattle.

Carolyn 13:18

And he never, never remembers. Yeah.

Bob 13:20

I don't remember nothing. Okay. I created you; you're my Pygmalion, so stop, you know, blowing your own horn. Lofti says, "'Me too' flips tetradically speaking." He's figured out what "Me too" tetradically flipped into: not me. At least he's quoting iON. "Me too" flips into not me. So there he is saying some interesting stuff about the feminine world. Then Jean quotes me, "The longest Damascus/Emmaus merger." Then Lofti comes back in to counter Jean with, "Don't walk, run!" So, you now can go for it. We're up-to-date. I think.

iON 13:59

Yay.

Bob 14:00

You can finish up, Carolyn.

iON 14:01

Carolyn, you gotta make the pizza.

Carolyn 14:02

Thank you. Thank you, oh beautiest one.

Bob 14:06

Heh heh heh. There is some more.

Carolyn 14:09

Continuing: "Thou protectest [them] with thy beauties. Thy KA riseth up with the celestial food (Carolyn: pizza) hu and tchefau. O thou mightily victorious one, thou Power of Powers, who makest strong thy throne against the sinful ones, (Carolyn: that's you and iON after I go to bed) whose risings on thy throne

iON 14:40

We have done that; we have done that. We have done that. Yeah, we did, we did.

Carolyn 14:46

I know. "whose risings on thy throne in the Sektet Boat are mighty, whose strength is widespread in the Atett Boat, make thou the Osiris Ani to be

Bob 14:59

"glorious by virtue of his word, which is truth, in Khert-Neter. Grant thou that he may be in Amentet free from evil, and let [his] offenses be [set] behind thee. (Bob: grant thou that he may Bob's blapped Carolyn) Grant thou that he may [live there] a devoted slave of the Spirit-souls. Let him mingle among the Heart-souls who live in Ta-tchesert (the Holy Land). Let him travel about in the Sekhet-Aaru (the Elysian Fields), conformably to [thy] decree with joy of heart- him the Osiris Ani, whose word is truth. [And the god maketh answer]:- Thou shalt come forth into heaven, thou shalt sail over the sky, and thou shalt hold loving intercourse with the Star-gods." (Bob: that's Referend Stang's prediction.)

iON 15:41

Yep.

Bob 15:41

"Praises shall be made to thee in the Boat. Thy name shall be proclaimed in the Atett Boat. Thou shalt look upon (Bob: Bob) Ra within his shrine. Thou shalt make the (Bob: Bob) Disk to set [with prayer] every day. Thou shalt see the Ant Fish (Bob: that's Beefheart's song, "Ant Man Bee") in his transformations in the depths of the waters of turquoise. Thou shalt see the Abtu Fish in his time. It shall be that the Evil One (Bob: Dr. Dean) shall fall when he deviseth a plan to destroy thee, and the joints of his neck and back should be hacked asunder. (Bob: That'd be by Brian) Ra saileth with a fair wind. (Bob: I'll say it again) Ra saileth with a

fair wind, and the Sektet Boat progresseseth and cometh into port. The mariners of Ra rejoice, and the heart of the Lady of the Hour is glad,"

Carolyn 16:27
Me! Me!

Bob 16:27
Who's the Lady of the Hour? That's still up in the - I'm not sure. "for the enemy of her Lord hath been cast to the ground." Who's your enemy, Carolyn? Who's been cast to the ground?

Carolyn 16:35
You!

Bob 16:35
All right. "Thou shalt behold Horus (Bob: that's my son) standing on the pilot's place in the Boat, and (Bob: Bob and Madeleine) Thoth and Maat shall stand one on each side of him. All the gods shall rejoice when they behold Ra coming in peace to make the hearts of the Spirit-souls to live, and the (Bob: Bob Ani, or) Osiris Ani, whose word is truth, (Bob: not the facts, but the truth) the assessor of the holy offerings of the Lords of (Bob: Bobstown or) Thebes, shall be with them!" (Bob: whose word is truth - I'll repeat that - and let the Bob Ani whose word is truth, the assessor of the holy offerings of the Lords of Dobbstown shall be with them!)

Carolyn 17:12
Whew.

iON 17:12
Yay.

Bob 17:12
Then we have "THE CHAPTER OF THE NEW MOON." New Moon Unit, and that'll be the next time. And that's number 14, Carolyn, when I slayed Dobbstown. I slayed club 22 and 40. So see, Carolyn, that's how you read this stuff. No stumbling like you're immature attempt.

iON 17:27
Page, page 38.

Bob 17:29
Page 38 adds up to 11.

Carolyn 17:31
And Bob ends by immaturing-me. My god, Bob.

Bob 17:36
Now, if you want - did I explain this? Do you want to go over it, iON, with Carolyn word by word?

iON 17:42

No, that was good. No, no, that was perfect.

Bob 17:44

That was good.

iON 17:45

That was good 'cause we did a little rah, rah thing about what's up, and this explains the rah rah of how it works out from the dead side. So, basically what we're pointing out is the dead people are further ahead of it so far, then most of the humans are that are god and don't know it. They have the power, and they don't know it. So, they run and come for a little bit more, little bit more, little bit more, little bit more, little bit more, little bit more, little bit more, little bit, oh, gotta crank the Victrola, the needle's hung again. Meanwhile, back at the ranch, it's pumping, pumping, pumping, all the way to the hexad(vertisement). We've mentioned this.

Bob 18:19

Heh heh. Very good. Nice wrap up there, iON.

Carolyn 18:23

And it's kind of cool. I mean, the Chapter of the New Moon. The new moon came up a couple nights ago. So, I didn't know if we'd get to the New Moon; obviously, we haven't because Bob distracted us so much. Thank you, Bob. It would have been wonderful to do the New Moon, but no, we're not going to. Thank you very much, Bob.

iON 18:44

It's okay, because the things that are gonna happen between now and then will make that New Moon mean something.

Carolyn 18:53

Yay.

Bob 18:54

See, see, my interference has always worked out, Carolyn. All right?

Carolyn 18:59

Wo, wo is you, Bob. Wo, wo, wo.

Bob 19:02

That's what they all say. Now I'll go back and review what they said in the last five minutes on the chat line later. We need a break. So, much gratitude for iON helping out Bob and the final lap and, ah

iON 19:15

That's good. That Khert-Neter was, that Khert-Neter was gettin' sore, Bob.

Carolyn 19:19

Heh heh heh heh. Yeah, iON.

Bob 19:24
It's Khert-Netto? It's Khert-Netto?

Carolyn 19:26
Khert-Neter. iON, thank you for keeping Bob kind of complacent throughout this. I know we have to, you know, honor, assuage him.

Bob 19:34
The first 13 chapters. Yes.

iON 19:38
Yep. And, and the, and the, let me tell you what. The Adderall is not helping anything either, Carolyn. I want you to know that. Ha ha ha.

Carolyn 19:47
No, no. It's Prozac next, seriously. It's goin' in.

iON 19:50
Oh, there we go, there we go.

Carolyn 19:52
Goin' in.

Bob 19:52
Hey, Carolyn, the image you need - as Carolyn's reading these documents, you have to remember during the 2016 debates when Trump would pace behind Hillary. You remember that? He'd sort of loom over Hillary and scare the shit out of her. She would try to make her little points and he'd lurk and - like a psychopath. That's what you'd have to imagine Bob's doing for the past 13 sessions while Carolyn was trying to make her point.

Carolyn 20:20
I have no point.

iON 20:22
Yeah, looming.

Bob 20:23
You're quoting Beefheart. He said Zappa had a point of view, but he, himself, didn't have a point. This - he said if the universe had a point, the stars - the sun would gouge, gouge your eyes out.

Carolyn 20:34
Right, right.

Bob 20:35
So, you're taking the Beefheart view.

Carolyn 20:37
Okay, guys. You're gonna play some music, Bob?

iON 20:39

With a head of wavy gravy.

Bob 20:40

Here we go. Thank you very much.

iON 20:41

Yeah. Peace in a minute.

[Top](#)

2020-04-04--U000-pages 38-40

Carolyn 0:01

Okay, "THE CHAPTER OF THE NEW MOON. THE FOLLOWING IS TO BE RECITED ON THE DAY OF THE MONTH (NEW MOON DAY)." Now, I, I read this before the March 28th and the new moon of March had just occurred. And I think I mentioned it to you, iON, and you said no, no, I'll be more important to read it later. So, here we are later.

iON 0:27

The dog, the dog moon, yep.

Carolyn 0:30

Ha ha. So then, we're not reciting this on the new moon day, and I take that to be important because if we read it on the new moon day, we might cause chaos. Is that right? We might have caused chaos?

iON 0:48

Yeah, because the following is to be recited on the day of the month. They're saying - it's parenthetical, new moon day.

Carolyn 0:59

Oh, you mean you can designate any day to be new moon day?

iON 1:03

Well, of course. You don't have time, darling, so, of course.

Carolyn 1:06

Yeah. Got it.

iON 1:09

These are, these are dead people, darling.

Carolyn 1:12

Yeah. Okay, so we'll designate this a new moon day, and we'll say these words. Okay. Continuing: "The Osiris the scribe Ani, whose word is truth, in peace, whose word is truth, saith:- Ra ascendeth his throne on his horizon, and the Company of his Gods follow in his train. The God cometh forth from his hidden place, [and] tchefau food falleth from the eastern horizon of heaven at the word of Nut." (Carolyn: okay, is the hidden place in the East which is an important direction?)

iON 2:00

Of course, of course. That's the - across the, across the River Jordan; you know, where the giants are. Where the milk and honey flows.

Carolyn 2:14

Heh heh heh. Okay, and is it across the River Jordan that we're - is the River Styx a corollary to the River Jordan?

iON 2:26

Ooo. That's a nice word, corollary. That's a beautiful - what does it mean, corollary? We can't even say it. Corollary, corollary. I like that word. That's a good word, corollary. You're gonna be a sesquipedalian before it's over with. Corollary? Corollary. I like it.

Carolyn 2:43

Ha ha ha. Onomatopoeia! Onomatopoeia!

iON 2:47

Nice, nice, nice. That's a good one. That's good. Yum.

Carolyn 2:51

So, I take it the River Jordan and the River Styx are not - there's no equivalence between them?

iON 3:00

No, it doesn't. It doesn't equal but they are both representative of a - one you're flowing down. The River Styx are flowing down. It's a way out. The River Jordan is the boundary you cross over. You don't cross over the River Styx; you go down the River Styx. That's the difference. One's a - you can say it this way. For the live people, it's a latitude; for the dead people it's a longitude. Maybe that's the way to say it.

Carolyn 3:29

Okay, good. Continuing.

iON 3:31

Yeah. Did you tell everybody that they need to be, pay attention to where they are in regards to the 33rd parallel? We've mentioned that once; we're never gonna mention it again. We're done with that. You're either gonna get it or you ain't, but you might better look at where you live. If it's below the 33rd parallel, make sure you have enough - ah, what do you call that? Supplies? Supplies. Yeah, a lot of supplies.

Carolyn 3:59

A lot of supplies. And that relates to Key number 4, so would you recommend people be looking at Key 4?

iON 4:09

Would, but they don't do it anyway, so why bother?

Carolyn 4:13

Okey-doke. Continuing: "They (the gods) rejoice over the paths of Ra, the Great Ancestor [as] he journeyeth round about. Therefore art thou

exalted," (Carolyn: now you want to say anything about round about? Is this a cyclical situation?)

iON 4:33

No. That's what that - it is, it is 'cause everybody's figuring it out. They're trying to do this, they're trying to do that, they're trying to work it out. And here's a representative of the dead people running around, running around, running around, running around, trying to figure it all out. They're going around, they're busy at it. Ain't getting nothing done, but they're busy at it. They're type, type, typing, just type, type, type, but we digress.

Carolyn 4:53

Heh heh. Mmmm. Interesting. Got it. And continuing: "Therefore art thou exalted, O Ra, the dweller in thy Shrine." (Carolyn: hmm. So, first time I think that word shrine.)

iON 5:12

There are no arks, there are no arks, there are no arks in the land of the dead.

Carolyn 5:18

Okay.

iON 5:19

There are no arks in the land of the dead.

Carolyn 5:23

Yeah.

iON 5:24

But it's a capital Shrine, and we know what happened to Ra; he already ascended his throne on the horizon.

Carolyn 5:33

Mm hmm. Okay. So, Ra's ascended, art thou, the dweller in thy Shrine. Okay, so he's there. He's in his Shrine. Okay, Ra's already ascended. But as I said a second ago, is that the first time Shrine is mentioned? I mean, are we talking about the Shriners here? Ha ha ha.

iON 6:05

It is. No, well, you could if the - well, yeah, that's the 32nd degree. You need the 33rd degree, but yeah.

Carolyn 6:14

Ha ha. Yeah, yeah, yeah. Ha ha.

iON 6:18

32nd degree is The Shrine, and you're trying to go to the 33rd degree.

Carolyn 6:23

Yeah. Interesting. Yeah, I found a shrine, Shetait Shrine in Ra-stau, but that's not a person on their Shrine. That's just the position.

iON 6:37

Correct, good. That's good.

Carolyn 6:39

Okay.

iON 6:40

We call it maybe a placeholder. Might work well, too.

Carolyn 6:43

Placeholder. Yeah, I think that's, yeah, placeholder and right - position. Okay. And continuing: "Thou swallowest the winds, thou drawest into thyself the north wind," (Carolyn: so there's Bob trying to figure out which way the wind's blowing.)

iON 7:07

Yeah. And notice this time, in every other equation - sorry, sorry. In every other occasion everyone is concerned, worried, freaking out, about the winds blowing. And this realm people are running around swallowing the wind. We're retrieving.

Carolyn 7:28

Ah, right. Swallowing the wind. "thou drawest into thyself the north wind, thou eatest up the flesh of thy seat on the day when thou breathest truth." (Carolyn: so, this is them gettin' to be living again. They're trying to get their breath. They're trying to get their flesh.)

iON 7:46

They're at - at each level. And you can't, apparently, can't get it all at once. Like ascension, you don't do it all at once. But you're going to, but it's like, maybe it's like ascension, you get a little as you go. Maybe.

Carolyn 7:59

Mm hmm. Yeah, yeah. Bite by bite, bit by bit.

iON 8:03

Mm hmm. Do.

Carolyn 8:05

Okay. Continuing: "Thou dividest [it among] the gods who are [thy] followers. [Thy] Boat saileth on travelling among the Great Gods at thy word. Thou countest thy bones, thou gatherest together thy members, (Carolyn: that's your arms and legs) thou settest thy face towards Beautiful Amentet, and thou comest there, being made new every day." (Carolyn: so that's the timeless there - alluding to. Correct?)

iON 8:44

Yeah, and, and, and it also refers to Ezekiel and the dry bones. Them bones.

Carolyn 8:54
Mm hmm. Mm hmm.

iON 8:57
See how it's cyclical? It bounces from the living to the dead, and the dead to the living, to and fro. Those kingdoms, each of those kingdoms are representative. It's kinda like the way you do it. And we don't war you, of course. We haven't - if you have an opinion, you gonna say it. We like that 'cause you're gonna say, "I have something to say." And you agree we normally acknowledge it and typically embrace it because it's on a liturgical sense it's logical, and it's the way people would see things sooner or later. So, it makes it valid. In this case, it kind of brings it into a light of how the different kingdoms - you would say, "Well, the Corona virus isn't gonna be in my world," and you're correct. No question. But yet, and yet, you're still effected by this everything around you. You see?

Carolyn 9:48
Yeah, yeah.

iON 9:50
That's the difference, see? And that, and that's the reason we, we quantitatively say, okay. But if they buy every roll of toilet paper out of the, out of the Costco, you're still gonna be without toilet paper even though the Corona virus won't have any effect or affect you. The effect is that it's consumed. Otherwise, it can be obfuscated from your realm, even though it doesn't have anything personal to mess you up. But as you say, "Well, iON, that easy. I've got enough toilet paper to last till Jesus splits the Eastern sky and we're good." So, it's happy days. See, so it's like I'm prepared. See?

Carolyn 10:30
Yeah.

iON 10:30
Therefore, therefore, it takes the, it takes the sequencing. This is about sequencing, Bert. Sequencing. We're gonna talk to Bert tonight.

Carolyn 10:45
Ah, that's nice. Very good.

iON 10:47
We gotta do it, but he's gonna, but now wait a minute. Bob's gonna be - he's got some bullshit going on, Carolyn, so you may have to stay up tonight, darlin'. Sorry.

Carolyn 10:57
Ahh, I know. He's gonna play stuff.

iON 10:57

Or he'll have to wait - well, but at the rate he's goin', though, you can go to bed, get up, and we'll be just be gettin' to Bert. Ha ha ha ha. So, you may - we may work it out. We digress.

Carolyn 11:11

Okay. Continuing: "Behold, thou art that Image of Gold," (Carolyn: now, gold is a capital, so, what's the - hmm I know gems are important. What's the significance of gold being marked here?)

iON 11:30

Yeah, it's the, it's the same thing. The more you burn it, the purer it becomes.

Carolyn 11:37

Oh, yeah. Ah ha.

iON 11:38

Okay. And this is - remember all the gold that we're gonna make into the golden calf, Baal for Bob?

Carolyn 11:45

Yeah. Heh heh.

iON 11:46

'Cause he wants fresh pigs to lay his feet on, but with everybody's been collecting the gold. Now, yeah, he has a lot already but he's gettin' some more. And "U-tah" - and he's got it in "U-tah" where it's close to home. So, that'll be good. We're gonna build him a nice, we're gonna build him a nice golden calf. He'll melt it and pour it down their throat holes. Pour it down their throat holes.

Carolyn 12:10

Right. So, as we continue - actually, I was just looking, thinking of the Keys in my mind. There was a lot of burning going on through many of the Keys as we burn off the dross and get ready.

iON 12:29

Dross. Mm hmm.

Carolyn 12:29

Yeah. Okay, good. Very important.

iON 12:33

Now, in a welding, in a welding term, the flux that you tap off, the flux, that's the extra part. It's what may apply; the accelerant to make it burn to seal the weld, w-e-l-d. That, that flux, the leftover part, sometimes that's the part that's not pure. And it taps right off once you lay a bead. The welders will know what that means.

Carolyn 13:04

Yeah it can't sustain, it's when -

iON 13:08

Correct. It's too hot and burned off.

Carolyn 13:09

- you actually find out the impurities in your, in your metals when that happens.

iON 13:17

Correct. That's good.

Carolyn 13:17

My father owned a welding company. He wanted me, he wanted me to take over the company. Ha ha. Ha ha.

iON 13:24

Yeah, yeah. And instead, instead you've been welding lives ever since.

Carolyn 13:29

Yes. There you go. Continuing.

iON 13:32

Burning off the dross.

Carolyn 13:34

Yeah. "thou hast the" (Carolyn: hmm. Is that unitings? U-n-i-t-i-n-g-s?)

iON 13:45

No, unit. Unit- ings. Like a unit. Joining.

Carolyn 13:52

Ah. "thou has the unitings of the disks of the sky," (Carolyn: now, the disk of the sky is supposed to be the sun. So, what's)

iON 14:03

That's Bob.

Carolyn 14:04

Hmm?

iON 14:05

It's the units. The sun has a hole.

Carolyn 14:09

Ahhh.

iON 14:09

The earth goes through the hole. The sun is Bob, and the spot on his neck is the representation of the hole, which now you can see a picture of. If you look at a picture the sun, you can actually see the spot on

Bob's neck; and you can also see the spot on the sun. And you can also see the spot in the Sphinx.

Carolyn 14:34
Mm hmm. Wow.

iON 14:36
And they're all the same hole.

Carolyn 14:38
Uh huh.

iON 14:40
Don't let him get that plastic surgery or nothing. We need that spot 'cause that's the direction, and he'll be the last one and nobody will know where to go if they can't see his face.

Carolyn 14:49
Oh, for the direction. But how does that relate to the unitings of the disks of the sky?

iON 15:03
Well, go ahead, the quakings. When everything starts turning upside down and hell starts to flow, you got to know what's up, so you got to look. And so, they have to hook 'em together. Each of the multiple suns have to merge 'cause you have three kingdoms.

Carolyn 15:25
Okay. Yeah.

iON 15:27
Now, we weren't being, wait, no wait, no. Hold on, hold on. We weren't being glib, 'cause somebody's gonna say, oh Jean, I can hear her now. "Oh, there he goes again. He's off in that bullshit."

Carolyn 15:38
No, Jean doesn't say that. No.

iON 15:42
The different realms. The different realms. The different realms preclude larger environs. The different realms preclude larger environs. So, this - from the dead side of the River, you merge, you have to merge them. And they don't know the difference, you see. Not a thinking man's game on the dead side.

Carolyn 16:04
Uh oh, uh oh, here comes Bob looming over me.

iON 16:08
Oh, he's standing over.

Carolyn 16:12

Bob wants to know, wants me to know, from you, what preclude means.

Bob 16:18

(in background) In that sentence.

iON 16:19

Okay, if you include something, what does that mean? You adjoin it, you adjoin it, include. Preclude means you know it before it's in advance. It's a prequel. It's a preclude. Like an interlude, it's a preclude. So, it's before the interlude that's inclusive. So, you know it before you know it: past pluperfectly.

Carolyn 16:49

Okay, so we go back. Back to - wow, iON's been talking a lot here. So, ooh, way back. Okay, so all that - well, do you want me to go back to the Egyptian Book of the Dead or what iON said?

Bob 17:11

(in background) He made a sentence with preclude. Recently.

Carolyn 17:13

Got it. So, iON said: the quaking when things turn upside down, they have to hook the multiple suns from the three kingdoms. The different realms preclude larger environs. So, the good side of the river, you have to merge them.

Bob 17:31

(in background) Preclude. That means anticipate larger environments?

iON 17:36

No, no, no Bob, it doesn't mean that. What it means, in a past pluperfect tense, "had had you knew the suns had to merge together, you would preclude that that adjoining or abutting would be important to this reality of you taking everybody through your neck hole."

Bob 17:59

(in background) Well, that means you would anticipate. You would understand

iON 18:05

You can, but preclude doesn't mean anticipation.

Bob 18:10

(in background) What does it mean?

iON 18:12

You can anticipate something forever and never enjoy it. You can anticipate ketchup coming out of the bottle - remember the Heinz ketchup commercial, anticipation? But it never comes, it's making you wait. This isn't making you wait. This is what happened, not making you wait. It's the reality: had had. It's a done deal. That's not the problem.

Carolyn 18:32
You make make. You do do.

iON 18:34
Make make. Do do.

Bob 18:37
(in background) You preclude larger environments. In other words, larger environments are coming, and you knew that was going to happen.

Carolyn 18:44
And you helped it happen.

iON 18:45
'Cause we told you. 'Cause you made it happen 'cause we told you.

Carolyn 18:48
We made it happen: do do, make make.

Bob 18:51
(in background) When did we do it?

Carolyn 18:52
No, do do do, make make make, three kingdoms. When did we do it? There's no time, it's already done. Ha ha.

iON 19:00
It's already done done.

Carolyn 19:02
Dun, dun dun dun.

iON 19:04
(mimics Bonanza theme song) Dun dun dun dun dun dun dun dun dun.

Carolyn 19:08
You could anticipate an hour of questioning on that in Bob's private session, iON! Ha ha.

iON 19:15
Of course, of course, of course, of course. And how Reverend Stang felt while it was falling down.

Carolyn 19:22
Yeah. Uh oh. Continuing: "thou hast quakings, thou goest round about, and art made new each day. Hail! There is rejoicing in the horizon! The gods who dwell in the sky descend the ropes [of thy Boat] when they see the Osiris Ani, whose word is truth, they ascribe praise unto him as unto Ra. The Osiris Ani is a Creat Chief. [He] seeketh the Urrt Crown. His provisions are apportioned to him- the Osiris Ani, whose word is truth. [His] fate is strong from the exalted body of the Aamu gods, (Carolyn: plural) who are in the presence of Ra. The Osiris Ani, whose

word is truth, is strong on the earth and in Khert-Neter." (Carolyn: my gosh, he's gone back and forth, back and forth, iON.)

iON 20:24

Mm hmm. That's what we said. Around about business. Yeah.

Carolyn 20:29

Heh heh heh. Okay, that's what

iON 20:33

'Cause the wheels on the bus go round and round.

Carolyn 20:37

Yeah, yeah. And continuing: "O Osiris Ani, whose word is truth, wake up and be strong like unto Ra every day. The Osiris Ani, whose word is truth, shall not tarry, he shall not remain motionless in this land for ever. Right well shall he see with his two eyes, right well shall he hear with his two ears, the things which are true, the things which are true. The Osiris Ani, whose word is truth, is in Anu, the Osiris Ani, whose word is truth, is as Ra, and he is exalted by reason of [his] oars among the Followers of Nu. The Osiris Ani, whose word is truth, cannot tell what he hath seen [or] narrate [what he hath heard] in the House of the God of Mysteries." (Carolyn: oh, well, we have to stop there. Is that Bob's mystery landscape?)

iON 21:47

Well, but it's no longer a mystery.

Carolyn 21:50

Yeah, exactly. Yeah.

iON 21:52

So, it's - the god in the House of the God of Mysteries. Apparently, this goes all the way back to the Chip Body. So, we're gonna have to dig up pre-Mary McLuhan for 2.3 seconds, but it won't last longer than that, we promise, of navigating of when things were good. When things were right, to happier days when, when, when girls were boys and boys were boys. And boys slept with boys and girls slept with dead people - oh wait, no, that's another time. Wait, wait, wait, wait, wait. When things get all tangled up. When things get all tangled up. They don't know which is up, you see.

Carolyn 22:34

Before, before things got all tangled up is what you're saying?

iON 22:37

Maybe.

Carolyn 22:38

No?

iON 22:38

Maybe, maybe. Yeah, yeah, we like it. We don't know how to proscribe it because anyway we write it, the script doesn't work.

Carolyn 22:47
Mm hmm. Yeah.

iON 22:48
See, we keep going BID and they keep trying to take two once a day, and it's not like that.

Carolyn 22:53
Heh heh. Okay, so that's cool. That's - they're bringing up the House of Mysteries and we're beyond that. That's, that's gone. That's gone.

iON 23:06
Well, you're gonna see in just a second. We're fixin' - we're fixin' to clean it up.

Carolyn 23:11
Okay, you do that. Continuing: "Hail! Let there be shouts of acclamation of the Osiris Ani, whose word is truth, the divine body of Ra in the Boat of Nu, who beareth propitiatory (Carolyn: hmm. You'll never be able to say it.)

iON 23:32
Propitiatory. Propitiatory.

Carolyn 23:33
Ah, you did it. Yeah. Propitiatory offerings. Now, we've got to look that up, iON?

iON 23:42
Yes, we do.

Carolyn 23:43
Can't let that pass.

iON 23:43
Sure do.

Carolyn 23:45
Conciliatory, soothing, mollifying calming, pacifying. Got it.
"propitiatory offerings

iON 23:55
Propitiated.

Carolyn 23:58
"offerings for the KA of the god of that which he loveth. The Osiris Ani, whose word is truth, in peace, whose word is truth, is like Horus, the mighty one of transformations." (Carolyn: let me back up a second.)

iON 24:15

Okay, stop. Yeah, yeah. What about - before you do that, before you - okay, hold on one second. Now, you see what happens. You got the mystery landscape that's been exposed that nobody likes because it the mystery landscape. It's what made Kroker apply. Okay?

Carolyn 24:29

Yeah.

iON 24:30

We're not after Kroker, we're not trying to validate stupid Peter Beter, either. But that's not the point. What's happened here is those debts have been soothed. They've been paid. They've been, ah,

Carolyn 24:45

Propitiated. Heh heh.

iON 24:48

Propitiated, but it's, it's a level of socio perception that can allow it to be settled. That's not quite what this says. But from a socio perception, it's not due, it's no longer owed. It's like people paying their house payment and they rent. Apparently, they don't have to do that no more. Ha ha ha.

Carolyn 25:09

Yeah. Okay, so, which brings up, ah, will the China debt be dropped with all this crap? That's what some people are calling for.

iON 25:22

We'll see, we'll see. We'll see. But see, it's okay because it's circular. It's a circular firing squad. 'Cause if they do that, then they make the bonds no good. But they make the bonds no good, then it doesn't matter 'cause then all that's happened is your money, the typing money, doesn't apply anymore and you end up with Zimbabwe. And so, a bottle of RNA drops, which are available now by the way, a bottle of RNA drops will cost you about \$17 million.

Carolyn 25:52

Ah ha ha. Save them up folks.

iON 25:55

C.O.D. Mm hmm.

Carolyn 25:58

\$17 million, hmm. Okay, my question was just a little sidebar here with KA. It's capital "K" and capital "A." Does that have any meaning? Double capital?

iON 26:12

Yeah. Yeah, because you got the dead people are having to give reverie to the ones that are supposed to save them. 'Cause the trick of doing all this is to bring them back from where they are to get where you are

if you're on this side of the River Styx or the other side of the River Jordan. See?

Carolyn 26:32
Mm hmm.

iON 26:33
But now, some people might be reading this, Carolyn, that are no longer with us.

Carolyn 26:37
Yeah.

iON 26:37
Because Bob says that they can think. Bob says that they can read. Bob says they have to think and read. That applies to the dead people, too. The boss prescribed it, and he stepped all into it. It's gonna be so much fun 'cause now the dead are gonna think better than some of these live people. Ha ha ha. It ain't a thinking man's game, but when the dead do it, it might be interesting.

Carolyn 27:00
Ah, right, but being both letters in caps, is - does - is that referencing each side is important?

iON 27:11
Yeah.

Carolyn 27:12
Okay.

iON 27:13
Of course, of course. Of course, darling, because - see, the point is, is that they're where they are. The problem is you seem to have

Carolyn 27:22
Yes. It's just as you say.

iON 27:23
Go ahead.

Carolyn 27:23
That's a placeholder for both sides. A "K" here and an "A" there. KA. Gotcha.

iON 27:29
Mm hmm. Basically. And the problem is as we were gonna finish your thought, which was, the problem with it is, obviously, is you seem to take yourself with you most everywhere you go.

Carolyn 27:40
Heh heh. Okay.

iON 27:42

So, if you're in the live stage, you take yourself with you, and if you're in the dead stage, you take yourself with you. We can talk to both of you. But now you see, you don't want to be the top of the dead side and the bottom of the live side. You want to be a god in this, in - god, period. 'Cause god can take it - is not limited. So, if it's not limited, then you're not judged by that realm.

Carolyn 28:08

Yeah.

iON 28:09

Okay. Even if you go, even if you go to another realm, they'll still honor you as king or queen. Queen Elizabeth, she's queen. She's Queen of England, but she gets respect over here.

Carolyn 28:21

Mmm. Mmm hmm. Nice.

iON 28:25

It's very exciting. Her speech this year, it's the first time - only the fourth time she's ever done it.

Carolyn 28:32

Oh, really? The Easter speech?

iON 28:35

Fourth time, ever.

Carolyn 28:37

Ohh.

iON 28:39

Like, in all of Kings, of every King that's ever been, the speech has only been done four times. This is that fourth time.

Carolyn 28:48

Oh, then, sounds like we should listen to it.

iON 28:53

You're gonna have to, it's going to be presented in this country. Every goddamnbody's gonna hear it. Whether they want to or not. Yeah, they sure are. Even on MSLSD. Ha ha ha.

Carolyn 29:08

Now is, is this speech being presented at this time, does it have anything to do with the, the lockdown?

iON 29:19

Oh, no, they gotta give you a tip on the hat or a slap on the butt or somethin' ridiculous that Bob said. So, that's what they have to do. She

don't have a choice. They put a pistol to her head, she's don't got no choice.

Carolyn 29:33

Uh huh. O-kay. Okay, let me find where we were at. Okay, it begins with a "RUBRIC," or just says rubric, which means some identifiers of what we've just read, or what's coming up. Is it what's coming up, iON? Rubric?

iON 30:00

No, it's - the rubric tells you the pattern. It tells you the scope; it tells you how to apply it. A rubric would tell you how to apply the prep for a colonoscopy; the rubric will tell you how to do it.

Carolyn 30:14

Right, but the question is, is the rubric identifying the next chapter or giving us a summary of the last chapter?

iON 30:23

The last chapter.

Carolyn 30:25

Okay, so this, the last chapter then it says: "This Chapter is to be recited over a boat seven cubits long, made of green stone of the Tchatchau. Make a heaven of stars, and purify it and cleanse it with natron and incense." (Carolyn: Natron. Mmm. Is that a sodium? Looking it up.)

iON 30:55

Look it up.

Carolyn 30:56

Looking it up. Damn. Excuse me. Natron. Naturally occurring mixture of sodium carbonate, the decahydrate -

iON 31:17

Yes.

Carolyn 31:18

- ($\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O}$, a kind of soda ash) and around 17% sodium bicarb, or baking soda (NaHCO_3) along with small quantities of sodium chloride and sodium sulfate. Naturally occurring mixture. Um, let's see what it's used for. What did the Egyptians - where did the Egyptians get natron is a question on the internet. It can be made by collecting plants from salt marshes, burning them until they are at the ash stage, and then mixing with soda lime. Well, that's how you make soap, iON. No?

iON 31:59

Yeah, The same way. It is, but you have to have a tallow. Have to have a tallow for a lye, for, for a lye-based. But it can become sulphuric acid, and it's about two marks away from sulphuric acid. That's another conversation.

Carolyn 32:15

And then, natron and it's used in preserving Egyptian mummy preservation.

iON 32:24

Yeah.

Carolyn 32:24

So, natron. That's pretty cool. Very cool.

iON 32:28

Yeah. And they'd say, that's what they can use to scrub up the dead. It's dead people soap, Carolyn.

Carolyn 32:34

Got it. Oh ho. Very cool. Look at what we're learning. So, make a heaven of stars, and purify and cleanse it with natron. There you go. Dead people soap and incense.

iON 32:52

Yeah, so you don't stink.

Carolyn 32:54

Right. Ha ha. "Make then a figure of Ra upon a tablet of new stone in paint, and set it in the bows of the boat." (Carolyn: well, why don't they say)

iON 33:09

And that's Bob. That's Bob. That's Bob. That's Bob. He killed, he killed the Gutenberg galaxy. Okay, he destroyed the printing press, and so now they call Ra - it's called Bob, for a new tablet. A new tablet of stone in paint; not in writing, not in ink. It doesn't say ink. And then you put it in the bows of the boat. Where's the bow of the boat, Carolyn?

Carolyn 33:51

Well, they said b-o-w-s, so it must be front and back.

iON 33:55

Gotcha. Front and back, stem to stern.

Carolyn 34:01

Ah ha. Ha ha. What, Bob? That's yours. Yeah. Bob's asking me about food again. Any -

iON 34:09

Of course.

Carolyn 34:09

- yeah, Bob. Okay. Ha ha. Bob's doing all this, he's running everything, but he has to ask me, "What can I eat, Carolyn?"

iON 34:23

Only half and a little bit more, Bob. You eat only half and a little bit more. That's right.

Carolyn 34:28

Yeah. Okay, awesome, awesome. Continuing: "Then make a figure of the deceased whom thou wilt make perfect," (Carolyn: now, make perfect. That's make, make alive, correct?)

iON 34:45

Whole. Make whole.

Carolyn 34:46

Make whole, make whole.

iON 34:47

They can't - make whole, make whole because at this stage, see, you're making - it's like the little man. You're pretending - you're god and you're convinced you're a little man. And you're pretending you're a little man when really you're a god. So, these people are dead, so they're making a person that can be alive. They're really alive, but they think they're dead. So, it's metaphorically referencing -

Carolyn 35:11

Yeah, yeah.

iON 35:12

- how stupid it is to be a little man as a god with all the power of the sun, moon and stars, and runnin' around havin' to ask somebody when to wipe your butt.

Carolyn 35:24

Ha ha ho ho ho. Hear that, Bob?

Bob 35:27

(in background) Yeah.

Carolyn 35:28

He heard it. Continuing. (Carolyn: so, doing all that, inking up and the - no, sorry, sorry, the painting, not writing, putting it in the bows) "[and place it] in the boat. Make it to sail in the Boat of Ra, and Ra himself shall look upon it." (Carolyn: make it to sail in the Boat of Ra. So, is that a boat within a boat, iON?)

iON 35:54

No, you got to go back one line. Make it a figure of the deceased. Make a copy -

Carolyn 36:00

Oh yeah.

iON 36:02

- of the dead people. To make, and make it perfect. And then put it in the boat. And then that's what you put in the boat. Make it to sail in the Boat of Ra, which is the boat that you had the bows, only their sides.

Carolyn 36:15
Perfect.

iON 36:16
And Ra himself shall look upon it. If you picture it this way, you might get Bob's attention. If you go too far, you'll get chided by Bob and then he'll make rules. And there'll be rules that you'll have to live by 'cause he's in charge.

Carolyn 36:34
Yeah.

iON 36:35
So, don't piss on Bob unless he tells you to.

Carolyn 36:39
Yes, exactly. And, "Do not these things in the presence of any one except thyself, or thy father, or thy son." (Carolyn: do not. Do not these things? Mmm.)

iON 36:56
The things are the rubric. That they don't do this in front of anybody else.

Carolyn 37:03
That's what you just said. Got it. Yeah, the grammar threw me.

iON 37:07
No, it's okay.

Carolyn 37:07
"Do not these things in the presence of any one except thyself, or thy father, or thy son. (Carolyn: or Bob) Then let them keep guard over their faces," (Carolyn: is that guarding over the faces, the effigy that they made, the statue?)

iON 37:27
No, those are those, those are those R95, those are the R95 masks so they don't fuck around and catch the coronie while they're already dead.

Carolyn 37:36
Ha ha ha. The masks. Oh yeah, I've been wearing them. Okay. Continuing.

iON 37:44
Well, that's just because, that's just because those people you keep feeding think you're gonna poison them or somethin'. If I felt that way, why would I buy food - why would I buy food from you if you have to

cover up for me? Ha ha ha. It doesn't make any sense as a bird flies, but did you have the mask on?

Carolyn 38:03

Well, they shut down the market. They shut down the market this week.

iON 38:07

Oh, darling.

Carolyn 38:08

No more market. No more food. People are gonna die.

iON 38:11

Yeah. Oh well, they gotta die of something. Good thing we're doing the Book of the Dead. Isn't it good timing -

Carolyn 38:19

Ahh!

iON 38:19

- that we not been whizzed through it so that they'll have something to do?

Carolyn 38:22

Oh my. Oh my gosh, yeah.

iON 38:23

Isn't it nice? But the, yeah, yeah, but the quinine drug looks very encouraging, very encouraging.

Carolyn 38:31

Ha ha. Yeah.

iON 38:33

But you know what's funny? People who got lupus, people who got lupus don't seem to get the coronie. How do you figure that out?

Carolyn 38:39

That's 'cause they're on the quinine. Yeah. And the only people who aren't taking the hydroxychloroquine are people who hate Trump. So, he is definitely going to get rid of them.

iON 38:52

(laughing) You couldn't - Carolyn, you couldn't make this shit up. You can't make this shit. You can't - even in Dobbstown, you can't make this shit up. Isn't it amazing? It's not even logical. Bob is, Bob is the most avant-garde of all the rulers of all the realms that have ever been, all the way through history. The black death when he killed all the Hebrews. Auschwitz, when he was fucking with Eva von Braun gettin' all - he was doing them sessions. You know, you had to give him money to pay for them sessions with her psychic. And all that, pulling up through

Otto von Habsburg and the Thurn and Taxis. All that bullshit, even that - this is the trompe l'oeil, the defining moment of his coronation.

Carolyn 39:41

Yeah, the Trump trumping the Trump. Awesome.

iON 39:45

Do.

Carolyn 39:46

Continuing: "and they shall see the deceased in Khert-Neter in the form of a messenger of Ra." (Carolyn: now why are they)

iON 39:56

Oh, they talk to dead people. They talk to dead people.

Carolyn 39:58

Well, they're relegated back to being a messenger, iON?

iON 40:03

Well, we're gonna see. Just 'cause you say you're a god doesn't make you a god, Carolyn.

Carolyn 40:09

Ahh.

iON 40:09

Just 'cause you're dead and you say you're alive don't make you alive. Someone's got to acknowledge it. Otherwise, -

Carolyn 40:15

Yeah.

iON 40:15

- you become an apparition. You're seen, but not felt. You're present, but ineffable. Mm hmm.

Carolyn 40:25

So, and we're gonna find out who does the acknowledging.

iON 40:31

Well, you can get guess, but yeah. Ha ha ha.

Carolyn 40:34

Ha! Me, me, me me, me, myself and I. Continuing. Now, this is a new header, and we'll continue. I don't have no idea how long we've been going, but Bob's still in the kitchen, so we'll leave him there.

iON 40:51

Licking. That's funny. He washes his hands nine thousand times, but he's over there licking the counter now. That's perfectly all right. The counter's safe; you can lick the counter, but you must wash your hands.

Carolyn 41:02

Oh yes. Our counter. Exactly. If I spill something I just, I just -

iON 41:06

It's over. It's over.

Carolyn 41:06

- lick it right up. Yeah, no, no.

iON 41:08

You got to.

Carolyn 41:09

Yeah, - it's

iON 41:10

It's too, it's too

Carolyn 41:12

- purified. Purified. Okay. The title of the next section, all in caps: "A HYMN TO RA [WHICH IS TO BE SUNG] ON THE DAY OF THE MONTH (THE DAY OF THE NEW MOON) [WHEN] THE BOAT OF RA SAILETH." And then the text begins: "[The Osiris the scribe Ani, whose word is truth, saith:-] Homage to thee, O thou who dwellest in thy Boat." (Carolyn: capital, B, boat, so, we're in it. We're on it. We're doing it.)

iON 41:47

Mm hmm. Yep.

Carolyn 41:47

"Thou rollest on, thou rollest on," (Carolyn: heh heh. Row, row, row your boat, iON?)

iON 41:56

Yeah, yeah, yeah, yeah. That's row. This is roll. This is the wheels on the bus roll, so they're rolling in the row.

Carolyn 42:04

Right. "thou sendest forth light, thou sendest forth light. Thou decreest rejoicing for [every] man for millions of years unto those who love him. Thou givest [thy] face to the Hememet spirits, thou god Khepera who dwellest in thy Boat." (Carolyn: so, you got them all, you got them all. You know, what is it (indistinct).)

iON 42:34

Mm hmm. That the scythe, that's the scythe-holding Death Angel, too.

Bob 42:39

Talking about my face, Carolyn. Must be me in there. Millions of years.

iON 42:45

Must be. Yeah.

Bob 42:47

My face. That's the face of the sun.

Carolyn 42:51

Yeah, we were there minutes ago.

Bob 42:55

Oh, you already agree with that meaning?

Carolyn 42:57

Oh, yeah.

Bob 42:57

Oh, okay.

iON 42:58

Yeah, we did that long ago, Bob, when you were lining up, when you were lining up your crack whores for the end of the evening.

Carolyn 43:07

Yeah. Yeah. Ha ha ha. Crack whores or crack horse?

iON 43:13

Ha ha. What's the difference? If Bob doesn't mind, if Bob don't mind. You fuck one goat and they never let you live it down.

Carolyn 43:22

Mm hmm. I know. Continuing: "Thou hast overthrown the Fiend Aapep. O ye Sons of Keb, overthrow ye the enemies of the Osiris Ani, whose word is truth, and the fiends of destruction who would destroy the Boat of Ra. Horus hath cut off your heads in heaven. Ye who were in the forms of geese, your navel strings are on the earth. The animals are set upon the earth..... in the form of fish." (Carolyn: okay, we gotta stop here. What's going on? It's the first animal incantation.)

iON 44:02

This is - well, it's the representation of how you fell. And you are now - the navel strings, that's the umbilical cord when you're coming from the baby side of this position. But it's still only based on information from the animals. That's all that they could move, the beast, the Non-Physical, 'cause they don't have that there. There is no Non-Physical in the underworld.

Carolyn 44:31

Mm hmm.

iON 44:32

They have to apply it. Everything has to be aperture science in the world of the dead. Where here, it's just the opposite.

Carolyn 44:41

Bob's, Bob's looming over me.

iON 44:44

Yeah, he's having a little bust out. Swallow and wash them nasty hands!

Carolyn 44:49

There is no Non-Physical in the underworld.

iON 44:52

Right.

Bob 44:52

(in background) Well, the underworld is Non-Physical.

Carolyn 44:55

He says the underworld is Non-Physical.

iON 44:59

Oh no, it isn't.

Carolyn 44:59

No. No.

Bob 45:01

(in background) Well, what's Non-Physical?

iON 45:05

Not the underworld. It's not the dead. It can talk to the dead, but it's not the dead.

Bob 45:12

(in background) The dead are not Non-Physical.

iON 45:18

You're not talking - no, we're talking about where the dead are, Bob. The underworld is not the dead.

Carolyn 45:26

It's where the dead are.

Bob 45:27

(in background) Is it the environment of the dead?

iON 45:30

If that's what you want to call it. We don't care.

Bob 45:32

(in background) It's not the Non-Physical where the Guf is, or was.

iON 45:37

Correct. That's not, that's not - right. No, no no no, the Guf isn't Non-Physical. The Guf is what held Non-Physical, but it's not, there is no Non-Physical in the underworld. Dead people don't have a Non-Physical.

Bob 45:52

(in background) What's the dead... Where do they go?

iON 45:54

Well, they're in nothing. Nothing. Nothing. They got you. Maybe you're gonna drag their - they're praying that you'll drag their damn ass out of the damn hole. Or Carolyn (overtalk) angel and drag them in.

Carolyn 46:04

Hey, iON! Hang on iON! I smell hyacinth off Bob! Seriously, I smell hyacinth off Bob.

iON 46:11

Ooooo. Ooooo. (laughing)

Carolyn 46:12

It's the angel. Key 8! Run! Run! AH!

Bob 46:23

(in background) (indistinct)

iON 46:23

There you go.

Carolyn 46:25

You're spreading hyacinth smell on me.

Bob 46:27

(in background) No, that's just the basil.

Carolyn 46:30

Basil. Ha! Ha ha ha. Haaaaa.

iON 46:33

Ha ha ha. Yeah, and the next thing, Carolyn, the next thing you know, next thing you know, he's gonna, he's gonna tell us cilantro tastes like soap. Ha ha ha.

Carolyn 46:42

Ha ha. No, no, he's got the good genes. So what? You're digging your spoon in my pesto for my pizza?

Bob 46:50

(in background). Right. I like raw pesto. I can make some hyacinths with that.

Carolyn 46:54

Ha ha ha. Yeah.

Bob 46:55
(in background) But look,

Carolyn 46:56
What? Underworld, Non-Physical.

Bob 46:59
(in background) I caught it.

Carolyn 47:00
Yes.

Bob 47:00
(in background) What Non-Physical? We learned that nothin' we thought was Non-Physical is Non-Physical! After 11 years!

Carolyn 47:07
Ha ha ha. We thought dead people were Non-Physical.

Bob 47:09
(in background) And I'm not even listening, and I picked up on that.

iON 47:14
(iON and Carolyn laugh) Just imagine what he could do, Carolyn, if he ever starts listening. This might be good.

Carolyn 47:20
Oh, I know. It scares the heck out of me. Heh heh heh.

iON 47:27
Do. It'd be a, it'd be a, it'd be a Gurdjieff Christmas for sure.

Carolyn 47:31
Yeah. Oh, my gosh. So, note that listeners.

iON 47:35
Bob's howling. Bob's howling, Bob's howling over that one, a Gurdjieff Christmas.

Carolyn 47:39
Ha ha. He is.

Bob 47:43
(in background) (indistinct) Christmas cards, Carolyn. That's another thing I might do.

Carolyn 47:47
Why are you not, why are you

Bob 47:50

I've never sent out Christmas cards. And probably people can't do that anymore 'cause it kills the mailman or something. You know?

iON 47:56

Ha ha ha. When they lick the stamp, when they lick the stamp, the virus is on the stamp and they're mailing the virus in the mail! (Bob laughs) You can lick it 'cause you got your face wrapped up in a Hermes scarf. And see, Germaine's got it right. She's gonna make a million dollars making designer scarfs because Polo is making scarfs and Givenchy is making scarfs since everybody's doing, ah, they can't sell any clothes 'cause nobody can buy designer anymore unless they're pajamas in their house. So, they're all making designer covers. Look what it will save on makeup. You just cover yourself up like you're a bandit. You're a bandit.

Bob 48:43

So, Carolyn, we're gonna start sending out Christmas cards.

iON 48:45

So, at the end of the day, who was that, who was that masked man? And it will be everybody.

Carolyn 48:50

Okay, here's something.

Bob 48:51

No, Carolyn,

Carolyn 48:53

Mute yourself.

Bob 48:53

No, no, I'm going to - we're going to send out Christmas cards this year. We're going to say: Wishing you a Gurdjieff Christmas. (Bob and iON laugh)

Carolyn 49:04

That means nothing, nothing to 99% or 99.9% of the world. Okay, here's a, here's something now you're talking about the post office and stamps. Did you see the announcement? The USPS is gonna go bankrupt by June! It's the only thing that's holding the world together is people receiving Amazon packages through the USPS, -

iON 49:30

Sure.

Carolyn 49:31

- and they're going to bankrupt it. It's crazy. Crazy, crazy.

iON 49:35

True. Typical. And you start mailing things to zone 8 you'll think it's bankrupt. You'll think bankrupt. You're funding it. Zone 8 ain't no joke.

Carolyn 49:45

What's zone 8? What's zone 8?

iON 49:47

YOU are zone 8. You are zone 8.

Carolyn 49:50

AH! Ha ha ha. Okay. Next - continuing. Let me get this note here, zone eight. "Every male fiend and every female fiend shall be destroyed by the Osiris Ani," (Carolyn: so we're still fighting them off, iON. Look at that.)

iON 50:15

Oh yeah, of course. They think they know something, see?

Carolyn 50:20

Oh, that's where Bob came up and, and played a hyacinth on me.

iON 50:24

Mm hmm.

Carolyn 50:24

So, are male and female fiends, are they related to angels?

iON 50:31

They do. They represent - they can move them.

Carolyn 50:35

Yeah, yeah. Wow. Angels can move fiends. And use them, you mean use them to their end?

iON 50:45

Yeah. They can. They can. They make the limitation, you see. The angels don't make limitations. The humans make the limitations, then they apply into this - these people are confused. They think they got power. That's why the dead people will haunt your house because you give them a little bit of power, then they're doing crazy shit.

Carolyn 51:07

Mm hmm.

Bob 51:10

I haven't seen such -

iON 51:11

Which ain't angel, that's dead people.

Bob 51:11

- fear in Carolyn's eyes. (Carolyn laughs) When she thought I was an angel, I haven't seen such fear since, say, July '72 in Amsterdam. That was the last time I saw such fear.

iON 51:21

Oh, lord, that's scary.

Carolyn 51:22

And you mistake joking, sarcastic, fear-based eyes, Bob.

Bob 51:30

No, no, when you're joking, you're covering up the grief, the grievance.

Carolyn 51:36

Can we move on?

iON 51:37

There's a grievance? You really did seem like

Bob 51:40

Yeah, wishing you a Gurdjieff grievance. Ha ha ha

Carolyn 51:44

I don't know about that in-joke. Yep.

iON 51:45

Ha ha ha. Now you just lost the - you had 99%. 99% were lost. Now 100% are lost with the Gurdjieff grievance.

Carolyn 51:53

Exactly. Continuing. Well, what it said: "Every male fiend and every female fiend shall be destroyed by the Osiris Ani, whose word is truth. Whether the fiends descend from out of heaven, or whether they come forth from the earth, or whether they advance on the waters," (Carolyn: uh oh. Advance on the waters. So, is that River Styx or Living Water?)

iON 52:19

No, neither. Neither. It's one foot on the land and one foot on the sea.

Carolyn 52:26

Ah. Mmm. okay. And continuing, or whether they come from (electric noise). What's going on? Bob, are you doing something?

iON 52:38

Okay, now, that's better.

Carolyn 52:39

Or whether they - Okay, you - "or whether they come from among the Star-gods, Thoth, [the son of Aner]," (Carolyn: so, how - when did Thoth become the son of Aner? We've never heard of him before.)

iON 52:55

Yes, no, that's a reference. That's like when Bob came from City Island, then Bob came from "Canadia," and then Bob came from New York, and then Bob came from California.

Carolyn 53:05
Yeah, yeah, yeah.

iON 53:06
That's where he came from. It's stages. You'll see, it gets better when we start actually bringing - reviving some of these jackasses, it'll be easier. And then it'll make more sense.

Carolyn 53:18
And so, Aner, he's not the baby, baby daddy, he's just a reference point.

iON 53:24
He's certainly not the paterfamilias. That's correct.

Carolyn 53:28
Heh heh. Okay, and then continuing. We have: "coming forth from Anerti shall hack them to pieces." (Carolyn: so, this Thoth, the son of Aner, coming forth from Anerti shall hack them to pieces. Gosh, we're still fighting.)

iON 53:52
Yeah. No, we're gonna - that's how you - it's easier to compost them if you chop them up.

Carolyn 53:58
Ehh. "And the Osiris Ani shall make them silent and dumb. And behold ye, this god, the mighty one of slaughters, the terror of whom is most great, shall wash himself clean in your blood, and he shall bathe in your gore, and ye shall be destroyed by the Osiris Ani in the Boat of his Lord Ra-Horus." (Carolyn: is that the Megiddo fighting?)

iON 54:25
Ah ha. It lands that way, but it's also the, the references of how you take the body parts from the dead that's no good. And then you take a human body and turn it to a god. The same way you change your meatsack, you change your blood, you wash, you wash in the - are you washed in the blood of the Lamb kind of thing.

Carolyn 54:49
Yeah, yeah.

iON 54:49
The same thing for the Passover, the feast of Passover, but you don't even know who Elijah is, so I don't know how you'd celebrate the Passover.

Carolyn 55:00
Oh dear. Should we, ah,

iON 55:01
That's for another day.

Carolyn 55:04

For another day. Should we go into that in private?

iON 55:08

Probably.

Carolyn 55:10

Bob, make a note. Check out check out Elijah. E-l-i-j-a h or something.

iON 55:21

That's it. You spelled that really quick. You have to print slowly.

Carolyn 55:26

Yeah, yeah. Bob says we know that guy. Heh heh heh.

iON 55:31

Yeah, well, good. No problem then. Then, good.

Carolyn 55:36

Okay, so we know him. Continuing: "The heart of the Osiris Ani, whose word is truth, shall live. His mother Isis giveth birth to him, and Nephthys nurseth him, just as Isis gave birth to Horus, and Nephthys nursed him. [He] shall repulse the Smaith fiends of Suti. They shall see the Urrt Crown stablished upon his head, and they shall fall down upon their faces [and worship him]." (Carolyn: look. Fall down on their faces. Where have we heard that before, iON?)

iON 56:25

Praise Bob. Praise Bob. Praise Bob. Everybody better get to praising Bob or the rocks is gonna cry out. Y'all ain't lived through crying rocks yet. But you're fixin' to, you're fixin' to. Trump said it was gonna be a rough week.

Carolyn 56:41

Yeah, that's Key 10. Those rocks, they'll - one becomes 1000 and then, pshtt, you're down.

iON 56:49

Mm hmm. Do.

Carolyn 56:50

Continuing: "Behold, O ye Spirit-souls, and men, and gods, and ye dead, when you see the Osiris Ani, whose word is truth, in the form of Horus, and the favoured one of the Urrt Crown, fall ye down upon your faces. The word of the Osiris Ani is truth, before his enemies in heaven above, and on earth beneath, and before the Tchatchau Chiefs of every god and of every goddess." (Carolyn: anything before I go into the rubric of this previous chapter?)

iON 57:31

No, it flows, it flows. It's just not telling you everything. It's on purpose leaving out some of the gorish, wonderful, gorish, wonderfully

gorish details that are gonna be necessary. Some would say like other indemnified conditioned responses, but Bob can clean up all details. So, it's good. But if we told, if we told every inch of it, and they get sideways with it, they're still gonna call and say, "Oh my god, I'm in the midst of this and I don't remember the rubric. Was I supposed to do it before or was it after? Was I talking to Sun Ra or Ra Sun, or Sun Ra Moon or is it Carolyn's and Bob's honeymoon? No, Sun Ra, maybe, no. We can't remember but it was somethin' about that. Will you please straighten it out for" - so, why go through it 99 times? They're gonna call anyways. So just go with it. You're good. That is not a complete representation of everything that just occurred here what it said.

Carolyn 58:27

Now, are we saying it's not the gory details yet? Or, we're not going to get there, this is it?

iON 58:33

Yes, you're gonna get there but they're gonna get into this just like the OA movements, just like the Keys and the Aethyrs, then they're going to ask 99 million times. So, rather than go start all this to do it 99 million times twice, we'll just do it 99 million times when they get there. No reason - it's not going to help them now. And it won't, they won't remember then. So, we'll save it.

Bob 58:57

Are you in the Chapter of the New Moon, Carolyn?

Carolyn 59:01

(Laughing along with iON) Bob wakes up.

iON 59:07

No, Bob, we're in the - no, Bob, we're in the Egyptian Book of the Dead. Where are you? Get out of that library. If you don't lime those bodies better, you're really gonna get in trouble. You already got the five ones stirred up.

Carolyn 59:20

Don't worry Bob, we've just got one more paragraph to do and we're done.

Bob 59:24

Well, I want to join you on the last paragraph. So, where is it?

Carolyn 59:27

It's just -

iON 59:29

We're under rubric. Heh heh.

Carolyn 59:30

Yeah, it says rubric, but let's tell him this - ha ha, you're bad, iON. It's above the chapter that says, "Another Chapter." Okay, so,

Bob 59:42

Oh, yeah. Another chapter which is to be recited when the moon reneweth itself?

Carolyn 59:45

Yes, that's right. So, above that, we're just -

iON 59:49

Page 40.

Carolyn 59:50

- page 40, huh? We did two pages. Awesome. So, we're reading through: "RUBRIC. This Chapter (Carolyn: and so, the chapter we just read, that chapter) shall be recited over a large" (Carolyn: mute, Bob.)

Bob 1:00:04

Let me read this, show you how to read this stuff (Carolyn: AAHHH! HA HA!) You know, you're not too good on the pronunciation.

Carolyn 1:00:09

Yeah, I know.

Bob 1:00:10

Okay.

Carolyn 1:00:10

You read "Finnegans Wake."

Bob 1:00:12

Yeah, this is the easy stuff.

iON 1:00:13

Those would be, those would be, those would be enunciation then, wouldn't they Bob?

Bob 1:00:17

Yes, you're correct.

Carolyn 1:00:19

Okay, I'll mute. Thank you, Bob.

Bob 1:00:21

Mm mm. I'm clearing my throat.

Carolyn 1:00:25

Bob clears his throat! Ha ha ha.

iON 1:00:26

Mm mm. Mm mm.

Bob 1:00:30

This is gonna be serious.

iON 1:00:32
(mimics hacking up and spitting) Yeah.

Bob 1:00:35
Which chapters is this? Chapter of the New Moon?

iON 1:00:38
The one we just did.

Carolyn 1:00:38
Yeah, the one above.

Bob 1:00:39
Summarizing previous - right. This chapter shall be recited over a large hawk. Heh heh heh, a large hawk?

iON 1:00:47
What the hell's a, what the hell's a large -

Carolyn 1:00:52
Hawking! Hawking! Hawking! A large hawk -

Bob 1:00:53
Yeah, a large hawk. No wonder I wanted to speak.

Carolyn 1:00:55
- iON said that.

Bob 1:00:56
Yeah, "This chapter shall be recited over a large hawk standing upright with the" right Crown upon his head.

iON 1:01:03
Right Crown? What the fuck are you saying? It's White, not right. (Bob laughs) Good god! Carolyn, he's in the hyacinth.

Bob 1:01:12
Yeah, let's start over.

iON 1:01:13
He's been eatin' the hyacinth again. (hawk, puuu)

Bob 1:01:18
Okay, "This chapter shall be recited over a large hawk standing upright with the White Crown upon his head," (electric noise) (Bob: hey, watch your phone there. Mute. And over figures - I'll do it again.) "This chapter shall be recited over a large hawk standing upright with the White Crown upon his head, [and over figures of] Tem, Shu, Tefnut, Keb, Nut, Osiris, Isis, [Suti] and Nephthys. And they shall be painted in colour upon a new tablet, which shall be placed in a boat, together with a figure of the deceased. Anoint them with heken oil, and offer unto

them burning incense, and geese, and joints of meat roasted. It is an act of praise to Ra as he journeyeth in his boat, and it will make a man to have his being with Ra, and to travel with him wheresoever he goeth, and it will most certainly cause the enemies of Ra to be slain. And the Chapter of travelling shall be recited on the sixth day of the festival." (Bob: that's it. Is this got somethin' to do with Moon Unit in any way? What is Moon Zappa going through right as we do this, right now? What's she doing?)

iON 1:02:33

Ah, a bad day. (indistinct)

Bob 1:02:34

Having a bad day. Oh, yeah, she's staying home?

iON 1:02:40

You have to, it's against the law.

Bob 1:02:42

Oh, yeah. Okay. How was that, Carolyn? There wasn't that many hard words, though.

Carolyn 1:02:48

No. We'll have to pull you in another time-ing. And so, the last phrase is just that this - the "APPENDIX" says it's "(From the Turin Papyrus)." And we'll stop here at page 40. And the next chapter is "ANOTHER CHAPTER WHICH IS TO BE RECITED WHEN THE MOON RENEWETH ITSELF ON THE DAY OF THE MONTH [WHEREON IT DOETH THIS]." Okay, iON, you're good?

iON 1:03:19

Yeah. Aren't you gonna ask what heken oil is?

Carolyn 1:03:23

Yeah, but Bob sort of took it over and my mind just went into this hyacinth haze. I didn't - yes, what is heken oil? Keken oil

iON 1:03:33

It's a form - okay.

Carolyn 1:03:39

Yeah, I'm just getting helen oil. It's not getting

iON 1:03:46

Yeah. Right.

Carolyn 1:03:47

Whoa ho. What is it, iON?

iON 1:03:49

That's right. It's a, it's a form, it's this form of grains of paradise.

Carolyn 1:03:57

Oh, wow. Awesome.

iON 1:04:00

Especially the new grains of paradise.

Carolyn 1:04:05

Mm hmm.

Bob 1:04:05

I think I read that while on mute, Carolyn.

Carolyn 1:04:09

You read it on mute?

Bob 1:04:10

Yeah, I think so. Anybody care? Nobody's commenting on it. Nobody was listening.

Carolyn 1:04:16

Ha ha ha. Oh my gosh, funny. Okay, Bob. Thank you, iON.

Bob 1:04:19

No, we gotta do it again! I read it on mute.

Carolyn 1:04:23

I don't think so.

Bob 1:04:24

Hmmm.

Carolyn 1:04:25

I know I -

Bob 1:04:27

Okay.

Carolyn 1:04:27

- heard it through my -

Bob 1:04:28

All right.

Carolyn 1:04:29

- headphone 'cause my phone fell apart when you were, we were laughing so hard.

Bob 1:04:34

Yes.

Carolyn 1:04:34

Yeah.

Bob 1:04:35
Okay, here we go.

[Top](#)

2020-04-11--2100-1-pages 40-44

Bob 0:01
So, we'll let Carolyn do this. She has to get the page number and things.

Carolyn 0:07
Page 40.

iON 0:10
Yay.

Carolyn 0:11
Page 40. Hi, iON. It's - we're gonna -

iON 0:14
Hey, darlin'.

Carolyn 0:15
- help these dead people as they float by.

iON 0:19
Nice. Nice. You need to work with them 'cause it gets ugly otherwise.

Carolyn 0:27
Mmmm.

iON 0:27
Real handy. It's gonna get real handy. People kind of provocative, the provocateurs say why are they doin' all that? I thought you's supposed to be ascending. Why aren't you ascending? Why you gotta have all that? Why are you dealing with all them dead people, all that death and dismemberment foolishness? Well, we say you're right, you shouldn't have anything to do with this, just let it be. But when they in your house and you can't deal with them, you're really gonna wish you could have got the recordings.

Carolyn 0:56
Mmm. Very good. And Bob, this chapter starts with the capital heading. "ANOTHER CHAPTER WHICH IS TO BE RECITED WHEN THE MOON RENEWETH ITSELF ON THE DAY OF THE MONTH [WHEREON IT DOETH THIS]." So, beginning -

iON 1:18
The cycle.

Carolyn 1:20
Mmm. Yeah, another cycle. "Osiris unfettereth the storm-cloud in the body of heaven, and is unfettered himself; Horus is made strong happily each day. He whose transformations are many hath had offerings made unto

him at the moment, and he hath made an end of the storm which is in the face of the Osiris, Auf-ankh, whose word is truth. Verily, he cometh, and he is Ra in journeying, and he is the four celestial gods in the heavens above. The Osiris Auf-ankh, whose word is truth, cometh forth in his day, and he embarketh among the tackle of the boat." (Carolyn: so, we're in the boat again, iON.)

iON 2:22

Yeah, gotta keep, keep things afloat. See, 'cause the dead people can't. That's what they have to do. So, they have to have a means of transport. So, as an apparition, of course, they would have to float from one side to the other. And that goes back, and this goes back with GQ with the one foot on the land and one foot on the sea as well.

Carolyn 2:46

Mm hmm. Ah, so is that one foot on the land and one foot on the sea specifically referencing this River Styx and the Egyptian Book of the Dead?

iON 3:00

No, no, no, no, no, it's the being able to - if the dead people are in the sea, and the live people are on the land, you can have one foot in each world and still be balanced.

Carolyn 3:13

Hmm. Okay, so, but that sounds like it's referencing the Book of the Dead. How is it not referencing?

iON 3:23

Because it doesn't have anything to do with it. It's just another example of the two worlds.

Carolyn 3:30

Mm hmm. Mm hmm. Yeah. Got it. And continuing.

iON 3:39

And then the humans know more about Venus, you know more about Venus than you do your own oceans. It's pretty ridiculous, isn't it?

Carolyn 3:47

Ah. Yeah. And now they, they insert a "RUBRIC" and say: "If this Chapter be known by the deceased he shall become a perfect Spirit-soul in Khert-Neter, and he shall not die a second time, and he shall eat his food side by side with Osiris. If this Chapter be known by the deceased upon earth, he shall become like unto Thoth, and he shall be adored by those who live. He shall not fall headlong at the moment of the intensity of the royal flame of the goddess Bast, and the Great Prince shall make him to advance happily." (Carolyn: so, again, as you just said, it's good that people are listening to this in this time of bring out your dead.)

iON 4:44

Do. Do. You wanna know before you become, you wanna know before you become that one - dead. Yeah.

Carolyn 4:52

Yeah. Continuing. In capitals, another topic heading or chapter heading which says: "THE CHAPTER OF ADVANCING TO THE TCHATCHAU CHIEFS OF OSIRIS. The Osiris Ani, whose word is truth, saith:- I have built a house for my Ba-soul in the sanctuary of Tetu. I sow seed in the town of Pe (Buto). (Carolyn: just checking the time.) I have plowed the fields with my labourers. My palm tree [standeth upright and is] like Menu upon it. I abominate abominable things. I will not eat the things which are abominations unto me. What I abominate is filth: I will not eat it. I shall not be destroyed by the offerings of propitiation and the sepulchral meals." (Carolyn: that means I won't eat dead bodies, iON?)

iON 6:05

Yeah, won't eat dead, ah, unclean things.

Carolyn 6:11

Yeah. Okay. Unclean things. Continuing: "I will not approach filth (Carolyn: sounds like Bob, eh, iON? iON: Yes, sure does.) [to touch it] with my hands, I will not tread upon it with my sandals. For my bread shall be made of the white barley, and my ale shall be made from the red grain of the god Hapi (the Nile god), which the Sektet Boat and the Atett Boat shall bring [unto me], and I will eat my food under the leaves of the trees whose beautiful arms I myself do know." (Carolyn: now this business about filth and dirt and even on your sandals, um, that's almost like a reference to the COVID-19. Is it, iON?)

iON 7:04

Kinda. Well, it is, but if you didn't have COVID-19 you'd never reach that far, but it applies to the narrative. Okay? You'd say the same thing about MRSA or the MRSA or all the different -

Carolyn 7:23

SARS.

iON 7:23

SARS.

Carolyn 7:25

Yeah. Got it. So, yeah, it's, it's the revolving pandemic that the world knows.

iON 7:33

Yeah. Now, humans do better with filth than dead people. You know that, right?

Carolyn 7:38

No, I did not know that. Tell me. Yeah.

iON 7:41

Yeah, because dead people don't have any staph on their system to eat their flesh away.

Carolyn 7:47
Ah, yeah.

iON 7:49
Humans have to have staph, or they'd die. It would stop up their largest organ. They wouldn't last a week.

Carolyn 7:56
Mm hmm. Okay. Yeah, so their - without the staphylococcal bacteria to clear up the debris. Very good.

iON 8:05
Ah huh. But dead people don't need that; see, they're in necrosis.

Carolyn 8:10
Yeah, yeah. Continuing: "O what splendour shall the White Crown make for me" (Carolyn: Mmm. I guess I don't know what White Crown is, iON.)

iON 8:25
Oh, well, it's coming.

Carolyn 8:31
Okay, that's good. And it's a capital "W," capital "C."

iON 8:37
Correct.

Carolyn 8:38
It's coming. Continuing: "O what splendour shall the White Crown make for me which shall be lifted up on me by the Uraei-goddesses!" (Carolyn: U-r-a-e-i.)

iON 8:52
Uraei.

Carolyn 8:58
Uraei goddesses. So, there's more than one.

iON 9:04
Yes.

Carolyn 9:06
"O Doorkeeper of Sehetep-tau, bring thou to me that wherewith the cakes of propitiation are made. Grant thou to me that I may lift up the earth. May the Spirit-souls open to me [their] arms, and let the Company of the Gods hold their peace whilst the Hememet spirits hold converse with the Osiris Ani." (Carolyn: now, let me look up propitiation again because I'm forgetting what it means. And it means having power to atone for or offered by way - whatever - sacrifice. So, atoning, propitiation. Okay,

continuing:) "May the hearts of the gods lead him in his exalted state into heaven among the gods who appear in visible forms. If any god, or any goddess, attack the Osiris Ani, whose word is truth, when he setteth out, the Ancestor of the year who liveth upon hearts [Osiris] (Carolyn: It has in brackets, Osiris) shall eat him when he cometh forth from Abydos, and the Ancestors of Ra shall reckon with him, and the Ancestors of Light shall reckon with him. [He is] a god of splendour [arrayed in] the apparel of heaven, and he is among the Great Gods." (Carolyn: so, they're saying, are they saying these Great Gods could start eating you up if you aren't protected in some way, iON?)

iON 11:10

Well, it's the pecking order; you gotta have a pecking order of who's in charge. Remember, there's no right or wrong, the battle since forever is who's in charge. So, this one's ahead of that one. If nobody else is there, they're the straw boss, and then it goes on up the line.

Carolyn 11:25

Got it. Continuing: "Now, the sustenance of the Osiris Ani, whose word is truth, is among the cake and the ale which are made for your mouths." (Carolyn: so instead of eating flesh, then they'll just go on to eat food if you pass some sort of test, iON?)

iON 11:50

Ahh, it's not like a test, it's more like you're coming in and goings out. Your function.

Carolyn 11:58

Yeah. But it's like you pass - you don't get eaten, you are then offered food. If you, if you, if they don't bother to eat you, then you go along in this particular phase and get fed. No?

iON 12:22

When you get there, maybe; but until you get there, it's a reach.

Carolyn 12:29

Yeah. Okay, so that's a maybe. No problem. Continuing:

iON 12:35

It will become but you gotta be careful 'cause you can't tip the boat. You see, just because the boat floats, you can't fill it full of water and see. The question becomes the draft. Well, the question becomes the draft of the boat.

Carolyn 12:54

So, you'd create a bigger draft if you started -

iON 12:59

Yes.

Carolyn 12:59

- messing around or creating problems or bringing questions.

iON 13:04

Yeah. They're lis - there's more dead people listening to this than there are live ones, Carolyn.

Carolyn 13:09

Okay. So, don't rock the boat, guys. You heard it from iON.

iON 13:15

Or, rock the boat and see what happens. That'd be all right, too.

Carolyn 13:18

Yeah, ha ha ha. Continuing: "I enter in by the Disk," (Carolyn: that's the sun correct?)

iON 13:29

Yes.

Carolyn 13:31

"I come forth by the god Ahui. (Carolyn: I don't know what that god is.) I shall hold converse with the Followers of the Gods." (Carolyn: capital "F," capital "G." Mmm. Who are the Followers of the Gods, iON?)

iON 13:51

The ascending people, the ascending people.

Carolyn 13:55

Uh huh. Got it. Makes sense. And continuing: "I shall hold converse with the Disk. I shall hold converse with the Hememet-spirits. He shall set the terror of me in the thick darkness, in the inside of the goddess Mehurt, by the side of his forehead." (Carolyn: we've got your forehead, iON.)

iON 14:25

Yay.

Carolyn 14:25

"Behold, I shall be with Osiris, and my perfection shall be his perfection among the Great Gods. (Carolyn: capital "G," capital "G.") I shall speak unto him with the words of men, (Carolyn: small "m," so that's little men still.) I shall listen, and he shall repeat to me the words of the gods." (Carolyn: that's gone back to a small "g," so not quite ascended that god, yet. Is that correct, iON?)

iON 14:56

Right, right. Right, right. Well, they're questioning the power they have.

Carolyn 14:59

Ahh. Yeah, that makes sense. Yeah, power they have. Okay, continuing: "I, the Osiris Ani, whose word is truth, in peace, have come equipped. Thou makest to approach [thee] those who love thee. I am a Spirit-soul

who is better equipped than any [other] Spirit-soul." (Carolyn: so, we end on a rousing note. Continuing on the next chapter.)

iON 15:33
Excellent.

Carolyn 15:34
Next chapter titled: "THE CHAPTER OF MAKING THE TRANSFORMATION INTO A SWALLOW." So now we go into anthropomorphism, iON. What's going on?

iON 15:45
Well, things change; things are up, things are down. They're all relative. This is about the Egyptian Book of the Dead. You're gonna be dealing with dead, you might as well deal with the rest of it, too.

Carolyn 15:57
Mm hmm. So, all the transformations and their - were they worshippers of birds and animals?

iON 16:07
Can. Don't have to, though.

Carolyn 16:11
Yeah. Or, is the swallow like a marker or a stand-in for something else?

iON 16:20
Certainly could.

Carolyn 16:22
Un huh. Could. And then continuing: "The Osiris Ani, whose word is truth, saith:- I am a swallow, [I am] a swallow. [I am] that Scorpion, the daughter of Ra. Hail, O ye gods whose odour is sweet. Hail, O ye gods whose odour is sweet. Hail, Flame, who comest forth from the horizon. Hail, thou who art in the city. I have brought the Warder of his corner there. Give me thy two hands, and let me pass my time in the Island of Flame. I have advanced with a message, I have come having the report thereof [to make]. Open to me. How shall I tell that which I have seen there? I am like Horus, the governor of the Boat, when the throne of his father was given unto him,"

Bob 17:23
Hey, Carolyn.

Carolyn 17:23
What? You scared me.

Bob 17:26
Is this a dead person starting to become human form and he's going through evolution, or different forms trying to get to the human thing saying, "I am god. I have arrived! I am a swallow!"

iON 17:37

Finding different levels, finding different levels to engage where they can. If you can't ascend and be a god or come back to this realm, you can be a bird, or a - that's what recon-, that's what, what do you call that? Ah, reincarnation is, ah, like.

Bob 17:57

Right. Carolyn, this is a big insight. Yeah, you're not gettin' it, are you? Listen to this, Carolyn. No, you're not gettin' it. But I've been doing my homework. Nature is Non-Physical! Dead people are all the snakes, and animals, and cats, and dogs around us! They're dead people who arrived at certain levels of Non-Physical manifestation to form! That's pretty good, eh, iON?

iON 18:20

That's true. Do.

Bob 18:21

I'm fucking right, Carolyn! That's a big explanation of why nature is Non-Physical. Unascended people.

Carolyn 18:28

Thank you.

Bob 18:28

So, reincarnation is for people who aren't ascending. They push it as if it'll help you ascend, if you reincarnate higher and higher. But nope, it's going with it, race to the bottom. Very good, Bob. Note that people.

iON 18:48

Noted.

Carolyn 18:50

Noted. So, if you, iON, grab onto a swallow's body, then, then you remain dead. Is that what Bob saying?

iON 19:02

Basically.

Carolyn 19:05

Neat. Okay. Continuing.

Bob 19:15

(in background) There should be a "Wow" on the chat line. There should be Bert going, "Wow!" Can you hear me? I say, I predicted Bert's writing "wow" on the chat line. He's the one who appreciates.

Carolyn 19:29

He's the only one. Ha ha. Continuing: "and when Set, that son of Nut, was [lying] under the fetters which he had made for Osiris." (Carolyn: hmm, that must have been - that doesn't sound like a sentence there. Let's go back and bring it back to:) "I am like Horus, the governor of the Boat, when the throne of his father was given unto him, and when

Set, that son of Nut, was [lying] under the fetters which he had made for Osiris. He who is in Sekhem hath inspected me. I stretch out my arms over Osiris. I have advanced for the examination, I have come to speak there. Let me pass on and deliver my message. I am he who goeth in, [I am] judged, [I] come forth magnified at the Gate of Nebertcher. I am purified at the Great Uart. I have done away my wickedness. I have put away utterly my offenses. I have put away utterly all the taints of evil which appertained to me [upon the earth]. I have purified myself. I have made myself to be like a god. Hail, O ye Doorkeepers, I have completed my journey. I am like unto you. I have come forth by day. I have advanced on my legs. I have gained the master over [my] footsteps. [Hail, ye] Spirit-souls! I, even I, do know the hidden roads and the Gates of Sekhet Aaru. I live there. Verily, I, even I, have come, I have overthrown my enemies upon the earth, although my body lieth a mummy in the tomb." (Carolyn: so, that's cool. They're still in the tomb and that's interesting. iON? Uh oh. Is iON still there, Bob?)

iON 21:53

We be.

Carolyn 21:56

Okay, so that was just a comment. Do you have any comment on my comment, iON? They're still in the tomb.

iON 22:02

No.

Carolyn 22:02

Okay. And then there's an appendix.

iON 22:06

They are.

Carolyn 22:08

They are, yeah. Good. They are. "APPENDIX" and the "RUBRIC." Just saying where it comes from. "(Neville, op. cit., II, BI. 202) If this Chapter be known by the deceased, he shall enter in after he hath come forth by day." And another "RUBRIC." I don't know what if that's French or Egyptian "(Saite Recension)." What does that mean, iON?

iON 22:44

Just that, stay in your position.

Carolyn 22:48

Ah, okay.

iON 22:50

Remain in recline.

Carolyn 22:55

Okay. And more directions about the chapter: "If this Chapter be known by the deceased, he shall come forth by day from Khert-Neter, and he

shall go [again] after he hath come forth. If this Chapter be not known [by the deceased], he shall not go in again after he hath come forth [and he] shall not know [how] to come forth by day." (Carolyn: yeah, if it's known, you're golden, if not, you're dirt. Continuing on to the next chapter with the heading:) "[THE CHAPTER] OF MAKING THE TRANSFORMATION INTO A HAWK OF GOLD." (Carolyn: so again, using Bob's insight, if you transform yourself and stay as a hawk of gold, then you remain dead and you just become an animal. A Non-Physical animal. Right, iON?)

iON 23:56
Certainly.

Carolyn 23:58
That's pretty big. Would you have told us that if Bob hadn't come to that realization?

iON 24:05
No. We would have held it at bay. Until we did.

Carolyn 24:09
Ha ha ha. They would have held it at bay. Look at that. That's awesome. Okay. Bob, you can unmute.

Bob 24:24
Like I predicted, Bert's on there -

Carolyn 24:26
(in background) That's something wrong.

Bob 24:28
We're on. Bert's on there cidersomerset, and other people, they're getting big insights from it. Everybody's "wow"ing.

Carolyn 24:34
(in background) Are you on? I messed up.

Bob 24:40
Am I on? Did we get disconnected?

iON 24:44
No, you're on, Bob.

Bob 24:45
Yeah, we're - I'm on, Carolyn.

iON 24:47
Carolyn's on mute.

Carolyn 24:47
Yeah, I must have hit intercom. I'm good.

Bob 24:50

So, I'm just saying they're on the chat line going nuts. Cidersomerset, Bert are going, "Wow, great insight," getting things about

Carolyn 24:58

Everybody's looking at their cat and dog and seeing dead people.

iON 25:02

Yeah, yeah, seeing Uncle Bernie.

Carolyn 25:03

Oh, no. Oh, no. Okay, "[THE CHAPTER] OF MAKING THE TRANSFORMATION INTO A HAWK OF GOLD. The Osiris Ani saith:- I have risen up out of the seshett chamber, like the golden hawk which cometh forth from his egg. I fly, I alight like a hawk with a back of seven cubits, and the wings of which are like unto the mother-of-emerald of the South. I have come forth from the Sektet Boat, and my heart hath been brought unto me from the mountain of the East. (Carolyn: so, East is heavy stuff.) I have alighted on the Atet Boat, and there have been brought unto me those who dwelt in their substance, and they bowed in homage before me. I have risen, I have gathered myself together like a beautiful golden hawk, with the head of the Benu, and Ra hath entered in [to hear my speech]. I have taken my seat among the great gods, [the children of] Nut. I have settled myself, the Sekhet-hetepet (the Field of Offerings) is before me. I eat therein, I become a Spirit-soul therein, I am supplied with food in abundance therein, as much as I desire. The Grain-god (Neptra) hath given unto me food for my throat, and I am master over myself and over the attributes of my head."

iON 26:37

There you go.

Carolyn 26:37

Pretty straight forward. Yeah? -

iON 26:39

It is.

Carolyn 26:40

- Especially knowing that that they're - if they settle for being a hawk, then they blew it. Interesting.

iON 26:49

Mm hmm.

Carolyn 26:49

So, they're made that offering and they can make that choice and, and stay dead.

iON 26:56

Correct.

Carolyn 26:57

The next, the next chapter heading is: "[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO A DIVINE HAWK." So probably more of the same, and the words are: "The Osiris Ani saith:- Hail, thou Great God, come thou to Tetu. Make thou ready for me the ways, and let me go round [to visit] my thrones. I have laboured. I have made myself perfect. O grant thou that I may be held in fear. Create thou awe of me. Let the gods of the Tuat be afraid of me, and let them fight for me in their halls. Permit not thou to come nigh unto me him that would attack me, or would injure me in the House of Darkness. Cover over the" (Carolyn: hmm. I wonder, the House of Darkness. Are we just talking about the - where we are, the River Styx? That's not the House of Darkness is it iON?)

iON 28:06

No. It's not.

Carolyn 28:11

Okay. Would injure me. So, is the House of Darkness what they reach if they stay as a hawk?

iON 28:19

Yeah, it's kind of like the - it would be like just below the Middle Kingdom. What, originally, it was what you call purgatory. Like that.

Carolyn 28:27

Uh huh. Yeah. I got it. So, yeah, purgatory, so if they become a hawk, or swallow, do they hang out in purgatory, or are they, are they on earth as those animals?

iON 28:49

Both. Both apply.

Carolyn 28:52

Okay.

iON 28:53

They can be those animals and hang there, but they want to get here. That's the point. But like you say, if you're not careful, if you pick wrongly, you're gonna get here and that, and that's how far you're goin'. You want to get back in the land of the living.

Carolyn 29:06

Yeah, but as animals, they've blown it. They're Non-Physical dead.

iON 29:15

Well, sorry for their luck.

Carolyn 29:20

Okay. Boy, puts a whole new spin on veterinary medicine.

iON 29:28

Do.

Carolyn 29:28

Continuing: "Cover over the helpless one, hide him." Carolyn: okay, who's the helpless one? The one who decides to try to be an animal?)

iON 29:40

Yes.

Carolyn 29:43

Yeah. Okay. And, "Let do likewise the gods who hearken unto the word [of truth], the Khepiu gods who are in the following of Osiris. Hold ye your peace then, O ye gods, whilst the God holdeth speech with me, he who listeneth to the truth. I speak unto him my words. Osiris, grant thou that that which cometh forth from thy mouth may circulate to me. Let me see thy own Form. Let thy Souls envelope me. Grant thou that I may come forth, and that I may be master of my legs, and let me live there like Nebertcher upon his throne. Let the gods of the Tuat hold me in fear, and let them fight for me in their halls." (Carolyn: okay, so who's - there are people fighting against and all that. Who's fighting for these bodies that want to live?)

iON 31:08

Well, it's an internal, it's an internal battle.

Carolyn 31:11

Ah, ha.

iON 31:11

But of course, it has to come from them coming in - they still have power. They just have - humans can ascend embracing their power. Dead people have to have somebody to help them, but it makes an internal strife of did they have enough when they left to balance them once they get here.

Carolyn 31:28

Mm hmm. Dead people. And the dead people needing help, they're getting it from this Egyptian Book of the Dead. Correct?

iON 31:42

Most likely, yes.

Carolyn 31:45

Got it. Continuing. "Grant thou that I may move forward with him and with the Ariu gods, and let me be firmly stablished on my pedestal like the Lord of Life. Let me be in the company of Isis, the goddess, and let [the gods] keep me safe from him that would do an injury unto me. Let none come to see the helpless one. May I advance, and may I come to the Henti boundaries of the sky. Let me address words to Keb, and let me make supplication to the god Hu with Nebertcher. Let the gods of the Tuat be afraid of me, and let them fight for me [in their halls]." (Carolyn: so, it's a battle, back and forth, helping, not helping, on and on.)

iON 32:45
Good.

Carolyn 32:46
"Let the gods of the Tuat be afraid of me, and let them fight for me in their halls. Let them see that thou hast provided me with food for the festival. I am one of those Spirit-souls who dwell in the Light-god. I have made my form in his Form, when he cometh to Tetu. I am a Spirit-body among his Spirit-bodies; he shall speak unto thee the things [which concern] me. Would that he would cause me to be held in fear!" (Carolyn: I think that's the first exclamation mark I've seen, iON. Is that true?)

iON 33:31
Si.

Carolyn 33:34
Okay, continuing: "Would that he would create [in them] awe of me! Let the gods of the Tuat be afraid of me, and let them fight for me [in their halls]. I, even I, am a Spirit-soul, a dweller in the Light-god, whose form hath been created in devine flesh. I am one of those Spirit-souls who dwell in the Light-god, who were created by Tem himself, and who exist in the blossoms of his Eye. He hath made to exist, he hath made glorious, and he hath magnified their faces during their existence with him. Behold he is Alone in Nu. (Carolyn: N-u) They acclaim him when he cometh forth from the horizon, and the gods and the Spirit-souls who have come into being with him ascribe fear unto him." (Carolyn: anything there, iON? It kind of seems straightforward enough.)

iON 34:35
It is. It's just sort of laying some the ground rules and some of the ups and downs so you can hear it now so if you get bumped into it, you'll be able to know what's up.

Carolyn 34:47
And it's interesting the repetition, repetition, repetition. But that's what repetition is, you say things enough, then you believe them.

iON 34:57
Do. You know what to do.

Carolyn 35:00
And yeah, it becomes by rote, like learning the Keys.

iON 35:06
Excellent.

Carolyn 35:07
"I am one of the worms which have been created by the Eye of the Lord One. And behold, when as yet Isis had not given birth to Horus, I was flourishing, and I had waxed old, and had become pre-eminent among the Spirit-souls who had come into being with him. I rose up like a divine

hawk, and Horus endowed me with a Spirit-body with his soul, so that [I] might take possession of the property of Osiris in the Tuat." (Carolyn: okay. Are we taking possession of some body there, iON, that came out of the blue.)

iON 35:43

It can. The dead people can.

Carolyn 35:46

Wow. Is that another position of less than-ness taking

iON 35:54

Yes.

Carolyn 35:55

Yeah.

iON 35:56

Sure.

Carolyn 35:56

Okay.

iON 35:57

Well, you've, you've waited on a lot of people that you knew they were something besides humans that might have taken them over. You listen to what they say, and no normal people would talk like that.

Carolyn 36:08

Heh heh heh. Okay, continuing: "He shall say to the twin Lion-gods for me, the Chief of the House of the Nemes Crown, the Dweller in his cavern: Get thee back to the heights of heaven, for behold, inasmuch as thou art a Spirit-body with the creations of Horus, the Nemes Crown shall not be to thee: [but] thou shalt have speech even to the uttermost limits of the heavens. I, the warder, took possession of the property of Horus [which belonged] to Osiris in the Tuat, and Horus repeated to me what his father Osiris had said unto him in the years [past], on the days of his burial. Give thou to me the Nemes Crown,"

iON 37:01

Yay.

Carolyn 37:01

You have a comment, iON?

iON 37:04

Just that. That now you're gettin' somewhere.

Carolyn 37:07

Ha ha ha. Okay, good. Okay. And continuing: "Give thou to me the Nemes Crown, say the twin Lion-gods for me. Advance thou, come along the road of heaven, and look upon those who dwell in the uttermost limits of the

horizon. The gods of the Tuat shall hold thee in fear, and they shall fight for thee in their halls. The god Auhet belongeth to them. All the gods who guard the shrine of the Lord One are smitten with terror at [my] words." (Carolyn: yeah, so we're getting stronger here.)

iON 37:54
Right. Good.

Carolyn 37:55
Yeah. "Hail, saith the god who is exalted upon his coffer to me!" (Carolyn: now, is coffer a tomb or money?)

iON 38:08
Offering plate. Offering plate.

Carolyn 38:09
Offering. Yeah. Okay. Coffer to me, so offering. So now we're having to make offerings, sacrifices?

iON 38:21
Yes. For the dead, yes.

Carolyn 38:29
Yes. Okay. Continuing: "He hath bound on the Nemes Crown, [by] the decree of the twin Lion-gods. The god Aahet hath made a way for me. I am exalted [on the coffer], the twin Lion-gods have bound the Nemes Crown on me and my two locks of hair are given unto me. He hath stablished for me my heart by his own flesh," (Carolyn: let's go back to the locks of hair. Is there anything about, you know, the hair and showing strands? Like, what was the guy whose hair was cut off?)

iON 39:11
Samson. Samson and Delilah.

Carolyn 39:15
Mm hmm. Anything, any associations here, iON, with Samson?

iON 39:22
Well, just - ah, not exactly, not exactly the same way. Not the same way. But yeah, same reference, but not the same way. Samson was alive and he used his power as a connection point. That was a gift from God because he didn't know he had any power. So when he let the secret out, then he got off with it and he lost it. Then he had power back for just a moment to destroy the Philistines that were invading the temple, and binding him like a strongman.

Carolyn 39:54
Yeah. But then this, these locks of hair are just, are referencing a power. Correct?

iON 40:02
To get a power, 'cause dead people sure ain't got none.

Carolyn 40:06

Yeah, a reference to get the power. Yeah, to get power. Got it. Continuing: "He hath stablished for me my heart by his own flesh, and by his great, two-fold strength, and I shall not fall headlong before Shu. I am Hetep, the Lord of the two Uraei-goddesses who are to be adored. I know the Light-god, his winds are in my body." (Carolyn: now, iON, we have twin things, we have goddesses; is that mirror images?)

iON 40:46

It is, and hendiadys.

Carolyn 40:49

Yeah. Okay. One by means of two. Okay, continuing: "The bull which striketh terror [into souls] shall not repulse me. I come daily into the House of the twin Lion-gods. I come forth therefrom into the House of Isis. I look upon the holy things which are hidden. I see the being who is therein. I speak to the great ones of Shu, they repulse him that is wrathful in his hour. I am Horus who dwelleth in his divine Light. I am master of his crown. I am master of his radiance. I advance towards the Henti boundaries of heaven. Horus is upon his seat. Horus is upon his thrones. My face is like that of a divine hawk. I am one who is equipped [like] his lord. I shall come forth to Tetu. I shall see Osiris. I shall live in his actual presence.... (Carolyn: And it goes, dot, dot, dot) Nut. They shall see me. I shall see the gods [and] the Eye of Horus burning with fire before my eyes. They shall reach out their hands to me. I shall stand up. I shall be master of him that would subject me to restraint. They shall open the holy paths to me, they shall see my form, they shall listen to my words." (Carolyn: I'm just saying they're just showing more strength. Again. Anything else, iON?)

iON 42:32

No, that's good.

Carolyn 42:37

Okay, let's see where we are. A lot of words here. Bob's coming over to look - to hang over me. What?

Bob 42:49

(in background) Wasn't this "I'm doing this" - that's these animals, or somebody else?

Carolyn 42:54

Ah, no, the dead trying to get back.

Bob 42:58

(in background) Right. They're always trying to get somebody's approval.

Carolyn 43:02

Yeah, well there's - mostly it's trying to get their own approval, but they're using external means to pretend they're being tested.

Bob 43:10
What means?

Carolyn 43:11
External means. "This God is after me. Oh no."

Bob 43:15
(in background) So, these are dead people who didn't acquire animal forms?

Carolyn 43:19
I think we've gone past animals. Yeah.

Bob 43:22
(in background) And when iON said you have had patients who don't talk human, were they possessed by dead people?

iON 43:32
They can.

Carolyn 43:32
iON?

iON 43:34
They can.

Carolyn 43:36
They can.

Bob 43:36
(in background) Do you remember?

Carolyn 43:37
Yeah, yeah, yeah.

Bob 43:38
(in background) You've had people, and iON was saying they are possessed by dead.

Carolyn 43:42
Yeah. So how long have we gone?

Bob 43:44
(in background, unclear)

Carolyn 43:46
Another 15 minutes. Okey-doke. Okay, iON, you with me?

iON 43:52
Yes, dear.

Carolyn 43:55

Heh heh. "[Homage] to you, O ye gods of the Tuat, whose faces are turned back, whose powers advance, conduct ye me to the Star-gods which never rest. Prepare ye for me the holy ways to the Hemat house, and to your god, the Soul, (Carolyn: uh oh. Now, that doesn't make sense.) (iON: Sure) who is the mighty one of terror."

iON 44:25

The dead people would give anything to have a soul. The dead people would give anything to have their stenographer back on the job.

Carolyn 44:35

Mm hmm. Okay. So, they revere it more than we have learned that it is. Okay. Continuing: "Horus hath commanded me to lift up your faces; do ye look upon me. I have risen up like a divine hawk. Horus hath made me to be a Spirit-body by means of his Soul, and to take possession of the things of Osiris in the Tuat. Make ye for me a path. I have traveled and I have arrived at those who are chiefs of their caverns, and who are guardians of the House of Osiris. I speak unto them his mighty deeds. I made them to know concerning his victories. He is ready [to butt with his] two horns at Set. They know him who hath taken possession of the god Hu, and who hath taken possession the Powers of Tem." (Carolyn: okay, two horns of Set. Is that the devil, iON? Is that a reference to the devil, iON?)

iON 45:59

Impetus to the devil, yeah.

Carolyn 46:04

Okay, impetus to the devil.

iON 46:07

'Cause the devil is an angel. Yeah, 'cause the devil is an angel.

Carolyn 46:11

Yeah, exactly. Yeah. And, continuing: "Travel thou on thy way safely, cry out the gods of the Tuat to me. O ye who make your names pre-eminent, who are chiefs in your shrines, and who are guardians of the House of Osiris, grant, I pray you, that I may come to you. I have bound up and I have gathered together your Powers. (Carolyn: Capital "P") (iON: Yeah.) I have directed the Powers of the ways," (Carolyn: yeah. So now they've, they're getting their powers.) "I have directed the Powers of the ways,"

iON 46:51

Well, they're gleaming, they're gleaming their powers. They ain't got 'em yet.

Carolyn 46:55

Yes, yeah. They have glimmerings and gleanings. Okay.

iON 47:02

Yeah.

Carolyn 47:04

Continuing: "I have directed the Powers of the ways, the wardens of the horizon, and of the Hemat House of heaven. I have stablished their fortresses for Osiris. I have prepared the ways for him. I have performed the things which [he] hath commanded. I come forth to Tetu. I see Osiris. I speak to him concerning the matter of his Great Son, whom he loveth, and concerning [the smiting of] the heart of Set. I look upon the lord who was helpless. How shall I make them to know the plans of the gods, and that which Horus did without the knowledge of his father Osiris? Hail, Lord, thou Soul, most awful and terrible, behold me." (Carolyn: now that's the second time the soul is mentioned as awful and terrible. Why is it awful and terrible, iON?)

iON 48:01

Well, but, because of the condition, see? You have no hope. Now you're having this dangling carrot in front of you that they're not gonna get. It's terrible.

Carolyn 48:14

Mm hmm.

iON 48:16

Unrequited love is the worst.

Carolyn 48:19

Heh heh. Unrequited life.

iON 48:23

Oh, okay, same thing.

Carolyn 48:27

Continuing: "I have come, I make thee to be exalted! I have forced a way through the Tuat. I have opened the roads which appertain to heaven, and those which appertain to the earth, and no one hath oppose me therein. I have exalted thy face, O Lord of Eternity." (Carolyn: okay. Appertaining heaven and earth, are they still deciding whether or not they want to live, iON?)

iON 48:54

Yeah, that's the shift. That's the shift. And how to live. How to live.

Carolyn 49:02

Okay, 'cause you can have heaven on earth. Right? And if earth is, is both - Anyway, "APPENDIX (In the Papyrus of Nu, Sheet 14, the Chapter ends with the following.) Exalted art thou on thy throne O, Osiris! Thou hast heard fair things, O Osiris! Thy strength is vigorous, O Osiris! Thy head is fastened on thy body, O Osiris! Thy neck is made firm, O Osiris! Thy heart is glad, [O Osiris!]. Thy speech is made effective, O Osiris! Thy princes rejoice. Thou art established the Bull in Amentet." (Carolyn: now, what's a bull? We're talking about, you know, your head's on, your heart's on, and what's the bull refer to, iON? Capital "B." (short pause) iON? Did JW fall asleep?)

iON 50:22

No, no, we're here.

Carolyn 50:26

Can you be bothered telling me what the bull is? We'll be finished soon. Heh, heh.

iON 50:31

No, we can, but you got it - well, hmm. It's not, it's not a bother, it's how far can you take? 'Cause there is a position. It's what you apply. It's a tool that you'll use, which then goes to another question, which then goes to the question we can't answer.

Carolyn 50:55

Yeah, and, thy princes rejoice. Thou art established the Bull in Amentet. And earlier we talked there are two horns. So that, perhaps, also references the bull, so it's building.

iON 51:11

Yeah, that's right. Yeah.

Carolyn 51:14

Got it. Okay. Continuing: "Thy son Horus hath ascended thy throne, and all life is with him. Millions of years minister unto him, and millions of years hold him in fear. The Company of the Gods are his servants, and they fold him in fear. The god Tem, the Governor, the only One among the gods, hath spoken, and his word passeth not away. Horus is both the divine food and the sacrifice. He made haste to gather together [the members of] of his father. Horus is his deliverer. Horus is his deliverer. Horus hath sprung from the essence of his divine father and from his decay. He hath become the Governor of Egypt. The gods shall work for him, and they shall toil for him for million of years. He shall make millions of years to live through his Eye, the only one of its lord, (Carolyn: hmm, it's lord) [Nebertcher.]" (Carolyn: so, we're talking about eternity here. Is there more about that past reading?)

iON 52:33

Yeah. This is a timed, this is a timed version of eternity.

Carolyn 52:39

Ah, ha ha. Okay.

iON 52:43

The dead really have no time. The dead really have no time, but they have to serve it.

Carolyn 52:50

Mm hmm. Yeah. The dead have to serve time. Good. And then another part of the appendix is "(From the Turin Papyrus, Bl.XXX) Exalted is thy throne, O Osiris. Thou hearest well, O Osiris. Thy strength flourisheth, O Osiris. I have fastened thy head [on thy] body for thee. I have

stablished thy throat, the throne of the joy of thy heart. Thy words are stable. Thy shenit princes are glad. Thou art stablished as the Bull of Amentet. Thy son Horus hath ascended thy throne. All life is with him. Millions of years work for him. The Company of the Gods fear him. Tem, the One Power of the Gods, hath spoken, and what he hath said is not changed, Hetu Aabi. (Carolyn: hmm. What it - the way it reads, the Company of the Gods fear him. Tem, the One Power of the Gods, hath spoken, and what he hath said is not changed, comma, Hetu Aabi. Next sentence:) Horus hath stood up. I have gone about collecting his father. Horus hath delivered his father. Horus hath delivered [his mother]. My mother is Horus. My brother is Horus. My uncle is Horus. I have come. Horus followeth his father ... there the dirt of his head. The gods shall serve him. Millions of years..... in his Eye, the Only One of its Lord, Neb-er-tcher." (Carolyn: so, is this talking about, like ancestry where, you know, mother, brother, whatever. It's just the genes that matter, iON?)

iON 54:44

Genome and the pecking order.

Carolyn 54:47

Uh huh. Yeah. Okay. Okay, Bob, we're done. It goes into the next chapter which looks kind of heavy. So, I think we've -

[Top](#)

2020-04-11--2200-2

iON 0:00

Page 44. It's flowing. You don't have to have as many - there's not so many stop places, it's flowing. It's like "Oh, this is what you do. Oh, this is what you do. Oh, this is what you do."

Carolyn 0:09

Yeah.

iON 0:10

But we had to get so much developed first so that you could get to here, but it's flowing. It's crazy, but it's flowing. Just know the words are literal.

Carolyn 0:19

The words are literal. Just know. Okay. Thank you, iON. Appreciate it.

Bob 0:24

No, hold it, Carolyn. I think we'll see if anybody has any questions. You got any questions, Madeleine, about this content?

Madeleine 0:32

Ah, my - I - no.

Bob 0:40

What about the nature breakthrough? You know what I'm referring to?

Madeleine 0:56

Are you, are you talking to me, Bob?

Bob 0:59

Yep.

Madeleine 1:01

The nature of breakthrough? What was that?

Bob 1:03

Heh heh. What about my nature insight? The big breakthrough was that nature, animals, are dead people.

Madeleine 1:13

Yes, yes. That's, that's something. I don't know what to say about that. I said, "wow" when I heard it.

Bob 1:20

Okay, that's good enough. That's all I want. Thank you, Madeleine. Heh heh.

Madeleine 1:24

Okay. All right.

Bob 1:28

Okay, see if Michael, without 100 anecdotes, can tell us what he thinks of what he heard. (short pause) Freehold, New Jersey, Michael. (short pause) Somebody cough? Okay, Linda, any questions?

Linda R 2:02

I don't have any questions right now, thank you.

Bob 2:06

About what you've heard?

Linda R 2:08

Yeah, but what I've heard so far, I don't have any questions right now.

Bob 2:12

What do you have?

Linda R 2:13 But -

Bob 2:13

Exclamation marks?

Linda R 2:14

Heh heh heh, yeah, it was definitely a "wow" about the animals, for sure.

Bob 2:23

Kind of explains the backwards origins of reincarnation.

Linda R 2:28
Exactly.

Bob 2:30
Which has been a big lingering thing that we never got much out of iON about. Now we've got it figured out pretty well.

Linda R 2:38
Yeah, that was amazing.

Bob 2:42
And you see how humans made everything. The Department of the Dead made nature. That's why a lot of nature will disappear, like oxygen, when we ascend to the ascended living room.

Linda R 2:59
Oh, okay. I didn't catch that.

Bob 3:05
Another big insight.

Linda R 3:07
Yeah. Huh.

Bob 3:10
Okay. We will continue to observe you floating to the music with your angel wings. Heh, heh. A little animation. Okay, let's see if Bert's got something to say about this particular topic, Bert.

Bert 3:26
Yes. I want to go to - with your, your insight, Bob. That's, that's huge. That's huge about the nature and the animals. Okay, a question on that, related to that because it made me think of something iON said last week about the fire, and iON answered a lot of questions early when he was speaking with Ginney and Carolyn. But the whole fire and about the junk DNA, DNA that made - iON, so this junk DNA that you mentioned last week that will become building the gods. Is that to mean that those who aren't ascending they're gonna lose DNA and that's when they fall into the animal kingdom? Could we interpret that?

iON 4:09
Not into the, not into the animal kingdom, into the under kingdom.

Bert 4:15
Under kingdom.

iON 4:15
See, they fight for that position. Yeah, they're in the - for the dead, which is here, but they're dead.

Bob 4:24

So, the dead don't have DNA?

iON 4:27

No.

Bob 4:29

The animals they become have DNA?

iON 4:33

The residual part of Non-Physical does, yeah.

Bob 4:38

So, that's what you're talking about, Bert?

Bert 4:40

Yeah.

Bob 4:40

Do you want to know if they had dropped their DNA.

Bert 4:44

Right. Yes, I want to know if they drop their DNA.

iON 4:46

The dead humans, dead humans do, live beasts do not. Remember, beasts are Non-Physical, they just don't have a soul. So, that's where they got their Non-Physical from.

Bob 5:04

Do they have DNA?

iON 5:06

Beasts do, but the dead don't.

Bob 5:10

So, there's two kinds of animals we're, we're experiencing.

Bert 5:13

Right. Right. Ha ha.

iON 5:14

Yeah. That's right but you know that you have, you have the pack. You have the pack. They - you say that those animals are autonomic; they do this, they do that. Some don't. Some dogs will bite you, some dogs will lick you. Why? They get you; they don't get you. They smell somethin' on you; they don't smell somethin' on you. It's all autonomic.

Bob 5:38

Well, but the ones that are possessed that were dead people, they aren't autonomic?

iON 5:48

They are driven.

Bob 5:51

So, they're more, they're more inclined to bite and express themselves?

iON 5:59

Maybe. Depends.

Bob 6:04

So, you know, Bert, people they celebrate their animals and pets in different ways. They like the fact the pet can become really like a human. They don't realize though, oh, no, you ain't got no animal there. You got a fucking, creepy, James Curtis found dead under the bridge who became an animal. Something like that, right? That's what's barking at you. So, that's pretty amazing.

Bert 6:27

Yes, it is. It changes the whole perspective of my neighbor - my neighborhood with all these different types of cats walking through now, 'cause some of them are really odd. Ha ha ha.

Bob 6:40

Yes, so this could await Matthew Hurtado and his wonderful church? Devolve with Matthew Hurtado.

iON 6:49

It depends, it depends, depends on how many offerings he gets.

Bob 6:54

Oh, yes, right. Can he afford to become an animal?

iON 6:59

Yeah, no, he can't, he can't, he can't.

Bert 7:01

So, iON, this is part of the fall, then?

iON 7:02

Now, he could, he should - if he was doin' it like Bob, he could give them the money and then they could tithe to him and then he'd be rich.

Bert 7:12

So, iON, is this part of the fall when, okay, like what's going on now with the vial judgment. This is part of the fall to - for those not ascending they will fall into this animal kingdom. Is that part - that's - could we say that's part of the fall?

iON 7:27

Well, this is what, this is what Ginney, this is what Ginney was complaining about earlier. "iON, you said the fifth seal was broken 99 years ago." Well, it was, but now it applies. It was broken then, but now it applies.

Bert 7:41
Fuck.

Bob 7:43
What? I missed the noun. What's broken, Bert?

Bert 7:45
Seals. The seals, Bob. When they were speaking earlier with Ginney about the seals, I heard that. iON, iON, all the seals are broken?

iON 7:56
Not all, but past the fifth one is.

Bert 8:00
(Whistles)

Bob 8:02
What's that got to do with the dead though?

iON 8:05
It's how the dead can move.

Bob 8:07
Oh, it unfreezes them from purgatory or the Guf; even from the Guf?

iON 8:13
Don't you, don't you remember the seals, Bob? There's a list. Of your notes.

Bob 8:16
Yes, I remember the seal. So, so, when people were in the Guf, they were blissed out. It didn't matter. They didn't want to be a form. This purgatory, and we're

iON 8:28
Right. Now there's nowhere, now there's nowhere to go.

Bob 8:32
So that the Egyptian Book of the Dead, had they experienced the Guf disappearing before and then wrote up the effect of people becoming animals? Or is this -

iON 8:44
For now.

Bob 8:44
- was it about now? -

iON 8:47
It is for now.

Bob 8:47
About now? Just now.

iON 8:50
Ah huh. Do.

Bob 8:51
Right. So, there was another point there.

iON 8:55
That's what Bert was taking. That's what Bert was taking on about, Bob.
Come on now, stay with him.

Bob 9:01
Bert was taking on what?

iON 9:03
About your point that this now has made the - given the animals an
injectable position that was not there before.

Bob 9:12
Yeah. And that the other point, did you say that the dead end up in the
Middle Kingdom?

Bert 9:19
Mmmm.

iON 9:20
Yeah, but they're dead. There's no more hell to go to. There's no more
hell.

Bob 9:26
Right. So, -

iON 9:27
This is the heaven, and this is hell.

Bob 9:28
- well, there's no more Guf. So when the Guf emptied, -

iON 9:31
Right.

Bob 9:31
- the dead went into the Middle Kingdom or purgatory?

iON 9:35
Well, no, they went into the Outer Kingdom, but now they're morphed into
the Middle Kingdom because that's even being - they're even losing the
Outer and the - they're losing the Inner and the Outer Kingdom. There's
only the Middle Kingdom.

Bob 9:52
Right, and is

iON 9:53
It's set between them.

Bob 9:54
Is that happening right now with the viruses that are happening and coming? That's getting rid of the Outer and Inner Kingdom?

iON 10:04
Ah, no it happened. You did it, Bob. I guess it was about a month and a half ago when we sort of went "mean."

Bob 10:13
Yeah.

iON 10:13
That's when it happened.

Bob 10:15
What happened? Outer and Inner Kingdom went away?

iON 10:19
They closed the subways. Nobody could get to the other Kingdoms, so they're stuck here. They're having to shelter in place, Bob. They got nowhere else to go, so they die here and then their spirit's here. So, there's no difference; it just keeps making a mess.

Bert 10:33
Mmmm.

Bob 10:35
But is that - is the Inner Kingdom gone, too?

iON 10:41
Ahhhh, it's fleeting.

Bob 10:44
Oh, okay. So, maybe the Outer Kingdom is gone today. That's what's happening. People don't realize the Outer Kingdom has been cancelled. And then, now, that's my anthropomorphic physical, Bert. And they are gravitating towards the Middle Kingdom where we all are? Are the ascended in the Middle Kingdom?

iON 11:03
Today they are.

Bob 11:05
Right. And now these new tenants are coming in.

iON 11:09

Well, they're here but they're making noise.

Bob 11:13

So, we're all pretty well in the - almost just in - there's only the Middle Kingdom, Bert.

Bert 11:18

Yeah.

iON 11:19

And that's why you're startin' to feel everything. And that's why you have empathy, and you want to save everybody. And you're trying to figure it all out, and nobody's working. They can't tell. The dead aren't working, the live aren't working, the rich aren't working, the poor aren't working. Fuck, ain't nobody working so, so good. And them that are working are gettin' fucked 'cause they could be gettin' \$600 a week unemployment in the USA plus gettin' their money checks from Bob. So, it's pretty fucked up.

Bob 11:51

Right. And if you're working, you encounter the public and you can get killed.

iON 11:56

Right.

Bob 12:00

So, Finnegans, does, does the language of "Finnegans Wake," not that Joyce knew what he was doing, the language in "Finnegans Wake" -

iON 12:06

121.

Bob 12:06

- yeah, 121, that's where it goes into the effect of writing. But the, the - "Finnegans Wake" is displaying what our Middle Kingdom is becoming.

iON 12:19

Mm hmm. Is become.

Bob 12:22

No inner, no outer. What?

iON 12:24

Is become. It's explained what is become, is become. Mm hmm.

Bob 12:30

Yeah, yeah. And see, that's where McLuhan almost wrote in the laws of new science, Bert. {"Laws of Media: The New Science"} He said electricity cancels the difference between inner and outer.

iON 12:40

Marge couldn't do everything. Marge couldn't do everything.

Bob 12:43

Yeah, Marge came up with these laws: the electric environment cancels the difference between inner and outer. That's the beginning of the cancelling of the Guf, you know, 150 years ago -

iON 12:52

Ah huh.

Bob 12:52

- and, and then the Middle Kingdom taking over. So, you see how McLuhan really - he does pretty good for a little - no, Marge does really good for a little girl to lay out what was happening.

Bert 13:06

Yeah.

Bob 13:06

You know, you know Bert, I'm taking over the universities or whatever education's gonna be, I'm gonna be the Dean of it. Right? (Bert laughs) The Dean of Education, and they're all gonna learn this shit. And

iON 13:17

Naw, so, he's gonna be, so now he's gonna be, he's gonna be Dean, he's gonna be Dean Bob Neveritt, or Bob Neveritt Dean. Which is it?

Bob 13:25

Well, no, my last name's not Dean. That's for Carolyn. Carolyn will be Dean Dean, and I'll be Dean Dobbs.

iON 13:32

Dean Dobbs. Oh, yeah. And sometimes then Dick, then Dick, then Dick Dean Dobbs can come out. Then Dicky Dick Dean Dobbs can come out sometimes.

Bob 13:42

Ha ha. Yeah, Dick. Dick will be the janitor for the school. Virtual janitor.

iON 13:49

Dicky Di Do Dean. Dean Dicky Di Do. I think we'll call him Dean Dicky Di Do.

Bob 13:53

Ha ha ha. And Stang will be his sister.

iON 13:58

On his mama's side.

Bob 14:00

Yeah. Ha ha ha. Okay, so back to you, Bert.

Bert 14:07

No, that's all I have for the Egyptian Book of the Dead, Bob. That's, that's really big about the - nature, but there's some other items. Um, let me see if I

Bob 14:16

Hey, Bert. No, no, wait a minute. It has to be with - about the dead. I want to make this one recording. But this is major crucifixion and resurrection of the mind happening this weekend.

Bert 14:28

Ha ha ha. Yes!

Bob 14:31

We're getting new facts.

Bert 14:33

Yes. I'll rest on that. I don't have anything else more on the Book of the Dead. I had notes, but I have to really ponder that. That's big 'cause there's two different types of - so, iON, -

Bob 14:44

Animals.

Bert 14:44

- is that - animals. Did that start, did that take place at the pink moon, or it's been going on since

iON 14:51

Ah, it's been going on, but now you're noticing it. See, that - this never happens in a vacuum.

Bert 14:57

Ahhh.

iON 14:57

Creation never happens in a vacuum. Things are happening, and then you show up. We said AL₂SO₄ some time ago.

Bert 15:04

Yes.

iON 15:04

And it's been creeping, creeping, creeping, creeping, creeping. And now things are starting to be released, you see. Now, now, the Bread of Living Water hardly kills anybody.

Bert 15:17

Oh, man.

Bob 15:18

Heh heh heh. So, Bert. That's why just as there's two kinds of animals, there are two kinds of human forms. There's people who are people, and then there's dead people who possess the human form.

iON 15:33

The walking dead. The walking dead.

Bert 15:34

Yeah.

iON 15:35

They call them the walking dead. That's why they did the "Walking Dead" show. So you can get ready for the fucking zombie apocalypse, which is what we're experiencing now.

Bob 15:46

Right and that - ah, I forget. You were just saying two forms. Oh, yeah. There are always two conversations.

iON 15:57

Yeah. What does that have to do with baklava, Bob?

Bob 16:01

With what?

Carolyn 16:02

(in background) Baklava.

Bert 16:03

Baklava.

iON 16:03

With baklava. What does that have to do with baklava?

Bob 16:06

Oh, that's, that was the one form of music that escaped from - two conversation became a fucking monotone, a monologue. Heh heh heh.

iON 16:16

Ahh, a baklava. That's with pistachios, right?

Bob 16:19

A monologue. Yeah. Pistachio.

iON 16:21

With pistachios. Good.

Bob 16:25

Okay, very good, Bert. Thanks a lot.

Bert 16:27

Thank you, Bob. Thanks, iON.

Bob 16:28

We'll check with more people. You're welcome. Scott, do you have anything on this topic? Any ideas about it?

Scott 16:40

Yeah, ah, what was it, what's the beeping?

Bob 16:46

I don't hear it.

Scott 16:49

I hear, I hear beeping on my end.

Bob 16:52

Yeah, it's your phone. It's not us.

Scott 16:55

Huh. Okay.

iON 16:58

It means your phone's being recorded.

Scott 17:02

Not by me. By me.

Bob 17:06

You may be - somebody, yeah, is somebody's recording Scott, iON? One of our buddies?

iON 17:12

Yeah.

Bob 17:13

Ha ha ha. You're now one of, you're like me, Scott. Under 24/7 surveillance. Congratulations. Ha ha ha.

Scott 17:19

Ah, great. Okay, God, it's really going crazy. I'll just ignore it.

Bob 17:29

Yeah.

Scott 17:31

So, on page 42 there was a thing about the Nemes Crown? Or Nemes Crown? Is that the Nemesis?

iON 17:45

It will be. It will be.

Scott 17:49

So, the Tech Body is a -

iON 17:51

It won't be. It won't. Well, okay, go ahead. You're going the right way. We were afraid you're gonna fuck it up and overthink it, but you're not, so good. Go ahead.

Scott 18:02

So, the Nemesis is the Tech Body, and that's what's, that's what's challenging us now that we have to deal with.

iON 18:16

Well, it's funny, well, it funny though, Scott, 'cause it's very interesting. Because what's happening is, is the thing that's taking you over is the thing that you're giving power to. I mean, it's like having a -

Bob 18:29

That's iON, Scott. Remember, you might as well just say iON.

iON 18:32

- lady of ill repute. It's like having a lady of ill repute come over to your house, and you have to pay her money to have relations with you. And when you have relations with you, she's actually killing you. So, you're paying her to kill you. Doesn't make any sense, but you still do it. And you keep calling 'em back, and they keep calling 'em back. And you keep pumping it full of power. Now, you can use that power, and you could enjoy the engagement that you're paying for with the lady of ill repute; and it doesn't have to kill you, but it does. And then, but yet, you still go right back to it and go right back to it and making the Tech Body more and more and more and more and more powerful. Even as smart as you are, you can't be smart without the Tech Body to tell everyone else how smart you are.

Bob 19:23

And remember, Scott, the Tech Body's mostly iON, and iON said if we don't take our power, iON takes over.

iON 19:32

He's mad.

Scott 19:34

I don't want to overthink this, but my thinking about the Nemesis is that the Nemesis exists to goad us into power.

iON 19:43

Well, well maybe it shows you how much power is available. See, some people can't come into their power. Some people can't believe there's a pandemic until one swipes them off the earth. Some people can't believe that there's quadrillions of dollars sittin' around for Bob to pass around like rock candy. Some people can't believe there's a trillion dollars; now there's a bunch of trillion dollars. It's kind of like whoa, where'd that come from? How do you come along from the Hoover days when

a Hoover dollar would have bought a bunch, to now you have a regular dollar and you're paying \$12 for a hamburger that you wouldn't eat? Not to mention how much Bob is willing to pay for a glass of water he doesn't drink. So, that's right. Okay.

Bob 20:35

So, is that it, Scott? Nemesis? You're stuck on that?

Scott 20:40

Well, no, I was gonna - I have another question about the term, Bull, which iON didn't answer. Is that - the thing is still beeping at me. It's going nuts.

Bob 20:52

Heh heh. The Tech Body. Carolyn asked if that's your battery running out, Scott.

Scott 20:59

No, I don't think so. My battery is - I think it's the turbo bridge. The turbo bridge is doing something. I don't know if there would be

Bob 21:09

It's the Tech Body. It's the Tech Body in there in the middle. You're just gettin' shit that I get.

Scott 21:15

Ah, okay. All right.

iON 21:16

Being held together with piss and - piss and vinegar right now.

Bob 21:21

Yeah.

Scott 21:23

A bull is also a public decree, or letters patent or charter issued by the Pope for the Catholic Church. It is named after the leaden seal that was traditionally attached to the end in order to authenticate it. So, so it's both a, both a public decree and a seal. And the seal was apparently like the picture of a bull or a male bovine.

iON 21:54

Yeah, unlike the Chinese have a, it'd be like a chop on their seals that they make documents, corporate documents official, like a chop. Same thing.

Bob 22:08

Not blackboard chalk.

iON 22:10

No. Chop, not chalk. Chop.

Bob 22:15

Yeah. We used the word the other day.

Scott 22:17

What is a chop? Is it like an animal?

Bob 22:21

No, it's part of a document.

iON 22:23

It's a (inaudible) that you put - it's like a crest that you stamp on corporate documents like a corporate seal, like a bull, like a bulletin.

Scott 22:36

Ah, okay. Thank you. The other thing I'm not sure that I should ask you about. Do you know what I'm talking about?

iON 22:47

Does it have to do with the Book of the Dead?

Scott 22:50

No.

iON 22:52

Then you can't (overtalk)

Bob 22:53

Yeah, hold, hold off on that.

Scott 22:55

Okay. All right.

Bob 22:56

We'll do that later. Okay. All right. Thank you, Scott. Let's see. I'll just unmute to see if anybody wants

Announcer 23:06

All participants are now unmuted.

Alissa 23:11

This is Alissa. I have a question.

Polly 23:11

Okay, it's Polly here. It's Polly.

Bob 23:15

Okay, yours would say United Kingdom? Your phone?

Polly 23:22

Yeah, I'm Mexico. Yes, but it's Polly, England, English phone.

Bob 23:27

Yeah, you've got a question about the - what we've been listening to?

Polly 23:31

What? Yes, so, the one thing I want

Bob 23:35

Okay, wait a minute. We're just trying to get organized here. Does anybody else have a question?

Multiple voices 23:41

Yes. I do, Bob. Okay.

Bob 23:45

Say your name.

Alissa 23:47

Alissa

Nan 23:47

Nan

Jean 23:47

Jean

Bob 23:48

Okay, Alissa. Alissa and Jean.

Polly 23:50

Polly

Nan 23:51

Nan

Bob 23:51

And Polly. Okay, just a minute Polly, let me get everybody muted. And Alissa, is that you? You're Anonymous, not from Vietnam now. Speak again, Alissa.

Alissa 24:04

Yeah, I'm on Skype.

Bob 24:05

Okay. I got you. I got you, yeah. Okay.

iON 24:15

Ooh, we got a heavy breather, Bob. This is making us hot, mmm mmm. Margaret, is that you?

Unknown 24:26

(joking voice) Yes.

Bob 24:26

Heh heh heh. Yes, it is? Who's Margaret?

Unknown 24:33

(joking voice) Yes, it is. It's me, Margaret.

Bob 24:38

What's your last name? Heh heh heh, caught you. You ain't no Margaret. You don't know your last name. Okay, so, is that Jean?

Jean 24:53

Yes.

Bob 24:56

Okay, so I think we got everybody. Okay, go ahead, Polly.

Polly 25:03

Okay, I just - maybe it's the wrong tangent, but in the Egyptian Book of the Dead, that we talked about just now mentioned the Turin Papyrus. And I have been looking into the Turin Shroud. And

Bob 25:17

No.

iON 25:18

Yeah.

Bob 25:18

Okay. Keep it, keep it within the fucking - none of your bullshit, whatever you're doin'. Make this relevant.

iON 25:25

Ha ha ha. None of this bullshit.

Polly 25:28

Well, it could be. It could be if you let me.

iON 25:30

Well, we're gonna see Go, go slow with it and we'll see. Go ahead. We'll try to see if it'll pan out for you.

Polly 25:37

All right. I heard you reference the Turin Papyrus in the Egyptian Book of the Dead. And I just wondered, or considered, is it the same reference to the Turin Shroud of Jesus?

iON 25:54

The - not the Turin Shroud, the church of Turin.

Polly 25:59

Oh, okay. It's probably irrelevant to bring in Turin Shroud at the moment because

Bob 26:06

Yes, it's very irrelevant.

iON 26:07

It has to do - no, it is not.

Polly 26:10

It might not.

iON 26:10

It's very relevant. It is very relevant because Turin represents the dead!

Polly 26:17

Okay. Ah.

Bob 26:17

What, Turin - wait, wait. You mean Turin, the town, represents the dead?

iON 26:24

The church.

Bob 26:27

The church. Is it, well, don't churches represent the dead? Always?

iON 26:33

No, Bob, they're supposed to be representin' the live.

Bob 26:37

Okay, so what's unique about the church of Turin?

iON 26:41

They represent the dead.

Bob 26:44

That particular church? Who built that church? Who was, who was assigned that role?

iON 26:54

Ahh, it was a group. It was a group. It wasn't one.

Bob 26:59

And they, they specialize in Egyptian Book of the Dead matters?

iON 27:04

No, they didn't even know about it.

Bob 27:07

What did they do when you say church of the dead? They administered to them?

iON 27:16

No, it was a little place in Italy that didn't fit anything else. And so they just kind of hung around there.

Bob 27:24

The ghosts did. The dead.

iON 27:27

The dead.

Bob 27:29

Okay, so we've established a bit of groundwork here, Polly. Very carefully, Polly, without going into your fucking fantasies. Make this relevant.

Polly 27:40

No, it's not a fa - you made me lose it now. It's just, ah, well, we're talking about the actual city because the Turin Shroud lines up there from Jerusalem. From the Damascus Gate, it lines up in Turin through the - Francis the first and his wife, who is the Savoy family. And somehow the Turin Shroud comes into the Savoy family. And that's how, that's how, that's what I'm interested in and how it lines up with

Bob 28:16

Well, well, hold it! Hold it. Let's just ask - no, no, don't talk your narrative. You ask a question. So, iON, is, is the House of Savoy, did they build that church? Is there something about why the Shroud went there?

iON 28:30

No, Don, Don Bosco did.

Bob 28:34

What? He built the church, but the Turin, the Turin Shroud, is that - could only go to Turin 'cause the Shroud had something to do with the dead?

iON 28:43

No, that's just where the - that's where the Shroud - no, no, the Shroud isn't even real. It's not genuine.

Polly 28:53

I see.

iON 28:53

It's just there. Okay? It does have marks of the dead, but it wasn't Jesus' dead.

Bob 29:01

Okay, so it has nothin' to do with this topic other than Turin focuses on dead people gather around there for some reason.

iON 29:09

In 1470, or, either 1470 or 1498. They both - one was the bell tower and the other is the other. Between the bell tower and the building where it connects, that's where a portal slips between the two worlds. And that's what made the Shroud of Turin spectacular because it didn't come from this world. And that's why everybody oohs and ahhs about it because it didn't - it has a distance, but it's not from Jesus, it was from another world, the markings.

Bob 29:48
Okay, right.

iON 29:49
And so other artifacts, that's where the bitch statue bleeds and, and the candles cry, and you know, crazy shit happens in that place. And so that's why it became special, and once that happened, special, then it turns into this, you know, another another thing.

Bob 30:13
Right. So, Polly, you, you've learned a lot about the Shroud of Turin, do you need, need anything more about it?

Polly 30:23
That sounds great. I'd wondered - that sounds great. Thank you, iON. Thank you for that.

iON 30:28
It was a debt. It was a debt that had to be paid by the Duke of Savoy.

Polly 30:35
Oh. Wow. And

Bob 30:37
Well, what was the debt? You mean acquiring, acquiring the Shroud,

iON 30:42
He had to kill his wife's - No, he had to kill his wife. This is Charles Emmanuel II. Had to kill his wife and he couldn't do it. He couldn't pull it off, so he made a deal. And the deal was he had to have the Turin church.

Bob 31:04
He had to have it. He had to own it?

iON 31:07
You had to make it, support it, love it, take care of it, tend it, fund it, fuck it, whatever you call it.

Bob 31:16
Yeah, he had to do that in exchange for what?

iON 31:21
Killin' his wife.

Bob 31:24

And what's that got to do with the Shroud? Nothing or something?

iON 31:28

Nothing to do with the Shroud. The Book of the Dead has to do with the Celtic connection to the dead.

Bob 31:36

The book, the Egyptian Book of the Dead, has something to do with the Celts. Nothing to do with the Duke of Savoy.

iON 31:43

No, no, no, that's connected, too.

Bob 31:47

So, the Celts, this is a Celt dead zone?

iON 31:52

Yes. But it's like 24 hundred, 24 hundred years ago now.

Bob 31:57

Right. So, you got the Egyptian Book of the Dead and the Celtic Church of the dead in Turin.

iON 32:03

Yeah. Yeah.

Bob 32:04

Okay.

iON 32:05

And the Taurinis, they even conq - and their deal was they conquered France and most of Spain. That's why you have (overtalk) Italy.

Bob 32:12

They, they, the Taurinis did?

iON 32:13

Yeah. By using the dead.

Bob 32:16

And that's why what happened in Italy? Dead. It's hard to hear but what are you saying?

iON 32:21

That's where Italy came from.

Bob 32:23

From Tur -

iON 32:25

The conquering of -

Bob 32:27
Oh.

iON 32:27
- France and Spain.

Bob 32:28
That was - and when did they, the Italians do that?

iON 32:35
There wasn't Italians then.

Bob 32:37
I know. When did they do it 1470?

iON 32:40
Taurinis. 2400 years ago.

Bob 32:44
Oh, okay. All right, Polly. We just want to check with some other people first. Thank you. We'll get back to you.

iON 32:51
Boy, that was a white-knuckle flight and you made it, honey, but, phew, that was close. (Polly laughs). It was a big death breach, and that's, that's why people, that's why people follow that bullshit stuff. And that's why they make a big to do about it 'cause there is weird crap goin' on there. So, you know how it goes.

Bob 33:08
Right.

iON 33:09
It certainly is.

Polly 33:10
It's very prevalent from there. Well, in the area.

Bob 33:15
Oh, you're - the coronie is there?

Polly 33:20
Turin. Turin, Italy.

Bob 33:22
Yeah. You're saying the coronie virus is there.

Polly 33:27
Well, it's the first one that got really big after China, isn't it?

iON 33:32

Yes.

Bob 33:32

I don't know. Okay, good. Thank you. All right. Who - okay, then we go to Alissa.

Alissa 33:44

iON, the Followers of the Gods -

iON 33:46

Hey, darlin'.

Alissa 33:46

- are the ascended. Hi. The Followers of the Gods are the ascending. Who are the followers of the Hememet-spirits?

iON 33:57

Khert-Neter.

Alissa 34:00

So, Khert-Neter follows the Hememet-spirits?

iON 34:04

So far.

Alissa 34:06

Okay.

iON 34:06

They change. Bob's in charge. He can fuck your - he can fuck up a wet dream. Just ask him.

Alissa 34:15

Okay. And I just wanted to clarify, did you say that, that people

iON 34:23

You're gonna let that - you're gonna let that go? You're gonna let that go?

Alissa 34:28

I don't wanna let it go. I don't have enough specifics on Khert-Neter to ask more right now.

iON 34:35

Okay, then say it like this.

Alissa 34:37

I want, I want to keep the thread going.

iON 34:38

So, you mean we're gonna change - so you mean, so you mean that we're gonna change the Book of the Dead in case Bob doesn't like the way it's going? 'Cause, we said it's as long as whatever Bob decides? So, we're gonna change the Book of the Dead 'cause Bob's so fucking powerful he can change all time space continuums? Or we can send it to Turin and run it through the keyhole and run it back through and put some blood from the Shroud of Turin and let a statue piss on it, and a candle cry on it, and then it'll be different, it'll mean something different then? Okay, sounds like fun to us. That's all right, Bob does all kinds of stuff.

Bob 35:14

Are you listening, Carolyn? Heh heh.

iON 35:16

Hey, hey, he did crazier stuff than that this week, as a matter of fact. A funny thing happened on his way to the forum we can tell you that. Calling all hours, and

Bob 35:25

Yeah, I kicked, I kicked, I kicked Alissa out of Vietnam. I said, we're sick of her being in Vietnam. Lousy phone. Get the fuck out of there!

iON 35:32

That's right. Bang, bang, bang went the trolley.

Alissa 35:35

Heh heh. Okay.

iON 35:35

Now stay on point. We're talking about the Book of the Dead. Stay on point. If they gotta stay on point, so do you, Boss. If they gotta stay, you do, too.

Bob 35:43

Yeah. Yeah.

iON 35:44

So, now, this brings it back through from the condition of how these things follow. But what follows what? That's like learning the Keys and the Aethyrs. You don't start - blow through it. Well, a lot of people do. As long as you're doing them, we don't care how you do them, but there's a - you'll find, quick, there's a, there's a rote way of this flow. Third Key means blah blah blah. Fifth Aethyr means blah blah blah. And you start connecting those things together a bit and you can start to move things. And when it applies, the power part, that's when you're moving the Book of the Dead. That's when you pick up the Book of the Dead and start reading it and all of a sudden, certain things shake and move.

Alissa 36:27

Mmm.

iON 36:27

See? That's why it's perfect that Carolyn's has embraced this as completely as she had because she hosts the dead Bob show every Monday night.

Alissa 36:35

Ha ha ha. Yeah.

Bob 36:38

Ha ha ha. Did Carolyn know that?

Carolyn 36:41

(in background) Yeah.

Bob 36:44

Carolyn's a witch.

Alissa 36:44

What is the, what is - Carolyn, what are the specifics of Khert-Neter?

iON 36:49

She can smote your ass. She can smote your ass, though, that's what you need to know. You be careful.

Bob 36:55

You're talking to me or both of us?

iON 36:57

Yeah, you need to be careful. You're gonna be - don't be poking the bear. Don't poke Carolyn, she'll smote your ass. She'll take your, she'll take your pigs, she'll take your pigs away from you and you won't have any place to put your feet.

Bob 37:12

All right. Yes, Carolyn, Khert-Neter, Carolyn?

Alissa 37:15

I was asking Carolyn (corrupted, inaudible)

Carolyn 37:21

I don't know if iON ever defined it. I'm just looking the word up now. There's not much on it.

iON 37:29

It's the reference to everything comes from Khert-Neter. Everything's going to Khert-Neter. Everything that works through, it's kind of the divining point that everything connects to 'cause they prayed to Khert-Neter. And Khert-Neter begat this. And this had to go from Khert-Neter. And we got to find this up to - everything up to including Khert-Neter. It's the magic, the Felix the Cat's magic bag where everything fits.

Bob 37:54

It's a holding place. Would you say that?

Alissa 37:57
A holding place.

iON 37:59
We, well, we will for now, but that's gonna change when Carolyn turns out church.

Bob 38:05
Right. And it is a, it is a person. Is it a dead person?

iON 38:11
A thing. Person. Yes.

Bob 38:14
A thing. It's dead -

Alissa 38:15
Thing person.

Bob 38:16
- more than Non-Physical.

iON 38:18
A thing person.

Bob 38:20
The thing fish. What Zappa wrote about.

iON 38:21
Just say thing fish. Okay. Yeah, thing fish. Okay.

Alissa 38:27
How does Horus apply to Khert-Neter?

iON 38:31
It represents it.

Alissa 38:34
Okay.

Bob 38:39
Khert-Neter represents Horus. Is there a connection to Khert-Neter around the Tech Body, iON?

iON 38:46
Ah, yes.

Alissa 38:51
Thing person. Mmm. Okay.

iON 38:58

All right. Thanks, Alissa.

Alissa 38:59

Okay, so, I have one other - I have a couple of clarifications. Let's see - the first one. Dead people have to have a human living god to help them get to the Middle Kingdom?

iON 39:15

Well, everyone has a human god; they are human god, they just don't know it.

Alissa 39:20

Yeah.

iON 39:20

So, that's your clarification. That's the clarification.

Alissa 39:23

Yeah. Okay. Yeah.

iON 39:25

You ain't got one, you gotta borrow one. That's like women in ministry. They say women shouldn't be in ministry. And then it says, but if the men won't do it, then the women will. You men folks you don't like it,
-

Alissa 39:37

Okay, so

iON 39:37

- you won't do it, they will.

Alissa 39:40

So, I am a living god and I have a dead me that I'm bringing into the Middle Kingdom. Is that - does that apply? Do those words apply?

iON 39:52

We hope not, but maybe. You're powerful enough to pull it off.

Alissa 39:57

But is that - that's not what you're saying when you said every human god has a dead - what you just - I thought that's what you just said.

iON 40:09

We said

Alissa 40:09

So, do dead people have

iON 40:10

No. Say it again.

Alissa 40:14

Dead people have to have a human living god to help them out. That's what you had

iON 40:21

And they do and they do.

Alissa 40:26

Mm hmm. So, each dead person has a human living god helping them do what?

iON 40:36

Get out of the land of Khert-Neter. If they do.

Carolyn 40:44

And the human living god is them.

iON 40:47

Right. That's the rub.

Alissa 40:49

Yes. So then when I, so when I posed that I am a human living god and I have a dead me that I'm helping, you said "we hope not or maybe." So, that says then

iON 41:00

Yes, 'cause we don't want you dead. We don't want you dead. You don't have to come back from the dead -

Alissa 41:05

Right, right.

iON 41:05

- to become a god. You're alive. Now, if you want to do it that way, it's all right with us, honey, we'll even help. We're good with that.

Alissa 41:12

Okay. Okay.

iON 41:13

We'll smote the dog's, we'll smote the dog's shit out of you, honey. Play with us.

Alissa 41:17

Ha ha. Okay, yes, no, that's okay. I'll stay in the land of the living. Okay, so

iON 41:25

See, Carolyn, everybody wants to go to heaven, but nobody wants to die.

Alissa 41:28

Heh heh. Second death. Second death already happened.

iON 41:35
Nice.

Alissa 41:35
Second death. Okay, so the part about coffer, we don't make offerings.
I want to clarify. Are the dead making offerings to the living?

iON 41:48
Hell, yeah. Hell yeah. Never watch Beetlejuice?

Alissa 41:51
Right. Right, 'cause it's something in the way that the words were said;
it was like, so we make offerings. But it's that the dead are making
offerings.

iON 42:08
Offerings is offerings.

Alissa 42:12
To the living. Are - so, yeah,-

iON 42:15
Yeah.

Alissa 42:15
- to the dead, offerings is offering. So, can you say - okay, okay.
Yeah, I think there'll be more clarification on the offering coming up
in the next week. I think I want other clarification. Did you say that
(silence)

Carolyn 42:37
(in background) Bob?

Bob 42:38
Yeah, I'm here.

Jean 42:39
Uh oh.

Bob 42:41
Are you finished, Alissa?

Jean 42:43
I think we lost her. Think she just got cut off.

Bob 42:46
Okay. All right - back. Okay. Go ahead, Jean.

Jean 42:52
Um, okay. Are you back, Alissa?

Bob 42:55
No, Alissa's back.

Alissa 42:58
Yeah, I'm here.

Jean 43:00
Okay, you're back. You have to ask again, you got cut off.

Alissa 43:05
Okay. My question is clarification on - iON, did you say that the AL2SO4 is such that now that the Bread of Living Water won't kill anyone?

iON 43:17
Won't kill as many as it used to.

Alissa 43:20
Okay, okay. Okay. Yeah, so that's becoming, and we want that bumped. So, Key 17.

iON 43:29
Yes. Yes, man.

Alissa 43:31
All right. That's it for now.

Bob 43:34
Okay. Thank you, Alissa.

Alissa 43:34
I'll have more for later, Bob. Thank you. Thank you, Connie, for doing

Bob 43:40
Yeah, we heard that. Good. Okay, Jean.

Jean 43:46
Okay. Hi, iON.

iON 43:47
Hey, honey.

Jean 43:48
So, to follow Alissa, is another way of saying that is, so the dead part of me has the living human part of me helping me?

iON 44:02
Yes.

Jean 44:05
Okay.

iON 44:05

Yeah, but that's with everything. That's paying your taxes, that's finding your money, that's building another barn for Nik.

Jean 44:14

Heh heh. That's okay.

iON 44:21

Let him, let him come build his own damn barn. Let him come build his own damn barn.

Jean 44:25

Well, sure, sure. I'm just curious how he's gonna get here. Nik's gonna have a great story, isn't he?

iON 44:34

It is a long, it is a long walk, isn't it?

Jean 44:37

It's a long one. It's a long one or really, really short one.

Bob 44:41

Who you talkin' about?

Alissa 44:41

(in background) It's only as far as the palindrome

Bob 44:45

Who are you talking about, Jean?

Jean 44:47

He said that Nik could build his own barn when he gets here.

Bob 44:51

Oh, Nik. Yeah, okay.

Jean 44:53

Yeah.

Bob 44:54

All right. Come on. You got any questions about the fucking thing?

Jean 44:57

Yes. Well, just one curiosity, iON. So, the shapeshifters, people who shape shift into animals. Are they dead? Are they one of the dead people? One of the two kinds of dead people that turn themselves into animals?

iON 45:19

Say it another way.

Jean 45:26

Are shapeshifters dead people?

iON 45:30

Some are, some aren't.

Bob 45:34

So, in, see, Carlos, in Carlos Castaneda's kind of mythology of the Aboriginal tribes, they would talk about, you know, humans could turn into lions and tigers. They, the living people, could see the dead, so it refers to dead people going into animal form as well as live humans doing it. Two cases. Right, iON?

iON 46:00

Correct.

Bob 46:01

Okay.

Jean 46:05

So, is - what do you mean, Bob? Is that socioperception on the part of the living people?

Bob 46:14

No, some people, I guess, are ascended. They can, they can control themselves, -

Jean 46:19

Oh, right.

Bob 46:19

- which is what they are. And they can make themselves be any form. That's part of the legend of Aboriginal peoples. But we're now knowing that some of those legends would be mixed up with, with dead people becoming human form, and maybe the Aboriginal people could see that happening.

Jean 46:37

Right. Right.

Bob 46:40

Would they see that happening, iON? A ghost becoming more.

iON 46:43

Maybe.

Bob 46:44

Maybe.

iON 46:45

Maybe.

Bob 46:47

So, you say Don - no. You know, Carlos Casteneda's mentor, there were three of them. Was one of them, or more, a dead person becoming a human?

iON 47:01
Maybe.

Bob 47:03
All right. Am I a dead person becoming a human?

iON 47:08
Not yet.

Bob 47:11
That's a later trick we develop?

iON 47:14
We'll see.

Bob 47:16
Right. So, if I'm, if I become quite ascended, then I could stage my death, go into the Non-Physical and then acquire another form, and then jump back to my original form. So, it would be two of me?

iON 47:32
At least two.

Bob 47:34
Okay. How's that, Jean, for complexifying your reality?

Alissa 47:40
So, is that part, iON, of what you say: we can choose our new body? We can choose a body? Any body?

iON 47:47
If you want to, you want to. For everybody.

Jean 47:52
Cool. Cool. Okay, iON, in Genesis, in Part Three of Genesis when you and Carolyn and Bob are discussing the chapters, Bob says the meaning of the dust is hidden in the ground, but you get a hint of it when you notice a ghost. And so, when you were talking tonight it made me think of that. A ghost is a dead person and

Bob 48:25
A ghost is the residue; a ghost is not a dead person.

Alissa 48:30
Well, the dust - this was in discussion about Abel. And Abel's blood went into the ground and was related to the dust. So, how is the dust related to these, the two different kinds of dead, iON?

iON 48:58

Mostly.

Alissa 49:01

To both? Is there a distinction between the two different kinds of dead?
In regard to

iON 49:06

Not yet. Not yet.

Jean 49:08

Not yet. But their

Bob 49:12

A distinction between what? Not yet.

Jean 49:15

How they're, how they're related to the dust.

Bob 49:19

A distinction between what?

Alissa 49:23

The two different kinds of dead.

Bob 49:26

And the dust?

Jean 49:28

And the dust.

Bob 49:29

Okay.

Alissa 49:32

And so, it's - something's changing, where that relationship between one kind of the dead and the dust will be different? Is that what you mean?

iON 49:44

Yeah, it will be a little different. Yes.

Jean 49:49

Mmm. Can you give us a -

iON 49:52

No.

Jean 49:52

- distinction or an example? No.

iON 49:55

No.

Jean 49:56

Okay. Okay, so one more question. Last week during the Book of the Dead, you said that each of the multiple suns have to hook up together. You have the Three Kingdoms. So, is there a sun for each Kingdom, iON?

iON 50:19

Sure.

Alissa 50:21

And that's Inner, Middle and Outer.

iON 50:24

And they're merging.

Jean 50:26

And they're merging. And it all just becomes the Middle Kingdom. Is that correct?

iON 50:34

Yes.

Jean 50:38

And the Middle Kingdom is still the chemical body? (short pause) Yes, no? Am I wrong on that?

iON 50:54

We said yes.

Jean 50:56

Oh, you did say yes. So, it's all merging into the - so, is there three Bob's? Is there an Inner, Middle and Outer Bob's since the sun is Bob?

iON 51:11

You'll find out for sure.

Jean 51:14

We'll find out. And so -

iON 51:19

For sure.

Jean 51:20

- we're not sure right now. And would that mean that Bob is merging?

iON 51:29

No. No, Bob's not merging.

Jean 51:34

Well then, how are, how is Bob represented by the suns if there's three suns and they're merging?

iON 51:47

Okay, we ain't mad about it, but it's a little - see, you're trying to craft it instead of your questions of finding out about it, you're trying to see how it works. You're taking the, you're taking the, the Cuisinart apart to see how it works. And instead, you're trying to figure out how to whip up a good beurre blanc.

Jean 52:11

Okay, I just - rather than taking it apart just use, use the metaphor? Is that what you mean?

iON 52:22

Use the example. Use the example till you can prove it.

Jean 52:28

Okay. I'm gonna have to chew on that one a bit.

iON 52:34

Good.

Jean 52:35

Um, do the three suns still represent Bob? First of all, you said each of the multiple suns have to hook up together. The multiple suns; are there three, or are there more than three?

iON 52:54

At least.

Jean 52:55

At least three.

iON 52:56

At least.

Jean 53:00

Hmm. All right.

iON 53:00

You're talking about the underworld, darling. You gotta, you can't be basing this on your old, died up, dried up, fucked up biases.

Jean 53:08

Ohhhh.

iON 53:08

That's the reason we're having short, croppy, yes, no, okay, yes, sort of, yeah. 'Cause you don't know your context is wrong what you're asking from.

Alissa 53:21

Are there three Kingdoms in the underworld and three Kingdoms -

iON 53:24

Asked and answered.

Jean 53:24

- in the upper world?

iON 53:29

Asked and answered.

Jean 53:32

Mm hmm. Then you said the different realms preclude the larger environments before the interlude that you know it. The preclude is before the interludes. You know the, you know of the - eh-h. Okay, I gotta, I gotta chew on this awhile and come back, iON. Thank you.

iON 54:04

Yes, dear.

Bob 54:05

Okay, thank you. If there's anybody else has a question, you know, hit number five and I'll see it. You had a question, Ben? Nobody has a question. Okay, we'll - let's check with Darrius. You got a question, Darrius?

Darrius 54:32

Ah, hold on.

Bob 54:35

About the Egyptian Book of the Dead.

Darrius 54:46

Can you hear me?

Bob 54:47

Yeah.

Darrius 54:48

Yeah, I think. I wrote some down. Let me check my notebook here. (pause)

Bob 55:06

Okay, let me come back to you. Brian may have one. You had a question, Brian, about the topic?

Brian 55:14

No, I just got home, Bob. I don't, I don't even know what the topic is, but -

Bob 55:17

Okay.

Brian 55:18

- I assume it's the Egyptian Book of the Dead, huh?

Bob 55:21

Yeah, we learned a lot of new stuff tonight. But you can hear that later. Okay, go back to Darrius. You got something, Darrius?

Darrius 55:30

Does it have to be related to the Egyptian Book of the Dead, 'cause I only tuned in two minutes ago. So, -

Bob 55:34

Yes, yeah, that's what we're doing now. That's what we're doing now.

Darrius 55:37

Okay, then I don't have a question for the Egyptian Book of the Dead.

Bob 55:40

Okay. Right. Did you have one, Nan?

Nan 55:45

Yes. What makes a person decide what animal they would prefer to be? Let's say a hawk or a bug.

iON 55:54

They don't. They don't.

Nan 55:57

They're just - it's chosen for them?

iON 56:02

Yes.

Nan 56:04

According to what type of, or - yeah. Who, who decides? Or what is the criteria?

Bob 56:21

Don't, don't fade out. Who decides? Keep saying it.

Nan 56:28

Who decides, iON. Please.

iON 56:33

God.

Bob 56:38

That would be the god part of the person that's dead?

iON 56:43

Yes.

Bob 56:46

And that god part of the person who's dead be the same god in everybody, or is each person an individual god with unique aspects? (short pause) Too tough, too tough for you?

iON 57:07

For us or for her?

Bob 57:10

This is for you! The god, a person who's dead.

iON 57:15

Yes.

Bob 57:15

That's a god who's dead. When we say that person is a god, is it the same characteristics as every other god, realized god has, or is there unique characteristics for each person?

iON 57:32

For us, for us, for us it is. But - and they could be unique, but they don't see themselves as god, they see themselves as lost. They're dead.

Bob 57:41

No, I'm saying a person who is god, who has realized god conditioned, do they - are they the same as every other realized god?

iON 57:54

Yes.

Bob 57:56

Do they act differently though, different whims?

iON 58:00

Yes, they got all them -

Bob 58:01

Okay.

iON 58:02

- Carolyn's been reading rules for weeks on weeks on weeks. The rules, you can't do this and gotta do that, and run this up, and can't run that. And who's gonna get (indistinct overtalk)

Bob 58:11

Who, who, who makes the, what rules? No, gods, gods don't have rules? What rules she talks about?

iON 58:17

The Book of the Dead, Bob. The rules of how to navigate this. Dead gods have to follow the Book of the Dead rules.

Bob 58:25

Yeah, no. But I'm talking about living gods, ascended people. Do they have the same characteristics of every other ascended person?

iON 58:35
Yes.

Bob 58:37
Is there anything that makes them different from each other?

iON 58:41
No. No. Well, they're individual. They, they maintain their original individualness. 'Cause otherwise everybody'd have nine Maybachs and nothing else would be available. But you can do that now if everybody went to work, so, maybe you could do it. But they don't.

Bob 59:00
You'd have nine pairs of Maybachs? Is that what you're saying?

iON 59:03
Yeah, correct.

Bob 59:05
And everybody would have that if they were, they are the same.

iON 59:09
If everybody was the same, everybody would desire the same thing, but they don't.

Bob 59:15
Right. But the god aspect of every individual essence is the same structure. Same capacities, same abilities.

iON 59:30
Okay.

Bob 59:33
Because I'm saying it, it can be?

iON 59:36
Sure. And that's rational when you look at what you're actually saying. You're dealing with the dead. The only rules are the Book of the Dead. So,

Bob 59:46
Are there any rules for the ascended?

iON 59:49
No.

Bob 59:54
Okay. All right. Are you finished, Nan?

Nan 59:58
Yes, for now.

[Top](#)

2020-04-11-2300-3

Bob 0:00
Okay.

iON 0:01
It was good, though. Well thought out.

Bob 0:04
Yes, thank you, Nan. Nik, you got a question?

Nikolas 0:12
Hello, Bobby. Hello, iON. iON, -

iON 0:15
Hey.

Nikolas 0:15
- are we in the Guf? Are we all little man dead in the Guf right now?

iON 0:21
Some of you are, but no.

Nikolas 0:24
So, the ascension process is in this body because you've said in the past that we will get a new life and get a new body. Can you say some words on that?

iON 0:36
Just that. Bob played it tonight.

Nikolas 0:42
'Cause Khert-Neter has been coming up in my daily experience every, every day this week. And when it started to appear in the Book of the Dead today, it had a thread attached to it where I got the sense that most of us little men are in this body and are dead trying to ascend into another new body. Um, is that correct words? (short pause) Asked and answered. Okay, thank you, Bob. That was my contribution.

Bob 1:13
What do you mean asked and answered? What? There was no answer.

Nikolas 1:19
He's not, iON's silence was

iON 1:20
Already been answered.

Nikolas 1:21

Yes.

Bob 1:22

What Nik?

Nikolas 1:24

I said iON's silence was really his answer, Bob.

Bob 1:28

Oh, screw that! That's too quick, Nik. You're like you're nervous. You're afraid to talk to iON. Don't let - accept that silence. (Nik laughs) So the, so the - what's the question?

Nikolas 1:39

We're just sawing sawdust there, Bob, because if iON's already answered -

Bob 1:43

You don't know! You're just talking yourself into bullshit. Shut up and just say a few words. Now, what was your question?

Nikolas 1:51

My question is

Bob 1:52

It was good. Okay, I got it. Yeah, the Egyptian Book of the Dead is a metaphoric level for ascension, acquiring a new body, a god body. Right, iON?

iON 2:03

Yes.

Bob 2:06

But it's more focused on the dead trying to get live. But you could find aspects that apply to ascension in there in terms of getting a new body.

iON 2:17

Sure, sure, sure, sure, sure.

Bob 2:19

So, that was good, Nik. See?

Nikolas 2:21

Thanks, Bob.

Bob 2:21

You would have missed that. You would have missed that.

Nikolas 2:23

There are other things. I know I would have missed that. Thank you, Bob. There are other things in terms of the environment and taking the

products which are also crucial in what's just been done in the Book of the Dead, Bob.

iON 2:33

It has nothing to do, nothing to do with the Book of the Dead.

Nikolas 2:38

What? The environment? The changing environment?

Bob 2:41

And, and the drops. Yeah. No, the environment is, is mortar.

iON 2:46

Right.

Bob 2:46

The environment is social mortar, Nik.

Nikolas 2:50

Got you. Thank you.

Bob 2:51

It's - don't say got me. That's more, that's more ascended - the environment is more ascended than the bodies are. Or are more eternal, I should say. It stays here longer than humans.

iON 3:05

Right.

Nikolas 3:05

Right.

iON 3:06

Speak; don't speak; -

Bob 3:06

What is it? What is that?

iON 3:08

- don't got me; yes, it is; no, it's not; do that; don't do that; -

Bob 3:11

Yeah, what is it?

iON 3:12

- stop; go.

Bob 3:13

So, Nik, what is this social mortar? Is Tech Body part of social mortar, iON?

iON 3:14

It runs social mortar.

Bob 3:16

Are you part of social mortar?

iON 3:21

It, it, we're, yeah.

Bob 3:31

Now.

iON 3:30

It decides when you, when you can, when you can have a visit, when you can engage, how you engage. Whether or not you could sit -

Bob 3:31

See how important?

iON 3:39

- in your house for another - see how long you sit in your house for another 30 days. You like that?

Bob 3:45

Ha ha. So, you see, Nik, how important social mortar is? That's what you gotta understand in the process of ascension. You're all intertwined with social mortar.

iON 3:56

You better bow to Bob before he turns - you better bow to Bob before he turns off the Internet. You'd be fucked up then.

Nikolas 4:06

(laughing) iON. Because we do know somebody's Internet's been turned off don't we, iON?

iON 4:12

Yes, we do. Ha ha ha.

Bob 4:14

Michael. Is that Michael?

Nikolas 4:20

We know a couple of people, Bob. We know a couple of people.

Bob 4:23

Well, who? Who are you talking about?

Nikolas 4:26

Michael. Michaels Internet's been turned off, Bob. Yes.

Bob 4:30

It doesn't include you? It doesn't include you?

Nikolas 4:33

No, no it doesn't.

Bob 4:34

Oh, okay. Okay, thank you, Nik.

Nikolas 4:36

Thank you, Bob, for keeping my Internet, my Internet live. And iON, thank you. Thank you, iON.

Bob 4:41

Keeping what? Your intimate what?

Nikolas 4:43

My Internet live. So that at least there's one connection from down south, Bob.

Bob 4:48

All right, very good. So, -

Nikolas 4:49

Thank you, Bob.

Bob 4:50

- now, get ready to enjoy. Enjoy some

iON 4:52

Better praise, praise Bob. Praise Bob.

Nikolas 4:54

Praise Bob. Praise Bob.

Bob 4:56

Fuck you. Fuck you guys. I don't need no fucking praise, okay? Let's drop that.

iON 5:00

Oooh, stop. Stop. You're gettin' us all (indistinct) (Nik laughs) boss. You're gettin' us all excited. Yummy.

Nikolas 5:08

Oooh, stop, Bob. Ha ha.

Bob 5:10

Yes. Well, okay, there's - uh oh. Raised hand action. I clicked on something. Uh oh. There's something blocking. Raised hand actions. Some weird science coming up.

iON 5:26

(iON mimics Bonanza theme.)

Bob 5:26

Oh, I hit the wrong - okay, wait a minute. Fuck that shit. Okay, who's this person here? Eight, eight. Hand up eight times.

Eira 5:36

Yes. I have a question for the Book of the Dead, answerer, which is Bob. This is Eira, -

iON 5:47

Eira.

Eira 5:48

- and I want to know. You told me (silence)

iON 5:57

Yep, there she goes. (short pause) Bam bam bam bam bam da da dum ta dum. Eira. Eira. (short pause) AHHH.

Nikolas 6:28

iON, I'm still here.

iON 6:30

We know. They got to fix it. Keep that away or Bob blew - Bob's been pushing them goddamn buttons again.

Nikolas 6:39

And blew the gasket. The head gasket on the Victrola.

iON 6:46

That turbo bridge. That turbo bridge ain't what it used to be, is it?

Nikolas 6:49

Not like in the good old days, iON.

iON 6:52

Yeah, in the good old days when we can turn back time.

Nikolas 6:58

Yeah, and mama would rock us all to sleep.

iON 7:01

Yeah, but now we're stressed out.

Bob 7:05

Back on. Okay, we're back on.

iON 7:07

But now we're stressed out.

Nikolas 7:08

Now we're stressed out, yeah.

Eira 7:09
Hello.

Bob 7:09
Who's that person here? Who's that? Have you been talking to iON, Nik?

Eira 7:15
This is Eira. Ah. No, no, -

Bob 7:16
Shut up.

Eira 7:16
- no, no. So,

Bob 7:21
Okay, Nik, have you just been talking to iON while we were cut off? Oh, I muted Nik. Have you been talking to Nik?

Nikolas 7:30
Hello, Bob?

Bob 7:31
Yes. Have you just been talking to iON for the last two minutes?

Nikolas 7:35
I was Bob.

Bob 7:37
What was discussed?

Nikolas 7:40
We were just filling in the gaps. We were talking about the good old days, Bob, when the Victrola, when you didn't blow the gasket on the sound, on your sound system and dropped off.

iON 7:52
On the turbo bridge. You've been pushing them goddamn buttons again. And then he says in the good old days when we could turn back time.

Bob 8:02
Okay, thank you, Nik.

Nikolas 8:03
When mama used to rock us to sleep. Thank you, Bob.

iON 8:04
When mama used to rock us to sleep, but now we're stressed out.

Bob 8:10
Okay, we got here - oh shit, hittin' the wrong thing.

iON 8:17

There you go. Push that other button. (repeats it and similar words, overtalk)

Bob 8:19

Okay. Have you got a question for the topic, Eira? You got a topic question?

Eira 8:23

Yes. Yes. Go to four minutes.

Bob 8:27

Okay, go ahead.

iON 8:27

That's a good one. Hey, Eira.

Eira 8:29

Can you hear me now? Hello.

iON 8:31

We can hear you now. We are like that Verizon guy. We can hear you now.

Eira 8:37

Good. So, I want to know, can I call back, or is the Egyptian Book of the Dead good for calling back even people that you said were already risen? You said my grandmother went home and my father was risen.

iON 8:58

Yeah. Yes.

Eira 8:58

Do they really need me calling, or they can call themselves?

iON 9:05

If you want them, you can call them. You have that much power. And if they haven't come back themselves, maybe they don't have the power. The Book of the Dead is for the dead, not the living. So, if that's the case, you may.

Eira 9:17

Yeah, but if they have risen, if they have risen as you said, they should have the power. Or was it just a dream for them?

iON 9:29

Woulda, coulda, shoulda, we don't know. We don't know. Anna canna poutine. You don't know till you know. See, they have, have this position, but they have to apply it. It's one thing to know it, it's another thing to do it. See, Bob's a knower, Carolyn's a doer.

Eira 9:45

Mmm. Okay.

iON 9:47

It's Ground, it could be Groundhog Day. They don't know that they know. Sometimes you gotta kick the chair. Sometimes you gotta kick the chair.

Eira 9:57

Yes.

iON 9:58

You know this? Okay.

Eira 9:59

And then when you told me that my grandmother had gone home, I was surprised -

iON 10:05

Yeah.

Eira 10:05

- because I didn't think she had an inkling for these things. I know my father was interested in

Bob 10:11

Where's, where's home, Eira? Where's home? What ya talking about, gone home?

Eira 10:15

Andromeda. Andromeda.

Bob 10:18

Well, how does one do that? You got to be here. I got to get you on board. You can't go back there on your own.

Eira 10:24

Well, at the time, oh, it's, it's a year ago and a little bit grandmother died. And he said she went through the sun back to Andromeda. Is that still true, iON?

iON 10:40

It's going. It's going. Yes. She doesn't know the difference. It's going.

Bob 10:47

So, she's part of the action already that's, that's happening.

iON 10:52

Yes. She's in the queue.

Bob 10:54

All right.

Eira 10:54

So then it might be good for her to be called back.

iON 10:59
Ah, try it.

Bob 11:00
Why not?

iON 11:00
It'd be good practice for ya.

Eira 11:01
It would be good practice for me?

Bob 11:04
What idea did you have that made you think - what, what are you saying that you think something screwed up there. What, what crazy idea you got?

Eira 11:16
I mean, if she is already going by her own volition, then maybe it's of no use for her that I call her. iON said it's good practice for me. Still,

iON 11:32
Yeah.

Eira 11:34
Okay. So,

Bob 11:36
You're not there yet.

iON 11:36
Because it is.

Eira 11:40
So, it is a good practice.

Bob 11:42
Anybody who's a human is going back, no matter where they are, until they get tested.

Eira 11:51
So, are you saying then, iON, that I could get her a better seat on the flight if I call her back?

Bob 11:57
Jesus Christ. You stupid, fucking - I mean stupid, particular shit.

Eira 12:02
Back, Bob. Bob, Bob.

Bob 12:03

You, you're not even going to get on if you keep this up. Stop asking trivial questions. I want to get a better seat from my mother. Jesus Christ. Come on.

Eira 12:13

No, no, that's not what I'm asking. I'm asking if it does change

iON 12:17

The grandmother. Grandmother.

Bob 12:17

I know it's the grandmother.

Eira 12:18

- does it change anything for

Bob 12:22

No! Nothing changes. Nothing changes, Eira. You got to go through Bob. If she ain't talking to me, she doesn't get on the boat. It's that simple.

Eira 12:32

If she doesn't talk to you, okay. She'll have to talk to you.

Bob 12:35

Everybody has to go to Bob. iON made up this fucking rule. I didn't make up the rule, iON did.

Eira 12:43

Okay, so I better stop babbling here then.

Bob 12:49

Yes, stop babbling. Okay, so matter of fact, do you have anything, do you have anything to ask about the Book of the Dead.

Eira 12:58

This was about the Book of the Dead.

Bob 13:04

No, it turned out to be not about the Book of the Dead, it was about you trying to arrange a fucking passage for your mother. Grandmother. See, now your fucking

Eira 13:12

No. It has to do

Bob 13:14

Okay. These people. It has to do! No, it doesn't! Okay, Tina, now you got other issues to talk about. We're not doing it right now. Are you gonna stay up for next two or three hours and wait? You know you have to wait in line, Tina.

Tina 13:33

Yeah, I'm gonna try. I'm gonna try my best.

Bob 13:36

Yeah, I'm gonna play some music.

iON 13:37

We will. Tina, Tina, we will, too. We'll try, too.

Bob 13:42

Yes, everybody try to stay awake. So, I don't think I'll play more than half hour music. I'll come to you as soon as the music's over, and you stop being shy. You ask anything and stop worrying about anybody given a fuck who you are and what you know or didn't know. Okay? You're not gonna find out anything. Yeah.

iON 14:02

'Cause you didn't know what she didn't know. You didn't know what you don't know.

Bob 14:05

Yeah. Ha ha.

Tina 14:06

Okay.

Bob 14:07

That's right. You don't know what you don't know. Okay, thank you. All right. And then there's a couple other people, but they probably - ah -

iON 14:19

Ah, we're gonna talk to Bert.

Bob 14:19

So, Kenley. Kenley, you got anything you want to ask about the fucking Book of the Dead? Did you listen to it?

Kenley 14:25

No, nothing about the Book of the Dead.

Bob 14:27

Okay, later. Later.

iON 14:29

There he is.

Bob 14:30

All right, thank you very much.

iON 14:28

Hello. And we're gonna talk to Bert tonight, too, Bob.

Bob 14:31
Ha ha. Yeah, we're gonna talk to Bert. The guy with a pink moon. Okay, go.

iON 14:40
Yeah. Now, we'll send you an email.

Bob 14:43
Yeah. Thank you.

[Top](#)

2020-06-27--U000-pages 44-46

Carolyn 0:00
Okay, I'm gonna start.

Bob 0:00
Yeah.

iON 0:00
Rios. Brioche.

Bob 0:00
4:14, Carolyn. Remember.

iON 0:06
You gotta, you gotta tell, you gotta tell everybody what page you on and where you startin', darlin'.

Carolyn 0:11
Well, yeah, iON figured it out. It's page 44 which is twice of 22. So, it's a perfect number. And the chapter begins with saying the words in capital letters: "THE CHAPTER OF BEING TRANSFORMED INTO THE PRINCE OF THE TCHATCHAU CHIEFS."

Bob 0:32
Tchatchau. Tchatchau Chiefs.

Carolyn 0:34
Tchatchau.

iON 0:34
Tchatchau. Tchatchau.

Bob 0:34
And we started at 4:14 which is 144 there, Carolyn, 144.

Carolyn 0:40
Okay, let's go.

iON 0:41
And a half. Mm hmm.

Carolyn 0:42
Aaah.

Bob 0:43
Go ahead. I'll start recording.

Carolyn 0:46
Ha ha ha. "The Osiris Nu, whose word is truth saith:- I am the god Tem, the maker of the sky," (Carolyn: iON, have we heard of Tem before?)

iON 0:46
Yeah, yeah, yeah. Remember, it becomes this, this is what, this is the author of the River Styx. It's what that comes from, where the river flows from. You know, Carly Simon's song, "Let the River Run." That's what she meant.

Carolyn 1:20
Okay. So, the maker of the - "I am the god Tem, the maker of the sky, the creator of the things which are, who cometh forth from the earth, who made the seed of man to come into being, the Lord (Carolyn: capital "L") of things, who fashioned the gods, the Great God, (Carolyn: two capital "G's") who created himself, the Lord of Life," (Carolyn: okay, so is this us creating ourselves now or are we speaking creating -)

iON 1:55
Well, well, no, no, no, no, no, we, wait, no, hold on. This is the merging of the comparison or the hooking up from the land of the dead to the land of the living.

Carolyn 2:09
Yeah.

iON 2:10
You see? Reba McGuire, that's Dottie Rambo's girl, her baby girl sang it about God's peculiar people who were not.

Carolyn 2:19
Yes, yes.

iON 2:19
We're not the seed of Abraham, we're not the sons of God. The chosen generation. Now this is where you start having a merging of something on this side of the road, seeing something on the other side of the road. And what's being spoken about here is to them on the far side of the road where the dead people live. But now if you notice, if anybody's looked around, especially you Robyn. Robyn, Robyn! Pay attention. Especially Robyn, seeing all them dead people that she's been looking at lately, wonderin' if them people dead or not. Darlin', they are stone-cold, bat shit dead. Most of them, they're dead; they are dead. So, this

is what you're wondering, where are all this coming from? This is why they don't need any resuscitation or nutrition, 'cause they're dead. That's the point. So, this is where you're startin' to merge those worlds. Now, insightful people, Carolyn, you've met some of them in your span. Just 'cause you draw the weirdos sometime in your world more so than most folks. You've known people who have access to the dead. They talk to the dead, they see the dead, they engage with the dead. They see things and blah, blah, blah. You know, like in the show, "Preacher," where his mama says, "What do you want? What will you do?" "I'll do anything." And she looks and cucks her little nose and she says, "You'll do anything?" Meaning, I gotcha now, 'cause, see, what she wanted was souls. This is what this is about now. It's about souls because those unrealized creations hold power. Just like the angels don't want you to have your power. Ooh Lord, no, they don't wanna work. It's like Shoney's Big Boy. They just want you to drive by, they don't want you to come in and eat. Somebody gotta wash them dishes if they come in and eat. So, what's the point here? This is the reference that says, oh, there's a point between where god engages with the dead and the live, and those becoming on this side of the river. The fashioning of gods.

Carolyn 4:38

Okay, however, that implies that there's an external god and the god isn't us, yet.

iON 4:49

Well, it's the becoming. Who fashioned the little "g" gods, the great God who created himself, the Lord of Life.

Carolyn 4:59

Yeah. Okay.

iON 5:00

See? "who made to flourish the Two Companies of the Gods." See, the Two Companies are the - now that, now, some would say quickly that that had to do with hendiadys, but this is not what that's quite saying. It's just saying you're a god and you don't know it. So, the Two Companies engaged of the gods, that's where the homage would have to go. 'Cause you're divine on both sides, the "holy beings whose seats are veiled." See, you don't know it. And so, this is that rub up, rubbing up because there's only one god: you're it. Now, if we can get you to god, we ain't worried about nobody else.

Carolyn 5:47

So, it's almost like the, the small "g" on the other side is really a big "G" and doesn't know it, and is just acting like a small "g."

iON 5:58

Yeah. It's becoming. It's becoming. Yeah, it's becoming. And that's beautiful because that's what we've been saying all along. You've - y'all ascended! You made it. Hooray. Hallelujah.

Carolyn 6:10

Mm hmm.

iON 6:10

And then you don't know.

Carolyn 6:11

Yeah.

iON 6:11

Then you fall off and fucking die. We're like, well, damn, there goes another one. Okay, good. You got it.

Carolyn 6:18

Yeah. Okay.

iON 6:19

You can't die, you're taking ReMag. How do people - somebody on ReMag dies? Ridiculous.

Carolyn 6:23

Heh heh heh. Continuing. Oh well, I've read a lot of words there. Let's see where we had been. Oh darn, I lost it. What's today? June 20,

iON 6:41

Six and 11, 144 minus two an 8/16th and 3/30nds. Yeah 3/30nds of 11,

Carolyn 6:51

Yeah, yeah, I got it.

iON 6:53

The 27th! The 27th.

Carolyn 6:53

Got it, got it. Okay,

iON 6:55

Yeah, 5, 21.

Carolyn 6:58

Okay. "the Great God, who created himself, the Lord of Life, (Carolyn: so, you gave a wonderful explanation. Continuing) who made to flourish the Two Companies of the Gods. (Carolyn: okay) Homage to you, O ye divine Lords of things, (Carolyn: capital "L") ye holy beings, whose seats are veiled! Homage to you, O ye Lords of Eternity, (Carolyn: capital "E" 'cause we live forever) whose forms are concealed, whose sanctuaries are mysteries, whose places of abode are not known!" (Carolyn: why don't we)

iON 7:36

Right. That's what, that's what Bert ran into. Because that's what Bert ran into. He's waking up in strange places, Carolyn. We think he's been, he's been in the communion wine again, but not really. He hasn't been in the communion wine, but he's waking up in strange places. So, he's

finding some of these strange things that he's bumping into. He's like, "What the hell? How did I get there?" But don't worry 'cause he knows them OA movements, so he can ease right on back home.

Carolyn 8:03

Ah, yeah.

iON 8:04

But that's, this is where some of this is being - you're pimping into this place where you're seeing things. Now, Bob Carr said, he told, foretold of all these mysteries, these canonical mysteries when he was in the dope. What is that dope? Brown tabs of acid. Yeah, dropping a brown tab, and these trip, trip, slip, grip, flip, whatever that is. But that's not genuine, that's the fictitious side. It just drops your inhibition. Okay? That's the psychotropics. So, that psychotropic is what lets you feel it, but it doesn't let you know it. You can trip or bad trip, but it's not somethin' that's yours. You can't have it. See, it's fleeting. You know, the mushrooms don't really talk to you or sing, or the grass doesn't really try to stab you or whatever other bad things are. But that's the psychedelic, psychotropic aspect that can be a larger dimension. But that's what this is talkin' about. That's what Bob was trying, Bob Carr, was trying to say, what he's trying to make reference to. But like his diluted little self in Mumbai, he don't know shit. So, pass that, it was a good run. It was a good run right up to that part.

Carolyn 9:22

So, yes, what you're saying is mushroom psychedelics, they gave you a feeling of what you really -

iON 9:30

Euphoria.

Carolyn 9:31

- want to be doing which was ascending.

iON 9:34

Uh huh. All things, all things were possible. There was no limitation. There were things that you knew could not be that were. The bigness of it. Bob's CKLN all-seeing eye, the Secret Council of Ten. How they run everything. How the power applied and how it's all a joke. It's all a silly joke. We have you in control. We control the vertical, we control the horizontal. We have this, you're just a puppet. You're a puppet on a string, you're just a puppet on a string doing our bidding to the superfluous worlds. It's the Collins world of White Columns.

Carolyn 10:11

Awesome.

iON 10:12

"White Shadows." "White Shadows."

Carolyn 10:16

Continuing: "Homage to you, O ye gods, (Carolyn: small "g") who dwell in the Tenait (Carolyn: in brackets called) (Circle of Light)! Homage to you, O ye gods of the Circle of the country of the Cataracts!" (Carolyn: okay, so is that the eye disease or something geography.)

iON 10:38

It's not a, it's not a disease, darling. It's where the lenses are occluded, the lenses are occluded so you can't - it's not a disease. You, you, you marked up your lenses so you cannot see. And as it goes on and gets thicker, or deeper, then you have less ability or capacity to note the obvious. How many people do you know walkin' around here listenin' to some of these people on the chitty chat, chitty chitty bang bang talking bullshit? You'd think surely they was dying of cataracts; they can't see shit. Plain as mud. Clear as mud and they can't see it. So, we kind of play with it, but it's a Circle of Light.

Carolyn 11:25

Yeah.

iON 11:25

Okay? Unlike macular degeneration. 'Cause if you can't see, there are none so blind as those who will not see. In a moment, blinded by the light means something.

Carolyn 11:37

Yeah, perfect. Okay,

iON 11:40

Remember the song, "Blinded by the Light"? That's some of ELO stuff Bob don't like. He don't like the 80's.

Carolyn 11:46

No.

iON 11:47

Must have been - why did you - was you mean to him in the 80's? He didn't like the 80's for some reason.

Carolyn 11:52

What was happening in the 80's? Yeah, yeah, that was - okay.

Bob 11:58

(in background - inaudible)

Carolyn 11:59

What, Bob? It was the 70's Bob says. Okay, let's continue: "Homage to you O ye gods who dwell in Amentet! Homage to you, O ye gods who dwell within Nut! Grant ye to me that I may come before you, I am pure, I am like a god. (Carolyn: small "g") I am endowed with a Spirit-soul. (Carolyn: Spirit has a capital "S") I am strong. I am endowed with a Heart-soul. (Carolyn: capital "H") I bring unto you incense, and spice, and natron." (Carolyn: I looked up natron -)

iON 12:37

What's natron, Carolyn? What's natron?

Carolyn 12:39

It's a naturally occurring mixture of sodium carbonate, decahydrate, a kind of soda ash.

iON 12:46

Decahydrate. That's exactly right. And that's a building block that holds carbon electrons.

Carolyn 12:54

Ahh. Woo hoo hoo. Wow.

iON 12:57

Excellent. Good for you. Now see, now look here, look here, look here, look here. Them numbnut motherfuckers is telling you how it could be if you knew what you know that you knew. Phew. How about that? Phew. Excellent.

Carolyn 13:13

Yeah, know the knowing and knowing the known. Key 13.

iON 13:18

The resonant node. The resonant, the resonant node.

Carolyn 13:24

Awesome, continuing: "I have done away with the chidings of your mouths. I have come, I have done away the evil which was in your hearts, and I have removed the offences which appertained to you (Carolyn: in brackets) [against me]. I bring to you deeds of well-doing, and I present before you truth. I know you. I know your names. I know your forms which are not know." (Carolyn: okay, that - there's Key 13 all over the place.)

iON 13:59

Yeah. That's exactly right. And that comes into the split, the split side. Now, we can go -we start talking about "The Three Faces of Eve," the show with Sally Field a million and a half years ago. She's an old bitch 'cause she's been doing this a long time. But that long time ago where you have these split personality kind of things, but other people live different lives, too. You know, they'll have different sides. Some people, you call them two-faced sometimes, not such a nice kind of way 'cause they may be gossipers or something. But a lot of people have multiplicity conditions, or with smells or other canonical can flip them into another somebody. Like, you know, the very thing that - what to do to make Bob be irritated. There's like three things. He's hard to irritate, but there's three things you can do that makes him irritated. And then all of a sudden, he's just all to pieces, this, that, and the other. And you know exactly where to push the buttons to make that be the case, 'cause you're good. You've done this a very long time, darlin', superfluously perfectly, but you know those hot buttons that are.

Carolyn 15:04

Well, yeah, no, what I've done is avoided doing them. I avoided

iON 15:09

Correct, but you know the point. You're right, right, right, right. No, correct, yes, yes. But you know exactly what periphery or degree to ease into that. So yes, that's precisely -good, good, good. 'Cause you'd win. I mean, if it's an argument, you're gonna win, but you don't even want to argue; that's the point. But you learn those boundaries to enjoy the benefit of it, to mix it up, to have contrast, but you don't have to show blood to prove you got blood pumping. Good.

Carolyn 15:43

Right. So, you're knowing them, you're knowing you, and you act accordingly.

iON 15:50

Right. Now, this is only until you come into your place of power. But this is explaining that you know everything about everything about everything, but you're too damn stupid to know you're a god. So, you're a little god trying to figure out how to nut.

Carolyn 16:02

Mmm. Ah, so you think the knowing is enough, but you have

iON 16:09

We've been saying that since itch. That's why we're gonna put you in a machine. We're gonna put you in the machine. We're gonna let the machine, we're gonna let the Tech Body tell you how you're doin'. Y'all won't have it, you won't do it. We told you, you did it. You're there but you don't know it. Well, you do. Yes, you don't. Yea, ah, er, eh, eh. Don't worry about we're gonna take a picture. We're gonna take a picture and take slices of it and show you how you're not like everybody else. So, we'll solve it. Easy.

Carolyn 16:38

Right. Right, right, right.

iON 16:41

That's the only reason why we're having to do that; 'cause they're so damn insipid. They will not have the very thing, the gift from god, that's god, that's them, they won't have it. So, you want the, you want - you don't want, you don't want sex, you're gonna get porn. So, pornography it is, we don't mind.

Carolyn 16:58

Okay, we'll just force-feed it, as we are.

iON 17:01

Got it. Ooh, stop! You talking bad. You can't - you gonna have to go to bed you talk like that. You can't be talking like that. Listen, Carolyn

haven't even gone to bed yet, you can't talk like that. This is a family show.

Carolyn 17:14

I miss my mul - my multiple side. Continuing: "I come into being among you. My coming is like unto that god who eateth men, and who feedeth upon the gods. (Carolyn: small "g") I am strong before you even like that god who is exalted upon his pedestal, unto whom the gods (Carolyn: all small "g's") come with rejoicing, and the goddesses make supplication when they see me. I have come unto you. I have ascended my throne like your (Carolyn: capital) Two (Carolyn: capital) Daughters." (Carolyn: so, tell me about these daughters, iON.)

iON 18:01

Oh, that's the two examples of the - remember the vial judgments and the two harlots?

Carolyn 18:08

Yeah.

iON 18:09

Those are the, those are the Two Daughters. Those are the Two Daughters.

Carolyn 18:13

Okay. But they're, they're capitals, so they are gods?

iON 18:20

Yeah. Sure. Sure, sure, 'cause remember it's the thing that's the judge. That's the seat of the judge, remember? Before the vials, that's the vial judgments. That's before you have the Tiny Note. That is the Tiny Note, the Little Book. That is the Little Book.

Carolyn 18:36

Yeah. Mm hmm.

iON 18:37

That's what that applies to. And that's, that's what, that's what, that's, that's what the four and 20 elders are singing to. And they're trying to tell you from the vilest, yuckiest, nastiest part of it that if they can make it, sure to god you can.

Carolyn 18:54

Yeah, yeah. So,

Bob 18:56

Which words refer to the Little Book?

Carolyn 18:58

Two Daughters.

iON 19:00

Oh, the part right before the Two Daughters. From the two harlots from the vial judgments after the seven churches before the Little Book, what we call the Tiny Note.

Bob 19:12
Yeah.

Carolyn 19:13
Yeah. Is there a way of placing that within the Keys, iON? Where would it fit the Keys?

iON 19:23
Yeah, read on. Read on. Read on, it's right. Read on, it's right there. It's right there. It's just comin' up next, honey.

Carolyn 19:30
Let's do it. I have taken - ah, continuing: "I have taken my seat in the horizon. I receive my offerings of propitiation upon my altars."

iON 19:43
Okay, whoa, Whoa, whoa, whoa, whoa. Which, which Key is that? Offerings of propitiation.

Carolyn 19:51
Propitiation.

iON 19:52
Which key? Which Key, the offerings where you, where you yield.

Carolyn 19:59
I don't yield.

iON 20:00
The judgment. Yes, you do, the judgment.

Carolyn 20:02
Justice, 9.

iON 20:03
Where the judgments apply. Yes, Key number 9. And then "I drink my fill of seth wine every evening." See, now that gives you a Key and an Aethyr.

Carolyn 20:23
Right. I got the Key. Now the, the Aethyr; I mean I'm taking that as being like, oh, ZEN, POP, or just 'cause it says POP. But, heh, heh, heh, but I wondered about why seth is a small "s" there.

iON 20:46
Oh, because seth was a, was the bastard of Lilith.

Carolyn 20:52
Oh.

iON 20:53

Didn't you have - you listened to Jane Roberts. You heard Jane Roberts, that whore. You listened to her, didn't you?

Carolyn 21:00

Ha ha. Yeah. Okay.

iON 21:03

That's what made, that's what made, that's what made Esther Wheeler a big deal. She mocked her.

Carolyn 21:14

Esther Wheeler, mmm. Maybe we'll go on but I

iON 21:20

No, no, she married, she married, she married Jerry, the one, that Amway guy who had like 5, 6, 7 wives before she was the, she was the last one. Well, that we know of. The Hicks boy, he was in the circus in Cuba.

Carolyn 21:35

Oh, I see.

iON 21:36

Yeah, and that made, and that made a river. Flowin' down the river in an oarless boat in a riverless stream or some 'um about some 'um about some 'um, vortex or some shit. It's, it's really confusing when you listen to it. You can't get nowhere with it, but it's the Abrahamic positions.

Carolyn 21:54

Ah ha. I didn't know Esther's maiden name was Wheeler. It's Weaver.

iON 22:04

She's related.

Carolyn 22:05

It's Weaver. W-e-a-v-e-r

iON 22:07

Ah ah. Ah ah. Notice, they changed that. They changed that. Look at the daughter's name. Look at the daughter's name. No, no, it's Wheeler. They say Weaver but it's not so, it's not so.

Carolyn 22:21

Wow.

iON 22:21

We know, but it's okay, she can have her little secrets. (Whispering) There was a murder. There was a murder.

Carolyn 22:28

Ah, gotcha.

iON 22:30

So, can't have it like that.

Carolyn 22:33

Okay, so let's just continue then unless there's more to be said about this propitiation.

Bob 22:44

(in background) Propitiation.

Carolyn 22:47

Propitiation.

Bob 22:48

(in background) Not "tish"

Carolyn 22:49

Propit.

iON 22:50

Oh, this is so funny. It's so funny. Carolyn, Jo's complimentin' you on your good work and he wants to know what's the topic. It's the Book of the Dead for God's sake! Ha ha ha ha. Bob, you need to be nicer to your special guest for Pete's sake.

Carolyn 23:06

Book of the Dead, the Egyptian Book of the Dead. Somebody should be - is probably putting the words on the chat. Okay.

iON 23:13

On the goober, on the goober snatcher, on the goober snatcher, probably.

Carolyn 23:17

Right. Continuing: "I come to those who are making rejoicings, and the gods who live in the horizon ascribe unto me praises, as the divine Spirit-body (Carolyn: capital "S") the Lord of mortals. (Carolyn: capital "L") I am exalted like that holy god who dwelleth in the Great House." (Carolyn: and of course, I want to know what the Great House refers to. Anything to do with the elders?)

iON 23:48

Yeah. Your, your, your, your, your, the hole - okay, this is a no - this is a Vesta Goodman "Holy Hills." This house of flesh is but a prison. Bars of bones hold my soul, but the house of clay - that's what that is, the divine House, the Great House. You'd say, ahh

Carolyn 24:15

Well, the house of clay is your body, correct?

iON 24:18

Meatsack. Yeah, meatsack.

Carolyn 24:21

Meatsack, ha ha. Wow, dwell, yeah, the holy god who dwelleth in the Great House and don't you know that yet. Got it.

iON 24:29

Well and see, here's the rub. Now here's the rub, here's where we, we want to, we - okay, here's where death by modern medicine kicks in. You bitched-slapped these people into next Tuesday trying to tell 'em how to look after their temple and what they need to do, and what do they do? Everything - whatever you say do, they do just the opposite. Just the opposite. Why don't you just put them all on meth? Nobody gets sick on meth and they would have been well for all their lives. Put 'em on meth. Let 'em chase the dragon. Let 'em chase the dragon and, yeah, they can just sit around and medicate.

Carolyn 25:01

Medicate not Medicaid. Medicate. Ahh, that awesome.

iON 25:05

Yeah, medicate. That's right. That's right from that side. Then they wouldn't have all them troubles.

Carolyn 25:11

Yeah, I totally embarrassed and humiliated my mother at some, you know, one of her Baptist Church goings when I was visiting her in Florida. They're all the, all these missionaries they talked about, and then they spent half an hour praying on all the people who were in hospital. And then at the end, they invited everybody to the, you know, to share cakes and cookies and coffee and soda. And I, shaking the hand of the minister pastor at the end, I said, "Look, you need, you need missionaries down in, in the, in the banquet hall or whatever to tell people to take care of their bodies because the body is a temple, and that's why people are getting sick." My mother just hauled me out of there. Ha ha. But seriously, they have no idea how they're killing themselves.

iON 26:10

Carolyn, Carolyn, missionary position is good, but she should have told them about doggy style. Doggy style might have saved their life!

Carolyn 26:19

Ah ha ha. Continuing.

iON 26:22

It's possible. Ha ha ha.

Carolyn 26:23

"The gods rejoice

iON 26:24

Ha ha ha. That was a good little sidebar there. Bob kinda -

Carolyn 26:27

Yeah, yeah, yeah.

iON 26:29

- look at Bob. Bob, he kind of, he snickered a little bit. Just a little bit. He didn't snicker hard. He couldn't laugh, that'd be too much. But he did snicker just a little bit. Nice.

Carolyn 26:38

He's probably thinking: I heard that before. He doesn't care if I heard his stories for 40 years.

iON 26:45

Ninety million times. That's right. Poor Vern, poor Vern. Vern Christensen, damn.

Carolyn 26:52

Continuing. "The gods rejoice greatly when they see my beautiful appearances from the body of the goddess Nut, and when the goddess Nut bringeth me forth." (Carolyn: so, that's the end of that. So, we're brought forth. You know, we went through all that, we, you know, whatever.)

iON 27:12

You weren't brought forth. You weren't brought forth. You were - it was given the condition that there's another condition that might be your condition if you can appreciate your condition. So, I was looking back to see if you were looking back to see if you were looking back to see if you were looking back at me. So, I was looking to see in a rearview mirror position in a past pluperfect tense: I would have made it had I known I was coming.

Carolyn 27:38

Yeah, perfect.

Bob 27:39

Hey, Carolyn, I think someone came over from the dead Bob show.

Carolyn 27:43

Oh, nice. Welcome.

iON 27:45

Uh oh.

Bob 27:45

Yeah, Audrey says, -

iON 27:46

Welcome.

Bob 27:46

- "I've noticed that you've been -" Shut up and listen.

iON 27:51
Easy. Easy.

Bob 27:51
Audrey writes, "Nice that you can read the Bible, after bashing the country where you grew up and were a citizen of until recently. Where people still love you." Ha ha. Dead Bob Show's talk. (iON and Bob laugh).

Carolyn 28:07
Thank you. Appreciate it.

iON 28:12
They love you, hey, she learned -

Carolyn 28:14
They love you till they hate you. Exactly.

iON 28:16
- she learned in 1934 -

Bob 28:16
That country drove Carolyn out of the country. They hated Carolyn.

Carolyn 28:22
Yeah, they hated me.

Bob 28:23
I mean the authorities.

iON 28:24
- she learned in 1934 that they love you till they hate you. Then they hate you till they love you. So, you're an enemy in waiting no matter how close or how sweet the pearls of honey flow from your vixen mouth.

Bob 28:38
Heh heh, Audrey then corrects herself: "Countries of North America are all in a circle of light."

iON 28:44
Ohh, nice.

Bob 28:46
Lucifer light.

iON 28:48
Yeah.

Carolyn 28:48
Continuing. We're on to the next chapter.

Bob 28:51
And then, and then Audrey says,

Carolyn 28:52
We have work to do, Bob.

Bob 28:53
Yeah. Audrey then says - well, Audrey's having a fit, a breakdown. She says, "porn." She just yells out "porn." Ha ha.

iON 28:58
Ha ha. That's like, that's like butt fuckin'. It's like butt fuckin', but it's on the TV. It's good. You should watch it. Ha ha.

Bob 29:08
She goes - look at this. "Porn. Disgusting. That how you control people?" This is Matthew Hurtado. Matthew Hurtado, and he showed up.

iON 29:19
Ha ha. Oh my god, here's to snuggle. He's showing us how he works the snuggle house. That's it.

Bob 29:24
Yeah, the snuggle house. Porn, disgusting.

iON 29:27
We cut it real close.

Bob 29:28
"Is that how you control people? By bringing them to the lowest common denominator all the while declaring yourself to be like gods?" Well, they never learned from the Evergreens.

iON 29:37
No, no, not at all. Not at all. We give you the perfect gift of coitus. We give you the perfect expression of engaging with another human being so that you can join together and share every aspect of a world that you create together. And what do you do? You, you dash that away and invent pornography that you try to live up to for the rest of your days. Yes, it is quite disgusting. But that's the best you got right now, honey.

Bob 30:01
Ha ha ha. Then Trina says, "This is not a family show." And Audrey says, "It may not be - or Matthew Hurtado says - "It may not be a family show but does it have to be so lowlife? I think we should be a little above trailer park (ooh, sounds like your mother, Carolyn) - we should be a little above trailer park, personally, considering the overall information being discussed."

iON 30:18

Go get Eben. Go get Eben. We'll drag a \$100 bill through her trailer park and see what happens. Every time you drag \$100 bill through the trailer park, this is what you get, Bob.

Bob 30:29

Yes, and then sky goddess reminds us that "Trailer Park Boys" filmed in Dartmouth, Nova Scotia. And I knew one of the main characters in there John Dunsworth. Or not Dunsworth, but the other John who was part of "Pier One" in the 70's. He was the funny ne'er-do-well in "Trailer Park Boys." He just died like about a year ago. You know him, Sue. Ah, let's see, does Audrey say anymore?

Carolyn 30:52

Don't worry about words, Audrey, they can't hurt you. Just take some ReMag and step away from the computer. (Bob chuckles)

iON 31:03

Ha ha! No, take it all, baby, take it all. Embrace it all, swallow it hard, and it will not - and it's like the wormwood in the gall. It will not make your belly sour. We promise. It's good.

Bob 31:14

Yeah. Audrey sounds like a follower -

iON 31:15

You're gonna come to this one way or the other. You can do this you can - hold on. This is easy. There's two roads. There's the Emmaus road which you can step and walk along with the Christ and figure it out on your own and ascend. That's what the point of this whole thing is, is ascension. It draweth nigh. Or you can do it like the Damascus road like Paul who got his name changed 'cause he also had a bad reputation, and got struck by lightning and goes damn blind and still sees the light. That's all he can see from that point. So, you can run it any way you want to, honey. We have to get to some level so that the regular folks can get it because some people don't get it with sweet, sweet pies and lullabies and kumbayas and over here. We did that for years! We got nowhere; doesn't work. Now we don't care. Now you're gonna get it or not. Please yourself, honey. If you're sittin' on the levy waitin' on the Robert E. Lee, it's all right with us. So, it's good.

Bob 32:14

Yeah, I think Audrey's from the School of Aleister Crowley. I think she's found (overtalk)

iON 32:18

Oh! Mister Crowley!

Bob 32:22

Crowley, Crowley. (rock music interruption) Little hymn. Nice hymn.

iON 32:39

Little hymn. The little hymn. That's nice. We can eat that, we can eat that, too.

Carolyn 32:44

Listen, guys. On Instagram, a micro influencer. She calls herself that boheme, t-h-a-t b-o-h-e-m-e. She's lying, well, she's sort of curled up reading "The Magnesium Miracle."

Bob 33:09

Ha ha ha. These are all fake, -

iON 33:10

There you go.

Bob 33:11

- fake, made by Chad and Brian?

Carolyn 33:13

No, they're real people.

Bob 33:15

What? She just featured herself?

Carolyn 33:18

Yeah, they get our product.

Bob 33:20

Let me read what she says. I'm a pretty good reader. "I never thought that I would ever read a book about magnesium. But here I am, getting older." (Bob and iON laugh). This is someone who, who, you know, does stuff, Carolyn? Like, she puts stuff on Instagram.

Carolyn 33:38

Yeah.

Bob 33:38

This is her skit? Okay, "Beside the long list," - I think she maybe means besides. "Besides the long list of the benefits of magnesium on the overall health, one of my key takeaways is that liquid magnesium is better absorbed in your gut than some of the less soluble forms. I recently started using RNA ReSet liquid magnesium, and so far, I've noticed that my sleep got much better and I haven't had any cramps in the last few weeks. Do you use any vitamin supplements?"

Carolyn 34:05

She's asking her followers, and 350 people answered her.

Bob 34:10

Right. So, so we're watching, we're see somebody in the fashion world reading a book. They'd never read a book on magnesium. And she's so shocked.

Carolyn 34:20

Yeah, "I thought I'd never do this." Right? That's very cute.

Bob 34:23

Oh, she's in pretty good shape.

Carolyn 34:24

Yeah.

Bob 34:25

Nice pictures of her. Where does she live, I wonder.

iON 34:28

Is she naked? Can you see her hoo ha?

Carolyn 34:30

Stop it.

Bob 34:30

Yeah we can.

Carolyn 34:32

Stop it.

Bob 34:32

Yes, yes.

Carolyn 34:34

Okay, go.

Bob 34:35

Look at her. Wow she's very nice.

Carolyn 34:37

Very nice. Let's

Bob 34:39

One - 24,000 followers! Look at Carolyn. Carolyn's infiltrated the, the what world? The now world or something? The now world?

Carolyn 34:47

The micro influencer.

Bob 34:51

Holeopathic probes.

iON 34:52

Micro influencer.

Carolyn 34:52

And these are the people we have to influence, Audrey, who don't care about words or don't put any, any commendation or condemnation on just words.

Bob 35:06

She hasn't read a book in decades. I bet she's so surprised with it when she starts reading a book again, it's about magnesium!

Carolyn 35:12

"I never thought I'd do this." - that's so cute.

iON 35:14

Yeah, hey, hey, hey. Guess what? Here's a new word. Has she ever heard the word, "nigger"? That's a new word, too.

Carolyn 35:21

Oh, now you got it done. Now you got it done. Okay, continuing -

iON 35:28

(laughing) It's a micro, it's a micro influencer.

Carolyn 35:30

Hey, hey, hey, iON. It's a new chapter. Look, looky here. Looky here. A new chapter.

iON 35:36

Yeah, hey, hey, hey, Joe said, Joe said, "Thanks for playing the "Theory of a Deadman." You win the first prize, boss."

Carolyn 35:42

(said simultaneously with Bob) "[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO THE SERPENT SATA."

Bob 35:49

"[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO THE SERPENT SATA." So we transform into a snake.

Carolyn 35:55

Yeah, we take on that attribute. Looky here.

Bob 35:58

Remember, someone asked me the other day what I actually look like behind my human mask, and I said a rattlesnake?

Carolyn 36:04

No.

Bob 36:04

There it is! As I predicted it. I'm a serpent.

iON 36:07

Nice.

Carolyn 36:07

"The Osiris Ani, whose word is truth, saith:- I am the serpent Sata, whose years are infinite. I lie down dead. I am born daily. (Carolyn: resurrection, Bob) I am the serpent Sa-en-ta, the dweller in the uttermost parts of the earth. I lie down in death. I am born, I become new, I renew my youth every day." (Carolyn: so, iON, that's kind of, that's giving us the appreciation that we can resurrect or are resurrected or can)

iON 36:42

Well, see, you're not the same. You're not the same thing you were. You, you slough off cells and bring on new, slough off cells and bring on new, and on and on and on and on. So much so to the place that you can take on that persona. But it's no question that you're dealing with dead people 'cause look what people do tryin' to keep themselves alive now. They scrape things, exfoliate things, and put - fill it full of botulism. They shoot Botox botulism into their skin to cause an irritant so they can pimp up, pump up, fluff up, so they can take the wrinkles out of their wrinkles. They take an iron and iron off their wrinkles. Pretty amazing what they go through for the dead.

Carolyn 37:24

Right. And that, I mean, just knowing that is important because when you slough off cells and bring on new, you don't have to bring your old self with you. With your -

iON 37:34

Correct. You don't have to age.

Carolyn 37:36

- old diseases. Yeah. Yeah.

iON 37:40

Yeah. And it won't take - SeroVital, and SeroVital won't help you.

Carolyn 37:46

SeroVital. That's some sort of anti-aging?

iON 37:51

It's HGH. It's HGH.

Carolyn 37:56

All right.

iON 37:56

Human growth hormone.

Carolyn 37:58

HGH. Yeah, got it. Okay, can we continue?

Bob 38:04

It was John Dunsworth, but he's not connected to the political Dunsworth in Halifax.

Carolyn 38:10

The actor in "Trailer Park Boys."

Bob 38:13

"Park Boys." He was, he was, he died October 16, Dave Newfeld's birthday, in 2017.

iON 38:19

Aww, nice.

Bob 38:19

He played the alcoholic trailer park supervisor, Jim Lahey. But he's also known for playing the mysterious reporter Dave Teagues on the supernatural drama series, "Haven," which was also made in Nova Scotia.

Carolyn 38:31

Right. Okay, so yeah, my question here had been, is the developing god also developing the attributes of the serpent? And we said yes, the resurrecting our body parts as new. And iON said yes.

iON 38:45

Yeah.

Carolyn 38:47

Next chapter, Bob. Hey, hey, hey.

iON 38:48

Our new mightiness(?) every day. We're kickin' it. We're kickin' it.

Bob 38:51

That was a short chapter.

iON 38:52

It's startin' to get good. Now listen, Carolyn, Carolyn. Tell everybody so they know.

Carolyn 38:55

Yeah, yeah, yeah.

iON 38:56

That we pause for a minute so they could catch up so they can get over whatever it is they're getting over, or get out of, or get into, or do whatever it is they got to do. 'Cause now in a few minutes they're gonna be - they're not gonna - they're not wanna sit up with the dead no more, because the dead's about to start sittin' up. So, you better get these points of order, 'cause they're all internal, or are they? They're all having to do with you, or are they? They're all conditional responses that apply to the recently unquieted dead.

Carolyn 39:32

Mmm.

iON 39:33

And if that makes sense, good. If it doesn't make sense, you better go watch "Beetlejuice." It will help you.

Carolyn 39:41

Yeah. This is what you don't want to be, do, or have.

iON 39:47

Well, you want to know how it works so you can know how it be, does and has, so when you get caught in that sweep, you're not lost in it. 'Cause some of you jackballs is not gonna make it now, we're just tellin' you. Don't mean to be crude or nothin'. So, you need to know that. Just sayin'.

Carolyn 40:02

What do you mean? I don't mean to be crude; that's all you ever do is be!

iON 40:07

Ha ha ha. Well, you don't want us to powder puff this thing do you? You want us to be sweet and relax and allow in an oarless boat in a seamless stream. And lord suffering cats.

Bob 40:22

(in background) Life is an oarless boat.

iON 40:23

We can get a nice nightgown and swoon on our bed and get a cassette tape recorder and let Bob come to our bed and ask us questions like they did Jane Roberts all those years ago. Or "Ruup." We can go get Joe, no that's not Joe Dunn. We go get Mr. what's his name? We don't even know his name; he's been dead so long now. Not the Willowies.

Bob 40:45

Walter Bowart.

iON 40:46

Now, wait, what.

Bob 40:46

Walter Bowart.

iON 40:47

No, not Walter Bowart.

Carolyn 40:48

David Worcester. David Worcester.

iON 40:50

No. "Ruup" That

Carolyn 40:54

Oh, Michael Blake Reid.

Bob 40:55

Roland Thornhill.

iON 40:56

Michael Blake Reid, the Ever

Bob 40:57

Roland Thornhill, Attorney General of Nova Scotia.

iON 41:00

The Evergreens. The Evergreens, yeah.

Bob 41:02

Yeah, the Evergreens.

iON 41:03

The Evergreens. The Evergreens didn't know nothin' either.

Carolyn 41:06

Hey, iON, Bob said you were a rudderless boat.

Bob 41:10

No, an oarless -

iON 41:11

Rudderless.

Bob 41:12

- something.

iON 41:13

Oarless boat in a rudderless - in a

Bob 41:15

(overtalk with Carolyn) He said the word oarless. It's from the Abrahams. Sue Bone used to say that all the time. Sky goddess, Sue, said, "You're an oarless rudder, Bob." Ha ha ha.

iON 41:26

Oarless rudder. No, it's an oarless boat and a rudderless - and a Rotterdam Jew. You're an oarless boat and a Rotterdam Jew.

Carolyn 41:32

Go eat your sugar, Bob. Go eat your sugar.

Bob 41:34

And poor Audrey I think just laughed.

iON 41:35

Sugar? We don't laugh at sugar (overtalked) We don't have sugar.

Bob 41:36

She's never heard such anti-Christian people reading the Bible. With a devil voice tellin' us what it means.

iON 41:43

Don't be talking. She's talkin', she's talkin' blasphemy. You don't have sugar in this house.

Carolyn 41:49

Sugar.

iON 41:49

What are you talkin' about?

Carolyn 41:50

It's Saturday.

iON 41:51

Go get your antibiotics, Bob.

Carolyn 41:53

Saturday is a sugar day.

iON 41:56

Go get your antibiotics, Bob, you'll feel better. Go get you some antibiotics. It'll like that.

Carolyn 42:02

Next chapter. Hey, hey, hey. (iON laughs) "[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO THE CROCODILE-GOD." (Carolyn: so now we have to become a crocodile-god. Look at that.) "The Osiris Ani, whose word is truth, saith:- I am the Crocodile-god (Sebak) who dwelleth amid his terrors. I am the Crocodile-god and I seize [my prey] like a ravening beast. I am the great Fish (Carolyn: capital "F") which is in Kamui." (Carolyn: Mmm Kamui.)

iON 42:38

Kamui. Kamui.

Carolyn 42:39

Kamui.

iON 42:40

Just like Hawaii talk.

Carolyn 42:42

Yeah, right, I know Kamui. "I am the Lord (Carolyn: capital "L") whom bowings and prostrations are made in Sekhem. And the Osiris Ani is the

lord (Carolyn: small "l") to whom bowings and prostrations are made in Sekhem." (Carolyn: um, so there's the two again, the - like you tried not to say hendiadys, but that's the two again.)

iON 43:09

Right. That would be the - that's the counterpart of the both sides of that indemnification. It's like an indemnification clause. Like if you have a life insurance policy that has Double Indemnity, if you work out of certain things it pays double. Well, this would be the double.

Carolyn 43:27

Right.

Bob 43:28

And, and Scott is pointing out, as he usually does, "Crocodiles are brownish green, alligators are black or gay." (iON laughs followed by Carolyn and Bob)

Carolyn 43:38

Gay?

Bob 43:38

They're gay. That's right.

Carolyn 43:42

Thank you. Thank you, Scott. Step away from the computer.

Bob 43:48

Okay, then Sue, sky goddess had an antibiotic attack. She just suddenly realized, "Only one flight back to Andromeda? One flight?" That's right, there's only one flight. And then Greg duffel bag comes in and says, "Very glad that Carolyn called out iON about the 'I don't mean to be crude comment.'"

Carolyn 44:06

Oh, god.

Bob 44:07

He's very happy that should be pointed out.

Carolyn 44:09

Yes.

iON 44:10

That is true. That's true.

Carolyn 44:11

Continuing: "Behold, I am the

iON 44:14

We got a little cell for you, Mr. Duffel bag.

Carolyn 44:16

Yeah, blah blah blah. "(From the Papyrus of Nebseni) Behold, I am the dweller in his terrors, I am the crocodile, his firstborn. I bring (prey) from a distance. I am the Fish of Horus, the Great One in Kamui. I am the lord of bowings in Sekhem."

Bob 44:36

Kamui. That's where our dentist is. We go - we have to go there for our dentist, right?

Carolyn 44:40

Kahului, Bob.

Bob 44:41

Oh, Kahului. Naw, it's all the same to me. Now Sue, now sky goddess Sue's improvising. She's hallucinating. She's, "Crocodiles on meth." Heh heh.

iON 44:54

Nice. Now that'd be good. Crocodiles on meth, that might be interesting. Hey, I bet they're (overtalk) those are brown, those are brown.

Carolyn 45:01

Hey! hey! hey, iON! Hey, hey, hey, iON, a new chapter.

iON 45:03

Yeah.

Carolyn 45:04

You ready?

iON 45:05

You're kickin' 'em up the Ptah. I got a Ptah.

Carolyn 45:08

I know. Ptah. It's like spitting. "THE CHAPTER OF MAKING THE TRANSFORMATION INTO PTAH. The Osiris Ani [whose word is truth, saith]:- I eat bread. I drink ale. I gird up my garments. I fly like a hawk. I cackle like the Smen goose. I alight upon that place hard by the Sepulchre on the festival of the Great God. (Carolyn: two capital "G's") That which is abominable, that which is abominable I will not eat. [An abominable thing] is filth, I will not eat thereof." (Carolyn: so, is this the discernment part of the picture, iON?)

iON 45:55

Nah, no, it's this, well, of course, obviously it is. But that's not what it's about. What it's about is what you're engaging. What it's about is what you're engaging.

Bob 46:06

Not about the shew bread. Not about my bread.

iON 46:10

Correct. Correct. Correct. Correct. Right. Now they want to know, Carolyn, why you emphasize the capital and not capital? Okay, here you go. The capital letters, that's when it's significant. Like god, like if he was gonna say, goddamn, you probably wouldn't use a capital letter; you'd use a little lowercase because god references is important. And so if it's a capital letter, God, it's more superior than, than, say, the gods of Egypt which there were a bunch of them. A bunch of, so that's why you're careful to supplement between the two so we know what we're talking about. Like somebody in hell or dead trying to work it out that's trying to worship a little god or be a little god when you're trying to get the big capital God to work it out. That's how you separate the difference. Like in "Ghost Busters."

Carolyn 46:59

Yeah.

iON 47:00

Gozer the Gozerian would be a little "g" god.

Carolyn 47:04

Right. And we want to be a capital "G" God rather -

iON 47:08

Correct.

Carolyn 47:08

- than a little gods. So, every time there's a -

iON 47:11

Correct.

Carolyn 47:11

- capital "G," it means we're gettin' there. We're gettin' there! Don't worry.

Bob 47:14

Hey, hey, Carolyn. Duffel bag has caught up to you in 1970. He says he now makes his own bread. Ha ha ha. He's arrived at Dobbstown, 1970.

iON 47:23

Hey, hey, Carolyn. Teach him how to make jello. That will fix him up. He can be complete. Show him how to make the jello.

Carolyn 47:31

Oh yeah, we were - I was experimenting all the time to see how far I could stretch it. How much water I could put in and it - you get to the point it doesn't jell. So then you back it off a bit, that's all.

iON 47:45

Back it off.

Bob 47:45

But she had the easiest audience for it. The easiest - me. I couldn't taste nothing. I didn't know what I was eatin'. She'd put anything in front of me, I'd eat it. So, she really didn't - never had much criticism in her life.

Carolyn 47:56

No. Here, Bob. Drink your jello.

iON 47:59

Bob, Bob. Bob. Drink your jello. Bob, Bob, drink your jello. Okay, okay, Carolyn, where's my straw? I'll eat my jello. Where's my straw?

Bob 48:07

Heh heh heh. Yes. And then, and then duffel bag is accusing me of being on antibiotics, biotics, right now. "Bob's on antibiotics?" Ha ha.

Carolyn 48:18

Never.

iON 48:20

And no sugar. And no sugar. No sugar, no (overtalk) of god.

Bob 48:24

I'm on sugar, Greg.

Carolyn 48:26

Okay, let's go guys. I gotta make the pizza soon. Continuing.

iON 48:29

Aw, it's almost time. Yeah, go ahead.

Carolyn 48:33

"That which is an abomination unto my KA" (Carolyn: Capital "K", capital "A" which is -that's another representation of small gods, right, iON?)

iON 48:44

Yeah. It is. It is the reference to it. Mm hmm.

Bob 48:49

Hey, Carolyn.

Carolyn 48:50

Hey, Bob.

Bob 48:50

You know I asked if that bread in the Ptah part or whatever part it was, it was shew bread.

Carolyn 48:57

Shew bread, yeah.

Bob 48:58

Duffel bags says, "I don't make my bread out of shoes, though. I use flour, water, yeast, and salt." Ha ha ha. He thinks we make our bread out of shoes. Shoe bread.

iON 49:09

Oh, well, so therefore he's engaging (overtalk).

Bob 49:12

And he's Greg. He has a capital "G" as Greg. He thinks he's a capital "G" God. That's what happens when you stay in Canada. Especially Toronto.

Carolyn 49:23

Continuing.

iON 49:24

He probably won't be a P-O-W, though, Bob. (Bob laughs)

Carolyn 49:31

Okay, "That which

iON 49:33

But we're glad he's here, just the same.

Bob 49:35

Yes. Let's have him call in and talk cartoons.

Carolyn 49:38

Continuing: "That which is an abomination unto my KA shall not enter my body. I will live upon that whereon live the gods and Spirit-souls. I shall live, and I shall be master of their cakes." (Carolyn: ha ha ha. So, a master cake baker, or if you're just not going to eat crap is what they're saying here. Right, iON?)

iON 50:03

Well, no, you can eat crap, but your body - you can eat crap, but your crap won't go into you. You won't eat it, it'll get away. You'll drop it. You'll drop it before you eat it or you'll defile it in some way, or you'll burn it up, or it won't quite make it to you. But look how they divide the little gods from the Spirit-souls, how they're separate. Like the different people sitting at the same table, waiting on you to bring them something to eat. Let them eat cake. That's where Marie Antoinette got it from, is let them eat cake.

Carolyn 50:32

Continuing: "I am master of them, and I shall eat them under the trees of the dweller in the House of Hathor, my Lady. I will make an offering. My cakes are in Tetu, my offerings are in Anu. I gird about myself the robe which is woven for me by the goddess Tait. I shall stand up and sit down in whatsoever place it pleaseth me to do so. My head is like unto that of Ra. I am gathered together like Tem."

iON 51:10

So, it's almost like - whoa, whoa, whoa, whoa whoa. So, there's the parts. See, there's the individual parts you're trying to draw together. Now you realize it's the dead side. So, if you get caught in the dead side, these are things you need to know. If you're on the live side, the god side, the god side of life, the race is on. Here comes pride in the backstretch, heartache's pulling to the inside, and you get to that conditioned response of figuring it all out, then what happens, you have to know these things. That's where your body - Bob, that's where your Mind, Body, Spirit's gonna come into play. To help those on both sides of the River Styx.

Bob 51:52

Is this a dead person trying to rebuild a physical body by bringing body parts together?

iON 51:57

No, they're telling, they're telling about a dead person trying to figure it out.

Carolyn 52:03

We already brought out body parts together weeks ago.

iON 52:08

Yeah, this is a country song, Bob, where you lose your wife, and you lose your girl, and your dog leaves you, and you're messed up. You're stuck like Chuck.

Bob 52:18

I never had that experience I don't know it.

Carolyn 52:21

Continuing.

iON 52:22

We know. You don't get out much, you don't get out much, so that's not a surprise. Ha ha ha.

Carolyn 52:25

Continuing: "Here offer the four cakes of Ra," (Carolyn: now look at that, Bob, the four stages of apprehension.)

iON 52:36

Yeah.

Bob 52:37

Where's that?

iON 52:38

The next section right below Tem.

Bob 52:39

Which - the Tibetan book or the Egyptian Book of the Dead? Where are we?

iON 52:45

Just above Making the Transformation Into the Soul of Tem. Get Greg duffel bag to show you where you are! He keeps up with everything.

Bob 52:51

You talkin' about the four cakes of Ra? Is that what you just said?

Carolyn 52:54

Yeah, four.

Bob 52:55

The offerings of the earth. Now ask about that. How, what earth are they the offering of? What is earth?

iON 53:01

Okay, remember -

Carolyn 53:02

It's brining you - you're in the dead zone, you're looking at the earth zone, and the cakes are gonna help you get back there.

Bob 53:09

This is the perspective of a dead person.

iON 53:11

It's the fifth element, Bob. Fifth element.

Bob 53:13

I see.

iON 53:14

What surrounds the fifth - No, you don't. What's the, what surrounds, what surrounds the fifth, five, fifth element? There's earth, wind -

Carolyn 53:23

Air, -

iON 53:24

- fire, -

Carolyn 53:25

- fire -

iON 53:25

- and water.

Carolyn 53:25

- water. And then Akasha!

Bob 53:28

And you know what the fifth element is? You guys don't know that.

Carolyn 53:31
Me. Me.

Bob 53:31
Napoleon announced it. No. Mud.

Carolyn 53:33
Nah.

Bob 53:34
Mud is the fifth element said Napoleon -

iON 53:36
Mud. Mud.

Bob 53:36
- after going to Russia or someplace.

Carolyn 53:38
Continuing.

iON 53:39
Mud. Let him - clear as mud. That's what he was ascares of.

Bob 53:41
What is your - this is your perspective of -

Carolyn 53:43
The live zone, Bob.

Bob 53:44
What'd you say, iON, about mud?

Carolyn 53:46
Bob, you're not supposed to be in this.

Bob 53:48
Oh, yeah, I'm not supposed to be in this.

Carolyn 53:49
Hey, hey hey.

iON 53:50
Hey, hey, hey, hey, go to your room! You go your room! That's how it should be. Go to your room.

Bob 53:57
Okay, I'll go back. Ha ha ha. I'm gonna chat with duffel bag. On a side, side scuffle. What is the earth, though, Carolyn? I just want to get that word.

Carolyn 54:05
It's the live zone.

Bob 54:07
Oh, he's looking at the live zone.

Carolyn 54:09
Yeah, yeah, we're in the dead zone looking over at the live zone.

Bob 54:13
Okay.

Carolyn 54:15
So, continuing: "Here offer the four cakes of Ra, and the offerings of the earth. I shall come forth. My tongue is like that of Ptah, (Carolyn: P-t-a-h, which is pronounced like a spit) and my throat is like unto that of Hathor, and I remember the words of Tem, of my father, with my mouth. He forced the woman, the wife of Keb, breaking the heads near him;" (Carolyn: okay, we gotta know what that is. Who's forcing who, iON?)

iON 54:50
Go on a little, go on, go on a little fur - go a little further and we'll clean it up. But you got to get the context.

Carolyn 54:55
Got it. Continuing: "therefore was the fear of him there. [His] praises are repeated with vigour. I am decreed to be the Heir, the lord of the earth of Keb. I have union with women."

iON 55:09
Okay, now I'll clean it up. Now I'll clean it up. It's setting this pecking order of the who's who, or how it's supposed to flow. And it's not that way 'cause if you were in control like that, if you were doing all that, the last thing you'd have to do is tell everybody. What we call the big dick syndrome. If you got a big dick, you don't got to tell nobody. You ain't gotta show em and you ain't gotta talk about it. You're busy, you're busy gettin' busy rather than talkin' about how busy you are with your big dick. So, this sets that point of how you're trying to figure out the offerings that you're trying to gain the benefits of that you have this place of power. Some might say respect, but it's borrowed, because he doesn't have it. He's havin' to get it from his father, and it's a pretend id. It's an Eckhart Tolle version of living. The, the macerations of the Eckhart Tolle's id. Now carry on. I have union with women.

Carolyn 56:09
Right. Okay. Continuing: "Keb hath refreshed me, and he hath caused me to ascend his throne." (Carolyn: Mmm.)

iON 56:21

That's his throne, his throne. His throne, see? Not my throne, his throne.

Bob 56:29

Whose throne is that? The dead person's looking at someone.

Carolyn 56:33

Keb. So that's where iON was just saying. You're in your pretend place of power by taking it from someone else or assuming someone else. So, we gotta get out of here, let's

iON 56:44

Trying to.

Carolyn 56:45

Yeah. "Those who dwell in Anu bow their heads to me. I am [their] bull. I am stronger than [the Lord] of the hour. I unite with women. I am master for millions of years." (Carolyn: so, it's a braggy braggadocio.)

iON 57:00

Yeah, but look at the difference. One says I have union with women; the other one, I unite with women. See the difference? It's the shifting of coming into that place. You know people you'll meet, people that'll call you on the phone and they'll say, "Oh, so and so's a great doctor. Oh, so and so has 10,477,000 followers. Oh, you should go see Dr. Oz, Mehmet Oz. Oh, you should go be on "The View." Oh, you should go call them, you should go suck up on them and they'll make you rich and famous." And you go, "I'm already rich and famous. I don't need to be any more famous. I'm good. They're saving me, they can come to me. I'm here. I don't have to go there. I don't have to go borrow something else. I've already got - I've got so many billboards, now, I can hardly fill them all with my petard. So, I don't have to borrow a petard." This is the unhoisted, borrowed petard, trying to gather some impetus that makes them be somebody someday. Good. Excellent.

Carolyn 58:04

Yes, so it's, it's interesting bringing in the women and union and unite. So, that becomes an aspect of being a god is and how you treat people, iON?

iON 58:19

Yeah. Engage, engage, engage.

Carolyn 58:21

Engage, ah. Engage.

iON 58:23

'Cause, see, you're not doing it just for the sex; there's more than coitus. We don't know what, but there's more than coitus. We're not sure what.

Carolyn 58:30

Yeah.

iON 58:30

Without the coitus, it's kinda like fleeting, but there must be more coitus. But if it were more than coitus, it would be a, it would be a helpmate where you're helpin' somebody be a - it's like a good union is both are giving 100%, not 50/50. They're both doing 100% 'cause some places they're not gonna be at all and you're 100%; someplace you're not gonna be at all and they're gonna be 100%. So, it actually enlightens; it makes it much more fuller, more complete, 'cause they can depend on each other, you see.

Carolyn 59:01

Right. It's like someone said to Bob and me. Yes, the two together, the journey is halved. And I said, "You don't know Bob. My journey has doubled." Ha ha ha.

iON 59:15

Yeah, your journey doubled. And then you put semicolon, semicolon, not colon. Semicolon, not colon. And then the grammarian comes out and there we go. Ha ha ha.

Carolyn 59:28

Okay, Bob, it's been an hour.

Bob 59:30

No, no, you need to do this last little bit till you get to the appendix.

Carolyn 59:33

Okay.

iON 59:34

Yeah. Just one little bit.

Carolyn 59:35

But it's a new chapter.

Bob 59:36

Yeah, but short.

iON 59:37

That's okay.

Carolyn 59:38

"[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO THE SOUL OF TEM. The Osiris Ani, whose word is truth, saith:- I shall not enter into the place of destruction, I shall not perish, I shall not know [decay]. I am Ra who came forth from Nu, the Soul of the God (Carolyn: capital "G") who created his own members." (Carolyn: and that, -)

iON 1:00:03

Yes.

Carolyn 1:00:04

- that members tends to mean limbs. Correct, iON?

iON 1:00:08

Yeah. Heart. The part of the body that doesn't offend you.

Carolyn 1:00:10

So, we can make our own heart. Right.

iON 1:00:13

You do. You do anyway.

Carolyn 1:00:15

Yeah. Heh heh. Continuing: "What I abominate is sin; I will not look thereon. I cry not out against truth, nay, I live therein. I am the god Hu, the imperishable god, in my name of "Soul." (Carolyn: capital "S") I have created myself with Nu, (Carolyn: N-u, the god) in the name of "Khepera." I exist in them like Ra. I am the Lord of Light." (Carolyn: two capital "Ls." And the Appendix -)

iON 1:00:49

Excellent. So, that's the reference. You don't have to do that; we'll just stop right there. That's a good place 'cause that'll put you at the top of 47. {page 46}

Carolyn 1:00:57

Ah, got it. And that's the reference, you said, iON?

iON 1:01:02

Yeah, this is that reference where you're startin' to merge it together. Where you got it, you're running it, and you're handling it. You're driving it. So, you got it. You know who you are. You become Vesta Goodman quotin' scriptures to God like the God don't know the scriptures.

Carolyn 1:01:18

Wow.

iON 1:01:19

Good.

Bob 1:01:20

Yeah, Greg thought "I unite with women" was someone speaking who was a homosexual.

Carolyn 1:01:28

Heh heh, god. Thank you, iON. That was awesome.

iON 1:01:31

Now, we like, we like lesbians. Lesbians is all right. We don't mind lesbians. They're nice. They're good. Every movie is made better with at least two lesbian sex scenes. We like them. They're good.

Bob 1:01:42
Mm hmm. Mm hmm.

iON 1:01:42
Nice.

Carolyn 1:01:44
Okay, great. Thank you. Thank you, everybody.

[Top](#)

2020-07-11--U000-1-pages 46-50

Carolyn 0:02
We stopped at page 47. {Note: Page 46 for written transcription continuity.}

Bob 0:05
Okay. All right. I'm gonna mute.

Carolyn 0:10
Okay, the top of page 47. Hi, iON.

iON 0:16
Howdy.

Carolyn 0:16
Howdy. Okay. We start with something that says, "APPENDIX (From the Papyrus of Nu)." So, that's kind of the, the appendix that describes what we heard last time, but that's okay, it's all just words anyway. So, I will read out the words after appendix from the Papyrus of Nu, page 47. "That which is an abomination

iON 0:18
Okay.

Carolyn 0:29
Mm hmm. "That which is an abomination unto me is death;" (Carolyn: now that's straight out there's, you know, the death word and that is the abomination. So, we're happy to see that right at the beginning. And I don't - hmm, actually I didn't check, iON, but has the word destine used much prior to them -

iON 1:18
Well, they make reference to, they make, they make reference to like in the title. Ha ha ha. Of course, it's made reference to.

Carolyn 1:27
They do, they do. Ha ha. So, it becomes this abomination. So, we continue: "let me not go into the chamber of torture which is in the Tuat. I am the delight of the Khu" (Carolyn: K-h-u. Bob's yelling. What Bob?)

Bob 1:48

Michael says Carolyn and Bob, your voices sound soft and distant. Do you have a volume on that new phone?

Carolyn 1:54

Oh dear.

Bob 1:56

How does it sound to you, iON? Do we sound low?

iON 1:57

He needs to list - it's perfect. No, it's perfect, it's clear and you can hear.

Bob 2:02

(overtalk) Michael.

iON 2:02

He needs to get a better, he needs to get a better hearer.

Bob 2:05

Ha ha ha. Michael's on the wrong frequency.

Carolyn 2:09

Uh oh. Well, let's see. iON can hear us even when we're not

Bob 2:13

Yeah, that doesn't matter. Let's ask someone else.

iON 2:14

That's true. We can do it, we can do it, we can do it when you're muted. Yeah.

Carolyn 2:19

Right.

Bob 2:20

Okay, well how do we sound Ginney or Gregg? Do we sound a little softer than usual? (short pause) No, they fell asleep. Let's see.

iON 2:33

Well, it is 9:30, Bob.

Bob 2:36

Denny. How do we sound, Denny?

Denny 2:41

To me you sound pretty good.

Bob 2:43

Okay, good.

Carolyn 2:44

Okay.

Bob 2:44

What do you say Ginney and Gregg?

iON 2:45

Boy, that's a nice boomin' that's some nice booming receptacle there. That's good.

Bob 2:51

Yeah. How about Ginney and Gregg?

iON 2:53

Wish you had one like that, wish you had one like that, Bob?

Bob 2:57

Yep. Somebody's trying to speak at Ginney and Gregg's, but we're not hearing them. Okay, let's try - here's someone won't identify themselves. Mattiem. M-a-t-t-i-e-m, or Matt. Oh yeah, that, that would be Jaun's lover. I think. Can you hear us, Matt?

Matt 3:20

Hello. Good evening, Bob. Yes, I can hear you.

Bob 3:23

We're pretty clear, so it looks like Michael's in the minority. We're not that soft. Could that'd be a frequency thing, iON? Thank you, Matt. Is that a frequency difference between us and Michael? Oh, did I mute iON? Oh, sorry, iON, I muted you accidentally.

iON 3:45

Yes, you muted us and that's why we've been screaming. You couldn't hear nothin', that's what's wrong. It's muted, that's what it is.

Bob 3:52

No, but is it a frequency difference between us and Michael; is that a factor here?

iON 3:58

It can be, it can be, it can be. And sometimes he just gets a little fucked up.

Bob 4:03

Yeah. Okay. How do we sound to you, Kevin? Kevin Bruey.

Kevin 4:12

Hey, Bob.

Bob 4:13

How do we sound?

Kevin 4:15

Bob, can you hear? You sound pretty good.

Bob 4:20

All right, it's not too low. Okay, good. All right. So, you can go ahead, Carolyn. It seems to be all right.

iON 4:24

But Bob, Bob, how do those people sound? You can - you're the one that bitches more than all of them. -

Carolyn 4:29

(in background) How does the new phone sound?

iON 4:30

- "I can't hear this; I can't hear that." How does it, how does it work, Bob?

Carolyn 4:34

Yeah. Did they all sound good to you, Bob? Bob says reasonable. He hit the mute.

Bob 4:42

(indistinct in background) used to say microphone on. Oh, okay. So,

Carolyn 4:49

How did they sound?

Bob 4:50

They all sounded good, and Denny sounded louder. So, that sounds like normal.

Carolyn 4:54

Right. Okay, so I'm not continuing. I'm going to start from the beginning.

Bob 4:59

Over again. Well, what about what we did?

Carolyn 5:02

Two minutes.

Bob 5:03

Did iON comment on it?

Carolyn 5:04

Just a little bit. We can do that. too.

Bob 5:07

Okay.

Carolyn 5:07

So, top of page 47, the words begin with: "APPENDIX (From the Papyrus of Nu). That which is an abomination unto me is death;" (Carolyn: and I asked iON how much was death talked about earlier? And iON quipped, "It's in the title, lol" Continuing:) "let me not go into the chamber of torture which is in the Tuat. I am the delight of the Khu (Carolyn: K-h-u) of Osiris. I make to be content the heart[s] of those who dwell among the divine things which are beloved [by me]. They cause the fear of me [to abound], they create the awe of me to be in those divine beings who dwell in their own circles. Behold, I am exalted on my own standard, and upon my throne, and upon my seat which is assigned [to me]. I am the god Nu, and those who commit sin shall not destroy me. I am the firstborn of the primeval god, and my soul is the Souls of the Eternal Gods, (Carolyn: and everything's capped, Souls and Eternal Gods) and my body is Everlastingness."

iON 6:35

Right. And see, and see, that's two parts. Two points and two parts. Right now, the one who sins can't mess with him. That's the little man which is god, which is the eternal gods, and the souls of those eternal gods, of course, is this. It's trapped. It's locked. It's held in abeyance. It's lock and key. {iON previously recommended "Locke & Key" TV series.}

Carolyn 7:02

Mm hmm. Yeah, it's, it's still in a transition.

iON 7:10

Well, ah, don't say, don't say that. Say stasis.

Carolyn 7:16

Oh, yeah, yeah, yeah.

iON 7:17

Say stasis.

Carolyn 7:19

Got it. Stasis.

iON 7:23

Look. I am the firstborn of the primeval god. That's where you fell. And my soul is the Souls of the Eternal Gods - which are trapped. And my body is Everlastingness. See, my created form. Form is the god Eternity. Form.

Carolyn 7:45

I guess that's where it's like a transition 'cause it's like you fell, the primeval, and then you do this and then you're everlasting. It seems like a progression.

iON 7:55

Ah, then is necrosis, a progression?

Carolyn 8:05

Yeah, progression to debridement, progression to a falling heart.

iON 8:11

Well, if you, if you debride it, yes. But if it withers - ah, in a cancer cell of a cadaver, does the cancer cell die? Or do we know?

Carolyn 8:24

We don't know. We don't know. So, anyway, it is stasis.

iON 8:29

That's correct. Good.

Carolyn 8:33

Continuing: "and my body is Everlastingness. My created form is [that of] the god Eternity, the Lord of Years, and the Prince of Everlastingness. (Carolyn: and there are caps on the first letter of those words.) I am the Creator of the Darkness, (Carolyn: more caps) who maketh his seat in the uttermost limits of the heavens, [which] I love. I arrive at their boundaries. I advance upon my two legs." (Carolyn: so, the legs are intact. Remember, we had areas where we're talking about the members. Yeah.)

iON 9:15

Mm hmm.

Carolyn 9:17

And continuing: "I direct my resting place. I sail over the sky. I fetter and destroy the hidden serpents which are about my footsteps [in going to] the Lord of the Two Arms. (Carolyn: in caps) My soul is the Soul of the Eternal Gods (Carolyn: caps) and my body is Everlastingness. (Carolyn: capped) I am the exalted one, the Lord of the Land of Tebu. I am the Child in the city:" (Carolyn: capital "C" there. So, is 'I am the child' is that child of god, iON? Is that what that means?)

iON 9:57

It would, it would, it would.

Carolyn 10:02

Very good. And then continuing:

iON 10:04

Well, the form of, it's the form of it. The form of it.

Carolyn 10:08

Oh, yeah. Mm hmm. Not, I mean, when sometimes when you say "form of" you mean placeholder; but this is not a placeholder.

iON 10:18

This is an - a shape like but not the real thing. It's a damn Memorex human.

Carolyn 10:25
Yeah, ha ha. Shaped like. Got it.

iON 10:30
Oh yeah, like Justin Trudeau.

Carolyn 10:34
Or Justin. My gosh. Continuing: "'Young man in the country" is my name. (Carolyn: not capped). "Imperishable one" is my name. (Carolyn: just the "I" for imperishable) I am the Sole Creator of Nu." (Carolyn: so then we get the caps. So, to me that's like, okay, we're talking about not a god and then, oh, now I'm a god. So, what's this backing and forthing?)

iON 11:02
Well, okay, it's like here I am JR Bob Dobbs Neveritt, ah, neti pot, ah, Dick Dobbs, all those other things. Okay? And that's that form. Okay. You kill it, you bury him, and this is the grave. This is the gravestone. This is the grave. This is where he lays, where his remains lay of that is. But that's not Bob. That's where his grave is. That's what this lays out here. And this is where those - where the internment took place.

Carolyn 11:38
Ah, got it. Yeah, yeah. Got it. And continuing:

iON 11:45
Watch out for Dick Dobbs.

Carolyn 11:47
Oh, gosh. Oh, you have no idea. Okay.

iON 11:51
I do.

Carolyn 11:51
Heh heh. "I make my habitation in Khert-Neter. My nest is invisible, my egg is not broken. I have done away the evil which is in me. I shall see my Father, the Lord of the Evening. His body dwelleth in Anu. I am made to be the Light-god, a dweller in the Light-god, over the Western Domain of the Hebt bird." (Carolyn: now this is interesting here because Light, capital "L," dash, gods, small "g." So that's, that's interesting; part, part lit up and part still little man god. What does that mean?)

iON 12:39
Yeah. Ah, the condition. The condition.

Carolyn 12:50
Whose condition?

iON 12:52
No, "the" condition.

Carolyn 12:53

Oh, okay. Yeah, yeah. Okay. Okay. Continuing. This is a new chapter. We finished the appendix. This new chapter is: "[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO THE BENU BIRD. The Osiris, the scribe Ani, whose word is truth, saith:- I flew up out of primeval matter. I came into being like the god Khepera. I germinated like the plants. I am concealed like the tortoise [in his shell]. I am the seed of every god. I am Yesterday of the Four [Quarters of the Earth, and] the Seven Uraei, (Carolyn: U-r-a-e-i) who came into being in the Eastern land." (Carolyn: now, Eastern land, that's pretty important, -)

iON 13:54
Yeah.

Carolyn 13:54
- you know. Yeah. So, to which does that refer - besides Eastern land?

iON 14:04
Both, both conditions. It's the inside outside and outside inside condition. Both sides.

Carolyn 14:12
Yeah. It's that important because it's both sides. Yeah.

iON 14:18
But both perspective - let's don't say sides, let's say both perspectives.

Carolyn 14:27
So, would that be inner and outer then, moving toward middle?

iON 14:32
Yes. Inside out and - yes, in and out and out and in, looking toward - as they're merging. 'Cause you know what's happening now in your world is it's merging all, but not there yet. Not there yet.

Carolyn 14:45
Yeah, yeah, yeah. So, Inner Kingdom, Outer Kingdom, leading to Middle as our world is merging.

iON 14:55
Mm hmm.

Carolyn 14:56
Okay, awesome. Continuing: "[I am] the Great One (Horus) who illumineth the Hememet spirits with the light of his body. [I am] that god in respect of Set. [I am] Thoth who [stood] between them (Horus and Set) as the judge on behalf of the Governor of Sekhem and the Souls of Anu. [He was like] a stream between them. I have come. I rise up on my throne. I am endowed with Khu." (Carolyn: K-h-u. What is the pronunciation of K-h-u, iON?)

iON 15:45
Khu. What is Khu.

Carolyn 15:46

Just Khu. Right. Thank you. "I am mighty. I am endowed with godhood (Carolyn: small "g") among the gods. (Carolyn: small "g") I am Khensu, [the lord] of very kind of strength." (Carolyn: so, that implies to me we're still in little man territory, iON. Is that true?)

iON 16:08

Dead little man. Dead little man.

Carolyn 16:13

Even worse. Okay. Got it. Next

iON 16:21

After a little while, Carolyn, people start knowing more people that are dead than those that are alive.

Carolyn 16:26

Ah, there's your dead (inaudible). Yeah, got it.

iON 16:29

See, here's the, here's the deal. Here's the deal. As the little man condition gets more pervasive, then you have a set mark; this is the time aspect. It goes from the womb to the tomb. And that's all you got.

Carolyn 16:47

Yeah, nothin' in (overtalk).

iON 16:48

In little man perspective, in little man perspective.

Carolyn 16:54

Okay. Yep. And the next word is "RUBRIC." And the words after that: "[If] this Chapter [be known by the deceased], he shall come forth pure by day after his death, and he shall perform every transformation which his soul desireth to make. He shall be among the Followers of Un-Nefer, and he shall satisfy himself with the food of Osiris, and with sepulchral meals." (Carolyn: sepulchral. Say it for me, iON.)

iON 17:32

Sepulchral. Sepulchral.

Carolyn 17:36

Meals.

iON 17:36

Now that's rich. That's rich. You gettin' us to give translation. We can't even say a lot of things. Ha ha ha.

Carolyn 17:45

Yeah. I was - yeah. Been there. Continuing: "He shall see the Disk [of the Sun], he shall be in good case upon earth before Ra, and his word

shall be truth in the sight of Osiris, and no evil thing whatsoever shall have dominion over him for ever and ever." (Carolyn: so yeah, the evil's gone, you've, you know, burnt all that off and, and we continue. And this next - there's the next chapter, and it's called:) "[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO A HERON." Continuing: "The Osiris, the scribe Ani, whose word is truth, saith:- I am the master of beasts brought for sacrifice, [and] of the knives which are [held] at their heads [and] their beards; those who dwell in their emerald [fields], the Aged Gods, and the Spirit-souls are ready at the moment for the Osiris Ani, whose word is truth, in peace. He maketh slaughter on the earth, and I make slaughter on the earth. I am strong. I follow the heights unto heaven. I have made myself pure. I walk with long strides to my city. I have become an owner of land there. I advance to Sepu..... (Carolyn: And there's some dots) is given to me in Unu." (Carolyn: U-n-u. Unu.)

iON 19:23

Unu.

Carolyn 19:23

Unu. "I have set the gods upon their roads. I have made splendid the houses and towns of those who are in their shrines. I know the stream of Nut. I know Tatum. I know Teshert. I have brought along their horns. I know Heka. I have hearkened to this words." (Carolyn: I don't know if that's a, what do you call it - spelling)

iON 20:00

Typo, syntax.

Carolyn 20:04

Yeah. "I have hearken to this words. I am the Red Bull (Carolyn: Look at that. They're selling Red Bull back there.) "I am the Red Bull-calf which is marked with markings. The gods shall say when they hear [of me]: Uncover your faces. His coming is to me. There is light which ye know not." (Carolyn: okay, who's, who is his that is coming to him?)

iON 20:37

Well, okay. Right now what you're dealing with, you're dealing with the Tech Body. You're dealing with the angels. Now you're dealing with the dead. Now they're merging; they're back here. And now it's just now coming along to here because now everybody has their mask on. So now you got to uncover your face, now. (Carolyn chuckles) 'Cause you didn't have that till now. And see, now the little gods say when they hear [of me]: Take off your mask. You don't have to wear a mask. You don't need it. If you can get your feet six feet apart, you're a very tall human. So, that's good. I do not speak lies. I'm not a lying suckhead dog, or a pony soldier or a - what is it? A pony soldier with hairy legs or something. Ha ha ha. I do not speak [lies] in the place of truth, daily. But see, the hidden condition from the eyebrows, that's when the gut mind starts opening up the haras which allows the third eye chakra to open. That's why you're seeing in the eyebrows. You can tell by the whites of their eyes. [By] night [I] sail up the river to keep the feast

of him that is dead, to embrace the Aged God. That's an Aged - that is one who has become, that guards the earth. See, and we're just kind of given it and it is literally as it goes except for you don't realize the - all the parts that you have wrapped into it now. There's a lot of shit goin' down for a little human with all this goin' down. 'Cause if you read this, it intimates that they're coming back. If the, if the dead people got this part, if the dead people got this part, and dead people got this part, this is what's gonna happen. Apparently, up until lately they didn't "got" it. So, there must be a podcast in their future.

Carolyn 22:39

Yeah, and that's very interesting what you're saying about people with their masks on. Yeah, you just communicate with, with your eyes and your, your speech as much as you can that's not muffled.

iON 22:54

Yeah. And Bob likes it. Bob likes it because he doesn't smile. He's not a big smiler 'cause, you know, he's so grumpy all the time. This way he didn't have to show his expression now. You know, his phone face. You know he's got a phone - his phone face.

Carolyn 23:11

Phone face. Yeah, but (Bob in background, indistinct) Oh yeah, Bob doesn't wear a mask though. That's the problem. He never wears a mask. Okay, but listen, look at this. Mask on, eyes communicate, eyes back and forth. Isn't that stimulating the third eye or that, that the crown chakra?

iON 23:34

It can, it can, but see, you gotta get your, gotta get your penis brain working first to make that all work. Not everybody's got that together. So, your position is correct, but most folks don't have that as a condition. They don't have that as a perspective yet.

Carolyn 23:54

Right. Yeah, I meant to add in the, in the hara because it's like bouncing back between the crown chakra and the hara 'cause they're the two big ones. And that's what you're saying.

iON 24:06

If you can't open it, if you can't open it, if you can't open it, then you don't - it doesn't matter. Hey, if you can't see it, it don't matter how big it is.

Carolyn 24:16

Okay, but I'm saying if you've got this extra stimulation because your eyes become your main way of communicating, that triggers the crown chakra to be more activated, and that, reciprocally, activates the hara.

iON 24:36

Ah huh. Yeah, it do.

Carolyn 24:40
Reciprocal activates.

iON 24:42
But now you're, but now you're talkin' about dead people now; that's the part. 'Cause you're applying this to what people are going through. This is dead people.

Carolyn 24:51
That's true.

iON 24:52
So, there's the rub.

Carolyn 24:54
Yeah, yeah, yeah. But it's like you read something like this and you just associate it with what's going on now which, you know, in what's going on now with a mask and everything, are people getting a little more enlightened? No, what's the word? Are they -

iON 25:14
No.

Carolyn 25:14
- more. Eh! Ha ha ha. Ah ha.

iON 25:19
It's called transient, called transient living. They're not living anymore. Now what happens - hold on, this is good. Here you go. Bert! Get ready. Get ready, Bert. So now here's what happens. Carolyn, you've seen this more than most, but you don't talk about it. Maybe on purpose. And just 'cause, you say just 'cause a door has hinges doesn't mean you can slam it good. Ha ha. But you could if you wanted to, but you typically don't, like, ever, but you could. Okay, now here's the rub. Now, you have this new twisted position. The twisted position comes into a gauge; transient position that is not yet, but is, but is not yet, but is. Pretty significant.

Carolyn 26:19
So, what I was saying, is this activating people to ascend. You said no, but they're - the rub is in this new position; it's transient. Do you - is it that it's transient where people could get activated? But you're saying it didn't really help. I mean, it's a possibility, but no, didn't work.

iON 26:46
Right, it becomes a - Bob says. Bob says because of Thompson, it becomes a distraction. See, Thompson was more for the dead people; way more for the dead people than he was ever for the live. For sure.

Carolyn 27:04

Yeah, yeah, he was. Okay. Now somebody write down what they want to ask iON about that little interaction and dig, dig deeper in it. But I'm going to continue. Continuing: "Times and seasons are in my body. I do not speak [lies] in the place of truth, daily. The truth is hidden on the eyebrows. [By] night [I] sail up the river to keep the feast of him that is dead, to embrace the Aged God, (Carolyn: in caps) and to guard the earth, I the Osiris Ani, whose word is truth." (Carolyn: and there comes another short "APPENDIX" that just says) "(From the Saite Recension)."

iON 27:55
Saite. Saite Recension.

Carolyn 27:59
Okay, recension. Whatever that means. What is recension? I am going to look it up.

iON 28:05
Oh, okay.

Carolyn 28:07
Yeah. Okay. I am looking at - oh, it didn't work. Recension: critical revision of a text. Okay, so somebody, somebody faked up the text? Is that what it means? Critical revision.

iON 28:28
It's going to. Mm hmm. It's like when you ascend the second time, that would be recension.

Carolyn 28:36
Ha ha. Critically. Critically so. Continuing, the next word is "RUBRIC." And it says: "If this Chapter be known [by the deceased], he will live like a perfect Spirit (Carolyn: capital) Spirit-soul in Khert-Neter; no evil thing whatsoever shall overthrow him." (Carolyn: so, that's cool.)

iON 28:59
Do you see, see why they keep, they keep saying this? They keep saying this. You understand why, why this becomes so important? So now, and now you have it right here in this plane. All right, what is it? What was it, the - what was it, what was it Avaton said? This plane of essence, in this plane of essence, then this becomes the merged portion. It's when the dirty clothes get mixed with the clean clothes and they all get chlorine bleach. Basically.

Carolyn 29:36
Mm hmm. Heh heh. They all bleach. Okay. Continuing. So, this is a new chapter: "[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO THE LOTUS." And we all know that the lotus is symbolic of, of the ascended person. Correct, iON?

iON 29:56
Oh. Greg duffel bag doesn't know that.

Carolyn 30:01
Maybe part of him does.

iON 30:04
Oh, okay. Okay, okay. That's nice.

Carolyn 30:07
Yeah. Continuing: "The Osiris Ani, whose word is truth, saith:- I am the holy lotus that cometh forth from the light which belongeth to the nostrils of Ra," (Carolyn: now that is, I mean, immediately makes me think of that's where they, they swab you for - they swab your nostrils for the virus.)

iON 30:32
Ha ha ha. Well, it's more like, it's more like, it's more like the breath, more like the breath of god in the nostrils where that flows from. But it is funny. That's where they check it, too. So, there you go.

Carolyn 30:43
Yeah, yeah, important area and you can, you can get a nebulizer and dilute your hydrogen peroxide or put in your Pico-Silver and really clean up that breath of god. Right, iON?

iON 30:59
Can. Can, or just make a really, really, really - make a, make an espresso coffee enema. That'll do it, too.

Carolyn 31:06
Mm mm. And continuing: "and which belongeth to the head of Hathor." (Carolyn: so, let me just go back.) "I am the holy lotus that cometh forth from the light which belongeth to the nostrils of Ra, and which belongeth to the head of Hathor. I have made my way, and I seek after him, that is to say, Horus. I am the pure lotus that cometh forth from the field [of Ra]." (Carolyn: that's the end of that. And then next is saying that this is - okay, next is an "APPENDIX" and it's from "(Naviille, op. cit. I, BI. XCIII)" And the words follow:) "Chapter of making the transformation into a lotus. The Osiris, the lady of the house, Aui, (Carolyn: A-u-i, Aui) whose word is truth, in peace, saith:-" (Carolyn: so, let's see. The Osiris, the lady. So, Osiris isn't saying this, iON, this -)

iON 32:23
No.

Carolyn 32:24
- Aui lady is saying it?

iON 32:27
Well, giving reference to it, yes. Intimating it.

Carolyn 32:32

Yeah. Okay Yes, yes. So, "Aui, whose word is truth, in peace, saith: Hail, thou Lotus," (Carolyn: hmm. So why did they bring a lady in at the point of lotus? Does that just reference our - the female superiority, iON?)

iON 32:54

Yeah, of course they are so superior in every way, every time, without failure or exception. Yes, Carolyn. Comin', comin' to a billboard near you. Ha ha ha.

Carolyn 33:07

After "Me, Too." Okay.

iON 33:10

Yeah, yeah. "Me, Also." "Me, Also" and they survived "Me, Too" and, and now "Black Lives Matter." So, what ya gonna do?

Carolyn 33:21

Living cliches, that's what we're doin'. So, -

iON 33:24

Oh, so we can have "Occupy Wall" - so, we can do "Occupy Wall Street" all over again. Those nasty one percenters

Carolyn 33:32

Yeah. Okay. She says: "Hail, thou Lotus, thou type of the god (Carolyn: small "g") Nefer-Temu! I am the man who knoweth your names." (Carolyn: so, she's, she's trans. She's turned into a man right before our eyes.)

iON 33:59

Mm hmm. Yeah.

Carolyn 33:59

"I know your names among the gods, the lords of Khert-Neter. (Carolyn: still no caps) I am one among you. Grant ye that I may see the gods (Carolyn: small 'g') who are the Guides (Carolyn: big "G," capital "G") of the Tuat. Grant ye to me a seat in Khert-Neter, near the Lords of Amentet. Assign to me a habitation in the land of Tchesert. Receive ye me in the presence of the Lords of Eternity. Let my soul come forth in whatsoever place it pleaseth. Let it not be rejected in the presence of the Great Company of the Gods." (Carolyn: and that's all capitals. So, it's still little man; the small, small letters getting towards the, the Great Company of the Gods in caps. Right, iON?)

iON 35:05

Right. Say it this way. This is dead people trying to ascend.

Carolyn 35:11

Yeah, yeah. Yeah, got it. So, it's not just dead people trying to be alive again, it's dead people trying to ascend. Is there a difference?

iON 35:26

Of course. Levels and degrees, levels and degrees. It's like your ascension process; some people are doing better than others. Or they maybe haven't ascended but they're way better than they were. They're at least stable which means, which means, which means they have the capacity to ascend.

Carolyn 35:48

So, that's cool.

iON 35:49

The blockchain includes them.

Carolyn 35:51

Right. We - you know, crossing the River Styx; you know, the land over there, the land here; the dead land, the live land. So, are these people now at this stage alive and now they're going on to the next step of ascending?

iON 36:08

No, they don't, but they want to.

Carolyn 36:12

Ah. And these are words that will help them get there.

iON 36:18

Well, get better than they were. See, when your dead, things aren't - hey, when you're dead, Carolyn, everything's lookin' up. Ha ha ha.

Carolyn 36:26

Yeah, got it. Heh heh heh. I know that better than most.

iON 36:34

Do.

Carolyn 36:35

Okay, next chapter.

Bob 36:37

(in background) You know what?

Carolyn 36:39

That being dead - being alive is better than being dead.

iON 36:45

Or when your dead, everything's lookin' up.

Carolyn 36:49

Yeah, he just said when you're dead, everything looks - is looking up. And I, just jokingly, not wanting you to grab onto it said, "I know that better than most."

Bob 36:59
(in background, inaudible.)

Carolyn 37:01
Not me. Not me. (iON laughs) Bob's lookin' for an in. He's lookin' for a way to cut me off.

iON 37:10
You buy him, you buy him a damn telephone, you buy him a damn telephone and now all of a sudden, and all of a sudden, he starts knowin' stuff. He can hear things. It's amazing.

Carolyn 37:21
But he doesn't know how to unmute himself to say the words. You just ruined the whole page.

Bob 37:25
(in background inaudible)

iON 37:26
That's right. That's right.

Carolyn 37:29
I'm aware of dead people. Yeah. Continuing. This is the next chapter: "[THE CHAPTER OF] MAKING THE TRANSFORMATION INTO THE GOD WHO LIGHTENETH THE DARKNESS. The Osiris the scribe Ani, whose word is truth, saith:- I am the girdle of the garment of the god Nu, which giveth light, and shineth, and belongeth to his breast, the illuminer of the darkness, the uniter of the two Rehti deities, the dweller in my body, through the great spell of the words of my mouth. I rise up, but he who was coming after me hath fallen. He who was with him in the Valley of Abtu hath fallen. I rest. I remember him. The god Hu hath taken possession of me in my town. I found him there. I have carried away the darkness by my strength, I have filled the Eye [of Ra] when it was helpless, and when it came not on the festival of the fifteenth day." (Carolyn: okay, now, that's sort of - I have carried away the darkness, I've the Eye of Ra - not on the festival. Why are they getting into timing here, iON?)

iON 38:57
'Cause they're dead.

Carolyn 39:00
Heh heh heh. That's all you've got to say?

iON 39:03
That's it.

Carolyn 39:05
Okay. Yeah, I just don't know if we've seen like 15th day, defining it by day before. But "'cause they are dead" will be the answer.

iON 39:20

'Cause they are dead. Yeah, there's - yeah they're dead 'cause the humans that you tell it to wouldn't get that perspective anyway. So, there's no reason to distract them and go through this whole big process of this is what is, and how it goes, and what it goes to, and how it applies, and this what happens if you're dead, and you're not dead but you think you're dead. Or if you think you're alive and you're dead, it just confuses those folks. 'Cause there's a lot of people walking around, even listenin' to us that are stone cold dead. So, we don't want to confuse them, you see.

Carolyn 39:54

You just confused me, iON.

iON 39:57

Right. That's why we didn't want to get into and that's why we said they're dead and left it alone just like that.

Carolyn 40:03

Okay. Very good. Got it. Continuing: "I have weighed Sut (Carolyn: S-ut) in the celestial houses against the Aged One who was with him. I have equipped Thoth in the House of the Moon-god, when the fifteenth day of the festival come not. I have taken possession of the Urrt Crown. Truth is in my body; turquoise and crystal are in its months. My homestead is there among the lapis lazuli, among the furrows thereof. I am Hem-Nu, the lightener of the darkness. I have come to lighten the darkness; it is light. I have lightened the darkness. I have overthrown the ashmiu-fiends. I have sung hymns to those who dwell in the darkness. I have made to stand up the weeping ones, whose faces were covered over; (Carolyn: more masks) they were in a helpless state of misery. Look ye then upon me. I am Hem-Nu. I will not let you hear concerning it. [I have fought. I am Hem-Nu. I have lightened the darkness. I have come. I have made an end to the darkness which hath become light indeed.]" (Carolyn: any commentary there, iON?)

iON 41:30

Notice the lapis and the gates -

Carolyn 41:32

Yeah.

iON 41:33

- and the different elements that are in the gates of heaven. They use the same one here except they used the turquoise, which is an interesting mark. And then you got the dark crystal and the black crystal and the red crystal comin' in at a plane of essence and la la la la la. All that Worcester, Worcester shit.

Carolyn 41:55

Mm hmm. Yes, yeah, that's - yeah. The different stones and precious, precious stone. Okay, another chapter: "THE CHAPTER OF NOT DYING A SECOND TIME." Ha ha. Okay.

iON 42:16

See, they're, they're following, they're following our lead, Carolyn.

Carolyn 42:21

Yeah. Yeah. Yeah. Ha ha. Or you knew; you knew, iON. Yeah. Okay. Continuing: "The Osiris Ani, whose word is truth, saith:- Hail, Thoth! What is it that hath happened to the children of Nut? They have waged war, they have upheld strife, they have done evil, they have created the fiends, they have made slaughter, they have caused trouble; in truth, in all their doings the strong have worked against the weak. Grant, O might of Thoth, that that which the god Tem hath decreed [may be done!] (Carolyn: exclamation mark) And thou regardest not evil, nor art thou provoked to anger when they bring their years to confusion, and throng in and push in to disturb their months. For in all that they have done unto thee they have worked iniquity in secret."

iON 43:36

Iniquity. Iniquity. Iniquity.

Carolyn 43:41

Mm hmm. And I don't know if this is another typo. "I am they writing-palette," or pallet.

iON 43:50

No. These are they. These are they. They are - I am they. I am they writing.

Carolyn 43:59

Okay. "I am they writing- palette, O Thoth, and I have brought unto thee thine ink-jar. I am not of those who work iniquity in their secret places; let not evil happen unto me." (Carolyn: now that's interesting 'cause earlier the words were I am not evil, and now it's don't let any more evil come to me.)

iON 44:28

But this is the point of the dying the second, this is the point of dying a second time, see?

Carolyn 44:33

Ah. Ah, yeah. You need to die a second time. Got it. And continuing: "The Osiris, the scribe Ani, whose word is truth, saith:- Hail, Temu! What manner of land is this unto which I have come? It hath not water, it hath not air; it is depth unfathomable, it is black as the blackest night, and men wander helplessly therein. In it a man cannot live in quietness of heart; nor may the longings of love be satisfied therein. But let the state of the Spirit-souls be given unto me instead of water and air," (Carolyn: and let, hmm, let the state of the Spirit-souls be given unto me instead of water and air, hmm. Now that implies that they're just, they're more Non-Physical than physical, iON.)

iON 45:39

Well, or they're getting ready to come back into the AL2SO4 environment.

Carolyn 45:46
Oh! Oh.

iON 45:46
Where you have no water, and you have no air. Well, you have air, but it's not the same air.

Carolyn 45:52
Wow.

iON 45:53
See, they're preparing this to come - when we said you're gonna quit, you gonna quit sittin' up with the dead 'cause the dead started sittin' up, that's what we meant.

Carolyn 46:00
Yeah. Wow, that is awesome. Now that's the most important thing that you, that's been revealed through the whole thing as far as I'm concerned, 'cause it brings it straight up

iON 46:13
Don't tell anybody.

Carolyn 46:13
Ahhh!

iON 46:14
Don't tell anybody for Pete's sake.

Carolyn 46:17
Well, I think Bob's asleep, so he's missed it anyway.

Bob 46:21
(in background) I'm here.

Carolyn 46:21
Ahhh!.

iON 46:21
Oh, good. Ahh. Kicked his chair, kicked his chair.

Carolyn 46:24
Ha ha ha. Continuing. Thank you, iON, for that. Awesome. Continuing: "and the satisfying of the longings of love, and let quietness of heart be given unto me instead of cakes and ale. The god Tem have decreed that I shall see thy face, and that I shall not suffer from the things which pain thee. May every god transmit unto thee his throne for millions of years. Thy throne hath descended unto thy son Horus, and the god Tem hath decreed that thy course shall be among the holy princes. In truth he shall rule from thy throne, and he shall be heir to the throne of the Dweller in the fiery Lake [Neserser]. In truth it hath been decreed that

in me he shall see his likeness, and that my face shall look upon the face of the Lord Tem. How long then have I to live? It is decreed that thou shalt live for millions of years, a life of millions of years. Let it be granted to me to pass on to the holy princes, for indeed, I have done away all the evil which I committed, from the time when this earth came into being from Nu, when it sprang from the watery abyss even as it was in the days of old. I am Fate (Carolyn: capital "F") and Osiris, I have made my transformations into the likeness of divers serpents." (Carolyn: now when it says that d-i-v-e-r-s does that mean diverse. iON?)

iON 48:13

No, no. Divers serpents like in the waters. Divers.

Carolyn 48:18

Got it. "Man knoweth not, and the gods cannot behold the two-fold beauty which I have made for Osiris, the greatest of the gods. I have given unto him the region of the dead. And, verily, his son Horus is seated upon the throne of the Dweller in the fiery Lake [of Neserser], as his heir. I have made him to have his throne in the Boat of Millions of Years. (Carolyn: that's all capitals) Horus is stablished upon his throne [among his] kinsmen, and he hath all that is with him. Verily, the Soul of Set, (Carolyn: capitals) which is greater than all the gods (Carolyn: small "g") hath departed." (Carolyn: okay I need to know what happened there. Where did the Soul of Set go, and why?)

iON 49:13

They're - these are the second, second timers. They're not - they don't have access; they're cut off. When you're doing it a second time, you got no benefit. You've lost all your "get out of jail free" cards.

Carolyn 49:26

Okay, so this is the thread of this is what happens if you -

iON 49:29

You can't call on, you can't call on the deities to commute your sentence - like Roger Stone.

Carolyn 49:38

Oh, yeah. Ha ha ha. Continuing: "Let it be granted to me to bind his soul in fetter in the Boat of the God, when I please, and let him hold the Body of the God in fear. O my father Osiris, thou hast done for me that which thy father Ra did for thee. Let me abide upon the earth permanently. Let me keep possession of my throne. Let my heir be strong. Let my tomb, and my friends who are upon the earth, flourish. Let my enemies be given over to destruction, and to the shackles of the goddess Serq. I am thy son. Ra is my father. On me likewise thou hast conferred life, strength, and health. Horus is established upon his tomb. Grant thou that the days of my life may come unto worship and honour." (Carolyn: so that's, that's him or her getting out of the second death right there by making all those (overtalk). Right?)

iON 50:45

If they make it, if they make it. If they make the cut. Yes.

Carolyn 50:50
Yeah.

iON 50:50
A lot of "if" clauses. A lot of "if" clauses in there.

Carolyn 50:54
Yeah. If, yeah. Ha ha. Next it says "APPENDIX (From the Leyden Papyrus of Ra)" The "RUBRIC" here is: "This Chapter shall be" So, rubric means what's coming up. Right, iON?

iON 51:12
No. Rubric is like a lesson plan of what to do with it. They're givin' you some words. This is to be said over the casket, or in the funeral home, or at the wake, or what you're doin'.

Carolyn 51:25
Right, right. Okay. So, defining what we just read. And it says: "RUBRIC: This Chapter shall be recited over a figure of Horus, made of lapis-lazuli, which shall be placed on the neck of the deceased. It is a protection upon earth, and it will secure for the deceased the affection of men; gods, and the Spirit-souls which are perfect. Moreover it acteth as a spell in Khert-Neter, but it must be recited by thee on behalf of the Osiris Ra regularly and continually millions of times." (Carolyn: ah, come on, iON, millions of times! No one's going to do that.)

iON 52:08
Why not? Well, they have to. No, no they do. That's why the Indians, the Native Americans, that's why they do all of the lapis and the turquoise and all those different gems. 'Cause they connect it. They say the earth has a soul, and man has a soul, and leaf on the stream must flow, and yella dog and, you know, big goats. They have these different spirit names. And the spirit part, it's what this connects to. And they've been doing it all their lives, and generations have been doing it, so they regularly do it millions of times.

Carolyn 52:49
Yes, awesome.

Bob 52:52
(in background) What?

Carolyn 52:52
They say these words. They should, we should say these Egyptian Book of the Dead words continually millions of times, and some cultures do that in their chanting and their, their songs and their words and their prayers. Bob, you have to not - the words of the Egyptian Book of the Dead. Yeah. It means to bring us back to the world or to our ascension. Can we stop here, iON?

Bob 53:30
(in background) No.

Carolyn 53:30
Ohh.

iON 53:30
Bob said no.

Carolyn 53:32
Bob said no, you heard that. See, Bob's got a new phone, and he doesn't know how to mute it really quickly.

iON 53:38
Right.

Carolyn 53:39
It'll take him awhile to get back.

iON 53:43
That's good 'cause then he can't argue as quickly.

Carolyn 53:45
(Bob screams in background) Ha ha. He heard you. Ha ha. Continuing: "[THE CHAPTER OF] ENTERING INTO THE HALL OF MAATI TO PRAISE OSIRIS KHENTI-AMENTI. The Osiris the scribe Ani, whose word is truth, saith:- I have come unto thee. I have drawn nigh to behold thy beauties (thy beneficent goodness). My hands are [extended] in adoration of thy name of "Maat." I have come. I have drawn nigh unto [the place where] the cedar-tree existeth not, where the acacia tree doth not put forth shoots, and where the ground produceth neither grass nor herbs. Now I have entered into the habitation which is hidden, and I hold converse with Set." (Carolyn: I hold converse or conversation with Set. Is that what it says? Converse? I hold converse with Set?)

iON 54:57
Well, yeah. Ah, it's not like conversation, it's more like court.

Carolyn 55:04
Oh, okay, that makes sense. Okay.

iON 55:08
In presence of.

Carolyn 55:10
Yeah. Got it. Continuing: "My protector advanced to me, covered was his face.... on the hidden things. He entered into the house of Osiris, he saw the hidden things which were therein. The Tchatchau Chiefs of the Pylons were in the forms of Spirits." (Carolyn: now I'm getting all kinds of triggers about the Keys here. You know, the hidden things -)

iON 55:41

Yeah.

Carolyn 55:41

- Key 12, this pylon reminds me of Key 8, and, and -

iON 55:47

Yeah.

Carolyn 55:47

- the gods. Okay. I'm not - sorry, the angels. Okay.

iON 55:54

Mm hmm. Angels' applications to it.

Carolyn 55:57

Yeah. Continuing: "The god Anpu spake unto those about him with the words of a man who cometh from Ta-mera, saying, "He knoweth our roads and our towns. I am reconciled unto him. When I smell his odour it is even as the odour of one of you." And I say unto him: I the Osiris Ani, whose word is truth, in peace, whose word is truth, have come. I have drawn nigh to behold the Great Gods. (Carolyn: capitals) I would live upon the propitiatory offerings [made] to their Doubles." (Carolyn: oh my gosh, look at that. Doubles is capitalized. Now is that the live and the dead or is there more to that?)

iON 56:49

At least. Well, hendiadys would make that four.

Carolyn 56:53

Yeah, yeah. Wow. Anything more to say about that Doubles being there with a capital "D"?

iON 57:03

The shifts, the shifts and knowing which side you're in. What we were saying earlier that some people think they're alive and they're dead, and some people are dead, and they think they're alive.

Carolyn 57:14

Yeah, yeah. Yeah, dead or alive. Continuing: "I would live on the borders [of the territory of] the Soul, the Lord of Tetu. He shall make me to come forth in the form of Benu bird, and to hold converse [with him.] I have been in the stream [to purify myself]. I have made offerings of incense. I betook myself to the Acacia Tree of the [divine] Children." (Carolyn: now, those were capped: Acacia Tree and Children. So, we're gettin', gettin' there.)

iON 57:53

Mm hmm. Yeah.

Carolyn 57:53

"I lived in Abu in the House of the goddess Satet. I made to sink in the water the boat of the enemies. I sailed over the lake [in the temple]

in the Neshmet Boat. I have looked upon the Sahu of Kamur. I have been in Tetu. I have held my peace. I have made the god (Carolyn: small "g") to be master (Carolyn: small "m") of his legs. I have been in the House of Teptuf. I have seen him, that is the Governor (Carolyn: capital "G") of the Hall of the God (Carolyn: capital "H," capital "G.") I have entered in the House of Osiris and I have removed the head-coverings of him that is therein." (Carolyn: removing the head coverings, is that more about masks, iON?)

iON 58:51

Exposing, exposing them.

Carolyn 58:53

Ah. Again, Key 12. Yeah. Okay. "I have entered into Rasta, (Carolyn: Rasta, uh oh, Rasta) and I have seen the Hidden One (Carolyn: that's capital "H," capital "O") who is therein. I was hidden, but I found the boundary. I journeyed to Nerutef, and he who was therein covered me with a garment. I have myrrh of women, together with the shenu powder of living folk." (Carolyn: now, myrrh is a herb, but I don't know shenu. I'll look it up, but is that a herb, iON?)

iON 59:45

It is.

Carolyn 59:47

Okay. Very good. I'll leave it at that. iON knows. "Verily he (Osiris) told me the things which concerned himself. I said: Let thy weighing of me be even as we desire." (Carolyn: okay, so this weight scale; is it back to judgment or justice?)

iON 1:00:13

Maybe. Maybe. Depends on who's doling out the justice.

Carolyn 1:00:21

Yeah. Yeah. Are we past the second death now? Let me just see what's on the chat.

iON 1:00:30

No, you're still in it. Still in the soup.

Carolyn 1:00:33

Got it. Okay. Okay, and continuing: "And the Majesty of Anpu shall say unto me, "Knowest thou the name of this door, and canst thou tell it?" And the Osiris the scribe Ani, whose word is truth, in peace, whose word is truth, shall say, "Khersek-Shu" is the name of this door." (Carolyn: hmm. And where does the door go, iON?)

iON 1:01:07

Back to the River Styx.

Carolyn 1:01:10

He he, yay! Okay. Back to the river. "And the Majesty of the god Anpu shall say unto me. "Knowest thou the name of the upper leaf, and the name of the lower leaf?" (Carolyn: oh, does the door have an upper and lower panel, iON?)

iON 1:01:34

It can. Like the Dutch doors, yeah.

Carolyn 1:01:38

Yeah, yeah. Okay. Continuing: [And the Osiris the scribe Ani] shall say: "Neb-Maat-heri-retiu-f" is the name of the upper leaf and (Carolyn: something equally unpronounceable) [is the name of the lower leaf. And the Majesty

iON 1:02:05

Right.

Carolyn 1:02:06

Should I say those words? Is it important for me to say the words? I suppose it is.

iON 1:02:10

Nah, you're good. You're good.

Carolyn 1:02:13

Okay, good. "Neb-pehti-thesu-menment" [is the name of the lower leaf. (Carolyn: the name of the lower leaf is unpronounceable) And the Majesty of the god Anpu shall say], "Pass on, for thou hast knowledge, O Osiris the scribe, the assessor of the holy offerings of all the gods of Thebes Ani, whose word is truth, the lord of loyal service [to Osiris]".

iON 1:02:39

Right.

Carolyn 1:02:40

And the "APPENDIX" says this is from - the above is from the Papyrus of Nu, and the British Museum number's given, 10477, and it's Sheet 22, which is awesome.

iON 1:02:54

Da da da.

Carolyn 1:02:57

And the "APPENDIX" words are: "[THE FOLLOWING] WORDS SHALL BE SAID BY" - Now it says the following words, but an appendix is talking about the previous words. Right, iON?

iON 1:03:10

Correct. You mean it's the subscript.

Carolyn 1:03:13

Yeah, yes, yes, yes. "[THE FOLLOWING] WORDS SHALL BE SAID BY THE STEWARD OF THE KEEPER OF THE SEAL," (Carolyn: now these are all capped; every letter, every word is capitalized. So, from here it's all capitalized:) "[THE FOLLOWING] WORDS SHALL BE SAID BY THE STEWARD OF THE KEEPER OF THE SEAL, NU, WHOSE WORD IS TRUTH, WHEN HE COMETH FORTH TO THE HALL OF MAATI, SO THAT HE MAY BE SEPARATED FROM EVERY SIN WHICH HE HATH COMMITTED, AND MAY BEHOLD THE FACES OF THE GODS." (Carolyn: end of capitals. Why is that all capitalized, iON?)

iON 1:03:58
Mostly.

Carolyn 1:04:01
Why are all those words that I just said capitalized?

iON 1:04:06
Well, they mean things, but we're not going into that just yet.

Carolyn 1:04:12
Okay, so it's just says it's important. Those words are important. Right? Yeah.

iON 1:04:18
Correct.

Carolyn 1:04:19
Continuing: "The Osiris Nu, whose word is truth, saith: Homage to thee, O great God, Lord of Maati! I have come unto thee, O my Lord, and I have brought myself hither that I may behold thy beauties. I know thee, I know thy name, I know the names of the Forty-two Gods (Carolyn: well 42, that's the answer to the universe, iON. That's cool.)

iON 1:04:47
Yeah.

Carolyn 1:04:47
And there's a 42 in the Keys as well. So, 42.

iON 1:04:54
Shows up.

Carolyn 1:04:56
Shows up. Yeah, yeah. So, it's an important number. Continuing: "Gods who live with thee in this Hall of Maati, who live by keeping ward over sinners, and who feed upon their blood on the day when the consciences of men are reckoned up in the presence of the god Un- Nefer. In truth thy name is "Rehti-Merti-Nebti-Maati." In truth I have come unto thee, I have brought Maati (Truth) to thee. I have done away sin for thee. I have not committed sins against men. I have not opposed my family and kinsfolk. I have not acted fraudulently in the Seat of Truth. I have not known men who were of no account. I have not wrought evil. I have not made it to be the first [consideration daily that unnecessary] work

should be done for me. I have not brought forward my name for dignities. I have not [attempted] to direct servants [I have not belittled God]. I have not defrauded the humble man of his property. I have not done what the gods abominate. I have not vilified a slave to his master. I have not inflicted pain. I have not caused anyone to go hungry. I have not made any man to weep. I have not committed murder. I have not given the order for murder to be committed." (Carolyn: iON, this sounds, you know, right here especially since - like the, the 10 commandments. Is this the origin of the 10 commandments?)

iON 1:06:48

No, no, no, no, it's the, it's the pious. The pious of how perfect they are. How they didn't get any problem. How they didn't kill nobody, he didn't commit any of those imaginable despot conditions.

Carolyn 1:07:05

Me thinks thou protest too much, right? Yeah.

iON 1:07:11

Yeah, faux schoen.

Carolyn 1:07:11

Yeah. Continuing: "I have not caused calamities to befall men and women. I have not plundered the offerings in the temples. I have not defrauded the gods of their cake-offerings. I have not carried off the fenkhu cakes [offered to] the Spirits. I have not committed fornication. I have not masturbated [in the sanctuaries of the god of my city]. (Carolyn: now, he doesn't say he's not masturbated anywhere else, but he defines exactly where he not masturbated. Ha ha.) I have not diminished from the bushel. I have not filched [land from my neighbour's estate and] added it to my own acre. (Carolyn: this is boring) I have not encroached upon the fields [of others]. I have not added to the weights of the scales. I have not depressed the pointer of the balance. I have not carried away the milk from the mouths of children."

iON 1:08:04

I do not like green eggs and ham. I do not like them, Sam-I-Am. I do not like them in a boat. I do not like them down my throat. Oh, wait, it's like the Dr. Seuss. That's where iambic pentameter came from, from Dr. Seuss. It's from the Book of the Dead.

Carolyn 1:08:20

Yeah. I have not driven away cattle - I mean, it just goes - I went ahead. (Carolyn skips seven sentences) "not driven away the cattle on the estates of the gods. I have not turned back the god at his appearances. I am pure. I am pure. I am pure. My pure offerings are the pure offerings of the great Benu which dwelleth in Hensu. For behold, I am the nose of Neb-nefu (the lord of the air), who giveth sustenance unto all mankind, on the day of the filling of the Utchat in Anu, in the second month of the season Pert, on the last of the month, [in the presence of the Lord of this earth]. I have seen the filling of the Utchat in Anu, therefore let not calamity befall me in this land,

(Carolyn: now it's a prayer) let not calamity befall me in this land, or in this Hall of Maati, because I know the names of the gods who are therein, [and who are the followers of the Great God]." (Carolyn: so, is he gonna - is he threatening them? I know your names! You better let me in! I'm pure, pure. Is that a threat?)

iON 1:09:27

It is. It is. It's subjugation. I can judge you because I'm not dirty.

Carolyn 1:09:34

Mmmm. Wow. Sounds like what's going on today in our world. Very interesting. Oh, be quiet, Bob. Heh heh. If you wanna talk to someone, you unmute. Heh heh. Are we continuing, Bob? How much longer?

iON 1:09:42

That's a good spot. "THE NEGATIVE CONFESSION" is a good place to stop.

Carolyn 1:10:05

It's a good place to stop according to the god of iON. Yay! That was awesome. Thank you, iON.

iON 1:10:16

It was very good. You do a great job. You did a great job.

Carolyn 1:10:18

Heh heh. Thank you.

[Top](#)

2020-08-01--1700-1-pages 50-52

Carolyn 0:01

Okay, so, it looks like we ended on - you said, iON, page 51. {Note: Page 50 for written transcription continuity.} And that was July 11th we last did this. Good grief. And so, it starts with a heading called: "THE NEGATIVE CONFESSION." So, before we even say any words, what is the Negative - well, they'll tell us, but they won't tell us what we want to know. What does this mean, The Negative Confession, iON?

iON 0:38

You'll see.

Carolyn 0:40

Ha ha ha. Okay.

Bob 0:45

Where are we, Carolyn?

iON 0:45

No, there is an aspect that you gotta deal with.

Carolyn 0:49

Yeah, an aspect. Bob, I said page 51, and it starts with the words, The Negative Confession. So, you just search it.

Bob 1:00

Hmm. The Negative Confession. Ah, there it is. Yes. So, we're almost finished.

Carolyn 1:07

No. Are you kidding?

Bob 1:10

Well, we're one - we're like 75 percent.

iON 1:14

Only 19 pages. 19 pages.

Carolyn 1:17

Oh, my gosh.

iON 1:17

Okay, Carolyn, you got to come right back here, right back here. You see -

Bob 1:23

What page are you on, Carolyn?

iON 1:24

- "therefore, let not calamity befall me in this land, or in this Hall of Maati, because I know the names of the gods who are therein," parenthetically -

Bob 1:36

That's not The Negative Confession. What are you reading?

iON 1:39

No! The sentence before it.

Bob 1:43

All right. What page are we on, Carolyn?

Carolyn 1:44

51.

Bob 1:45

And he says there's 19 pages.

iON 1:48

Left.

Carolyn 1:48

Left.

Bob 1:50

Okay.

Carolyn 1:50

And I can't find those words. "Therefore" doesn't even come up, iON. What's going on?

Bob 1:55

Let's start over again.

iON 1:57

The sentence before The Negative Confession.

Carolyn 2:01

Ah, got it.

iON 2:02

"therefore, let not calamity befall me in this land, or in this Hall of Maati, because I know the names of the gods who are therein [and who are the followers of the Great God]." Now, that's laying into a, laying into a beginning modality of The Negative Confession. So, this is that, ah, a marking the difference between, well, - we don't want to give it away 'cause it's kind of, you know, it's a lot of suspense we're holding here. 'Cause now what's happening is you've got it to a level where you got the dead people waitin' for it to come out, you got the live people realizing that there's some dead people, you got the dead people thinkin' that the live people are gonna take over their space - or their dead ringers. That's what Bob used to call 'em. He's had several of those. He, Bob, beats 'em up and does 'em in for sure; he does it the right way, he don't play. If they are indeed dead ringers, you see. So, then what happens is the Negative Confession. So now let's ease into that and we don't want to give it all the way away, but you're startin' to obsolesce and retrieve the difference between the little gods and the big gods, the dead in Christ and the dead.

Carolyn 3:20

Mm hmm. Mm hmm.

iON 3:23

That's a little - that's a clue.

Carolyn 3:26

Yeah. Dead in Christ because, yes, if you're dead in Christ, then you're dying so that you can keep living -

iON 3:35

Mm hmm.

Carolyn 3:35

- and that's sort of wiki walkie. Uh huh. And yeah, what's interesting about the "therefore" sentence - "because I know the names of the gods who are therein." It's small "g."

iON 3:51
Right.

Carolyn 3:51
So, it's like if you - if you can name them, you own them, right? It's like

iON 3:58
Well, okay, okay. Avarice. Remember those seven deadly sins?

Carolyn 4:05
Yeah.

iON 4:05
They could be, they could - you have to serve those. Now in your olden days you, you, you, you've overcome this now, but back in the olden days you could have the alcohol; they called that spirits. And they attack somebody. And so, like a drunkard when they hit that break point and they're an alcoholic; they gotta have alcohol to live or whatever, whatever. That point, they can drink alcohol all their life and then one day have one drink the wrong way and then they're stuck; they gotta have it. But then they serve it and that alcohol becomes a god. Some people - Bob's been sufferin' this from sex; those nymphomaniacs. (Carolyn laughs) You know, Bob's a practicing nymphomaniac for years; he's been practicing. So, if he ever figures it out, y'all gonna be in trouble, Carolyn. But he hasn't figured out yet. But if he gets -

Carolyn 4:54
I know, I won't tell him.

iON 4:55
- that nymphomania down - I know - if he gets that nymphomania down, it's gonna get, it's gonna be too wet to plough, honey, let me tell you. So, that then can become a god.

Carolyn 5:06
I see.

iON 5:06
Now, you have a caller, you have a caller who calls in all the time whose husband got trapped in the Furry Lint quadrant.

Carolyn 5:15
Yeah.

iON 5:15
That's a quadrant by the way. He got caught where he followed pornography. And he couldn't love his wife and he couldn't - he had to have the pornography, that, that thing outside himself. So, anything that separates you can be - has canonicalize. Bob does a lot of canonicalizing with things, with his bodies and quadrants and things.

But they set those in there. That's a little god that takes over. The Egyptians understood this, a la, the Egyptian Book of the Dead, to sort out this deference. The Christian church talks more about the dead than they do the live, but they don't deal with the dead at all! And everything that gives inference or impedes on a conditional response that the little man must die, the wages of sin is death, and yada yada, yada yada. All that doesn't apply 'cause you're separated from it, you're dropped out. It's - Jesus went to hell with the keys to death, hell, and the grave; to the middle ground. Remember when we went to get Moses 'cause Moses couldn't be saved, remember? He bit it 'cause he was disobedient. And Jesus went to hell with the keys to death, hell and the grave to release them. Like the Catholics pray for the dead and their dead saints and such and such. They're acknowledging maybe for the first time that there is this condition of a lifeless life. Lifeless life.

Carolyn 6:45
Mm hmm.

iON 6:47
So, Carolyn, why don't you make a product; call it ReLife for the dead people. They're gonna be great. I'm not quite sure what they're using for currency, but maybe they can give up and get 'em some drops. Hey, they can kill the live people and take their drops away from 'em, and then pay for the, for the ReLive or ReLive for the dead. You're gonna have something 'cause that, that necrosis, that necrosis is pretty nasty on the dead people.

Carolyn 7:12
Right.

iON 7:13
So, might make a product for the - and all it ReLive. ReLive. Yeah, to spray on their, on their body. Oh yeah, but that's sort of what happens, you see, as it goes. You know, that's what happens.

Carolyn 7:25
Right. Excellent. ReLife. Okay, look for that. The words then for "THE NEGATIVE CONFESSION. Hail, Usekh-nemmt, who comest forth from Anu, I have not committed sin. Hail, Hept-khet, who comest forth from Kher-aha. I have not committed robbery with violence. Hail, Fenti, who comest forth from Khemenu. I have not stolen. Hail, Am-khaibit, who comest forth from Qernet, I have not slain men and women. Hail, Neha-her, who comest forth from Rasta, I have not stolen grain. Hail, Ruruti, who comest forth from heaven, I have not purloined offerings. (Carolyn: oh god) Hail, Arfi-em-khet, who comest forth from Suat, I have not stolen the property of God. Hail, Neba, who comest and goest, I have not uttered lies. Hail, Set-qesu, who comest forth from Hensu, I have not carried away food. Hail, Utu-nesert, who comest forth from Het-ka-Ptah, I have not uttered curses. Hail, Qerrti, who comest forth from Amentet, I have not committed adultery, I have not lain with men. (Carolyn: and more hails from some cavern) I have made none to weep. (Carolyn: more hails) I have not eaten the heart. (Carolyn: more hails) I have not attacked any man. (Carolyn:

more hails) from the execution chamber, I am not a man of deceit. (Carolyn: more hails) I have not stolen cultivated land. (Carolyn: more hails) I have not been an eavesdropper. (Carolyn: and there's even more hails) I have not slandered. I have not been angry without just cause. I have not debauched the wife of any man. I have not debauched the wife of [any] man." (Carolyn: so, why is that said twice? Is that -)

iON 9:56

Well, one, one of man and then, and then an imposed any man. Like, if a man is dead, he would not debauch that wife either. 'Cause see, she would not be a wife then, she would be a widow, but they don't see the difference.

Carolyn 10:12

Alive or dead.

iON 10:13

See what's the Negative Confession? Right. So, here's the Negative Confession. They're sittin' here right here tellin' you how good they are.

Carolyn 10:21

Yeah.

iON 10:21

You know how Bob does? Get out of that kitchen, Bob. Get out of that kitchen.

Carolyn 10:26

Yeah, ha ha, he's in the kitchen. Okay. Good. The clicking stopped. Terrible clicking.

iON 10:35

Yeah.

Carolyn 10:37

There's more - the clicking's back. Bob, what's that clicking, click, click, click, click, click, click.

iON 10:48

H.R. Pufnstuf

Carolyn 10:49

Click Click Click. I wonder if - you think it's iON? Click, click.

iON 10:56

No, it's not us.

Carolyn 10:56

Something on the phone lines, Bob.

Bob 11:00

(in background) Okay, (indistinct) Yep, it's iON.

Carolyn 11:03

Uh oh. iON, can you get JW's fingers to call back in? We got bad clicking going on.

iON 11:14

We'll try. We'll try.

Carolyn 11:17

Yeah. (To Bob) You're muted. You're muted.

Bob 11:27

Yeah, what was the meaning of the two men and the dead man and -

Carolyn 11:33

It was one where either the wife or the man does not debauch the wife of any man. So, the wife of the dead man or the wife of a living man. Isn't that's funny?

Bob 11:46

Hmm. And then he said, would they brag they're good?

Carolyn 11:50

Yeah, so the Negative Confession, but then he sidebared into you. So, it's like me thinks thou dost protest too much. You know that saying? It's almost like that. You're protesting, protesting, but it means they, they were that or they are - still are that, but they, they say they're not.

Bob 12:11

Oh, all that listing may be fake news.

Carolyn 12:15

Yeah, fake news.

Bob 12:18

Okay.

Carolyn 12:19

And there's still a lot more and I'm not saying the names; it's ridiculous. Hail so and so who comest from so and so. And the next is "I have not polluted myself," so I'm just saying the final phrase. Uh oh.

Bob 12:39

What?

Carolyn 12:41

iON's not back.

Bob 12:41

Not back yet, so I'll just - we'll just do our regular stuff here.

iON 12:46

(recording plays:) In the, in the red box. Sidebar. (Carolyn laughs) You're gonna ask about this, but you haven't asked yet. We're tired of waitin' so we're gonna say it now. In the red box this week, Trump's got the new thing that the Coronavirus is worse than they thought. And that it's now in the meat supply and it's now morphed in the cuttin' boards, into the knives, into the problems and the things. And so now the new news is fixin' to be in just a second that that they have to provide some type of Corona COVID-19 response that includes the pandemic condition of the Spanish flu; that this is worse. And that it's serious and that don't listen to anything we've said so far, it's fucked off.

Carolyn 13:38

Wow.

iON 13:40

'Cause now its hit Thailand, and that's what got em stirred up, 'cause its hit Thailand. They've had none. Now they're, now they're even laid waste with it 'cause they love them some pig. Okay. The electrolytes are what's being affected. Now, now, stop just a minute. Now, that's sidebar. Here's what you know. What you know is is that the, the, the systems in the meatsack body are shifting. The way electrolytes are processed in the body, that's why you made ReMyte.

Carolyn 14:16

This is the question. Bob was in Rixdorf and he asked about (recording ends)

Bob 14:24

What, where are the electrolytes, Carolyn? What part of the situation are

Carolyn 14:30

Everywhere.

Bob 14:31

So, your ReMyte affects electrolytes?

Carolyn 14:35

ReMyte provides electrolytes.

Bob 14:38

So, what did iON say there about electrolytes in the new, the new disease?

Carolyn 14:44

I don't know. You said it too many times; it knocked it out of my consciousness.

Bob 14:48

Oh, okay, well, I think - is this iON? Are you back? (Carolyn laughs)

iON 14:54

Ha ha ha. He blew up, you blew up, you blew up the damn turbo bridge. Ha ha ha. That's funny. That's funny. It said, "Sorry, sorry this number's not working. Sorry, this number (indistinct) don't get it.

Carolyn 15:09

Oh really? Oh my god.

iON 15:11

"Sorry. Who the fuck are you? You're no, you don't apply here. You're not, you're not a pope, you're not the papacy, you don't know the Borgias. You don't, you don't know Khert-Neter. Why are you talkin' shit? You're not qualified to be in this conversation." We said, we know, that's why we called in. We're gonna get Bob to teach us about nymphomania.

Carolyn 15:33

Okay, when I asked you to come back in you were talking about the Negative Confession and how it - I said to Bob it's like someone thou dost protest too much, correct?

iON 15:48

Well, okay, noted, but that's not the Negative Confession.

Carolyn 15:55

Okay.

iON 15:56

What you're tryin' to set up, you're trying to set up that they're arguing for a limitation of how perfect they are. And if they're that perfect, why would they be havin' this conversation?

Carolyn 16:06

Yeah.

iON 16:06

You see? Wash them hands, Bob.

Carolyn 16:09

Bob, you have to mute. We're hearing the kitchen.

Bob 16:11

Oh, geez. I'm not in the kitchen.

iON 16:16

Wash them hands, wash them hands.

Carolyn 16:16

Oh, no! Even worse. Ha ha.

iON 16:18

Oh, it's worse. Wash them hands, though.

Carolyn 16:21

Okay, so we're continuing with the hail and what he has not done. Hail. "I have not polluted myself." Hail. "I have terrorized none." Hail. "I have not transgressed [the law]."

Bob 16:37

Is he saying hell, no? Hell, no.

Carolyn 16:40

Hell. Ha ha.

iON 16:41

Hell. Hell.

Carolyn 16:41

Hell to the no.

iON 16:43

Hell to the no, I have never taken antibiotics. Hell to the no, I have never taken steroids. Hell to the no, I have never taken antibiotic steroids. Hell to the no, I've never taken one spoonful of sugar into my body. Hell to the no, yeah, it's all fun.

Carolyn 17:02

Yeah. "Hail. I have not been wroth. (Carolyn: w-r-o-t-h) Hail. I have not shut my ears to the words of truth. Hail. I have not blasphemed. Hail. I am not a man of violence. Hail. I have not been a stirrer up strife. Hail."

iON 17:21

Damn it, man. There's Bob. Boy, you talk about - if you look that up who's the poster child for that condition, it'd be the stirrer up of strife. If JR Bob Dobbs or Dick Dobbs don't fit that girthy, ain't nobody gonna make it, honey.

Carolyn 17:38

Heh heh heh. "Hail. I have not acted with undue haste. (Carolyn: oh my gosh) Hail. I have not pried into matters. Hail. I have not multiplied my words in speaking. Hail. I have wronged none, I have done no evil. Hail. I have not worked witchcraft against the king. Hail. I have never stopped [the flow of] water. (Carolyn: ooh) Hail. I have never raised my voice. (Carolyn: that'll never happen) Hail. I have not cursed God. Hail. I have not acted with arrogance. Hail. I have not stolen the bread of the gods. Hail. I have not carried away the khenfu cakes from the Spirits of the dead. Hail. I have not

iON 18:28

Yeah. Hail. I - don't, and don't forget, hail, I have never slammed the door hard in my whole life.

Carolyn 18:34

Heh heh heh heh. Ah, yeah, that's part of the raised voice. "Hail. I have not snatched away the bread of the child, nor treated with contempt the god of my city. (Carolyn: small "g") Hail. I have not slain the cattle belonging to the god." (Carolyn: small "g." Phew! So that's the - no, there's more. Damn. Then it says:) "APPENDIX (From the Papyrus of Nebseni)" and it goes on -

iON 18:48
Nebseni.

Carolyn 18:50
- with "Hail. I have not committed sin." (Carolyn: Now, is this a repeat? Let me just)

iON 19:12
No, no.

Carolyn 19:14
No, 'cause we, we already said we have not committed sin above, I think, but anyway

iON 19:19
I understand, but that's the point. This is from a different Papyrus, so

Carolyn 19:24
Yes, yes. Okay. Okay. And thankfully I am dropping all the hail sentences. "I have not committed sin. I have not robbed with violence. I have done no violence. I have not stolen. I have not slain men. I have not made light the bushel. I have not acted deceitfully. I have not stolen the property of the god. I have not told lies. I have not carried away food. I have not uttered evil words. I have attacked no man. (Carolyn: I have not - should be - what would that be?) I have not slain {salin} a bull which was the property of the god." (Carolyn: so, I mean, they're small "g" and slain is misspelt, but is that them going away from worshipping false idols?)

iON 20:21
Eh, the representation of it, or they're arguing that they had - he hadn't done it.

Carolyn 20:26
Yeah. Mm hmm. Okay. Yeah. And continuing.

iON 20:33
It's like saying, "And I did not, and I did not kill that whore in the whore house last night that was on the second floor in room 216. And I did not rob her money for this money right here in my hand. It did not come from her purse." Now, if you got to do all that, it's kinda like you're protesting too much, but go ahead.

Carolyn 20:50

Well, that's what I said: that thou dost protest too much. Shakespeare figured that out. Ah ha. "I have not acted deceitfully. I have not pillaged the lands which have been ploughed. I have never pried into matters [to make mischief]. I have not set my mouth in motion. I have not been wroth except with reason." (Carolyn: so, before, it was I have not been wroth, but now it's wroth except with reason. So, they're, you know, circumnavigating their position.)

iON 21:24

I almost never, I almost never whoop my husband anymore. Right, Carolyn?

Carolyn 21:29

Right. That's right. "I have not the debauched the wife of a man."

iON 21:34

There you go.

Carolyn 21:35

"I have not polluted myself. I have terrorized no man. I have not made attacks. I have not been a man of anger. I have not turned a deaf ear to the words of truth. I have not stirred up strife. (Carolyn: more strife. Where are we?) I have made none to weep. I have not committed acts of sexual impurity, or lain with men." (Carolyn: so says a man.)

iON 22:08

Yeah, poor Bob. You got Bob on that one, too. Damn! Poor Vern.

Carolyn 22:13

"I have not eaten my heart." (Carolyn: now who's gonna be eatin' hearts, iON? Why did they throw that in?)

iON 22:20

Oh, everybody, everybody, everybody because the heart of the matter is a matter of the heart.

Carolyn 22:20

Oh.

iON 22:25

Honey, if you don't think - the same way they make a soup out of the placenta,

[Top](#)

2020-08-01--1800-2-pages 52-54

iON 0:00

the same way they're gonna eat the hearts tryin' to get ascension. That's the only way they can get it.

Carolyn 0:02

Ahhhh. Gotcha.

iON 0:02

Mm hmm. What Bob would say, Carolyn, do we eat placenta soup?

Carolyn 0:13

Oh, my goodness. Okay. "I have cursed no man. I have not acted in a violent or oppressive manner. I have not acted [or judged] hastily. "I have not (Carolyn: and there's three dots)... my hair," What words are missing from I have not something my hair?

iON 0:10

Cut, cut or altered or defiled my hair. 'Cause see, if you cut your hair, you're doomed.

Carolyn 0:42

Oh, right. Samson. "I have not harmed the god. I have not multiplied my speech overmuch."

iON 0:53

Ha ha ha. Now they put a little comma, Dobbstown, Carolyn, right there.

Carolyn 0:57

Yeah, yeah, yeah. Overmuch. Okay. "I have not acted with deceit, I have not worked wickedness. I have not done things"

iON 1:07

Except in the dark, except in the dark.

Carolyn 1:11

Why say that?

iON 1:13

'Cause it said that if their wickedness and they do it in the dark, it don't count.

Carolyn 1:18

Yeah, got it. "I have not done things to effect the cursing of [the king]. I have not stopped the flow of water. I have not raised my voice. I have not curse (Carolyn: it should be cursed) God. I have not acted with insufferable insolence. I have not sought to make myself unduly distinguished. I have not increased my wealth except through such things are [justly] my own possessions. I have not scorned [or treated with contempt] the god (Carolyn: small "g") of my town." Phew! So, we might get some more hails, but that seems to be it. So, yeah, I can see the negative confession. That's pretty, pretty obvious. Anything more you want to say about that before we move on to "ADDRESS

iON 2:15

Just that it lays off, just that that's why they call this the negative confession, you see.

Carolyn 2:22

Yeah. Yeah.

iON 2:24

Those are the things that you have to be aware of. 'Cause if they didn't know that was a sin, how would they know? Right?

Carolyn 2:32

Ah. Gotcha. Uh oh, Bob's coming. What Bob? Half of the grapefruit. Half. Gosh, trying to steal my grapefruit now. Ha ha ha. Next: "ADDRESS TO THE GODS OF THE TUAT." And this is from a certain Papyrus of Nu that's mentioned. It's in the British Museum No.10477, Sheet 24. And in capital letters, it says: "THE FOLLOWING ARE THE WORDS WHICH THE HEART OF TRUTH THAT IS SINLESS SHALL SAY WHEN HE COMETH WITH THE WORD OF TRUTH INTO THE HALL OF MAATI; THEY SHALL BE SAID WHEN HE COMETH TO THE GODS WHO DWELL IN THE TUAT; AND THEY ARE THE WORDS WHICH ARE [TO BE SAID] AFTER [HE COMETH FORTH FROM] THE HALL OF MAATI." So, that was like the title of this section all in caps.

iON 3:31

Mm hmm. Yeah. It tells you - it's the set, it's setting. It's the stage direction.

Carolyn 3:37

Yeah. Yeah. It sets you up. And the words are: "Nu, the steward of the keeper of the seal, whose word is truth, saith:- Homage to you, O ye gods who dwell in your Hall of Maati! I know you, I know your names. Let me not fall under your knives of slaughter, and bringing ye not forward my wickedness to this god in whose following ye are. (Carolyn: small "g") Let not evil hap come upon me (Carolyn: Is that another - I'm getting a lot of typos here.)

iON 4:22

No, it's not a typo. It's Eliza - it's Elizabethan. It's "to happen," to hap. You hap up on a problem which happens.

Carolyn 4:33

Okay. "Let not evil hap come upon me through you. Speak ye the truth concerning me in the presence of Neb-er-tcher, for I have done what is right and just in Ta-Mera. I have not cursed the god, (Carolyn: small "g") and my evil hap did not come upon him that was king in his day. Homage to you, O ye who dwell in your Hall of Maati, who have nothing false in your bodies, who live upon Truth, who feed yourselves upon Truth in the presence of Horus who dwelleth in his Disk," (Carolyn: now Disk is with a capital "D." Does that mean a spaceship, iON?)

iON 5:22

No, it's a marker. It's a marker.

Carolyn 5:24

Ha ha. Them and their markers.

iON 5:27

No, no. They had Disks - no, it's the, it's the Disk where they would store things. It's like a compact disc. It holds information. It's a cassette player.

Carolyn 5:39

Yeah, got it. Okay, continuing: "deliver ye me from Beba, who feedeth upon the livers of the great ones on the day of the Great Judgment." So, who's feeding upon whose liver, iON, -

iON 5:58

They're eating from -

Carolyn 5:58

- and why.

iON 5:59

- because that's where the protein is from. That's the filter; they're eating the filter. What Bob eats his chicken livers sometimes.

Carolyn 6:08

Yeah. Bob eats chicken livers on "What Youth" day.

iON 6:14

Mm hmm.

Carolyn 6:17

"Grant ye that I may come before you, for I have not committed sin, I have done no act of deceit, I have done no evil thing, and I have not borne [false] witness; therefore let nothing [evil] be done to me. I have lived upon truth, I have fed upon truth, I have performed ordinances of men, and the things which gratify the gods. (Carolyn: small "g") I have propitiated the god (Carolyn: small "g") by doing his will, (Carolyn: small "h") I have given bread to the hungry man, and water to him that was athirst, and apparel to the naked man, and a ferry-boat to him that had no boat. I have made propitiatory offerings and given cakes to the gods, and the "things which appear at the word." (Carolyn: hmm. I have made - and the things given to the gods and the "things which appear at the word" to the Spirits. Now that's in quotes. What is this things that appear at the word, iON?)

iON 7:22

The things that you're accused of. See, the Spirits can say, "Yes you did sleep with him. Yes, you did do that. Yes, you did that debauchery. Yes, you did. That was your T-T we saw there. Yes, it was." And so, this is the way to defile it from the accuser.

Carolyn 7:41

Got it. Continuing: "Deliver then ye me, protect then ye me, and make ye no report against me in the presence [of the Great God]. (Carolyn: two capital "G's") I am pure in respect of my mouth, and I am clean in respect of my hands, therefore let it be said unto me by those who shall behold me: "Come in peace, Come in peace." For I have heard that great

word which the Sahu spake to the CAT," (Carolyn: capital "C," capital "A," capital "T." Now what on earth is capital CAT, iON?)

iON 8:23

The, the - in those days those are the things that protect. Egyptian lore says the cat's protected. They are - can control spirits.

Carolyn 8:32

Yeah.

iON 8:33

Kinda like herding cats. You can't herd cats. Well, neither can spirits.

Carolyn 8:38

Ahh, so that is their, their cat - shoot. What do you - they call it in, in football games? Mascots! So, their cat mascot.

iON 8:52

Mascot. Or catnip, maybe it's catnip.

Carolyn 8:57

Catnip. Okay. Continuing: "in the House of Hapt-ra. I have borne witness to Her- f-ha-f, and he hath given

iON 9:10

Her- f-ha-f.

Carolyn 9:10

Ha ha ha. Said with a yawn.

iON 9:17

That's a sneeze. You have to sneeze; you have to sneeze when you say it. Ha phew, ha phew. You have to sneeze when you say it.

Carolyn 9:25

"and he hath given a decision [concerning me]. (Carolyn: uh, oh. Uh, oh. So, he's saying I have borne witness and he hath given a decision concerning me.) I have seen the things over which the Persea tree which is in Rasta, spreadeth its branches. I have made petitions to the gods, (Carolyn: small "g") [and I] know the things [which appertain to] their bodies. I have come, travelling a long road, to bear righteous testimony, and to set the Balance upon its supports within Aukert. Hail, thou who art exalted high upon thy standard, thou Lord of the Atef Crown, who dost make thy name to be "Lord of the Winds," deliver thou me from thy divine Envoys who punish and afflict according to [thy] decrees," (Carolyn: I just want to go back to Lord of the Winds. I mean, we're big on winds. Does this have some prominence here, Lord of the Winds?)

iON 10:35

Yeah, it's acknowledging that - it's the acknowledgement of the winds that blow, but that's from a different kingdom. They can't feel it, they can only see those winds.

Carolyn 10:45
Yeah. Ahh. Yeah.

iON 10:47
That's why it's the Lord of the Winds. They don't get breezes in hell.

Carolyn 10:53
But they can't feel it, them, but they see them?

iON 10:57
Correct.

Carolyn 10:59
How do you see a wind, the effects of the wind on the palm tree leaves?

iON 11:03
No, no, no, no, no. You can see the wind. If you can't feel it, you can see it.

Carolyn 11:10
You can't see wind; you can just see what it does.

iON 11:14
Okay, if you can - if you could - you can feel wind that blows on you, but if you couldn't feel the wind, Carolyn, then you would be able to see the wind. That's the point. It's the converse and the obverse.

Carolyn 11:28
Yeah, got it.

iON 11:29
That's the difference.

Carolyn 11:31
Yeah. Nice.

iON 11:32
That's why people, that's why people who've lost their senses, okay?

Carolyn 11:36
Yeah.

iON 11:37
So, they have a - some neuropathy where they can't feel the wind blow. They'll know the wind's blowing.

Carolyn 11:43
Yeah, got it. Knowing, Key 13. Continuing.

iON 11:54
Show off. Ha ha ha.

Carolyn 11:55
Pardon? What?

iON 11:56
Show-off, show-off. Ha ha ha.

Carolyn 11:57
Ha ha ha! That's the first time you called me a show-off. That's so cool. I love it.

iON 12:03
Well, you're makin', you're makin' Bob feel bad 'cause he didn't even know what a Keys are, and he doesn't know what the lock is, -

Carolyn 12:09
I know.

iON 12:10
- and he doesn't know what Meissen is. So, we're tryin' to make him feel bad. And he's fixin' to eat your other half of your grapefruit, just so you know.

Carolyn 12:19
Right. Right. Uh oh. I just - in my excitement I lost my place. Where were we?

iON 12:30
Right there.

Carolyn 12:32
Say some words so I can search it.

iON 12:34
You went back. No, no, you just went back to the - you delivered - after you got him delivered, then you were doing the divine Envoy. You're fixin' to do the divine Envoys.

Carolyn 12:48
Divine Envoys. Yeah, I have to search a word to get back. I lost the whole thing. Envoy. Yeah, thank you, thank you. "deliver thou me from thy divine Envoys who punish and inflict according to [thy] decrees, and who make calamities to arise, and whose faces are without coverings," (Carolyn: uh oh, quarantine! Quarantine)

iON 13:17
Gotta wear your mask.

Carolyn 13:18
Yeah. "for I have done what is right and true for the Lord of Truth. I am pure. My breast is purified by libations, and my hinder parts are

made clean with the things which make clean, and my inner parts have been dipped in the Lake of Truth." I mean, this is -

iON 13:39

So that's the coffee - that's where coffee, that's where coffee enemas come from.

Carolyn 13:43

I know! The inner parts -

iON 13:45

The Lake of Truth.

Carolyn 13:45

- the hinder parts. It's like they're cleaning an animal.

iON 13:50

Yeah.

Carolyn 13:52

Are they cleaning an animal?

iON 13:54

In essence, yeah. 'Cause see, they, they don't see - they - little man would be a beast if they don't ascend.

Carolyn 14:01

Yeah, yeah.

iON 14:02

That's why they're acting, that's why they're acting like beasts. Now, Carolyn, just take one pause here for a second. You said a lot of words, but here's what's happening. The reason we're doing this right here, right now, the reason we're laying it out now, 'cause if you look out your window, but not you 'cause you're not - you're in the fifth gate. But folks could look out their window and can look at all this depravity, especially those that have ignored what we told them to do. And now they're wondering when to do the thing we already told them to do. Okay, that's fine. But, okay, so now what happens is that's what they're starting to see. They're startin' to see people act like the walking dead, -

Carolyn 14:40

Yeah, yeah.

iON 14:41

- from the show, "The Walking Dead." They're starting to act like it. And then people have to get their guns, and then they have to get their bullets, and then they have to get their guns for their guns. And then they can't - oh, no, I gotta have a grenade launcher, I can't take a 45. Oh, hell no, hell, no. I ain't gonna have that. I want a grenade launcher. Oh, hell no, I'm gonna get me a neutron bomb. Yeah, I'm gonna get me a

neutron - yeah, I'm gonna play, I'm gonna play fa so la music! I'm gonna play the fa so la to 'em; that'll make 'em fall in their tracks, make them fall. I'm gonna create a frequency trap and trap their dead lives in a box, -

Carolyn 15:15

Mm hmm.

iON 15:15

- and save them in a bottle and share them with Roxy. That'd be nice. She likes things in bottles.

Carolyn 15:24

Yeah, yeah, yeah. Ah ha. Okay, then we continue: "There is no single member of mine which lacketh truth. I have washed myself clean in the Lake of the South. I have rested myself in the city of the North, which is in Sekhet Sanhemu (the Field of the Grasshoppers), where the mariners

iON 15:51

Which is, which is, which is the locusts that are coming. Go ahead.

Carolyn 15:55

Oh, wow. Yep. "where the mariners of Ra wash themselves clean at the second hour of the night, and at the third hour of the day." Is this washing, is that like prayer time - observance?

iON 16:15

No, no. Paul Revere "one, if by land, and two, if by sea." Hey, Carolyn, they're comin'.

Carolyn 16:23

Yeah. Woo hoo. I'll put that in caps. THEY ARE COMING. Continuing: "The hearts of the gods (Carolyn: small "g") are gratified when they have passed over it, whether it be by night, or whether it be by day, and they say unto me, quote, "Let thyself advance." They say unto me, "Who art thou?" And they say unto me, "What is thy?" [And I reply], "Sept-kheri-nehait-ammi-beq-f" is my name. Then they say unto me, "Advance straightway on the city which is to the North of the Olive Tree. What dost thou see there?" (Carolyn: okay, what's all this? It's sounding like a novel with all the quotes.)

iON 17:22

Yarmulke.

Carolyn 17:23

What?

iON 17:24

It's yarmulke. Yarmulkeland. The 33rd parallel.

Carolyn 17:27

Ah ha. Whoa. Okay. Yeah. So, we've arrived somewhere.

iON 17:38
By the city.

Carolyn 17:39
Yeah, and

iON 17:40
Looking for a city. The Vesta Goodman city. Canaan land is just in sight. Now that's from our perspective, not from their perspective. But see, they get that. The esoterics that y'all are tryin' to learn, they know. The grits and gravy stuff that y'all are tryin' to reach for, prescribed to, they got from that side. See, that's why Bob prefers the dead, actually. They're less - they're much more agreeable.

Carolyn 18:09
Mm hmm. So, they know where they are is what you're saying.

iON 18:14
In essence, mm hmm.

Carolyn 18:16
Yeah.

iON 18:17
Except for the leg and the thigh.

Carolyn 18:21
Oh, yeah, we're coming to that. But the question is, with all these quotes, it's very personalized is what I'm saying.

iON 18:31
Yeah, almost in first person.

Carolyn 18:34
Yeah. Okay. We'll continue then.

iON 18:39
So, so, so. So, if you're not dead or if you think you're not dead, you might want to own it. 'Cause at some point we're gonna start calling out the dead. They don't know they're dead, Carolyn. They know they're different, but they don't know. And it won't be long we're gonna start callin' them out 'cause it's time. It's gonna be okay. Dead Lives Matter, Carolyn, Dead Lives Matter.

Carolyn 19:09
Ahhhh! Good. So, the previous sentence, What dost thou see there? And continuing: "The Leg and the Thigh. What dost thou say unto them? Let me see rejoicings in these lands of the Fenkhu. What do they give unto thee? A flame of fire and a sceptre-amulet [made] of crystal. What dost thou do with them? I bury them on the furrow of M'naat,"

iON 19:45

M'naat.

Carolyn 19:45

"M'naat, as things for the night. What dost thou find on the furrow of Maat? A sceptre of flint, the name of which is "Giver of winds." What now dost thou do with the flame of fire and the sceptre-amulet [made] of crystal, after thou didst bury them? I said a spell over them, and I dug them up. I quenched the flame of fire and I broke the sceptre-amulet, and I made a lake of water." Oh, my goodness, look at that. That's important.

iON 20:22

It tis.

Carolyn 20:22

Heh, heh, heh Okay.

Bob 20:27

(in background) What's that?

Carolyn 20:28

Nevermind. Continuing: "[Then shall the Two and forty gods say unto me]: "Come now, pass in over the threshold of this door of the Hall of Maati, for thou hast knowledge of us." "We will not allow thee to enter in over us," say the bars of this door, "unless thou tellest us our names." (Carolyn: unless thou tellest us our names. So, this is where the names come in.) [And I reply], (Carolyn: so then there's a whole bunch of names that I'll never be able to pronounce. Do you want to pronounce them?)

iON 21:14

"Tekh-bu- maa"

Carolyn 21:15

"is your name. The right lintel of this door saith: "I will not allow thee to pass over me unless thou tellest me my name." [And I reply],

iON 21:29

"Henku-en-fat-maat"

Carolyn 21:32

"is thy name. The left lintel of this door saith: "I will not allow thee to pass over me unless thou tellest me my name." [And I reply],

iON 21:43

"Henku-en-arp"

Carolyn 21:46

"is thy name." (Carolyn: And we continue on, and another name, and I reply.)

iON 21:54

No, you gotta go - we gotta go the ground door.

Carolyn 21:57

Ha ha ha. Oh, okay.

iON 21:58

You gotta go to the ground of this door. To the ground. You've done the plinth, the lint and lintel. Now you have to do the ground. The ground of this door -

Carolyn 22:09

"The ground of this door saith: "I will not allow thee to pass over me unless thou tellest me my name." [And I reply],

iON 22:18

"Aua-en-Keb"

Carolyn 22:20

"is thy name. And the bolt of this door saith: "I will not open the door to thee unless thou tellest me my name." [And I reply],

iON 22:33

"Saah-en-mut-f"

Carolyn 22:33

"is thy name. The socket of the fastening of this door saith: "I will not open unto thee unless thou tellest me my name." [And I reply],

iON 22:43

"The Living Eye of Sebek, -

Carolyn 22:47

The Lord of -

iON 22:49

"The Lord of Bakhau"

Carolyn 22:52

"is thy name. (Carolyn: uh oh) The Doorkeeper of this door

iON 22:58

The Doorkeeper.

Carolyn 22:58

"The Doorkeeper of this door saith: "I will not open to thee, and I will not let thee enter by me unless thou tellest my name." [And I reply], (Carolyn: I can say this, iON.) "Elbow of the god

iON 23:12

Oh, okay. Ha ha ha ha. I thought you had a little thing. I thought you had a little thing goin' on. We're goin' like the antiphonal side. We can do that, but that's all right, we got you.

Carolyn 23:20

I know, it was fun. It was like fa so la. Very fun.

iON 23:23

Yeah, yeah, yeah.

Carolyn 23:25

"[And I reply], 'Elbow of the god Shu who placeth himself to protect Osiris' is thy name. The posts of this door say: 'We will not let thee pass in by us unless thou tellest our name.' [And I reply], 'Children of the uraei-goddesses' is your name. The Doorkeeper of this door saith: 'I will not open to thee, and I will not let thee enter in by me unless thou tellest me my name.' [And I reply], 'Ox of Keb' is thy name. [And they reply], 'Thou knowest us, pass in therefore by us.' (Carolyn: my gosh, you know, what is it, it sounds like a magical formula. Is there some - are they talking about -)

iON 24:14

It is, it is.

Carolyn 24:14

Ha ha ha. Why? Why?

iON 24:18

The building blocks. What is the door? What is the door? What's the door you're trying to pass through? What's the thing you're trying to open? What's the realm you're trying to seek? What are you trying to lay cause to? Well, this tells you exactly how to do it. And so, if you can lookin' at the dead people can figure it out, surely as god you could figure it out. So, it's kind of thing sittin' on the left side and the right side, and the top, and the floor, and the door, and the knots, and the limb, and the bim, and the slim, and the hinges, and the cringes, and the dinges, and you gotta get 'em all.

Carolyn 24:50

Got them all. Right. There's more coming up. Let's continue. "The ground of this Hall of Maati saith: 'I will not let thee tread upon me [unless thou tellest me my name], for I am silent. I am holy because I know the names of two feet wherewith thou wouldst walk upon me. Declare, them, them to me.' [And I reply],

iON 25:15

"Besu-Ahu"

Carolyn 25:17

"is the name of my right foot, and (Carolyn: ha ha ha)

iON 25:22

"Unpet-ent-Het-Heru"

Carolyn 25:22

"is the name of my left foot. (Carolyn: which became a movie.) (iON: Right) [The ground replieth]: "Thou knowest us, enter in therefore over us." The Doorkeeper of this Hall of Maati saith: "I will not announce thee unless thou tellest my name." [And I reply], "Discerner of hearts, searcher of bellies" is thy name. [The Doorkeeper saith]: "Thou shalt be announced." [He saith]: "Who is the god who dwelleth in his hour? Speak it" [And I reply], (Carolyn: go ahead, iON)

iON 26:00
"Au- tau" Au- tau.

Carolyn 26:03
"[He saith]: "Explain who he is," [And I reply]: "Au- tau" is Thoth. (Carolyn: oh, ho, ho. We've come full circle to Thoth, iON.)

iON 26:16
Yeah.

Carolyn 26:18
That's kind of cool. But you knew.

iON 26:20
Yeah, that's the whole point. Nobody even acknowledged, nobody even acknowledged Thoth. They were still confusing Thoth with Thoreau livin' in the woods. But it ain't quite the same now.

Carolyn 26:33
Ha ha. Funny. "Come now," saith Thoth, "for what purpose hast thou come?" [And I reply]: "I have come, and have journeyed hither that my name be announced [to the god]." [Thoth saith]: "In what condition art thou?" [And I reply], "I, even I, am purified from evil defects, and I am wholly free from the curses of those who live in their days, and I am not one of their number." (Carolyn: okay, so he's almost saying he's dead, he's, he's free from living. Right.)

iON 27:11
Right. The curses of those who live in their day.

Carolyn 27:14
Yeah.

iON 27:15
See, there's no days.

Carolyn 27:17
Yeah, yeah. Yeah. And continuing: "[Thoth saith]: "Therefore shall [thy name] be announced to the god." (Carolyn: small "g") [Thoth saith]: "Tell me, who is he whose heaven is of fire, whose walls are living serpents, and whose ground is a stream of water? Who is he?" [And I reply], "He is Osiris." [Thoth saith]: "Advance now, [thy name] shall be announced to him. Thy cakes shall come from the Utchat (Eye of Horus or Ra), thy ale shall come from the Utchat, and the offerings which shall appear to

thee at the word upon earth [shall proceed] from the Utchat." This is what Osiris hath decreed for the steward of the overseer of the seal, Nu, whose word is truth." (Carolyn: whew! So that's the end of something or other. Heh heh.)

iON 28:23

Yeah.

Carolyn 28:24

What is, what is it the end of, iON?

iON 28:28

The end of the confession.

Carolyn 28:31

Yeah, okay.

iON 28:32

The end of the negative confession.

Carolyn 28:36

Good. Look. He's keeping track. How much more, Bob?

iON 28:42

Do the Rubric.

Carolyn 28:46

Yeah, Bob said another 10 minutes. The rubric is the next section. And the title in caps is "RUBRIC: THE MAKING OF THE REPRESENTATION OF WHAT SHALL HAPPEN IN THIS HALL OF MAATI." Then the words are: "This Chapter shall be said by the deceased when he is cleansed and purified, and is arrayed in linen apparel, and is shod with sandals of white leather, and his eyes are painted with antimony, and his body is anointed with unguent made of myrrh. And he shall present as offerings oxen, and feathered fowl, and incense, and cakes and ale, and garden herbs. And behold, thou shalt draw a representation of this in colour upon a new tile moulded from earth upon which neither pig nor any other animal hath trodden. And if this book be done [in writing, the deceased] shall flourish, and his children shall flourish, and [his name] shall never fall into oblivion, and he shall be as one who filleth the heart of the king and of his princes. And bread, and cakes, and sweetmeats, and wine, and pieces of flesh shall be given unto him [from among those which are] upon the altar of the Great God. (Carolyn: two capital "G's") And he shall not be driven back from any door in Amentet, and he shall be led along with the kings of the South and the kings of the North, and he shall be among the bodyguard of Osiris continually and regularly for ever. [And he shall come forth in every form he pleaseth as a living soul for ever, and ever, and ever.] (Carolyn: yay, we made it. We made it.)

iON 30:47

You did, you did.

Carolyn 30:48
Yeah, but why -

iON 30:50
That's a -

Carolyn 30:50
- are there no - What?

iON 30:54
And that's a good place to, to disembark, 'cause then you got the Deification of the Members. Because this will get you right into the other side. Now, recap a little bit 'cause you got minutes to burn. So, go ahead. What do you - Palmer? Palmer? What have you learned?

Carolyn 31:13
Well, the question first is, we talked about the kings of the South and the kings of the North. What about the kings of the East and West?

iON 31:24
They're coming. That's directional. 'Cause you have East and then you have Far East, and then you have West, and you keep goin' West, that becomes double East; East East. So.

Carolyn 31:34
Yeah. Okay, good.

iON 31:36
That doesn't matter. The yarmulke matters. And that's done from the north and south, not the east and west.

Carolyn 31:43
Ohhh. The yarmulke matters.

iON 31:46
Got that?

Carolyn 31:47
Yeah.

iON 31:47
The 33rd, the 33rd parallel is, is the up and down, not the left and right.

Carolyn 31:52
Yeah. Yeah. Okay, good. Okay, Bob. We're done. We are complete. Thank you, iON, but don't go away. Don't go away.

iON 32:03
Okay, okay.

Carolyn 32:06

That was fun. That was very fun.

iON 32:09

It was fun. Well, it's startin' to matter now because what's happening now is it's starting to apply. All those dead people you've been waitin' on all these years, Carolyn, now you're actually going to be able to help 'em.

Carolyn 32:19

Yeah, right. Yeah, good point. Heh heh heh.

Bob 32:25

The Dead Bob Show.

iON 32:26

Excuse me ma'am, are you dead? I can help you. Dead people move to the top of the line.

Carolyn 32:32

Mm hmm. I can say the words.

iON 32:36

Mm hmm.

Carolyn 32:38

Okay, Bobby, how on earth are you going to top that? Well, you're muted for one thing.

Bob 32:46

How am I going to top what?

Carolyn 32:48

What iON and I just did; what we experienced. Heh heh.

Bob 32:52

Ha ha. A bunch of denials. I didn't do this. I didn't do that. Like boy, it was it was boring one ever. It really was bad. So, what did you learn?

Carolyn 33:03

Palmer? No, no, it's more a matter of where did we get.

Bob 33:08

Oh, where'd we get?

Carolyn 33:10

We got to the end of the denials and the acceptance by Thoth, and we're ready to be alive again.

Bob 33:17

What's the title? Rubric?

Carolyn 33:19

The Negative Confession.

Bob 33:21

No, where we've got to: "THE MAKING OF THE REPRESENTATION OF WHAT SHALL HAPPEN IN THIS HALL OF MAATI"?

Carolyn 33:26

No, "THE CHAPTER OF THE DEIFICATION OF THE MEMBERS."

Bob 33:29

Okay. All right, not much left.

Carolyn 33:33

That's amazing 'cause my pages are all messed up 'cause I'm making so many notes, but how many pages left? And what page are we on?

iON 33:42

Oh, right now?

Carolyn 33:44

Yeah.

iON 33:44

You are on 54.

Carolyn 33:47

So, I did three whole pages. Ha ha ha.

Bob 33:50

Yes, and we actually only did it for 42 minutes.

Carolyn 33:56

Oh.

Bob 33:56

We didn't do an hour.

Carolyn 33:58

Should we continue?

iON 33:59

That's okay. No, 'cause you're gonna have a new break. You're good. You don't want to get too far ahead.

Carolyn 34:06

Yeah, we need to break off.

Bob 34:08

Okay.

Carolyn 34:10

Thank you.

Bob 34:12
Where is that?

Carolyn 34:13
I'm gonna make pizza now.

Bob 34:18
Okay. All right, Scott, carry on your geometry pursuit, the Bucky Fuller alley.

iON 34:25
Hold on, hold on, hold on, hold on. Wait. No, Bob. Hold - that's interesting. Hold that aside for a minute. Open it up for everybody, the three people you have here, and let them talk about the Book of the Dead, and they may have a question about the Book of the Dead right here, right now. 'Cause they're soon gonna be run out and they're not gonna be able to ask questions. So, open it all up and let them get it off their system and just go from there. If nobody has any questions, then Scott can do interesting stuff.

Bob 34:56
Okay, go ahead, it's all unmuted. (short pause) No questions?

Jaun 35:07
Hi, iON, it's Jaun.

Bob 35:10
Yes, Jaun.

iON 35:11
Hey, darlin'.

Jaun 35:13
iON, is this whole Negative Confession stuff where things line up, is that almost like where you get your elders to line up?

iON 35:23
No, it's how they're acknowledging the conditioned response. It's trying to convince Furry Lint that there's no pornography.

Jaun 35:34
Okay. Thank you.

Bob 35:38
Do you know who Furry Lint is, Jaun?

Jaun 35:41
Is it Larry Flynt?

Bob 35:43
Yes, that's right. Yeah, trying to convince him there's no pornography.

Jaun 35:49

Brilliant. Brilliant. Thank you, iON. I don't have any more questions 'cause I have to relisten.

iON 35:58

That's good. That's good, though. It's kinda interesting 'cause it's kind of, it's a little obfuscatable. What that means is that it's really deep, detailed, but still, you'll get it. All of a sudden you go, "Oh, you mean that's what that means?" And then you go, yeah.

Jaun 36:21

Wonderful.

iON 36:26

Ta da.

Bob 36:29

Anybody else? Go ahead Jaun.

Jaun 36:35

I was just also thinking it was almost like the - it reminded - the Negative Confession reminded me of past pluperfect things. Have had I not - can the two be related?

iON 36:57

It's a reach, honey. Don't you think?

Jaun 37:00

Yeah. Okay. Thank you.

Bert 37:18

Hey, iON.

iON 37:19

Hey!

Bert 37:21

Hey.

iON 37:21

Yeah.

Bert 37:22

Hey, the winds, the wind. What is it? The acknowledgment of the winds from another wind. Does that - you've shown the sign that the dead do have senses? Is that what you would outline?

iON 37:36

They see them, they don't feel them. They see them, they don't feel them. They can see the wind blowing but they can't feel it.

Bert 37:44

So, is that with - is that with all the senses? So, they see what they don't feel. They have no feeling so all they do is

iON 37:51

It's kinda like, it's kinda like, you know people who smoke cigarettes? I mean I don't think anybody smokes cigarettes anymore, but when they did smoke cigarettes, dead people can't smoke, but they can see the smoke. They can long for the smoke, but they can't taste it; they don't get the good of it, the benefit of the nicotine. So, they don't get the high or the buzz or the whatever that means. But they can see it; they can see the smoke, but they can't engage it. It's like that. So, they can see the wind, but it doesn't do them any good. Smoke on the water.

Bert 38:26

Wow. Okay. Hey, and the CAT. The cat, the capital C-A-T. Did I hear correctly that the cats control spirits or they're symbol of control? Or the cats actually

iON 38:39

They are, they are, they are barriers the Egyptians used to protect the dead. The spirits are spooked by cat. They don't like cat 'cause you can't herd them. So, you can't herd - they can see spirits. They can attack or are territorial regarding spirits. They're sensitive. You know how a cat can trip out over something and there's nothing there?

Bert 39:14

Yes, I know that very well.

iON 39:15

Where a dog has to hear - a dog has to sense something or hear something or be moved by something; cats don't have to have that at all.

Bob 39:26

But you said they protect spirits.

iON 39:29

No, they protect dead, the dead.

Bob 39:33

So, why are the dead spooked by cats?

iON 39:37

Because they can't control them, and a cat can attack a spirit. So, the Egyptian used cats to protect their deads. Thou has made images of cats in their tombs.

Bob 39:50

But they're afraid of cats, but they try to use 'em to protect their dead.

iON 39:54

Yeah. Yes. Right. Well, the dead people put them in there for that, but the spirits aren't the dead, Bob.

Bob 40:01
Oh, what are they?

iON 40:02
Oh, oh, they're just dead. They don't - they may not have a spirit. That's why they're called the walking dead. The walking dead don't have a spirit.

Bob 40:09
What? What? You just said spirits don't have a spirit? Start over again. What's a spirit?

iON 40:13
No, we said, no, dead don't have a spirit, Bob.

Bob 40:18
Yeah. And then what's something that's not dead?

iON 40:23
You. You're not dead, Bob.

Bob 40:25
Yes. But over there; you were using the word spirits. What are spirits?

iON 40:30
Spirits are things that live in that realm. They're what you call them, demons, they're what you call the ineffable conditions.

Bob 40:44
The ineffable condition. And the dead are not in the ineffable condition?

iON 40:49
No, they're dead. They know they're dead, they just don't know why they don't have a soul or a spirit.

Bob 40:55
Mmm

Bert 40:56
Mmm. So, iON,

Bob 41:00
Is - just a minute, Bert. Is where this Non-Physical is where the dead are, is that in the hollow earth that will be on my private session today? Is that inside the earth?

iON 41:12
It repre -it's, it's no, but it's a representation of it. That's not it.

Bob 41:16

What's it?

iON 41:17

It's a representation.

Bob 41:17

It's a representation of it. Like it. Which one of the its?

iON 41:20

What did you ask? The hollow earth that you've described -

Bob 41:22

Yeah, the hollow earth, the hollow earth -

iON 41:25

- in your private session.

Bob 41:26

- is a representation of what?

iON 41:27

Of it. Of it, of it, of what you're talking about, of this (overtalk)

Bob 41:31

I don't know what I'm talking about. I'm saying what, what is it?

iON 41:34

Where the dead people are. Where the dead people are. It's a representation of it. That's not what it is.

Bob 41:40

Yeah, see, say it again. The hollow earth is a representation of where the dead are, but the dead are not in the hollow earth.

iON 41:47

Correct, but it's a representation of it.

Bob 41:51

Right. Living people are in the hollow earth. Right?

iON 41:56

Ah, we'll see, but most likely.

Bob 41:58

All right.

iON 41:59

Gotta leave some mystery. We gotta leave a little mystery and intrigue -

Bob 42:02

Yeah, that's coming up there, Bert. -

iON 42:03
- otherwise -

Bob 42:04
- big, big private session, Bert. -

iON 42:05
- otherwise, -

Bob 42:06
- Much will be learned. -

iON 42:07
- Bob, Bob, Bob, Bob, Bob, Bob. Otherwise, they won't enjoy the mushroom cloud.

Bob 42:11
That's right. Yes, the unfolding of the lotus of Bob's private session for - what would that be? July twenty - July 30th. July 30th. So, how ya doin'?

Bert 42:25
So, iON, the purpose - so, the purpose of the cat -

iON 42:28
We're doin' good.

Bert 42:30
- the purpose of the cat is to protect the dead from spirits? Is that which - in a nutshell?

iON 42:37
Yeah.

Bert 42:39
Okay. All right.

iON 42:43
So, how's your week? What else is - how's this startin' to apply? Are you startin' to apply this to your week?

Bert 42:53
Do you mean the dead? Is that what you're saying?

iON 42:56
Yeah, we're talkin' about the, we're talkin' about the Book of the Dead.

Bert 43:00
Yeah. No, I haven't this past week. No, I haven't applied anything to the dead at all.

iON 43:08
Ah huh. Okay.

Bert 43:09
Maybe next week I will when I go out. Haven't seen any dead pass the house 'cause I didn't go out this week, so, but once.

iON 43:19
We know. We know. We know. What's bound on earth is bound in heaven. We did it on purpose.

Bert 43:30
You did what on purpose? To bring this up?

iON 43:33
Ahh, kept you home.

Bert 43:37
Okay. Good.

iON 43:40
Because things had to be done. Now that's what was happening here. This Book of the Dead, things have to be done. Well, for you being home, things had to be done.

Bert 43:54
Okay. All right. Um, not much to say on that. I mean, I did get a lot done, but

iON 44:01
No, no, you didn't - no, no, no, no, it wasn't, it wasn't about that. It was the representation of your week and the Book of the Dead. That's nothin' to say, it's how, it's a firsthand example. Where do you live? Do you live in your house, or do you live on earth? Where is the place where you are? Well, you're not really sure most of the time. And that's okay. You're gettin' stuff done. You don't know what you're gettin' done, but you're very busy at it. That's nice, so, you're talkin' about the placement. So, this -amazingly, this Book of the Dead, maybe it isn't for the dead at all. Maybe it's for the live ones and y'all are trying to figure out where you are.

Bert 44:42
Hey, that - yes.

iON 44:43
Maybe. Maybe.

Bert 44:45
Yeah, that's what you said in the beginning. That's why you're laying it out for us - is to learn how to deal - not for the dead.

iON 44:52
Yeah, yeah.

Bert 44:52
That seems to be creeping on us slowly, surely, when I do a

iON 44:59
Well, killing me, killing me, "Killing Me Softly."

Bert 45:06
Yeah.

Bob 45:11
Is that it, Bert?

Bert 45:12
That's it, Bob. Thanks. Until later.

iON 45:16
That's great. I'm glad you're up, Bert.

Bert 45:21
Thanks, iON. Glad to be here.

iON 45:26
Glad to be glad.

Bob 45:29
So, what did she

iON 45:33
You got a party of two? You got a party of two, Bob? That's only what's listenin' now?

Bob 45:39
I'm just lookin'. Let's see. There's somebody asking questions here. (short pause) Well, Classic says, "Hollow earth is a representation of not where the dead people are."

iON 46:05
Right. No, it's a - oh, lord. They're not there, but it's a representation of where they would be if they were there. Come on now.

Bob 46:14
Heh heh heh. Got that, Classic? Okay. "Isn't a mushroom cloud -

iON 46:28
Did you call, did you call

Bob 46:29
- a nuclear cloud?"

iON 46:31

Maybe. Everything's nuclear.

Bob 46:33

Is a mushroom cloud

iON 46:34

Yeah.

Bob 46:35

What?

iON 46:35

Did you call and wake up Opi? Did you call and wake up Opi, Bob?

Bob 46:39

No, but she's here.

iON 46:41

Yeah.

Bob 46:42

Classic says, "What is (overtalk)

iON 46:43

Are you gonna bring. Are you gonna, are you gonna bring Eira on for her hour in a little bit?

Bob 46:48

Later. Yes.

iON 46:51

Uh huh. Uh huh. Call her on Skype. You can bring her in.

Bob 46:56

Here's a little reunion of the Toronto Club 22 people happening on the chat line. MinimaX, and, and Steve, and Bon Echo. Bon Echo spoke to you maybe 10 years ago.

iON 47:14

Mm hmm.

Bob 47:14

Heh heh, you know. Okay. What else did Classic ask? Yeah, "All Dead Lives Matter," says Classic. And Madeleine is asking if she is dead.

iON 47:38

No. You talkin' about whore Madeleine? No, she's just a whore, she's not dead.

Bob 47:45

All right.

iON 47:47

She better be looking at the chat. Next time we chat you up and you don't listen and the people around you won't tell you, you better get better iONauts. Once you start smotin' them. Hey, why don't you send all them that wouldn't tell you what was goin' on on the chat last week in the after-time - why don't you - why don't you send them some of that extra water you got? You got a lot of water. Why don't you share your water with them? Drown their damn ass; that'll fix em. Yeah. The least you can do. Now you know who's got your back, huh, honey?

Bob 48:16

Then Classic asks, "The Book of the Dead is to have the alive recognize where they are?" They, I guess, meaning the alive.

iON 48:24

Well, it had to be they in quotation marks because "they" don't know who "they" are. There's the rub.

Bob 48:32

Those are the living "they"?

iON 48:35

Maybe. Oh, Madeleine's laughing. Okay, everybody! Madeleine's laughing. Make a note that iON noted that Madeleine was laughing. So, that's good. And she's not, and she doesn't have to be stuck in Boise. And she's not a "commen tator," even though she is in "Ideho." But she keeps saying she's a hoe but then she says she's not the hoe, and then she says she is a hoe, and then she's says, no, and she's gettin' hoe for money. She needs some money 'cause you gotta get out of Idaho. Because she's got to go to Forest City in Arkansas, or Kansas, 'cause her sister's there; but she don't know if she can make it there, either. And she's not sure; maybe she can, maybe she can't. And she's gonna write a book about writing a book about being able to do code if she could learn how to type. If she could just diagram a sentence. If she only had a brain. Then that would be good. Meanwhile, back at the ranch, nobody's doing that 'cause they're all fighting grammar. There is no Grammarly anymore. You can talk any way you want to; say anything you want to. Tic tac paddywhack give a dog a bone. People aren't even talkin' any more. They're not even communicating. Which is what Bob says is what's left. It's what the mystery landscape vomited up for the dog to return to. It's what the mystery landscape vomited up. It's what the dog is to return to. And it all becomes "Finnegans Wake," page 159. Bob knows that one.

Bob 50:09

So, Matt, United Kingdom. Do you have any questions about the dead series we're doing?

Matt 50:22

Hi there, Bob. If I'm honest, I'm don't feel studied enough yet. So,

iON 50:27

Hey, how you doin'? Hey, how you doin?

Matt 50:29

Hi, iON.

iON 50:30

We're checking, we're checking you for AFib. We're checking you for AFib. How you kickin'? You kickin' all right?

Matt 50:37

I'm kicking well, thank you very much. Yes.

iON 50:40

Okay, so how's your AFib?

Matt 50:43

What's an AFib?

iON 50:46

Look it up.

Matt 50:46

Oh, my heart. Okay. Here, here. Okay. My AFib's hanging in there.

iON 50:51

Mmmm. Mmmm. Interesting.

Matt 50:58

What am I missing?

iON 50:59

When you climb a, when you climb a flight of steps - this has to do with the Egyptian Book of the Dead, Bob. When you climb a flight of steps, do you ever feel winded for no good reason?

Matt 51:10

Yes.

iON 51:12

There you go. Okay, good. That's how we wanted to make sure you knew. Okay, now do what you want to do, we don't care.

Matt 51:19

Okay.

Bob 51:21

Is he - the Jewish Book of the Dead? Are you Jewish, Matt?

Matt 51:28

No, I'm not Jewish. No.

Bob 51:30

Yeah, why did iON say Jewish Book of the Dead?

Matt 51:35

I misheard. I thought he said we're doing Book of the Dead.

iON 51:39

Would you like your, would you like us to send a Mohel to your house and cut off your foreskin?

Matt 51:47

Heh heh. No, thank you.

iON 51:49

We don't mind, you know, if it's something you like, it's okay with us.

Matt 51:52

Ah, no.

iON 51:54

We'll give you a new yarmulke. Give you a new yarmulke.

Carolyn 51:56

Ha ha. Ah, no, thank you.

Bob 52:01

So, you got a question about the Egyptian Book of the Dead you heard?

Matt 52:05

I haven't, if I'm honest, I'm not studied enough to follow along with a question.

iON 52:11

That's nice. That's nice. See, he's good - he's hearing it. He gets the construct, but he doesn't know enough to have questions to go in depth with it. And he doesn't want to say one wrong word because you'll blast him and tell him how sorry, worthless, good for nothing piece of shit he is; and how he's the load that his mama should have swallowed; and he shouldn't be on the show; and who does he think he is; and he don't run nothin'; and try to make him feel bad like you do to everybody else. So, he doesn't want to get into that. He's just gonna hang on the, he's gonna hang on the side, he's gonna hang on the side of the pool. The water's -

Bob 52:44

He can't avoid it.

iON 52:44

- so deep he has to

Bob 52:45

So, we're comin' after you, anyways, Matt.

iON 52:47
He's hanging on the side - what they're -

Matt 52:48
Yeah, yeah.

iON 52:49
- that's okay, they're just hanging on the side of the pool. Ain't nothin' wrong with that.

Bob 52:52
You can ask big, general, nothing questions.

iON 52:54
You told him, you told him -

Bob 52:55
Like, why are we doing the Book of the Dead?

iON 52:56
- to get his dick wet.

Bob 52:56
Ask that. Why are we looking into it?

iON 52:56
What - ah ah ah - here's a -

Matt 52:56
Absolutely.

Bob 52:56
Don't listen to iON.

iON 52:56
Hey, iON, what the fuck is, what the fuck is the Book of the Dead? What is it?

Bob 52:56
Yeah, -

iON 53:07
What is the Book of the Dead?

Bob 53:08
- do some basic, introductory statement. You dumb, fuckin' ass!

Matt 53:11
Ha ha. Okay, I am a dumb fuckin' ass. And that would be the first question I would want to ask is, is that something we have to study? Should I get my head right into this or can I -

iON 53:24

No, no moral purposes. Ask what is it? What is the Book of the Dead?

Matt 53:29

What is it. All right. iON, what is the Book of the Dead?

iON 53:34

Oh, it's a, it's a canonicalized reference giving the humans access to what the dead people have to go through. Of how their position or their understanding of that geo socio realm is applied. So, if you were looking at this on a chart, if you were Bucky Fuller, and you had a square, a cross, with the x and y axis that intersects, everything above the center line, the lateral line, is on one side. It's above the earth they're alive; and below that line is dead. They mirror each other more times than not. Or at least the references mirror each other; the points and the angles mirror each other. And then the left and the right side of the x axis or the up and down pole. Then that gives you the past and the present. And the line is the present and future. 'Cause you never know right now. See, it's right now. Oh, no, it's gone. Right - wait for it. Hold on. Nah, now - damn, it's gone. So, see, we lose track of that real quick. So, if we go back, we can listen to recordings and you can hear it and you go, "Wait a minute. iON said that? iON didn't say that, I was listenin'. He was talkin' to me and we didn't say that. What the hell are you talking about? This is crazy. How does this apply that the dead people have to talk to the live people and the live people can talk to the dead people. And the Book of the Dead tells the dead people how to interact with the live?" Maybe. Or is it that the live people have to learn how to talk to the dead if they're left for dead, walking dead especially. You see? Why would the, why would, why would, why would the show, the series spends so much money on the "Walking Dead," and AMC and "Fear the Walking Dead" and "Fuck the Walking Dead," and "Save the Walking Dead," and "Who are the Fucking Walking the Dead?" That whole series they made a whole bunch of words and shows regarding this zombie apocalyptic condition. So, the reason this - what the Book of the Dead is, is a way to reference or impugn each side of those modulated angles just like in dividing or divisible conditions of a dodecahedron. See, do you see now, Scott, why we wanted to wait? We want to actually get somewhere so you actually had something intelligent to talk about that's meaningful and not just that silly bullshit stuff that doesn't have any apparent necessary connection. Now, so you can connect the dots and you can show your work and have a decent hypothesis now, so that's very good. Okay. Now, whatever your name is, what else do you want to know?

Matt 56:32

Well, it - was it a way of seeing into the future?

iON 56:36

It is the future, so you can always see it.

Matt 56:39

Okay.

iON 56:41

You make the future that you see. You know what football is?

Matt 56:48

American or soccer?

iON 56:51

American football. That's futbol what you're talkin' about. Okay. So, now, you follow your eyes. So, do you know what a four-point stance is?

Matt 57:04

No, I'm afraid I don't.

iON 57:08

Fuck. Do you know what a three-point stance is?

Matt 57:09

Ha ha. No, I don't follow American football, I'm afraid.

iON 57:15

Okay. Okay, hold on one second, one second, one second. Hey, Bert! Get Bert.

Bert 57:23

Yes, iON, yes. Yes.

iON 57:26

Will you please tell him - well, we'll just talk to you about this 'cause he don't even know what football is. You follow your eyes. Okay? In a four-point stance - you get in a four-point stance. The trick of that being effective in a line or in an offensive or defensive condition; not a linebacker, but something on the line. You'd have to keep your head up. And the reason is, is 'cause if you got a - if you're in a four-point stance and your head's down, as soon as they snap the ball, where are you gonna go? You're going to the ground.

Bert 57:55

You're down, right.

iON 57:56

If you keep your head up, you can't. 'Cause in that four-point stance, you really can't be tipped over 'cause your center of gravity is so low. But if you're looking down, you're on the ground instantly. But if you're looking up, then it's almost impossible; you become impenetrable. A three-point stance when you're coming on that side and you're trying to run through the line to make a hole. If you're head's up, you can see where you're moving to. In the short version of it with futbol conversation is to prove the vacillating point that you follow your eyes. So, there is no future except that what you prescribe. See, we're saying that it's just the now. So, if there's a future, it's the future you prescribed.

Bert 58:40
Mm hmm.

iON 58:42
And you find yourself in that AFib condition often.

Matt 58:52
Okay.

iON 58:55
Did you get that?

Matt 58:57
I did.

iON 58:59
Okay. We're not sure. Convince us.

Matt 59:08
Do I require more ReMag?

iON 59:10
(laughing)

Bert 59:19
Fucked up, iON.

iON 59:19
Bert, Bert! Bert!

Bert 59:21
That's fucked up, iON. The guy asked you perfectly good question.

Matt 59:26
Thank you, Bert.

iON 59:24
Bert, Bert, Bert. Go to the, go to the Egyptian Book of the Dead and see, we offered to cut the head of his dick off. We offered to do that. He didn't want to talk about that. But then his next best question of just now getting the pinnacle point of figuring out the differential between past, present, and future that allows him to not only see the future but to control the future, than to move the very essence of the sun, moon, and stars and the motherfucker wants to know if he's taking enough ReMag. That's rich.

[Top](#)

2020-08-15--U000-1-pages 54-58

iON 0:01

You'll soon get to the Repulsing Slaughter in Hensu, Bob. Don't worry, it's comin'.

Bob 0:07

Is what? The slaughter where?

iON 0:10

Repulsing Slaughter in Hensu.

Carolyn 0:12

Hensu. In the Book of the Dead.

Bob 0:14

Oh, okay, great. All right, thank you.

Carolyn 0:16

Here we are. We made it up to page 54. I have no idea how we did that, but we did. And you have to unmute if you're gonna talk, Bob.

Bob 0:29

Oh. How many pages is it?

Carolyn 0:31

What?

Bob 0:32

The Book.

iON 0:32

One at a time. Just one page at a time until 69.

Carolyn 0:37

Page 69. Okay.

iON 0:40

No, that's the end of it. How many pages? It's one page at a time until you get to 69 pages and that's the end, Bob.

Carolyn 0:48

Right. So, 15 more pages, Bob. And we do about a page a night. Right, iON?

iON 0:59

Give or take. Depends. Depends.

Carolyn 1:02

Okay, the chapter heading, Bob, so you can find it is the "CHAPTER OF THE DEIFICATION OF THE MEMBERS." And members means your limbs: your arms and legs. Right, iON?

iON 1:17

Do.

Carolyn 1:17

Do. "The hair of the Osiris Ani, whose word is truth, is the hair of Nu. The face of the Osiris Ani, whose word is truth, is the face of Ra. The eyes of the Osiris Ani, whose word is truth, are the eyes of Hathor. The ears of the Osiris Ani, whose word is truth, are the ears of Up- uatu. The lips of the Osiris Ani (Carolyn: and it'll go on and on like this, but iON makes me say them. Failed words.) The lips of the Osiris Ani, whose word is truth, are the lips of Anpu. The teeth of the Osiris Ani, whose word is truth, are the teeth of Serget. The cheeks of the Osiris Ani, whose word is truth, are the cheeks of Isis. The arms of the Osiris Ani, whose word is truth, are the arms of Ba- neb-Tetu. The neck of the Osiris Ani, whose word is truth, is the neck of Uatchit. The throat of the Osiris Ani, whose word is truth, is the throat of Mert. The breast of the Osiris Ani, whose word is truth, is the breast of the Lady of Sais." (Carolyn: we, iON, have not heard of the Lady of S-a-i-s before. Can you tell us about her?)

iON 2:49

That's new. You're getting deeper into the condition of the dead. They're deeper, there's tiers - if you notice, you've been working your way down, like in levels or degrees of the basement. You're getting pretty deep now so you're gonna bump into some new, fawning characters.

Carolyn 3:11

Mm hmm. Very good. Continuing: "The backbone of the Osiris Ani, whose word is truth, is the backbone of Set. The trunk of the Osiris Ani, whose word is truth, is the trunk of the Lords of Kher-aha. The flesh of the Osiris Ani, whose word is truth, is the flesh of Aa- shefit. The belly of the Osiris Ani, whose word is truth, is the belly of Sekhmet. The buttocks

iON 3:42

Sekhmet.

Carolyn 3:43

Oh, Sekhmet. "The buttocks of the Osiris Ani, whose word is truth, are the buttocks of the Eye of Horus." (Carolyn: uh oh. So, the Eye of Horus has two mentions here.)

iON 3:56

Yeah, so the Eye of Horus is the asshole. Is the asshole, and what's the other thing that's Horus'?

Carolyn 4:02

The other one - buttocks, and oh, it was just above. Rrrr. Horus. I'm just seeing buttocks again. So, was I mistaken? I thought

iON 4:21

One's the ass and one's ass - one's the ass and the other's the asshole.

Carolyn 4:26

Oh, the eyes and the buttocks. The eyes of Hathor.

iON 4:29

Yeah.

Carolyn 4:31

Okay, got it. So,

iON 4:33

That's Horus.

Carolyn 4:35

Okay, thank you. "The phallus of the Osiris Ani, whose word is truth, is the phallus of Osiris." (Carolyn: now, didn't Osiris lose his phallus in the story?)

iON 4:48

Yes, yes, they cut his dick off. They cut his dick off. Yep.

Carolyn 4:51

Yeah. Well, that's - okay, so what - that makes me think that The Egyptian Book of the Dead, the phallus of Osiris is the only thing that survives this whole paragraph that is common knowledge. So, is there something

iON 5:12

It becomes, it becomes - this is, this is the degree - you're startin' to pick up or meld, just like in pinochle, they're starting to meld the reanimation clause. Reanimation.

Carolyn 5:28

Okay.

iON 5:28

How you put it back together.

Carolyn 5:30

Yeah.

iON 5:30

All these dead people.

Carolyn 5:32

Oh, yeah, 'cause you - right, you have to have sort of the generative organs to be able to do that. So, the phallus is an important part of the reanimation. Correct?

iON 5:49

Mm hmm.

Carolyn 5:51

Okay, we'll leave it at that. Phallus is important. And, continuing: "The thighs of the Osiris Ani, whose word is truth, are the thighs of

Nut. The feet of the Osiris Ani, whose word is truth, are the feet of Ptah. The fingers of the Osiris Ani, whose word is truth, are the fingers of Saah. The toes of the Osiris Ani, whose word is truth, are the toes of the Living Uraei." (Carolyn: now, I was wrong. Above, I said the members are the limbs. Well, the members are all parts of the body. Yeah, all parts.)

iON 6:35

Well that's - the limbs are all parts of the body. So, that's all right.

Carolyn 6:39

Mm hmm. And then the - there's an: "APPENDIX (From the Pyramid of Pepi I, II. 565ff.)" So, are those names of two pyramids? Pepi I and Pepi II?

iON 6:59

No, no, that, the - Pepi was a - Pepi was a pharaoh, and these are scenes on a - 565 are scenes from that sightedness in that - in those tombs.

Carolyn 7:15

Got it.

iON 7:16

Hieroglyphs.

Carolyn 7:18

Right. Okay, cool. So, there's - the - were there - so, this is a translation of the hieroglyphs in the pyramid of - Pepi's pyramid. Correct?

iON 7:39

Yeah. Yes.

Carolyn 7:40

Cool. Okay, continuing: "The head of this Meri-Ra is the head of Horus; he cometh forth therefore and ascendeth into heaven." (Carolyn: okay, so Horus is the main, the main character here, then. Right?)

iON 8:00

Yeah, right, right. Well, Horus is supposed to be the God of the dead. Remember?

Carolyn 8:06

Oh, that's right. Okay, go he's got to be here. Good thing he's here, in fact. Continuing.

iON 8:17

For the dead people, he's the ombudsman for the dead.

Carolyn 8:22

Yeah. Okay. "The skull of this Pepi is the Dekan star of the god; (Carolyn: so, there you have it) he cometh forth therefore and ascendeth

into heaven. The brow of this Meri-Ra is the brow of..... " (Carolyn: now there's a blank in my script, the brow of this Meri)

iON 8:47

That's 'cause the picture, the picture stops, and they have to drop down. You don't get any more of that.

Carolyn 8:53

Okay, and continuing, then.

iON 8:57

They don't build pyramid writin's like they used to, Carolyn.

Carolyn 9:00

Got it. "The brow of this Meri-Ra is the brow of.....and Nu; he cometh forth therefore and ascendeth into heaven. (Carolyn: oh, here we go again another cycle.) The face of this Pepi is the face of Up-uatu; he cometh forth therefore and ascended into heaven. The eyes of this Meri-Ra (Carolyn: who's Meri-Ra again, iON?)

iON 9:29

We haven't, we haven't described it yet. It's the second animation of Scheherazade (?).

Carolyn 9:36

The second animation of?

iON 9:39

Scheherazade (?).

Carolyn 9:43

I missed that again. Are you saying something about Sherry?

iON 9:46

Just say - no, just say vasodilator, and you'll get that.

Carolyn 9:53

Vasodilator. I have no idea. Bob, I think you have to - take over.

iON 9:58

Yeah, vasodilator. Just put it in there.

Carolyn 10:01

The second

iON 10:02

No, no, you're doing good. It's the second animation of another name, that you're goin' to get layers - you're deeper in the layers, people that are deeper you haven't heard before. And there's others that are coming like this. That's all.

Carolyn 10:16

Yeah. Got it. Continuing: "The eyes of this Meri-Ra are the eyes of the Great Lady, the first of the Souls of Anu; he cometh forth therefore and ascendeth into heaven. The nose of this Pepi is the nose of Thoth; (Carolyn: oh, cool) he cometh forth therefore and ascendeth into heaven. The mouth of this Meri-Ra is the mouth of Khens-ur; he cometh forth therefore, and ascendeth therefore, and ascendeth therefore into heaven. (Carolyn: I think there's a typo.) The tongue of this Pepi is the tongue of Maaa (Truth) in the Maat Boat; he cometh forth therefore and ascendeth into heaven. The teeth of this Pepi are the teeth of the Souls of [Anu]; he cometh forth therefore and ascendeth into heaven. The lips of this Meri-Ra are the lips of.....; he cometh forth therefore and ascendeth into heaven. The chin of this Pepi is the chin of Nest-khent-Sekhem (the throne of the First Lady of Sekhem); he cometh forth therefore and ascendeth into heaven. The thes bone (Carolyn: t-h-e-s) of this Pepi is the thes bone of the Bull Sma; he cometh forth therefore and ascendeth into heaven."

iON 11:52

The thes bone. The thes, thes is a type of bone.

Carolyn 11:57

Ah, okay. Thank you.

iON 12:01

Part that attaches to the clavicle.

Carolyn 12:04

All right. Now the next word is the "soulders," but do they mean shoulders? Yes, it's: "The shoulders of this Pepi are the shoulders of Set; he cometh forth therefore and ascendeth into heaven. [The of this Pepi].....; he cometh forth therefore and ascendeth into heaven." (Carolyn: and these are names we'll hear later, so, we aren't worrying.)

iON 12:31

Oh, Carolyn, you have to type in at the bottom, you have to type in that you'll allow slang words in and it won't be dots, it'll fill in the name, but they don't let the bad words come through. You have to set your browser settings so that allows the bad words to come through.

Carolyn 12:48

Ha ha ha. No bad words. Okay. I might just skip over a few pages for that.

iON 12:58

Ha ha. Oh, and we'll pay for that one, huh?

Carolyn 13:01

Yeah. "[The of this Pepi] of Baabu; he cometh forth therefore and ascendeth into heaven." (Carolyn: what, Bob? Baabu, yeah. Baabu.)

iON 13:17

Yeah, Baabu. Anywhere there's little dots, say Bob. So, the Bob of this Pepi -

Carolyn 13:22

Ah, yeah, yeah, yeah.

iON 13:23

- he cometh forth and the Bob of this Pepi of Bob of Baabu. Yeah.

Carolyn 13:28

Mm hmm. Yeah. "The breast of this Meri-Ra is the breast of Bast; he cometh forth therefore and ascendeth into heaven. The belly of this Meri-Ra is the belly of Nut; he cometh forth therefore and ascendeth into heaven. [The (Carolyn: Bob) of this Pepi].....; (Carolyn: Bob) he cometh forth therefore and ascendeth into heaven. [The (Carolyn: Bob) of this Pepi].....; (Carolyn: Bob) of the two Companies of the gods; he cometh forth (Carolyn: oh my gosh, I went too far.)

iON 14:03

No, you didn't. He cometh forth therefore.

Carolyn 14:07

"therefore and ascendeth into heaven. The two thighs of this Pepi are the two thighs of Heget; he cometh forth therefore and ascendeth into heaven. The buttocks of this Meri-Ra are like the Semktet Boat and the Mantchet Boat;" (Carolyn: now, we've changed our direction here. We've got - anyway, they're boats. So, we're gettin' into the boat situation again, iON?)

iON 14:38

Aspect. Well, no, now look. It becomes to put - it becomes a ratio perspective. First, you had dead bodies. Then you had these people lookin' after the dead bodies. Then you had the dead bodies that were all to pieces. Then you had the layers of the dead bodies at the higher levels that gave their gunk for this gunk. So, this one was set into that, and that one was set into this. Now their parts are made up into these parts. So, they're taking parts from the higher deities and attaching them to the other people. So, they're reanimating the dead. Okay, now they got to move the dead, however reanimated, the different version of it, into the Semktet Boat. Remember the River Styx? But then you have a Mantchet Boat which is new. They haven't talked about that. So, therefore, you're tryin' - now they're gonna ascendeth into heaven. That's the difference.

Carolyn 15:29

Ahhh. Cool. Phew.

Bob 15:33

Did I hear the word animation seven minutes ago?

Carolyn 15:36
You did.

Bob 15:37
I don't see where it is. It's only said once if it is.

iON 15:41
It's re. Reanimation.

Bob 15:46
You know where that was, Carolyn?

iON 15:50
When she was talkin' about the body parts and their parts of who they were. Oh, yeah. Oh, yeah. Oh, yeah. Then new people started showing up.

Bob 15:59
Yeah, doesn't

iON 16:02
The Lady Chablis. The Lady Chablis. Ha ha ha.

Carolyn 16:10
Can we move on, Bob?

Bob 16:11
Yes, it's just that Eric McLuhan wrote a small book on how the Egyptian hieroglyphs were actually animated like cartoons. So, that they, you know, they showed you profiles that was in motion. So, I just heard the word animation. I thought of that. But they're talking about animating the spirits or the dead or something here.

Carolyn 16:36
Yeah, well, the words

iON 16:37
They're dead.

Carolyn 16:38
Yeah, the word reanimation is something that iON said about the, around the - Horus' - no, Osiris' penis.

Bob 16:48
Yeah.

Carolyn 16:49
iON said this is the degree of melding, the reanimation clause. So, that's where you heard it. It wasn't in the text.

Bob 16:57
Okay.

Carolyn 16:59
Happy to help, Bob.

iON 17:00
Like melding, like melding pinochle.

Carolyn 17:06
Okay, so we've got new boats and all very awesome. Continuing: "he cometh forth therefore and ascendeth into heaven. The phallus of this Pepi is the phallus of the Hep Bull; he cometh forth therefore and ascendeth into heaven." (Carolyn: so, we're trying to reanimate this Pharaoh aren't we iON?)

iON 17:30
We are. Wasn't gonna waste it on a - you wouldn't want to waste it on - reanimation on a crack head.

Carolyn 17:41
Well, I don't know. If you're a Democrat, you might. Ha ha ha. Continuing.

iON 17:45
No, they'll just leave them. They can still - they won't, they wouldn't want to do that. The dead still vote if they're Democrats. The dead vote all the day long. Vote early, vote often.

Carolyn 17:56
Continuing: "The legs of this Meri-Ra are the legs of Net (Neith) and Serqet; he cometh forth therefore and ascendeth into heaven. The knees of this Meri-Ra are the knees of the twin Souls who are at the head of the Sekhet-Tcher; he cometh forth therefore and ascendeth into heaven. The soles of this Meri-Ra are like the Maati Boat; he cometh forth therefore and ascendeth into heaven. The toes of this Pepi are the toes of the Souls of Anu; he cometh forth therefore and ascendeth into heaven. Now this Pepi is a god, (Carolyn: small "g") the son of a god; (Carolyn: small "g") he cometh forth therefore and ascendeth into heaven."

Bob 18:43
What's the - oh, so, do we know what Pepi was till the next sentence?

Carolyn 18:47
Pepi's a pharaoh.

Bob 18:48
Oh, okay.

Carolyn 18:50
And he's, he was in the pyramid, and they got his hieroglyphs and are writing this about him. "This Pepi is the son of Ra who loveth him; he cometh forth therefore and ascendeth into heaven. Ra hath sent forth Meri-Ra; he cometh forth therefore and ascendeth into heaven. Ra hath begotten [this] Pepi; he cometh forth therefore and ascendeth into heaven. Ra hath given birth to Pepi; he cometh forth therefore and

ascendeth into heaven. This spell therefore is in the body of Meri-Ra; he cometh forth therefore and ascendeth into heaven. This Meri-Ra

iON 19:34

That was significant. That was significant.

Carolyn 19:38

This spell. Okay, so this spell

iON 19:44

Incantation.

Carolyn 19:46

Okay. Okay. So, the spell is important. Right. Heh heh. It's very funny. I had a little click of my cell phone. So, whatever message came in - so, I was, I was distracted from the Egyptian Book of the Dead. Isn't that funny?

iON 20:08

It's okay.

Carolyn 20:09

Thank you.

Bob 20:10

Why is it funny?

Carolyn 20:12

Just how distracting the Tech Body and the Black Mirror are.

Bob 20:17

Yeah.

Carolyn 20:17

You know, click. Uh oh. So, yes. "This spell therefore is in the body of Meri-Ra; he cometh forth therefore and ascendeth into heaven." (Carolyn: so, all those parts and everything are wound together by the - what the spell or incantation is what iON is saying.)

iON 20:42

That we're coming to.

Carolyn 20:44

That we're coming to. Okay. "This Meri-Ra is the Power, the Great Power, (Carolyn: now, "G" and "P"s are all capitalized) among the Great Council of Chiefs (Carolyn: all capitalized) in Anu; he cometh forth therefore and ascendeth into heaven. He worketh the boat; Pepi cometh forth therefore and ascendeth into heaven. [Pepi is] Horus, the nursling, the child;" (Carolyn: like iON said, Bob, the gods are infusing themselves into the dead that we want to reanimate. Very obvious.)

iON 21:33

And how that reanimation applies.

Carolyn 21:37

Yeah. "Meri-Ra cometh forth therefore and ascendeth into heaven. Pepi hath not had union with Nut, she hath not given her hands to him;" (Carolyn: okay, so that's interesting. So, it's implying that this is not a sexual reanimation or birth. Correct, iON?)

iON 22:02

Right. That's - yeah.

Carolyn 22:07

Oh, you don't think it's a wonderful statement I just made?

iON 22:13

Ahh, it's not the best thing that you've ever made, but it's a good statement.

Carolyn 22:20

Heh heh heh. Okey-doke.

iON 22:21

It's a good. It's a good halfway there. A good reach.

Carolyn 22:26

Yeah, 'cause he hath not had union with her, with Nut. She hath not given her hands to him. So, there's no, no animation goin' on there.

iON 22:40

Right.

Carolyn 22:41

Continuing. "he cometh forth therefore and ascendeth into heaven. Keb hath not removed the obstacles in his path;" (Carolyn: so, there's another layer of stuff we've got to go through obviously. Correct?)

iON 22:57

Lots of elevators, lots of elevators. Not many doors.

Carolyn 23:04

Yeah, lots of layers. "he cometh forth therefore and ascendeth into heaven. No god hath smitten the steps of this Meri-Ra;" (Carolyn smitten the steps. Can you elucidate those words, iON?)

iON 23:23

Well, gauged or guided the process.

Carolyn 23:27

Yeah. Ah. Well, I thought it was all a guided process.

iON 23:33

Is it? Doesn't seem that way. One minute you're thrown it in the boat, next thing the boat becomes the body, next thing the body becomes a god, and then the god gives up. And they keep wackin' them up, tryin' to pull 'em out, and pull 'em out, and pull 'em back in. Now we're tryin' to get the, the, you're tryin' to get the rudiment of how to do it. That's what you're trying to get. And so, this equates to a rudiment.

Carolyn 23:58

Okay. (pause) Okay. Continuing. Okay. "No god has smitten the steps of this Meri-Ra; he cometh forth therefore and ascendeth into heaven. [Though] Pepi is not censured is not mourned, hath not washed himself in the vessel, hath not smelt the haunch, hath not (Carolyn: mute your bathroom ablutions, Bob) hath not smelt the haunch, hath not carried the meat- offering, hath not ploughed the earth, hath not dedicated an offering, he cometh forth therefore and ascendeth into heaven." (Carolyn: hmm. So, those are all the things that he hasn't done yet, but he'll have to do, iON?)

iON 24:53

Correct. Those are the, those are the, those are the statute of limitations.

Carolyn 24:59

Yeah. What's left to do. Got it. "Behold, it is not this Pepi who hath said these things to you, O ye gods, (Carolyn: small "g") it is Heka who hath said these things to you, O ye gods, and this Meri-Ra is the support which is under Heka;" (Carolyn: so, yeah, he's - there's the guidance, iON.)

iON 25:24

Mm hmm. Yesum.

Carolyn 25:27

Okay. And continuing: "he cometh forth therefore and ascendeth into heaven. Every god smiteth the feet of Pepi; he cometh forth therefore and ascendeth into heaven. He plougheth the earth, he dedicateth an offering, he bringeth the vessel of [blood], he smelleth the haunch, and he bringeth the meat offering; he cometh forth therefore and ascendeth into heaven. Every god graspeth the hand of Meri-Ra in heaven. He conducteth him to the House of Horus in the sky. (Carolyn: he's in heaven!) The word of his Double is truth before Keb." (Carolyn: okay, what's this Double? You've said before it's someone on, on the dead side, and someone on the live side. Is that still valid?)

iON 26:29

Yes.

Carolyn 26:31

Okay. Okay. And we've got a new chapter, Bob. And this is

iON 26:40

Yay.

Carolyn 26:42

Yeah. "THE CHAPTER OF REPULSING SLAUGHTER IN HENSU." That sounds exciting. Bob wants to say something. He's on mute, though. He approacheth, he approacheth my chair after he washeth his hands from being out in the garage library. Readething something. Get over here, Bob. What?

Bob 27:13

What you just said something, the god's going up to heaven?

Carolyn 27:17

Yeah.

Bob 27:17

Is that the Guf, iON?

iON 27:21

No, it's this - getting them out of that in - there is no Guf anymore. It's the in-between place. They're trying to skip earth going to heaven.

Bob 27:31

So, this is, this Book addresses the period after the emptying of the Guf?

iON 27:37

Ah, yes, of course.

Bob 27:41

Hmm. So, there's no heaven to go to other than the physical.

iON 27:48

Well, that's what they're trying to figure out. They're dead. They don't know, Bob.

Bob 27:52

Oh, I see. This is a quandary of people dying now.

iON 27:56

And the ones past dead, of what to do.

Bob 27:59

Yeah. And you said they're trying to get to heaven, or they get to heaven?

iON 28:03

Sure. That is what this says.

Bob 28:04

But that isn't the correct heaven. What heaven is that?

iON 28:08

They don't know. How would they know? How do they know?

Bob 28:11

Well, do you know?

iON 28:12

Not earth. Not in - not, not in the hell they're in. Not in the hole they're in. Not in the wall that (indistinct overtalk).

Bob 28:20

Did you know that, Carolyn? This is all about after the Guf emptied?

Carolyn 28:23

No, no, no.

Bob 28:24

So, again, Bob comes through with an important point. And then I wanted to say this other thing. This is basically medicinal. Therapeutics was so important. No, it's so appropriate that Carolyn is the conductor through this. Would you agree, iON, -

iON 28:41

True.

Bob 28:41

- that this is medicine.

iON 28:43

Of course.

Bob 28:43

Deep, deep medicine, for beings -

iON 28:46

Yeah.

Bob 28:46

- that are dealing with the Guf like Robin Williams. Just think of who died: Robert Trump! Where is Robert Trump right now?

Carolyn 28:55

Oh.

iON 28:58

There you go.

Bob 29:00

Can you say where he is, or are you gonna give him a little free time first?

iON 29:05

Free time first.

Bob 29:07

Yeah. Okay, who's someone who died a couple of weeks ago? Biden. Ruth Ginsburg. What's Ruth Ginsburg doing?

Carolyn 29:15

Bob, can I continue?

Bob 29:16

Just a second. Where's Ruth Ginsburg, iON, in this landscape?

iON 29:20

Ah, she's locked in her office. Remember?

Bob 29:24

Like Epstein, who's locked in his cell. That's what you mean locked. They're stuck.

iON 29:29

Well, right. Right.

Bob 29:32

Carolyn, you might want to look at the sunset. You know, maybe.

Carolyn 29:37

I'm okay.

Bob 29:37

All right. Okay. I'm finished.

iON 29:40

She can't. She can't. She'll close the windows. Bob's finished, so he's finished, so that's where he wants to start next week (overtalk) -

Bob 29:46

The Chapter of Repulsing - what did you say? Sorry I drowned you out there. What did you say, iON?

iON 29:51

No, that was okay, but is that where you want to start next week?

Bob 29:55

No, no, we've only gone half an hour or so, Carolyn. So, we got to do this. The chapter -

Carolyn 30:00

Did you know Ruth Bader Ginsburg's obituary is up?

Bob 30:04

Ha ha ha. What do you mean? Where is it?

Carolyn 30:07

It's up. It's on wiki obits.

Bob 30:10

Ha ha ha. They have it ready to go.

Carolyn 30:12

They're waitin' for her.

Bob 30:13

"THE CHAPTER OF REPULSING SLAUGHTER IN HENSU."

Carolyn 30:18

That's it.

Bob 30:18

All new words, right? Hensu's a new word?

Carolyn 30:22

No.

Bob 30:23

Look how close the border is to the bottom. We're almost finished.

Carolyn 30:27

Heh heh heh. Okay, then, there's another chapter heading after those words called: "THE CHAPTER OF DRIVING BACK THE SLAUGHTERS WHICH ARE PERFORMED IN HENSU. The Osiris

Bob 30:43

Well, what about the subtitle -

Carolyn 30:46

Mute yourself.

Bob 30:46

- "From the Papyrus of Nu, Sheet 6." Did you deal with that?

Carolyn 30:49

We don't always say them. It doesn't really matter.

Bob 30:52

Oh, okay.

Carolyn 30:54

Will you mute yourself? There's an echo. "THE CHAPTER OF DRIVING BACK THE SLAUGHTERS WHICH ARE PERFORMED IN HENSU. The Osiris Nu, whose word is truth, saith:- O thou land of the Septre! O thou White Crown (Carolyn: capitals) of the divine form! O thou rest of the ferry-boat! I am the Child. I am the Child. I am the Child. I am the Child. Hail, Abu-ur! Thou sayest daily: "The slaughter-block is made ready as thou knowest, and thou hast come to destruction." I am Ra, who stablisheth those who praise him. I am the Knot of the god in the Aser tree, the twice beautiful

one, who is more splendid to-day than yesterday. {Repeat four times} Who is more splendid to-day than yesterday. Who is more splendid to-day than yesterday. Who is more splendid to-day than yesterday. I am Ra, who stablisheth those who praise him. I am the Knot of the god within the Aser tree, and my appearance is the appearance [of Ra] on this day. My hair is the hair of Nu. My face is the face of the Disk." (Carolyn: it's a capital "D." Is that the sun, iON?)

iON 32:22

It's what they're making reference to. They can't see the sun there. It's what they refer to it as.

Carolyn 32:28

That's right. Yeah, we've been there before. "My eyes are the eyes of Hathor. My ears are the ears of Up-uat. My nose is the nose of Khenti-Khabas. My lips are the lips of Anpu. My teeth are the teeth of Serqet. My cheeks are the cheeks of the goddess Isis. My hands are the hands of Ba-neb-Tet. My forearms are the forearms of Neith, the Lady of Sais. My backbone is the backbone of Suti. My phallus is the phallus of Beba. (Carolyn: that's translated as Bob.) My reins are the reins of the Lords of Kher-aha. My chest is the chest of Aa-shefit. My belly and back are the belly and back of Sekhmet. My buttocks are the buttocks of the Eye of Horus. (Carolyn: ah ha! They put them together, iON.)

iON 33:30

Yay.

Carolyn 33:32

"My hips and legs are the hips and legs of Nut. (Carolyn: she got herself in there.) My feet are the feet of Ptah. [My fingers] and my toes are the [fingers and] toes of the Living gods. There is no member of my body which is not the member of a god. (Carolyn: small "g.") Thoth protecteth my body altogether, and I am Ra day by day. I shall not be dragged back by my arms, and none shall lay violent hold upon my hands." (Carolyn: so, this new animation is making a stand. Correct, iON?)

iON 34:22

Do. Well, it's - you're making, you're making - it's kind of like AMA, against medical advice, which shows you how to not mess up and do the wrong thing from a standard.

Carolyn 34:38

Ah huh. Heh heh. Continuing: "And shall do me hurt" (Carolyn: what? Okay:) "I shall not be dragged back by my arms, and none shall lay violent hold upon my hands. And shall do me hurt neither men, nor gods, nor the Spirit-souls, nor the dead, nor any man, nor any pat-spirit, nor any rekhiti-spirit, nor any hememet-spirit. I am he who cometh forth advancing, whose name is unknown. I am Yesterday. "Seer of Millions of Years" is my name. (Carolyn: and that's capped.) I pass along, I pass along the paths of the divine celestial judges. I am the Lord of Eternity: I decree and I judge like Khepera. I am the Lord of the Urrt Crown. I am he who dwelleth in the Utchat and in the Egg, and it is granted

(Carolyn: oh, I lost it. I touched something.) I am he who dwelleth in the Utchat and in the Egg, and it is granted unto me to live therein. I am he who dwelleth in the Utchat when it closeth, and I

iON 36:08
Yeah.

Carolyn 36:09
Yeah, something?

iON 36:12
Go ahead. No, just that if you get caught on the wrong side when the flood comes, you can't make it.

Carolyn 36:19
Ah, right. "I am he who dwelleth in the Utchat when it closeth, and I exist by the strength thereof. I come forth and I shine; I enter in and I come to life. I am in the Utchat, my seat is upon my throne, and I sit in the tent chamber before it. I am Horus. [I] traverse millions of years." (Carolyn: so, they're still dealing in time, but as you always say, that's 'cause they're, they're still dead. Right?)

iON 36:55
So far.

Carolyn 36:56
Yeah. Okay. We're getting close though. "I have decreed [the stablishing] of my throne, and I am the ruler thereof; and in very truth my mouth keepeth an even balance both in speech and in silence. In very truth my forms are inverted. I am Un-Nefer, from one period even unto another, and what I have is within me. I am the only

iON 37:37
Yay.

Carolyn 37:39
Mmm?

iON 37:39
I said yay. The plot thickens.

Carolyn 37:41
Yeah, because the next word is I am the only One, and One is capitalized. So, we're getting somewhere, right?

iON 37:50
Mm hmm. Do.

Carolyn 37:52
Right. "I am the only One, who proceedeth from an only One, (Carolyn: capitalized. So, a god to a god. So, there's the godness. We got the god going, right? No?)

iON 38:11

Yes, yes, yes, yes.

Carolyn 38:13

Yes. Continuing: "who proceedeth from an only One. I am the only One, who proceedeth from an only One, who goeth round about in his course. I am he who dwelleth in the Utchat. No evil thing of any shape or kind shall spring up against me, and no baleful object, and no harmful thing, and no disastrous thing shall happen unto me. I open the door in heaven. I rule my throne. I open the way for the births which take place on this day. I am the child who traverseth the road of Yesterday. (Carolyn: now this is interesting, road of Yesterday, and then) I am To-day for untold nations and peoples." (Carolyn: okay, so, hmm. I mean, that's timing again but it sounds different, iON. What's going on here?)

iON 39:13

Well, it's past - you're hooking up from your past, present, future, in the same moment. You're crossing into those spaces. Now, if these weren't dead people and this wasn't the Book of the Dead, this would be like merging from this world into another kingdom and then maybe another world, -

Carolyn 39:31

Ah ha.

iON 39:32

- and having the same ice cream experience as you did yesterday.

Carolyn 39:38

Right. Very cool. And so, repeating: "I am the child who traverseth the road of Yesterday. I am To-day for untold nations and peoples. I am he who protecteth you for millions of years. Whether ye be denizens of heaven, or of the earth, or of the South, or of the North, or of the East, or of the West, the fear of me is in your bodies. I am he whose being hath been wrought in his eye. I shall not die again." (Carolyn: ha ha! Da-da-da! We can stop here, Bob. Heh heh. Ta da! So, we'll just mark a "ta da" moment.)

iON 40:33

(indistinct).

Carolyn 40:34

Yeah.

Bob 40:34

Why here?

Carolyn 40:35

No, I'm just making it - because I am he whose being hath been wrought in his eye. I shall not die again. Ta da!

Bob 40:44

Wait a minute. Where's that? How far down did you go?

iON 40:50

Aren't you keeping, aren't you keeping up, boss?

Bob 40:53

Yes, but I got distracted by some fighting between the left and right in Michigan. Great footage of stupid people punching each other. It's incredible. You see these skinny, little guys charging at big elephant guys. I mean, they're dead people. They're dead, aren't they, iON?

iON 41:07

Most of them.

Bob 41:08

They have no normal understanding of limitation of their physique.

Carolyn 41:11

Yeah, Scott Adams, who's this skinny, little, geek guy, himself, he says: "I could take those guys." Those whatever.

Bob 41:19

The big guys.

Carolyn 41:20

The Tiva guys. What is it called?

Bob 41:22

Fa so la.

Carolyn 41:23

Fa so la.

Bob 41:24

Antifa fa so la. So, are a lot of those dead people, iON, I'm lookin' at in the footage?

iON 41:29

A lot of them are.

Bob 41:31

Yeah. So, how far down were we?

Carolyn 41:35

Bob, you just search the word -

Bob 41:37

No.

Carolyn 41:37

- "I shall not die again." I don't know where you are to tell you where you should be.

Bob 41:42
Well, I don't see a

Carolyn 41:43
I shall not die again. Type in the words.

Bob 41:46
I don't see, I don't see any ending point.

Carolyn 41:50
Type in the words. Type in - it's in the middle of the paragraph.

Bob 41:54
I shall not die again. Die a second time?

Carolyn 42:01
Again.

Bob 42:02
I don't see the word "again." Oh, right there. You're stopping right there in the middle of this text?

Carolyn 42:08
To say: "Ta da."

Bob 42:12
Oh.

Carolyn 42:13
Continuing: "My moment is in your bodies," (Carolyn: can I stop and laugh, iON, at Bob for a second?) (laughing)

Bob 42:19
What do you mean? What's there to laugh - I do not deserve a laugh at this point. But I have said that. I shall not die again! That's Bob's line. Put that on my tombstone.

Carolyn 42:32
Your resume.

Bob 42:32
I shall not die again!

Carolyn 42:35
Your resume. Continuing.

Bob 42:38
What is this?

Carolyn 42:39
Mute yourself.

Bob 42:39
Who are we fixing up here?

Carolyn 42:41
It's a momentous time!

Bob 42:42
Is this a covid virus patient?

Carolyn 42:45
Mute.

Bob 42:45
Put the revelator on him.

iON 42:47
Si.

Bob 42:48
Oh, iON said, si. I hit a new level, Carolyn. This is about hospitals today.

iON 42:53
Did he say ventilator? Did he say revelator or ventilator?

Carolyn 43:00
Ha ha. "I shall not die again. My moment is in your bodies, but my forms are in my place of habitation."

Bob 43:08
Hmm. That's a discussion of my Five Bodied dilemma.

Carolyn 43:11
"I am "He who cannot be known."

Bob 43:14
That's the mystery body.

Carolyn 43:15
"The real Fiends -

Bob 43:17
"The Red Fiends." Have you been reading this wrong?

Carolyn 43:20
Will you mute? You're distracting me.

Bob 43:22
The Red, the real Fiends -

Carolyn 43:24
Okay, you take over.

Bob 43:24
No, no, no, no.

Carolyn 43:25
Go ahead. "The Red Fiends have their faces directed against me. I am the unveiled one. The period when the heavens were created for me and were enlarge the bounds of earth, and multiplied the progeny thereof, cannot be found out. They shall fail and not be united again. By reason of the speech which I address to you, my name setteth itself apart from all things evil which are in the mouths of men. I am he who riseth and shineth," (pause) (Carolyn: unmute yourself.)

Bob 44:10
Take a break, iON, you got clicking going on.

Carolyn 44:12
Uh oh.

iON 44:13
Where?

Carolyn 44:14
I don't hear it.

Bob 44:15
All right, carry on.

iON 44:16
We don't hear it. Clicking.

Carolyn 44:18
No. "I am he who riseth and shineth, (Carolyn: mute yourself, Bob) a wall which cometh out of a wall," (Carolyn: oh, there's the wall, iON. Here at the wall.)

iON 44:32
Again.

Carolyn 44:33
Again.

iON 44:35
Out of a wall. Out of a wall, a wall coming out of a wall.

Carolyn 44:38
Yeah. Thank you for that.

Bob 44:41

That sounds like the effect of the phonetic alphabet. Am I on the right track there?

iON 44:46

Oh, well, no, it's the - well, it has to do with a Vietnam wall out of a wall in New York City.

Bob 44:56

Right. Well, what about the wall in Sheila's painting, the Grecian something. What was that called? The wall?

iON 45:02

The Grecian key. Uh huh. The Grecian key. It was - that's, that's here at the wall.

Bob 45:08

All right, it's not this. Okay.

Carolyn 45:11

Continuing: "a wall which cometh out of a wall, an only One who proceedeth from an only One. (Carolyn: capital "O" again) There is never a day that passeth without the things which appertain unto him being therein; passing, passing, passing, passing. Verily I say unto thee, I am the Plant (Carolyn: capital "P") which cometh forth from Nu, and my mother is Nut. Hail, my creator, I am he who hath no power to walk, the Great Knot who dwelleth in Yesterday. The might of my strength

Bob 45:53

The Great Knot, Carolyn. You can't let that go. Artie Lange wrote a book, "Knots," 1969 or so. What would be the Great Knot?

Carolyn 46:06

Are you asking iON?

Bob 46:07

The one that Alexander the Great chopped up? Remember? Nobody could -

Carolyn 46:14

Well, I mean

Bob 46:14

- untie the knot.

Carolyn 46:16

This whole thing is like an unravelling of the -

iON 46:21

Top down.

Carolyn 46:21

- and reravelling. Hmm. Top down.

Bob 46:27
What did iON say?

Carolyn 46:29
Top down? No?

iON 46:32
Yes.

Bob 46:32
He didn't use that word.

iON 46:33
Yes.

Bob 46:34
This is a top-down knot?

iON 46:36
It's takin' them apart, top down.

Carolyn 46:40
Mm hmm.

Bob 46:41
Oh, the direction of taking it apart, not the top-down Illuminati.

iON 46:45
Correct. That's your shit.

Carolyn 46:50
"I am he who hath no power to walk, the Great Knot who dwelleth in Yesterday. The might of my strength is within my hand, I am not known [by thee], but I am he who knoweth thee." (Carolyn: yeah, you know, every, every time I come across something like that, iON, you know, I go to the Keys and that sounds like Key 13. Could a person such as myself go through the Egyptian Book of the Dead and apply the Keys all the way through?)

iON 47:27
Eh, you never know for sure for sure. You got to play it out a little further to know.

Carolyn 47:33
Yeah, it's just every once in a while. So, it's not so often that I think that would apply.

iON 47:41
It becomes part of the formulary. It becomes part of the formulary, but you don't have all the components to say, yes, this time use a Bunsen burner. No, this time you don't need a Bunsen burner. No, it's like that.

Carolyn 47:54

Yeah, that's true. Okay, got it. Continuing: I cannot hold - no. "I cannot be held in the hand, but I am he who can hold thee in his hand. Hail, O Egg! (Carolyn: capital "E") Hail, O Egg! I am Horus who liveth for millions of years, whose flame shineth upon you, and bringeth your hearts unto me. I am master of my throne. I advance at this season. I have opened a path. I have delivered myself from all evil things, I am the golden dog- headed ape, three palms and two fingers [high], which hath neither arms nor legs, and which dwelleth in Het-ka-Ptah. I go forth as goeth forth the dog-headed ape who dwelleth in Het-ka-Ptah." (Carolyn: okay, why did they throw an ape in here, iON?)

iON 48:54

Well, you get a little DNA, honey.

Carolyn 48:57

Ah ha ha.

Bob 48:59

How does that get DNA, mentioning an ape?

Carolyn 49:03

Sharing

iON 49:05

Animation. Animation. CRISPR, Bob, CRISPR.

Carolyn 49:11

Wow. Okay.

Bob 49:15

Where is Het-ka-Ptah?

Carolyn 49:19

On the other side. Okay, I'll just finish the rubric.

Bob 49:24

So, the dog-headed ape is a genetic experiment?

iON 49:30

Maybe.

Bob 49:35

So, you want to do the rubric, Carolyn? That go far?

Carolyn 49:39

It shouldn't, but how far does it go?

Bob 49:43

It goes a way

iON 49:44

Not far. The top of page 58.

Carolyn 49:51

Okay, we'll have done four pages. So, "RUBRIC: Behold the Osiris Ani, whose word is truth. arrayed in fine linen, and shod with sandals of white [leather], and anointed with the very finest myrrh unguent. There are offered unto him a fine bull, and incense, and ra geese, and flowers, and ale, and cakes, and garden herbs. And behold, thou shalt draw a representation of a table of offerings on a clean tile with pure colours, and thou shalt bury it in a field whereon no swine hath trodden. And if a copy of this book be written upon it, he shall rise [again], and his children's children shall flourish and prosper, like unto Ra, without cessation. He shall be in high favour with the king, and with the shenit nobles of his court, and there should be given unto him cakes and cups of drink, and portions of flesh, upon the altar-table of the Great God. (Carolyn: two capital "G"s) He shall not thrust aside at any door in Amentet; he shall travel in the train of the Kings of the South and the Kings of the North, and he shall abide with the followers of Osiris near Un-Nefer, for ever, and for ever, and for ever." (Carolyn: it's just getting somewhere and you're, you're having a celebration.)

Bob 51:26

The person travelling is having a celebration?

iON 51:29

How to do it.

Carolyn 51:29

Yeah.

Bob 51:30

What did iON say?

iON 51:31

Yeah, the big part, the big picture. You got the Tiny Note and the big picture. The big picture is that you're gettin' somewhere. The Tiny Note is: I'm not sure where we're goin'.

Bob 51:41

Right. But the big picture is being gotten by what? Pepi?

iON 51:46

Ahh, no. This is for you, Bob. It's not for them.

Bob 51:53

Hmm, so what is it for me? What's it telling me? You tellin' me that I gotta go through this?

iON 52:05

No, no. It's the reference points. It's the reference point. You'll see.

Bob 52:12

You mean, you, the general reader of this?

iON 52:16
Yes. Knower.

Bob 52:18
So, it's about us going someplace? Where did it shift to that? Why all this insecure talk? I am master of my throne, I'm the greatest thing to ever happen. What's all this nervous insecurity?

iON 52:36
They're stuck in, they're stuck in hell, Bob, and they're tryin' to get out. And they're using words to recognize that they want to get out because they're in, like you, they're in hell and they can't get out. So, they didn't like to have to stay here in hell. But if I'm gonna stay here in hell, I'm gonna call it paradise and I'm gonna have a nice view, and I must say I eat sharp food. I'm gonna say that I can't get nowhere and nobody else is - I live in the place that everybody would die to go to but everybody that lives there is dead but Bob and Carolyn. And they walk by themselves, and they look at each other by themselves, and they smell good, although you're startin' to pick up body odors, so, you're gonna have to wash a little more often, you, you. 'Cause Carolyn, she'll divorce you and send you on your way if you come in stinkin'.

Bob 53:22
Heh heh heh. So, and why is this describing me at this part? What have I got to do with it?

iON 53:28
Because you are the Dark Soul, and you are gonna have to say which one of them dogs get out or not.

Bob 53:34
Heh heh heh. I'm Santa Claus. I'm noting who's naughty and nice through this book, Carolyn.

iON 53:41
Ho, ho, ho. Ho, ho, ho.

Bob 53:46
All right. Well, that's very interesting. Maybe I should pay a little more attention to what's happening here.

Carolyn 53:51
Ha ha. Too late, Bob.

iON 53:54
AHHH, too late, Bob.

Bob 53:55
But I'll review it. My review will be attentive.

iON 53:59

To get you - yeah, you're - yeah.

Bob 54:04

You know how many - yeah, yeah. You know how many weeks this has been, Carolyn?

Carolyn 54:10

Eighteen?

iON 54:11

Several.

Bob 54:12

This is the 21st week or session.

Carolyn 54:14

Wow. So, maybe we'll finish on the 22nd, then.

Bob 54:18

Of what month?

Carolyn 54:19

Twenty-second week.

iON 54:20

(laughs)

Bob 54:22

Oh, good point. Well, look, it's - well, it's about 10 pages. Right, iON?

Carolyn 54:26

Oh, no. That won't do.

iON 54:28

Or less.

Bob 54:29

We could make it September 22.

Carolyn 54:31

Okay. Okay, thank you, Bob. I'm done.

Bob 54:35

Well, that was wonderful. Excellent work there, Dr. Dean. Very therapeutic. This is the new medical Bible for bigger issues.

[Top](#)

2020-08-22--hour-1-pages 58, 59

Carolyn 0:01

Sheet 24, Bob. Sheet 24, and stop messing me up.

Bob 0:08

"The steward of the overseer of the seal, Nu, whose word is truth, begotten of the" bla, bla, bla, take over please. (iON laughs)

Carolyn 0:23

Okay, yeah. Ha ha. "The steward of the overseer of the seal, Nu, whose word is truth, begotten of the steward of the overseer of the seal, Amen-hetep, whose word is truth, saith:- Hail, ye Four Apes (Carolyn: so, apes. Did they know what apes were back then, iON?)

iON 0:29

Of course, of course.

Carolyn 0:49

Are they the hairy beasts, the hairy beasts?

iON 0:52

They are, they are.

Carolyn 0:54

Wow. cool.

Bob 0:55

Hey, iON why does Carolyn have a slight dyslexia? She's always mispronouncing like, Amen-hetep, she goes Amen-heptep. She does that a lot when we're doing other stuff. She either reads over or glosses over it, doesn't care what she's saying. I don't know what it is. What do you say, iON? Why does she got dyslexia?

iON 1:16

Okay, here's, here's, here's - 'cause when you're a doctor, they have to make it so that people can't copy your scripts. So, you have to have an intelligible longhand way to write. Well, she's done that so much, it's convert - transversed into typed words. So, she now does it, speaks it, the way she would write it as a very appropriate doctor writing scripts.

Carolyn 1:47

And one of that is true because

iON 1:49

Trying to promote death by modern medicine.

Carolyn 1:52

I have been told that I can't be a doctor because my writing is so perfect. So there, both of you. Step away

iON 1:59

Yeah, it's very clear.

Bob 2:01

Well, doesn't that show you how iON can quickly come up like a fucking demon with any explanation? Highly suspect, iON.

Carolyn 2:08

You can do that. I do that. We all do it except iON does it with everything.

Bob 2:13

Yeah. He does it very fast.

Carolyn 2:16

Yeah. Okay. Continuing: "Hail, ye Four Apes who sit in the bows of the Boat of Ra, who convey truth to Nebertcher, who sit in judgment on the oppressed man and on [his] oppressor, who make the gods to be contented by means of the flame of your mouths, who offer holly offerings to the gods and sepulchral (Carolyn: say that for me, Bob.)

iON 2:55

Sepulchral like a sepulchre. Sepulchral.

Carolyn 3:01

Yeah, I used to think it was sep-le-curl, but it means graveyard, like graveyard.

iON 3:11

Tomb.

Bob 3:11

She can't say, she can't sepulchral. She can't do it. She'll go secural. She'll go alphabet. Alphabet. She'll say alphabet when she can't get the word. Ha ha.

Carolyn 3:24

Vinnie, viddi, vicki.

Bob 3:25

Yeah, yeah. There. She said that wrong too. It's veni, vidi, vici, not vinnie, viddi, vicki.

Carolyn 3:32

So, funeral meals "to the Spirit-souls, who live upon truth, and who feed upon truth of heart, who are without deceit and fraud, and to whom wickedness is an abomination, do ye away with my evil deeds, and put ye away my sins [which deserved stripes upon earth, and destroy ye every evil thing which appertaineth to me], and let there be no obstacle whatsoever on my part towards you. O grant ye that I may make my way through the Amehet, let me enter into Rasta, let me pass through the hidden pylons of Ament."

Bob 4:23

She could barely keep that simple one out. Ament. Ament, Carolyn. Very simple.

Carolyn 4:29

Ha ha. Yeah, I wonder what it is. I've always known that. But it's, I mean, these are words that we've never seen before, so I have to, I have to phrase them as phonetically. Maybe I never learned phonetics.

Bob 4:42

Are you saying you know you had that problem?

Carolyn 4:44

Yeah, of course.

Bob 4:45

That you weren't a good reader.

Carolyn 4:47

You've been saying that for decades.

Bob 4:49

Yes, but I didn't think you noticed it.

Carolyn 4:52

Oh, grant that Bob would shut his mouth. No, no, that's not it. "O grant that there may be given unto me shens cakes, and ale, and persen cakes, even as to the living Spirit-souls, and grant that I may enter into and come forth from Rasta."

Bob 5:15

You can go back to mispronouncing. This is too slow. Go back to your rapid stuff.

Carolyn 5:19

Oh, thank you. Okay, continuing.

iON 5:22

Okay, okay, okay, wait, go - whoa, whoa, whoa, whoa, whoa. You're missin' all the good parts. We tried to jump in, but we thought (overtalk)

Carolyn 5:28

Yeah, Bob distracted me totally. Go ahead, iON.

iON 5:32

True. So, what's happened is that the first part you got to look at what's happening. Now, they're acknowledging - these are dead people acknowledging the Four Apes. Right?

Carolyn 5:42

Yeah, yeah, yeah.

iON 5:43

Because the Four Apes are in the Boat of Ra. Okay? Now, where did they come up with this, ah, people come out of - the humans come out of the butts of monkeys?

Carolyn 5:56

Oh, yeah, yeah. Oh, yeah.

iON 5:58

Well, that, those stages of apprehension is what we would call it have to be marked or adjudicated. Now, adjudication means that you have a capacity that can allow something to be noted from one side or the other, or one part to the other. So, all the dogmatic conditions that you would embrace into whatever you're doing has to bleed through to the dead, because the dead take those things with them back to the Robert E. Lee days. It wasn't - that was just normal. But those that were dead in that window, back to the, back to the cotton field, picking them cottons, that's the thing that's being spoke about now, with the abolition of slavery and all those issues. They're still now more virulent now than they were when the slavin' days was goin' on, Carolyn. So, they're making this same point right here that just because you scream at it doesn't mean it goes away. Even in the land of the dead, just 'cause you rail at it doesn't dismiss it, nor does it vindicate it, or does it adjudicate it. You see?

Carolyn 7:18

Mm hmm. It's still there. Yeah, still there.

iON 7:22

And it's more. And that's what this is pointing out.

Carolyn 7:26

Yeah. Okay. So, we, we take ourselves wherever we go, including all the bad bits.

iON 7:37

But now you see, you're trying to make your way through to get to the good stuff. To the persimmon cakes.

Carolyn 7:46

Mm hmm. Okay. Oh, yeah. The cake. Yeah. Yeah, so, we're looking for the good stuff. So are we ready to drop the bad?

iON 7:54

Yeah, but don't worry. Yeah, but don't worry. The Four Apes are fixin' to tell you something. Go ahead.

Carolyn 8:01

Ah ha. Okay. Got the words. "[The Four Apes make answer, saying]: Come thou, for we have done away with thy wickedness, and we have put away thy sin, along with thy sins upon earth which deserved stripes, (Carolyn: now that's stripes, is that deserve beatings, with things?)

iON 8:25

Yeah, stripes, meaning punishment. So, if you do something wrong, you get messed up. If you smoke cigarettes, you die of cancer. If you bareback at the whore house, you get what you get or whatever else that goes on with gonorrhea and syphilis.

Carolyn 8:42

Got it. Ha ha. Okay, continuing: "and we have destroyed every evil thing which appertained to thee upon earth. Enter, therefore, unto Rasta, and pass through the hidden pylons of Amentet, and there shall be given unto thee shens cakes, and ale, and persen cakes, and thou shalt come forth and shalt enter in at thy desire, even as do those who are favoured [of the God], and thou shalt be called [to partake of offerings] each day in the horizon."

iON 9:16

So, basically, the short version is the rain falls on the just and the unjust, but the favored and unfavored have a chance to be acknowledged. So, you don't even have to be a chosen one to apply this conditioned response of engagement with the dead, 'cause it's very particular now; the details are very - they're literal. And then the way it's laid out is the way it's laid out. On purpose.

Carolyn 9:46

Wow, very good. Continuing. And this is a new chapter and it's called: "THE CHAPTER OF A TET OF GOLD. The Osiris Ani, whose word is truth, saith:- Thou risest up for thyself, O Still-heart! Thou shinest for thyself, O Still-heart! Place thou thyself on thy base, I come, I bring unto thee a Tet of gold, thou shalt rejoice therein." (Carolyn: so, we're at the golden part. That should be good.)

iON 10:22

Mm hmm. Yes, but do you know what a Tet, a Tet of gold is?

Carolyn 10:28

I do not.

iON 10:30

Your drops.

Carolyn 10:32

Ahhh! Got it. Did you hear that, Bob? Tet of gold. RNA ReSet drops. He, he, he.

Bob 10:42

(in background) First product.

Carolyn 10:44

Bob's first product. "APPENDIX (From the Papyrus of Nebseni and the Papyrus of Nu). Rise up thou, O Osiris, thou hast thy (Carolyn: hmm is that a misspelling? I have backbaone. Should it be backbone?)

iON 11:06

No, no, it pronounced correctly, but they mean a backbone.

Carolyn 11:11

Okay. "Rise up thou, O Osiris, thou hast thy backbaone, O Still-heart, thou hast thy neck vertebrae and thy back, O Still-heart! Place thou thyself on thy base." (Carolyn: they said base earlier. Is base your core, your trunk?)

iON 11:31

Well, it's the condition. It's the condition. What are you based on? Are you based in this world or in the underworld? What's your base? What's home base?

Carolyn 11:41

Wow. Cool. Continuing: "I put water beneath thee, and I (Carolyn: now waters, is that Living Water, iON?)

iON 11:52

It would be 'cause they don't, they don't get ice water in hell, Carolyn.

Carolyn 11:57

Yeah, True. True. Heh heh. Okay. "I put water

Bob 12:02

And Living Water is not water. Another reason it could be air.

iON 12:06

Basically. Correct.

Carolyn 12:10

Is not water? (Bob laughs in background) Is it wet? Is it wet, Bob? Is it wet? Is it wet?

Bob 12:18

No. Have you ever noticed the water we get is wet? By the way,

Carolyn 12:25

No.

Bob 12:27

What?

Carolyn 12:28

Stop.

Bob 12:29

Box two. Box two -

Carolyn 12:32

Continuing.

Bob 12:33
- has come, Carolyn. Box two.

Carolyn 12:34
Ahh, box two. Continuing.

iON 12:38
Yay. It's about time.

Carolyn 12:40
Yeah, they'll only deliver one big box per day to us, so they hold our package

iON 12:46
That damn, that damn Jimmy. That damn Jimmy.

Carolyn 12:51
I know! Yeah. So, put it in the freezer, Bob. It's been out in the, in the heat for days.

Bob 12:57
Okay.

Carolyn 12:58
Continuing: "and I bring unto thee a Tet of gold that thou mayest rejoice therein." (Carolyn: and then they come to a) "RUBRIC (From the Papyrus of Nu)" (Carolyn: that I shall read which tells you how to read this chapter. And they say:) "[This Chapter] shall be recited over a Tet of gold (Carolyn: which is RNA drops) set in a stand made of sycamore wood (Carolyn: now sycamores, that was big in what movie, Bob? The sycamores?)

Bob 13:28
"Twin Peaks."

Carolyn 13:29
Yes.

Bob 13:32
Sycamore tree. That was a portal.

Carolyn 13:35
Yeah. Is this sycamore wood likened unto a portal, iON?

iON 13:42
Yes, the oil of it is. Remember the tree that the old Number One walked through?

Carolyn 13:53
Yes, I do.

iON 13:54

That was a sycamore tree.

Carolyn 13:56

Awe, wow. Okay, yeah.

iON 14:01

We should go get him back. We could go get him back.

Carolyn 14:04

He's doing great. He'll come back. He'll be back.

Bob 14:07

Who?

Carolyn 14:08

Never mind.

Bob 14:09

Who, iON?

Carolyn 14:10

Mute yourself.

Bob 14:11

Who, iON? Who is she talking about?

Carolyn 14:13

Continuing.

iON 14:14

Elvis Cornflower.

Carolyn 14:17

"which hath been steeped in a tincture of ankhamu flowers, (Carolyn: a-n-k-h-a-m-u flowers. I haven't heard of those. So, I'm gonna look them up)

iON 14:29

Okay, stop right there. Stop right there. Then look it up since you said that.

Carolyn 14:37

Ha ha ha. I lost my place.

iON 14:38

And how would they steep a tincture of a flower? This is key.

Carolyn 14:44

Yeah, it's like a

iON 14:45

We smell a formula.

Carolyn 14:47

Oh, yeah, yeah, yeah. They're processing a process. Ankhamu. Now they're calling it a hanukkah flower, or there's an Anuheia flower. Rrrrr.

Bob 15:04

I'm laughing, Carolyn. I'm reading what Trump's sister says about him. Ha ha ha.

iON 15:10

Oh lord.

Bob 15:11

She

Carolyn 15:11

No, I can't - Bob, you're interrupting right in the middle of

Bob 15:15

I'm speaking of the dead. Yep.

Carolyn 15:19

Ha ha ha. There's an Ankhamu flower, -

Bob 15:24

Kamala?

Carolyn 15:25

- A-m-k-h-a-m-u

Bob 15:26

Kamala Harris flower?

Carolyn 15:27

Shush. You mute yourself or I'll make you read this.

Bob 15:31

You're gonna have to hurry up and finish this. I can't take this much longer.

Carolyn 15:35

Ha ha ha. Okay, Book of the Dead. They all - the reference I find for that spelling just brings me back to the Book of the Dead, iON. So, go ahead and spill your guts.

iON 15:49

Nuh ah. No, we'll save it for a nice Thursday.

Carolyn 15:54

Yes, okay. So, will we stop since Bob's going to be a b-i-t-c-h?

iON 16:00

No no, no, no, no, no, no, no. Oh, my gosh, you got their, you got their T-T hard, Carolyn. You gotta - you can't leave him all high and dry now. They'll kill themselves. You got to get him off the ledge. That's not nice.

Carolyn 16:13

Okay. Okay, so let's go to this. Okay: "[This Chapter] shall be recited over a Tet of gold set in a stand made of sycamore wood which hath been steeped in a tincture of ankhamu flowers,

iON 16:35

Okay, wait now. Now, now wait. The stand has been steeped in an alcohol tincture of ankhamu flowers. So, they took ankhamu flowers, whatever that is, and put it in alcohol and then poured that and soaked or reconstituted or macerate it into a sycamore wood vessel, which was holding the drops, ReBob.

Carolyn 17:07

Correct.

iON 17:08

Is that what you're tryin' to say?

Carolyn 17:10

Yeah, yeah.

iON 17:11

Okay, good. Okay, and then when you, when, when you got dead people, and there's a funeral which Bob don't go to, you put it on the neck of the dead on the day of the funeral. That's not over there, that's right here.

Carolyn 17:28

Ah ha.

iON 17:29

Go ahead.

Carolyn 17:30

Got it. Okay, can't wait to do that. As iON said

iON 17:37

You need some dead people? You need some dead people, Carolyn? We can help.

Carolyn 17:40

Ha ha. I know you can. You are. Continuing: "and it shall be placed on the neck of the deceased on the day of the funeral. If this amulet be placed on his neck he shall become a perfect Khu in Khert-Neter, and at the festivals of the New Year he shall be like unto the Followers of Osiris continually and for ever." (Carolyn: so there. There's your little, hmm, what's it called? A ritual. A ritual.)

iON 18:16

A clue. A clue.

Carolyn 18:18

Ha ha. A clue. I love clues. "RUBRIC (From the Turin Papyrus): [This Chapter] shall be said over a Tet of gold fashioned out of the trunk of a sycamore tree, and it should be placed on the neck of the deceased. Then shall he enter in through the doors of the Tuat. His words whall be silenced." (Carolyn: the whall is w-h-a-l-l, be silenced.)

iON 18:47

So it's kina like - it sounds like - it's kind of like shall and will.

Carolyn 18:53

Ah, it is indeed. Yep, it is indeed. Continuing: "He shall place himself on the ground on New Year's Day among the Followers of Osiris." (Carolyn: now, this New Year's Day, is that new years in terms of this person's new year?)

iON 19:15

No. No.

Carolyn 19:17

What, what is it?

iON 19:20

It's a marker. You'll see.

Carolyn 19:22

Okay, a marker. Continuing: "If this Chapter be known by the deceased he shall live like a perfect Khu in Khert-Neter. He shall not be sent back from the doors of Amentet. There shall be given to him the shens cake, and a cup of wine, and the persen cake, (Carolyn: p-e-r-s-e-n) and slices of meat on the altars of Ra, or as some read, Osiris Un-Nefer. And his word shall be truth before his enemies in Khert-Neter continually, and for ever and for ever." (Carolyn: that's pretty eternal.)

iON 20:07

Now, now, you know, the first rubric was from the Papyrus of Nu. And the second rubric was from the Turin Papyrus. So, they're two of the same clues done for different folks - said by different folks.

Carolyn 20:23

Ah ha. Got it.

iON 20:25

So, they're similar, but not exactly; one has more details, but then the other has more of the completion. What do you do once you get them back alive? What do they eat? What do they drink? How does this work?

Carolyn 20:38

So is that

iON 20:39

One is more pervasive than the first one. And the other, the latter, is more pervasive in after you get them back alive.

Carolyn 20:47

Mm hmm. And is that two different groups of people translating?

iON 20:56

Yes, different Papyruses recorded it differently. Like, Matthew, Mark, Luke, and John all describe the same event, but it sounded like they couldn't be at the same place the way they described it.

Carolyn 21:11

Yeah. Very good. Makes it fluid, more fluid. Continuing: "THE CHAPTER OF A TET OF CARNELIAN."

iON 21:26

Carnelian. Carnelian. The stone. The stone. People tote them in their pockets. Bring you money.

Carolyn 21:36

Right. Now, before it was Tet of Gold and now it's Tet of Carnelian. Is this still RNA?

iON 21:44

No, this would be ReMag.

Carolyn 21:47

Ha ha ha ha. Hi, ReMag. Okay, continuing: "The Osiris Ani, whose word is truth, saith:- The blood of Isis, (Carolyn: now, isn't carnelian red?)

iON 22:02

No, it's like an amberish. It's like a golden amberish color. It looks like the stuff when they ambered things in "Fringe." It's like an Imperial Topaz color. A goldish brown, bronzy.

Carolyn 22:21

Is that the blood color though? What I'm trying to get at

iON 22:25

No, no.

Carolyn 22:26

Not the blood. Okay, got it. Continuing: "the spells of Isis, the magical powers of Isis, (Carolyn: okay, iON, when ISIS the terrorist group took the name ISIS, were they stealing it from all the - from the Egyptian Book of the Dead in a very)

iON 22:46

No, it's an acronym for the Islamic group. It's just like, -

Carolyn 22:52
Yeah.

iON 22:52
- like Antifa. That's what that's not either. It's just an acronym for what they are.

Carolyn 22:59
Got it. Thank you. Perfect. And continuing. So, just to go back: "The blood of Isis, the spells of Isis, the magical powers of Isis, shall make this great one strong, and shall be an amulet of protection (Carolyn: key 15) [against him] that would do to him the things which he abominateth." (Carolyn: okay, now why, why that would do that? So, he gets an amulet of protection against things that would abominate him that's what they're trying to say, iON?)

iON 23:44
Yeah. That's what ReMag, that's what ReMag does.

Carolyn 23:47
Ohhh, yeah.

iON 23:50
It doesn't kill you; it keeps you from gettin' sick.

Carolyn 23:54
Yeah.

Bob 23:56
What words refer to ReMag?

iON 23:56
That's the reason we liked it.

Carolyn 23:59
The carnelian.

iON 23:59
Carnelian.

Carolyn 24:01
The Tet of Carnelian instead of Tet of Gold.

iON 24:03
Tet of Carnelian.

Bob 24:05
Now what is carnelian?

Carolyn 24:06
It's a stone.

iON 24:09
ReMag. It's ReMag.

Bob 24:11
It's a mineral.

Carolyn 24:12
Yeah.

iON 24:14
It is.

Carolyn 24:16
Okay, Bob? Bob says yep. And then we come to

iON 24:22
Are you given the secret away? Is that how you rip magnesium, is with carnelian? Damn. We didn't know that.

Carolyn 24:27
Heh heh. Neither did we. And then we say a -

iON 24:32
That's hooten toot, isn't it?

Carolyn 24:33
- "APPENDIX" and then it says "RUBRIC" And this is "(From the Papyrus of Nu): [This Chapter

iON 24:41
Now wait, now. No, wait, wait, wait, wait. This is the Nu, so this is the first one. Remember? The one that -

Carolyn 24:50
Yeah. Got it.

iON 24:50
- was more detailed. Listen. That was more detailed in the beginning of it. 'Cause we're gonna do this again. So, go ahead.

Carolyn 24:56
Ah ha. Then we'll probably go to the Papyrus of Turin which will be not so much detail, but in the end

iON 25:06
Well, no, it's Saite Recension. It's Saite Recension.

Carolyn 25:11
Missed that. What?

iON 25:13

The next one comes from Saite Recension.

Carolyn 25:17

Oh, it's different. Okay fine. Okay, Bob, can we continue?

iON 25:22

Please. Don't ask him. He don't care.

Carolyn 25:26

"[This Chapter] shall be said over a Tet of carnelian, which hath been washed in a tincture of ankhamu flowers, and

iON 25:38

Ohhh, so now, hold my girdle, Myrtle. Just a minute here. So, you have ReMag is washed, has been washing in a tincture of them same flowers that was before dealt with on a sycamore tree. Ah huh. And "fashioned out of the trunk of a sycamore tree." This is different. Now you're taking, you're taking the Tet of Gold and the Tet of Carnelian and you bringin' them together. Aren't you?

Carolyn 26:18

Mmm. Looks like. Yeah, yeah, yeah. Mmm. Got it. Let's see what other exciting things we find. Okay, is fashioned out of the trunk of this. Okay, save the whole darn thing. "[This Chapter] shall be said over a Tet of carnelian, which hath been washed in a tincture of ankhamu flowers, and is fashioned out of the trunk of a sycamore tree." (Carolyn: what is fashioned? The water in the tincture?)

iON 26:52

The container. The container.

Carolyn 26:57

It said it - does it differently, doesn't it, then it did before.

iON 27:01

Well, it does but see, it's opposite. Before they took and swashed the sycamore tree. Now they swashed the ReMag in the trunk of the sycamore tree. So, you have a second part.

Carolyn 27:15

Right. See, the words before were, "[This Chapter] shall be recited over a Tet of gold set in a stand made of sycamore wood."

iON 27:26

Right.

Carolyn 27:27

So, they made it clear it was some sort of structure, sycamore structure.

iON 27:34

And this is not. This is more like a coaster that you put on the neck of the dead people.

Carolyn 27:41

Oh, right. 'Cause then the next sycamore tree was something - the carnelian washed in a tincture of the flowers fashioned out of the trunk of a sycamore tree. Same flowers but fashioned and that's the togetherness and now it's set over a Tet of carnelian anointed with a tincture of ankhamu flowers made from the trunk of the sycamore tree. Maybe they think we'll realize it's a bit of furniture, who knows. But continuing: "It shall be placed on the neck of the Khu. If this book be done for him, the magical spells of Isis shall protect him,

iON 28:30

You jumped. You jumped, darlin'. Go back up one.

Carolyn 28:35

Sorry. Yes, 'cause they're all the same to me. Okay, rewind. Rrrrr. Okay. All that about fashioned out of the trunk of a sycamore tree. "It should be placed on the neck of the deceased on the day of the funeral. If this be done for him the magical powers of Isis will protect his members. Horus, the son of Isis, shall rejoice when he seeth him. [No] road shall be blocked to him. His hand shall be to heaven, his hand shall be to earth, for ever. Do not let anyone see him. Verily, dot dot dot." (Carolyn: and then there's a "RUBRIC" and the part I had jumped to. And this says, iON said earlier:) "(From the Saite Recension): (Carolyn: s-a-i-t-e) [This Chapter] shall be said over a Tet of carnelian, anointed with a tincture of ankhamu flowers, made from the trunk of a sycamore tree. It shall be placed on the neck of the Khu. If this book be done for him, the magical spells of Isis shall protect him, and Horus the son of Isis shall rejoice [when] he seeth him. No road shall be blocked to him. His hand shall be to heaven, his hand shall be to earth....." (Carolyn: so that, that's someone in the in-between, iON?)

iON 30:05

It would be 'cause that's what you're trying to reach to. 'Cause they're still here but they're dead. But they're not there yet.

Carolyn 30:12

Yeah, not there yet. Right, thank you. Continuing: "If this book be known by him he shall be in the following of Osiris Un-Nefer, and his word shall be truth in Khert-Neter. The doors of Khert-Neter shall be opened to him. Wheat and barley shall be given to him in Sekhet-Aanru."

iON 30:35

Aanru. Aanru.

Carolyn 30:45

Aanru. A-a-n-r-u.

iON 30:47

Like Aaron with an "n." Aaron with an "n." Aanru.

Carolyn 30:52

"His name shall be like [the names of] the gods who are there, the Followers of Horus who reap." (Carolyn: so, that's the end of that chapter it seems. Where we at, iON?)

iON 31:05

Well, the wheat and the barley are what you end up making for Bread of Life.

Carolyn 31:11

Ahh, ha ha ha. That's right. Pardon, Bob?

iON 31:16

It's startin' to, you're startin' to pull it - they're giving little dots. They're puttin' little dots, a little dot here, a little dot there. Dot, Fhlosten Paradise.

Carolyn 31:28

These two sentences above?

iON 31:29

Somebody should look up where the - somebody should look up, look up where that actually is.

Carolyn 31:35

Where what actually is?

iON 31:39

Fhlosten. Fhlosten Paradise is.

Carolyn 31:41

Okay. From "The Fifth Element," okay. Yeah, I'll have to watch that.

iON 31:47

No, and that's where it's from, but where is it geographically?

Carolyn 31:51

Oh, geographically. Bob, you're muted, and it's, ah, very annoying.

Bob 31:57

Seems to be - I just happen to see that and a couple of quick videos. Seems to be floating someplace like Shambala in Sheila's painting. Or the mountain. Is that right, iON? Kind of floating someplace?

iON 32:12

Actually, it's in Andromeda.

Bob 32:14

Ah, okay.

Carolyn 32:16

Wow.

iON 32:17

But don't tell anybody. And damn you, don't you tell anybody. We're sick of you (indistinct) shit.

Bob 32:23

I'm not! Yeah, where's the Bread of Life, Carolyn? Where was that word?

Carolyn 32:26

Three sentences above.

iON 32:28

It's in the freezer! In the freezer!

Carolyn 32:31

Did you put it in the freezer?

Bob 32:33

Not yet.

Carolyn 32:34

Wheat and barley shall be given to him.

Bob 32:36

Oh, yeah. Rubric. It's in the rubric.

Carolyn 32:39

I got hung up on the stupid -

Bob 32:41

Word.

Carolyn 32:42

- pronunciation.

Bob 32:43

Sekhet-Aanru. I'm very good at that. I don't stumble.

Carolyn 32:46

So, what you should do, Bob, is follow me and I'll stop at the names.

Bob 32:50

I can't follow this stuff.

Carolyn 32:51

I know! You fall asleep.

Bob 32:54

Your reading is so clumsy I just can't - I'd be interrupting all the time. Heh heh heh. (iON laughs).

Carolyn 33:02

The next dead book, Bob's gonna be reading it, iON. The Tibetan Book of the Dead all by Bob.

iON 33:09
That's right.

Carolyn 33:10
Continuing: "THE CHAPTER OF A HEART OF SEHERT STONE."

Bob 33:16
It's not sure as in "s-h," it's "s-e," Seherst Stone. You go, "surehurt."
You are dyslexic in a little way.

iON 33:26
Seherst. And it's seherst.

Bob 33:28
Yeah, well, that's your version. You know you're better, but she goes sheherst. No, it seherst.

Carolyn 33:33
I jumped to the "h" and pronounce that before the "e."

Bob 33:37
You maybe block out vowels in some way. Maybe you have something against vowels which created visual space, but you're an oral person.

iON 33:44
You're, you're, you're a, you're a vowel bigot. You're a vowel bigot.

Bob 33:48
A vial cricket. It's a big offense.

iON 33:51
Damn. Vowels, vowels matter too, Carolyn. Vowels matter too! (Carolyn laughs)

Bob 33:56
The water's, the water's shining. The sunshine the water long before the - what is that - what do you call it when the sun goes down? Carolyn can't read, I can't name.

iON 34:06
Night?

Bob 34:07
I don't know what things are called.

Carolyn 34:08
Nature.

Bob 34:09

Dawn or something.

Carolyn 34:10
Dusk.

iON 34:10
It's called night.

Bob 34:10
Dusk. Yeah, the dusk.

iON 34:12
It's called night.

Bob 34:13
It's shining before the dusk.

Carolyn 34:15
Before the night. I survived night. (all three laugh)

Bob 34:32
I forgot the basics.

iON 34:32
Yeah, yeah. He can pronounce it; he just doesn't know what it is. Carolyn, he can pronounce it, he just doesn't know what it is.

Carolyn 34:32
Okay, "THE CHAPTER OF A HEART OF SEHERT STONE." No, I said wrong again. Ha ha (Bob laughs in background)

iON 34:42
You're okay. Go ahead with it. They won't care. It won't matter in the span of eternity.

Carolyn 34:45
No, they don't care. Poor hearers of this. "The Osiris Ani, whose word is truth, saith:- I am the Benu bird, the Heart-soul of Ra,

Bob 34:56
Benu! See, that's why I can't follow this. I'd be correcting every third word.

Carolyn 35:03
(Carolyn and iON laugh) The grammarian! Bob the grammarian. I think there's a slight impatience in Carolyn. That is it. But Carolyn's impatient.

iON 35:11
Go back and laugh, go back and laugh, go back to Revelations two, Carolyn. Remind him of what he sounded like then. That's when you (indistinct). He knows something. The problem with him

[Top](#)**2020-08-22--hour-2-page 59**

iON 0:00
- something now.

Bob 0:01
Yeah.

Carolyn 0:02
Oh yeah, that's my Bob. Okay, "I am the Benu bird, the Heart-soul of Ra, the guide of the gods to the Tuat. Their Heart-souls come forth upon earth to do what their KAU (Carolyn: KAU?)

iON 0:20
KAU. Just KAU.

Carolyn 0:23
Ha ha ha. Bob's leaving the room. He can't face me anymore! Ahhhh. Ha ha ha.

iON 0:23
At least he's not standing on your cord. At least he's not standing on your cord. That's what he normally does. Ha ha.

Carolyn 0:39
He's so embarrassed by just having been with me for 52 years! Ha ha ha.

iON 0:43
Carolyn, oh, Carolyn. Go get him! He's goin', he's goin' to get the pistol out of the drawer.

Carolyn 0:49
Uh oh.

iON 0:49
Don't let him get the 45, Carolyn. He's gonna shoot himself. Don't let him do it, don't let him do it.

Carolyn 0:55
No, but then he'd have to ask me how to use it. So, I think I'm okay.

iON 0:58
That's true, that's true. Tell him what the bullets are and where they go, and how to pronounce the bullets correctly. Yeah, how to back the hammer.

Carolyn 1:07
Ha ha. Okay, back to: "Their Heart-souls come forth upon earth to do what their KAU wish to do, and the Heart-soul of the Oasis Ani shall come forth to do what his Ka wisheth to do." (Carolyn: now what did I miss here by all that distraction?)

iON 1:27

Nothing. Nothing.

Carolyn 1:28

We got a Benu bird. Nothing.

iON 1:32

It's the connection of the inside outside part. You can make a body perfect, but if your soul is rotten, it's not, it's just gonna make you live long and rottenly. You have to clean it up on every side. You have to be able, to be able to place, adjudicate the condition which allows you to live a god-like life. Okay. But that's not perfect, but it's god. See, the reason it's god is because god don't take no shit. If that's what god said, then that's what god said; don't go against god. So even if it's wrong, it's still what god said. No problem.

Carolyn 2:11

But it's still not exactly god 'cause it's god-like.

iON 2:15

Well, 'cause that's what, that's what we're trying to be - this is trying to get 'em from the dead back to the life, then to god. That's the point.

Carolyn 2:24

Ah, yeah, yeah, into god, of course. Awesome. Continuing, and it's a new chapter: "THE CHAPTER OF THE HEAD-REST, which is to be placed under the head of the Osiris Ani, whose word is truth. Awake out of thy sufferings, O thou who liest prostrate! Awake, thou! Thy head is in the horizon. I lift thee up, O thou whose word is truth. Ptah hath overthrown thine enemies for thee. Thine enemies have fallen, and they shall never more exist, O Osiris." So,

iON 3:09

What key is that? What Key is that? What Key is that? What Key is that?

Carolyn 3:14

Well, the enemy's falling. Key 10 is the battle.

iON 3:18

Good.

Carolyn 3:18

Loose the battle.

iON 3:19

That's right. Now that's how this applies from that rest condition that puts you in a place where you can basically put a checkmark, good. Checkmark, bad. Checkmark, good. Checkmark, bad. We don't have to kill ourselves; we just want to make that notation.

Carolyn 3:38

Got it. And Ptah, P-t-a-h. We've heard that name before but never in the position of overthrowing or is that Key 11, the backup?

iON 3:52
The backup.

Carolyn 3:53
Okay. Yeah. Got it. And continuing on to an "APPENDIX (From the Papyrus of Nebseni, Sheet 21)" Ah, another "THE CHAPTER OF THE HEAD-REST [OR PILLOW]" (Carolyn: they call it now.) "Awake out of thy sufferings, O thou who liest prostrate. They (the gods) keep watch over thy head in the horizon. Thou art lifted up, thy word is truth in respect of the things which have been done by thee. Ptah hath cast down headlong thine enemies. This work was ordered to be done for thee. Thou art Horus, the son of Hathor, Nesert, Nesertet, who giveth back the head after it hath been cut off. Thy head shall not be carried away from thee, after [it hath been cut off]; thy head shall be carried away from thee, never, never!" (Carolyn: okay, so, this is weird.)

iON 5:07
Okay, so. No, no, it's fine. Here's what's happening. God is saying, "Okay, we're here to support little men, to keep this together, keep it worked out, to get it worked out. But if you happen to get fucked off and dead, then we got to get you from dead back to alive. So, they don't - you don't have any support, so here's a pillow." Here's a Mike Lindell, My Pillow, that will allow you to have support until you get yourself back together, but we're not gonna let 'em drag your head off. And that's how we for years have said, "Bring us the head of Mavis Davis," remember?

Carolyn 5:47
Okay, so he's offering your head support and to protect your head from being cut off.

Bob 5:59
Mm hmm. And that's a good place, and that's a perfectly good place to cut it off. You've been an hour, and you're to "THE TEXTS IN THE FUNERAL CHAMBER" now, which is 60. Nine pages is all you got left, Carolyn.

Carolyn 6:15
Oh, my god.

iON 6:16
Do we do it again and see what we learned?

Carolyn 6:19
Heh heh heh. We'll let Bob do it.

iON 6:21
Let's do a 16, let's do a 16-week recap and let Bob say all the words right. Ha ha ha.

Carolyn 6:27

Yeah, I think that would work.

iON 6:30

Make him, make do 16 weeks. He wouldn't, he'd figured out how to use the gun if he had to do that. But y'all see what's happening. Things are startin' to build. They're startin' to build, meaning that it means something. Meaning that it's something that applies. Meaning that it comes to some position or place. Good. Good to notice that. And you can have questions, it's all good. They might have questions, we don't know. Maybe, maybe they don't care. We don't care. We don't care, do you?

Carolyn 7:01

No, I'm afraid not. I just have fun talking to you.

iON 7:05

Yay, that's good too.

Carolyn 7:06

Continuing: "THE TEXTS IN - Bob, what? Are we ending it here? Ahh, ha ha.

iON 7:18

Yeah, that's a good place to stop.

Bob 7:19

See, she doesn't even know what's being said. (all three laugh)

Carolyn 7:28

Continuing abuse.

iON 7:29

You leave her alone. And she, and she misspeaks, so let her not misspeak. If she's not gonna misspeak, she might as well speak all that she wants to. Right? Tell him, Carolyn.

Bob 7:40

Heh heh. Where did you end, Carolyn? The Chapter of the Head-Rest?

Carolyn 7:42

Never mind.

iON 7:45

The Texts in the Funeral Chamber. Sixty.

Bob 7:48

Yeah, I see that, that's the title. We got to there.

Carolyn 7:51

I did two whole pages, Bob.

Bob 7:53

Well, you know, with this talk of the Bread of Life and all that, I was just thinking, you know, ten minutes ago, how great this is. And then iON said it. It's startin' to build. I was picking up on it. Even though I wasn't listening to the words I knew we were picking up to a significant meaning.

Carolyn 8:08
Oh, Bob.

Bob 8:09
I mean, this is fantastic stuff!

Carolyn 8:13
Oh, brother.

iON 8:13
Ha ha. Carolyn,

Bob 8:13
Bring in a couple of fucking "Praise Bobs." Give me a couple of "Praise Bob."

iON 8:18
He couldn't depend on your literal bias, he couldn't depend on your literal bias, Carolyn. He had to create his own.

Carolyn 8:25
(mimics Bob) "Where they say wheat and barley? I don't see any wheat and barley. Where do they say that?"

iON 8:28
Wheat and barley! What's wheat and barley, Carolyn? What do we use that for? Do we use wheat and barley, Carolyn? Do we eat that? Yes, Bob, we eat that.

Bob 8:37
What do you think? Is that Michael? Isn't it incredible, Michael, what we're experiencing here with this ridiculous Book of the Dead that The Fugs sang about back in the 60's? That's F-u-g-s. That's Sanders and Tuli Kupferberg in New York City. The East Coast version of the early Mothers of Invention. They sang all kinds of stuff about Ramses II and Book of the Dead. Look what we're doing.

iON 8:59
West town girls. Don't forget West town girls.

Michael 9:01
That's amazing, Bob.

Bob 9:03
It is amazing, Michael.

iON 9:04

West town girl. Don't forget that one, too, Bob.

Michael 9:06

Yeah, I wouldn't have put all that in it, but thanks for adding all that, Bob.

Bob 9:10

You know who I mean. The Fugs and all that, right?

Michael 9:12

Yes, yes.

Bob 9:14

Yeah, no, Ed Sanders and they - they did a lot of this stuff on their album covers; Egyptian mythology in the late 60's.

Michael 9:21

Yes.

Bob 9:22

And to think that we are - that it's about us for fuck sake. You remember Carolyn, when we were with Steve in New York, and we were talking about The Fugs and the Egyptian Book of the Dead. We never would have fuckin' imagined it was about our D-cell for fuck sake. Ha ha ha. You have to realize how incredible this is, Michael.

iON 9:46

D-cell?

Bob 9:46

Ha ha ha. That was thrown for aloof, just to fuck up iON, Michael. But stick with, stick with me, Michael.

iON 9:51

D-cell?

Bob 9:51

Don't go with iON's interruption.

iON 9:53

D-cell? Okay. D-cell? Ah.

Bob 9:56

I mean, I knew I had - I bumped into the Egyptian Book of the Dead a lot, a lot back then. I mean it was with Dave Worcester out there in Seattle, Carolyn, '69, we did a bit of the Egyptian Book of the Dead and the Servants of Awareness courses. It didn't mean anything, but it was sort of interesting about it whatever we thought. But now we actually - it's too bad all these guys are dead. Every - I think they would appreciate this stuff. Tuli is dead.

Michael 10:25

Would, indeed, Bob.

Bob 10:27

Yeah, they would, all of them, the whole gang of them. Wavy Gravy. He's still alive but

Michael 10:32

They'd probably appreciate themselves more if they knew it.

iON 10:34

And Beefheart. What about Beefheart? Beefheart would. Captain Beefheart would.

Bob 10:37

Yeah. Oh, Beefheart. And Sun Ra. But what would you say Michael? We tried it we do what?

Michael 10:42

They would also probably appreciate themselves more if they knew what you knew, Bob.

Bob 10:47

Yeah. Yeah, like Wavy Gravy came here a couple of years ago. And, and after - that was the night Joan Baez came, right, Carolyn? I think it was Joan Baez and that guy who sings -Jackson Browne. Anyways, the old guard of the 60's that the Maui residents all lived and grew up with. Very strong hippie thing here.

iON 11:12

Oh, yeah, Emmett Kelly. It was Emmett Kelly.

Bob 11:16

Was he the guy with The Diggers? No, but I know that name in some context back then. Anyways, so Michael, I got talking to Wavy Gravy after and I was waiting for Joan Baez to come out. I was gonna confront her about her relationship with Bob Dylan, but she wouldn't come out. She knew. People paid to talk to Joan Baez, and she wouldn't come out. The Dark Soul, she knew. So,

Michael 11:40

She knew there was another Bob there.

Bob 11:42

Yeah, she knew the real Bob Dylan was there. Ha ha. Dylan would be interested in this stuff. He's probably actually hearing it. He's pretty observant - he sneaks around and observes things.

iON 11:54

He wrote a song about it: "Go read the Book of the Dead and don't say the words. (Bob and Michael laugh) (indistinct) And we can do, what we

want to do 'cause the dead don't stay dead." Wait a minute. Do we have to, do we have to, do we have to take off original music, Bob?

Bob 12:16
Yeah, yeah.

iON 12:17
That was original. We don't have to pay for that. They gotta to pay us for that. They need to pay us. There you go. Archive it, archive it. Get a license for it.

Bob 12:27
Ha ha ha. But the - so, talking to Wavy Gravy, it was hard to get him to focus. I mean, these are all - they're all spaced out. You know, like, they live in the image they think the other hippies have of themselves. So, they can't see Bob. So, try to -

Carolyn 12:47
No, Bob. They live in flashback.

Bob 12:49
Yeah, they live in flashback.

Michael 12:51
Yeah.

Bob 12:51
So, I was going, "Kill ugly radio." Didn't do nothin'. I said, "The medium is the message." Didn't do nothin'. I was trying to MKULTRA deprogram, defrag 'em and he couldn't respond. He just kept smiling and saying what a great show was it, and it wasn't a good show. So horrible. Anyways, we'd bump into him. Ha ha.

iON 13:15
Ha ha ha. There's Bob, arguing for his limitations. There's Bob, arguing for his limitations again.

Bob 13:22
Basically Michael, my encounter of all these people 50 years later, I see I was the hidden ground. I'm the only one fucking awake or conscious! They are not there anymore! I am here ready to continue that mythology or enhance what they thought they were doing. But they can't register me.

Michael 13:44
Did you ever encounter the Grateful Dead people Bob, in any way?

Bob 13:48
I don't think so.

iON 13:50
Oh, yes you did. The Deadheads. -

Bob 13:53
I didn't like them.

iON 13:53
- You most certainly have them. That was

Bob 13:54
I didn't like the San Francisco scene, Michael. I liked the LA scene, -

Michael 13:57
Yeah.

Bob 13:58
- Zappa. And that was a better place to be. The Grateful Dead, they all, they all got lazy and just did their stupid endless tour like Dylan did.

Michael 14:08
Wishwashy music.

Bob 14:09
Yeah, like, like when you - I went to a Dylan concert -

iON 14:13
With a Deadhead, with a Deadhead sticker on a Cadillac.

Bob 14:16
Yeah. And when I went to the Dylan concert in Ottawa in July, 2017, holy shit was it bad. It was so bad; I don't even know what it was. It was ridiculous. But when I think - when you go see a Zappa thing, holy fuck. That's fuckin' real. You know, there's ongoing creativity which he did. (iON laughs) Of course, I hadn't met Ellie face. What's her name? Vicki Russo, Vestal, Vestal, I hadn't met her. Vee Vest. I hadn't done that yet. So, so, you know, maybe if I'd met Vestal Goodman back then, I'd be Mayor of Georgia now, mayor of Atlanta. But anyways, I got Zappa.

iON 14:57
Or had another sexual affair with Dottie Rambo. You broke up Buck, you broke up Buck and Dottie.

Bob 15:02
Ha ha ha. Yeah, see, I'm the reason she got fucking crippled. I'm the reason she got crippled.

Michael 15:08
She was too fragile for that, iON.

iON 15:10
Damn.

Bob 15:11

Yes, but the - as we talk, (recording corrupted) brag. I'd like to play music now but we can't till they fucking respond to our letter. (iON laughs) Heh heh. But the -

iON 15:28

We can read some poetry. We can read some poetry. We can have Carolyn read some poetry, Bob.

Bob 15:32

I'd like to think - hey, hey, Michael, I like to think of iON an incredible human con man. And this is the most inventive thing. He could take the damn Egyptian Book of the Dead and fit it into Bob's life, no matter what it fuckin' says. That's pretty incredible, imaginative interpretation, you know. And I like to think of it that way, but it's duller than that, Michael. Fuckin' iON wrote this fuckin' thing. It's just straight forward.

iON 15:57

No, it's really, it's really a tribute to Jackie Robinson, not Bob; it's Jackie Robinson. We're just gonna morph it, Jackie Robinson into Bob -

Bob 16:07

1948

iON 16:07

- for the gay side. It'll be good.

Bob 16:09

1948. Jackie Robinson. But that's about his big year, when he broke through into the, into the white league. Yes. So, but, oh, yeah. What were you saying Michael?

Michael 16:23

I was gonna say that if iON can get us talking and thinking about a dot for hours, then, you know, we can get into anything, Bob.

Bob 16:32

Yes. Wait till you hear about the dot on my private session. I don't think it was in the first hour. Was it?

iON 16:37

Mm mmm.

Carolyn 16:39

(In background) There was some, yeah.

Bob 16:40

Oh, maybe it was in there. Did you catch what it said?

Michael 16:44

No, I think we have to wait for your second session for the dot, Bob.

Bob 16:48

Yeah. Okay. You'll be surprised at what it is. Anyways, I'm, I'm enjoying the sweep of the Book of the Dead. You know, it sweeps right into my backyard, so, I like that.

Michael 17:04

Yeah, I'm wondering if events to come will cause us to look back at it to go back and, and, and reconsider it, Bob.

iON 17:15

Well, we've addressed the rearview, we've addressed the rearview mirror syndrome, have we not?

Michael 17:22

Yeah.

Bob 17:23

Yes. But what do you mean to reconsider it? We're considering it now as iON does it. Well, we can go back and hear a lot.

Michael 17:33

Yes, but for many the dead haven't maybe have not set up yet, and so we don't have to deal with it quite yet. But there might come a time when we will have to go review everything Carolyn said to figure out how to deal with all these dead people sitting up around us.

Bob 17:50

Yes. Yes. Might have to - I might even have to learn the Keys and Aethyrs.

Michael 17:55

Yeah, you might, Bob. Ha ha ha.

iON 17:57

Ha ha ha. While he's paying somebody, while he's paying somebody to do the OA movements for him.

Michael 18:08

Yes.

Bob 18:08

Ha ha ha. That's right. I'll get a robot for that. That's right. Oh, I don't have to learn them then. The robots will do it. Right? Okay, so, shall we open the - we're finished, right? Let's see if anybody else wants to say something. Thank you, Michael, for your contributions.

Announcer 18:29

All participants are now unmuted.

Bob 18:31

Anybody else wanna say something? (background noise on line) See, that's Scott's noise, but anybody else want to talk? Troatman?

iON 18:46

Who is that screaming? Is he murdering something, Bob? Is he killing something?

Bob 18:49

Yeah, yeah.

iON 18:51

He's gotta shut the door. He's got somebody trapped in the basement and he's gotta shut the door to muffle it 'cause it sounds so - but he's left it cracked. That's what the fan's for, is to muffle it so you don't hear their blood curdling scream from the thing that he's got trapped down in the basement. Oooh, this is gettin' good. That's why we, that's why we fuck with him. He's not, he's not mild, he's wild Bob. He's wild. Scott's wild.

Bob 19:16

Heh heh. Okay, so we got Jean, Linda -

iON 19:20

Did you hear that blood curdling scream?

Bob 19:21

Yeah, I did. Brent and Beverly, and Greg, and Ginney and Scott. And then Michael and then Dennis. So, does anybody want to say anything?

Denny 19:37

Well, this is Denny.

Bob 19:40

Okay, Denny. We're talking about the Book of the Dead.

Denny 19:43

Yes. I was, I was happy to see that the, the Tet of gold was the drops.

Bob 19:50

Yes.

Denny 19:50

And the Tet of the, the other one was ReMag. So that, that brought us up to a little more interesting point.

Bob 20:01

Yes.

Denny 20:01

The dead, I'd - the dead right now, I'd probably want to shoot 'em.

Bob 20:06

Okay, here's a question, iON, do the famous overseers of the Giza Museum, the Giza pyramids, they have the Ministry of Egyptian Antiquities and

that. Are they aware of what we're saying? Are they listening to this Book of the Dead, those

iON 20:24

The sinister ministers. That's why they had to fall. You lost all of Egypt because of this. Before this could be done, they were in charge and in power. Well, pharaoh had to fall before this could come out -

Bob 20:37

Ah ha!

iON 20:38

- This will unearth it. You'll never put the capstones back on the pyramids as long as Egypt was in charge. And so now, all of Egypt has but fallen.

Bob 20:48

Wow.

iON 20:49

It's worse. It's worse than the library at Alexandria.

Bob 20:56

Right. Now, they just heard that. What do they think about that, or it doesn't matter, they're all starving anyways. They have no power.

iON 21:03

They're done. They're starving. They've lost their foolishness. Yeah. They're starved to death. They don't care. They don't care about the religion, Bob, their guts tell them that they're starving to death.

Bob 21:14

Yeah, Michael, when I was - or anybody else listening, when I spoke at the Mesquite, Nevada, UFO convention in August '99, there was a guy there who was well-known for sneaking into the pyramids for years. And the bureaucrats knew about him, and they would chase him, and he did all this stuff. And he would occasionally come and speak at their conferences. So, I heard all about the main Egyptian bureaucrats there from, from Larry, and all the details. So now I know why I heard it. Because I was going to topple it. So, I got the briefing from the main enemy, the main nuisance of Larry running around and sneaking into the pyramids and getting banned all the time.

Michael 21:58

Yeah, that's probably the last thing Egypt had going for it, Bob, was tourism. And once COVID took that away, there's just nothing there for them.

iON 22:07

What the fuck are you talking about? Egypt fell when Mubarak was killed. That - you couldn't go there 'cause they would shoot you in the face. It wasn't about no virus. Egypt's done. Long ago.

Bob 22:21

Yeah, that was 20 - that was - no, Mubarak, he just escaped, he's not dead.

iON 22:27

Oh? No. He's dead.

Bob 22:29

There's the old "oh?". See, Michael? All iON has to go is, "Oh?" Heh heh heh.

Michael 22:31

Oh? Oh?

Bob 22:34

Oh? Oh?

iON 22:36

No, they killed him dead as a sack of hammers.

Bob 22:39

I have to look it up and see if they say that in our trusty - the real archives, Wiki. They know what they're talking about. They're not bullshitting like us.

iON 22:50

Well, just wait a minute, we can put that in there in just a second. Give us a minute. No problem. Ha ha ha.

Bob 22:55

It's a race. I was trying to get there. Oh, a fucking race. He just put it - I saw it go in! Look it, he put February 25, 2020. It just happened a couple of weeks ago. Wow, that was fast, iON. I saw it pop in, Carolyn.

iON 23:12

Well, we're not as good, we're not as good once as we once was, but we're good once as we ever was, Bob. So, just so you know.

Bob 23:19

Yes. So did they - let's see. When did - let's see if they explain how he died. They don't seem to go into much detail about it.

Carolyn 23:31

(in background) Lead poisoning?

Bob 23:33

Yeah, lead poisoning, iON?

iON 23:35

The cancer. The cancer got him.

Bob 23:39

Right, but you use the metaphor, "They blew his head off" or something, you know, a few minutes ago. That was just a metaphor?

iON 23:46

Yeah. Mm hmm.

Bob 23:49

Okay. Anybody - so Denny, you wanted to say something more?

Denny 23:55

No, I'll wait for another time. That's all I wanted to say about the Egyptian Book of the Dead. I'll just, you know, once we get near the end, it picks out some things that are quite interesting.

Bob 24:08

You're saying that you'll, you know you'll have more to say later.

Denny 24:13

But, but not about the Book of the Dead.

iON 24:14

And if - not about the Book of the Dead. Yeah, he wants a turn, he wants a turn later. He's gonna get one 'cause we got some'um to tell him.

Bob 24:22

Oh, okay.

Denny 24:22

Okay, that'd be, that'd be great.

iON 24:24

So, you're gonna be -

Bob 24:25

You mean later tonight.

iON 24:26

- you are going, you are going to get a slot -

Bob 24:31

What, a?

iON 24:31

- if, if the turbo bridge holds.

Denny 24:37

Okay. Thank you, guys.

Bob 24:38

Did you say slice? Gonna get a slice? What was the word?

Jean 24:42
A slot. A slot tonight.

iON 24:45
A slot.

Bob 24:45
A slot. Yeah, yeah.

Jean 24:47
If turbo bridge holds.

Bob 24:50
Okay, who's saying that?

Jean 24:53
Jean.

Bob 24:53
Yeah, I thought it was a different voice.

Jean 24:56
iON?

Bob 24:56
Anybody - yeah, go ahead.

Jean 24:58
I have some questions.

iON 24:59
How much are your shingles? How much are your shingles? Oh, can't do shingles, you got to do Book of the Dead right now.

Bob 25:05
Yeah.

Jean 25:05
Right, right. But I can't answer that, but that, that is not related to the Book of the Dead. iON, remind me what a Tet is. T-e-t.

iON 25:17
Oh, it's like a, it's like a, it's like a group word that describes a vessel, an amount, a condition, an amount of wind. It's like a pinch of salt, a Tet of salt, or a Tet of a, I'm gonna, I'm going to take a copper bathtub and have a Tet of hot water in it.

Jean 25:45
Got it. Okay.

iON 25:47

So that's how they use it. Now, it's slang, but they've got - see, the Greek got involved in this transcription and that's when everything gets lost. That's why things are spelled crazy and funny. 'Cause it's all Greek to Bob.

Jean 26:03

Okay. All right. Um, okay, a Tet of gold and a Tet of carnelian. You said that - is, is the ankhamu, ankh-amu flower a rose?

iON 26:18

No, it's not a rose. But there are three amino acids, though.

Jean 26:24

I know, but it sounded like maybe something was gonna be made on, or there was going to be further discussion in the Thursday sessions. You said it sounded like a formula. So, I thought I'd just pick at that a little bit and see if -

iON 26:41

Well, what, what did we say?

Jean 26:41

- there was something more to say.

iON 26:43

What did, what did we say that we just said?

Jean 26:49

That there's three amino acids, which is part

iON 26:53

Right. Good. Okay, good.

Jean 26:56

Okay. All right. We'll leave it there.

iON 26:59

And you know one of them is lysine-based; and you know one of them is rose-based. And so that's two, so, looking for a third, are you?

Jean 27:10

Looking for a third. Is the third developed from the ankhamu flower?

iON 27:16

Oh, well, we can't talk about that. We'll see that, we'll see about that on Thursday.

Jean 27:21

Okay. All right. Okay, you and Carolyn and Bob and JW will see about that on Thursday.

iON 27:28

But thanks for, thanks for asking, though. You're so perceptive how you picked right up on that, though, Jean. That's amazing.

Jean 27:34

Well, thanks for, for answering. Now, did you also say

iON 27:40

See, Bob said, Bob said we're good for nothin'. That's what Bob said.

Jean 27:46

Oh, he's just making fun. Just makin' fun.

iON 27:50

He's not making fun. He's having fun. He doesn't make fun. He has fun at everyone else's expense.

Jean 27:56

Yes, yes. And those of us that are the expense have a fun time, too. We have a pretty good time, Bob.

iON 28:06

That's true.

Bob 28:06

Yes.

iON 28:07

It is funny. It's funny, and sometimes it's punny. Sometimes that the pun extrudes the fun sometimes, and then sometimes not so much. But it's the way you have to wick the attention to the detail. It's important. Otherwise, you're gonna miss the obvious.

Jean 28:33

I know.

iON 28:34

But you got to be able to pull these together. These are different scenarios telling you what's up, and then telling you what, what to do with what's up. How to deal with it.

Jean 28:45

Okay. All right. So, the soul, the meaning of the soul in the Book of the Dead. Is that the same as what you've said before, that it's the recorder?

iON 28:54

Ah huh.

Jean 28:55

Yes.

iON 28:57

It is.

Jean 28:57
All right.

iON 28:58
Yes.

Jean 28:59
Now, and if your soul is rotten, you said. You said it's the connection of the inside outside part. If your soul is rotten, blah, blah, blah. I didn't get the rest of that. You had to be able to adjudicate the position to be able to live a god-like life.

iON 29:18
Right.

Jean 29:19
So does that mean that the sum

iON 29:21
Soul, like the rotten soul, the rotten soul is all those things that you wanted to do that you didn't do that you didn't get done. Too many of those will rot you 'cause there's too much again(st) ya. Too much again(st) ya. You should have more done than undone.

Jean 29:36
Well, isn't, isn't there a purification process? Can you unrotten your soul?

iON 29:42
What the hell does that mean? Those are pretty words. What are you talking about?

Jean 29:47
A recorder. You can erase things in a recording, iON.

iON 29:53
Oh? Oh, really? Na ah. Not in the soul you can't. That's why the, that's why the scriptures talkin' about the judgment. The judgment seat.

Jean 30:03
Right.

iON 30:04
Yeah, you get that, you get that, boy, you know - you're saying right, but you said you can change it! So, it ain't -

Jean 30:10
So, that's -

iON 30:10

- right that it's, that it's marked in stone as it were and that you can change it; both aren't right. The soul marks it done or not done, done or not done. Not good or bad. There's no good or bad. That's relative. Done or undone.

Jean 30:28

And isn't that an ongoing process? To do and undo?

iON 30:33

Until the soul - unless, unless the soul gets rotten. Unless you get caught in the, in the rectum of Khert-Neter and got more undone than you got done.

Jean 30:49

Well, that in itself is a judgment; to declare that I'm, I've got more undone than done and therefore my soul is rotten.

iON 30:58

But that's what the soul does. That is the judgment. Do you remember in - there was a "litttttle" thing we did some time ago called Revelations Revealed?

Jean 31:07

Yeah.

iON 31:07

The damnest thing. They got a little section in there about the Vial Judgments. Remember those?

Jean 31:14

Yeah.

iON 31:14

They go laterally. Those apply specifically to and even also and even to the Book of the Dead.

Jean 31:25

Okay, okay. Those judgments can apply but I (tape corrupted)

iON 31:34

Don't say it like, don't say it like that. Say it, is this applied the same way. 'Cause sometimes the words are not perfect, and if we - if you get us curdling up to agree into that condition repose to the response to this thing that bla bla bla bla bla bla, then it becomes a mess, so we can't do that.

Jean 31:53

Okay.

iON 31:53

What we got to do, what we got to do - oh, tell Roxy don't worry that the Berlin brothels have opened back up. It's gonna be - tell her it's

gonna be okay, Bob. Call Roxy. It's her time to be on. Call her and tell her it's gonna be okay. Because the brothels in - the brothels in Berlin have opened.

Bob 32:13
Okay, thank you.

iON 32:15
So, that's important. Phew. We would've been worried about that.

Denny 32:18
This is Denny. May I interject just one thought that came back to me -

iON 32:23
Hey, Denny.

Denny 32:24
- about the Tet of gold?

iON 32:26
Yes.

Denny 32:26
In that Tet of gold, are the dead gonna partake of the drops and magnesium?

iON 32:34
No, no, you don't, no, no. You put it on their neck in a vessel. Do you remember the words? Remember the words when you lay 'em out but don't let them cut their head off? You lay it on the dead person's neck at their funeral.

Denny 32:51
Okay, but these are dead people that have been dead for a long time to come back to the

iON 32:58
Not necessarily. How long is a long time?

Denny 33:05
Well, you got me there. So, I don't know how long. I think how long might be a (indistinct).

iON 33:09
We don't either. Maybe so long - wong hong low? Mm hmm, we know that one.

Denny 33:15
Yeah. I do, too. Okay, excuse me about that.

iON 33:20

No, no. It's okay. We like a good question. Hey, he's actually - hey, everybody! Denny, unlike y'all, Denny's listening. There. That's what you need to hear. Denny is listening. It's good. Nice.

Bob 33:35

Correct. Okay, so let's see who else - people have come. Did you want to say something, Nan?

Nan 33:46

I missed today's reading.

Bob 33:49

Okay, forget it. Shut up.

Nan 33:51

Right, but I had a -

iON 33:51

We did, too.

Nan 33:52

Well, -

iON 33:52

We did, too. We did too.

Bob 33:55

We're doin' the - you got somethin' to say about the Egyptian Book of the Dead?

Nan 33:58

Yeah. Now, there's dead walking around. And it said that you're in your meatsack body or you're not but you're still alive. You're eternal.

iON 34:11

Yeah.

Nan 34:12

And then if you're gonna be brought back from the dead, you need your court reporter, the soul.

iON 34:19

Right. Perfect. That's good.

Nan 34:22

But how -

iON 34:23

For somebody who missed it, you're doing pretty - for somebody who missed this, you're doing pretty good, darlin'.

Nan 34:28

Yeah. But how does one lose his soul? Um, -

iON 34:33

Oh, you're like Bob, you get tangled up with something and you get lost in space. Have you ever had so much to drink that you woke up somewhere and you don't know how you got there?

Nan 34:45

No, but I heard about it.

iON 34:47

You should try that. If you do that, it's got the blackout - oh God, we can't say blackout. Damn. Sorry. He's got this messed up. The censors are going to be on us again. They're already on Bob now. This is just terrible. This is despicable, you, so what we got to do is we got to clean this back up. It becomes a marker place where you can separate yourself from the doer. Be ye doers of the word. You can drop that off, but the soul never dies. But you can drop it off, you can separate. Now, people who enjoy like the "Three Faces of Eve," remember Sally Field? We just love Sally Field. She was the "Flying Nun," too; remember the Flying Nun?

Nan 35:31

Right.

iON 35:31

She didn't, she wasn't on the "Courtship of Eddie's Father" though, but she was on the "Flying Nun" and the "Three Faces of Eve." And then she had all these different, different personalities. Would that be multiple souls, or the same soul keeping track of three different people? You see? Which way? So, so, so, so, so, a needle pulling thread, you have to sort that out. Are they that - do they have that much capacity? Maybe. It's pretty interesting to see how you would canonicalize the soul issue with someone who suffers from or benefits from multi-personality disorder. Interesting, isn't it?

Bob 36:21

Okay, thank you, Nan. Very good.

Nan 36:24

Okay. Thank you.

Bob 36:25

Did we find out what - the soul can be dropped off if you come back? Is that what he said?

iON 36:31

Yeah, no, we told how to lose it. Like when you had too much to drink and you don't - you know, you do it all the time, Bob, where you wake up. You don't know where you are, and you don't know how you got there.

Bob 36:41

Right.

iON 36:41

You know. Ha ha.

Bob 36:42

Yeah. I OD'd on apples or something. Somethin'.

iON 36:48

Oh, my God, yeah. Let me tell you what he was doing. He had like nine pounds of apple seeds, trying to make enough arsenic to "off" himself, and he couldn't get enough seeds to stay down. He kept throwin' them up. He got 'em tangled up in his coffee enema. There's arsenic in them apple seeds, but he couldn't get it out for some reason. They just gave him bad gas. They just gave him bad gas, and we don't put up with bad smells.

Bob 37:13

I had to go stay at a hotel. So, so -

iON 37:17

That was terrible but it was (indistinct) with dead people.

Bob 37:20

- what's it about the soul? Did Nan start off saying that these dead people have to acquire a soul? Is that what you said?

iON 37:25

We don't know Bob; she didn't even listen. She don't know. What does she know?

Bob 37:27

No, she said that. Is that what you said, Nan? Do you remember? (iON laughs)

Nan 37:34

There are dead walking around. I mean, you're dead walking around and you're in your meatsack or they're not, but you're still eternal. You need your court reporter which is the scribe. And so I wanted to know how one loses his soul. And you can have a soul, but you can't have a soul without the hara. I don't understand that.

Bob 38:03

Okay, well, your phone's lousy. I don't know what you've been saying.

Nan 38:06

Okay.

Bob 38:06

But you were, were you saying, asking, what does a dead person do with a soul? What was your question?

Nan 38:14

How does one lose the soul? Yes.

Bob 38:18

Oh, when you die, you lose the soul.

Nan 38:21

But you could be dead walking around.

Bob 38:24

Well, that that's when you've come back. Did you pick up the soul that was around the physical lurking when you came back? That should be your question. Did you ask that?

Nan 38:34

No, that's a good question. iON, -

Bob 38:37

Yeah, that is the question.

Nan 38:39

- do you pick up the soul, iON?

iON 38:43

Do we pick up the soul?

Bob 38:45

No, those guys with the chainsaws on the Toronto beach, Cherry beach. Had they picked up their soul when they came back?

iON 38:55

Sometimes yes, sometimes no.

Bob 38:58

Okay, let's deal with it later. Thank you very much, Nan. I'll just get a couple more points here. Did you want to say something Jaun about this?

iON 39:09

Oh, Scott's muted. He's about to have a nervous breakdown 'cause he's got (overtalk)

Bob 39:13

I know we're gonna get to Scott, we're gonna get to Scott. We got lots of

iON 39:16

No, no, no, wait. We were trying to get it unmuted so you can hear the, you can hear the bitch in the basement scream one more time.

Bob 39:21

No, I don't want to - we'll get to you Scott, just get everything turned off. Jaun, do you have something to say about the Book of the Dead?

iON 39:27

Kick her in the head, Scott, kick her in the head. Make the bitch stop screaming.

Bob 39:31

Finish her off Scott, finish her off and bury her of some form.

iON 39:36

Ha ha. No, he won't have nothing to play with tomorrow if we do that, Bob. You gotta keep her around. Rub the skin, rub the skin on the lotion.

Bob 39:43

You're trying to say something, Jaun?

Jaun 39:45

Yeah, I have a question. Thanks.

Bob 39:47

Shut - here's somebody, iON. Go ahead.

Jaun 39:49

Hi, iON. Hi, Bob. You said the capacity of the soul - is it multiple souls or the same soul keeping track of three people. So, which one is it?

iON 40:02

What we said, both. We asked a question, posed it in the form of a question as well. What do you do with people who have multiple personalities? What do you do with them? Are they multiple people?

Bob 40:18

Hey, Jaun, in eternity, there's going to be both in eternity. You must always remember that. That answers all questions.

Jaun 40:24

Okay.

Bob 40:24

If you wondered whether this happened, or that happened, in eternity, everything happens. So, we don't have to make a choice.

Jaun 40:30

Brilliant.

iON 40:31

And see, it's gotten into a point where we're very definitive about what is because we've already done this. But now as you see what's happening, the more and more and more y'all keep putting power into the Tech Body - this has to do with the Book of the Dead, so don't judge us. We got this Bob, you can, you can relax, it's gonna be okay. That's the Book of the Dead. What happens is, the more power you start pumping into the Tech Body, then that affects how the Book of the Dead applies, and it

also enters into a condition of probability into what's happening. And you're going, ahhhh, now this turns into a whole nother thing, you see. And then the next thing you know, it's Chewbacca for President. And you're like, what? You can't have Chewbacca for President. But if you keep giving power to the Tech Body, then guess what? Ah ha. It's possible because you're changing, you're giving it so much power that those powers become a - Bob's word, trompe l'oeil in the condition. Into the condition, you see.

Bob 41:49

Okay, very good. Thank you.

Jaun 41:51

Thank you. Thank you.

Bob 41:53

Thank you, Jaun.

iON 41:53

You're welcome, darlin'.

Bob 41:55

Okay, Robyn, do you have a question about the Egyptian Book of the Dead?
(short pause)

iON 42:12

It's too hot. She can't do it. Bob.

Bob 42:16

Heh heh. Have you got a question about the Egyptian Book of the Dead, Robyn? Are you trying to get in?

iON 42:20

It's too hot. She can't do it. She's got to collect herself. You know how it is. She told you.

Bob 42:28

All right.

Robyn 42:28

No, sorry. Sorry. Sorry. No, no, no, no, no. I was on mute. I muted myself. I'm sorry. I'm unmuted now.

Bob 42:36

You come you can't know that? Why it takes you so long to figure out you're on mute?

Robyn 42:41

I will tell you. Because it's I have - I'm on the phone in the background. And then I look at the chat line in the screen on my telephone. Okay, I can't see both. I keep it muted 'cause I never expect to be called on 'cause I never call this early.

iON 42:58
Awww.

Bob 43:00
So, you can't see. You can't see, but you can hear us.

Robyn 43:04
Bob, can you hear me? (inaudible) myself by, by rote. So, no, my question was that I said while I was muted was do ascended or ascending people pay any attention to the dead? And do they use the Egyptian Book of the Dead at all? Or did they -

iON 43:30
They do.

Robyn 43:31
- play with dead people or do they just move on and ignore them?

iON 43:36
Both. Both. Both.

Robyn 43:38
Okay.

iON 43:38
Both. Look, consider it all, consider it all in a happy placement of stasis. Stasis.

Robyn 43:49
Ascended people consider everyone in a happy place of stasis?

Bob 43:55
Yeah, they can see it. See, we see you as an ascended god.

Robyn 43:59
Right.

iON 43:59
We just can't convince you of it yet, but we see you that way. 'Cause that's the way you are to us.

Robyn 44:05
Yeah.

iON 44:06
And if we can convince you, we win. But if not, then you got to wait. But it's all good 'cause more times than not you can. So, good. So, it's possible.

Robyn 44:16

Okay, 'cause of the basic under - okay, the basic underlying tenet of the questions that I've been formulating and pondering have to do with the actions and beingness of ascending people and whether - and how they operate in all of the conditions. And I know ascending is different from - ascending and the continuing on to it and ascended are two different, are two different things and they operate in different ways. That, I

iON 45:00

Well, there are two different, two different aspects. Wait a minute. There's two different aspects of maybe the same thing.

Robyn 45:08

Okay.

iON 45:09

You see. Maybe.

Robyn 45:10

All right.

iON 45:10

That's the part you're not sure. Maybe. And your words are sound, your words are sound, it's just, you can't discount it 'cause it doesn't work every single time every single time. So that's when we go, whoa, whoa, wait, wait, wait. Yeah. 'Cause if it doesn't, then the next thing you know, everything is subject to gettin' sidebarred.

Robyn 45:29

Yeah. (dog barks in background) Oops. I'm gonna raise my windows so that you don't hear the - I'm at the ocean watching the sunset. It's cooler. Thank you. Ha ha.

iON 45:40

Nice. Nice.

Bob 45:41

Hey, Robyn, you say you can't, you can't watch the chat line and see your mute screen at the same time. Is that what you were saying?

Robyn 45:49

Well, I just have mute - mute is either on or off. And I have it on automatically so that if you ever unmute me and I've got background noise, you don't hear it. So that when you call me and unmute me, I push the mute button. It's like self-muting. So, I - it's on automatically so I keep - since it's on and I hardly ever talk, I keep thinking - I don't think about it. So then I realized

Bob 46:18

So, okay, so when I called you, when I called you, you forgot you're on mute.

Robyn 46:23

Right. And I kept - and I started talking immediately.

Bob 46:27

Okay. All right. Thank you very much. Any other questions we'll get back to you later. Okay.

Robyn 46:34

Thank you.

Bob 46:34

So then we're left

iON 46:36

We cleaned up the Tavern on the Green, too, by the way. Go ahead.

Robyn 46:40

Yeah, I'm sorry you thought I was shitty. You didn't reply to my comment on the chat line. -

iON 46:46

Yes, we did.

Robyn 46:47

And it was

iON 46:48

Yes, we did.

Robyn 46:49

No, not

iON 46:49

We just didn't do it on the chat line. We didn't do it on the chat line.

Robyn 46:53

Oh, then I'll (indistinct) -

iON 46:54

You'll hear it.

Robyn 46:54

- somewhere. Okay.

iON 46:56

You can always catch us up. You'll catch up.

Robyn 46:59

Yeah, 'cause tailgate was finished, so

iON 47:02

Correct.

Bob 47:03

iON, I don't think she'll hear it. I muted that part. That got edited out of this week's private session. (iON laughs)

Robyn 47:11

I heard it, I heard it all.

Bob 47:15

No, you didn't hear it. I haven't played it yet.

Robyn 47:19

Oh, no, that's - oh, on your private session. Oh, okay.

Bob 47:23

Yeah, the new one coming. There was a whole bunch of stuff iON was saying about everybody. I said, nah, they can't take this. Sorry. Edited out.

iON 47:32

He almost said shit. He almost said shit. Notice how he was being all, he was being all proper. He's being all proper. Now, now that the, now that all the alphabet people are chasing him, the alphabet people are chasing him, he's being all proper. "iON says nigger, we don't say nigger. We never say nigger. You'll never catch us saying nigger. Every time we do, you won't hear us."

Robyn 47:56

iON, I wasn't, I was just complaining about shitty. I mean, I can be snotty, and I can be snobbish, but shitty, not usually.

iON 48:06

Right. Right. Typically. That's right, typically.

Robyn 48:09

Okay. Enough said. Talk to you later.

iON 48:12

Good. Happy days.

Bob 48:12

Now, there's Scott. No sound, so that's good, Scott. Well, a little bit.

Scott 48:21

Am I shitty?

iON 48:23

No, you're doing great. Hey, you're doing great. Hey, what did you use? You should get some propofol. Propofol will - they won't make all them screaming noises if you've got them anesthetized properly.

Bob 48:37

Okay, well, iON, before he addresses - I want to - he wrote way back when I was playing the private session when we were talking about you

were recommending "No, do not get your kids to read. Do not read, do not teach them." And, oh, and you said except phonetic inferences or something like that? What are phonetic inferences?

iON 48:58

Oh, like the way Carolyn sees things and says it. And if it's not something she uses all the time, it can throw her. Well, reading, riding a bicycle, fucking, eating, going to the bathroom. Those become autonomic responses after a little while. Even if it's in a strange toilet, you can still figure it out how to do it, you see? And so that, that response can be the phonetic slang that's now becoming wiggles. What are those ibits - ah, those Wingdings.

Bob 49:37

Emojis. Emojis.

iON 49:38

You can - oh, no, no, you can - well, you can speak in Wingdings. There's a whole language of Wingdings, so you can do that.

Bob 49:46

Fine, but I don't know what you're saying. When you had that phrase phonetic inferences, was that - had it something to do with phonetics of speech, or writing?

iON 49:54

Yeah. Yeah. Well, no, doesn't have to be writing 'cause we're saying don't write. So how can it be about writing when we say don't write?

Bob 50:00

I know. So, what are phonetic inferences? And you say they're automatic robots?

iON 50:04

Auh auh auh. That's what it is.

Carolyn 50:08

(in background) What Cardi B uses.

Bob 50:10

Oh, yeah, yeah, yeah, the phatic stuff.

iON 50:12

Cardi B. Au. Brrrrr.

Bob 50:16

That's phatic! Or the verbum. McLuhan called the verbum. V-e-r-b-u-m. Okay. So, here's what Scott wrote. "This is one of iON's therapeutic distortions." He's quoting that. I don't know where that comes from. He says, "There's nothing wrong with being literate as long as it's not the foundation of culture. In fact, after something has become obsolete, there is usually more of it." That's McLuhan's definition of

obsolescence. It's not the usual, obsolete, it's gone. No, when McLuhan says something is obsolete, it's not constitutive. It's not shaping anything, but there's a lot more of it because it's harmless. So, he says, "In fact, after something has become obsolete, like books, there's usually more of it. So, literacy is not going to disappear. Quite the contrary, people in an ESP-based culture will be more literate." How do you respond to that, iON? Do you agree with him?

iON 51:13

Okay, the only way we agree with him is the point to say, is the point to say that the reason they become more literate is because they're arguing against the lack of literacy. They're arguing and pushing against something does make more of it. Doesn't mean it's better, like screaming about the protesters rioting makes them riot more. They can just say, it's your town, burn it down, do what you want to. Don't show it, don't play it, don't do it. And the second they're not on the TV making white people be dead while black lives matter, then all of a sudden, there's nothing left, there's nothing to do.

Bob 51:51

That's exactly what McLuhan - he used to go around to the governments and when they got terrorist hijacked and all that he said, just have no coverage. iON agrees. You're agreeing with McLuhan there. So,

iON 52:02

I agree with McLuhan's daddy more, more than I agree with McLuhan.

Bob 52:07

All right. Now is - what is this? But I got from your talk that the dropping of books is inevitable, and there won't be any reading, and older people other than maybe millennials and younger do not understand how books should go

iON 52:31

We're sorry, we're sorry -

Bob 52:32

Hold it. Listen. Don't worry about it.

iON 52:34

Are we still talking about the Book of the Dead? Are we still talking about the Book of the Dead?

Bob 52:37

Yeah. Yeah, we are. Yes, we are. So, so

iON 52:41

Okay. Just wanted to make sure we're on topic.

Bob 52:43

Yeah. That's right. You're right, iON. We're still talking about it. So, so these people, the younger people, they don't need books they think.

The older people, they can't believe books will be completely disappeared. But you're saying that aren't you, iON? It's all gonna disappear completely.

iON 53:04

Yes. Yes. And look, here's why, here's why. Here's, here's the proof, and McLuhan didn't say this. That the Tech Body was going to absorb every book. Ask Carolyn how many books she has on her Kindle. Ask Carolyn how many she has.

Bob 53:20

She has thousands.

iON 53:20

Now she doesn't have to, and now she doesn't have to -

Bob 53:23

Yeah, but she reads. She reads a lot.

iON 53:24

- put it on her Kindle, she can put it on her phone.

Bob 53:25

She's always reading.

iON 53:27

Good, congratulations, but the books ain't there no more. It's gone. They're gonna go.

Bob 53:32

Oh, so you're saying - see, look, there it is. We find out iON is not a radical, people are gonna read more. They just won't be using the hardcover books. That's all you're saying?

iON 53:43

Until

Michael 53:43

The Kindle is not a book.

Bob 53:44

Hold it, Michael.

iON 53:46

Right. Until that all goes away, then the books are gone. You don't have to burn them.

Bob 53:52

Till that all goes away. Till what goes away? Then the books are gone. See? We don't know what that sentence refers to. Till what goes all away?

iON 53:59

Jesus, god. It rhymes with E-

Bob 54:02

No, no, it doesn't.

iON 54:03

- M-P.

Carolyn 54:04

(in background) EMP.

Bob 54:07

Oh, okay, when the EMP happens, then there'll be no, no reading content, digital reading content. And there still will be books out there.

iON 54:18

Are there? Really? You got two, -

Bob 54:20

Yeah.

iON 54:20

- but nobody else does, Bob.

Bob 54:21

Yeah, I know, there'll be some few books out there, but nobody readin' them. Look -

iON 54:24

Everybody else buys, everybody else buys French books that are leather bound to fill up their bookshelves to make them look pretty. You'd put them in where you have to cover up your dead people in the library.

Bob 54:34

Yeah, but look, you're saying that when the EMP happens, the -

iON 54:40

It's all gone.

Bob 54:40

- reading of books will be gone. The Kindle version will be gone.

iON 54:45

Well, there won't be any - Bob, there won't be anything to read. You can still read, but there won't be anything to read.

Bob 54:52

Ha ha ha. Well, there are books lying around. People raid libraries or people's homes, but here won't be -

iON 54:58

They're burning them!

Bob 54:59
- oh, okay.

iON 55:00
They'll go - they go - the looters - check this out.

Bob 55:02
They're burning. See how iON adapts whatever is going on? He heard they're burning in California, so he just absorbs that in immediately.

iON 55:09
Check this out, check it out. They can all riot, they can all go to the bookstore and riot the bookstore to steal the books so they can read and find out how silly it is to read from books stolen at the bookstore. Or, or, or, or they can go to the Bible store and get the fine linen paper that the Bible is printed on. They can take it and roll marijuana cigarettes with it 'cause it's almost as thin as paper, as rolling papers. They can roll a fatty, they can roll a fatty with John 3:16.

Bob 55:50
Okay.

iON 55:51
And burn it. Burn it.

Bob 55:53
Yeah, okay, so let's try to retrace what the confusion you're laying out here. So, the only thing people can't believe - that books, hardcover books will be gone. Okay. Now, people gradually see that, but they, okay, let's call it reading. People will continue reading, but it will be on Kindle.

iON 56:13
Mm hmm. For a minute. They don't even do Kindle anymore.

Bob 56:17
Yeah. You mean reading's going away? Are you saying reading's going away?

iON 56:23
There's - there'll be nothing to read.

Bob 56:26
Right. But they'll be reading on Kindle until the EMP, then they won't be able to read anymore. And that'll be, -

iON 56:33
There won't be anything to read.

Bob 56:33
- that'll happen long enough? Yeah. And then they will never recover any reading material when our 5G fixes it?

iON 56:42

No, because the generation - they're all passing away that even know how to write longhand. They don't even teach kids how to write anymore. They can't even write. You can't write a new book, so they don't know how to write.

Bob 56:53

Okay, so they - some of the kids know how to read today, but it's fading out. And more and more people don't know how to read. And that's going to keep going. And then the - there'll be no books, but if they wanted to read on Kindle until the EMP, a few of them will read 'cause they learned how to read. But you're saying the majority of people will - what will they be doing instead of reading? Just fucking and talking?

iON 57:19

Yeah. And, and TikTok and "Savage Love."

Bob 57:30

The only education for boys is learn how to acquire fellatio or do it.

iON 57:39

The success or failure, success or failure will be based on your ability to engage in fellatio-based relationships.

Bob 57:48

Now why, why will that dominate over the next 100 years?

iON 57:52

'Cause the function, the function is autonomic. And the autonomic system - and it gets a little bit based because you're gonna kind of throw fidelity out the window. But it's kind of almost happened anyway. 'Cause you can be married to somebody and have a happy relationship. And then meanwhile you're out dickin' everything that will be still and be just as happy, happy, happy, happy as you can be. You don't have to be necessary - what do you call it? We don't know the word when you only sleep with one bitch.

Bob 58:24

Monogamous.

iON 58:25

Monoga - we can't even say that. We can't even say that.

Bob 58:27

Monogamous.

iON 58:28

Yeah, yeah. That's right. Oof. Okay, you can try that. But anyway, there's, there's less of that because it's kind of like the way dogs will go around and they smell everybody and whoever's in heat can be bred kind of a thing. It's kinda like that position. Now, that's not

being crude, but what you're looking at as far as this whole process goes, it's kind of what's happening. See, whether you're against it or not you can shout at it, but it'll just make more of it as McLuhan would say. So, people are doing - you'd say, "It wasn't that way, this is, this is "Mad Men." This is the way it's always been, sleeping with flight attendants, stewardesses and stewards, and all that stuff. It's always been like that." We go, no, not like that. Because before there was a bit of a bad boy mentality, you see. But now what's happened is the bad boy mentality is gone. You can sleep with dogs now if you want too. Or I'm, I'm a dog fucker. You can't, you still can't fuck goats. Now, that hasn't gone mainstream, but dogs is okay. Dogs is all right. Chickens -

Bob 59:37

Okay, so you're saying that -

iON 59:39

- are okay. Chicken fucker. There's a lot of chicken fuckers.

Bob 59:39

- Monica Lewinsky was avant-garde, because she -

iON 59:46

Yes.

Bob 59:46

- blew Clinton and that was not sex as Clinton said. He said, I did not have sex with her. That was the model for what you're talking about.

iON 59:55

Correct. But then when she captured his DNA, the blue dress, and then presented the cigar that he used to make her happy, there's the rest of the story. All of a sudden, you're having another conversation, you see. That's taboo. Today, that's a "Me Too." And now "Me Too" is even gone. You see, now I'll do what I want to do. Fuck you. I'll do what I want to do. I don't care.

Bob 1:00:21

Okay, so how do pre-puberty kids do this? When does the boy start learning fellatio?

iON 1:00:28

I would say the problem, the problem, the problem is now that the way that the children are maturing, they're startin' to even cycle at ten years old. They're starting to -

Bob 1:00:40

Right.

iON 1:00:40

- very early on younger and younger and younger because of the TV age. It's forcing puberty to kick in earlier and earlier and earlier. They have to.

Bob 1:00:51
TV as a medium does that?

iON 1:00:54
Apparently.

Bob 1:00:57
It alters the physiology, the biology of kids.

iON 1:01:03
We agree.

Bob 1:01:05
Right. So, so what - let's see. Ten years old, that's grade five and six. So there's - it's normal among the little kids when they have their parties that they fellatio each other. That's normal.

iON 1:01:19
Yeah. Yeah, it's not so invasive otherwise.

Bob 1:01:23
Not so what?

iON 1:01:25
Invasive.

Bob 1:01:27
All right. Okay, very good. Now let's, let's see if Scott wants to pick - this may not be part of the Book of the Dead, all that I just did. We'll see if Scott wants to (overtalk) the Book of the Dead or

iON 1:01:39
What? Oh, hell, no, hell no. There's rules. Nah ah ah. No. Mark it. Back it up, back it up.

Bob 1:01:45
Ha ha. Okay, so this will be part of the Book of the Dead.

iON 1:01:48
Oh, well, what you're talkin' about is books, and the Book of the Dead was a book, so we'll save you an ass pass this time.

Bob 1:01:55
Oh, yeah. Okay, good point.

iON 1:01:56
We'll save your ass this time.

Bob 1:01:56
This will be the last, this is the last record of the one of the last books, the Book of the Dead.

iON 1:02:04

No, yours is the last book. Yours is the last book, Bob, if you ever write the son of a bitch. You're sittin' here complaining about writin', reading and writin' and you won't finish your own damn book. (Bob laughs) That's ridiculous. He's sittin' here arguing about how the day that, the day that, the day the music died, and he sits there with a whole orchestra and won't play anything with his two-cycle engine, trying to prove Zappa was a Dylan fan.

Bob 1:02:29

Ha ha. Okay, all right, Scott. You're on, Scott. Anything you want to say about the Book of the Dead?

Scott 1:02:38

Yeah, hi, iON. It's about the

iON 1:02:41

Scott, what's her name?

Scott 1:02:43

What?

iON 1:02:44

Hey, Scott, what, what's her name?

Scott 1:02:47

What's her name?

Bob 1:02:48

The one you just killed. The person who just killed.

Scott 1:02:50

Oh.

iON 1:02:51

The one that - she's not dead. The one that's captive in the lower chambers.

Scott 1:02:57

I don't, I don't, well, actually, my, my downstairs neighbor is not there. She's, she's taking care of a guy who's dying on the first floor. So, I don't know who

iON 1:03:14

The plot, the plot thickens, Bob. See how, see how he

Bob 1:03:16

Okay, so, Carolyn just said you're mistaking, you're mistaking Carolyn, iON. Carolyn's the one who made the noises that you thought were Scott related.

Scott 1:03:25

Yeah, I didn't notice any noises.

iON 1:03:27

We were talking about, we were talking about the screaming, the shrilling that was

Bob 1:03:31

I think Carolyn was making - Carolyn's saying she was doing the screaming.

iON 1:03:34

We were, we were making, we were making, we were making it fun. We were making it fun for Scott because of his always - we're giving validity to his "Silence of the Lambs" remark.

Bob 1:03:46

Yeah. Okay. All right. So, it's a put on.

iON 1:03:51

Yeah, it is fun. If Scott (overtalk) right. My downstairs bitch I killed her and she's trying to kill somebody else, and the dead guy's not here and I'll get her. I got him and I'm gonna get her next. So, it's all good. Many hogs for everybody.

Bob 1:04:07

Okay, Scott, talk about the dead book or whatever.

iON 1:04:11

Is it hog maw? Make it hog maw. No, yes, hell it is. Oh, no. Oh, hell, no, he's not through.

Bob 1:04:16

What are you talking about?

iON 1:04:17

Gotta follow them rules.

Bob 1:04:19

No, I'm followin' the rules. I want you to shut up and let Scott speak for a minute.

iON 1:04:26

As long it's about the Book of the Dead.

Scott 1:04:28

Yeah, I was just wondering about the ankhamu flowers.

Bob 1:04:33

Hey, Scott, you shouldn't be so echoey. Put your phone on or something. You're too, like in a chamber. (iON laughs) Well, there's that chamber again.

iON 1:04:43

The chamber's what we, the chamber's what we were talking about, Bob.

Bob 1:04:45

Ha ha. What we were pointing out. You're in a chamber, fuckin', Scott. Torture chamber.

iON 1:04:49

She's in the chamber. She's in the chamber and she's not fighting because she's

Scott 1:04:53

I ordered new headphones and microphones, so they should be here next week.

Bob 1:04:58

Okay. All right. Thank you.

Scott 1:05:00

This is temporary. But at any rate, I was thinking, like, the ankh is like a cross with a circle at the top.

iON 1:05:09

That's right.

Scott 1:05:11

So, the ankhamu flower would be like the cross and the crown. So, the flower

iON 1:05:19

Why, why would it, why would it be like that?

Scott 1:05:23

Because the, the, the circle at the top is the crown. And the crown chakra and it's the, it's the one of the rings in the, in the 14th chromosome.

iON 1:05:41

Chromosome 14. Chromosome 14.

Scott 1:05:43

Yeah. Yeah, so that, so there's a ring, so I call it the cross and crown which, of course, was the emblem (dropped words) that was Mary Baker Eddy's sort of logo. So, I'm pretty familiar with that.

iON 1:05:58

You dropped off. You dropped off again.

Bob 1:06:01

You dropped off a sentence. Let me say this. I was gonna bring up the chromosome 14. Has that got anything to do with the ankh? Did Scott just

address that? What are you guys saying about chromosome 14 in relation to these two symbols? iON? Are you two saying something about that?

iON 1:06:21
What? No.

Bob 1:06:23
Okay. He's talking about the ankh. Is there any reference to the chromosome 14, the arms and rings in the ankh symbol?

iON 1:06:30
Yes, that's what it stands for. We did that 1000 years ago. We did that with the Emerald Tablets.

Bob 1:06:35
Okay. You got that, Scott? It's a symbol of chromosome 14. Okay, you got that?

Scott 1:06:39
And I was saying that it's also a symbol of healing because it was Mary Baker Eddy's logo, in, you know, science and health. And the Christian Science religion, their symbol is a cross and a crown. With the crown covering the cross. So,

Bob 1:06:56
And that's connected to the ankh?

Scott 1:07:00
Well, that's what I was thinking, that it was some kind of a - maybe Miss Eddy didn't know that, but it was some kind of a symbol, it's like coming through. And the whole idea is that people are, is that the, the living humans are, are perfect, but they think they're imperfect because of sin and because of judgment, and less than, and all that kind of stuff. So, a lot of this sort of fits into the Christian Science way of looking at things. And the idea was, you're supposed to see other people as perfect so that you, so that you can heal them of various things. So,

Bob 1:07:45
Okay. Okay, Scott. So, that symbol that they - they use the ankh, but you're saying there's this other symbol refers to healing. You're not connecting that to chromosome 14.

Scott 1:07:59
Well, I am, but I, - they sure didn't.

Bob 1:08:03
Well, ask iON. Did they know about that?

Scott 1:08:07
That's what I'm asking about. That's what I'm asking iON. Is that, is that the real meaning of the cross and the crowns have to do with chromosome 14?

iON 1:08:17
Yes.

Scott 1:08:19
Okay.

iON 1:08:19
We answered that already.

Bob 1:08:20
Right, but the next question - but yeah, but the next question, Scott, is, did the Christian Science people who use this, a symbol, the ankh, and you're saying it overlapped with some flower? Whatever the other

Scott 1:08:30
They didn't use the ankh.

iON 1:08:30
Ankh. Ankh.

Scott 1:08:31
They didn't use the ankh. They use the cross and the crown. I just see it as resembling the ankh.

Bob 1:08:39
Okay, okay, okay, so now the question is, do Christian Science know that the cross and arm or whatever you're saying, represented chromosome 14? I doubt if they knew that.

Scott 1:08:50
No, no. I know they didn't know that because I grew up with Christian Science.

Bob 1:08:55
So what's your question? What's your question about that second thing?

Scott 1:08:58
Well, it's about the symbolism of the, I mean, the, the notion that in the electrical era, we were slowly awakening into our potential and, and so the history of various movements like the Christian Science movement and stuff, sort of pre (words dropped) formal cause evidence of what was going to happen in the future.

iON 1:09:25
Too many words.

Bob 1:09:26
Okay, you did blimp out for a second there, but, okay, iON, did, did the Christian Science symbol and other movements of say 100 years ago responding to the electric Renaissance, the electrannissance, I think,

is Eric McLuhan's term, were they picking up on what you reveal and complete with their symbolism, these previous movements?

iON 1:09:49

Okay, we - that's okay. That's not good, but it's okay.

Bob 1:09:56

Oh okay, you're saying they were picking up on it, but what would you say Christian Science didn't get about healing? And we know you don't like the word healing. What did they miss? Scott's wondering, you know, we sound like Christian Science dogma. Well, how would you - I know we're not that, so, what's the difference between us and Christian Science?

iON 1:10:19

Oh, Christian Science tried to use the example of some of our definitive positions and make them into a religion. We don't use it as a religion or something as a tenant to follow, we're saying that's the reason why it is.

Bob 1:10:31

Right.

iON 1:10:32

The difference in trying to make you believe something, it's just we don't care if you believe it or not. It's okay, we were just givin' (overtalk)

Bob 1:10:39

Too much for them to believe as a fact, they had to make it almost like a theory or something special, a special way to think.

iON 1:10:47

Correct.

Bob 1:10:49

So, you gettin' that Scott?

Scott 1:10:52

Yeah. That's sort of what I figured.

Bob 1:10:55

All right.

iON 1:10:55

Good.

Scott 1:10:56

I figured that.

Bob 1:10:58

So,

Scott 1:11:00

Now, one other, one of the things that is related to that is that this, is this also related to the lotus?

iON 1:11:10

It's an example of how the lotus blooms.

Scott 1:11:15

Okay, 'cause isn't that - would be the flower part of it?

iON 1:11:19

Mm hmm. The reed.

Bob 1:11:22

So, what, what did you just say?

Scott 1:11:27

The lotus blooms out of, out of a cesspool, basically. It blooms above the water. And the water can be like filthy and stuff like that, but the lotus blooms above it. So, when it talks about the ankhamu flowers, I'm suggesting that it's a, it's an oblique reference to the lotus.

Bob 1:11:51

Because they float above? Do those flowers float above?

Scott 1:11:56

Well, the ankh has a flower or a crown above a cross. So, the cross is the part that's below that represents the, the little man or the division between the little man and the ascended man. And the, and the circle at the top of the ankh is the lotus flower. That's sort of the way I perceive it. Is that correct?

Bob 1:12:24

Okay, so - iON?

iON 1:12:29

Good enough. Good enough.

Bob 1:12:30

Good enough. Yeah, but, and the problem is you're dealing with another thing, not the cross and arms, which is the actual symbol for chromosome 14. Just deal with that. Whether someone came up with something close or not. So, so, iON, you said Jesus knew what the - about the cross and arms and that's what the cross was. Did Jesus or any of the Jesuses were a cross, or that came in later with the organization?

iON 1:12:56

No, Bob, the cross, that's what they did to Jesus; they hung him on a cross.

Bob 1:13:00

Yeah, yeah.

iON 1:13:01

Jesus didn't wear a cross. He didn't wear a cross. He was - the cross wore him, Bob. The cross wore him, not the other way around.

Bob 1:13:08

Right. Here's what - but wait a minute. He knew about chromosome 14, so did he wear the ankh?

iON 1:13:15

No, he did not.

Bob 1:13:17

That was only in Egyptian culture? Hold it, Scott. That was only in Egyptian culture?

iON 1:13:23

No, no. There's other cultures - there's many other cultures, but that didn't apply.

Bob 1:13:29

They did not, they did not refer to chromosome 14 with it. The ankh.

iON 1:13:35

Yes, they did, but Jesus didn't.

Bob 1:13:38

All right. But the people that were referring to chromosome 14, did they know about it the way we know about it?

iON 1:13:46

Not quite the same way but close. They had a notion. That's why, that's where your Monty Python world come from, Bob, that you so love.

Bob 1:13:54

Yeah, the Monty Python is more accurate about it. The way it actually was.

Scott 1:13:58

Yeah, it's cultural appropriation is all it is. They just appropriated it.

Bob 1:14:03

Well, no, okay. They - no, they had it. What did it represent for them, the chromosome 14 cross? I mean, if they didn't know, did they know about genetics and the DNA spiral?

iON 1:14:16

Well, we'd say no 'cause y'all don't either. We've been telling you about it forever now and y'all still don't know it. So, they sure didn't know it.

Bob 1:14:23

All right. So, where did, where did the symbol come from? Early Kohathite culture like way back at the beginning of the beginning of the fall? There was?

iON 1:14:31

At least, if not before. Day before - it is just today before tomorrow.

Bob 1:14:38

Right. So, so, Scott's saying it's cultural appropriation. That's just communication among cultures. That's all it was.

iON 1:14:45

Might be, might be mis - it might be misappropriations, mighten it?

Bob 1:14:50

Yeah. Okay, Scott, I'm finished. Did you want to say anything more about that?

Scott 1:14:55

No, no, I'm done.

Bob 1:14:58

Okay, so let's end the conversation.

iON 1:15:00

You should get a new, you should get a new bone saw, Scott. It will make your work so much cleaner.

Scott 1:15:06

Okay.

iON 1:15:07

The shit you're working with is terrible.

Bob 1:15:13

Bone saw?

iON 1:15:16

Bone saw. Yeah.

Bob 1:15:17

Oh, saw. Okay. All right. I think it's a - if she's listening, I think Sue Bone should call in and not talk about herself and ask some knowledge questions.

iON 1:15:27

AHHH. She can't - let's talk about Bob. Let's don't talk about yourself, let's talk only about Bob. That's all we talk about.

Bob 1:15:34

Well, okay, knowledge, Bob knowledge go together.

iON 1:15:36

Talk about Bob or Garrett Deane. Bob or Garrett Deane (overtalk),

Bob 1:15:39

I'm not asking for that.

iON 1:15:40

Anything else is taboo.

Bob 1:15:41

Yeah, all knowledge comes back to me. Oh, Scott, did you notice what I did on New Explorations? I started posting Cameron quotes from '99 and to - well, '99. Way back there. Did you see those?

Scott 1:15:57

No, I haven't seen those yet.

Bob 1:15:59

Yeah, so look for them. I just posted them. Adam appreciated it. But I'm gonna post stuff from the old McLuhan list. You know, interesting stuff by interesting people. So, it's gonna be a new feature there where I post McLuhan letters on Alex Kuskis' place. And I'm posting this great dialogues, you know, 20 years ago, on the McLuhan list, only on Adam. So, if Alex wants to see it, he's gonna have to rejoin and come over to Adams' New Explorations group.

[Top](#)

2020-08-29--hour-1-pages 60, 61

Carolyn 0:01

Okay, so we're at page 60. Bob, are you there?

Bob 0:06

Oh no, no. Don't worry about me. (iON, Carolyn, Bob laugh)

Carolyn 0:14

Just wait.

iON 0:14

As he makes his way to the kitchen, as he makes his way to the kitchen to wash his nervous - to nervously wash his hands.

Carolyn 0:21

Yeah, I got the food all lined up there like, like little crumbs so Bob will be distracted from the Book. But you wait, in half an hour he'll start raging. "What's this mean? Where are we? What page are we on?" Gosh. Okay, page 60. And the first title is "THE TEXTS IN THE FUNERAL CHAMBER." And there's another heading called "SPEECH OF ISIS."

iON 0:53

Now, wait, wait, wait. Before you get started, before you get started, look what's happenin' now. You have layers and tiers of this dead business. Now this is in the funeral chamber. Which means somebody's dead. Which means there's a chamber. Which means where the dead lie. We got to set the stage. It's like Perry Mason. You remember Della Reese? Della?

Carolyn 1:17

I do.

iON 1:19

Yeah. Good. Della Street.

Carolyn 1:21

Heh heh. Della Street. Yeah, Della. Okay. "Isis saith:- I have come to be a protector unto thee. I waft unto thee air for thy nostrils," (Carolyn: oh, that sounds like the nurses breathing into Biden's nose. Right?)

iON 1:43

Yeah. Yeah.

Carolyn 1:47

Continuing. "and the north

Bob 1:50

So, Biden is dead? (Carolyn laughs) Biden's dead. Oh, ho, ho, iON, you've been keeping that from us, right?

iON 1:58

Don't you see, don't you see that look? Don't you see that deer in the headlights look?

Bob 2:02

Biden is dead! The dead has taken over. It's like the old fear of vampires taken over. That's why he's hiding.

iON 2:10

Dodgin', dodgin', dodgin' Biden.

Bob 2:13

There it is already people. The two people here hearing this exclusive. Biden is a representative of the dead, recently from the Guf. Just checked in!

Carolyn 2:23

Yeah, with nurses breathing. He didn't realize who was breathing into his nostrils.

Bob 2:29

I'm not even listening, and I figured it out before Carolyn did. See? So,

Carolyn 2:33
I'm the one that said it.

Bob 2:35
You never said he's dead.

Carolyn 2:36
Bob, we work together. Haven't you realized that yet?

Bob 2:40
Yes, but what - you didn't pull your weight on this one. What did, what did you say?

iON 2:44
Work?

Bob 2:44
Did you say he was dead?

iON 2:45
Work? Where in the hell is Bob working now? There's not (overtalk)

Bob 2:51
Carolyn, did you say something about he was dead?

iON 2:52
He might be a party; you might be a party to one now in the work joby thing. I mean,

Carolyn 2:56
Yeah, I'm afraid so.

Bob 2:59
You hear me, Carolyn? Like -

Carolyn 3:00
No, Bob, I don't hear you.

Bob 3:02
- what did you say about dead? Did you say he was dead?

Carolyn 3:06
The line was, "I waft unto thee air for thy nostrils," and I said, "Oh, iON," not addressing you, Bob. I said, "Oh, iON, that sounds like -

Bob 3:17
The nurse.

Carolyn 3:17
- breathe, the nurse's breathing into Biden's nostrils."

Bob 3:22

So, you thought you meant by that that Biden was dead?

Carolyn 3:26

I must admit I did not.

Bob 3:28

Ah, okay, so, everybody ready? Yes. Play the kids. Yay. You know, Bob figured it out. And I wasn't even paying attention. Heh heh.

iON 3:37

Ha ha ha. Go get Ginney Belle. Yay!

Carolyn 3:44

And that's where I say yes, it's 50/50. I say the first statement and you say the second.

Bob 3:52

But let me give you some advice about that situation. When you're 50% embedded in the content, you miss the larger picture. This is the medium is the message effect. You know, you're presenting the content very carefully. You're efficient. People like you, you say the words, they use them, they understand them. So, but you -

Carolyn 4:11

Except when you tell me that I don't say them properly. Ha ha.

iON 4:15

Yeah, so, -

Bob 4:15

Yeah, I forgot about that point. But anyway, you're doing pretty good.

iON 4:18

- so the frame around the artwork is more important than the artwork.

Bob 4:22

What are you - I'm talking. Sir, sir.

Carolyn 4:23

I'm talking. Ha ha.

Bob 4:23

Sir, this is not a participating part of the show yet.

iON 4:27

But you're not saying anything. You're not saying anything. We can't interrupt you when you when you're not saying anything.

Carolyn 4:31

Yeah, not saying anything.

Bob 4:33

Who's dead? All those dead, put up their hands. I'm going to start playing that. The next time I'm at the airport, I'm going to yell that out with a speakerphone.

iON 4:40

Hand signals, hand signals for the blind. Hand signals for the blind.

Bob 4:43

Ha ha. Good one, iON. And so, Carolyn, do you understand that this is what America and the West did? We got involved making technology efficient, and we ignored the effects. So, we became professionals and specialists.

iON 4:59

What the hell does that mean?

Bob 4:59

The amateur. The clown looks at the form. You get that, Carolyn? So when the clown does the trapeze act, he falls off. He's showing the inevitable tetrad, the reversal function of dead people.

Carolyn 5:12

Ohhh, go and eat.

Bob 5:14

Yeah, I better go eat. Anyway, wasn't that profound - who's here? Where's Jack. Wasn't that profound, Jack? And by the way, Jack, why aren't you reading McLuhan regularly? You're not! You forgot! Okay. Back to the Hodge twins. That's Carolyn and iON.

iON 5:32

Ha ha ha. True dat, true dat. Now, now, that bitch, that bitch, that bitch Cardi B. That bitch Cardi B. She thinks she knows somethin'. She gonna run around, and she's gonna try to tell somebody somethin'. She don't know. That bitch don't know nothin'. She needs to go back; she's needs to go back to drugging them men and strippin'. She's "scrippin'," she's "scrippin'." Taken her clothes off.

Carolyn 5:51

Oh, but they, they don't mind strippin'. The boys, they're Hodge twins, those boys they don't mind stripping. It's not that. It's just that she's stupid.

Bob 6:01

Who? Cardi B? And Doc Rivers.

iON 6:02

Robyn. Go back to the strippin' and druggin' them men, and druggin' them men and gettin' their money checks. Get all them money, 'cause that's what you do. That's right. That's what them, that's what them bitches know how to do.

Bob 6:15
Hey, Carolyn?

Carolyn 6:16
What, Bob?

iON 6:17
I went over to Paul Adu (?), a person who grew up in Halifax, Nova Scotia; he's the head of the Toronto, the leftist clan. He, he posted that, well, he just said this. The picture of Doc Rivers delivering an emotional speech on Jacob Blake. And Paul says: "I don't follow basketball. I don't even know this very articulate coach's career, but I admire him. And what he's got to say is crystal clear." So, I haven't posted there for a couple months but I just posted the Hodge twins making fun of Doc Rivers. So, we'll see how Paul takes this. Will he be able to take this criticism from the Bob zone to his Toronto CBC drinking leftist grant-grabbing fucking idiots who stayed in Canada too long. They find Doc Rivers very touching.

Carolyn 7:16
Yeah. They go for the empathy and the tears, and it's very sad because that's not gonna get anybody anywhere.

Bob 7:25
Let me see if I can play that. Maybe they can hear it. Let me just put it up here.

Announcer 7:30
Here, here, here (echo)

Bob 7:34
Ahhhh, shit. Ahhh, fuck that shit. Okay, back to the devil book.

Carolyn 7:41
Okay. Let's start over.

Bob 7:43
Yeah.

Carolyn 7:45
Ed will know that this is the beginning.

iON 7:47
Wait. Isn't Doc Rivers, isn't he the one that was on Johnny Carson?

Carolyn 7:53
Ha ha ha. No, that's another Doc.

Bob 7:55
Yeah, that's a Doc - close.

Carolyn 7:58

Yeah.

Bob 7:59

Some name. The band leader.

Carolyn 8:00

Doc, Doc, Doc.

Bob 8:02

Doc Rivers. I think that's what he's called. I'll look it up, Carolyn, while you carry on.

Carolyn 8:07

Yeah, while I recover here. Okay. Beginning August 29, 2020. Page 60. "THE TEXTS IN THE FUNERAL CHAMBER. SPEECH OF ISIS. Isis saith:- I have come to be a protector unto thee. I waft unto thee air for thy nostrils, and the north wind which cometh forth from the god Tem unto thy nose. I have made whole for thee thy windpipe. I make thee to live like a god. Thine enemies have fallen under thy feet. I have made thy word to be true before Nut, and thou art mighty before the gods." (Carolyn: so, that's Isis' speech. And do you have anything to say about Isis' speech? I thought it was a very nice speech, iON. What do you think?)

iON 9:05

Well, we did already. We were settin' the premise for what was about to go down. It was funeral chamber speaking. So, you gotta set the stage for the recently undead.

Carolyn 9:17

Yeah. Okay,

iON 9:18

So you don't have to call Beetlejuice for help.

Carolyn 9:21

Heh heh. And continuing. And other heavier heading: "SPEECH OF NEPHTHYS." N-e-p-h-t-h-y-s. Nephthys. "Nephthys saith unto

iON 9:38

Nephthys. Nephthys.

Bob 9:39

Nephthys. Ha ha, iON agrees with me. I said Nephthys.

Carolyn 9:43

Ha ha. Not "thighs"?

Bob 9:45

No. No, no, no.

Carolyn 9:48

Okay.

iON 9:48

There may be some thighs, there may be some thighs inside, but your brain is in the gutter.

Carolyn 9:53

Yeah, I was hoping. So, "Nephthys saith unto the Osiris Ani whose word is truth:- I go round about thee to protect thee, O brother Osiris. I have come to be a protector unto thee. [My strength shall be near thee, my strength shall be near thee, for ever. Ra hath heard thy cry, and the gods have made thy word to be truth. Thou art raised up. Thy word is truth in respect of what hath been done unto thee. Ptah hath overthrown thy foes, and thou art Horus, the son of Hathor.]" (Carolyn: so, that's that speech. And the next)

iON 10:37

That's the other side of the coin, that's the other side of the coinage that Ra comes back to be in charge or Ra has been in charge all along. Back in the early days of explaining Ra, and how that works from Hathor.

Carolyn 10:53

Yeah. Ah ha. So, are they all kind of fighting over the dead now to be in charge?

iON 11:00

Well, but not, not fighting over the dead. They're fighting over the position. Who can get them out wins. Who can get them out wins.

Carolyn 11:10

Yeah, yeah.

iON 11:12

You don't remember? Only God can raise them from the dead. Rhyee.

Carolyn 11:17

Yeah. Got it. Interesting. Yeah. Okay, continuing another speech: "SPEECH OF THE TET. I have come quickly, and I have driven back the footsteps of the god whose face is hidden. I have illumined his sanctuary. I stand near the god Tet on the day of repelling disaster. I watch to protect thee, O Osiris." (Carolyn: so, repelling disaster. So this - they're claiming to have different functions in the funerary?)

iON 12:01

Whose god is it? The one that's, the one that's hidden. F-a-c-e.

Carolyn 12:08

Yeah, the god whose face is hidden. I have driven back

iON 12:14

As opposed to, as opposed to "every good boy does fine."

Carolyn 12:22

Okay, so tell me more. Yeah, you're just dropping breadcrumbs.

iON 12:27

Frequency. This is about the frequency of how this repels or the frequency to set you in a bubble in the time of disaster. You don't even know what disaster means, but it's a representation of it.

Carolyn 12:43

Yeah, yeah, yeah. Yeah. Okay. So, just by seeing the word f-a-c-e, you equate that with the musical frequency.

iON 13:00

No, no, no, those are, those are notes that set frequency. Because the trick is it's a little god whose f-a-c-e is hidden. So, this Tet has to illuminate, illumine, the sanctuary. 'Cause you got to make the frequency be able to make a bubble to protect you 'cause that's what Tet's doing, is protecting.

Carolyn 13:09

Ah ha. Okay, that's better. To protect. Awesome. Okay. Next speech. "THE SPEECH OF KESTA (Mesta). I am Kesta, thy son, O Osiris Ani, whose word is truth. I come to protect thee. I will make thy house to flourish, permanently, even as Ptah hath commanded me, and as Ra himself hath commanded." (Carolyn: so, there's your protection facet there. Next:) "SPEECH OF HAPI. I am Hapi, thy son, O Osiris Ani, whose word is truth. I come to protect thee. I bind together thy head and the members of thy body. I smite down for thee thine enemies under thee. I give unto thee thy head for ever and for ever, O Osiris Ani, whose word is truth, whose word is truth in peace." (Carolyn: so, is it, is that equated with our saying that we've got your forehead?)

iON 14:45

Basically. It's saying whatever the frequency is, whatever the enemies come up with, we can absorb.

Carolyn 14:55

Yeah.

iON 14:55

Which is in essence what you're saying. It's what you're saying.

Carolyn 14:59

Mm hmm. Mm hmm.

iON 15:03

Hey, Bob. Hey, Bob, wait till - hey, Bob, wait till you see, wait till you see how the next speech is pronounced.

Carolyn 15:10

Ah, ha ha. Don't, don't wake him up.

iON 15:14
Oh, that's true.

Carolyn 15:15
We got your forehead. Shoot, what was that - bind thy members - I smite down. Give thee thy forehead. Oh shoot, missed it. So, we've got your forehead, whatever this for you, and your - oh, yeah. Sounds like Key 15, lot of protection going on. But see, that's external protection. 15 is self-protection, right?

iON 15:39
Barriers. Barriers. That's right. That's right. It's barriers, not necessarily protection. Barriers.

Carolyn 15:44
Yeah. Got it.

iON 15:47
It's a, it's a roadblock. Doesn't protect you unless it keeps you out of the mess.

Carolyn 15:53
Mm hmm. Yeah, nice. Okay. Yeah, I see what you mean. "SPEECH OF TUAMUTEF."
Tuamutef. How's that?

iON 16:07
Okay, we like it. We ain't mad.

Carolyn 16:11
Tuamutef.

iON 16:11
Tuamutef. Tuamutef.

Carolyn 16:11
Ha ha. Well, you left out the "a." You left out the "a."

iON 16:20
I know that. No, Tua is Tuamutef. Tuamutef.

Carolyn 16:25
Yeah. Got it. "Tuamutef saith:- I am thy son Horus, who loveth thee. I come to evenge thee, O my father Osiris, upon him that did evil unto thee. I have set him under thy feet for ever and for ever, permanently, permanently, O Osiris Ani, whose word is truth, whose word is truth."
(Carolyn: so now there's avenging going on. So, someone got through the barrier.)

iON 16:56
Yeah. Now, that's after you got past the roadblock. And now you're in the soup.

Carolyn 17:00
Yeah.

iON 17:00
This is what's gotta come to "hope," to "hope" a niggas out a little bit.

Carolyn 17:07
Heh heh. Got it. After the roadblock and in the soup. Oh, here's another one. "SPEECH OF QEBHSENUF."

iON 17:20
Qebhsenuf. Qebhsenuf.

Carolyn 17:21
What?

iON 17:23
Qebhsenuf. Qebhsenuf.

Carolyn 17:25
Qebhsenuf. Okay, and this person saith: "I am thy son, O Osiris Ani, whose word is truth. I come to protect thee. I have collected thy bones (Carolyn: oh ho. Gettin' down to the bones) and I have gathered together thy members. [I have brought thy heart, and I have placed it upon its throne within thy body. I make thy house to flourish after thee, O thou who livest for ever.]

iON 18:00
Said parenthetically. Said parenthetically.

Carolyn 18:04
Oh, ho ho. It's all parenthetical? No. Oh yeah. I have brought thy heart. Why, why parenthetically?

iON 18:13
Making the reference points, not what's being said. It's saying because I have collected the bones that I have gathered together 'cause I brought thy heart and I have placed it upon the throne and it's within thy body, thy body. I make thy house to flourish after thee, O thou who livest for ever. Meaning, I got a temple. I gotta get this shit straightened in the temple. If you're gonna live forever, you're gonna need a place to live.

Carolyn 18:39
Yeah, yeah. Wow.

iON 18:43
In essence. In essence.

Carolyn 18:45
Mm hmm. Okay, next. Now we come to a list of speeches. First one with a heading, the heading is: "SPEECH OF THE FLAME. I protect thee with this

flame. I drive him [the foe] away from the valley of the tomb. I cast the sand about [thy feet]. I embraced the Osiris Ani, whose word is truth, in peace." (Carolyn: now, why are they talking about the tomb when we're, we're, we're getting back -)

iON 19:26

We're at the funeral. The valley of the tomb is when the funeral is. They didn't have funeral parlors back then, Carolyn. They had the - they just did the funeral at the tomb.

Carolyn 19:38

So, that means it's kind of like Jesus and the tomb, and Jesus walks out of the tomb?

iON 19:46

Yeah, that was after three days when the stone was rolled away.

Carolyn 19:51

Right.

iON 19:52

It's always about them rocks ain't it, Carolyn? It's always about them rocks ain't it, Carolyn? It's always about them rocks ain't it, Carolyn?

Carolyn 19:59

Yeah. Yeah, and then what's - it always strikes me the, the thousand stones from one stone, and what that - number 10, the, the battle is loosed. Those stones mean something.

iON 20:13

Yeah, 10 Downing Street. 10 Downing Street. Yeah.

Carolyn 20:16

Yeah. Yeah. Wow. So did the people, those who wrote the Bible, did they take some of their words from the Egyptian Book of the Dead?

iON 20:30

Eh, Bob did a little bit, but not much. He's not very literate, you know. Bob's not very literate, you know.

Carolyn 20:38

No, no. He pretends. No, he's not.

iON 20:40

Not really. Just a little bit. He's almost, though. He can almost diagram a sentence, though. He's doing better than he did.

Carolyn 20:48

It's better with (indistinct) writing.

iON 20:49

It's all about the predicates. He's always - he's all about the predicates these days.

Carolyn 20:53

Uh oh, you know - you called him forth. No, Bob, no.

Bob 20:58

I study the effects of literacy. I don't read books. I study the effects of books. Ha ha.

iON 21:06

Ha ha. Clowny daggers. Clowny daggers. Clowny daggers. Clowny daggers.

Carolyn 21:11

Clowny daggers. Ha ha. And that's why he has two big libraries. Okay, the next header is called

iON 21:19

It's with three books. He's got three books now, Carolyn.

Carolyn 21:23

I know. I know. "SPEECH OF THE FLAME" was the previous one and this new one header is again "SPEECH OF THE FLAME." Who or what is the flame, iON?

iON 21:39

The "Fire." The Pointer Sisters, "Fire."

Carolyn 21:44

Ha ha. Well, okay, let's, you know, my reference points are the Keys these days, and

iON 21:54

The second. I know, but the second part - this is the second part, Speech of the Flame and Speech of the Flame. So do the second Speech of the Flame and then we're gonna attach it to the Key and an Aethyr in a second. But don't lose them because they're, they're, they're all listening. The three people on the show now are listening with bated breath.

Carolyn 22:10

Yeah. Right. Okay, "SPEECH OF THE FLAME." (Carolyn: the second one.) "I come to hew (Carolyn: h-e-w) in pieces. I have not been hewn in pieces, and I will not permit thee to be hewn in pieces. I come to do violence [to thy foe], but I will not permit violence to be done unto thee. I protect thee." (Carolyn: okay, so)

iON 22:36

The first one, the first one protects with the flame. The other one uses the flame to protect you. The in and the out.

Carolyn 22:47

Mm hmm. Yeah, so it's a general and then a specific.

iON 22:54

Well, one's outside in, and the other one is inside out.

Carolyn 22:59

Yeah, and that's how some of the wording that you said about the first Key was that it burns you up - it burns, burns down and then it burns you up. It burns the dross. I always like that.

iON 23:14

Good. Yeah, 'cause your daddy was a welder.

Carolyn 23:17

Oh, yeah, that's right. My daddy was a welder. The next header, "A SOUL SAITH:- The Osiris, whose word is truth, praiseth Ra when he rolleth up into the sky in the eastern horizon of heaven." (Carolyn: and the second) "A SOUL SAITH:- The Osiris Ani, whose word is truth, in peace in Khert-Neter, praiseth Ra when he setteth in the western horizon of heaven, [and saith], "I am a perfect soul." (Carolyn: so, we got the east and the west. So, we're, we're covering the angles.)

iON 24:01

Mm hmm. You'll stand in the west, looking to the - you'll stand in the west, looking to the east. One says, one says, I'm trying to work it out, but I don't know what's gonna happen. But I'm waiting on the splitting of the eastern sky. And the second - this is the dead people. And then the second soul, what is this soul? It's the, it's the stenographer reporting -

Carolyn 24:22

Stenographer.

iON 24:23

- that, that, that when he setteth in the western horizon of heaven, that it's a perfect soul. So, the second soul saith it's a perfect soul. Done. The first soul says we're coming to get you.

Carolyn 24:37

Wow. All those words from

iON 24:40

You did a whole page there, girl.

Carolyn 24:42

Ha ha. I'm gonna have to go back and transcribe those words. That was cool. Okay, what's the time. 2:57 here -

iON 24:52

You're doing good.

Carolyn 24:52

- in paradise. Ah, thank you. You make me look good, iON. Ha ha.

iON 24:58

We try what we can, honey. We're doin' right. We're doin' right. We do, we do the right, we do the right thing. Do the right thing.

Carolyn 25:06

The next header. "SPEECH OF ANI. The Osiris Ani, whose word is truth, saith:- I am a perfect soul dwelling in the divine egg of the Abtu Fish. I am the Great Cat which dwelleth in the Seat of Truth, wherein the god Shu riseth." (Carolyn: so, cats and fish. That's pretty -)

iON 25:30

No, no, no, no, no. Not cats and fish. Eggs, eggs are roe, and cats are the protectors of the bad dudes. 'Cause the bad dudes are comin'. The bad dudes, that's why they use cats to protect the - what do you call that?

Carolyn 25:53

The Pharaohs?

iON 25:56

Tombs. The dead tombs. Deadnesses.

Carolyn 26:02

Sarcophaguses?

iON 26:04

Yes, that's where they lay. That's where the bodies lay, but the pussycats, the gatos are not in there, they're just in the room. In the death chamber is what they call it.

Carolyn 26:15

Right. So, cats are protecting the dead in the tombs from the bad guys.

iON 26:23

Cats, spirits - spirits don't like cats. Spirits don't like cats.

Carolyn 26:30

Ah, yeah.

iON 26:31

Because they're, they're on them. They're on them.

Carolyn 26:34

Mm hmm. Got it. Okay, yeah, cats are pretty awesome, actually. Okay

iON 26:44

The best ones are the dead ones. The best ones are the dead ones.

Carolyn 26:47

Heh heh. The next heading: "SPEECH OF THE USHABTI FIGURE" How's that?

iON 27:00
Ushabti, Ushabti, Ushabti. U-s-h-a-b-t-i.

[Top](#)

2020-08-29--hour-2-pages 61-63

iON 0:01
Ushabti

Carolyn 0:01
"SPEECH OF THE USHABTI FIGURE [THE CHAPTER OF NOT DOING WORK (Carolyn: Hey, there's this - is for Bob. Bob listen.)

iON 0:08
This is Bob. Come on in, Bob. We got, we even got you a place in the script. We got Bob a place in the script, Carolyn. It's gonna be all right. Working can wait. This is paradise.

Carolyn 0:19
Yeah, looky here, looky here, "[THE CHAPTER OF NOT DOING WORK IN KHERT-NETER]. Illumine the Osiris Ani, whose word is truth. Hail, Shabti Figure! If the Osiris Ani be decreed to do any of the work which is to be done in Khert-Neter, let everything which standeth in the way be removed from him- whether it be to plough the fields, or to fill the channels with water, or to carry sand from [the East to the West]. The Shabti Figure replieth: I will do it, verily I am here [when] thou callest." (Carolyn: so, that's Bob being, that's Bob being called, and then I do the work.)

iON 0:20
Basically, he's saying if you need any work done, you need any work done, just call me. I'm not gonna do the work, but you be sure to let me know of work that might need to be done and I'll put somebody on it right away posthaste. It's a subscript, it's a subscript, it's a subscript, but posthaste I'll get somebody on it. Carolyn! Will you take care of lalalalalla. Yes, Bob. No, I will not! I will not! Stop makin' these jobs! I got more than I can do right now. Then she says I won't do it and it gets done. (laughing) That's how it works. As she, as she grabs that door to slam it really hard but then never does.

Bob 1:47
Ha ha ha. Yes, I'll get Carolyn to find someone to get right on it. (all three laugh) But it does say I usually have to correct someone's work.

iON 2:03
I can't make my Googler work, Carolyn. You come Google my Googler, then I can do it myself but until you do it once you're gonna do all that. Okay, Carolyn, you just go ahead then if you got it. You got, you got it, Carolyn? Yeah, okay, okay. It's just easier, Carolyn. It saves a lot of trouble if you just do it, you know?

Bob 2:22

That's right. Then I can correct it. So, I'm going to read this out loud and see where it leads to. (iON laughs) "Illumine the Osiris Ani, whose word is truth. Hail, Shabti Figure! If the Osiris Ani be decreed to do any of the work which is to be done in Khert-Neter, let everything which standeth in the way be removed from him- whether it be to plough the fields, or fill the channels with water, or to carry sand from [the East to West]." (Carolyn: so, they're saying if Bob has to do any work, remove all obstacles, make it really easy for him. Right?)

iON 2:56

Maybe. Lay down so Carolyn don't get tripped up while she's toting the sand across the deserts bright.

Bob 3:00

Heh heh. And then the Shabti Figure, Carolyn replied, I will do it. I don't even have to do it. I just requested everybody remove all obstacles. Then Carolyn says, oh, Bob would have to do some work if we remove the obstacles so Carolyn does - removes the obstacles and then does it herself. And it says right here. The Shabti Figure. That's what Carolyn is, a shabby figure. "replieth: I will do it, verily I am here [when] thou callest." See? Always here.

iON 3:28

Carolyn! Carolyn! (Bob and Carolyn laugh)

Bob 3:34

(mocking) Come look at the sunset - to quote Susana's imitation of me.

Carolyn 3:39

Okay, continuing. The next heading is "APPENDIX" and it's "(From the Papyrus of Nu and the Papyrus of Nebseni)"

iON 3:48

Nebseni. Nebseni. Run it together. Talk slow and speak Southern. Nebseni.

Carolyn 3:56

Ahh. The next words, continuing.

Bob 4:01

I actually thought of something. So -

Carolyn 4:03

You actually thought of something?

Bob 4:05

- all of the animals are Non-Physical. Right?

Carolyn 4:08

The animals, yeah.

Bob 4:10

Yeah. So, -

iON 4:11

They are Non-Physical; they're beasts, they're beasts. Yes.

Bob 4:15

No, they're Non-Physical. That's what you said for years. They're Non-Physical.

iON 4:20

Beasts.

Bob 4:20

The beasts are Non-Physical. What?

iON 4:22

Yes, ah huh. Beasts.

Bob 4:24

Yeah. So, is the cat the shaman of them all? You're saying the cat -

iON 4:29

No.

Bob 4:29

- is onto the other Non-Physicals.

iON 4:32

No, the cat just hates the spirits. The stenographers just hate the cat 'cause the cats are always in the way, always in the mess, always in the problem.

Bob 4:43

Oh, I thought you said the cat was always onto them.

iON 4:47

Yeah, that's what we said.

Bob 4:49

So they get in the way.

iON 4:51

Yeah, the cat's always in their business. They can't run around and do their shit 'cause the cat's gonna be right there on them like a bad habit.

Bob 4:59

That's right, 'cause the cat is aware of them. The cat is the most - is the more aware end of the spectrum of Non-Physical?

iON 5:08

It's aloof. Yes, aloof. Aloof.

Bob 5:12

Okay, what would be at the other end of the Non-Physical? The non-cat.

iON 5:16

A dog. A dog.

Bob 5:17

A dog. Ha ha. A dog is the dumbest of Non-Physical.

iON 5:21

You gotta make a big noise, make a big problem, make a big stink so the dog can notice you and start barking. Otherwise, they sleep.

Bob 5:29

And are insects in the spectrum of Non-Physical?

iON 5:35

Well, they're Non-Physical. The little zika, the zika babies, yeah.

Bob 5:40

They are Non-Physical.

iON 5:41

Yeah.

Bob 5:42

Most of nature is Non-Physical. What part of nature is not Non-Physical? Humans?

iON 5:52

We'll get back to you on that.

Bob 5:54

Ah, see. There's a deep question, Carolyn, because we aren't necessarily part of the

iON 6:01

It's the Belarusian, the Belarusian problem, Bob.

Bob 6:06

Oh, you mean the Russian ballet people in, in Paris in 1922?

iON 6:12

Not ballet, but Belarusian, though. Mm hmm.

Bob 6:17

Oh, the place Belarus. Right?

iON 6:23

Yeah.

Bob 6:23

The Belarusian problem. Yes, Hitler had a big deal with them. He did. He used a lot of them. They, they became Nazis willingly.

iON 6:35

Also, also in Minsk, also in Minsk. Minsk, Bob.

Bob 6:38

Yeah, Minsk. That's where they sent Lee Harvey Oswald to Minsk, Carolyn, through his contracts there.

Carolyn 6:44

So, how does the insect intersect with Belarus and Minsk?

Bob 6:53

Yeah, what was the parallel, the metaphor?

iON 6:57

We'll tell you later on another day.

Bob 6:59

Okay.

iON 7:00

In a land far, far, away.

Carolyn 7:01

Ahhh, okay. Continuing.

Bob 7:04

All right.

Carolyn 7:04

Bob, mute yourself. "The Speech of Anpu: Anubis the dweller in the mummy chamber, Governor of the Divine house, layeth his hands upon the lord of life, (Carolyn: no capitals) the scribe, (Carolyn: so that's the soul) the draughtsman of Ptah, Nebseni, the lord of fealty, begotten of the scribe and mason Thena, born of the lady of the house Mut-rest, whose word is truth, and devoting himself to him as his guardian saith:-" (Carolyn: oh my gosh. So that was a huge introduction of somebody or other, iON.)

iON 7:55

Yep.

Carolyn 7:55

Who is this somebody? Heh heh. Who is that?

iON 8:00

You'll see in a minute.

Carolyn 8:02

Yeah. Good, continuing. So there - that person saith: "Homage to thee, thou happy one, lord. (Carolyn: no cap) Thou seest the Utchat. Ptah-Seker hath bound thee up. Anpu hath exalted thee. Shu hath raised thee up O Beautiful Face, thou governor of eternity. Thou hast thine eye, O scribe Nebseni, lord of fealty, and it is beautiful. Thy right eye is like the Sektet Boat, thy left eye is like the Atet Boat." (Carolyn: okay, so we're on both sides of it now, iON, right in the one boat.)

iON 8:51
Right. Correct.

Carolyn 8:53
Okay. Mm hmm. Okay, continuing: "Thine eyebrows are fair to see in the presence of the Company of the Gods (Carolyn: and Company and Gods are capitalized. So, we're getting somewhere) Thy brow is under the protection of Anpu, and thy head and face, O beautiful one, are before the holy Hawk." (Carolyn: now I'm just going to stop here. It's the first time I've even heard the word beautiful in this rendition. Right, iON?)

iON 9:28
Yeah. Yeah. They finally got to the, to the fairer sex.

Carolyn 9:34
Ah, ha ha. Finally. And this Hawk, holy Hawk with a capital "H." So, would that reference the eyes and the eyebrows 'cause the hawk can see so, so well?

iON 9:50
Yes, so vehemently. Yes.

Carolyn 9:53
Okay. Okay, so hawk and eye. And continuing: "Thy fingers have been stablished by thy scribe's craft in the presence of the Lord of Khemenu, Thoth, who hath (Carolyn: so, is that an aka for Thoth? Khemenu?

iON 10:24
Nah, the counterpart, the counterpart of Thoth.

Carolyn 10:29
Ah ha. Okay, counterpart.

iON 10:32
Both are representative of themselves.

Carolyn 10:35
Yeah.

iON 10:36
Right?

Carolyn 10:38

Yes. "Thy fingers have been stablished by thy scribe's craft in the presence of the Lord of Khemenu, Thoth, who hath bestowed upon thee the knowledge of the speech of the holy books. Thy beard is beautiful in the sight of Ptah-Seker, and thou, O scribe Nebseni, thou lord of fealty, art beautiful before the Great Company of the Gods. (Carolyn: three capital words there: Great Company of the Gods) The Great God (Carolyn: two capitals) looketh upon thee, and he leadeth thee along the path of happiness. Sepulchral meals are bestowed upon thee, and he overthroweth for thee thine enemies, setting them under thy feet in the presence of the Great Company of the Gods who dwell in the House of the Great Aged One which is in Anu." (Carolyn: now the great Aged One)

iON 11:43

Yeah, the sepulchral, the sepulchral, the sepulchral meals, that's the offerings that they leave like the honey that lasts forever, and the wheat, and the different things that they put in the burial chamber.

Carolyn 11:57

Right. And who is the Great Aged One? That, I mean, we're talking about time here for Pete's sake.

iON 12:04

That's Bob. That's Bob. That's Bob.

Carolyn 12:06

Mm hmm. Got it. Bob's giggling in the kitchen as he scarfs down his Saturday market treats. Ha ha.

iON 12:18

Yeah. Wash them hands you nasty devil, you.

Carolyn 12:24

He is. What's the matter, Bob? What? Ants? Oh, I bought a little play heart. I'm going to use it in my next Instagram. Decorate the room. Heh heh. Okay, big, long chapter heading here. "[HERE] BEGIN THE CHAPTERS OF SEKHET-HETEPET," (Carolyn: Hetepet)

iON 12:49

Hetepet. Mm hmm.

Carolyn 12:51

Hetepet. Ha ha. Don't choke, Bob. Bob's got to choke on his laughter, and he can't, he can't do two things at once.

iON 13:23

It's true.

Carolyn 13:13

"[HERE] BEGIN THE CHAPTERS OF SEKHET-HETEPET, AND THE CHAPTERS OF COMING FORTH BY DAY, OF ENTERING INTO AND COMING FORTH FROM KHERT-NETER, OF ARRIVING IN SEKHET-AANRU, AND OF LIVING IN PEACE IN THE GREAT CITY, THE

LADY OF WINDS." (Carolyn: okay. Is this the winds and waves will obey my commands here, the lady of winds? Is that me? Is that me?)

iON 13:29

No, this is, this is - no, these are the gases. These are the gassy bitches. These are the gassy bitches, Carolyn, not you.

Carolyn 13:49

Ah, okay. Okay, so the gassy bitches with a lot of wind, okay.

iON 13:58

Mm hmm. You'll see. 'Cause it's gotta be something. This is the modality that they start to notice. Remember what starts off the vial judgments for the humans? Well, they have the same representation otherwise.

Carolyn 14:11

Hmm. So, it's like announcing the - this section of the vial judgments?

iON 14:19

Yeah, it's like Mary MacLeod.

Carolyn 14:24

Don't know that. You don't mean Mary McLuhan?

iON 14:28

No, no MacLeod. Fred's wife.

Carolyn 14:34

Hmm. I know there was a Mary MacLeod in my ancestry, but that doesn't mean anything. Okay.

iON 14:41

Uh oh. Was she married to Fred Trump?

Carolyn 14:45

Oh, gotcha. Gotcha. Okay, continuing: "[The Osiris Ani,

iON 14:51

That'd be quite, that'd be quite a zeitgeist if you're related to the Trumps, darlin'. That would explain your drive. That would, that would proscribe your drive and tenacity to grind the motherfuckers into a fine, powdery, pulp.

Carolyn 15:06

Fine, fine, pulp. Exactly. "[The Osiris the scribe Ani, whose word is truth, saith:-] Let me be master there. Let me be a khu (Carolyn: k-h-u) there. Let me plough there. Let me reap there. Let me eat there. Let me drink there. [Let me beget there]. Let me do

iON 15:30

Ooo, ooo. Begettin'? Ooo, they got begettin' goin' on. You better run! You better run! They're gonna kill you. They're gonna beget over there. Beget the son and heir.

Carolyn 15:40

Yeah, yeah, because that means their sperm is even alive. Right, iON?

iON 15:47

Do. Do.

Carolyn 15:49

Okay continuing: "Let me do there all the things which one doeth upon earth. The Osiris Ani, whose word is truth, saith:- Horus vanquished Set when [he] looked at the building of Sekhet-Hetepet. [He] spread air

iON 16:16

Hetepet. Hetepet. Hetepet.

Carolyn 16:17

Hetepet. Hetepet. "[He] spread air over the Divine Soul in its Egg, in its day. He delivered the interior of the body of Horus [from the Akeru Gods]. I have crowned him in the House of Shu. His house is the stars. (Carolyn: where am I?) Behold, I take up my place in its nomes." (Carolyn: N-o-m-e-s. What's - I don't know nomes. What's - what is that, iON?)

iON 16:54

Oh, it's that - like nombre, like the binomial nomenclature. It's what it's known by.

Carolyn 17:03

Yeah, yeah. Nomenclature. Yeah. Got it. "He hath guided the hearts of the Company of the Firstborn Gods. He hath reconciled

iON 17:16

That's Bob. That goes back to Bob's pa-pa.

Bob 17:18

(in background) First (indistinct)

Carolyn 17:24

He hath guided the hearts of the Company of the Firstborn Gods, so iON is saying that's Bob's daddy.

iON 17:33

Pa-pa. Pa-pa-pee-pee. That's what he called him.

Carolyn 17:39

Sure. Ha ha. He would. He - oh, okay, is Bob's dad - is that the Bob who was - what's your other? Yeah. Is that Ophenel's daddy?

iON 17:55

Pa-pa, his granddaddy, yeah. The original Kohathite crowd. It's how he got the title. Well, it's either him or Dick. Dick, Dick got it, or he did. It's kind of like they're pitching and catching all the time, Carolyn. They can't keep their roles straight anymore. They're too powerful, so they don't even know what they're doin' now.

Carolyn 18:16

Yeah, it's terrible, just terrible. Good apples. Yay, Bob's happy with the apples. Continuing.

iON 18:25

Well that means, all that means, all that means is they'll be gone before night. That's all that means.

Carolyn 18:31

It does, indeed. "He hath reconciled the Two Fighters (Horus and Set), the guardians of life. He hath done what is fair, bringing an offering. He hath reconciled the Two Fighters (Carolyn: Now, two fighters, Horus and Set, they're capitalized, and I suppose they should be.) He hath reconciled the Fwo Fighters with him that belongeth to them. He hath cut off the hairy scalp of the Two Fighters. He hath destroyed the revolts of [their] children. I have done away all the evil which attacked their souls. I am master in [Sekhet-Hetepet]. I know it. I have sailed over its lakes that I might arrive at the cities thereof. I have made strong my mouth. The Spirit-souls are ready [to fight], but they shall not gain the mastery over me. I am equipped in thy Fields, (Carolyn: capital "F") O god Hetep. What thou wishest thou shalt do [saith this god]." (Carolyn: what thou wishest thou shalt do, [saith this god]. Hmm. A lot of words there, iON.)

iON 19:52

Yeah, it's the guardians of life. The guardians of life. And that's the battle.

Carolyn 20:00

Yeah, yeah. So, we're still battling. I mean, good grief. Well, I suppose that's what humans do. They just, they're always ready for a fight.

iON 20:12

Mm hmm.

Carolyn 20:13

Okay, then we have the next "APPENDIX (From the Papyrus of Nebseni, Sheet 17." And a huge title, which is that the words are all in capitals. "HERE BEGIN THE CHAPTERS OF SEKHET-HETEPET, AND THE CHAPTERS OF COMING FORTH BY DAY; OF GOING INTO (Carolyn: this sounds like the summary. Is this a summary, summation?)

iON 20:39

Well, it's the, it's gonna - it's not a summation, it's the application.

Carolyn 20:44

Oh, yeah, yeah, yeah.

iON 20:45

Application. 'Cause now you know something. Now you got details. Now you got goo. Now what does goo mean? Goo means you gotta do somethin'. Otherwise, what's the point?

Carolyn 20:56

Yeah. Nice. So, "HERE BEGIN THE CHAPTERS OF SEKHET-HETEPET, AND THE CHAPTERS OF COMING FORTH BY DAY; OF GOING INTO AND OF COMING FORTH FROM KHERT-NETER; OF ARRIVAL IN SEKHET-AARU; OF LIVING IN SEKHET-HETEPET, THE MIGHTY CITY, THE LADY OF WINDS; OF HAVING POWER THEREIN; OF BECOMING A SPIRIT-SOUL THERE; OF PLOUGHING THERE; OF REAPING THERE; OF EATING THERE; OF DRINKING THERE; OF MAKING LOVE THERE; (Carolyn: oh, they're making love. There's new words.) AND OF DOING EVERYTHING THERE EVEN AS A MAN DOETH UPON EARTH. NEBSENI, THE SCRIBE AND DRAUGHTSMAN OF PTAH, SAITH:- (Carolyn: So that ends all the capital letters and Ptah is saying:) Set vanquished Horus, who was looking at the building in Sekhet-Hetepet. I set (Carolyn: hmm)

iON 21:58

I set free, I set free Horus. I set free Horus.

Carolyn 22:03

Yeah, but that first sentence. Set, S-e-t

iON 22:07

Set. No, no. Set.

Carolyn 22:09

Oh, this Set guy, the guy. Got you.

iON 22:13

Set vanquished Horus.

Carolyn 22:14

Not set down. Yeah, because then it goes: I set free. So, Set the guy, vanquished Horus who was looking at the building in Sekhet-Hetepet. "I set free Horus from Set. Set opened the paths of the Two Eyes (the Sun and Moon) in the sky."

iON 22:35

Okay, wait, wait, wait, wait a second, wait a second. Now, they're not talking about the anomaly with the dark side of the moon. It's a big deal about the dark side of the moon, that's coming, that you're gonna find out about pretty - but don't tell anybody 'cause they'll get all weirded out if you do that. So, don't talk about that. That has nothing to do with the dark side of the moon, but there's three moons. But the first moon, the dark side of the first moon is what they're going to use to trigger - let's see, how do you say, slingshot, ricochet? But we're going to develop it a little bit later, but see, that's the only safe place on the earth - it's the dark side of the moon.

Carolyn 23:20
Hmm.

Bob 23:21
How is it on the earth? How is it on the earth?

iON 23:25
You'll see.

Bob 23:27
The dark side of the moon. Is this part of the leaping over the barrier on the way to Andromeda? We get slingshot over the barrier?

iON 23:36
Ask Bert.

Bob 23:37
Or we get slingshot into the sun. Heh heh heh.

iON 23:40
Ask Bert.

Bob 23:40
We get thrown into the sun?

iON 23:43
Ask Bert.

Bob 23:43
Bert doesn't know nothing.

iON 23:46
Nothing from nothing leaves nothing. You gotta have something.

Bob 23:51
Yeah, I'm a fan of Steely Dan. I'm a fan of Steely Dan. Ha ha ha.

iON 23:55
Da da da. Nothing from nothing leaves nothing. Yeah. Can't do that. That cost you point 037 cents right there. Sorry, Bill. (Bob laughs)

Carolyn 24:09
Am I continuing? Continuing.

iON 24:12
Yeah, but that's good about the dark side of the moon. You gonna - there's a quiz later y'all. Better - this is where we're gonna see if they payin' attention or not, Carolyn.

Carolyn 24:21
Painted what?

iON 24:24

See if they're paying attention.

Carolyn 24:27

Ha ha. Quiz later. Got ya. Continuing: "Set ejected water with air upon the soul of his Eye, which dwelt in the town of Mert; he delivered the interior of the body of Horus from the hands of the Akeru Gods. Behold me! I paddle this great boat over the Lake of the god Hetep; I seized upon it in the mansion of Shu. The mansion of his stars reneweth youth, reneweth youth. I paddle over the Lakes thereof so that I may arrive at the towns thereof. I sail up to the town of the god Hetep....Behold, I am at peace with his times, and with his guidance, and with his will, and with the Company of the Gods, who are his firstborn. He maketh the Two Fighters (Horus and Set) to be at peace [with each other], and to keep ward over the living whom he hath created in fair form, and he bringeth peace; he maketh the Two Fighters to be at peace with those who watch over them. He cutteth off the hair from their divine fighters, he driveth away storm from the children. He guardeth from attack the Spirits. I have gained power therein. I know it. I have sailed over its Lakes so that I might arrive at its towns. My mouth is strong. I am equipped against the (Carolyn: gods)

iON 26:10

Spirits. Spirits.

Carolyn 26:11

They shall -

iON 26:13

Spirits. Spirits.

Carolyn 26:13

- against - oh my gosh, how did - they said that. I'm getting ready to quit, Bob. So, "My mouth is strong. I am equipped against the Spirits. They shall not gain the mastery over me." (Carolyn: so is it - I am equipped against the Spirits, well that, that means I have enough cats.)

iON 26:32

Now let, now let, no, wait, wait, wait. Listen to what you said. Look, listen to what you said. You equated Spirits with god. So, do they.

Carolyn 26:43

I did. Funny.

iON 26:44

So do they. So do they. So do they. So do they. And that's reason that - now wait, now. The Spirits' not the god, although it access the god. Now in Pentecost, they wanted the fire, the Holy Spirit, to come down on them and imbue them with power. But it was fleeting. So here again, this is the other representation. You did exactly what everybody else

does. They tangle up, interchange Spirit with god. And neither the betwixt shall between.

Carolyn 27:16
Mm hmm.

Bob 27:17
So, when you say they, the writers, mix it up?

iON 27:21
No, the people who read it.

Carolyn 27:22
No. When I read it, Bob, I read it wrong.

Bob 27:25
Yeah.

Carolyn 27:25
And just

Bob 27:26
You said they did it, too.

iON 27:27
You read it perfect. You read it perfect. You read it perfect, because the other people look at it, and they interchange them indiscriminately. And we go, but they're not. They're not at all. But other people do the same thing. And so, that's why we say do the right thing. And so, if you know that, then all of a sudden, you're like, "Oh, crap, okay, that's very different. Got you."

Bob 27:50
Well, who were they? The people who did it?

iON 27:52
The people who read this, that look at it. They're trying to figure out the dead people. They try to figure out the destiny. They try to figure out the corporeal impetus. Corporeal impetus. Yeah, figure that one out.

Bob 28:08
Well, if they're, if they're trying to figure out something foreboding, a horrible moment, then they already know what it is. So, they're looking for someone to tell them

iON 28:19
Ra knows. Ra knows what it is. They're trying to figure out a solution because they're already dead, Bob. That's why they have the Book of the Dead, 'cause they're already dead.

Bob 28:28
Yeah, but they're looking to figure out something.

Carolyn 28:31
We're already past

iON 28:32
And get out of there.

Bob 28:33
And they couldn't, and they couldn't experience what they're foreboding about unless they already knew it.

iON 28:44
Well, we don't know what they don't know. They know, they know, they know something, they just don't know what they know. You know?

Bob 28:51
Mmm. Okay.

Carolyn 28:55
And we've gone past most of that foreboding. Now we're just sort of

iON 29:01
Now we're applying it. This is where the grits and the gravy hits the plate.

Carolyn 29:06
Yeah.

Bob 29:07
You're applying foreboding? How do you do that?

Carolyn 29:09
No, we're over foreboding, we're applying what we learned from the Book.

Bob 29:16
And what are we doing with it?

iON 29:17
Foreboding was something we experienced before. We're putting it into action. Action. Into positive connotated verbs. Connotated verbs.

Bob 29:31
We're pretending we're doing something well?

iON 29:35
Whatever. We don't care.

Carolyn 29:36
No, we're just doing. We're just doing. Okay, mute yourself. What are you doing pushups on your desk for?

Bob 29:44

Reeling in the years. Reeling in the years.

Carolyn 29:48
Okay, mute.

iON 29:49
His abolition. He's doing his ablutions.

Carolyn 29:53
Ha ha, ablutions, abolitions. Continuing. "They shall not gain the mastery over me. I am rewarded [with] these thy Fields, O god Hetep. What thou wishest that do thou, O lord of the winds. (Carolyn: hmm. What thou wishest that do thou, O lord of the winds.) I shall be a spirit therein. I shall eat therein. I shall drink therein. I shall plough therein. I shall reap the grain therein. I shall be strong therein. I shall make love therein. My words shall be strong therein. I shall not be in subjection therein. I shall be a man of might therein. Thou hast made strong the mouth and throat. Hetep Qettbu

iON 30:40
Mm hmm. Qettbu.

Carolyn 30:40
"is its name. (Carolyn: yay) [It is] stablished upon the pillars of Shu, and is linked with the pleasant things of Ra. He is the divider of years, the hidden of mouth; silent is his mouth, hidden is what he uttereth, he fulfillleth eternity, he taketh possession of everlastingness of existence as Hetep, Neb-Hetep. Horus maketh himself strong like unto a hawk (Carolyn: small "h") which is one thousand cubits in length, and two thousand cubits in life." (Carolyn: wow, that's interesting what's going on there, iON?)

iON 31:32
It's a dimension. It's the x and y looking for the z axis that Scott's been pining about.

Carolyn 31:41
Yeah. Got it.

iON 31:43
Lays out the barriers and the girders for which you juxtapose your position of how close or far you are to death. Lot of dead people reading this, Carolyn; lot of dead people. They don't know they're dead. It's gonna help them, it's gonna help out the dead people. We ain't settin' up with the dead no more, Carolyn, 'cause the dead startin' to sit up.

Carolyn 32:04
Yeah. Mm hmm. "He that equipments with him, he journeyeth on, he commeth to the place where his heart would be, among the Lakes which are in its towns. He begetteth in the birth-chamber of the god of the town, he is satisfied with the food of the god of the town; he doth what ought to be done there, in the Field of Smas-er-Khet....everything of the

iON 32:40
Smas-er-Khet. Smas-er-Khet.

Carolyn 32:40
Heh heh. Smas-er-Khet. Oh my god. "in the Field of Smas-er-Khet....everything of the birth-chamber of the god of the town. Now [when he] setteth in the [land of] life like crystal (Carolyn: okay there's something. The crystal, is that, is that our - the icell?)

iON 33:05
No, that's the color of the terrible crystal that Ezekiel prescribes in 122. It's like crystal, like the color of the terrible crystal.

Carolyn 33:21
It's the words - are right there, Bob. It says the - you have to unmute.

Bob 33:30
He's describing Ezekiel. What does that crystal refer to? Do you remember?

Carolyn 33:34
The terrible crystal of Bob.

Bob 33:36
Yeah, that's Coldplay. Correct iON?

iON 33:40
Correct. It is here, it is here, too. It is here as well.

Bob 33:45
Yeah.

Carolyn 33:45
Wow. Okay,

Bob 33:50
Sounds like there's only a few key inventions, Carolyn. People - little man just makes ridiculous inventions. But there's this all - there's this core inventions like Coldplay.

iON 34:01
Little men, little men makes, little men makes TikTok. Little men make the twatters. Makes twatters, twatters that tweet. You can make a twatter that would tweet what would the tweeter twat if it could twit? Twat, twit, twat, twit, oh yeah that's right. We're lost again. Sorry. Get on the "Facialbook," get on the "Facialbook."

Bob 34:18
My point is, is that the key, the key inventions are in all the scriptures of all the religions.

iON 34:25

Strips. You're mispronouncing it, Bob. You're mispronouncing. It's "striptures." It's when you take your clothes off.

Bob 34:30

Striptures, yeah.

iON 34:32

Striptures you're taking your clothes off. It's in the striptures.

Bob 34:34

I got that. Yep, I know that.

Carolyn 34:37

Okay, backing up and continuing. "Now [when he] setteth in the [land of] life like crystal he performeth everything therein [which things are] like unto the things done in the Lake Neserser, wherein there is none that rejoiceth, and wherein are evil things of all kinds. The god Hetep goeth in and cometh out, and marcheth hither and thither in the Field of Smas-er-Khet, the Lady of the birth-chamber of the god of the town." (Carolyn: uh oh. So, where's this lady coming from, iON?)

iON 35:20

The, the, the two harlots in Revelation.

Carolyn 35:24

Yeah.

iON 35:26

That part.

Bob 35:28

What is the crystal in this case? Just back there.

iON 35:33

Same crystal. The one we've been talking about. Coldplay.

Bob 35:36

That would be - that's Coldplay he's talking about here. Mmm.

iON 35:40

Yeah. They're trying to get the power and the power is in the blood. They ain't got no blood 'cause they're dead. What was wrong with them? They're dead.

Bob 35:48

And they think Coldplay is the power.

iON 35:52

Well, it is.

Bob 35:54

That's mistaken. It's not the blood power.

iON 35:57

Well, that's what powers the blood, Bob.

Bob 36:02

Coldplay does?

iON 36:04

It will.

Bob 36:06

Wow. That's a good one.

iON 36:08

But don't, but don't tell any, but don't tell anybody because Ginney is just now getting it all figured out.

Bob 36:16

Who just got it figured out?

iON 36:18

Ginney Belle, our Ginney Belle.

Bob 36:22

Has almost figured it out?

iON 36:23

Not yours, not yours, our Ginney Belle.

Bob 36:26

Heh, heh. Has almost got what figured out?

iON 36:32

That the Coldplay power and the blood changing power is a representation of the Christian faith representation of the power in the blood. The lamb's blood. The perfect blood of the lamb that was slain for you. Well, not for you, but for many. But not you, Bob. For many.

Bob 36:54

Is magnesium in the blood, Carolyn?

Carolyn 36:57

Yeah.

iON 36:58

Used in the blood. The (indistinct) magnesium is used in the blood but it doesn't stay. It leeches out. That's why you have to keep taking more. If it was in the blood, it would be a corporeal part and would always be there. That's why you don't have to eat red blood cells to make whole plasma, you see.

Carolyn 37:16
Mm hmm. Got it.

iON 37:19
If the bones are good, the rest don't matter, Bob.

Carolyn 37:25
Continuing: "[Let me] live with the god Hetep, clothed, and not despoiled by the Lords of the North, and may the Lord of things bring food unto me. May he make me to go forward. May I come forth. May he bring to me my Power (Carolyn: uh oh, capital "P." Now you don't want somebody to give you power. You want to have your own power. So, what's going on there?)

iON 37:53
Well, but they're crying out. They're crying out for the color of the terrible crystal. They are, they are acknowledging by this, by rote, that they don't have it.

Carolyn 38:03
Yeah.

iON 38:04
You see, that's what they're looking for. 'Cause what was wrong with them? They was dead.

Carolyn 38:08
Ah huh. Yeah. Got it.

iON 38:11
There was three little monkeys; they were sitting on a limb. One fell off. Why did he fell off the limb, Carolyn?

Carolyn 38:19
I don't know.

iON 38:21
'Cause he was dead. He was dead. The second one sat there a little bit and he fell off. What was - what happened to him? Why did he fall off the limb?

Carolyn 38:30
He must have been dead, too.

iON 38:33
He was dead. The third one fell off the limb. Why did the third one fall off? Why did the third one fall off the limb?

Carolyn 38:39
He was dead.

iON 38:41

No, it was peer pressure.

Carolyn 38:44

Ahh, funny. Okay, continuing.

iON 38:49

A lot of people are dead. A lot of people are dead because of peer pressure. It's the thing to do. A lot of mates die less than a year after their mates die because of peer pressure. That shouldn't be. Peer pressure. It's powerful.

Carolyn 39:09

Yeah, but you say it's shifting? It's shifting?

iON 39:13

Yeah. Yeah. Yeah.

Carolyn 39:16

'Cause people don't think they have peers anymore.

iON 39:20

Well, they don't. They don't. They're only, they're only as good as their last twit. No, twat, twat? No. Twat? No. Twit? We don't know. One of those things.

Carolyn 39:29

Okay, continuing. Bob, we're ending soon. iON is going off the rails.

iON 39:36

Ah, we're railed. We're being derailed! Carolyn's being derailed!

Carolyn 39:41

Heh heh heh. Continuing: "there, may I receive it, and may I be rewarded by the god Hetep. May I be master of the great and mighty word in my body in this my place. Make me to remember it. Let me [not] forget it. Let me go forward, let me plough. I am at peace with the god of the town. I know the water, the towns, the nomes, and the lakes which are in Sekhet-Hetepet. I live therein. I am strong therein. I shine therein. I eat therein. I..... therein. (Carolyn: and I blank therein, whatever that means. Continuing) I reap the harvest therein, I plough therein. I beget children therein. I am at peace therein with the god Hetep. Behold I sow seed therein. I sail about on the lakes thereof, and I arrive at its towns, O god Hetep."

iON 40:44

O god. O god. We like that. O god.

Carolyn 40:55

Heh heh heh. Mm hmm. "Behold my mouth is equipped, it possesseth horns."

iON 41:01

Like Bob's.

Carolyn 41:03

Yeah, he's a horny guy.

iON 41:06

Damn it, man. You bragging or complaining?

Carolyn 41:10

Heh heh heh. "Give unto me the abundance of the KAU (Doubles)" (Carolyn: and now the K-A-U is all capitalized and then in brackets it has Doubles, so that's the double down, doubling down.)

iON 41:27

Resembles - it's the, it's even in the dead they have hendiadys.

Carolyn 41:33

Yeah, yeah, yeah.

iON 41:36

Or they call it Soul-spirits.

Carolyn 41:41

Okay, yes, and the next words are: "the KAU (Doubles) and Spirit-souls. He who counteth me is Shu. I know him not. I come to its towns. I sail over its lakes. I walk about in Sekhet-Hetepet. Behold, it is Ra who is in heaven. Behold, it is Hetep [who is] its double offering of peace. I have advanced to its territory. I have put on my apparel. I have come forth. I have given what it was upon me to give. I have made glad in [my] heart. I have conquered. I am strong. I have given directions to Hetep." (Carolyn: and can we finish there? Bob's asleep so we've, we've)

iON 42:34

You only got just a little bit. You only got just a little bit more and you'll be finished, the whole thing. And it tells what's going on because now you're startin' to find out what the power does. It's kind of a crux of the matter that'd be a good place to not end yet.

Carolyn 42:49

Got it. Continuing. "[Hail], Unen-em-hetep, I have come to thee."

iON 43:00

Perfect.

Carolyn 43:01

Haha. "My soul followeth me. The god Hu is on my hands. [Hail], Nebt-taui, in whom I remember and forget, I have become alive. I have attacked none, let none attack me. I have given

iON 43:20

Whoa, whoa, whoa, whoa, whoa. Something happened. Something happened. What happened? The soul's catching up, coming back in, jumping in the river, and now I've become alive because I remember and forget.

Interesting. Good. See, that's why we said we wanted to go a little bit further 'cause it's kind of like, O god you got to get the next part. Okay, and "I have attacked none, let none attack me." C'est la vie, c'est la guerre. C'est la guerre? No, long live the war. That's not good. C'est la vie. Live and let live. So it is. Okay.

Carolyn 43:55

"I have given, give thou to me gladness. Make thou me to be at peace, bind thou up my veins, let [me] receive air." (Carolyn: so, this person is alive and now they're talking about all the alive things.)

iON 43:58

Yes.

Carolyn 44:00

"[Hail], Unen-em-hetep, the Lord of Winds." (Carolyn: now, we have the Lord of Winds. We had a Lady of Wind.)

iON 44:21

Yeah. That's the vial judgments.

Carolyn 44:25

Ohhh, wow. We're still doing that, eh?

iON 44:32

Well, that's what, that's who ushers them in. See, the, the nightmares are one thing. But once that's ushered, this is the representation. This is when you have the zombie apocalypse; it's during the vial judgments, Carolyn. So, these are they.

Carolyn 44:52

Got it. Wow. Continuing: "I have come there. I have opened my head. Ra sleepeth. I watch not,

iON 45:00

See Bob, see Bob's sleepeth. Bob sleepeth.

Carolyn 45:03

He is, he is totally. I'll have to throw something at him.

iON 45:09

No, you have to wait. Wait just yet and then kick the chair.

Carolyn 45:14

I just throw towels at him.

iON 45:15

Or just - hey, I know what to do. No, you don't even have to do, but this is when you get your little thing done, just drop the mic. He loves it when you drop the mic. That's his favorite thing. But then he's at his - that point he's unabridged, Bob is.

Carolyn 45:30

Unabridged Bob. Okay, continuing. Going back and continuing: "I have come there. I have opened my head. Ra sleepeth. I watch not, [for] the goddess Hetemet is at the door of heaven by night. Obstacles have been before, but I have collected his emissions." (Carolyn: uh oh. Uh oh. So, is that sperm or the gas?)

iON 45:58

Well, we'll see. It's a little of both, but it's the essence. Let's just say it like that.

Carolyn 46:05

Ah, essence. Yeah. Okay continuing: "I am in my city. O Nut-urt (Great City), I have come into thee. I have counted up my abundant stores. I advance on my way to Uakh." (Carolyn: what?)

iON 46:25

Uakh.

Carolyn 46:25

Uakh.

iON 46:25

Uakh, Uakh.

Carolyn 46:27

I am the - go ahead. Yeah, fine. "I am the Bull which is tied with a rope of lapis-lazuli, the lord of the Field of the Bull, the lord of the words of the god, the goddess Septet (Sothis) at her hours. O Uakh, I have come into thee. I have eaten my food. I am master of choice pieces of the flesh of oxen and of feathered fowl, and the birds of Shu have been given unto me. I follow the gods, and I come [after the Doubles]. O Tcheft, I have come into thee. I array myself in apparel, and I gird about myself the sat garment of Ra. Behold the Court of the sky, and the followers of Ra who dwell in heaven. O Un-em-hetep, the lord of the Two Lands, I have come into thee. I have plunged into the Lakes of Tchesert; behold, impurity of every kind hath removed from me. The divine Great One flourisheth therein. Behold, I have found [him]. I have netted geese, and have fed full upon the finest of them. O Qenqentet, I have come into thee. I have seen the Osiris [my father]. I have saluted my mother. I have begotten children. I have snared the serpents, and I am delivered. I know the name of the god who (Carolyn: so, I am delivered. Is that it? Is that the end of it? Have we finished?)

iON 48:24

No, well, no, but the deliverance is nigh. Just 'cause you name them and you know the name of the goddess who's with the goddess Tchesert doesn't mean that you got straight hair. It may, but it doesn't prove it.

Carolyn 48:38

Yeah, yeah, yeah. Now we're proving it. "I know the name of the god who is with the goddess Tchesert, and who hath straight hair, and is equipped

with horns [ready to gore]. He reapeth, and I both plough and reap. O Hetemet, I have entered into thee. I have approached the lapis-lazuli. I have followed the winds of the Company of the Gods. The Great God hath given my head unto me. He who hath bound my head on my body for me is the Mighty One, with eyes of lapis-lazuli, namely. Ari-en-ab-f ("He doeth as he pleaseth"). O Usert, I have come into thee, to the house wherein food is brought unto me. O Smam, I have come into thee. My heart watcheth, my head is equipped with the White Crown." (Carolyn: oh, there's something. The White Crown is that the white stone?)

iON 49:46

No, just a representation of the placeholder of power. Remember?

Carolyn 49:52

Ah ha. Wow. Yeah. Power.

iON 49:55

That's the argument: is the power

Carolyn 49:59

Right. Continuing: "I act as the guide of the celestial beings. I make to flourish terrestrial beings. (Carolyn: whoo) There is joy of heart for the Bull, and for the celestial beings, and for the Company of the Gods. I am the god, the Bull, the Lord of the gods, who maketh his way over the turquoise." (Carolyn: mmm. Well, lapis-lazuli is kind of turquoise. Is that a reference to lapis?)

iON 50:29

No, no, no, no, no. The turquoise is from the Indian thing is a special gem. It marks between the heaven and the earth, of the live and the dead, of the spirit realm and the earth realm. That's why they wear turquoise: to bridge the gap.

Carolyn 50:47

Wow. Got it. Nice. Never knew that. Continuing: "O wheat and barley (Carolyn: so there's barley, that's our bread. Just one second.) "O wheat and barley of the nome of the god, I have come into thee. I have come forward. I have lifted [you] up, following the best offerings of the Company of the Gods. I have moored my boat to the tying-up post in the lakes of the celestial beings. I have pulled up the tying-up post (Carolyn: t-y-p-i-n-g?)

iON 51:33

Yeah.

Carolyn 51:35

They talk about keep typing?

iON 51:38

Yeah. Hell, yeah. Hell yeah.

Carolyn 51:40

Wow.

iON 51:41

I have recited words and I have ascribed praises unto Bob who dwell in Sekhet-Hetepet.

Carolyn 51:51

Wow, it's too bad Bob's asleep and missed that. Let me throw a towel at him.

iON 51:56

Yeah, choke him. Choke him, choke him if he can't take a fuck. And then what you can say is, "That was - you did great Bob. It's "THE CHAPTER OF PROVIDING THE DECEASED WITH MEAT, MILK, ETC." You did again Bob, you won the day. It's all about Bob. Praise Bob from whom all blessings flow. Okay. We're good. We'll see you next week. We'll see you next week.

Bob 52:19

Wait a minute.

Carolyn 52:21

Ha ha. He just woke up. Bob, Bob, Bob.

Bob 52:24

Look, there's one more paragraph. Then you get to a major section, so I think you should do the next paragraph.

Carolyn 52:28

No, I'm not.

iON 52:29

That is it.

Bob 52:30

I'll do it.

iON 52:30

That is it. No, that is it.

Carolyn 52:32

But did you see "I have pulled up the typing-up post"? Did you see that, Bob?

Bob 52:37

The what?

Carolyn 52:38

"I have pulled up the -

iON 52:40

What?

Carolyn 52:41

- typing-up post." That's your "keep typing." You slept through it.

Bob 52:45

Oh, "I have pulled up the typing-up post."

Carolyn 52:48

Yeah.

Bob 52:49

Well, that's the, that's the end of ascension when you realize you're Bob. You have pulled up the typing-up post. Ha ha ha.

iON 52:54

These are dead people. These aren't ascended people, these are dead people, Bob. You're mixing them up, you're mixing up the, you're mixing up the memes. You mean mixer. Don't you pull no goddamn Mary McLuhan around here; she's dead. There's no meme mixin'. There's no meme mixin' here.

Bob 53:11

Well, this is the ghost. He's looking around at the humans that he wants to become; and the highest attainment is me. And he notices I keep telling everybody to keep typing. Ha ha. So, the guy says, "I'm typing! I'm typing! Am I alive? Bob?" Ha ha. "I have recited words. I've ascribed praises unto the gods who dwell in Dobbsville. I've done all that Bob asks." And Bob's not listening.

iON 53:41

We were singing, we were singing praise

Bob 53:43

Oh, you did get down to the line, Carolyn.

iON 53:45

We were. Yes, she did. And, and -

Bob 53:49

I slept through that part.

iON 53:50

- you were more, you were more interesting when you were asleep. You were more interesting when you were asleep.

Carolyn 53:55

I know, it's so funny. We now know Bob doesn't work, and Bob misses the good bits. And then takes advantage of them. Ha ha.

Bob 54:05

Well, I miss the good bits and everybody else missed them, too. But I find out what we've missed. And I dominate all knowledge with that advantage.

Carolyn 54:16
Yep, praise Bob.

iON 54:17
Bits is bits. Bits is bits is bits.

Bob 54:21
So, where are we? We got one

iON 54:24
Bits is bits and magnesium tastes bad.

Bob 54:30
The Texts in the Funeral Chamber. That's what we just did. Right? Look at this long one: Here begin the chapters of Sekhet-Hetepet, and the chapters of coming forward by day. And he lists them all. And you did those?

Carolyn 54:45
(in background) Yes, Bob.

Bob 54:46
They were - I don't see any titles.

iON 54:48
She did some of them. She did some of them. She did some of them twice, Bob, while you were napping. (Carolyn laughs)

Bob 54:54
Right. No, they weren't done as titled things themselves. Right? They're just listed here, and then there's just too big, long paragraphs.

Carolyn 55:04
Don't know what you're talking about, Bob, we're done.

Bob 55:07
Look. Look at all these names. Becoming a Spirit-soul of ploughing, of reaping, of eating there, of drinking there.

Carolyn 55:12
Everything. All those words were said.

Bob 55:15
Oh, they actually were in here drinking there.

Carolyn 55:19
Bobby.

Bob 55:20
What?

Carolyn 55:20
We're done.

iON 55:21
And fucking. They had fucking. They had fucking in there, too, Bob. You missed that part. With their essence -

Carolyn 55:26
Yeah, you did.

iON 55:27
- and their juicy parts. And their little juicy bits. And the hara, and the, and the wet ass pussy. They had wet ass pussy in there, too. It was all, it was all there, too.

Carolyn 55:37
Wap, wap, wap.

iON 55:38
Wap, wap, wap.

Bob 55:39
I'm in the tradition of Marcel Duchamp, who said he was very careful not to get anybody pregnant. (Carolyn laughs in background) He did; he said that. Okay. So, I look at the time. Oh, wow. You went about an hour and a half, almost.

iON 55:57
Yeah, you had a nice little nap, so that's all we could do. We would have went a little further if we knew you needed some more rest, but we figured it'd be all right if you'd get started.

Bob 56:06
Why is, why is Ted (?) going, "Holy KAU. K-A-U? Is that in the

iON 56:11
'Cause that's, that's all in the, that's all in the - there's this thing we've been working on, Bob, for several weeks now. It's called the Egyptian Book of the Dead. And KAU is referenced in the Book of the Dead. Yep, it is.

Bob 56:25
Hey, - Scott, he's taking in my point. He goes, "You're right. It's typing-up posts when you realize you're Bob." Ha ha. (iON laughs) He got the insights from - he's the only one listening. He's typing his scriptures, too. I'm so tempted to start a song, but I'll control myself.

iON 56:45
He's outset, he's outset his instance. He's outset his instance. Mm hmm. Good.

Bob 56:51

Yes. Now let's see if there's been anybody here.

iON 56:52

What are we drinking? What are we drinking tonight, Bob? We finished our work; we're through. We're gonna see you next week, but what are we drinking Bob? Is it tea tonight, or is it fizzy drinks?

Bob 57:03

It's apple juice.

iON 57:04

Is it fizzy drinks?

Bob 57:05

Is it apple juice?

iON 57:06

Who drinks goddamn apple juice? No, no, no. Wait, let's see. Let's go over what the choices are. Wait, now. We have ginger ale. Now, that's got sugar in it, but not much. And it's - oh wait. Here we go. It's ginger ale, -

Bob 57:21

Ha ha. But not much.

iON 57:22

- it's ginger ale, it's ginger ale and lemonade. Mm hmm. That's good. And there is straight lemonade. And then there's tea, but that's too sweet. And then there's the jasmine tea. That's amazing. That's always a standby. And then you have - wait, here's some more stuff. Waitin' it. We have cranberry juice. We have cranberry pineapple juice. We have guava. I don't even know what that is, guava. That's way too much sugar, we're sure. And grapefruit juice, the The Ocean Spray. That's bitter, but it tastes good. And you got Coca Cola Zero.

Bob 58:01

He's in there looking in a kitchen cupboard. (Carolyn laughs in background)

iON 58:03

Coca Cola Zero. We're tryin' to figure out - we're asking Bob, we're asking Bob what we're drinking tonight. Everybody else is - everybody, Carolyn, everybody else is drinking - everybody else is drinking scotch, and we're tryin' to find a nice tea to drink for the boat that'll keep us wet. Since we can't -

Bob 58:22

Okay, we're ready.

iON 58:23

- pee for 19 more hours.

Bob 58:25
My time. Here we go. You got your drink?

iON 58:29
He's claiming his time. No, we don't. We got to choose. You didn't tell us what to drink. Oh, and there's tomato juice.

Bob 58:35
Jasmine tea. I told you. I said jasmine tea.

iON 58:38
Oh, jasmine. Okay, good. Let me get some ice.

Bob 58:40
That's what you always drink. All right, so

iON 58:44
It is what we always drink. It is. It's good. (sound of ice cubes)
Always. How did you like that? You could hear us gettin' ice. You wanted to hear it, so we showed you some'um. What are you doing now?

Bob 58:56
I'm checking Ed Long's website.

iON 58:59
Oh! We love Ed Long. We love Ed Long.

Bob 59:04
I think I found a mistake.

iON 59:06
Oh, my god. Kill that bastard! Kill him. Kill him! The heretic! Run him forth.

Bob 59:14
Yeah, looking at the August 22 notes, Bob's notes. Now note, Ed, I have at the beginning of the notes for August 22, 2020: Bob plays first hour of his private session. Then commentary by Bob, Carolyn, and iON. And then Carolyn's Book of the Dead. I forgot to put in Part 22. If you put that in Ed, let's see if Ed hears this. Carolyn's Book of the Dead. And then it says 325 right in front of the 325 you put Part 22. But it has to be written exactly the way I write it, which is capital P, small a-r-t; capital T and then small Twenty-two. Okay? All right.

[Top](#)

2020-09-05--1700-1-pages 63-66

Carolyn 0:01
It's called: "THE CHAPTER OF PROVIDING THE DECEASED WITH MEAT, MILK, ETC." (Carolyn: did they know etc. back then? That's so funny.)

iON 0:12

Of course, mostly, etc.

Carolyn 0:15

Oh, yeah. So, the words begin: "The Osiris Ani, whose word is truth, saith:- Homage to thee O Ra, the Lord of Truth, the Only One, the Lord of Eternity and Maker of Everlastingness. (Carolyn: lots of caps in there, no little man left. Continuing.) I have come before thee, O my Lord Ra. I would make to flourish the Seven Cows and their Bull. (Carolyn: there's caps there) O ye who give cakes and ale to the Spirit-souls, grant ye that my soul may be with you. (Carolyn: so, my soul is not capitalized) Let him be born on your thighs. Let him be like unto one of you for ever and for ever. Let the Osiris Ani, whose word is truth, have glorious power in the Beautiful Amentet." (Carolyn: next section:) "The Names of the Seven Holy Cows and their Bull:" (Carolyn: oh, good god, look at these names. iON, please say these names.) (iON and Carolyn laugh)

iON 1:30

Are you nuts? Are you nuts? This is nuts. You haven't even got to the four rudders yet. You haven't even got to the four rudders, and you want help with that?

Bob 1:38

I'll do it. "1. Het-Kau Nebtertcher. 2. Akertklhentetasts. 3. Khebitetsahneter. 4. Urmertusteshertshenti. 5. Khnemtemankhanuit. 6. Sekhmetrensemabats. 7. Shenatpetuthestneter."

Carolyn 1:58

And the Bull's name?

iON 1:59

No, no, no, no, no. -tuthestneter. Shenatpetuthestneter.

Bob 2:09

All right. And the "Bull is Kathaihemt."

Carolyn 2:12

Awesome. That's from reading "Finnegans Wake."

Bob 2:15

Yeah, yeah.

Carolyn 2:15

Seriously.

Bob 2:16

I'll do it again. Net-Kau Nebtertcher. No, no, I'll do that - Het-Kau Nebtertcher. Akertkhentetasts. Khebitetsahneter. Urmertusteshertshenti. Five is Khnemtemankhanuit. Six is Sekhmetra - oop. Six is Sekhmetre -

iON 2:40

He did it perfect; he did it perfect in the first part. Now you're doin' it all crazy. Now he sounds like, he sounds like Curly on the "Three Stooges."

Bob 2:49

7. Shenatpetuthestneter. Bull, Kathaihemt.

Carolyn 2:59

Thank you, thank you.

Bob 3:00

"ADDRESSES TO THE FOUR RUDDERS OF HEAVEN."

iON 3:04

Yeah, oh, now we're to the four rudders. Okay, phew. Boy, we were gettin' nervous. Nervous in the service.

Bob 3:10

"Hail, thou Beautiful Power

iON 3:11

Wait, wait, wait, wait, wait! You have an audience, Bob, of two.

Carolyn 3:15

Wait, wait, wait! (laughs)

iON 3:15

An audience of two. It's an audience of two. We get that. We get that. There's nobody here. We got that, but you got to keep up with the boards 'cause you're not being attentive. You've lost music, we've almost lost the turbo bridge, you've killed off half your damn audience, and the other half are mad 'cause they're not dead. And then you promise them ascension and then take it away from them, you Dark Soul thang you. And then you rip the very grips of every wonderful thing that they could probably ever hold onto in their life already anyway, anyway, anyway. And so you, you have done this; so you, while we're working hard, you have got to watch the boards and make sure that people are engaged. Because they're used to not - they're not even drunk yet, Bob. They only have listened to some recorded, recorded, recorded, recorded, recorded. This is recorded, but this is - oh, this is - oh, never mind, this is recorded. Never mind, this is recorded, too, so, I guess never mind. We're good. But we'll start the live show in what? A few minutes, Bob? What do you think?

Carolyn 3:50

Ha ha. Bob's muted, so you'll never know.

iON 4:19

Good.

Bob 4:19

That's right. I agree. No problem. It's just a recording -

iON 4:23

Okay, watch the board and make sure nobody's, make sure nobody's left.

Bob 4:25

- what the boards say.

Carolyn 4:27

No, make sure nobody falls overboard. Okay: "ADDRESSES TO THE FOUR RUDDERS OF HEAVEN. Hail, thou Beautiful Power, thou Beautiful Rudder of the Northern Heaven. Hail, thou who circlest, Guide of the Two Lands, Beautiful Rudder of the Western Heaven. Hail, Splendour, Dweller in the temple of the Ashemu gods, Beautiful Rudder of the Eastern Heaven. Hail, Dweller in the temple of the Red gods, Beautiful Rudder of the Southern Heaven." (Carolyn: so, there's all kinds of caps there. You know, we're doing good. We're sailing high.)

iON 5:08

Is Bob suffering, is Bob suffering from tachycardia?

Carolyn 5:13

No, he's fine. Bob is always fine.

iON 5:17

He's heavin', he's heavin' into the phone pretty harshly.

Carolyn 5:22

I don't think so. Bob's muted.

iON 5:24

Well, something's heavin'.

Carolyn 5:26

Oh, Bob was breathin'. Uh oh. Bob was breathin'. Okay: "ADDRESSES TO THE FOUR COMAPNIES OF THE GODS" (Carolyn: spelt wrong in my -)

iON 5:37

Whoa, whoa, whoa, whoa, whoa. Wait, wait, wait, wait, wait, wait, wait, wait, did you - you're not even gonna ask about the rudders?

Carolyn 5:45

Okay, I guess I got distracted. I was looking at

iON 5:49

No, no, no. The next section.

Carolyn 5:51

Western, Northern, what'd we got? The Eastern and the Southern. It sounds to me like an Indian ceremony, you know, the free nations

iON 6:03

No, no, no, no, no, no, no, no. This is bringing you up to this - this is the first part where they're starting to marry up, hook up with your four horsemen. These are the rudders that turn the bridle. The blood supposed to go to the bridle of 26 hands high. This is the bridle, the rudder that turns the four horsemen. But these are from the dead people's perspective 'cause all this is going on while they're going on.

Carolyn 6:33

Wow. So, a rudder is equated with the reins of a horse and bridle. Oh, my gosh.

iON 6:41

The steerer. Yes, it's the steerer like a rudder on a ship. Unless it's a Rotterdam Jew, but that's not - a Rotterdam Jew is not quite a rudder. Yeah, and the udders on a cow. We did the cows before, but that doesn't really fit, either. So, we're stretching. We're reaching for you here; we're reaching for you. We were reaching for you.

Carolyn 7:00

Ignoring. Heh heh. Okay, so that's great. Rudder, bridle, good, good. And then, is this "ADDRESSES TO THE FOUR COMAPNIES OF THE GODS." (Carolyn: is that misspelling of COM-AP-NIES relevant in some way?)

iON 7:18

Can be. Can be. You'll see.

Carolyn 7:23

Okay. "Hail, ye gods

iON 7:24

Ask Bob. He read "Finnegans Wake."

Carolyn 7:28

I know. "Comapnies" instead of companies. It's - what do you call that when the word scribble around to mean something else, Bob?

Bob 7:39

Synopsis.

iON 7:39

English. English. Syncope.

Bob 7:43

Synopsis.

iON 7:44

Syncope.

Carolyn 7:44

Syncope.

Bob 7:45

Syncope. Synopsis.

Carolyn 7:47

Ohhh. Ha, ah. Okay.

iON 7:51

Demoshins (?)

Carolyn 7:51

Continuing: "Hail, ye gods who are above the earth, ye Guides of the Tuat. Hail, ye Mother-goddesses, who are above the earth in Khert-Neter, in the House of Osiris. Hail, ye gods who guide Ta-tchesert, who are above the earth and are guides of the Tuat. Hail, ye Followers of Ra, who follow in the train of Osiris." (Carolyn: so, we're addressing the gods of the Four Companies and the four directions. Correct?)

iON 8:27

Mm hmm. Well, it's not, well, not the directions of how - now you got to follow a train. A train has to stay on the track, or it derails. So now what do you need a rudder for on a train? You don't need a steering wheel on a train. See the difference?

Carolyn 8:47

Yeah, cool. All right. Yeah, I said about the four directions.

iON 8:53

That's gonna become key.

Carolyn 8:56

So, what direction is this train going in?

iON 8:59

We're not, we're not telling. We don't - that's not been set yet.

Carolyn 9:04

Yeah. So,

iON 9:05

See, one would say, one would say the dead - well, one would say if you're talking about the dead, they're in their own soup. Okay? Like, you make a pot of soup. You're not a big soup maker, but if you were, you'd make a big pot of soup. But Bob would never eat soup 'cause he won't use a spoon, and so it's hard to eat with a straw. So, you take this out of the bowl of the pot and put it in a bowl. Well, Bob doesn't eat out of a bowl either. So, Bob's just not, he's not a big soup, big soup hound. Ice cream! Oh, yeah, now he can eat them ice creams. Ain't no trouble with that. That's all right.

Carolyn 9:40

Yeah. Yeah.

iON 9:40

So, once you dip it into a bowl, it becomes separate from the pot, but it's still the same soup.

Carolyn 9:48
Mm hmm. Okay.

iON 9:50
So, these different cars on the train are going the same way. Or are they?

Carolyn 9:57
Well, that's where I was saying about the, the North, East, South, West in terms of the, the Four Rudders of Heaven. So, they had the opportunity to go in four different directions, but now they're on a train.

iON 10:13
Correct.

Carolyn 10:13
And we're going to find out where they're going. Gotcha.

iON 10:16
Well, now, and so, so, let's look at this. Each bowl of soup can go where it may. Each bowl of soup can go where it may.

Carolyn 10:29
Mm hmm. Okay.

iON 10:31
'Cause every - now wait a second, now. Look at, look at, look at, look at your work. Look at - let's bring this back. You have the Dead Bob Show on Monday night. Let's do it with - let's apply this to now. You deal with people and they have questions, right?

Carolyn 10:46
Yeah. Yeah.

iON 10:48
Do they have the same questions?

Carolyn 10:51
No.

iON 10:54
But they all come back with the same answer: magnesium cures it all!

Carolyn 10:58
Yes! Ha ha ha.

iON 10:59
So, if magnesium cures it all, every problem, where's the rudderless ship in this directive or condition? So, what you're acknowledging is,

is that people can navigate. They're all the same, but they're different. They're like little houses made of ticky tacky. They're all just the same, but they're not. But there's a yellow one and a green one and a blue one. But they're not the same. But they are. In their houses made of ticky tacky. They're all the same, but they're not. So, the same way in this dead place, position condition. They're in different spots. And they find each, each customer - well, we don't, we used to say patient. Notice how we're - notice how we're shifting the modality, the customer from patient. Did you know that? Notice that? Notice that, notice that? We're easing away from that claim.

Carolyn 11:47
Heh heh. Yeah.

iON 11:47
So, look at the condition now of the customer, that they're just the same, but yet they're different. And they want to be made to feel special or appropriate to THEIR condition. So, this is the dead people have apparently, there's your people on the Dead Bob Show, have the same trouble. That they're in their - they want to be special in their own capacity, and they are in this soup position. So, the environment is crashing down around them, and they're trying to get out of that thing that's crashing. So, they're trying to get out of the peaceful respite of dead and back to mix it up into the physical. See, they don't like the dead 'cause there's nothing, it's just dead as a sack of hammers. There's just nothing. So, it's nothing, it's like nothing, you know, like Dobbstown, just nothing. Just nothing. So now,

Carolyn 12:42
So, the dead, even though they've gone through a lot of, you know, traumas from a drama, whatever it's called, they still consider it a peaceful respite? Respite?

iON 12:56
Yeah. Yeah, they have to, they have to.

Carolyn 12:59
Okay.

iON 12:59
Well, now, think about it. 'Cause there's nothing they can do. They're stuck.

Carolyn 13:03
Yeah. Okay.

iON 13:05
And so, stuck even in bad is still stuck. And so, this is - we had to draw the parallel because it's making a big deal about everybody's in the same boat. Everybody's saying - and we would say, yes, they are. They're all death and dying and running, and we should've - we did this all wrong, Carolyn. We're gonna admit this finally. We did this all

wrong. What we should have done is rather than tellin' everybody to ascend, we should've tell everybody to go on and kill themselves. Oh, wait, we did that already and they didn't. We did that already and they didn't. The point is, is that we could say okay, like the religions, we don't want to say the church, but the religions said: follow me, yay, pray, get saved, sit in the church till Jesus comes. When Jesus comes, we're gonna make you sweet by and by, land of the fair and dead, Jordan River, and God's own chariot, and all those things that's gonna take you out of this place, and there's nothing you can do. Well, that's just gibberish because magnesium is a wonderful thing. But just, just listening, and ordering, and receiving, and having without engaging won't do you a goddamn lick bit of good. So, maybe the news flash is don't order the product, don't get the product, don't listen, just take it. Maybe that's the secret. Do you see? And if there's a difference, then you'll, you'll know it worked because you'll be alive long enough to listen and complain about being alive. That the lumbago, the lumbago can kick back in, you know. So, darlin', what we're -

Carolyn 14:45

But like you say, just taking it, that's - what is it? Ascending by default. And you kicked that idea out a long time ago.

iON 14:55

Right. That's correct. That's great. Great. So, we're trying to get the perspective of have we made it hard? Are we, are we being disrespectful to the dead by making them go through these processes that they have to go to? Okay, so now that we have to now go and reconnect on the Lily Tomlin switchboard, it's like the lines are there and we got to connect, pushing the cord to hook somebody else to the cord so their line is hooked up on the switchboard. It's almost like that. But the trick is, everybody's still on the call. But not - we're just trying to make a point of a point of a point so that everybody can understand. You've got several things going on. Okay? Once you dip the soup out of the same pot and put it in a bowl, the soup takes a life of its own. So therefore, you have rudders that navigate the bowl of soup. Now, once you get to this level, back to the land of the living, we could say, we could draw a real good parallel that little men are dead and live men are god. We could draw a parallel that the little man, little man condition seeing you as god is the same as the dead people trying to get to the live people trying to get to the god people.

Carolyn 16:16

Ah, right.

iON 16:17

You see the assemblage there? That's what Ulysses was trying to promote, Carolyn, is the stages and conditions of canonized living.

Carolyn 16:25

Mm hmm. Cool.

iON 16:28

That's one of your favorites, isn't it?

Carolyn 16:31

Ha ha. I don't know about that.

iON 16:32

Well, it's right up there with Thomas Pynchon. It's right up there with Thomas Pynchon, darlin' isn't it? It's right up there. It's right up there.

Carolyn 16:40

Ahhh. Ah, Pynchon.

iON 16:40

So, no, that's enough. Now, you got that? Now, you got the parallels.

Carolyn 16:44

Yeah.

iON 16:45

You got steering - now you got steering wheels on the train. Okay? You got individual cars that they're their own soup that are individual. Same outcome, ticky tacky in a row, no difference but yet they're all different but the same. And now you're trying to show these dead people by talking to the live people about how to get to the little people to become god people. Because god's the only thing that's gonna help you.

Carolyn 17:13

Ha ha ha. Yeah, cool.

iON 17:17

So, that's good. Hey, this is gonna be great fun. When you and me get through, we'll have it wrapped up. We can go to the beach. This is good. Let them work it out. Let them hum to themselves. They could sing kumbaya. Oh, no, Bill don't allow that. Snail mail don't work anymore, so - you know, it's pretty terrible that President Trump would close the, close the pistol office just so Bob couldn't get his \$12 paid so he can listen to a piece of music. But he's got all the music! He's got all the music, but he didn't know what to do with it.

Bob 17:49

Did they close the post office?

Carolyn 17:51

That's what the -

iON 17:52

It's over. -

Carolyn 17:52

- democrats saying, that Trump's gonna do is close the pistol office.

Bob 17:57
So it hasn't been yet.

iON 17:58
All so your \$12 can't get to Washington. All so your simple letter can't get to Washington. Ridiculous.

Carolyn 18:04
Yeah, that you did it, Bob.

iON 18:06
It's the cabal.

Carolyn 18:07
You start messin' with the post office and then it goes all to heck.

Bob 18:11
Well, I started to explain

iON 18:12
You said, "Oh, the people aren't working. You say, "Oh, well. Welcome, welcome, welcome to the Thompson quadrant. Hope y'all are comfortable. Just get yourself a nice comfortable seat. You better get your feather bed 'cause it's gonna get a rough - it's a rough and rocky road, Bob; it's a rough and rocky road. That's a fa so la song. You should post it.

Bob 18:30
All you ladies out there. iON was telling me that goddess word ain't acceptable. You are a god or not. No goddess bullshit. Goddess is folklore, and that's why we're not doing the Book of Gates that Eben suggested. It's all about goddess, Nubian goddess propaganda. So, all you women, just talk as if you're god.

iON 18:54
Yeah, if she wouldn't get stuck in that and make a separation, we would support that. But she does. And so, it becomes a nullifier. It's saying that the individual cup of soup is delineated by what spoon you're using to consume it. And so, the goddess aspect is the spoon which has nothing to do with the conversation. So you know, it's kind of like, okay, we could say, "I have platinum blonde hair, god." What does that have to do with anything? Nothing. It just becomes a describer, the platinum blonde hair goddess. I'm a goddess god. Oh, okay, well then now you're just describing, you know, what kind of foundational garments you prefer. Nice bustiers are always in style, girl. Just sayin'. So, anyhow, back to work, Carolyn.

Bob 19:43
Anyhow, let me say some'um there. You're saying your body is just -

iON 19:46
Bob drove us off the chain.

Bob 19:47

- a vehicle like a glass. Doesn't matter what glass you drink from, it's still just a glass. Your body's just the glass container.

iON 19:55

You don't drink from glass - you just, you lick it off the counter. You know you do.

Carolyn 19:59

We're talking about a bowl of soup, Bob.

Bob 20:00

Heh heh heh. I'm speaking to you people, not about myself. What, Carolyn?

Carolyn 20:03

We're talking about bowls of soup, not glasses of soup. You don't drink soup from a glass.

Bob 20:07

You'll see. The glass will come up later. (Carolyn and iON laugh)

iON 20:16

Excuse me, sir. Can I have a cup of, can I have a cup of water? I'd like to buy a cup of water. If you can please interrupt me and sell me a cup of water, I would like that very much. Not to do that.

Carolyn 20:28

Next section: "APPENDIX (From the Papyrus of Nu). RUBRIC: [These words] shall be said when Ra appeareth over [figures] of these gods written in colour upon a tablet, and thou shalt place offerings of tchefau food before them, cakes, ale, flesh, geese, and incense. They shall cause the deceased to enjoy the "offerings which come forth at the word [of command]" before Ra; and they shall give the deceased an abundance of food in Khert-Neter, and shall deliver him from every evil thing whatsoever. And thou shalt not recite this Book of Un-Nefer in the presence of anyone except thine own self. If this be done for the deceased Ra shall be a rudder for him, (Carolyn: ah, Ra shall be a rudder for him, iON.)

iON 21:31

You see. Yeah. Now that - now you're saying, "My cup of soup is special. Just like every other cup of soup came out of the same pot, but my cup of soup is different. It's being driven differently." And that's the segregation that applies. So, we're saying ascension is for everybody, but fuck everybody, let's get you to it. If we get you to it, then you put your oxygen mask on first before you start helping everybody else.

Carolyn 21:59

Mm hmm. Thank you. Appreciate it. Continuing. So let me finish. Let me go back to the previous

iON 22:09

Just go "Ra shall be a rudder for him." Good. You're there.

Carolyn 22:16

Yeah, "for him, and shall be to him a strong protecting power, and he shall destroy all his enemies for him (Carolyn: somehow this is bolded in my text, he shall destroy all his enemies for him) in Khert-Neter, and in heaven, and upon earth, and in every place whereinsoever he may enter, and he shall enjoy celestial food regularly and continually for ever." (Carolyn: so, it's all good.)

iON 22:49

Now, do you see what's happening? No, whoa, whoa, whoa, wait, wait, wait, wait, slow up a second, slow up a second. Now do you see the merging? This is where you - this is the first time that you've gotten to this whole bunch of gibberish that you're starting to merge the body. This is the first place you've had the opportunity to maybe get at ones-up on the Tech Body. Maybe.

Carolyn 23:14

Ahh.

iON 23:13

You're asking what condition our condition was in, and we didn't say anything in the condition of our condition that's the condition. We're trying to get humans into their place of power. So, does that mean we have to slap you around so vehemently that you have no choice but to ascend? Okay, if it'll work, but it hasn't so far. We can't be worse to you than you are to yourself. You cut your head off and then complain that you don't have the headache anymore that you used to enjoy 'cause you cut your head off for Pete's sake. (background noise) Come on, mute, Bob. (background noise on purpose, Carolyn laughs)

Bob 23:50

I'm a god. I don't listen to little voices.

Carolyn 23:53

He's an unmuted god. Okay, so this business about the merging is expressed by heaven and earth, earth and all the places being wrapped up in one? Is that what you're saying?

iON 24:08

Yeah, it's like, it's like Bob's celestial food. You know the little, the little piece of bread that's wrapped up and it's almost like a cinnamon roll now, like in the swirl, the little flat one that you don't have to cut up, you can just toast and put the butter on it. It's got more crooks and nannies to hold the butter. It's like that. It's like that sometimes.

Carolyn 24:30

Okay.

iON 24:30

So, they're merging, Carolyn. This dead in Christ shall rise. This whole position of coming into your place, it's starting to apply. And this is the one intersection part. One intersection part where you have the potential ability and capacity to actually overstep. Overstep Tech Body collusion. 'Cause what you're fixin' to see is, well, it's already happening, that's why we're making a noted obvious position is it's already happening. You've got yourself in a position now where the Tech Body's telling you how you felt. Tech Body's telling you how you felt.

Carolyn 25:15

Yep, yeah. Mm hmm.

iON 25:18

Now, I've been sittin' here watching the TV till I've got bedsores, Carolyn, what - "Magnesium, magnesium, magnesium. Bedsores good for magnesium. Good for bedsores, but maybe might be good to get your damn ass up off of the place that you're laying on. Move around a little bit. Take your pea pod. You can watch porn on the go. It's porn, it's porn on the go. It's all good." But see, they look for the ancillary rather than the obvious. Ancillary versus the obvious. But this is hooking up the power, the strong protecting power, and then you can destroy all his enemies. 'Cause see, Khert-Neter all the way through this has been your buddy. Yeah? Khert-Neter has been the thing that helps you out. Yeah?

Carolyn 26:01

Yeah.

iON 26:02

Khert-Neter has been the good dude. Right? Well, now all of a sudden, you got to get protection in Khert-Neter. Well, hell, if you got this fellatio-based relationship, y'all pretty chummy. You cuddle up, you spoon regularly. It's all good. But now all of a sudden, you got to go over - oh, come and whoop this thing. So, now you're gonna find out about the recension. Now you're gonna find out about recension.

Carolyn 26:26

Well, recension means you're a revised edition, so, yeah, -

iON 26:32

No.

Carolyn 26:32

- the next part looks like it's "(From the Saite (Carolyn: "say-ite." Say it recension)

iON 26:41

Saite. Just saite. Saite.

Carolyn 26:42

Saite.

iON 26:44

Like full. Like your belly's full. Your belly's full so you're saited. So, it's a version of saite.

Carolyn 26:49

Ahh. Okay, so continuing. The chapter heading is: "THE BOOK OF MAKING PERFECT THE KHU (Carolyn: K-H-U) in the heart of Ra, of making him to have the mastery before Tem, of magnifying him before Osiris, of making him mighty before the Khent-Amentet, and of setting awe of him before the Company of the Gods. It shall be recited on the day of the New Moon, on the sixth day festival, on the fifteenth day festival, on the festival of Uak, on the festival of Thoth, on the Birthday of Osiris, on the festival of Menu, on the night of Heker, [during] the Mysteries of the Tuat, during the celebration of the Mysteries in Akertet, at the smiting of the emissions, (Carolyn: okay, there's a new word, emissions. Is that sperm, iON?)

iON 27:53

No, no. You don't smite sperm unless you're, unless you're, unless you're at Dealey, unless you're, unless you're at Dealey Plaza. Then it's a different thing.

Carolyn 28:09

Mmm. So, what does emissions stand for?

iON 28:17

Conditions of the environ or atmosphere. It's atmosphere.

Carolyn 28:23

Okay.

iON 28:27

Some would say it's like carbon. Some would say it's like carbon. Some would - the little people would say - well, see, the dead would say you're planting me in dirty dirt. You're planting me in dirty dirt. My dirt's dirty. So, those are the emissions that they would feign against. Well, the little man are feigning against the environment in which their world is coming to despite their every, you know, it's like cock - how do you get rid of cockroaches? Well, obviously, you yell at them. That's what makes them go away, as you yell at them. When you see a cockroach, you scream, and it runs away. If you never see a cockroach, then you don't have them. Right? Good.

Carolyn 29:08

Oh ho, ho, ho. Okay, very cool. Okay, continuing: "at the passage of the Funerary Valley, [and] the Mysteries..... [The recital thereof] will make the heart of the Khu to flourish and will make long his strides, and will make him to advance, and will make his face bright, and will make it to penetrate to the God. Let no man witness [the recital] except the king (Carolyn: small "k") and the Kherheb priest, (Carolyn: small "p") but the servant who cometh to minister outside shall not see it. Of the Khu for whom this Book (Carolyn: capital "B") shall be recited, his soul shall come forth by day with the living, he shall have power

among the gods, and it will make him irresistible for ever and ever."
(Carolyn: irresistible, iON.)

iON 30:11

Yeah. Yummy. It's like Bob.

Carolyn 30:16

What kind of protection is that?

iON 30:18

Oh, it's like Bob. It's when you - you've got it - you've done this, Carolyn, where you walk by him and just want to go lick him. You know, the one thing on earth that would curdle his milk more than any everything, is to -

Carolyn 30:29

Yeah! He won't let me lick him.

iON 30:32

- walk by him and just lick him. He'd go crazy! He'd go crazy. Well, that's the part of being irresistible. It's 'cause he tastes so damn good. He does taste good. So, just that that licking, that's the one thing that would send him, phew, it'd be over with. Yeah, it'd be through. But that's the point. Irresistible. It's the thing that makes - so now anytime y'all get a meeting with Bob, just walk up to him and lick him. He'll like that. He'll like that very much. (Carolyn laughs) Don't shake hands, just lick him. Just lick him. He'll find that enjoyable. Mm hmm. Takes a licking and keeps on ticking, Carolyn.

Carolyn 31:06

Mm hmm. Continuing: "These gods shall go round about him, and shall acknowledge him. He shall be one of them. [This Book] (Carolyn: capital "B") shall make him to know how he came into being in the beginning. This Book is indeed a veritable mystery. Let no stranger anywhere have knowledge of it. Do not speak about it to any man. Do not repeat it. Let no [other] eye see it. Let no [other] ear hear it. Let no one see it except [thysself] and him who taught [it to thee]. Let not the multitude (Carolyn: and that's bolded) [know of it] except thysself and the beloved friend of thy heart. Thou shalt do this book (Carolyn: small "b") in the seh (Carolyn: s-e-h) chamber on a cloth painted with the stars in colour all over it. It is indeed a mystery. The dwellers in the swamps of the Delta (Carolyn: It says n-a-d there but it's probably a-n-d) and everywhere shall not know it. It shall provided the Khu with celestial food upon in Khert-Neter. It shall supply his Heart-soul with food upon earth. It shall make him to live for ever. No [evil] things shall have the master over him." (Carolyn: so, it's like we went back a step. Just cleaning things up here, iON?)

iON 32:53

Yeah. So, well, you've got the point; the point that if you don't have your power, you're screwed. And so you got to get some power. These are dead people. So, you got to give them some power. Once you give them

some power, then they can do it themselves. They can stir their own - steer their own train and stir their own pot of soup. You see?

Carolyn 33:12

Mm hmm. Steer and stir. Heh heh.

iON 33:17

Correct.

Carolyn 33:17

Awesome. Yeah. Wow.

iON 33:20

And you notice it says: No thing shall have the master over him. And then parenthetically, it's evil, like that there's a difference. See, we don't know the difference.

Carolyn 33:29

Yeah, yeah, yeah.

iON 33:31

We don't see that. Because what we say is heaven, people say it's hell. What we say is hell, people say it's heaven. It's a crazy thing. Like, you know, you know, the medical condition like cutters?

Carolyn 33:42

Yeah.

iON 33:43

You've treated cutters. Where they have this just - they only feel good when they're in pain. They only feel good when they're in pain. And we watch humans do all this crazy stuff. You know, they build a beautiful house and make a beautiful home and fill it full of beautiful things and have people around them that they fuck and love and love to fuck and like to get around with, and they, they eat cookies and drink buttermilk and have beautiful days. And then they throw it all away. Just walk away from it and decide they can't do that anymore. You're just like, wait a second. Why? How is it you decided to make this pot of soup if you weren't going to engage it? That's the thing. And it becomes a bit of a suffrage issue. It becomes a suffrage issue. 'Cause then it's like, I'm so powerful, I can punish myself for not ascending. And so, in a while, we, we, that's why we kind of go on the risqué. We go on the out-of-the-box and say nasty things. And we have been known to say "nigra" on occasion. Just rare, rare, rarest of occasion. We have said that just to point out the avant-garde. See, we're pointing out the avant-garde. That thing you can't do, well, now what?

Carolyn 35:09

Yeah.

iON 35:09

What's wrong with that? Then after a little while you go - Oh, that's just iON, don't worry. You know, he, he's some Herman Talmadge throwback. Don't worry about that. It's from a different time, a different space. When it's not that, it's not that at all, you see. You got to get this straightened out, because this is the same curse that Albert tried to put on you, and George V tried to put on you. And it's the same thing Queen Victoria was trying to suppress. They followed the rules. They followed the, the blue blood follow the rules better than y'all do. They keep it to themselves, they married to themselves, they control their wealth, fame and power to themselves. It's vulgar; you shouldn't be involved in the conversation. Who are you anyway? Not in our world will you reside. And now you see it becomes, you say uppity; but it's not uppity, it's them applying the very thing that's happening right here right here. They're saying, keep it to yourself. Get you right. Get you right. Quit worrying about everybody else. Get you right. If you love somebody, good. Love them but get you right. 'Cause if you don't get you right, they're not gonna last anyway. That's the rub. We didn't mean to jump quite that far off the boat, but we did want to make - bring this home now because you're running out of pages here pretty quickly. But do you see the clear delineation between now the dead ain't so dead no more?

Carolyn 35:09
Mmm. Yeah. And -

iON 35:58
Nice.

Carolyn 36:36
- what you - yeah, thank you. I like that line. It clears up when the Queen says not in our world. But what they had been lopping off is, "will you reside. Not in our world will you reside." That is too cool for school.

iON 37:07
Yeah, and see, and you do that. You do that just superfluously 'cause it doesn't matter. But you do that normally. That's normal. That doesn't fit, that doesn't fit into your condition. We'll show you. It's a John Kerry problem.

Carolyn 37:33
Shawn Cary problem.

iON 37:37
Yeah, dirty little secret.

Carolyn 37:40
Oh, Bob, Bob's reaching for his mute. It's a John Kerry; you mean the - our climate clown?

iON 37:50

Your climate clown. You're so cool. With them clowny daggers. You've got clowny, you've got clowny daggers, Carolyn. Yeah.

Carolyn 37:57

Yeah, yeah. Okay, cool. Continuing: "THE ADDRESSES OF THE FOUR RUDDERS." Okay. We're, we're circling back to the rudders, get those cleaned up. So, the words are: "Hail, Power of Heaven, Opener of the Disk, thou Beautiful Rudder of the Northern Heaven."

iON 38:19

Whoa, whoa, whoa, whoa, whoa. What is the Disk? Littlest Disk. What is the Disk?

Carolyn 38:29

Sun! Sun.

iON 38:31

Perfect. Perfect. Good. If we're gonna give addresses, let's go ahead and be clear.

Carolyn 38:36

Yeah, thank you. So, "Hail, Power of Heaven, Opener of the Disk, thou beautiful Rudder of the Northern Heaven, Hail Ra, Guide of the Two Lands, thou Beautiful Rudder of the Western Heaven. Hail, Khu, Dweller in the House of the Akhemu gods, thou Beautiful Rudder of the Eastern Heaven. Hail, Governor, Dweller in the House of the Tesheru Gods, thou Beautiful Rudder of the Southern Heaven." (Carolyn: I could go back and look, but are these the same words as above, iON?)

iON 39:13

Same conditions but not the same words because you've got hendiadys and the Two Lands and then Power of Heaven which is where god lives. And Opener, Opener of the Disk. Then the rest of it is just the doppelganger that's supposed to make you think you saw something.

Carolyn 39:32

Yeah, okay, hendiadys and Disk define this more.

iON 39:39

Mm hmm.

Carolyn 39:43

And continuing: "Grant ye cakes, and ale and tchefau food to the Osiris Auf-ankh, whose word is truth. Hail, Father of the Gods! Hail, Mother of the Gods in Khert-Neter! Deliver ye the Osiris from every evil thing, from every evil obstruction, from every dire attack of an enemy, and from that deadly snarer with knife-like words, and from men, and gods, and Spirit-souls, and the damned, on this day, on this night, on this present festival of the fifteenth day, and in this year, and from the things of evil thereof." (Carolyn: so, so there goes evil; it's gone.)

iON 40:33

And your clowny daggers, the knife-like words.

Carolyn 40:37

Oh, my gosh, yes. Oh, cool. Clowny daggers. Okay, got it. And continuing, a new header, it's called: "HYMN TO OSIRIS KHENTI-AMENTI UN-NEFER." The words are: "The Osiris Ani, whose word is truth, praiseth Osiris Khenti-Amenti Un-Nefer, and saith:- Hail, my Lord, who dost hasten through eternity, whose existence is for ever," (Carolyn: now what's interesting, there's a lot of for evers and the word is separated. It's not forever. It's for ever. Does that hold some meaning, iON?)

iON 41:37

Yeah, that's not forever, it's for the evers, for ever. It's for, it's who it's for, the object of the preposition, not the word forever.

Carolyn 41:49

Cool.

iON 41:49

The condition, it divides it. Mm hmm.

Carolyn 41:52

Yeah, right. Cool. Continuing: "Lord of Lords, King of Kings, Sovereign, God of the Gods, who live in their shrines,....gods.... men." (Carolyn: okay, that's interesting. So, it's like gods to men. So, we've - we are gods here. And we look back at the men, the hendiadys, the mirror. Right, iON?)

iON 42:27

Ahhh, we'd say yes, -

Carolyn 42:29

Men to god.

iON 42:29

- but, well, we'd like to say that, but that's not the case. See, that's what we were trying to get to the point. Yes, but that's not what happens. They look in the mirror and they see something very weird. They look and they see, they see a perfect human, a perfect human. And they see one eye is larger than another. One lip leans to the left. The hair isn't just right; it grows funny or it's cow licked. And they have a perfect body, I mean, perfect. And they have a superfluous nipple. It's the craziest thing ever. They see what's wrong, never what's right.

Carolyn 43:05

Mm hmm. Mm hmm. Okay.

iON 43:08

It's a plastic surgeon's dream.

Carolyn 43:10

Ha ha ha. Never what's right, cool. Continuing: "Make thou for me a seat with those who are in Khert-Neter, who adore the forms of thy KA, (Carolyn: capital "K," capital "A") and who traverse millions of millions of years....." (Carolyn: so, we've got the KA. I forget what we said the KA was before because two capitals -)

iON 43:42

That was the author. That was the aa, that was the Ra's condition. The KA was the Ra condition, remember?

Carolyn 43:52

Okay. Yes, yes. Yes, right. Yeah, yeah. Ka Ra. And this traverse millions of millions of years. They're, they're trying to say that time is limitless, but they're still talking about time.

iON 44:09

Right. By making more of it makes it more, more obscure.

Carolyn 44:16

Yeah, yeah.

iON 44:17

But then eternity is time, too. So, we just don't know how long it is, yet.

Carolyn 44:23

Ah, yes, yes.

iON 44:26

See?

Carolyn 44:26

Yeah, yeah, yeah.

iON 44:27

Constructs are screwy. And put this in the annals, put this in the annals that we admit it for the very first time that all analogy sucks sooner or later.

Carolyn 44:37

I know. Got it. Continuing.

iON 44:44

Carolyn just lives for a good, she just lives for a good one.

Carolyn 44:48

Oh, my heart just clenches. You know, everything just clenches when I start hearing

iON 44:54

For a good one. For a good one. She just wants a good one. Just one good one.

Carolyn 44:58

Yeah, one good one. Continuing: "May no delay arise for thee in Ta-mera. (Carolyn: oh, that's my name, kind of) Let them come to thee, all of them, great as well as small. May this god give the power to enterin (Carolyn: it's spelled e-n-t-e-r-i-n. Do you think that's two words or)

iON 45:26

Mm hmm.

Carolyn 45:27

Two words?

iON 45:28

Yes, it's two words; make it two.

Carolyn 45:30

May this god, yeah, "May this god give the power to enter in and to come forth from Khert-Neter, without repulse, at any door of the Tuat, to the KA of the Osiris Ani." (Carolyn: and then we come to the) "APPENDIX (From the Papyrus of Sutimes)" (Carolyn: and the words in capitals are:) "SUTIMES, THE LIBATIONER (Carolyn: hmm. So, is that the drinker? The libationer?)

iON 46:05

Uh huh. Uh huh. The sot.

Carolyn 46:10

The libationer. Right. "THE LIBATIONER AND PRESIDENT OF THE ALTAR CHAMBER OF THE APTS," (Carolyn: A-P-T-S. Is that apartments in church-form?)

iON 46:25

No, it's, no, it's, it's things on your black mirror that run things.

Carolyn 46:32

Ha ha. Apps! Oh, no. Shoot. Yeah, sure. Sure, iON.

iON 46:40

Yeah, see the rub.

Carolyn 46:46

"THE LIBATIONER AND PRESIDENT OF THE ALTAR CHAMBER OF THE APTS, DIRECTOR OF THE SCRIBES OF AMEN," (Carolyn: so, the scribes, that's the soul. So this is somehow the soul director? Soul train?)

iON 46:58

The holder of it, yes. So, a "Soul Train." Bob used to like that show. When he had, that's when he wore an Afro, do you remember that?

Carolyn 47:09

Oh, yeah, he had one. It's true.

iON 47:12
It's great.

Carolyn 47:13
Continuing: "WHOSE WORD IS TRUTH, PRAISETH OSIRIS, AND DOETH HOMAGE TO THE LORD OF ETERNITY, AND SATISFIETH THE WILL OF THE GOD, AND SPEAKETH TRUTH, THE LORD OF WHICH IS UNKNOWN, AND SAITH:-" (Carolyn: so, all of that was capitals. So now we get to the words themselves.)

iON 47:37
The grits and gravy.

Carolyn 47:39
Yeah. "Homage to thee, O thou Holy God, thou mighty and beneficent being, thou Prince of Eternity, who dwellest in (Carolyn: so now we're at eternity from millions and millions, and now we're at eternity. Nice. Doesn't mean a thing though.)

iON 48:00
Telling them, telling them how messed up they are.

Carolyn 48:04
Mmm, mmm. Right. "thou Prince of Eternity, who dwellest in thy abode in the Sektet Boat, whose risings are manifold in the Atet Boat, unto whom praises are rendered in heaven and upon earth. Peoples and nations exalt thee, and the awe of thy terror is in the hearts of men, and Spirit-souls, and the dead. Thy soul dwelleth in Tetu, and the awe of thee is in Hensu. Thou settest the visible emblems of thyself in Anu, and the majesty of thy transformations in the holy place. I have come unto thee. Truth is in my heart, and in my breast there is neither craft nor guile. Grant thou that I may have my being among the living, and that I may sail up and down the river among those who are in thy following." (Carolyn: ma. I'm running out of brain power here. What that section)

iON 49:24
Yeah, no, it's as it lays, it's as it lays. It's saying there is something bigger, there is something better, there is something outside it, but you're too stupid to figure it out. And we're gonna tell you that one more time because it's unknown, and we're gonna say it one to thee. And then we're gonna get Hathor or the Lady of Amentet and see if we can clean this up a little bit or at least find which bowl your soup is in.

Carolyn 49:52
Uh huh. Now, what are our choices of which bowl your soup is in?

iON 50:02
You'll see. 'Cause that's the little, little houses made of ticky tacky. Which one you're gonna move into? You don't know. Whichever one they allow you to have. Whichever one they approve. Whichever one they permit. Who the fuck is they?

Carolyn 50:13

Ahh.

iON 50:14

We don't know. See? We don't know. And nobody knows. It's like oh, okay, well, well, I'm gonna have good health. Based on whose edict?

Carolyn 50:17

Right.

[Top](#)

2020-09-05--1800-2-pages 66-69

iON 0:00

Based on whose prescription? Based on whose prescription?

Carolyn 0:05

Find out which bowl your soup is in, and it could be in the ascension bowl.

iON 0:10

Yeah.

Carolyn 0:11

Right?

iON 0:13

Do.

Carolyn 0:15

And the next section: "THE CHAPTER OF THE PRAISE OF HATHOR, LADY OF AMENTET. (Carolyn: yay) Hathor, Lady of Amentet, the Dweller in the Great Land, the Lady of Ta-Tchesert, (Carolyn: something like that) the Eye of Ra, the Dweller in his breast, the Beautiful Face in the Boat of Millions of Years, the Seat of Peace of the doer of truth, Dweller in the Boat of the favoured ones....." (Carolyn: ho, ho, ho. So, we're separating the dead into favored or not favored, iON?)

iON 0:54

Always. Always. They sort, they kind of sort, they, they actually kind of sort themselves. That's good.

Carolyn 1:02

Yeah. Yeah. Gotcha. I've seen that.

iON 1:07

Yeah.

Carolyn 1:08

Next is an "APPENDIX THE CHAPTER OF THE FOUR TORCHES." (Carolyn: look at this. Now. This is) "(From the Papyrus of Nu, Sheets. 26 and 27)" (Carolyn: so, the four torches is that anything to do with the lampstands or the lamps?)

iON 1:29

No, it's what those four directions hold.

Carolyn 1:33

Ah, yeah, yeah. Okay.

iON 1:36

Are you gonna make one more week out of this?

Carolyn 1:41

Probably. It's been -

iON 1:44

'Cause you're almost out of, -

Carolyn 1:45

- an hour.

iON 1:45

- you're almost out of, you're almost out of words.

Carolyn 1:50

I know. I'm looking. I've got like four, four big pages. Bob, do you want us to continue? Bob wants us to continue. He's having a nice little nap there. Okay with you, iON?

iON 2:03

Oh, bless his little heart.

Bob 2:04

Do you know why we continue - we finish? We go to the end 'cause it's September 5th. That's the polarity, day of polarity in '69; big day. It's the day they started creating the internet. It's also Dweezil Zappa's birthday.

Carolyn 2:19

Ho, ho, ho.

Bob 2:20

So, we end on September 5th would be very appropriate.

Carolyn 2:24

Okay, let me just click down.

iON 2:27

Are you saying finish the whole thing? Oh, Carolyn will have a nervous bust-up.

Bob 2:30

There's not much left.

iON 2:31

Okay.

Carolyn 2:34

It's three, ah, yeah, it's three or four. Okay, I'll, I'll be quick.
Okay, chapter heading: "THE CHAPTER OF THE FOUR LIGHTED LAMPS WHICH ARE
MADE FOR THE SPIRIT-SOUL. Behold, thou

Bob 2:52

For the Spirit-soul.

Carolyn 2:54

Why don't you read it, Bob?

Bob 2:24

No. Made for the Spirit-soul. You started it; you finish it.

Carolyn 3:00

He he. Behold thou shalt make mute yourself, you Spirit-soul, you - dead

iON 3:07

You heavy breather. You heavy breather, you

Carolyn 3:10

(simultaneous with iON) - heavy breather.

Bob 3:12

Mouth breather is your term.

iON 3:14

Mouth breather.

Carolyn 3:14

Dark, dark, dark soul. He's a dark, dark, dark soul. He's no Spirit-soul.

iON 3:19

He is lickable though, he's very lickable. He's very lickable. You got to give him that.

Carolyn 3:24

And he smells good. Bob always smells

iON 3:27

Always. Except for that one time when he didn't bathe. That was bad. That was bad. We almost bought another house over that. That was the one time. He was

Carolyn 3:37

But that was like 30 years ago. It was only 30, 25, 30. Okay, what, Bob?

iON 3:42

Yeah, yeah, yeah, it was

Bob 3:44

Did you know I was in charge of the Tech Body?

Carolyn 3:47

Yes.

Bob 3:49

I'm in charge of it.

Carolyn 3:49

Yeah.

Bob 3:50

Yeah, it comes out later today, tonight, we'll hear about that.

Carolyn 3:54

Uh oh. Okay, continuing. This is "THE CHAPTER OF THE FOUR LIGHTED LAMPS WHICH ARE MADE FOR THE SPIRIT-SOUL. Behold, thou shalt make four rectangular troughs of clay wherein thou shalt scatter incense, and thou shalt fill them with the milk of a white cow, and by means of these thou shalt extinguish the lamps." (Carolyn: hmm. Why do we want to do that, iON? Don't we want to keep the lamps burning?)

iON 4:26

You'll see.

Carolyn 4:27

Okay.

iON 4:27

It's not those lamps. Remember? It's not those lamps. They're different lamps.

Carolyn 4:31

No, true, true. This is directional lamps. Gotcha. "The Osiris Nu, the steward of the oversteer of the seal, whose word is truth, saith:- The fire cometh to thy KA, O Osiris Khenti-Amenti! The fire cometh to thy KA, O Osiris Nu, whose word is truth. The ordering of the night cometh after the day. [The fire cometh to thy KA, O Osiris, Governor of those who are in Amenti], and the two sisters of Ra come likewise." (Carolyn: uh oh, we haven't heard of the two sisters are they mirror images, iON?)

iON 5:13

The split, that was the split; they were talking about the Two Lands.

Carolyn 5:18

Yeah, okay. Got it. And continuing: "Behold it (the fire) riseth in Abtu, and it cometh; I cause it to come, the Eye of Horus. It is set in order upon thy brow, O Osiris Khenti-Amenti; it is set in thy shrine and riseth on thy brow; it is set on thy brow O Osiris Nu, it is set on thy brow.

The Eye of Horus protecteth thee O Osiris Khenti-Amenti, and it keepeth thee in safety; it casteth down headlong all thine enemies for thee, and all thine enemies have fallen down headlong before thee. O Osiris Nu, the Eye of Horus protecteth thee, it keepeth thee in safety, and it casteth down headlong all thine enemies. Thine enemies have fallen down headlong before thy KA, O Osiris Khenti-Amenti. The Eye of Ra protecteth thee, it keepeth thee in safety, and it hath cast down headlong all thine enemies. Thine enemies have fallen down headlong before thy KA, O Osiris Nu, whose word is truth. The Eye of Horus protecteth thee, it keepeth thee in safety, it hath cast down headlong for thee all thine enemies, and thine enemies have fallen down headlong before thee. The Eye of Horus cometh. It is sound and well, it sendeth forth light even as doth Ra in the horizon. It covereth the powers of Suti with darkness, it mastereth him, and it bringeth its flame against him by its own command. The Eye of Horus is sound and well, thou eatest the flesh thereof, thy body possesseth it. Thou acclaimest it. The Four Fires enter into thy KA, O Osiris Khenti-Amenti, the Four Fires enter into thy KA, O Osiris Nu, the steward of the overseer of the seal, whose word is truth." (Carolyn: so that's all about the fires, people trying to snuff out the fires, people keeping the fires burning.)

iON 7:49

Okay, okay. Okay, okay. Okay. Good, but not so much. You know, when Ginney comes up with some of these crazy ideas, just crazy over the top. It's like what? And it works out. That's how she's able to work it out. She meddles it through itself. Okay, it's not crocheting, it's knitting. Do you know the difference?

Carolyn 8:13

Yes, yeah, yeah, yeah. Mm hmm.

iON 8:16

Okay. It's not crocheting, it's knitting; but it's also not tatting. It's not making lace. It's not making knots. It's not tying knot. It's not that. It's like knitting where it's woven together. That she's able to do that, and that's how she gets away with it. 'Cause anybody else - psst - no way in hell is that going through. And it does, but that's how she does it: from that separation and combining knit one, purl two.

Carolyn 8:44

Mm hmm. Yeah, I mean, knitting is more complex.

iON 8:49

That was synoptic, that was synoptic, wasn't it? Well, now, wait now. It doesn't have to be. Not wait a minute. You can crochet thread, now. You can do all kinds of things with crochet. It's just the, the, the pull is pulled to itself. Knitting is the overwrapping or interlacing of lines of thread, you see.

Carolyn 9:16

Right. And crochet just has the one hook and knitting has the two, so you've got more -

iON 9:21

Two lines. Well, if you can - if you're saying you can do more with knitting than crocheting then we're like, eh, not necessarily. You can do all kinds of fancy, fancy, fancy things with crocheting, too, also. Because it fills, because the, the knitting hooks just hold the lines so that you can pull the thread back through another line. See, it becomes the, it becomes the - it makes a grid. Think of knitting as a grid and crocheting as string theory.

Carolyn 9:50

Okay, so this one we, I, just read about the, the protecteth and keepeth, protecteth and keepeth. How does that relate to knitting and Ginney's brilliance?

iON 10:06

How she can pull it off. How she's able to knit through whatever the objection is. Look at all this yuck. The yuck, terrible yuck, enemies, death, destruction, fuck you, I don't like you, you don't like me, I'm gonna get you, no you're not, yes you are, I'm gonna (indistinct mumbles). How she navigates through that is by knitting, not crocheting.

Carolyn 10:28

Mm hmm. Cool that. Clue. Clue that.

iON 10:33

She can read the weave. She can - Ginney Belle can read the weave. She reads the weave.

Carolyn 10:41

Ah, there. Yeah, read the weave.

iON 10:45

And quite brilliantly, too. Now, we're not trying, we're not trying to pump her up. She hates that. She'd let us talk about GQ much more than her, but this is what that applies to. And otherwise, she'd spend two pages talkin' about it. This just cleaned it up. And everybody goes, oh, yeah, Ginney Almighty. Yeah, no big deal. Good. We go, okay, good.

Carolyn 11:04

Yeah, cool.

iON 11:04

We're on (indistinct) page.

Carolyn 11:07

Yeah. Thank you. Continuing: "Hail ye sons of Horus, Kesta, Hapi, Tuamutef, and Qebhsenuf, ye have

iON 11:20

They sound like rappers! They sound like rappers, don't they, Carolyn?

Carolyn 11:24

Yeah, that's true. Heh heh.

iON 11:25

Rich Homie Quan and Cardi B. Yeah.

Carolyn 11:29

Mm hmm. "ye have given your protection to your divine Father Osiris Khenti-Amenti, give ye your protection to the Osiris Nu, whose word is truth. Now therefore, inasmuch as ye have destroyed the Opponent of Osiris Khenti-Amenti, who liveth with the gods, having smitten Suti with his right hand and arm when dawn came upon the earth, and Horus hath become master [of Suti]," (Carolyn: now isn't Horus the Lady?)

iON 12:12

No. Horus is the god of Death, remember?

Carolyn 12:17

Oh gosh, I'm gone. I'm - yeah, okay, the god of Death. Thank you. Heh, heh. Sorry, Horus. Continuing: "and hath avenged his divine Father himself; and inasmuch as your divine Father hath been made to flourish through the union of the KA of Osiris Khenti-Amenti, which ye effected, and the Eye of Horus hath avenged him, and hath protected him, and hath cast down headlong for him all his enemies, and all his enemies have fallen down before him, even so do ye destroy the Opponent (Carolyn: and that's a capital "O") of the Osiris Nu," (Carolyn: who's the Opponent, iON?)

iON 13:10

The things that are - all of the things that say you can't ascend. The things they say you can't do it. The FDA; the, the, the, all of Bob's, all of Bob's disciples in the Church of SubGenius; and, you know, normal stuff.

Carolyn 13:29

Like that. Yeah. Did you want me, Bob?

Bob 13:34

Yeah, I said the Dark Soul.

iON 13:36

The Dark Soul, the first (indistinct).

Carolyn 13:37

Ha ha. No, you're helping, you're not.

iON 13:39

Pretty much.

Carolyn 13:39

You're helping, Bob.

iON 13:41

Pretty much. Pretty much.

Carolyn 13:44

Continuing: "the steward of the overseer of the seal, whose word is truth. (Carolyn: so, yeah, that's fine.) Let him live with the gods, let him smite his enemy, let him destroy him, when light dawneth on the earth. Let Horus be master and avenge the Osiris Nu, and let the Osiris Nu flourish through his union with his KA which ye have effected. O Osiris Nu, the Eye of Horus hath avenged thee. It hath cast down headlong all thine enemies for thee, and all thine enemies have been cast down headlong before thee."

iON 14:32

The rub here, the rub here, the rub here is not the problem. The problem is not winning. The problem is trying to figure out who the enemy is. You are your own worst enemy. So that's why you can't, that's why sometimes you can't win. Or, the standard joke is, "I can't win for losing."

Carolyn 14:55

Yeah. Yeah, you have to, I mean -

iON 14:57

You don't know to whom

Carolyn 14:58

- (overtalk) won.

iON 15:00

Sure.

Carolyn 15:00

Right. Even in the first Key, it tells you, you have to judge everything around you before you can go, get into your power. Even, you know, right at the beginning.

iON 15:12

Well, what you're gonna do is you just, you're just gonna, you become, you become powerful, but you become a flamethrower. So, all that means is that you burn down all the bad stuff, but you also - it's like antibiotics, it kills everything.

Carolyn 15:26

Ahhh. Oh, that is cool. So, if you don't know who you are, or who the enemy is, you can use the first Key to just indiscriminately burn everything down.

iON 15:45

Yeah, it's kind of like the way people come up in this place of power; they're not sure. They got a good game goin'. Now, that's what Seth, well, no, we like Jane Roberts, but let's pick on Esther a little bit.

Let's do that. Esther would say, "Oh, well, you have to find your vibrational condition, and then you have to follow that vibra -." Which is kinda like, oh God, we're gettin' in an oarless boat down a raging stream. She's trying to say that you have to hook it up vibrationally. Everything is vibration, but you've got to connect vibrationally to this woowoo place. Well, the woowoo place will let you down if you don't know who you are in your place of power. Just to have the vibration isn't enough. You have Kanye, who's powerful, but he, he shoots blanks. You have Okree, who's all this and a bag of chips, but the bitch can't even comb her hair no more. Have you seen her? It's scary. It's scary. And she puts on 200 pounds, and she drops 200.

Carolyn 16:46
I know, it just amazing.

iON 16:47
We know, but we know, but, but see, the kicker is, is that's the, that's the application. You can have power but if you can't wield it, you end up burning your own house down. And that's what becomes self-fulfilling. And that's what you say, you know, the definition of idiocy is doing exactly the same things over and over and over again expecting a different outcome.

Carolyn 17:10
Mm hmm. Yeah.

iON 17:13
Or maybe that's lunacy.

Carolyn 17:16
Insanity.

iON 17:18
"Luna Nera."

Carolyn 17:18
Yeah, but

iON 17:20
Luna, "Luna Nera" will help you.

Carolyn 17:23
Mm hmm. Luna, moon, crazy moon.

iON 17:28
Nera. Yeah. Mm hmm. Sorry, we digress. Carry on. Plow through.

Carolyn 17:38
Plow through. "Luna Nera." Who knows what that is? It's a movie for Pete's sake.

iON 17:45

It's a show. It's a show. Yeah, it's a show to teach you. It teaches you about the differences between the two worlds, and how to actually use the power that you got. And it teaches you about tinctures and about the basic camaraderie of homeopathy. And it opens up the doors to show you how that things are misprescribed, and how the simplest thing is the most complex. Do you realize that this thing you're working on is the simplest thing in the world, and how for 1000s of years people have never figured it out. And who the fuck are you, walk in the door and got all the answers and just boom, boom, boom, boom, hittin' it on all cylinders. You make it look easy, Dr. Dean.

Carolyn 18:31

Thank you. Wow. Okay, continuing: "Hail, Osiris Khenti-Amenti, grant thou light and fire to the perfect Heart-soul which is in Hensu. And [O ye Sons of Horus], grant ye power unto the living heart-soul of the Osiris Nu by means of his fire. Let him not be repulsed, and let him not be driven back at the doors of Amentet! Let his offerings of bread and of linen garments be brought unto him among the lords of funeral oblations." (Carolyn: whoo.)

iON 19:12

Oblations.

Carolyn 19:13

Funeral oblations. I mean, that's like you killed the funeral. That's a weird pairing of words.

iON 19:19

Mm hmm. Yep. You'll see. That's what they're doing.

Carolyn 19:24

Yeah, yeah, yeah. Who needs a funeral when you never die? Yeah, that's the other

iON 19:32

And, and see, but you but, but, but, but, but, but wait. But if you don't go the rest of the steps, you spend the rest of eternity killing yourself. Ha! You spend the rest of eternity killing yourself. That's the whole point. You watched it. You watch people get in their soup. You cure them so they could - you make their body - you make them better so they can smoke more cigarettes.

Carolyn 19:53

Mmm. Mm hmm. Wow.

iON 19:57

But they feel better. So, hey, good. If that's what it does, then good. We ain't mad, now, we ain't mad. We don't care. Smoke 'em if you got 'em, we ain't saying that. We're just saying that you're, you're battling an inside outside esoteric condition. That's the rub.

Carolyn 20:15

Right. Right. Continuing: "O offer ye praises, as unto a god to the Osiris Nu, the destroyer of his Opponent in his form of Truth, and in his attributes of a god of truth. RUBRIC: [This Chapter] (Carolyn: so, it's telling us - is it telling us what's coming or what we just did? I forget.)

iON 20:40

This is how to do. How to do.

Carolyn 20:43

How to do it. Right. "[This Chapter] shall be recited over four torches of atma cloth, which hath been anointed with the finest Thehennu unguent, and the torches shall be placed in the hands of four men who shall have the names of the pillars of Horus written upon their shoulders, and they shall burn the torches in the beautiful light of Ra, and this shall confer power and might upon the Spirit-soul of the deceased among the stars which never set. If this Chapter be recited for him he shall never, never perish, and he shall become a living soul for ever. These torches shall make the Spirit-soul to flourish like Osiris Khenti-Amenti, regularly and continually for ever. It is a struggle. Thou shalt not perform this ceremony before any human being except thine own self, or thy father, or thy son, because it is an exceedingly great mystery of the Amentet, and it is a type of the hidden things of the Tuat. When this ceremony hath been performed for the deceased, the gods, and the Spirit-souls, and the dead shall see him in the form of Khenti-Amenti, and he shall have power and dominion like this god." (Carolyn: well, that speaks for itself, iON. Ha ha.)

iON 22:17

It does. It does. And that's why, that's why Robin, that's why Robin can bring her mom and daddy back if she wants to. Oh, sorry, that was a side question. She'll obfuscate it, don't worry, but we had to, we had to do what we do. Okay, keep on plowing honey, we got the subsoiler, Carolyn, we got the subsoiler out now. We're gonna bust some new ground.

Carolyn 22:41

New ground. Continuing to this new ground. "If thou shalt undertake to perform for the deceased that which is ordered in this "Chapter of the four blazing torches," each day, thou shalt cause the form of the deceased to come forth from every hall [in the Tuat], and from the Seven Halls of Osiris. And he shall live in the form of the God. He shall have power and dominion corresponding to those of the gods and the Spirit-souls for ever and ever. He shall enter in through the secret pylons and shall not be turned back in the presence of Osiris. And it shall come to pass, provided that the following things be done for him, that he shall enter in and come forth. He shall not be turned back. No boundary shall be set to his goings, and the sentence of the doom shall not be passed upon him on the Day of the Weighing of Words before Osiris- never, never." (Carolyn: so, they're,)

iON 23:51

Never it, Neveritt. Never it, Neveritt. Go ahead.

Carolyn 23:55

Heh heh. "And thou shalt perform whatsoever [is written in] this book on behalf of the deceased, who shall thereby become perfect and pure. And thou shalt "open his mouth" with the instrument of iron." (Carolyn: okay, now that's interesting 'cause, you know, we talked about iron as the shield for the, for the yarmulke continent. What else is iron doing?)

iON 24:22

Just that. That's what that's talkin' about. Where it's just not perfect or pure yet. The Fe, the Fe has been, the Fe has been compromised.

Carolyn 24:34

Ah ha. Yes. But not perfect yet. Okay. Got it. Continuing: "And thou shalt

iON 24:42

Same way in your minerals.

Carolyn 24:44

Yeah, same way, yeah. We're perfecting them. Well, don't they get perfected in a perfect body?

iON 24:53

Well, if you had one, you would, yeah.

Carolyn 24:57

Right.

iON 24:57

But you got to get it better and better and better until you do, you do, you do. And then meanwhile, back at the ranch, we're gettin' them perfect so they can kill themselves more efficiently. Ha ha ha.

Carolyn 25:10

Yeah, ha ha ha.

iON 25:10

See, that's why it's a multi, that's why, that's why there're five bodies. Because you got to balance it. And that's why there's four quadrants, however ridiculous, however ridiculous. There's gonna be eight quadrants before it's over with, but we don't - y'all gotta live through the Thompson. Y'all gotta live through the Thompson quadrant first. You've made it a rule so now you're gonna - you want it? You asked for it, you got it, Toyota.

Carolyn 25:36

Mm hmm. Wow. Cool. Continuing: "And thou shalt write down these things in accordance with the instructions which are found in the books of Prince Harutataf, who discovered them in a secret coffer (now they were in the handwriting of the god [Thoth] himself and had been deposited in the Temple of the goddess Unnut, the Lady of Unu) during a journey which

he was making in order to inspect the temples, and the temple-estates, and the sanctuaries of the gods. And thou shalt perform these ceremonies secretly in the Tuat-chamber of the tomb, for they are mysteries of the Tuat, and they are symbolic of the things which are done in Khert-Neter. And thou shalt say: I have come, I have advanced hastily. I cast light upon his (the deceased's) footsteps. I am hidden, but I cast light upon his hidden place. I stand up close to the Tet. I stand up close to the Tet of Ra, I turn back the slaughter, I am protecting thee, O Osiris." (Carolyn: wow. And the "RUBRIC" of what we just read is) This Chapter shall be recited over a Tet of crystal, which shall be set upon a brick made of crude mud, whereupon this Chapter hath been inscribed. Thou shalt make a cavity in the west wall [of the tomb], and having turned the front of the Tet towards the east, thou shalt wall up the cavity with mud which hath been mixed with extract of cedar. This Tet shall drive away the enemies of Osiris who would set themselves at the east wall [of the tomb]. And thou shalt say: I have driven back thy foes. I keep watch over thee. He that is upon his mountain (Anpu) keepeth watch over thee ready for the moment when thy foes shall attack thee, and he shall repulse them for thee. I will drive back the Crocodile at the moment when it attacketh thee, and I will protect thee, O Osiris Nu." (Carolyn: wow.)

iON 28:05

And don't, don't tell, don't tell Scott what color the crocodile is. So, go ahead.

Carolyn 28:11

Yeah, ha ha. Sorry, Scott. The "RUBRIC" here is that: "This Chapter shall be recited over a figure of Anpu made of crude mud mixed with incense. And a figure shall be set upon a brick made of crude mud, whereupon this Chapter hath been inscribed. Thou shalt make a cavity in the east wall, and having turned the face of the figure of Anpu towards the west wall [therein] thou shalt wall up the cavity. This figure shall repulse the enemies of Osiris, who would set themselves at the south wall. And thou shalt say: I am the belt of sand (Carolyn: uh oh, brick dust, brick dust) (iON: Mm hmm) round about the hidden coffer. I turn back the force of the blazing fire of the funerary mountain. I traverse the roads, and I protect the Osiris Nu, the steward of the overseer of the seal, whose word is truth." (Carolyn: more rubric. Bob has a question but he's too lazy to unmute.)

Bob 29:26

What's the seal mean?

Carolyn 29:30

The seal, is

iON 29:31

The watcher of the mark. Those seals that are now being broken. 'Cause before, this has been written forever and ever and ever, but nobody ever knew what to do. Now all of a sudden you know what to do. Pretty amazing.

Bob 29:46

Why? Do we know what to do?

Carolyn 29:48

Yeah, all this is telling us what to do.

iON 29:49

Carolyn, Carolyn just told you what to do.

Bob 29:53

What'd you - what did you say?

Carolyn 29:56

Ha ha ha. Lots of words, Bob. An hour and 20 minutes of words.

iON 30:01

She said, she said eat soup. She said eat soup. She said eat soup if you don't mind messin' up a spoon.

Carolyn 30:08

Yeah, yeah. So, the seal is being broken. And, and, in order - the seal is being broken, but you have to protect the broken seal while you're completing the - what is it we're doing? The process, the rituals. Correct?

iON 30:33

The task. The task. Because the cedar oil won't have any good, and the Eastern wall won't be protected until you get your spirits bound. And a broken seal contains the essence of those spirits, which is how you feel better so you're able to kill yourself more effectively.

Carolyn 30:56

Heh heh heh. Yeah, and the spirits, the ghosts, they, they have to be bound.

iON 31:03

Well, now, wait, be careful. Be careful. Those words are right. Okay. But not empirically. Your words are true, but they're not empirically true. So now you got to come back and say, "Okay, if you know what they are." See, you may have the spirit that would bring you whatever you desire. 'Cause that's what people really want. They don't want money, they want power. I don't want anything; I just want people to do what I say. Well, if people do what I say, I get what I want. Well, if I get what I want, I got what I want. Well, I got it already. I don't want pussy, I got it. Why would I want pussy? I have pussy. What do you need? See? Makes a whole different conversation. And that's the rub of it's kind of like, it's kind of like being comfortable, being okay, and having "fuck you" money. That's the difference.

Carolyn 31:53

Uh huh. Yeah. I'm perfectly happy where I am, but I want more.

iON 32:00

Ready for more. Mm hmm.

Carolyn 32:03

Okay, but you're bringing more

iON 32:04

That's the essence of the seal. That's what this, that's what the seal is, Neveritt.

Carolyn 32:09

Yeah. Yeah. Happy and ready for more. Continuing another "RUBRIC. This Chapter shall be recited over a brick (Carolyn: there's the brick dust) made of crude mud whereupon a copy of this Chapter hath been inscribed. And thou shalt place a reed in the middle thereof, and thou shalt smear it with pitch, and set light thereto. Then thou shalt make a cavity in the south wall, and, having turned the front of the brick towards the north, thou shalt wall the brick up inside it. [It shall repulse the enemies of the Osiris Nu] who would assemble at the north wall. And thou shalt say: O thou who comest to set fire [to the tomb or mummy], I will not let thee do it. O thou who comest to cast fire [herein], I will not let thee do it. I will burn thee, and I will cast fire upon thee. I protect the Osiris Nu, the steward of the overseer of the seal, whose word is truth. (Carolyn: another) RUBRIC. This Chapter shall be recited over brick of crude mud whereupon a copy of this Chapter hath been inscribed. [And thou shalt set upon it] a figure of the deceased made of palm wood, seven fingers in height. And thou shalt perform on it the ceremony of "Opening the Mouth." Then thou shalt make a cavity in the north wall, and having [placed the brick and the figure inside it], and turned the face of the figure towards the south, thou shalt wall up the cavity. [It shall repulse the enemies of the Osiris Nu], who would assemble at the south wall. And behold, these things shall be done by a man who is washed clean, and is ceremonially pure,

iON 34:13

Like Bob.

Carolyn 34:14

Like Bob. Like Bob.

iON 34:14

Like Carolyn. So, ceremonially, ceremonially pure, the Dark Soul? Really? Yeah, good luck with that one. We're hoping, we're hoping that works out.

Carolyn 34:24

Okay, so Bob is

iON 34:24

We're hoping that works out good.

Carolyn 34:26

Yeah, Bob is the washed clean and I am ceremonially pure.

iON 34:33

Yes.

Carolyn 34:33

"and who hath eaten neither meat nor fish, and who hath not [recently] had intercourse with women." (Carolyn: well, no, I haven't. Ha ha.)

iON 34:44

(iON laughs) Well, there's still time! There's still time. There's always Bob's throwbacks in the granny, in the granny section, Carolyn. It'll be good, it'll be good. There's always leftovers.

Carolyn 34:53

"And behold, thou shalt make offerings of cakes and ale to these gods, and shalt burn incense on their fires. Every Spirit-soul for whom these things shall be done shall become like a holy god in Khert-Neter, and he shall not be turned back at any gate in Amentet, and he shall be in the following of Osiris, whithersoever he goeth, regularly and continually." (Carolyn: the end.)

Bob 35:23

To Polo Beach.

iON 35:25

Yep. To Polo Beach.

Bob 35:27

Regularly and continually to Polo Beach.

iON 35:29

To burn, to burn, to burn, to burn Frankincense on the fires of mine enemies. See, you have to pile up your enemies up and burn 'em. And burn incense on 'em day and night. Now you see why we tried to teach you the OA movements before we did this? This could get ugly, y'all.

Carolyn 35:47

Ha ha. Wow. Okay. We did it!

iON 35:51

We'd like to thank our kind sponsors, The Minister of Allowing, for this portion of our program.

Carolyn 35:59

Heh heh heh. Is the Minister of Allowing listening?

iON 36:04

Eh, not immediately, but comes and goes. Still trying to work out that Snuggle House thing, you know. It comes and goes.

Carolyn 36:12

Geesh. Crazy, crazy. Okay, iON and Bob. We're done. We're done.

Bob 36:19

Well done, Carolyn.

iON 36:20

Yay! Well done. Take a nice break. Come on, let's go - come on, Carolyn, let's me and you go to the beach. We got things to do. Let Bob run the show. He runs everything, let him run it.

Carolyn 36:32

Okay, Bob, you run it.

Bob 36:33

What is that line? What did we learn, Parker?

Carolyn 36:37

Yeah.

iON 36:38

Palmer. Palmer.

Carolyn 36:40

Oh, Palmer. Ha ha.

Bob 36:43

What have we learned? Is that what the question was? What have we learned, Palmer?

Carolyn 36:49

We've learned that people don't have to die. And people don't have to stay dead.

Bob 36:59

This is helping people who have died to become human again or alive or something?

Carolyn 37:05

Well, they're dead. I mean, it sounds, iON, like they have to wait for someone back on the earth to talk them over the River Styx.

iON 37:16

Well, but see, but the thing is, you don't know where that is. That's the rub. That's what you're trying to calculate.

Bob 37:26

Where the River Styx is?

iON 37:29

No, that this underworld, this underbelly where they supposedly live, is in your house, is in your pictures, is in your floor, is in your

attic, is in your knife collection, is in your money, is in your divisive canter.

Bob 37:45
What is?

iON 37:45
The dead.

Carolyn 37:46
The River Styx and the dead, uh ah.

Bob 37:54
What? We find out where they are, then we encourage them out?

iON 38:00
No, you can bring them back without even knowing where they are. You can just run it if you need to.

Bob 38:07
Just run it. What's that?

iON 38:13
Come on Bob, this is what we're doing.

Bob 38:15
Which one of these pages -

iON 38:16
We're trying to bring the dead back. We're trying to bring the dead back.

Bob 38:19
- are used to do it, Carolyn?

Carolyn 38:21
All the pages Bob, you have to read it all. You have to do all the tasks.

Bob 38:27
Oh yeah?

Carolyn 38:28
Which you would never do.

Bob 38:30
No.

iON 38:31
You have to find out the condition. You got to find out the condition, run it, and once you find the condition, this is how to do it. But you don't want to bring back John, John Wayne Gacy. You don't wanna do that. You want to bring back something that's going to be - like Jayne Mansfield. You want to bring back something that has value.

Bob 38:53

Gacy would not have changed a little after he died?

iON 38:57

No, no, no, no. Bad. Bad to the bone, Bob. Bad to the bone.

Bob 39:04

Nobody changes - when they (overtalk)?

iON 39:14

They haven't so far.

Bob 39:15

Hear that, Carolyn? No change. No change.

iON 39:16

They haven't so far 'cause they're still, they're still are, they're still eternal. They're still eternal.

Bob 39:24

Oh, yeah, they couldn't change. If you just take a moment of their life. That's eternal. Right? That's why you said the Dealey Plaza. Dealey Plaza is still happening. Right?

iON 39:39

Ongoing.

Bob 39:41

Yes. Then you have to say, well, the day before the Dealey Plaza is that still going? Day after? It blurs the historical, blurs the

iON 39:49

No, the grassy knoll. No. No, no, no, it doesn't blur, it's the grassy knoll. It's the grassy knoll. That's what's happening.

Bob 39:57

What is? You mean the archetype that comes out of it?

iON 40:01

The grassy knoll. There is no archetype, it's the grassy

Bob 40:03

The archetype that comes out of the moment.

iON 40:05

No! It's a grassy mole. (Bob and iON laugh) It's a mole! It's a mole but very grassy. It's a grassy knoll, and the knoll is very glassy.

Bob 40:19

Well, what - and what is that that lasts forever?

iON 40:24

That's what, that is what's changing. That's what is becoming. That's what is.

Bob 40:31

Oh, something changes. You're talking about

iON 40:34

It's what you just said! There's this, there's Dealey Plaza continually. Is it the day before, is it the day after, and we said, "No, it's the grassy knoll. Or mole, depending on what we said.

Bob 40:44

We were helping to see that nothing changes. And if every moment is eternal, what are the boundaries of each moment?

iON 40:55

They're limitless, so far.

Bob 40:58

When the sun, when the sun goes down?

iON 41:02

So far. They're limitless, so far. That's what you

Bob 41:06

Is the boundary limitless?

iON 41:09

Yes, that's the boundary. Limitless.

Bob 41:14

You see how you can talk, Carolyn, (overtalk) making

iON 41:15

So, you have unlimited - you have unlimited - so, you have unlimited limitations. Ha ha ha. Unlimited limitation. These are the - Carolyn, these are the words, the battle. This is what, that's why you have to build those blocks. Get those bricks made out of crude mud. And it's almost sounds like they're making iblocks the way they describe it. And they lay the thing out to protect against the Dark Soul. The attacks, which is the Dark Soul here attacking at every level. You build those girders up so when Bob comes, he'll huff and he'll puff, but he can't blow your house down. 'Cause "Weebles wobble, but they don't fall down."

Bob 41:59

You see? See? Ha ha ha. See, iON? They told you.

Carolyn 42:11

(in background) So, is Ginney there?

Bob 42:13

Yeah, there's a whole bunch of people here.

iON 42:16

What?

Bob 42:19

Will open the - everybody, we'll open it all except for Germaine 'cause Jack's been penalized. Jack can't speak today. He did not stay at the tailgate on Tuesday. (Carolyn laughs in background)

iON 42:33

What happened? Oh, he fell asleep. He couldn't help it. He fell asleep for God's sake. It wasn't that

Announcer 42:40

All participants are now unmuted.

Bob 42:43

Ha ha ha. I just unmuted. He's like Jack of Torchwood. I unmuted everybody and iON went silent. He's the opposite. What happened to ya, iON?

iON 43:01

You muted us.

Ginney 43:02

Hey, Bob.

Bob 43:04

Hello.

Ginney 43:05

Hey, Bob. Hey, iON, if, if Dealey Plaza is happening all the time, is George Bush at Dealey Plaza every time?

iON 43:20

Yes, so far.

Ginney 43:22

Yeah?

Bob 43:23

No, he, he was there but he didn't do anything.

Ginney 43:27

So? I'm just asking if he's still standing there.

iON 43:31

Yes, he is.

Ginney 43:34

Okay.

Bob 43:35

What about the shooters? What about the shooters? Are they still shooting? Where are the shooters?

iON 43:40

There was - well - there was, there was, there was shooting? We don't know shooting. What do you mean? You mean drug users? They were shooting up? Yes. There's needles in Dealey Plaza.

Bob 43:48

No. Rifles. Snipers. Stay on topic: snipers. Was (overtalk) every office building.

iON 43:53

Snipers? My god, snipers? Who?

Bob 43:56

What's Lee Harvey Oswald doing?

iON 43:57

Now you've gone talking - having a fellatio-based relationship with Jack Ruby in his strip club with fan dancers.

Ginney 44:13

Are you asking who was doing that? iON, is that what you said? Who was doing that?

iON 44:18

No, no, we weren't asking. We were saying that's what happened.

Ginney 44:22

Ah, okay.

iON 44:22

Where was, where was Lee Harvey Oswald? And we said

Ginney 44:28

Oh, he was with Jack - oh.

iON 44:29

- he was with Jack Ruby, engaging a fellatio-based relationship at Jack Ruby's fan dancin' strip club. Gentlemen's club.

Ginney 44:43

Very good. iON, you said last week at the beginning of Bob session, actually you're talking to Carolyn, that if Nancy Pelosi could actually come to Trump and say, you know, you're the greatest president and you're actually a god, and, and we want to be able to do what you do, that that could collapse the whole thing. And then from that position, is there a world where that's actually happened?

iON 45:17

Possible. Yeah, but right now they're still trying to politicize the pandemic. They're trying to juice the pandemic that makes it conditioned. You see, never let a good catastrophe go to waste. So, they're arguing for the thing that they're arguing. Which was what we said before. And it's how you made the Book of the Dead. Did you hear that? You made the Book of the Dead. Did you hear that?

Ginney 45:43

Oh, yeah, I heard, I heard that. That was very cool. Thank you.

iON 45:47

Yeah. Very good. But it's how you do it.

Ginney 45:48

I'd love to be in the Book.

iON 45:50

But no, it's how you do it. See, that's the point. You didn't ask anybody. You didn't ask anybody. It's by rote. You've done these steps of these things, and this is the outcome. This is what to do. You wake up in the morning, you wash your face, and go pee, and get yourself together and get your clothes on, go down, have a cup of mud, and get things rollin'. These steps that you've done and you've gotten very good at, you see, because it's become normal. And that's what the Book of the Dead is tryin' to show you that that aspect is normal. Meanwhile, back at the ranch, the Tech Body is chasing you 99 ways to Sunday. See? Up and down the steps, up and down the steps, up and down the steps. Why do you gotta go up and down the steps? But the point is the place is running you. And that's what you're saying you have power over, and we say good. We say good. We're acknowledging congratulations. But not everybody else has it like that. So, just 'cause you make it look easy, doesn't mean it's necessarily completely with ease and without deflection.

Ginney 47:09

The - you said though that the, the anecdote to the Tech Body is the resonant node.

iON 47:19

It is.

Ginney 47:21

So, the resonant node is the matter - is the, you know, the, the antidote or this equivalency or the super-super-equivalency, I guess it would be - so, it - from that place of being in that resonant node or with that resonant node, then you do have antidotal power against the Tech Body, right?

iON 47:50

Mmm, we say yes.

Carolyn 47:56

Hang on. Ginney, Ginney. Do you mean antidote or anecdote?

Ginney 48:02
Antidote.

Carolyn 48:03
Antidote. Okay.

Ginney 48:04
Yeah, antidote. Like, you know, the Tech Body, and then you've got the vaccine which is the resident node. And so, that's positioning you. I mean, iON, you said that you should, in your ascension, be ready to meet the event horizon. That should be your desire, your intention for your ascension. To be ready to meet the event horizon so if the Tech Body is the event horizon, then you're in the resonant node. Then you are ready to meet that, and you are antidotally prepared.

iON 48:45
If, if your lamps are trimmed and burning, yes.

Ginney 48:53
Okay. All right. Very good. And the lamps trimmed and burning have to do with the amino acids, right?

iON 49:02
It does.

Ginney 49:04
Okay. And some of the

iON 49:06
Y'all listen to it, y'all listen, y'all listen to her. Y'all listen to her. See? This is how she does it. She'll quote scripture to God like he don't know what it is. She'll quote scripture - now God, you said so and so, so and so, so and so, so that's what we're going with. Just to be clear, she'll quote scripture to God like God don't know what they said. That's the place that transfers - the transdermal condition that transfers that place of, we would say, condition. 'Cause we're trying to navigate what condition your condition is in. And everybody's in different places, obviously, as laid out in the Book of the Dead. So, it's almost like we're taking the Book of the Dead to try to help little men become God. How cool is that?

Ginney 49:55
Now, they're talking about how you take God at God's Word. In the beginning was the Word and the Word was with God. The Word being the physical manifest presence of God. Yes?

iON 50:13
So far.

Ginney 50:14
The physical world, yeah. So far.

iON 50:16

So far, so far. We're gonna see what Bob does with it. He'd fuck up a wet dream, Ginney Belle.

Ginney 50:21

Well, Bob already, Bob already started - Bob declared it. Bob declared it on CKLN when he came on and said he was the Word in the electric environment. I mean, he already started the ball rolling.

iON 50:37

Meanwhile, making backdoor deals. Meanwhile, making backdoor deals with Otto von Habsburg to try to come over this whole thing. Meanwhile, meanwhile, meanwhile, that wasn't too long after the Trumps in Bavaria's Germany was comin' to take over. So, there's a cabal, they're connected. Don't think for one second they're not. Mm hmm.

Ginney 51:13

Okay. So, this is like, for an example, in the - I came across this little piece of information the other day about this situation with this supercomputer that did a diagnosis of the COVID. And then came up with the cure for the COVID that is literally what Carolyn came up with. So, the Tech Body cures the COVID. That's what the article is about, basically. The supercomputer at Oak Ridge National Lab in Tennessee, right?

iON 51:59

Mm hmm. Project Paperclip.

Ginney 52:00

And then, and then everything that it discovered is what Carolyn already knew. And then on top of that is saying that

iON 52:10

Well, honey, that's not fair. That's not fair. 'Cause who's she talkin' to? She got that. She - yeah, no wonder she'd have the upper hand. They're agreeing with her, she's not agreeing with them.

Ginney 52:21

Right. And that's what I'm saying. So, I'm just saying is that an example of the resonant node meeting and matching the Tech Body?

iON 52:33

Okay. Okay, your words are sound, but let's soften them just a little bit if we can. If you don't mind. It's based on whatever you like, but if you don't mind, we'd like to soften it just a little bit. Let's take Bert as an example, or Carolyn on her walk when she stomps them feet on the ground and actually moves the earth. Okay? That application is the condition that sets modalities. Now that's a bunch of gibberish words. So, let's soften that again and say, okay, so if I do these steps of things, and I have this outcome, that I have capacity, or I have power or dominion over it. Like your household, you run your household. Now,

you have help, but you run your household and you control it. And things happen, but you still are in charge of that. That waxing and waning becomes the Zagat, the Zagat role of your place of power of the resident node. So, it becomes the mystery landscape in the environment that you control. Which is why we're very careful when we brag of how you control the Tech Body because that's your words. You said you know how to; you use it to your best advantage like Carolyn, and Carolyn does on that side. But there's such a fine, fine, fine line between the agony and ecstasy aspect, that it's great to have that as a condition. It's like hope; it's a great thing to have, but it's a terrible strategy. So, you have to be very careful because at every step, at every line, there's that trip-you-up kind of conversation. So much so that you have to find yourself in a world where you have to lay brick dust to protect your world. Well, why you gonna do that? You runnin' it, you drivin' it, you controllin' it, why you gonna do that? Because in the time of trouble, it's when you need sustaining. See? It a prevent, rather than just an event, or a vent. Like, did you notice that, that the geyser starts to blow again, Old Faithful, who was not faithful? Did you know Old Faithful was not faithful? And now Old Faithful is faithful again.

Ginney 55:00
Really?

iON 55:01
It quit blowing for six years.

Ginney 55:06
Well,

iON 55:08
And now it's blowing again. So that - it's the intermittent pulse. So, your words, you're asking the question, you know the answer and you're pushing the point. You're right. Every time. No conversation, you're right, except for when it isn't. So, the resident node is great until it becomes the resident unnode. And so, the unnode has to speak to the condition, and all that is the rearview mirror proving where you were. It's the rearview mirror proving where you were. And you go, "Every time I cut my head off my headache seems to get better." It's just does, it's a great cure for the headache. Cut your damn head off and the head won't hurt no more. Or if it does, you won't know it. So, it's all good. Interesting, isn't it? 'Cause a headache isn't pain, headache is pressure. You have no pain receptors in the brain or the head to know. That's why they have to watch you when you have a concussion 'cause you got nothing to say that hurt other than pressure, or maybe swelling or edema. That kind of stuff. Corpus callosum we say. You're gettin' a lot of stuff there, darlin'. You'll have to, you'll have to sieve it a bit. You get a nice, good, fine sieve. It's good.

Ginney 56:35
Okay, very good. Very good. Excellent.

iON 56:38

What's up with all that - what's up with all that crazy mud they're making bricks with? Loose mud? Dirty mud? Clear as mud? We don't know. There's a lot of mud talking there, wasn't there, honey?

Ginney 56:51

Speaking of that, what do you think is the best recipe for grits? Do you think you should make it with water, or you think you should make them with milk?

iON 57:00

Never. No, no, no, no, no, no, never. No, stop. No, no. First of all, you have to - neither. Well, you start with - you have to get water and put your water on to boil. Not all water, like if you're gonna use - ever how much you're going to use, half water. Okay, and get it salty like the sea. 'Cause the trick to grits is not about cooking grits; cooked grits will cook itself. It's about getting the salt in the grits. 'Cause if you don't salt them when you're gettin' the water salty, you'll never get them salty. You can't add enough salt, they won't do it. It doesn't penetrate and it's not salty. So, you get your water salty. Then you start your grits; stir it, stir it, stir it, cook 'em low and slow. And then when you get down to the point where it's too bubbly, you know, where you have to cover it 'cause it's gonna make a mess, then you add heavy cream. Not milk, heavy cream. And you may have to add more water as you're balancing it, but you would say, "I'm a purist. I like to know the exact prescription to make it correct." But it's kind of like your perfect mashed potatoes. Did you know no one makes mashed potatoes like you do?

Ginney 58:08

Mmm, I believe that.

iON 58:10

They're good. Oh, you do. They're, no, they're better than good because they're just right and they're not too harsh. Now, one thing you can do to your ingredients, to your mashed potatoes, you can add a splash, like a little bit, of horseradish. You never taste the horseradish, but it changes the whole complexity of the mashed potatoes.

Gregg 58:30

I get it, I get it, iON. That's awesome.

iON 58:33

A spoonful, a teaspoon, like a teaspoon in a pot full when you're mashin' em. It's very - or a ricer; if you use a ricer that's okay, too. Whatever is easiest to get out. So, the cream, the cream, the cream sets it.

Ginney 58:43

So, let me just make sure I heard you clearly. Let me make sure. Okay, let me make sure I hear you clearly, though. So, if you were gonna start with a cup, you'd only use half a cup of water. Then you'd add the right amount of grits. Then you'd make sure your water salted, and I understand

that. And then instead of adding the other half a cup of water, you're saying add the heavy cream. That's what you're saying to do?

iON 59:07

Yes, toward the end. That's what (overtalk) it after you get -

Ginney 59:10

Okay, I just want to make sure.

iON 59:11

- after you got - 'cause cream will break, so the grits got to be almost ready.

Ginney 59:18

Okay, very good.

iON 59:20

You boil the cream (overtalk)

Ginney 59:20

I never tried making grits, iON, so I'm going to take your example first. You know I've been in the South now for 10 years, so

iON 59:27

Okay, then what you do. All right, then we're gonna. And now here we go. Here's how you know they're gonna be good. Here's the reason to make grits. First of all, you use one to one. Okay? One to one when you're cookin' it. It's a cup of grits. It's a cup of water, or some people do two cups of water. That's the reason we said do one. We do one to one, but you follow whatever you want to adjust. But that's not what this is for. What this is for, it's when you have a big pot of grits and you're through with the grits. You take

[Top](#)

2020-09-05--1900-3

iON 0:00

- a baking pan, like a loaf pan. Okay? And you line it with Saran Wrap. You let the grits cool in the pan 'cause you're never gonna eat the whole thing of grits. 'Cause nobody can eat the whole thing of grits, for God's sake. And if not, then you're not making enough grits if you can eat them all at one setting. Once left over, you take those grits, and you spray it or oil the Saran Wrap a little bit, and you put those cold grits in the baking pan, loaf pan, and you smear it out to level and flat. Okay? Stick that in in the frigerator; let it set for a day or an afternoon or a long time. And then take it out of the frigerator and lift it out with the Saran Wrap. And it's gonna be like a cake, if you can believe it. It's gonna be like a cake.

Ginney 0:49

Oh, wow. Okay, all right, very good.

iON 0:51

Then you take dental floss, then you take dental floss, and you take and -

Ginney 0:56

Yeah.

iON 0:56

- cut that. You take and cut that like you would cheese, and make it like, you know, like the size of French toast sticks. That size.

Ginney 1:04

Yeah.

iON 1:05

And you take those grits, little sticks, and you flour them or put em in panko. Or you flour them, basically put a dusting on 'em, and fry them. You can either deep fry them or pan fry them. (Gregg's indistinct comment, Ginney laughs). Child of God, let me tell you, there never be a day, there won't be a grit bowl at your house, honey. But that's the reason you have grits. That's the reason you (overtalk)

Ginney 1:33

All right, very good.

Gregg 1:35

Awesome, iON.

iON 1:36

(overtalk) batter if you want to, but it changes everything. It's like the most decadent, creamy French fry you could ever eat in your whole life. Like the best French fry ever, ever, ever, ever. But it's a grit. And it's crunchy, and you put it in your mouth, and it just explodes. Especially if you make it that way. So, it's very amazing. And they're addictive though; they are addictive, just so you know. And then, now, there won't be any of those left over if you make a, if you make the house full. Make no difference ever how many there are, they'll get et.

Gregg 2:09

Of course, of course, iON. And hello, by the way. Quickly, when you said you added the cream, is that - is there any more cooking going on after you add the cream or -

iON 2:21

Yes.

Gregg 2:21

- you've already done your cooking when you add cream?

iON 2:24

Yeah, a little bit more. Yes, you have to add a little bit, just don't do it - otherwise, it'd say mix it all at once. But if you take water -

Gregg 2:31
Of course.

iON 2:31
- and mix it with the cream, you just might as well use milk, you're just making milk.

Gregg 2:35
Yeah, leave until the end, of course.

iON 2:36
We're trying to get; we're trying to get the butterfat into the grits without breaking the cream.

Gregg 2:43
Of course.

iON 2:44
That's the thing. Now, you gotta figure out

Gregg 2:46
So, you're testing the grits three quarters of the way through their cooking process?

iON 2:50
Yeah, yeah, yeah. About that, about that. But now that depends on the stamina of the stirrer. Grits - 'cause you can't rush a grit, but you can stir it till - it'll speed up the process. So, you have to get it a pretty rolling boil and then stir it, stir it, stir it, stir it, and then turn it way down. And then stir it here and then stir it there. But you can control that.

Gregg 3:09
Got it. Got it. Okay.

iON 3:10
People like it different; they like the distance different. You have to perfect your water ratio. Some people like a grit runny. Some people like to -

Gregg 3:20
Yes, of course. Yeah, yeah.

iON 3:20
- eat grits from a bowl. Some people like to eat grits from a bowl. And if you do it right, you should slop grits on a plate and they should stand up like tapioca.

Gregg 3:30
Firm, firm. Of course, I get that.

iON 3:33

But that depends on your, that depends on your water ratio.

Gregg 3:37

I get that, too.

iON 3:37

The cream at the end, not milk, not milk. Milk makes it creamy like a, like a sweet, like a sweet grit, or like a shrimp and grits, like an etouffee kind of consistency if you're doing it that way. But the cream changes all that. It puts a whole nother depth of layer or the butterfat that's in a different level. So it actually clings to the grit itself. So it's not like it's floating in butter, which is nothing wrong with that.

Gregg 4:08

Yeah, yeah. I got it.

iON 4:09

It's too greasy, too greasy, too greasy, too greasy. The butterfat

Gregg 4:12

You hit it at the right time, and the two are attracted to each other.

iON 4:18

And get that whisk, now. You're gonna need that whisk 'cause that cream will break, and then once you get it down that last little bit, it's like finishing. It's like adding your cornstarch toward the end if you were going to.

Gregg 4:30

Yeah, yeah, but it's all about low heat at the very end; really low heat.

iON 4:34

That's right. Well, you gotta balance it. You gotta balance it because you're trying to bring up the grit into something else. It's like the way they make hominy, like hominy. With the potash. It's the same thing.

Bob 4:51

Ginney, what was the topic before mud? Was that the COVID theory?

Ginney 4:59

Yep.

Bob 4:59

After Bob and Trump.

Ginney 5:01

Yep.

Bob 5:02

Okay, so I'm looking at this theory -

iON 5:05

CKLN. CKLN. CKLN. Don't forget that. That was huge.

Bob 5:07

The bradykinin hypothesis, what's that got to do with Carolyn? How is Carolyn in this description here?

Ginney 5:14

Oh, well, she, she knew that it was the thingy - hold on just a second, I'll tell you. Well, first of all, she's in there because of the - what they discovered was gonna be the after they went through and analyzed all those samples; 40,000 or something different cases with the supercomputer. And then they came up to the very basic common sense thing that Carolyn already knew. And what she knew from the beginning was that, and she talked about it on the radio show, was the ACE2 inhibitor receptors, and that the problem with those. And that, also, she knew about the ACE2 inhibitor receptors being compromised because people who are - about the COVID - are on statins and other kinds of drugs. And so they've, they've got additional compromise. And then she knew that what was going to ultimately help a person more than anything, including the zinc that comes into play, was the vitamin D because of the way that it works as the, in their lungs to protect the inflammation in the lungs. And also keeps the bradykinin storm from actually forming because of the way it protects the body. So, she knew all that. She said it like in the first, you know, March 23 or April 6, or some crazy stuff like that. So, I mean, they had the supercomputer do the analysis, but Carolyn already knew, and that's why

Bob 6:56

And what is it that Carolyn knew? What is Carolyn explaining?

Ginney 7:00

I just explained it to you, Bob. I told you about the ACE receptors, -

Bob 7:05

I don't know what that is.

Ginney 7:05

- I told you about vitamin D.

Bob 7:07

I don't know what that is. Just say -

Ginney 7:08

Okay, well, it's just Carolyn does.

Bob 7:11

- in simple language. What does the hypothesis say that Carolyn said. What's so great about this hypothesis? What do they say? They explain what about the COVID?

Ginney 7:22
They explain how

iON 7:23
That Carolyn's right. They explain that Carolyn's right.

Ginney 7:25
There you go. They explain that Carolyn's right.

Bob 7:28
And what is it that Carolyn said?

iON 7:31
How To Cure COVID-19 that she doesn't say is the cure.

Bob 7:37
She doesn't say it?

iON 7:40
Can't say it. You say it, you become like Jim Bakker sovereign silver. They'll throw you in the hoosegow. They'll put you in the pokey. You'll do the hokey pokey if you say you got a cure for something. You got to say, "I have no cure. That motherfucker. Burn motherfucker, let the motherfucker burn." And then they like you. Then it's okay. 'Cause then you're supporting their misnomer of reality.

Bob 8:04
So, they talk, they talk about his bizarre symptoms in this article. What are the bizarre symptoms of COVID-19?

iON 8:15
The most bizarre ones in a respirator is

Bob 8:18
No, I'm asking Ginney.

iON 8:19
Oh, we're sorry, We're sorry.

Bob 8:19
I don't know what you're talking about. Yeah, yeah, you stay out of this.

iON 8:22
We're sorry. We'll go back to gritland. We'll put on a big pot of grits right now.

Bob 8:26
What are the bizarre symptoms of the COVID-19, Ginney?

Ginney 8:32

I don't know, Bob, I guess the most bizarre symptoms are that it's vexing and unprecedented in many ways, according to the article. But I think really what it is, is what they think is bizarre about it is since they've never been able to acknowledge that people get side effects from, side effects from drugs. Since they've never been able to acknowledge that, they weren't prepared to acknowledge that what was really going on was a lot of people lived on a lot of drugs, were immune compromised, and susceptible to this virus. And that's what Carolyn (inaudible).

Bob 9:05

And that's Carolyn's point? People who were immune compromised died, others didn't.

Ginney 9:12

Yes, you could say that.

Bob 9:15

And it says here, "entering cells and other places where ACET is also present." What is the ACET receptors got to do with anything?

Ginney 9:26

Those ACE2 receptors. ACE2 receptors regulate the performance of the cells. You could ask Carolyn, she's right there. Isn't she?

Bob 9:39

No, we're asking you. So, - 'cause you made the statement that Carolyn was already saying it, so I wanted to hear for you what you thought Carolyn said. So, this is why people wear masks, Carolyn? It enters through the nose?

Carolyn 9:58

Yeah, yeah, the mucus membranes of the nasal passages are susceptible to picking up crap if your mucous membranes aren't healthy enough to resist.

Bob 10:12

So, the supercomputer found

iON 10:15

No, it's your black mirror. It's coming from the black mirror.

Bob 10:21

What did the supercomputer discover?

iON 10:24

That Carolyn's right.

Ginney 10:26

That Carolyn's right.

Bob 10:28

And Carolyn said your immune system is weak.

iON 10:33

No, that's not what she said. That's not what she said. She said this is the condition, this is the condition by which you build up an immune system that won't be troubled by COVID-19. She always pulls that from the homeopathy condition.

Bob 10:48

What is the condition these start off - what's the condition that you do something to build up?

iON 10:56

Too many words, we have no idea. It's all - it's lost. He should just (overtalk) and go on and die.

Bob 10:59

What's he, what's he trying to say, Carolyn? This is the condition.

Carolyn 11:03

There are layers, there're layers. What the CDC even admits, and they had from the close to the beginning is there're comorbidities. And those are

Bob 11:17

Now, what's that word mean? I hear that.

Carolyn 11:18

Those are health conditions like diabetes, high blood pressure and heart disease. But they, what they will never admit is all those conditions mean you're on a whole passel of drugs that are probably the real reason why you are susceptible to the virus. And they even said recently, oh, my gosh, the CDC said that 94% of the people who died had these comorbidities, which meant only 6% of healthy people get sick. So then everybody thinks, oh, my gosh, we can all go back to work and all that because it's only sick people that get sick. But then when you, when you look at the statistics, you find out that, yeah, 70% of the population is sick. So, we brought ourselves to a level of the perfect storm, which is

Bob 12:22

People don't know they're sick. That's what you're saying. People don't know they're sick.

Carolyn 12:28

Well, they've been told they're sick. But they've also been told that the drugs will keep them from having symptoms of their sickness. So, they never imagined that they were sick, sick. But it's put them into this like I was trying to say before you interrupted me

Bob 12:42

The drugs make them vulnerable. The drug drugs made them vulnerable.

Carolyn 12:45

Yeah.

Bob 12:46

They don't say that. They don't say the drugs make you vulnerable. They say the drugs protect you.

Carolyn 12:51

Right. And then the perfect storm of all these vulnerable people whose mucous membranes are all irritated because of the drugs and the yeast overgrowth. Sinus infections: 97% of sinus infections, according to the Mayo Clinic, are fungal related, which means all this fungus is irritating the mucous membranes making them leaky and susceptible to inhaling viruses.

Bob 13:21

So, how is the Tech Body in this situation that I'm looking at this article?

Carolyn 13:28

I don't know. I haven't read the article.

Bob 13:29

No, the article is the Tech Body. They had to come up with this week's theory. This is the real disease; people need new content. So, this article is about nothing or it's saying the same thing and leaving out your point, like all articles did for last 40 years. Right? All articles have left that is what you're saying.

iON 13:52

Left, left, left, left, left.

Bob 13:55

Turn left?

iON 13:57

No, you're saying right? We said left.

Roy 13:59

Is it right?

iON 14:00

You said right? And we said left.

Bob 14:02

Right. So, Carolyn has -

iON 14:04

No, left!

Bob 14:06

- Ginney could say that Carolyn said the correct response before anybody else over the last 30 years to every situation that came up. So, how are you going to get the Tech Body to give it up and recognize what you're saying?

iON 14:23

What we were saying - that's exactly what we've been saying. From how Ginney quotes scripture to us or even to God like God don't know the scriptures. That's how you do it. You push the point. You make their words stand.

Bob 14:37

That's how you do what? See, that's how you do it

iON 14:38

She validates the pow- goddamn, Bob, what are you talkin' about?

Bob 14:42

Now, now you calm down. You don't have your little tantrum. That you explain that's how you do it. What? You yell at God and tell God? And then God says, "I already knew that" like you're doing right now.

iON 14:53

You take Bob's, you take Bob's words, and you cram 'em back down Bob's throat hole so that he can't deny those were his words. And that vindicates and validates the position because Bob's proving that Bob's right no matter what. Those are the words. So, Bob, you did say you were right and superior to everyone in every way.

Bob 15:13

Yes.

iON 15:13

So therefore, it's an undisputed condition that that's the case. So, if that's indeed the case, and there's no other outcome other than you ruling and reigning forever, so therefore, any time that kabuchi ain't in the frigerator, it's your fault.

Bob 15:28

(Carolyn laughs in background) You fucking liar. You fucking liar, iON. (iON laughs) Trying to use me as the scapegoat. Always trying to use me as a scapegoat. And you shut up, you little asshole. You little idiot. (Carolyn continued laughing) You're making me - I never forced it out of my mouth. It came with the exhalation. You're making me force it. I never forced it.

iON 15:55

Okay, now, are you bragging or complaining? Are you bragging or complaining? That's what we're trying to figure out now. Your word stands true, Bob, no matter what.

Bob 16:02

Yeah. Okay.

iON 16:03

That's how you do it. (singing) This is how we do it.

Bob 16:07

No, no, no, I'm trying to stay to the topic. I'm trying to figure out why they think this is a new theory. So, what is it, Carolyn? They cannot admit that the pharmaceutical things weaken the immune system and all issues.

Carolyn 16:20

No, that is one thing they cannot admit because the drug companies rule the world.

Bob 16:27

Now, iON says the drug companies have collapsed. How are they - do they need this theory to get through another couple of weeks, iON? The drug companies.

iON 16:36

Well, it's not the drug companies that are making it - the only ones that are making it at all are the ones doing imitation, imitation, slapstick COVID-19. What'd ya call that?

Bob 16:55

Is that Remdesivir? Are you talking about Remdesivir?

iON 16:58

Not Remdesivir. That's one, but that's not it. It's trying to make, it's trying to set - they're trying to set it so that you don't have to have the, the theorem where everybody's got to get it and get over it to overcome it. Carolyn calls it something - mean theory or mad theory.

Bob 17:19

They're making a theorem. They don't want to say that you have to get it to overcome it.

iON 17:24

No, they're saying you HAVE to get it to overcome it. You have to get it to survive it.

Bob 17:29

And everybody did get it.

iON 17:31

Not everybody.

Bob 17:34

Well, a lot of people overcame it. And Carolyn's saying they're still vulnerable because they're on drugs. On pharmaceuticals.

iON 17:40

Yeah. And they're banned because of the, and because of the end of time and the end of the swine flu and yeah, there's lots of issues. So, it's actually, it's actually, we're gonna be able to defend Big Pharma in a little bit because men's condition here on this earth are but to die. So, it really doesn't matter.

Bob 18:03

Did you just say you would defend Big Pharma? Is that what you just said?

iON 18:04

Yeah, hell yeah, we love Big Pharma. Carolyn's working for them right now.

Bob 18:07

You would defend them from what? Defend them from what?

iON 18:11

Carolyn Dean is working for 'em. For making those idiots that are dying anyway make them feel as comfortable as possible.

Bob 18:17

Oh, okay.

iON 18:18

Taking the crooked way straight. But yet, but yet, you'll let people with Joe, you'll let people with damn Bob Carr take goddamn LSD and that's perfectly all right. Dropping this, dropping their brown tabs like it's going out of style. Perfectly fine. No problem. It's all good. No, issue, no issue, no issue. Well, not wait a second. Now, what in the hell? How does this work? You see.

Bob 18:43

So, the next virus, 'cause we're talking about the recently deceased virus, COVID-19, that's not doing anything anymore. Right? That's pretty weak now or not working?

iON 18:57

Doesn't matter, it's a non sequitur. We're done with it now. It's over.

Bob 19:01

Yeah, it doesn't matter. It doesn't matter. So, the new thing

iON 19:03

As Ginney Belle say, as Ginney Belle says, "that's in the books." Let's do - "that one's in the books." Let's do the next one. The next, next, next

Bob 19:08

And the next one comes along, the pig thing. And Dr. Dean will say, "Oh, you guys are taking pharmaceuticals. You've got a weak immune system. And that's why the pig meat is killing you."

Carolyn 19:19

No, this one, you remember, is if, if people take the vaccine, they make themselves susceptible to the next one. So, it is still along the venue of taking drugs and making yourself sick.

Bob 19:34

Yeah, the vaccination will do you in. So, it's always the death by modern medicine. Right? It's always death by modern medicine is what you say.

Carolyn 19:45

Right.

Bob 19:46

So, are you speaking up when that happens? The next phase?

Carolyn 19:52

No, no, we just talk more 'cause

iON 19:54

No, no, no, no, no. She's going to tell them that herd immunity is endemic.

Bob 20:04

Herd immunity, Carolyn, that's people immune through drugs?

Carolyn 20:08

No, no, no, that's a natural immunity where enough people get it and, I guess, it kind of weakens the virus. And then as it goes along, it's less, it's weaker, so less people get sick with it and enough people have immunity that it just, it doesn't affect them.

Bob 20:28

All right. So what did iON just say about herd immunity?

Carolyn 20:31

Is endemic.

iON 20:32

When that happens, when that happens, that's when the swine flu -

Bob 20:36

What? That'll happen with the pig virus? Is that what you're talking about?

iON 20:39

Yes, the pig virus will kill all those with herd immunity. Everybody in the herd is gonna die. Ha ha ha.

Bob 20:46

And you call that endemic? What's that mean, Carolyn?

Carolyn 20:49

Everywhere.

iON 20:51

It's everywhere, everywhere.

Bob 20:52

Okay, so the herd immunity won't work this time. We're talking about herd immunity work.

iON 20:57

Herd immunity, yes. No, no. You're not, you're two different conversations now. Come on hendiadys, stay with us, Bob. Dark Soul, come on back. Come back to the live Carol Ann.

Bob 21:06

Shut up!

iON 21:06

Come on back, Bob. Now, what we're talking about here is herd immunity is gonna affect everybody everywhere. And those that have this particular herd immunity when the swine divine swine finds its way into this pandemicable position, those that have heard about the herd immunity that are inside the herd are gonna be dead.

Bob 21:36

Right. So before, the herd immunity was a desirable thing, Carolyn, with COVID-19. People got immune and got the, got the stuff. But they're immune to any further developments of it. This time,

iON 21:52

Bob, you have five bodies. Bob, you have five bodies, you have no antibodies. And the only way this thing works is if you have antibodies. And the antibodies are what over - tries to overtake the five bodies. Or we did that, too. But in the hexad(vertisement) coming to a community into the Jack Paar show near you, you'll be able to hear and see it firsthand. Whatever happend to Mike Douglas?

Bob 22:21

So, the herd immunity

Ginney 22:21

Can't Bob - Bob, can't you just make one of the - can't you just make an antibody right now? Come on. We can do the octad, -

Bob 22:31

What are you talking about?

Ginney 22:36

- one of the bodies. I'm asking

Bob 22:38

I'm the antibody I'm the antibody. I don't have to make anything. I've always been the antibody.

Ginney 22:48

You're the antibody. Okay. Very good.

Bob 22:40

Yeah. I brought in iON. That's the first antibody.

Ginney 22:45

But iON just said you didn't have any body's antibodies. I'm just saying.

Bob 22:54

I don't know what he said.

iON 22:54

(indistinct) five bodies. He didn't have none.

Bob 22:55

(overtalk) figure out herd immunity.

iON 22:55

Oh, here's Mike. He doesn't even know about Mike Douglas.

Bob 22:58

So, Carolyn,

iON 22:58

He never watched the Mike Douglas show, Ginney Belle.

Bob 23:00

I watched a Zappa You Tube. I watched it once when Zappa was on it. Zappa was on it was on and I watched it. 1976.

iON 23:07

Oh, John Lennon, John Lennon. Well, it was '61. '61 was when you need to be worried about it.

Bob 23:12

Ha ha. Lennon wasn't around in '61. So, Carolyn, everybody uses the term herd immunity as a good thing. Oh, boy, we're all part of herd immunity. Right, Carolyn?

Carolyn 23:21

Right.

Bob 23:21

Like, like I heard some girls, young ladies, talking about herd immunity on the walkway as a gang, or they were celebrating that they had herd

immunity. Okay, so it slipped now. For the next one, you don't what herd immunity.

Carolyn 23:36
Yes, it sounds like.

Bob 23:38
Is that what you're saying, iON?

iON 23:41
No, that would be like David Frost. That's different.

Bob 23:45
Right. So, herd immunity is everybody thinks they got the antibodies. But this time the antibodies aren't gonna help you because when the vaccination gets in you, the antibodies react to that and kill you. So, so the - so, the herd immunity we got from COVID-19 is gonna set you up for a bad effect from the vaccination. Right, Carolyn?

Carolyn 24:09
Right. And, iON, it sounds like you're saying that anybody who had COVID and survived and has the antibodies, they're also susceptible to the next virus.

Bob 24:22
No, to the vaccination.

iON 24:24
It's like, it's like Hollywood Squares.

Bob 24:27
No, it isn't.

Carolyn 24:28
No, I didn't hear your answer.

iON 24:30
Yes, it is.

Carolyn 24:30
Are people who had COVID and have antibodies susceptible to the next virus? Shut up, Bob.

Bob 24:37
No.

iON 24:38
Only if they get the, only if they get the vaccine.

Carolyn 24:43
A vaccine.

Bob 24:45

Yeah, the vaccination is the fact.

Carolyn 24:47

Right.

iON 24:47

The vaccine, the vaccine is what lines everybody up. It's what hooks 'em all together. Because what you don't know is that there are degrees of COVIDity in COVID-19. That's why some people don't have the heavy respiratory. And that some people have no taste, and that some people have no goddamn symptoms at all, and that some people are compromised. The compromised seemed to doin' better than everybody damn else. It's just people falling over dead. They get in their house 'cause they're stuck. 'Cause they can't get to porn anymore and the whorehouses are closed, and they can't live any more.

Bob 25:18

Did he say COVIDities, Carolyn?

Carolyn 25:20

Yeah.

Bob 25:20

Not co-morbidities, COVIDities.

Carolyn 25:22

(in background) Yes, COVID is (overtalk)

iON 25:24

COVID.

Bob 25:24

What's that?

iON 25:25

They're different. The COVID-19 is multi-things.

Bob 25:30

Yeah. So you're calling them COVIDities, the different features. The different reactions to it I guess you're saying.

iON 25:37

And that's what they have not identified yet. They only have the test for this issue. Not that there are details like kinds of cold or flu symptoms. Not everybody has the same issue.

Bob 25:48

Okay. So, is there a tetrad happening here? The effect of the COVID, they didn't have a solution for it other than hydroxychloroquine and the secret stuff. So it flipped out of place

iON 26:05

No, Bob. Goddamn, that's the Joey Bishop show. What are you talkin' about now? That's a whole nother thing.

Bob 26:11

Uh oh, we have a TV addiction here. iON's into TV land.

iON 26:14

That's a whole nother thing. That's a whole nother thing.

Bob 26:18

Okay, but listen. So then the COVID, it does the viral thing. Where does the bacterial come in? Where's that coming from?

iON 26:27

From the swine.

Bob 26:28

Ah! That's the mixture -

iON 26:29

'Cause you put the feces on you like a fresh pig. The fresh pig -

Bob 26:31

- that's the mixture with the viral. Right? Okay?

iON 26:35

- the fresh pig. The fresh pig. Yeah. The fresh pig, that you got to put your feet on. That's what comes from - that's why it's viral.

Bob 26:39

So, is that the COVID, is that the viral flipping into bacteria? No, they come together.

iON 26:45

No.

Bob 26:45

Then they flip into somethin' new that reacts badly to the vaccination.

iON 26:53

Well, we don't know what's badly. They're gonna die. Is that bad?

Bob 26:56

Yeah, is the combination of bacterial and viral, which is I think you said was new, never happened before, that is what the vaccination is naively unable to deal with and causes the opposite effect? You agree with that? The COVID - the bacterial and the viral, the vaccination protocols that they think they're inventing, actually are up against a new problem. The viral and the bacterial; and it'll kill the person.

iON 27:28

Yes. Yeah. Why what -

Bob 27:30

Get that, Carolyn?

iON 27:31

- the problem with polio was.

Bob 27:33

Yeah.

iON 27:33

What the problem with polio was is there wasn't one strain of polio. There wasn't one kind of polio, they had to reach it to have something that encompassed every type or form of polio of how it cripples up the body.

Bob 27:48

Yeah.

iON 27:49

That's the point. And if you figure that out, then you make a vaccine that works, and you can eradicate all polio. This is what they weren't able to do with AIDS, HIV AIDS. This was what they were not able to do -

Bob 28:01

Did they do it with polio?

iON 28:01

- with SARS. They did! They don't - how many polio doctors are there? Ain't none. Ain't none, maybe two, but there ain't none.

Bob 28:08

Okay, so you're saying they've got to make a vaccination that deals with the bacterial viral combination?

iON 28:16

Yeah.

Bob 28:17

(Carolyn in background, inaudible) Carolyn says they can't do that. You agree, iON?

iON 28:21

Well, we'll see. We'll see. (singing) Nothing from nothing leaves nothing. -

Bob 28:26

Yeah. So, -

iON 28:27

- You gotta have something.

Bob 28:28

- is it a coincidence that vaccination

iON 28:31

Oh, that's seventy-seven cents! .037 cents. .037 cents. Mark it off, Bill.

Bob 28:34

Hey, is it a coincidence that the vaccination interacts with a combination of bacterial and viral to kill somebody? Is that an unforeseen new effect of the substance of a vaccination?

iON 28:47

We're gonna see. We're not pimping this part, Bob, 'cause people won't. Well, if we've pimped this and everybody listens to it, then they're not gonna take the vaccine. Then there, everybody's gonna live; and it's gonna make a whole nother mess 'cause now you got to feed 'em and you gotta do another goddamn round of stimulus.

Bob 29:01

Ha ha. See where we got? See Ginney? See the new insight? The new joy of revelation we got?

iON 29:07

Another round of stimulus.

Bob 29:07

You get that, Ginney?

iON 29:09

We got the thing down. We got the thing down now to where -

Bob 29:11

See the Bob technique?

iON 29:11

- we only have a little bit to do. We only have a little bit to do.

Bob 29:14

Got that, Ginney?

iON 29:15

They'll be dead and you don't have -

Bob 29:16

Have you learned? Have you learned how it works? The way you do science.

iON 29:18

- to feed them. So, you want to keep them alive. Then you got to feed them all. Then there ain't enough tractors to plow the ground. Then

Carolyn has to buy another farm to raise food that people can't eat. For God's sake. They can't get to the farm and they can't eat the food 'cause they got a mask on. And then the mask on keeps them from protecting them from the food that's gonna kill them anyway 'cause the pig is divine. And that's why Tyson is building all these hospitals right outside all of their meatpacking plants.

Bob 29:45
In Iowa and Kansas.

iON 29:47
(singsong) Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts (overtalk)

Bob 29:53
So, Ginney, what do you think of that? We go beyond interpreting some 'um Carolyn knows, which is just the old cliché. (Carolyn in background: Ah!) You can't get anything new from Carolyn's thinking. But my ignorance, exploring ignorance or discovery, discovers a new pattern: that we want to kill people!

Ginney 30:14
It's incredible, Bob. I mean, it's so impressive. I'm just, yeah, that's amazing.

Bob 30:21
Yeah.

Ginney 30:22
It's amazing.

Bob 30:23
We let Carolyn run around. She's the little kid. Everybody watches the little kid dance in the living room while Bob, the old Dark Soul, sits in the corner, waits till everybody's fully exhausted by Carolyn's cliché dancing as a little kid. And then Bob cuts in with, "Well, look what the little kid does." See? That's how you raise a family. That's how you raise a family.

iON 30:44
This is, this is the Merv Griffin. He flipped into Merv Griffin, now. Yeah, you've done that.

Bob 30:49
Ha ha. I went from Joey Bishop to Doug, Mike Douglas, and Merv Griffin,
-

iON 30:56
Joey Bishop, Joey Bishop -

Bob 30:57
- and Jack Paar. You started off with Jack Paar.

iON 30:59

And Paul Lynde. And Paul Lynde. Don't forget Paul Lynde. He's the gay guy. Sometimes you're the gay guy.

Bob 31:05

Ha ha. Okay, let's now - do you want to say something, Gregg? Did you finish your point?

iON 31:13

He talked about grits.

Bob 31:16

Oh, yeah, we did that. Yeah, we don't want any more food recipes. So, so the Brady Cannon look at this ridiculous disease by the Tech Body. Nice, wonderful article. Roy posted it. "Element" magazine. A supercomputer analyzed COVID-19. An interesting new theory has emerged. Heh heh. No new theory. And then Carolyn's here and she can't even tell them what she's got for it. We're the, we're in a new kind of lab, we make inventions and then refused to release them. Or even tell you what we did! Think of that. Is that gonna threaten your identity, your purpose, sense of purpose, all you employees of iONdom?

iON 32:02

No. No.

Bob 32:05

It won't? It won't? Okay, so there's a lot of words here, Carolyn. Look at this sentence. In fact, Jacobson and his team note in their paper that, "The virus acts pharmacologically as an ACE inhibitor -- almost directly mirroring the actions of the drugs." Look at that sentence! So, the virus is the drug and they think it's something separate. And they call it a mirror of the drug. What a bunch of bullshit. And so, all these little kids who can't go to university, if they did, they'd go learn this crap and get fooled and walk around being super confident and then get Jesus and become an asshole and never heard of Frank Zappa. And if they did, they wouldn't like him.

iON 32:49

Who?

Bob 32:50

That's what we're growing.

iON 32:51

Who?

Bob 32:52

We're growing people who, as Blavatsky predicted, are subhuman. Okay, so

iON 32:57

Who?

Bob 32:59

None of your business.

iON 32:59

Oh, you mean, you mean Beefheart. Oh, the mothers of contrition. Yeah. The mothers of contrition, that's right. That was a good band. That was a good band.

Bob 33:07

Jane Fonda dated Rick Perry something like 2009 to 2017. And Rick Perry was the first producer of Captain Beefheart's first album, "Safe as Milk," 1965, '66.

iON 33:19

And she was a, she was a whore.

Bob 33:21

And I'm harassed every fucking day by this guy who was - worked with Rick Perry with some kind of, I don't know, maybe they started health restaurants in California in LA in the 70's. They did some big thing. And I have to deal with this side effect of Beefheart every fucking day. Y'all line up, you know, Ginney, now. There's only, there's only five couples walking at the time I come home from Polo beach, and they're all fuckin' on that ReMag. And they all think I'm a god and I gotta fucking respond to their little compliments every fucking day! It interrupts my meditation. My access to the

iON 34:00

Mediation? Are you go to court? Are you going to court?

Bob 34:03

I'm goin' to court. I'm gonna band these people from walking that time of day.

iON 34:08

You want us to - well, see, we can smote 'em but now they've got, now you've got the wrong - now see, this is where there should be a rule. Only beautiful people should be allowed to take ReMag. You get these ugly, stankin', old people on this shit and now Bob has to endure ugly. He is propagating ugly.

Bob 34:27

Ha ha. That's right! You got it.

iON 34:28

But they don't get pretty. There is no ugly people, there's only poor people. If you give them enough money, all that goes away. Just, poof, just like that. They get hair, they get smooth, they - ugliness

Bob 34:37

What goes away? If you got enough money, what goes away?

iON 34:40

You got enough money, ugliness. Ugliness.

Bob 34:43

Yeah, so there are a couple of ugly couples I don't talk to; I ignore them. Every fucking day we walk by each other within three feet, and I don't look at them. I don't look at their eyes, I'm not talking to ugly people.

iON 34:52

Socialism. Socialism distancing -

Bob 34:55

I don't know if they're socialists.

iON 34:55

- would have you more than three feet away. Socialism distancing would have you more than, more than three feet. Supposed to be six feet. Supposed to be six feet.

Bob 35:04

It's amazing -

iON 35:05

YEAH.

Bob 35:05

- as I walk along, -

iON 35:06

YEAH.

Bob 35:06

- nobody knows I'm part fascist, part communist, part Marxist and part monarchist. Nobody knows that!

iON 35:15

He's a Low Low, he's a Low Low and a practicing pedophilia that's into necrophilia -

Bob 35:21

Ha ha. A sesquipedalian.

iON 35:22

- and he's been delivered, then been delivered from being a practicing sesquipedalian, yes.

Bob 35:29

Now let's just see who's saying what on the chat lines. Anybody, has any SubGeniuses come in?

iON 35:35

You don't keep up. You don't keep up. You don't keep up.

Bob 35:38

I know.

iON 35:39

They're scared. They tithe and tithe and tithe.

Bob 35:38

No SubGeniuses showed up yet, just the regular people. Germaine's singing a song. "There is no ugly people, there's only poor people." New lyrics she'll put on her next mask. Okay, so

iON 35:52

Oh, "Right plus body equals Dottie." That's Dottie Rambo. Buck fucking Dottie.

Carolyn 35:59

(in background) (overtalk) magnesium rapper song.

Bob 36:01

We can't play it.

Carolyn 36:02

(in background) No, the words.

iON 36:03

We can't play it.

Carolyn 36:05

There's a magnesium rapper song that Germaine

Bob 36:09

Everybody here knows, Carolyn. They all go to my Facebook page every day: Roy, Phil, the regular people. (Carolyn in background: Akkk) They see what I post. They all like what I post. And then they read those on the list.

iON 36:22

Look at all the ugly people.

Bob 36:23

Big shot. Ha ha. Big Sean. I forget the name of the song. "Lucky Me." Yeah, "Lucky Me." Okay, so we got - I was gonna go

iON 36:34

Michael got it wrong. He doesn't know the difference between a herd of cows, and he heard it through the grapevine. He's calling it "heard" immunity. That's cute. Heard immunity.

Bob 36:43
Heh heh. So,

iON 36:44
Did you heard? Have you heard? Have you heard that the bird is a word?

Bob 36:49
Yeah. So, I think that's it, Ginney. Bob and Trump, bradykinin hypothesis, mud, recipe for grits. And then did Gregg - no, that was the last topic. Okay, so now we're gonna bring someone new and

iON 37:04
And how to compost cadavers. Don't forget that. We spent an hour on that shit. How to compost cadavers. Come on, Bob. Pay attention.

Bob 37:12
Yeah, we did that. Okay, who's this? Is this little Sara?

iON 37:17
Now listen. Listen, one thing. One thing. Listen. You got - here's one more change. One more thing you got to clean up. Let's do it this way. You can take two cups of water, one cup of milk, and one cup of heavy cream. And put the milk with the water and one cup of grits, salted, cook them and then add the heavy cream at the end. Yeah, that'll make it bombin'. Try that. This will get your consistency right.

Bob 37:45
Yeah, that will go in the grits. Then I'll say recipes were given. I'll say Bob makes another - makes his usual breakthrough. That'll be the note: makes his usual breakthrough that nobody's expected. Let's see.

iON 37:59
Did you tell him? Did you tell em your secret ReStructure recipe yet, Bob? Did you tell 'em, Bob, that? That'll make their dick, that'll make their dick hard. That'll make their dick hard. Did you tell 'em that?

Bob 38:08
Heh heh heh. No, I didn't.

iON 38:11
Did you tell 'em?

Bob 38:11
Bob makes his usual breakthrough -

iON 38:13
You better not.

Bob 38:13
- for everybody. For everybody that nobody suspected.

iON 38:18

He taking one. He's taking, he's taking a dick for the team one more time.

Bob 38:22

Ha ha ha. Okay, so is that little, little Sara?

iON 38:28

Little SarasiON? Little SarasiON? What?

Bob 38:32

Is that little Sara right there?

iON 38:36

Little Sara, come in little Sara.

Bob 38:38

Well, this guy hasn't been paying attention, in the sense of participating, -

iON 38:44

Oh God.

Bob 38:44

- for months, but he's back. What, what happened?

iON 38:46

YEAH.

Bob 38:47

Did you suddenly realize we were telling some facts, Darius, that he thought we had gone to, that you objected to? Now you realize we went to the right place? Because you end up in the wrong place. That's what you'd say, Darius?

Darius 39:02

I'm just trying to reach them.

iON 39:03

Put Heather on. Put Heather on.

Bob 39:05

Is Heather on there? I don't see Heather's name. But yeah, go ahead. What are you saying, Darius? Speak loud. You see how clear Ginney's phone was? Try to approximate that.

Darius 39:15

I've been trying to read the damn "Panic Encyclopedia," and I'm, like, halfway through it.

Bob 39:19

Oh, that's excellent. That's excellent. We don't need to talk to iON about that. Let's you and I talk. Tell me some points about it.

iON 39:26

Yay. The grits will be done in a minute. We'll be stirin' 'em.

Bob 39:31

Let's hear about Kroker, Darius. Tell us how do you process it?

iON 39:38

Are you sure this is not after-party, after-party talk with Clinton? He's our gay beer salesman. We like him.

Bob 39:44

Heh heh heh. You know, let's just see for a minute. I mean, I've banned Jack 'cause he won't talk about McLuhan, so let's see if Darius deserves to be - to have access to iON. Tell us a bit about your reading, Darius.

Darius 40:00

The last one part I read is about - it's all alphabetized panic, N through X. I took a couple of notes, I guess, somewhere.

Bob 40:08

Can you talk a little louder?

Darius 40:11

Let me switch. Hold on. I'm in my headphones. Is that better?

Bob 40:17

Yes, that's better.

Darius 40:18

Okay.

Bob 40:19

Okay, say that sentence again.

Darius 40:22

So, I said I'm about halfway through the alphabetized section. What are you doing?

iON 40:30

Nothin' honey. Nothin' honey, we're ain't doin' nothin'. What do you want? What do you want us to do?

Darius 40:36

Ah, I got distracted (overtalk)

iON 40:35

Who the fuck are you talkin' to, that's what we need to know.

Bob 40:40

He's got a little baby there. He's got a little kid.

Darius 40:43

I didn't even say anything before my daughter was born.

Bob 40:45

Now here's the problem, Darius. You're loud but you're blurry.

Darius 40:48

Blurry?

Bob 40:48

So maybe check to see if you can make the distance with your mouth

iON 40:51

Ha ha ha! (singing) I'm Blurryface and I care what you think.

Bob 40:55

Blurryface, Darius. You're Blurryface.

iON 40:58

That's another point, another point three seven cents, Bob.

Bob 41:00

Ha ha. Okay, go ahead, Darius. Try it again.

Darius 41:06

All right. So, in the "Panic Encyclopedia," the last part I was reading is about a woman's response to some dude leaving a bunch of weird voice messages, like, about him masturbating and whatnot. But it's, ah,

Bob 41:20

What's the title? Panic what? Panic what?

Darius 41:23

The title is panic obscenities.

Bob 41:32

Panic obscenities. Okay, so he's leaving voicemails and what happened? What's the syndrome or what does he say about it?

Darius 41:41

So, the woman responding to the voicemails and the writing saying all kinds of things like how - ah (indistinct sentence)

Bob 41:53

You're hardly hearable, Darius. It's so ridiculous. You people with the stupid phones. We can't even make it - blurry. I don't know what you're saying.

Darius 42:07

Basically, it's her response to it. And she just basically - she's saying that a - the guy doesn't even actually want to sexualize her. He's - something about the "Mechanical Bride."

Bob 42:20

Heh heh. Okay, well read the words.

Darius 42:25

Let me see if I can find it. (clears throat)

iON 42:33

Boy, that was clear.

Darius 42:34

Heh heh. I'm trying to find the part where it mentions "The Mechanical Bride."

iON 42:44

While he's trying to find, while he's trying to find out if there's this something that he thought he was reading, it was really reading him, we can give you a little Cardi B. We can give you a little Cardi B. Brrrrrr. We can give you a little Cardi B. Brrrrrr. If you do that after every sentence, it'll make

Bob 42:56

What was that? Why did she do that, iON? Why does she do that?

iON 42:59

It's a rapper. It's a rapper thing. If you let Germaine talk, she can tell you. Brrrrrr.

Bob 43:04

Oh, okay.

iON 43:04

She can tell you. That's what they do. Brrrrrr. That's what they do. That's a rapper thing. It's what you do. It mesmerizes you to make you want to take your clothes off and have someone drug you and give your money to someone. (Bob: heh heh heh) Brrrrrr. It'll make you do that. And if you do that -

Bob 43:23

All right.

iON 43:11

- like tequila. Tequila makes your clothes fall off.

Bob 43:26

Are you proud of your culture, Darius? Are you proud of your black brothers' culture?

Darius 43:31

It's a little odd to me most times; more often than not.

Bob 43:35

Yeah. You're becoming white under Bob's tutelage. Ha ha.

iON 43:42

Nooo. And white - and Bob, Bob, and Bob, and Bob, and that's how we know Bob as the Dark Soul. Yeah, that's right. That's right.

Bob 43:51

Yeah, the black soul. Okay, come on now, you didn't find it, Darius?

Darius 43:57

No, still looking for it.

iON 43:58

He's never read it, Bob. He's never read it. He's never read it one time. You pump these things up, you're not talking about Bob. This is not gonna last long, I can tell you that right now.

Bob 44:11

Well, go to

iON 44:12

Going south 'tis.

Bob 44:15

Yeah, Darius. Talk about the book differently.

iON 44:20

See, here we go. Here we go. Here we go.

Bob 44:24

Yeah, here we go.

Darius 44:25

I find a lot of it confusing. Well, it makes it a little hard to read.

Bob 44:30

Okay. So, what's confusing?

iON 44:31

Well, say that. That's where Bob can help you. That's where Bob can help you.

Bob 44:34

Yeah. Yeah. Okay. Confusing because it's got a couple of perceptions that you can't get. You can't see. You don't know what he means by body drift, say, or some kind of flesh data merger. These words he, he puts together.

Darius 44:52

Yeah, he's uses a lot of phrases I'm not familiar with. And then I find a hard time trying to get the point he's trying to get out with each chapter. For each panic object.

Bob 45:06

Yep. And you're probably too lazy to look the words up. The definitions. Right?

iON 45:11

Ha ha ha. So, what he's tryin' to say is, Darius, is that you're having problems maintaining and achieving an erection. And so, Bob is gonna help you with that so that you won't no longer suffer from Peyronie's disease. You have it all straightened out.

Bob 45:26

Ha ha. But really, you have to look up some of the words.

Darius 45:34

I've looked up a few of the words, but I need to be more on top of it, with it, so I can understand more.

iON 45:40

Now, don't argue for your limitations. You just now got Bob's attention. My god, people - do you realize how many people have sucked Bob's dick tryin' to get as close to him as you are right now? This is unbelievable, and you're just kind of throwing it all away. Come on. You don't send me flowers. You don't sing me love songs. You don't even come when I come home at the end of the day. You don't even care that I was away. Come on. You gotta, you gotta remember when, you got to remember when Dobbstown ruled the world.

Bob 46:08

Heh heh. So, why don't you just grab -

iON 46:11

A little Barbra. That was Streisand.

Bob 46:12

- a random topic and -

iON 46:14

That was Streisand.

Bob 46:15

- read out loud. Come on, iON. We're fucking interviewing this guy. Okay?

iON 46:20

Oh, I forgot.

Bob 46:21

Darius. Open the page 58 and read the panic title. You know, every, every topic has the word panic in front of it. Just read what it says.

Darius 46:32

All right. 58 is under "panic babies."

Bob 46:36

Oh, that's a good one 'cause you just said your baby is - sounds like in the background, right?

Darius 46:40

Yeah, she's trying to get into bed. So, the top of 58 starts: TV screen, it beamed, cooed, and gave every sign of mother recognition. However, when the TV reporter substituted herself for the mother, the baby's eyes beamed just as much. And then it's laughing noises and clapping hands gave every sign that it wasn't perhaps the mommy image which was the object of fascination, but any electrode vibrating image being released, sorry, being blasted out of that big TV screen. It seemed that the baby was responding less to the video face of its mother than to any magnified human face which appeared on the TV screen. This was, after all, a postmodern baby who like everyone else might have might just have loved television. And they're not just babies. (end) Go ahead.

Bob 47:34

Yeah, he's making McLuhan's point. Kroker wrote a book on McLuhan. So, he's saying the medium, not the environment of TV and all the services and companies that go with it, the repair shops, but the the form itself is what the kid, the kid's responding to. The glow. And doesn't matter who's on there, right? And it's enlarged as part of the form. So, he's saying the medium is the message. He's using McLuhan to explain it with new terms, like panic babies. Now, but I interrupted you.

Darius 48:09

Ahh.

Bob 48:09

Ah, insight. He's healed! We have a healing. Ha ha. We have a healing when they get that reset -

iON 48:16

(singing) Praise Bob from whom all blessings flow.

Bob 48:18

Yes, we just heard it here. Ha ha. No, really. So read the next if there's any more sentences. Remember, you said

Darius 48:28

Yeah, there is one.

Bob 48:29

Yeah.

Darius 48:31

Next sentence said: And not just babies either. But if the wave of media hysteria and audience fascination with Ollie and Gorby is any indication, any hyped-up image passing through the TV ether zone streaks now through the cold mass of the audience superconductor moving at hyperspeeds all

while and, all the while and meeting absolutely no resistance. (end)
That's the next paragraph.

Bob 48:57

Yeah. And that's really great 'cause I've always remembered that paragraph. Kroker talks about the superconducting audience or the reception of the superconducting ether space, and it's indifferent. He had the phrase, you'll find it in some other book, indifferent rivulets of experience. That's what people are getting when they're watching TV. They're experiencing indifferent rivulets. The person is kind of indifferent, he implied that; it just goes right through them. That's why people can't remember what they watched on TV. But it's interesting that you picked the sentence that I remember a lot more than others from his book. You want to read it again so people can get the significance? That last section.

Darius 49:45

Yeah. And it goes: And not just babies either. But if the wave of media hysteria and audience fascination with Ollie and Gorby is any indication, any hyped up image passing through the TV ether zone streaks now through the cold mass of the audience superconductor moving at hyperspeeds all the while and meeting absolutely no resistance.

Bob 50:08

Right. No resistance, hyperspeeds, cold math, and Ollie. Ollie is Ollie North, and Gorbachev is the Russian guy, you know, when the wall went down. So, it's a very good description of television when it's obsolesced by satellites, fiber optics and later computerized virtual technologies. See, that probably isn't, wasn't so prominent in the 50's and 60's, the cold mass indifference; everybody was just drinking in the TV thing. But this is several decades later. So, this is where Kroker's adding to McLuhan. McLuhan wasn't as wordy; McLuhan was pretty simple. The people didn't understand the basic points and thought McLuhan was difficult. But Kroker comes along, and he adds more poetic factors in the experience. See? So, you're learning modern poetry when you read Kroker. You don't need to read Longfellow, or Ginsburg or Elliot, just read Kroker. He's the poet of the 90's or late 80's. See, so now that you know - you know what it means a little more than you did. It's quite beautiful to read it, right? It's what your neighbors are doing. They're a cold mass of indifference. Now, that's 30 years ago. Now you got the interactive texting world; that's a completely different world that Kroker doesn't talk about. But he's talking about the pre-internet world. What it was like in the 80's, the apathy of the 80's.

Darius 51:42

Hmm.

Bob 51:46

So, you've been healed. Is there anything else you want to talk about? Do you want to talk to iON? You got a question for iON?

Darius 51:53

I don't have any questions prepared.

Bob 51:57

Well, how about a question that comes up from what we're talking about?

Darius 52:02

Ah, (short pause). Oh, she's talking to baby. What's up?

Bob 52:13

What?

Darius 52:19

Oh, oh, I'm sorry. My girlfriend is talking to me.

Bob 52:26

Is she the mother of the baby?

iON 52:28

(signing) Praise Bob, praise Bob, (continues over and with other audience singing voice)

Darius 52:30

Yeah.

Bob 52:30

Is it your baby?

Darius 52:31

Yes, it is.

Bob 52:34

How old's the baby?

Darius 52:37

She's 2 months old now, I think.

iON 52:40

(singing) Praise Bob, praise Bob, praise Bob.

Bob 52:41

2 months?

Darius 52:43

She's almost 2 months.

Bob 52:44

Hey, come on, iON. I'm trying to hear what he's saying. You fucking, immature astral. So, this is why we haven't heard from you, Darius. You've been busy with the new baby, right?

Darius 52:56

Yeah, we've been trying to get on a schedule.

Bob 53:01

On a schedule so you can be part of the show?

Darius 53:04

So that, yeah, she's - when she's sleeping when I'm tryin' to get things done.

Bob 53:09

Does she listen to the show? She know anything about us?

Darius 53:13

I play it sometimes when I'm just hanging out with the baby. Sam is - she listened to the show before, but she doesn't really keep up with it.

Bob 53:21

What did you say? What's the first part? She's, she's heard it. What does she think of what she hears? Or she just cold mass audience like TV and it just drifts through her?

Darius 53:31

What do you think of the show, Sam? (indistinct in background) She says she thinks it's pretty interesting. And she wants to ask iON a question.

Bob 53:44

Oh, tell her to go ahead.

Darius 53:47

Yeah, hold on.

Bob 53:48

Get ready, iON. It's your turn.

Darius 53:50

(to Sam in background) Dude. (to Bob) She's shy now, I guess.

Bob 53:55

Ha ha. He called his girlfriend dude! Dude!

iON 53:56

That's the plainest - Bob. Bob. Bob. That's the plainest talkin' baby, that's the plainest talkin' baby we've ever seen. It's magic, it's magic!

Bob 54:05

Yeah. Darius is the new family, the new Americans, the next generation or as Beefheart says, the new batch. Yeah, translate your question, Darius. Have her say it to you, and then you pass it on.

Darius 54:21

What's your question? She wanted to ask what's wrong with her, but I think she's wanted the, wanted the specifically the topic. She wants to know what's her issue with her postpartum feeling.

Bob 54:44

Oh, okay.

iON 54:46

Oh, oh. Magnesium deficiency.

Bob 54:50

Yes.

Darius 54:50

Magnesium deficiency.

iON 54:54

Yeah, 'cause your body is still thinking that it's partum, partum, so it can't over switch back. Its why breast-feeding mothers can eat 10,000 calories a day and they don't gain a pound.

Bob 55:14

That's after they gave birth, iON.

iON 55:18

That's right. Postpartum.

Bob 55:19

Yeah. Okay, so she's got this normal depression. And would you agree it's magnesium deficiency, Carolyn?

Carolyn 55:21

(in background) Yeah, and zinc and B vitamins.

Bob 55:33

Zinc and B vitamins.

iON 55:33

You're on mute.

Bob 55:28

So, Darius. Darius, you should

Darius 55:33

What did Carolyn say?

Bob 55:35

B vitamins, zinc. (Carolyn in background listing products) Carolyn's ReAlign. Get the ReAlign, Pico-Zinc and the, and the ReMag. Three products.

Darius 55:49

I need more ReAlign but I got all the other things.

Bob 55:54

Now Darius, you've been listening

iON 55:55

Now, now, we add one more thing. We add one more thing. Just want to excuse us, Bob.

Bob 56:00

Yeah.

iON 56:00

We were speaking. Just one second. And another, and Carolyn's D, vitamin D is great, but we say another D is involved there. And you gotta have vitamin dick. Gotta have more dick. That'll help, too. Vitamin dick will help that better than all. You gotta keep that goin'.

Bob 56:17

For Darius. Darius'dick. D squared.

iON 56:22

That's up to her. That's up to her.

Bob 56:24

Yeah, that's up to her. Maybe, maybe Don next door would be the dick.

iON 56:29

Maybe. Could be. We don't know, we don't know.

Bob 56:30

But Darius, here's the thing. You're somehow not remembering stuff. All you have to do is remember what Carolyn said. It always applies. So, she's feeling bad and you tell her to take the stuff. That's what you have to do, Darius. She should have known this.

Darius 56:33

Yeah, I should have told her to take this stuff. She probably wouldn't listened if I told her anyway.

Bob 56:58

Yeah, that's the problem. You guys gotta believe each other a little bit.

iON 57:02

You're living with a woman; you're living with a woman that could go insane and kill you all in your sleep. So, you play with that if you want to. You can play with that, you can play with that all day long if you want to. We'll see how that goes. Then we'll see, we'll see the rapidity of this denommer. The rapidity of this denommer. We'll see how that fits in a little bit. So yeah, go ahead with that. You'll like that.

Bob 57:30

She say something, Darius, to us?

Darius 57:32

She was just telling me about her condition, you know.

Bob 57:37

What? Louder. What did you say?

Darius 57:40

She was just telling me about her bleeding.

Bob 57:43

Oh, now she's got bleeding. Ha ha.

iON 57:44

That's what happens. It cycles. That's what happens, Bob.

Carolyn 57:50

(in background) Whole C ReSet.

Bob 57:52

Whole C ReSet Carolyn said it is, Darius.

Darius 57:56

Whole C ReSet?

Bob 57:54

It's a vitamin C issue. You see, you guys, -

Carolyn 57:59

(in background) You got scurvy.

Bob 57:59

- you got scurvy. She's getting scurvy. Now, Darius. Here's where you guys have five bodies or more. And this chemical body's a nuisance. And you guys don't even talk about it, her chemical body problems. And you got to focus on your chemical body on Mondays when - take the five bodies: Tuesday, the astral body we're on. Wednesday's the TV body, Thursday's your chip body, and then Friday's the mystery body. And Saturday is all the bodies on this show. But on Monday, you, your partner there should be listening to Carolyn. And if they can't understand the access or the advantage of knowing about us, they need a good thrashing. You need to tell her. And then she can tell you I listened to Malcolm X, fuck that Bob shit. Malcolm X is where it's at, or Kanye West or some Reverend guy who pretends he's black. You know, who, whoever she's influenced by. She's got to balance it off. And you guys got to talk this out. You have lots to talk about there, Darius. I know it's horrible being a father. I'd never have a kid. You know, it's a horrible situation you got yourself in, but you're in it! Fake it for about seven years, then the kid will be on its own. By seven or eight, the kid will be able to run around on its own. So, it's good to put up with this seven years of, you know, compensation. Repentance for your sins of actual pregnancy. Are you there, Darius?

Darius 57:56

I am. Yes, I'm here.

Bob 58:33

You got to read. You should read every panic chapter, at least one page. There's many topics in the book. Every day do a topic with her; read it to her and then take her questions and try to explain it.

Darius 59:52

Okay.

Bob 59:52

Anyway, this is the modern - I'm the Dr. Bob Spock. Bob Spock for the young.

[Top](#)