

OPENING

Songs: (note--have fun--small groups, solos, to each other)

Accountability: Role call of the individuals on the teams, then teams account for missing members

Absolution: Monday: When we say our names, we are conscious that we are individuals in a group. We are a broken people our answers the tone in our voices tell us that and yet we are the ones who have decided to care enough about our community to be here tonight.
Tuesday: We are tired group who has been through the experience of our own inadequacy and unwillingness in the task of future planning, and we are a chosen people who are called to engage the opportunity of relaxing and reflecting together.

Wednesday: We are a strange group of people, we are a smashed group of people after this day's work. We are chosen to reflect and give significance to this day.

Ritual: L: Those who care march on to build a new tomorrow
C: Theirs is the mission never done.
L: Right?
C: Right!

Leader: Let us eat this meal on behalf of Monday: Those who keep the community space beautiful Tuesday: Those who keep the structures of care operating in Ivy City Wednesday: Those who release the unique identity in their local communities.

Spirit Conversations

MOVEMENTS

College

FACES

TEARS

SUCCESS

Study

The Action: The Relationship between God and Man

The Action: The Relationship between Man and Man

The Silence

Cultural Cycle Language

Sodality

Panel: The Vision of the Community Center and the Block

Cultural Triangle in the Newspaper

Cultural Cycle Reflection

CLOSING

Announcements

Send-Out

Ritual: L: March into the future, March.
C: Dance over the Dark Abyss
L: Iron men create the World

C: Be It So

Context:

1. First Question

Raise just one question. It must push toward the ontological meaning. Has to be put at the first of the conversation. Yet not too abstract. Don't have said in give chance to the Pearl. You answer

2. Master Context

The master context must be ontological instead of moral. It is critical that you have eye contact with all participants

Ask question and let response come from the group.

3. Leading Question

Ask or tell illustration from your life. Get out grist of the conversation. Keep conversation moving.

4. Turning Context

Within the above you have a turning context. Ask a question that will turn the conversation. You are after turn flowing not abruptly moving

Now you ask a series of questions that expand their reflection. Let your questions come rapidly. Let only 2-3 answers after reflection not impressions

5. Expanding Question and Discussion

8. Pearl
The pearl is a crucial insight into the depths of life. It can't be superficial or game playing. Must push the ontological. Tone of voice is crucial; quiet, with no pushing. You may or may not allow some talking after the Pearl depending on your need to get to the finale.

These are to set the context for the pearl. Several questions and responses are usually sufficient

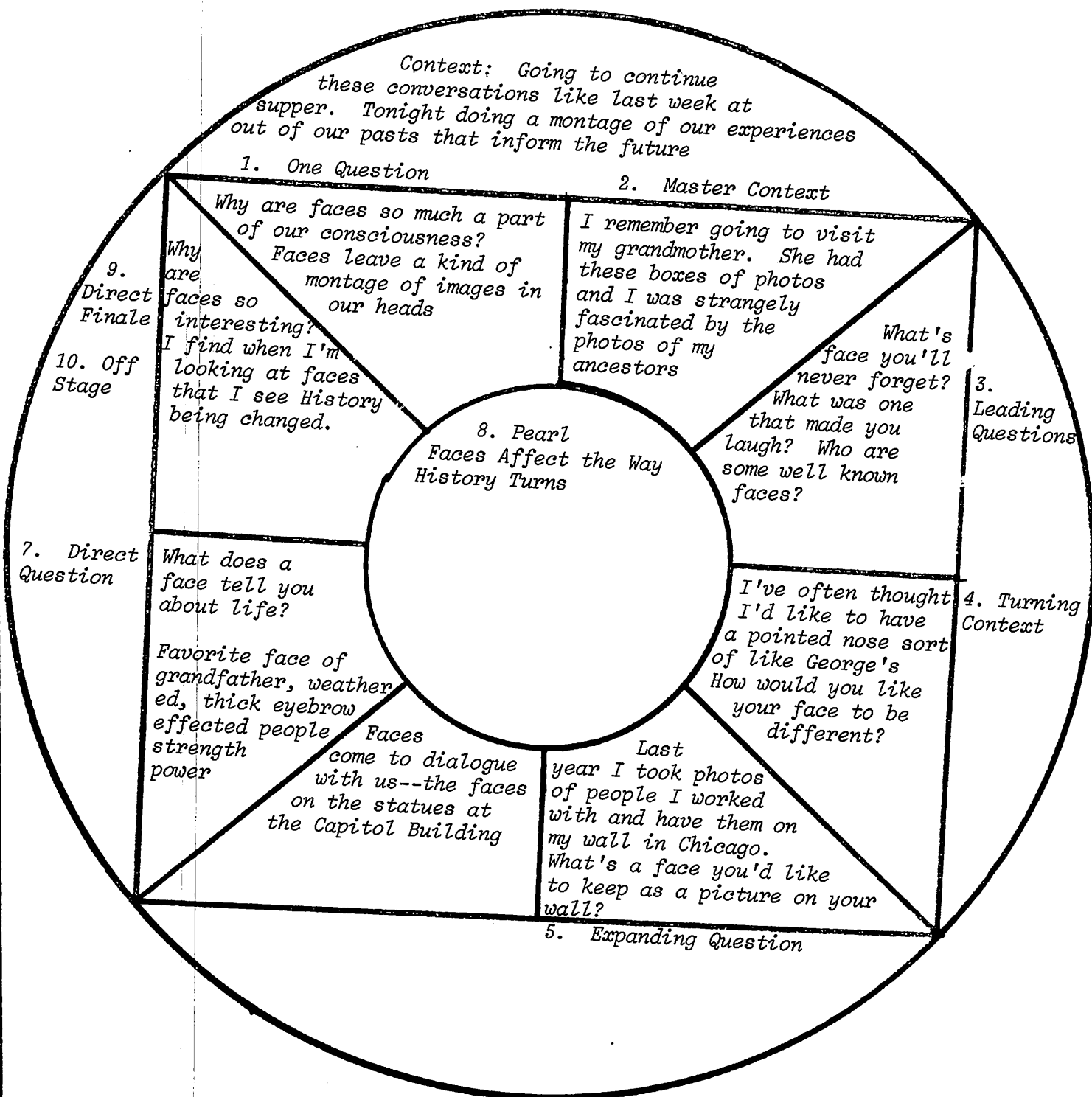
You are the guide talking although you are getting others to do your talking for you. Again, only a few responses needed.

6. Turning Context

10. Off Stage
Change the subject. Abruptly move to something else.

7. Direct Question

9. Final scores



Key Image God and Man

KAZ IS A POET NOT A THEOLOGIAN



Time: 30 mins

Rational Objective: To see the urgency of the current moment as the call to forge the new masks of God
 Existential Aim: To judge all old masks of spirit reality and to occasion the decision to enter the battle of our times as warriors in the front ranks of the Spirit War.

PRELUDE	MOVEMENTS			POSTLUDE
	I	II	III	
1. Sing "The Vision" 2. Look at/reflect on journey chart: --which part has greatest impact? --most helpful? --most offensive? 3. Quickly review/reflect on journey to date: -Prologue dark abyss -Prep awakening to depths of life -Cry creation calls to move -March looking for the real (all turns to dust) -Vision the depths explode (revelation to the abyss is humanness) Action resp. doing	1. Read #1-5 (p 99) 2. Key images for the Action (2) 3. What like to leap with the sparks?/every know someone who just looked on passively? What were they like? 4. Name someone who did this? (lept with the spark of consciousness) 5. Someone read #22-25 6. Why do old masks not fit any more (23-24) 7. What are some of the new agonies, lusters and silences in our hearts today (24) 8. How will a new mask get forged? (25) 9. Quickly walk thru 26-35 Point out some old masks that no longer fit (26, 29, 31, 33)	1. Read #36-40 antiphonally by sentences two sides of room. Then #41 in unison 2. What are some of the qualities of the new masks? How different from old masks? 3. Who in your community would you like to hear that? What think their response would be? 4. Read #44-48 (p 106) 5. This is really center of the whole book--remember book's title? 6. What are other titles could give book now? 7. What say it will take to save God? 8. What are other ways to say 'transmuting matter into spirit?' 9. Who in history has done this? When have you? 10. What differences has it made?	1. Someone read #49-53 2. How know when God gives the signal? (51) 3. Where seen this in the past? Where today is signal being given? 4. What are the two options when the signal is given? (52) 5. Images associate with deserter? With one who battles valiantly? 6. What mean for your own life? For your community? 7. Short course: In Every Moment You Are One or The Other!!	1. Group read together 54-59 2. Where surprised? 3. Someone read again #56 4. What look like to be unsubdued? 5. If one chooses this companionship what is he doing with his life?
4 min	10 mins	8 mins	5 mins	3 mins

Opening

Sing March Onward Now

This evening we want to get some data from some Ivy Citizen residents who cannot be with us, all of them, all day tomorrow.

Let me introduce the panel and allow the ~~m~~ to say briefly who they are in this community.

The focus of the cultural cycle is the Package that is required to create the effective community center for the citizens of Ivy City

The method we will be using tomorrow is the indicative battleplanning method and requires the input of citizens. Today we asked people in the community about their hopes and dreams and the blocks they saw to these as we visited in the community this morning.

Panel

In order to have some clarity in this panel, we will have _____ as the monitor and he will ask questions of the panelists

- 1. What are the hopes and dreams of this community for the Crummel Community Center*
- 2. What are the major things in the way you have to overcome?*
- 3. What are some of the on-going things already happening that deal with these things*
- 4. What other things need to be done?*
- 5. What questions would you like to ask the group?*
- 6. What comments does the group have in this arena that would be of help to the panel?*

Allow panel to spin briefly on new thoughts that have emerged from questions raised or ask from group's community experiences (experiences the group has had in other communities)

Closing

Thank panel for coming

Sing a song

Announcements

Send-out

*Ritual: L: March into the future March
C: Dance over the dark abyss
L: Iron Men create the world
C: Be it so*

Context: Tonight we want to continue our reflections on our experiences

1. One Question

2. Master Context

3. Leading Question

4. Turning Context

5. Expanding Questions

6. Turning Context

7. Direct Question

10. Off Stage

9. Finale

What is the depth meaning of tears? Of crying? Crying may be too harsh; maybe weeping is better. What does it mean to weep?

Someone put it that you may despair about something, but at the same time you despair over the Eternal. Tears over your disrelation to the mystery. Where have you cried over the Eternal?

What do you cry about? Give us a situation where you cry.

I recall reading about an actress who said that if she didn't have a gushing and lengthy cry every week she couldn't keep herself alive. What was the meaning of crying for her?

8. Pearl
Watching TV and saw someone crying--got involved. Was a story of a young girl and how she embraced a situation and grew herself up in process. I realized I had tears in my eyes. At first I say my act as sentimental; but then I wasn't crying about that episode but over that out there that impinges upon me.

I remember being excited with the fountains in Rome--ran from one to the next--then depressed. The fountains became symbols of the City of Rome weeping first time over the events of your life of crying?

I remember some gypsies visited us and when they left, I burst into tears.

I've always been ashamed to cry. In fact I will go to some bother to get before letting the tears come.

What kind of crying do you do? Do your eyes get moist? Or do you sniff? Some people gasp. What do you do? Where? Others? When?

Where do you go to cry?

Key Image:

KAZ IS A POET NOT A THEOLOGIAN

Time 30 mins



Rational Objective: To be able to articulate what it would mean to burn houses, ideas and smask thoughts.

Existential Aim: To occasion the decision to battle as warriors on the front ranks

Prelude	MOVEMENTS			Postlude
	I	II	III	
1. Sing the Vision. 2. Review the Journey use the images. 3. Recall new masks and warrior	1. Read #22-40 (P 112-114) Read with great drama 2. Reflect: -which action words struck you? -most offensive sentences? 3. Someone re-read #22-23 4. What are some moments of the past that were moments of crisis? Who responded? 5. Who is responding today? (24)...i.e. the 7 revolutions) 6. Someone read #28-32 7. Most shattering images for you there? 8. What must be smashed and burned for you? Why?	1. Someone read #33-37 2. Who are some believers? Some unbelievers? 3. Why is hate better? 4. Someone read #38-40 5. How does he describe our era? (38) Who uses these slogans today? (i.e. peace, love, etc) 6. What is the war about? Who is it against? 7. Read #41-43 8. What pictures get with the warrior? Qualities of the warrior? 9. How feel about being a warrior? 10. What style give up to be warrior? Styles put on to be warrior?	1. Someone read #44-50 2. What are the two superior virtues? How does the "identification of ourselves with the universe produce these particular virtues? 3. Then, what is our duty? 4. Why are we an "imperiled essence"? (47) How degraded when another is? 5. Why then (49) is the solidarity of men no longer a luxury but a deep necessity? 6. What about the victory? (50)	1. Someone read #55-57 2. Why does our virtue "acquire a profound mobility"? 3. Kaz says "we do not see, hear, hate, or love as once we did" (56) How is this true for you? 4. All read 56-57 begin with "Earth takes on.. Tomorrow we look at The Silence"
3 mins	10 mins	10 mins	5 mins	2 mins

Opening

The Social Process triangles represent a picture of the dynamics that are present in every human society. This week we are going to focus on the Cultural Dynamic. Who remembers the three dynamics of the Cultural Triangle? What smell do you associate with each of these? Read the third level categories for each of the poles (useful skills, etc) --what kind of pictures come to mind? (go thru the 9 categories) Are there any that you don't understand what is being pointed to? --can someone help with an illustration?

(PRIOR TO ROUNDTABLE GATHER MATERIALS: Razor blades, glue or tape, 3 newspaper for each guild, 11 X 17 sheet with the cultural triangle drawn on it--i.e a Wisdom Triangle; A Style Triangle; A Symbol Triangle same level as in student manual--three magic markers)

Work-shop

1. Divide the group into three units and give each a newspaper and one of the triangles. Therefore each group is working on a different arena of the cultural process
2. Pass out other supplies and instruct the units to go through the newspaper cutting out headlines from the paper that illustrate the dynamics of their assigned triangle. They are to have one headline for each dynamic if possible. (that is 13 dynamics per unit)
3. As a unit choose the headlines and glue or tape them to the triangle near to the dynamic and draw arrows as necessary.
4. Now look as a group at the triangle. Think about the depth issue behind the headlines. If you were plotting these by the issue or challenge they represent, where on the overall social process triangle would you plot them? Circle those whose root issue is in another part of the social process. Write on the board where that would be located. (Note: for example a headline that illustrates useful skills dynamic may have issue roots in the economic under production or human resources)
5. Have each of the units put their triangle up on the board and report what they discovered.

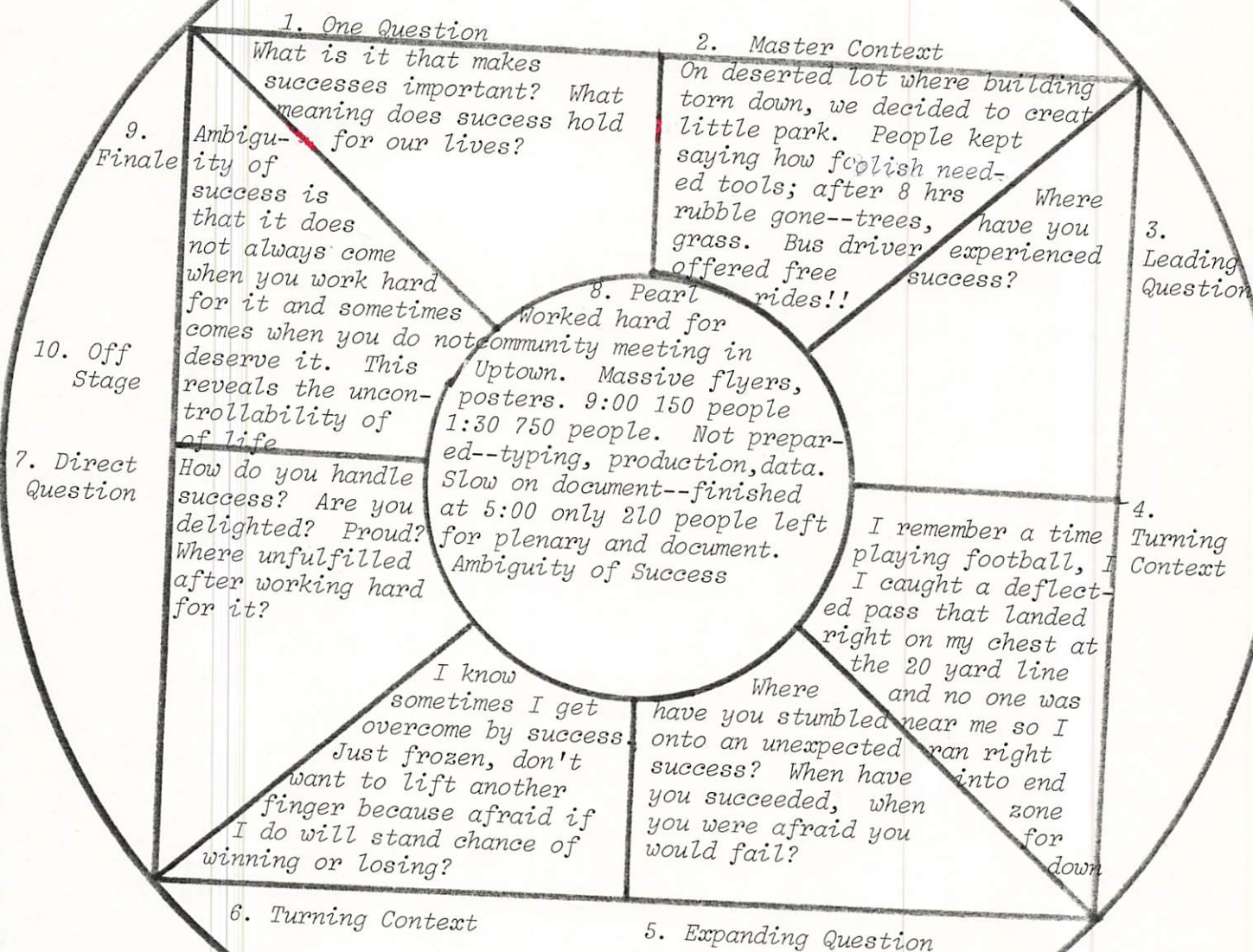
Reflect

1. What immediately grabs your attention as you listened to the reports?
2. What do you see that surprises you?
3. Have each unit talk about the issues that are related outside the cultural process. What have you learned about the cultural dynamic in society in doing this tonight?
4. How is this helpful to you as you think about returning to your own community?

Closing
Closing

1. Announcements
2. Send-out
3. Ritual: L: March into the future, March
C: Dance over the Dark Abyss
L: Iron Men Create the World
C: Be It So

Context: Tonight want
to remember some highpoints in our
experiences



Key Image The Silence

KAZ IS POET NOT THEOLOGIAN

Time 30 Mins



Rational Objective: To grasp the cruciality of staying on the journey to the forging of a new post-modern secular/religious mythology through which every human being can appropriate the deeps of life.

Existential Aim: To abandon themselves to the endless ascent of the authentic human journey of the spirit & the decision to be the catalyzers of spirit and builders of the new masks for the Abyss.

PRELUDE	MOVEMENTS			POSTLUDE
	I	II	III	
1. Sing the Vision 2. Review the Journey--ground images for each section	1. Read 1-2 p. 127 2. What the key image here (fire) 3. Do a short spirit conversation on Fire: --earliest encounter with fire?/when experienced fire that seemed to be alive?/experience the dread of fire?/the fascination?/ how is the human spirit like fire? 4. Someone read #3-7 5. Which of these questions is yours? (5)?/When and in what situation? 6. What's his answer? in 6 7. What's mean to say whole universe is on fire? 8. Who from history have been people of Fire? 9. What mean for you to be fire?/What do to set your community on fire?	1. Someone read #8-10 2. What words struck? 3. What's a pyre? 4. What suppose his two pyres symbolize? (recall Prologue--we come from a Dark Abyss and go to a Dark Abyss. 5. Read 11-13 6. When did your whole existence turn into a dance? (11) 7. What mean to say the jail is smashed? (12) 8. When happened for you during HDTS?/What was this like?/ What was illuminated about your life?	1. Someone read 14-18 2. Other images used in history to talk about the Silence? 3. How communicate this to 20th Century people? (note: watch out for escapist responses that imply leaving the journey) 4. What mean to merge with the Abyss?/become intimate? 5. Read #19-20 Short Course: Profound Silence is to Abandon self to endless ascent--this is the destination of the journey.	1. Around table read verses 1-6 of Credo. 2. Whole group in unison on 7-9. 3. What does not exist? 4. What does exist? (The Silence--the endless Ascent) Concluding Lecturette: 1. Credo I-IV is a summary of the book--all phantom made of loam & brain. 2. The important thing is not the book--it's only another MASK 3. Key is relationship to Abyss at every moment 4. Spirit Journey
5 mins	10 mins	5 mins	5 mins	5 mins

ROUNDTABLE

HDTS

THE SAVIORS OF GOD: SPIRITUAL EXERCISES
By Nikos Kazantzakis

1979-80
ICA

BIRTH	LIFE											DEATH	
THE BEGINNING	I. COMMITMENT			II. MOVEMENT				III. CONSEQUENCE				THE CLIMAX	
	The Preparation			The Call	The March			Purpose	The Action				
Prologue	First Duty	Second Duty	Third Duty	The Cry	Ego	Race	Man-kind	Earth	The Vision	God & Man	Man & Man	Man & Nature	Silence
<p>The setting forth from the unborn to the born from matter to life.</p> <p>In the midst of a struggle between ascending and descending forces</p>	<p>I. The <u>mind</u> thinks to put all things in order</p> <p>II The <u>heart</u> searches for meaning in life</p> <p>III The spirit conquers <u>hope</u> and the the body becomes free</p>			<p>Help me</p> <p>This is the moment of greatest crisis only in the midst of duty does the call come.</p> <p>Who calls</p> <p>I choose the ascending path.</p> <p>The mystical march begins</p>	<p>I Battle with the body to: obey a superior, represent the cry, save the earth seek comrades in arms.</p> <p>II Expand the Battle to include your race feel within you all ancestors, throw light on their rush and continue their work pass on to your son the mandate to surpass you.</p> <p>III Spread out to do greater battle: move with all humanity to do the needed work.</p> <p>IV The entire plan of battle includes all the earth participation.</p>			<p>The glory in midst of the great Spirit thrust is to embrace and to harmonize the forces which originated him and might destroy him as a species.</p>	<p>With the Vision man modulates his thinking and action through three relationships.</p> <p>I Move with God to free the forces that operate on the ascending scale. Save God.</p> <p>II Move with men to fight for freedom. Be a comrade-in-arms</p> <p>III Move with nature to complete one's labors.</p>			<p>The consummation</p> <p>All is the Abyss.</p> <p>The Struggle</p> <p>The Invisible</p> <p>It is God</p> <p>Life Eternal</p>	

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OPENING

1. Sing a Song
2. Context: We want to reflect on the cycle during the Sodality tonight and then to reflect on the whole of the last few days.
3. Pass out the sheets that are a summary of the methods of indicative battleplanning.

Reflect
On
Day

1. What were the steps we've gone through (put on the board)
2. What remember most out of the days
Scenes, noises, comments?
3. Where most involved? Excited?
4. Where most confused?
5. Where least involved?
6. This day was the great day of..... What call it?

Reflect
on
Method

1. Refer to the Sheets of Notes
Where have questions of clarity?
2. What most intriguing about this method?
3. Where did you find you didn't understand? What specific?
4. What find most helpful?
5. What learn about planning?
6. Where see using this in your own community?

Reflect
On
Journey

1. What are the keys to cultural development?
2. Where do you sense the next step is for Ivy City?
3. What do you still want to know more about?
4. What do differently in another HDTS?

Pull back from these reflections--in terms of journey of the HDTS until now, what have been signal happenings?
How would you talk about where we have been so far?

Closing

These reflections have been very helpful. Any others you have during the HDTS or when you go home, let us hear from you. This school is being shaped to provide foundational methods for local communities. Local community people are those who can be of most assistance to us now.

Announcements

Send-out

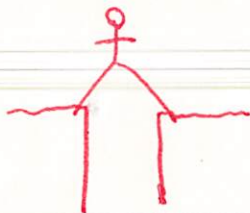
Ritual: L: March into the future, March
C: Dance over the Dark Abyss
L: Iron Men Create the World
C: Be It So

HDTS

Week II Monday

GRC:Chicago

Key Image: The Improvised Bridge






30 Mins

Rational Objective: To grasp the radicality of the journey over-against that to which society calls us and to see that their life is a bridge for the human journey.

Existential Aim: To experience their election as radical total and unconditional obedience to depths of consciousness and to decide to risk the invention of the new forms by which consciousness may ascend.

MOVEMENTS

PRELUDE	I	II	III	POSTLUDE
<p>1. <u>Sing</u> Preparation and Cry.</p> <p>2. Kaz is a poet who allows us to talk about life below the surface.</p> <p>3. <u>Get out your new chart</u> and rehearse it from last week for new arrivals. What were some of the images he used last week? Put on the corporate chart.</p> <p>Prol </p> <p>Preparation </p> <p>Cry </p> <p>Tonight we start the MARCH</p> <p>5 mins</p>	<p>1. Teacher <u>reads #9.</u></p> <p>2. <u>What pictures</u> does the image of the <u>General</u> call to your mind? What are qualities of a General?</p> <p>3. <u>What images</u> do you have of what it is like to be <u>under a general</u>? What pictures?</p> <p>4. One of my images of a general comes from the military where the general says "<u>ATTENTION!!</u>" (Have groups stand and you say attention as the general--then have someone else play the role)</p> <p>5. While all are standing at ATTENTION read in <u>commanding voice #10-19.</u></p> <p>6. Let the group be seated. Which of these images are <u>you hearing</u> these days? When? Where?</p> <p>5 mins</p>	<p>1. Which of these would you like to <u>read again</u>?</p> <p>2. Have you ever had any of these commands <u>given to you</u> Where have such commands been <u>given in history</u>?</p> <p>3. Which of these is most offensive? Difficult?</p> <p>4. Who are <u>some groups in your community</u> you'd like <u>to read one of these to</u>? (read it the way they need to hear it.)</p> <p>5. How might <u>they respond</u>?</p> <p>6. If society was making a <u>list</u> of commands what would some of them be? (Tcher write the list)</p> <p>7. Read back the list: <u>How are the commands of the general different than these?</u></p> <p>8. Which have you heard before? When? How did you respond?</p> <p>10 mins</p>	<p>1. Have volunteer read #20 through 24.</p> <p>2. What image does Kaz use in #24 of being on the journey?</p> <p>3. Do a <u>short spirit conversation on bridge.</u> --tell about a bridge you've been on that you'll never forget? --a bridge that filled you with terror or fear? --a bridge that came as relief or help? (the Pearl: very precarious/risky--out over the Abyss)</p> <p>4. <u>How is your life like a bridge?</u></p> <p>5. <u>How when you are a bridge do you crumble away?</u></p> <p>8 mins</p>	<p>1. Who is the <u>someone</u> in #24?</p> <p>2. What does this one shout as he passes through you?</p> <p>3. How would you <u>describe</u> this first step of the March?</p> <p>4. What is the <u>step that has been achieved</u> when this has happened?</p> <p>2 mins</p>

Key Image: Intensified Consciousness

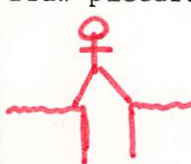
Style: Light and Chuckling

Time 30 Mins.



Rational Objective: To see and articulate the journey as the continual expansion of the context of the Cry and the deepening of one's care for the whole of the World.

Existential Aim: To be overwhelmed by the intensified consciousness of responsibility for the whole past, the whole present, and the whole future and to experience (at the same time) the new motivity of their own care.

PRELUDE	MOVEMENTS			POSTLUDE
	I	II	III	
<p>1. <u>Sing "The Vision"</u></p> <p>2. <u>Rehearse</u> the key images to this time.</p> <p>3. What was in the first step of the <u>March</u> last night (Ego) Draw picture</p>  <p>4. What <u>music</u> would you <u>play</u> to this picture?</p> <p>5. Tonight we want to finish the March</p> <p>-Race</p> <p>-Mankind</p> <p>-Earth</p>	<p><u>Race</u></p> <p>1. Someone read #1-6</p> <p>2. What caught your attention?</p> <p>3. Who are <u>some of your ancestors</u> that come to mind When do you hear their call</p> <p>4. Who are <u>some of descendants</u>? When hear them?</p> <p>5. What's it like to hear these?</p> <p>6. Someone read 7-10</p> <p>7. Have 1/2 group reread 9-10 while other 1/2 chants "do not die...finish our work..." Start chant first.</p> <p>8. What did you <u>hear</u>?</p> <p>9. What do your ancestors <u>cry for</u> (say it like you hear it?.</p> <p>10. <u>Whose work</u> are you called to finish? (name people)</p> <p>11. <u>What is Kaz talking about?</u></p>	<p>1. Teacher read #15-21</p> <p>2. Choose someone to read 15-21--saying someone in the room's name before each verse.</p> <p>3. What struck you?</p> <p>4. What did you find yourself <u>thinking about</u> during that reading?</p> <p>5. <u>The awareness Kaz is talking about here</u>--When has that happened to you?</p> <p>6. What does it mean to stand before this?</p> <p>7. What <u>difference does it make</u> to stand before this?</p>	<p><u>Mankind</u></p> <p>1. Together read #1 & 2. Kaz now says to go beyond Ego, and beyond Race to Mankind.</p> <p>2. <u>Read #18-19</u></p> <p>3. What train heart to do this in 19?</p> <p>4. <u>How train heart</u> in this way? (gaze of eye)</p> <p>5. <u>What is Kaz talking about?</u></p> <p>6. How many centuries can you bear?</p> <p><u>Earth</u></p> <p>1. Whole group read 1 & 2. Kaz now says to go beyond Mankind to the entire Earth.</p> <p>2. <u>What images</u> of the earth came to you?</p> <p>3. How do you experience the <u>Earth rises up in your brains</u>?</p> <p>4. <u>What is Kaz talking about here?</u></p>	<p>1. What strikes you about the March as you think back over it?</p> <p>2. <u>Being on this</u> kind of March is like.....</p> <p>3. How <u>title</u> the March by another name?</p> <p>4. How is each step of March different from the previous one (consciousness intensified)</p> <p>5. Rehearse the steps.</p> <p>6. Tomorrow we look at the Vision</p>
5 mins	8 mins	10 mins	5 mins	2 mins

Key Image: The Neverending Spiral of Pain, Hope, Joy

Rational Objective: To ground the pain and glory of the journey of the intensification of consciousness in both personal and community experience.Existential Aim: To be healed at the point of the struggle struggle with new consciousness and care and to catalyze the courage to continue on the journey as sheer adventure.

Time: 30 mins

MOVEMENTS

PRELUDE

1. Sing "The Vision"
2. Do a review of the book to date, recall key image for each section
3. Have #1-7 read to review the March (P87)
4. What's the journey of the March (consciousness intensification)
Beyond Ego-Race
Beyond Race-Mankind
Beyond Mankind-Earth
Now going beyond Earth

This poet (Kaz) is speaking to the deeps of life.

5 mins

I

1. Read together 8-11
2. What did you hear?
3. Tcher read 18-19
4. What are Kaz's key images?
5. Where have you seen this drive toward freedom? (in #18)
6. What's it mean to be vanquished?
7. What would it mean to be cast away among the reserve troops?
Did that ever happen to you or your community?

5 mins

II

1. Someone read #33-37
2. What words/phrases caught your attention?
3. What is the essence in #34? What unfolds within this struggle?
4. In 33 how experience this pain? What's the joy? And the Hope?
5. When have you experienced this struggle -in your past? -in your community?
6. What is the daily experience you have of the descending countercurrent (#35)
7. In #37 what happens? Is that part of your experience?
8. Teacher read #38-41 as a transition

8 mins

III

1. Together read 42-44
2. What's the key image? (crimson line)
3. What are other ways to talk about the Crimson Line?
4. Where in history has there been a crimson line? Where in your own life?
5. Read 44-45. Then have 3 different people read #45 (with GREAT DRAMA)
6. What experiences in your life come to mind with the poetry "Voracious funneling Whirlwind of God"
7. When have you been left a charred ember?
8. What was it like? How were you different after the event of being a charred ember?
9. Go around room and read #46-51.
10. Reread #46--What does it mean to rejoice in this? What are other responses?

10 mins

POSTLUDE

1. Teacher read #53-55.
2. What is Kaz's image of what it means to be human?
3. What would it look like for you to be the Ecstatic Son of Consciousness itself?

2 mins